Generally their intention is to show that the monster, disease, etc is: Entirely ubiquitous, everywhere, surrounding us and closing in, or being sold in large numbers to an unsuspecting public (such as a voodoo doll), etc. Though the thing itself doesn't even have to be related to the Big Bad in any way and may be stepping in to take its place, or was the real danger all along. Is a form of very intentional Paranoia Fuel , can be Sequel Bait , and is (generally) intended to invoke The Fourth Wall Will Not Protect You . A particular form of The End... Or Is It? . Not to be confused with The Stinger , which generally happens during or after the credits and generally isn't intended to frighten. Compare with Neverending Terror .

When a character is angry that another character never answered any of his letters, only to discover that a third character had been intercepting them. This can work the other way, as well, with a character angry that he never got</ any letters from someone, and the same explanation This trope often plays out entirely within families, with one parent hiding the other parent's letters from their child, or intercepting letters the child writes. This is probably because it's easy to believe that a parent would have this kind of access to a child's mail, while adults would presumably get and send all of their mail directly This trope also applies to intercepted calls, emails, texts, or any other form of indirect communication. The relevant part is the misunderstanding Also, unfathomably, but usually necessary to the plot, the person who intercepted the letters has kept them, often for decades, instead of throwing them out, so we get a scene where the letters are finally delivered. This can be a form of Relationship Sabotage if the letters being intercepted are between Love Interests

The usual response to a perp Saying Too Much . The perp, while maintaining their innocence, reveals information they could not have possibly known if they were innocent, usually the specific details of a murder. It can take the form of a Suspiciously Specific Denial . Also happens for full dramatic effect, when the interrogator does not immediately point out this discrepancy, but continues the interview, often saving the kicker to the very end, as a sort of And Another Thing... epilogue. Even more dramatically, the interrogator may insist it wasn't</ poison and then probe the perp's reaction to this lie This trope must be handled carefully. When sloppily done, it's likely to turn what should be a dramatic moment into a case of Fridge Logic , if the information is something an innocent person could have found out anyway, or was a reasonable assumption from what they'd been told One of The Oldest Tricks in the Book , and something the police do, in fact, do in real questioning . Real police detectives usually hold back specific details of a crime and/or crime scene when making public statements. This has the dual benefits of possibly identifying a suspect and helping separate valid witnesses from useless leads. Knowing these details may not automatically make someone the guilty party, but it's a big clue that they were at least present for the crime. This is one of the reasons civil rights advocates warn that you should never talk to the police without an attorney present. Even an innocent person can make assumptions about a case, and you'll look guilty if they turn out to be right. For example, you might say, "I don't even own a gun" when you were told the victim was murdered but were never told the victim had been shot. It's even possible for the police to

forget (or "forget") while testifying that they actually did</ tell you the victim was shot before the interview/interrogation began. Then you're screwed This trope can be invoked in works during a character's confession. Innocent characters attempting to take the fall for a crime they did not commit will probably guess facts about the crime that may not be true. If the facts are incorrect, they will be most likely be called out on it immediately or in an And Another Thing... manner. If the character is guilty, they could willingly give information only the perpetrator would know. This could be played to induce Squick In science fiction and supernatural stories, if the slipped information reveals the true nature of the story's setting, or helps the good character(s) discover something wrong or suspicious about it, it can lead to A Glitch in the Matrix See also: Conviction by Contradiction , Bluffing the Murderer , and I Never Told You My Name

If the characters are rafting, swimming, or just floating down a river , then they will either go over a waterfall or narrowly avoid going over a waterfall. Always. No exceptions. You could take it to the bank. But you actually can't, because you're going over a waterfall - you'd swim to the bank if you could... 'cause the side of a river is called a bank, and um... never mind Despite the suspense or drama they may invoke, plunges over a waterfall will not always result in significant physical injury to the characters. This is true regardless of the height of the fall, or the shallowness/rockiness of the bottom Usually, this is a good way to stop the fact that in a lot of circumstances travel by river is actually one of the best options available May have a Cave Behind the Falls . Compare Mega Maelstrom

We've all heard the phrase "rules are made to be broken." After all, it's practically become the mating call of fictional rebels and cheaters the world over. In the world of storytelling, however, that adage doesn't describe a rebel's motto so much as a fundamental truth: If a rule is introduced into the story, it only exists to be broken...or, at the very least, bumped up against.</ The above is another expression of the same principle that guides tropes like Chekhov's Gun and The Law of Conservation of Detail : everything mentioned in a story must have some kind of purpose</. The existence of an important rule in a story necessitates</ that someone will eventually break it, or come close to doing so. If no one ever breaks this rule or has to worry about breaking it, then the rule has no payoff, and therefore no purpose. A story element with no payoff, unless it's deliberately being used to distract or redirect the audience , is a waste of time for both author and audience. In keeping with this principle, the Inevitably Broken Rule trope describes any narratively significant</ rule that exists only for a character to eventually break it, and whose breaking affects the progress of the story or a character's arc in some meaningful fashion. The Inevitably Broken Rule is an extremely versatile trope, as it doesn't place very many limits on how it can be presented in the story. The rule itself can be all-important, such as " if the balance is tampered with, thousands may die "; it can be mundane, as in "you'll be expelled if you get caught fighting again"; or it can be downright silly, such as "always dance a jig through the Jiggly Jungle or you'll be sorry!" The rule may be broken by any character: the protagonists, the antagonists, or even an incidental character. It may be broken deliberately or accidentally, with good intent or ill, through action or failure to act. For the purposes of this

trope, the specifics of the rule or its breaking aren't terribly important. The important part is that the rule is broken, and its breaking carries consequences that meaningfully affect the plot or the characters in some way. Depending on what the rule is and when it's broken, the Inevitably Broken Rule can play many different parts in a story. If broken at the start of the story, it may kick off the main plot where the characters attempt to deal with the consequences of their actions. If broken later in the story, it may play a part in resolving</ the main plot. Yet it doesn't have to be a central part of the plot; it can also be used to signal a change in a character's mindset or serve as a Secret Test of Character for a protagonist. The options are limited only by the writer's imagination. Supertrope of: Sister trope of Can't You Read the Sign? , a Comedy Trope in which a posted rule or warning is so ridiculously specific that you know it'll be broken at some point in the story. Compare and contrast I Thought It Was Forbidden , in which a character breaks a rule without</ suffering the stated consequences. See also Tempting Fate and Self-Fulfilling Prophecy , both tropes in which talking about something causes it (or its opposite) to happen. For In-Universe cases where the characters</ believe rules are made to be broken, see Not Cheating Unless You Get Caught .

In this world there are tons of people and organizations who specialize in Professional Killers , who have racked up tons of kills under their belts. But there are members of these groups who, despite being with them for a long period of time, have never secured a kill of their own before. These instances may result from lack of confidence, experience, opportunity or any other factors that explain why, usually driving them to try and get their first kill When these guys do</ get their first kill, expect them to be ecstatic about it, gaining more confidence and determination to perform more kills afterward. Except if it turns into Suicidal Overconfidence , then expect it to be the first and last kill of their short career. Could be justified if they work more as the Mission Control , or intel gatherer, or (at worst) a field assistant, who doesn't confront the targets directly However in some works, a kill will not count if the victim is not human, a monster, or a being that Was Once a Man but discarded their humanity and will only apply to a human killing another human. What Measure Is a Non-Human? will come into play here if this is the case Possible Sub-Trope of The Pirates Who Don't Do Anything . Compare Gaining the Will to Kill , These Hands Have Killed and Bleed 'em and Weep , when someone's first kill causes them emotional angst, It Gets Easier , when a character suffers emotional trauma when they first kill, but subsequent killings have less effect on them, and It Never Gets Any Easier , when dealing with death (including killing), a character has emotional trauma no matter how many deaths (killings) they've been involved with. Another bad outcome is Murder Makes You Crazy

While distant planets in fiction are typically different from Earth in many ways (see for example Planet of Hats , Genericist Government , Single-Biome Planet), they also exhibit astounding cultural similarities: aliens tend to speak English in the dialect of a 21st-century speaker of English , their written language, numerals and methods of time measurement are conveniently identical

to Earth standards or can be easily converted. You might even spot European cars or Vancouver landmarks . All societies will include two genders, which register as very like human categories of "male" and "female," down to females who have Latin-sounding names ending in -a</ , wear their hair long and their heels high. Expect to come across proper names imported from Earth These Inexplicable Cultural Ties are caused by the fact that Most Writers Are Human and can reasonably expect you, the viewer or reader, to be human as well. Hence, some cultural similarities might be considered Acceptable Breaks from Reality (like a Translation Convention) or result from a limited budget. Others might strike you as avoidable mistakes by the creators of the fictional work This trope comes in vastly varying degrees. Sometimes it's just a tiny detail that catches the viewer's eye, maybe a building in the background you recognize from Real Life or a visibly branded over-the-counter prop. On the other side of the scale, the alien planet will exhibit so many implausible similarities with Earth that your Willing Suspension of Disbelief is shattered almost instantly. Extreme cases lead to Space Romans . Also, the similarities might be Hidden in Plain Sight , like a combination of social conventions that are inconspicuous precisely because they are so Earth-like but whose exact re-enactment on a distant planet is completely illogical. As this is an Omnipresent Trope for Science Fiction , you might have become desensitized to it. And don't expect the characters on screen to spot Inexplicable Cultural Ties for you - odds are they're crazy Functional Genre Savvy . Instead, consult your fridge frequently It's difficult to avert this trope completely in live action settings for budget reasons alone, although good writing can help to pull it off. Actually, as the above quote from the original Star Trek </ pitch shows, use of this trope used to be a selling point to make live action Science Fiction feasible for the small screen and pull some Aesops in a Like Reality, Unless Noted setting. Since then, this trope has lost some credibility due to the rise of harder science fiction and better production values and techniques conspiring to change viewer's expectations. It is something of an Undead Horse Trope , though. Of course, the whole trope is conveniently avoided in case of Aliens Steal Cable or Absent Aliens Though Animated Adaptations and Comic Book Adaptations have the potential to shift a hitherto live-action franchise towards visually more alien settings, they still need good writing and design to avoid this trope. Conversely, Live Action Adaptations of animated works or comic books are likely to introduce more Inexplicable Cultural Ties to a fictional world Cultural counterpart to the evolutionary Human Aliens and All Planets Are Earth-Like , which refers to planetary properties This being an Omnipresent Trope of Science Fiction , please only mention examples where it is played with , averted or employed in a notable way

Information's answer to Chekhov's Gun When provided information in a work, you need not ever take it with a grain of salt. Given the limited amount of time and lines of text allotted to exposition, The Law of Conservation of Detail ensures that the information provided to the hero by casual bystanders is both entirely accurate and nearly always relevant to the plot. This holds true even if the information is a vaguely remembered myth , a prophecy spouted by a raving preacher , a hypothesis posited by a scientist (mad or not), or a rumor that some event or other is taking place somewhere The trope is particularly common in video games , which often rely

on players talking to everyone as a way of teaching them what to do next. And thanks to Conservation of Detail , when a video game gives you this information, not only will the expositor be correct, but it's also a pretty good bet that you'll be required</ to follow their advice at some point. As such, video games might spice things up by putting the information in the mouth of an unexpected source , taking advantage of a setting where All Myths Are True , or lampshading the sheer unlikelihood of a certain plot element But the trope can be seen in all media, in particular because it's considered sneaky — if not bad form — to bother with giving the audience useless information, or indeed outright misinformation Contrast Treacherous Advisor and Treacherous Quest Giver , who often misguide you with false information

Vampire: The Masquerade – Bloodlines </ generally subverts the trope, as almost everyone you meet is trying to manipulate your actions and influence your opinions in various directions to follow their own agendas. This is especially true with the various vampire characters and their minions — even the relatively benign ones, who seem to be doing it to learn more about you (or for laughs). The main exception is the Malkavians , whose ramblings are often tainted by madness, couched in weird metaphor, or just strangely phrased, but no Malkavian is ever outright wrong about anything, and what they say is never less than plot-relevant.

Sometimes, things are not what they appear to be.</ Index for pages about things that look like something else at first, or that are supposed to look like something else to the other characters in-universe. May be integral to maintaining The Masquerade . Contrast with the Information Desk . See also Espionage Tropes , The Secret Index , & Truth and Lies .

This trope is most common in musicals, but is not strictly relegated to only musical fare You have a happy-go-lucky or other highly charismatic character who is getting everyone around him/her all excited about whatever it is they're excited about Then there's the one character who isn't swept up. They're worried that everyone is all excited and not thinking it through. They are concerned that there's something shady under all the happy excitement. They're just grumpy and think all this excitement is too silly and twitterpated But as the song/scene goes on, the excitement spreads, and the enthusiasm grows. The lone holdout will find themselves going along and either catch themselves with embarrassment and stop — or will not catch themselves and end up going with the flow Compare with Not So Above It All and Got Me Doing It

Film Literature Live-Action TV

Web Comics stern Animation

The evil twin of Man on Fire , Incendiary Exponent , and Out of the Inferno , this is where someone sets whatever is trying to kill them on fire... and it then continues to try and kill them. While on fire Sometimes it is just a delayed reaction and the fire will prove fatal, but that is little comfort considering it may prove fatal to the heroes first. Might also apply to Nuke 'em if the target is gigantic. Eldritch Abomination : Bad. Eldritch Abomination that gets nuked, and stands back up pissed off and

blazing radioactive fire? Worse A standard form of Taking You with Me and Video Game Cruelty Punishment , many who are set alight become...well, hell bent on setting anyone and anything on fire as well

Mentioned in the fourth The Trials of Apollo </ book. Zombies (also called by their Greek name, vrykolakai) are unfazed by fire and will continue to advance through a wall of flame and be completely unfazed even as their bodies burn. Apparently, this immunity to fire is why Hades didn't make the Phlegethon the border of his relm.

The following is a compiled list of tropes related to Hell, the Underworld, and its inhabitants (which are often demons) Compare This Index Is on Fire . Contrast Tropes of the Divine and Angelic Tropes

Fridge Logic doesn't just find plot holes; it can make your typical happy ending into a Downer Ending , and render even the most flawless moral victory into Black-and-Gray Morality . How? By helping the viewer realize that the "survivors" at the end of a work don't have a future. When authors use large and amazing technologies and world or even galaxy-spanning threats, they run the risk of letting the excitement of Stuff Blowing Up get the better of them and not think through how the survivors will make a living afterward, even though they can't help but celebrate as the Evil Tower of Ominousness explodes with its master's demise . Y'see, Happily Ever After implies there's arable land to farm, electricity and running water, and a semblance of civilization to go back to, as well as at least several hundred to several thousand people surviving by the end. A Zombie Apocalypse , nuclear holocaust , Colony Drop , The Great Flood , or anything that can cause The End of the World as We Know It will have subtle and far-reaching effects even if it's stopped</. Even if humanity does manage to survive (humans are clingy</ bastards) there are bound to be massive casualties. Even if the work runs with the above scenarios and makes it about characters from a Terminally Dependent Society surviving After the End , the author may end up seriously overestimating their and their civilizations' chances of survival. Cue the Moral Dissonance if the heroes are primarily responsible for this near disaster. The subversion of this trope is if the heroes fully realize the effects of their actions ... and choose to follow through anyway. Maybe they are amoral sociopaths who do not care, maybe the Omniscient Morality License makes it such that the ultimate consequences will be preferable to the status quo , or maybe things are beyond the Godzilla Threshold and so anything goes. Some common examples of this trope coming into effect include: Keep in mind that this is an inferred</ holocaust. If the work explicitly states that there's a horrible aftermath or if it ends on a cliffhanger (for example, depicting an undetected bomb about to explode), then it isn't an example of this trope; you may be looking for Surprisingly Realistic Outcome . Also note that, despite the name, the "holocaust" doesn't have to involve massive death; it could be as simple as a criminal getting away because the writers didn't give the good guys enough evidence to convict . A possible reason why audiences may see a "happy" ending as an Esoteric Happy Ending . Contrast Inferred Survival , and contrast No Endor Holocaust for when this possibility is nixed by Word of God or subsequent material. For more general plot points that are chilling when contemplated at

length, see Fridge Horror . Compare Hero Insurance . Ending Trope , so spoilers be ahead. </

Adultery. Two-timing. Seeing someone on the side. Having an affair. Cheating.</ Whatever it's called, the act of having a romantic or sexual affair with someone other than one's established spouse or lover has ever been a source of drama in fiction and in real life. It has brought lovers together, but it has also torn lovers, marriages and even families apart, and it is one of the most common reasons for someone to end up killed. These tropes explore infidelity, the forms it takes, and the effects that it has upon people. See also Netorare .

In principle, a webcomic has several advantages over the print equivalent, due to the greater flexibility of the medium. One such advantage which enthusiasts of the genre often mention is the "infinite canvas": the ability to create pages of nearly-unlimited width and height, with the viewer scrolling around the page. A related idea is that webcomics can have far more pages than would be possible in print, potentially connected non-linearly by hyperlinks In practice, both of these forms of expansive "canvas" have proved very difficult to use effectively. Scrolling (especially horizontal scrolling) rapidly becomes tedious, and scrolling in two independent dimensions can cause the reader to rapidly get lost on the page. Similar issues exist with non-linear or multi-linear storylines: they require an exponential amount of writing work for the number of possible paths, something which most webcomic artists (the majority of whom only work on their series part-time) are unable or unwilling to commit to. Deviating from a print format also makes it much more difficult to create a print version What's more, there are technical issues as well; many browsers have trouble loading large numbers of images at once (or one extremely large image). Many readers aren't willing to wait several minutes to read a single comic strip, regardless of its quality. This also cuts off some of the accessibility of the comic, since bandwidth access in places like libraries and Internet cafes is usually limited. Using hyperlinks to simulate a non-linear or branching story adds page loading to the technical problems The third aspect, unlimited extension, has had a major impact on the genre, but not in the expected way Few series in the West have (intentionally) applied the infinite canvas principles; most of the comics which managed it either were one-shot strips, or were bonus material added to an otherwise conventional series. However, finite-yet-larger-than-usual canvas has often been useful in comics that stretch beyond a traditional page's length. And it's all better than the space in the weekday newspapers The concept has taken off with Korean Webtoons , where each installment is a long, vertical image, typically with frames that take up the entire width of the page. Many authors take advantage of the fact that readers have to scroll through the image by adding space between frames to create dramatic pauses, having a series of slightly different images come one after another to create a sense of motion, or by creating pictures where the subject only slowly becomes apparent The idea was introduced in Scott McCloud 's highly</ influential book about the comics medium (in comics medium) Reinventing Comics </

Awful Hospital .

The video game merchant counterpart to the ever popular magic satchel mechanic. Essentially, it's when even after The Hero has purchased 99 or so Potions/Swords/etc., the item shop will just keep right on selling them. Arguably an Acceptable Break from Reality due to the potential frustration that players may endure should there ever be a limit to how much stuff you can buy from a single store, alongside with designers having to keep track of the amount of each item in every store available. Occasional subversions will have certain items and weapons that can only be purchased once, such as a plot-specific item or an exceptionally rare weapon, and have everything else be bought infinitely to distill the frustration Compare Infinite Supplies , which is a non-gaming variant on this Note: Please limit examples to aversions and inversions, since this trope tends to have a habit of being everywhere

Generally, in The Legend of Zelda </ games some shops will sell items that Link can use forever, such as new armor or pieces of heart . Once these are gone, they will sometimes be replaced with different wares but more often they will be sold out forever, denoted by a wooden sign with an X painted on it. This is just as unrealistic in the opposite direction, as it means these shops only have one of the given item and had no prospects of selling them to anyone else (Though in one game, once all these one-sell only items are sold, he immediately announces that he has enough money to retire). Items that can be used or lost, like potions or ammo, will never run out and otherwise infinite use items that can be lost (such as a wooden shield that was destroyed) will be back in stock after they are lost.

In Rogue Galaxy </ , many shops have limited quantities of certain items, and they are indicated by a quantity number on the shop screen. (This doesn't stop other shops later on from stocking the same items in unlimited quantity)

In Recettear: An Item Shop's Tale </ you always have a finite number of items to sell (since you're limited to what you find or buy wholesale). The highest level of items you can buy at wholesale price from the Merchant's Guild and some of the items in the market always tend to be only available in limited numbers as well.

The raccoon merchant in Super Mario Sunshine </ trades Shine Sprites for blue coins, both of which are in limited quantity. When he's sold the last one, he wonders what he'll do for a living now.

Warcraft III </ : All shops except the marketplace have limited quantities of items (most between one and three) that replenish over time. The marketplace, however, starts out empty and gradually fills with items found by players as they kill monsters for experience, these disappear for good when bought.

Each shop in Spelunky </ sells exactly four items, which makes sense since most of the items give their respective effects for the duration of the entire game.

The shops in Disgaea </ carry a limited selection, but replenish in the three seconds it takes to leave the shop and re-enter.

The Elder Scrolls </ generally averts the trope throughout the series.

Merchants typically have a limited inventory (although, in a few instances, they may sell infinite amounts of some very basic items) and also have a limited amount of gold when selling, meaning you may need to visit several merchants and/or barter in order to unload all of your loot without taking a loss. This can lead to situations where, if you have a high-value item, you can't sell it to some shops without taking a loss (i.e. it might be worth 1000 caps but the shop keep only has 400 on hand). Merchant inventories and gold typically reset after 24 in-game hours.

The X </ series uses limited stock as a feature, creating an in-game economy that the player can participate in.

played straight in Neopets </ , since most shops have a certain amount of each item for stock before it sells out, requiring restock. The general store, though, has infinite stock, but only sells the same goods. Additionally and literally, users can buy as many shares of stock as they want on the stock market, with the only limit being 1000 per day.

The complete opposite of Perpetual Poverty . This is when the main characters not only never run out of basic items like food and clothing, but they never seem to have a problem getting hold of all their assorted signature weapons , cool cars and other gear. No matter how difficult it would be for your average person to obtain because of rarity, cost, or illegality, our heroes seem to be able to procure it with about as much effort as it takes the average person to buy a cheeseburger. Where do they get this stuff, (especially the toys)? Note that just having one or two episodes where supplies are mentioned is not</ an aversion if they completely ignore the supply situation in later episodes. Some ostensible Scavenger Worlds can inspire Fridge Logic this way if major drama is made out of the difficulty of finding food, medicine and the like, but the characters are driving around in petrol-powered cars the whole time and fighting off the bad guys with guns, and nobody ever deigns to explain where the fuel and ammunition are coming from. See Also: Offscreen Villain Dark Matter (When the bad guys have it just as easy)

Ritsuko from Those Who Hunt Elves </ is played up as sort of a Cosplay Otaku Girl /k/ommando taken Up to Eleven , but even so her ammo dump never seems to run dry of bullets, grenades, landmines, miscellaneous tacticool equipment or even ARTILLERY SHELLS for the Russian surplus T-72 tank it's all carried on while Trapped in Another World for two seasons. Speaking of this tank (owned by an otherwise perfectly Ordinary High-School Student), it also presents one of the few aversions in the show, as at first it runs on something resembling gasoline squeezed from pear-like nuts until they have the misfortune to run dry and nearly abandon it before .

Most superheroes, in both cartoons and live action, are guilty of this. Sometimes it's explained, but often it isn't. Batman has Wayne Enterprises as a front to bankroll his ventures, but how does Superman afford to pay the grounds crew responsible for maintaining the Fortress of Solitude while he's living in Metropolis? It's possible to explain this away — Superman, for example, had a horde of robots he had built using his superpowers to maintain the Fortress — but most don't bother.

The Lord of the Rings </: Overlapping with Bottomless Magazines ,

Legolas seems to have infinite arrows, in contrast to the book, where the replenishment of his arrow supply is a constant source of concern.

The Culture of Iain M. Banks 's novels has created a utopian, post-scarcity society through harnessing the forces of the universes' underlying "grid", apparently effortless energy-matter conversion and the inception of benevolent A.I.s far beyond human capabilities. The virtually limit- and effortless availability of goods and services to the individual as well as to the society itself has led to a culture which largely lives for its own hedonism.

Gilligan's Island generally played this straight, though a number of episodes involved the foraging of supplies found on the island or washed ashore Team Fortress 2 </ Gunnerkrigg Court </: It's only obliquely touched upon in-comic, but Word of Tom explicitly states that there are no tuition fees for students at the Court, and the needs of students and staff (food, housing, uniform clothes for any occasion, personal laboratories, lathes, etc.) are provided free of charge

The unimaginably huge costs involved in the "Containment" part of the SCP Foundation are explained as being partly funded by governments, but in general the writers chose to not address this situation and let the readers do the imagining. Some of the costs are offset by using the more benign SC Ps , and the more extreme measures (like the termination of D-Class personnel at the end of every month) have been slowly phased out Stan Smith from American Dad! </ is, thanks to Rule of Funny , able to get any equipment or resources he needs from the CIA for his own personal use, including virtual reality machines, experimental drugs, body doubles, funds for a team of mercenaries, and loads and loads of weapons

This is a weapon, spell, special attack, etc., that is not only the most powerful of its kind in the game (at least for its respective player character(s)), but its power is matched by how hard it is to acquire. So you'll never get it by just sticking to the game's main story. If you want it, you've got to put the plot on hold and embark on a five-hour sidequest ! That, or find the enemy that Randomly Drops it (which will likely be a Metal Slime or Boss in Mook Clothing from the Bonus Dungeon , and the drop rate may be just 2 percent, or 5 percent with a Random Drop Booster). One would think that the time needed to finish the subquest could be better spent on Level Grinding , so the is often more useful because it has other associated stat bonuses, unique to the character, rather than merely being stronger than other weapons (or so strong that even leveling up can't give you that kind of strength). Also, it's unlikely the dungeon the sword is in will be uninhabited; in fact, the monsters there tend to be very XP-rich anyway</ . Sometimes the sword has not been forged yet — if that's the case, you need to find the Ultimate Blacksmith so he can make it for you. If the bosses you need to defeat for it aren't optional, that overlaps with Last Disc Magic . If it's only possible to obtain this once every challenge in the game has already been overcome, it's also a Bragging Rights Reward . This can also be if it is Level-Locked Loot (if your level has to be so high that you could beat even the final boss with a lesser weapon). As noted, this doesn't actually have to be a sword. The reason why, in most games, it does</ happen to be a sword is covered by the trope Sword Almighty

. A Sister Trope to Infinity +1 Element (this applied to Elemental Rock–Paper–Scissors), Compare Penultimate Weapon , Sword of Plot Advancement , Armor of Invincibility , and Olympus Mons . Compare/Contrast Infinity -1 Sword (in that it's also powerful, but much easier to get). Do not confuse with More Than Infinite . Final Fantasy XI </ : Mega Man </ :

Suomenkielisiä artikkeleita

A character inhales too much helium or other some other gas, and their whole body inflates like a balloon. Usually their clothes stretch with them . This is often inflicted on the character as an Amusing Injury , but some characters will do it to themselves deliberately. Because All Balloons Have Helium , inflated characters are liable to float in the air or blow away in the wind, even if they were inflated with normal air. It often ends with the character deflating just like an untied party balloon, flying through the air and sputtering as the gas rushes out of them. Alternately, the character may inflate beyond their limits, resulting in "Pop!" Goes the Human May also be done with water or other liquids , in which case you can expect a lot less floating and a lot more wobbling Naturally, a trope Played for Laughs because of its sheer impossibility in Real Life (unless you happen to be a pufferfish or a hedgehog) Compare Balloon Belly (when a character gets an extreme potbelly), Breast Expansion (because Buxom Is Better) and Temporary Bulk Change (when a character gets fat and then inexplicably slims back down between scenes) or Attack of the 50-Foot Whatever (grow in size but not inflate). Related to Be the Ball , so overlap occurs. Contrast with Squashed Flat . As a form of Toon Physics , this trope tends to run on Rule of Funny and Willing Suspension of Disbelief Online, this trope is also known for being a common Fetish ... but let's not get into that here

This is a numerical claim that mysteriously shifts over the course of a conversation. Note that there are two different ways this can vary — the number can either increase or decrease, and it can either converge on the correct number (in which case this is a form of Verbal Backspace) or start near-correct and end up somewhere wild A sure sign of a Bad Liar . Not to be confused with Victor Borge's " " routine

Tropes about characters learning stuff Compare Exposition , where the audience learns stuff — overlap is substantial, since these tropes can justify those ones Also compare Truth and Lies ; you can learn both true and false information from any of these tropes. Contrast with the Infauxmation Desk . See also The Shades of Fact

Alice has something she wants to share with the world. A scientific advancement, most often. She's going to go public and make the world, perhaps, a little better. Maybe it's the cure for a disease, a solution for world hunger or an abundant source of energy. Maybe it's of alien origin . In any case, Alice doesn't want to limit

access to it through copyrights or patents or anything of the sort But... uh oh, Bob doesn't like it. You see, he has ties to a big business that stands to lose a lot if that invention is released to the general public. If only Alice wasn't so into this nonsense, they could do some business exploiting the oppressed masses like he has been doing with much success so far. Having questioned Alice about potential confidants , the decision is made, that she must die and her research with her It is the quest of the heroes to save Alice's precious information and release it before the Big Bad can usurp it or destroy it. In the process, they may find out there were those with similar discoveries who were Killed to Uphold the Masquerade In the real world it's usually not this bad, generally the other party will sue to get an injunction to stop disclosure, and, in some cases where it involves government secrets, people get prosecuted, as has happened to Wikileaks founder Julian Assange and NSA contractor Edward Snowden. The slogan "Information wants to be free" was coined by writer Stewart Brand, invoked against limiting access to information by governmental control Plots following this trope in 20 Minutes into the Future (or Like Reality, Unless Noted) settings tend to end with the villain realizing he Can't Stop the Signal even if he manages to stop the idealistic character Super-Trope to Withholding the Cure . Compare Digital Piracy Is Okay and Keeping Secrets Sucks . Contrast Digital Piracy Is Evil and Endangering News Broadcast (when an info should be made secret from the public for a good reason). This trope is one of several reasons why the Streisand Effect exists

Though the motivations for allowing this are similar to the motivations for allowing Informed Attributes in general, there is much less of an excuse for it. Believably getting it across that, say, someone is compassionate is difficult stuff</ ; it's the mark of a good author to pull that kind of thing off. Skills and abilities are a much simpler deal: Is someone a master locksmith? Have them pick a lock now and then. Are they combat experts? Have them take the fight to their opponents whenever they can and gain the upper hand What often deters writers from going through with the above plan is the fact that, well, Most Writers Are Writers . They're writing a character who's supposed to be a musician, but they don't know the particulars of meters or chords. They have a character who is a military expert, but they don't know how long an infantry division can fight until it needs to be resupplied. They have a character who's a genius, but they haven't a clue what kind of problem only a genius would be able to work through, or how. If they actually attempt to show the ability in action they take a very real risk of the portrayal falling completely flat On occasion, the ability cannot adequately be portrayed by the medium used for the work. For example, a comic book cannot show how good a character's singing voice is, and a radio show would, at best, be forced to merely describe a character's great paintings. Occasionally, the ability cannot be portrayed because of the work's audience, such as a dangerous weapon in a family-friendly show causing Scenery Gorn if activated, and thus, it can't be activated onscreen One choice the writer has is to go ahead and show the supposed "ability". But if they don't do the research, this leads to such laughable characters as the scientist who spouts Hollywood Science , the tactician who comes up with the sort of tactics a five-year-old would think of and the "genius" who is only a genius because they're the only one coming up with any plan at all, and everyone else is downright stupid. Lack of convincing detail means

the reader does not believe, whether it is fixing an engine or presenting the actual philosophy of a character purported to be wise , and can make the readers long for the informed ability It's much easier for the writer to just stay away from showing that character's expertise at all. After all, how can the portrayal possibly live up to the hype? And since the audience has to know about this expertise some way or the other , this inevitably leads to telling the reader about it instead of showing it to them There are</ , fortunately, ways around this The hard way is doing the necessary research, and lots of it This trope can be Played for Laughs — a character might find increasingly bizarre and unlikely reasons to not use their alleged abilities in situations where they would prove useful, or that one time where they actually put it to use may be a Noodle Incident that goes on being mentioned at random, or they may display their skill, but in a manner conspicuously offscreen while the other characters exclaim "Look at them go!". If they finally, at one point, go ahead and prove that they are every bit as capable as their reputation suggests, that's Let's Get Dangerous! See also Faux Action Girl , a variant where "competent fighter" becomes an Informed Ability, and The Worf Effect , which often turns it into one. A Necessary Weasel in Video Games , where often you'll be playing someone supposedly very competent, but how well they actually perform is up to you, and often they'll go through tutorials teaching them the basics of their supposed area of expertise for the player's sake. Compare Character Shilling and compare/contrast with Creator's Pet . Also see The Pirates Who Don't Do Anything , where the characters never even attempt</ to perform the tasks for which they are supposedly famous. The Informed Flaw is the opposite, where someone is supposed to be terrible at something (ie. Hollywood Homely), but isn't. In a video game, this frequently overlaps with Gameplay and Story Segregation (when the story says that someone has amazing abilities, but they show up in neither gameplay nor cutscenes.) Suddenly Always Knew That is when a character demonstrates a skill the audience has never been told he possesses before

In most visual media, just about everyone is beautiful . But what are writers to do when someone's attractiveness is a plot point</? Anime artists have Bishie Sparkle , Western animators have (or used to have) the Twinkle Smile — simple visual shorthands that viewers intuitively understand . But in live-action, often the only choice is to have the other characters tell</ us how attractive they are. Whether or not the viewer finds the character to be attractive, we must accept that within this fictional world, they are. This trope is about characters pointing out</ how exceptionally attractive they think a character is, not whether they're being drawn attractive, or whether the viewers think they're attractive. And having an unusually active sex life isn't a part of this trope either unless a character says outright that the reason</ that person is being pursued is that they're the best looking of the group. Of course, this trope is difficult to avoid in literature and other storytelling styles without high-resolution graphics or visuals. Some works may describe a character's appearance in glowing terms and let readers realize for themselves that the character is quite attractive, while others are content to just tell us that they're beautiful and move on. This trope is related to The Glasses Gotta Go and She Is All Grown Up , where we're informed that a particular character is more attractive than they were</. It can be a consequence of Generic Cuteness

, since there no way to tell which character is supposed to be prettier than the others. The inverse of Informed Attractiveness is Hollywood Homely , where we're told that a character is unattractive no matter what the viewer might think about the issue and Informed Deformity where the viewer is told a character is ugly, but can't tell otherwise because of Generic Cuteness . Inhumanly Beautiful Race nearly always falls under this trope. In-Universe Examples Only :

A violation of Show, Don't Tell when fleshing out a fictional tangible. Something is said</ to be X, but not shown</ to be that way. Making a fictional something come to life is difficult. You only have so much Willing Suspension of Disbelief to work with, and you don't just want this thing to be believable—you want it to have the characteristics it needs to have for the story to work. You want this character to be brave, that knife to be sharp, this table over there to be sturdy, and this means going through a lot of trouble. Think of a situation where the thing can show its true colors, think of a way that this situation can naturally arise out of the plot, think of a believable way for the thing to act and finally show the way it is… Which is why authors sometimes, consciously or not, go "screw it. Why go through all the trouble?" and just have the narration or another character say, "she is brave", "this is sharp", "this is sturdy". There. Problem solved! Except, no. Not by a long shot. Readers do not come to a story expecting to be spoon-fed what they should</ be feeling or thinking about things. They want to experience it for themselves and decide for themselves. They want the freedom to conclude that the Strawman Has a Point , that The Hero is really more of a villain , that the aesop preached by the mentor is hopelessly misguided based on what happens five seconds later , that the "ultimate" Dangerous Forbidden Technique is worthless. Deny them this—either by sketchy writing or not doing the research—and there will be backlash. Readers will stop taking your word for it, whatever "it" is. They will actively seek reasons to hate the people you tell them they should love, to downplay the forces you tell them are powerful, to ridicule the concepts you tell them are profound. It's difficult to draw the line regarding where the ratio of informed feats to actual feats becomes unfeasible, but you can trust readers to recognize it when you cross it. And that is a very good reason—no, scratch that, that is the</ reason—that " Show, Don't Tell " is a piece of advice drilled into the heads of amateur writers early and often. Master it, and you can start using tools like the Internal Reveal , when a character is shown to be X</ but doesn't realize it about themselves. Super-Trope of: A Sub-Trope of Show, Don't Tell . See also Hollywood Homely , Urban Legend Love Life , and Overrated and Underleveled . If everyone keeps going on about how great you are, it's Character Shilling .

Show, Don't Tell is the rule in storytelling, though books are able to get away with breaking that rule more than film and television can. That's because books have narration, which means that essentially anything that happens, the reader is being told about no matter what. When we're told in great detail what's happening in, say, an action scene, we're being "shown" the event. When we're simply told that the scene happened, we're being "told". In both cases, the scene is still indicated entirely with written narration Dialog, however, is different. When two or more characters are talking, we're expected to see exactly what they're saying. This is the literary equivalent of "showing" us the conversation. We know exactly what Alice and Bob say, and in our head, we can picture the

conversation happening as clearly as if we were watching a movie or in the room with the characters. Sometimes, however, authors decide they'd rather tell about the conversation than show the conversation directly. This is Informed Conversation. Consider the differences between the following. Direct conversation: Informed Conversation: Both are examples of ways a conversation can be shown in writing, but the direct conversation shows more personality, by showing exactly what's being said. Alice and Bob express personality through their reactions to what the other is saying, as well as their specific word choices and ways of phrasing things when relating their stories of bad drivers. If the dialog isn't shown, those elements of personality don't come out. So why skip the dialog and just relate it? There's several reasons for it. Some writers consider is useful to distill a conversation only to what elements are most important to the story's plot, thus speeding up the story. Some conversations are redundant, and may relate to another character what the audience already knows - for example, if the story had been following Alice during the time that she's talking about, we would already know about her traffic experience, and some readers might not want to hear the story a second time (this variant is unique in that it is common outside of books as well, though typically with a fade in and out). Also, some writers may not trust in their ability to write convincing dialog. Sometimes it's done mid-dialog to stop a conversation from going on forever. Real people sometimes have conversations that take well over 20 minutes! And even short conversations may also be characterized by lengthy, meandering narratives which can go in circles before coming to the point or frequent tangential switches from one topic to another, which may be difficult for an outside observer to follow. Not many want to read that, so the story may use Informed Conversation to tell what's being spoken about, then cut to only the most interesting or important bits of conversation to show. Or they may show the beginning of a conversation so that we can observe it, then mention in narration that the characters kept talking for a very long time. That way, if done right, readers get the benefit of seeing the characters come to life through interesting dialog, but at the same time, the story maintains its pace. It can also be used to indicate that profanity is used without quoting it . On the other hand, if this trope is used too often or to skip past conversations readers may find interesting, it can make the story worse. Dialog, after all, is one of the biggest and easiest ways to show personality in a story, aside from first person narration, which is essentially a form of extra-long internal monologue. Therefore, while dialog can be done in excess and slow down a story, some amount of it is necessary to make the characters more relatable and have them come to life.

Most people, when they fall ill, will only describe their symptoms in general terms ("My stomach hurts", " I think I'm going to throw up ", " AAA-CHOO! ", etc.) This makes sense - most of us don't have much medical knowledge and can only use vague terms to talk about the complex things happening to us Not so when the patient is a doctor, however. S/he will give a full account of their condition, with all the relevant jargon , even if they're in the middle of collapsing. If they're already in hospital, they will probably be an Annoying Patient , particularly if the other doctors disagree - it's well known that doctors make the worst patients. Occasionally, it will be shown that the patient isn't actually</ sick, just that they're a Hypochondriac or simply a worrywart See also A Fool for a Client , the equivalent trope for lawyers. Compare Diagnosis from Dr. Badass

The cart comes rumbling up to the gates. The Evil Overlord 's guards poke about, and find a jug under the seat. Fool peasant thought he could sneak some moonshine past them</. They take it, and the cart rumbles on — with the rightful king hidden under its cargo Infraction Distraction is when a conspicuous but minor infraction — possibly not even illegal but merely disreputable — is made up or committed for the purposes of distracting authorities from something much more serious. (Usually a crime, but not always; a character can pretend to be distilling moonshine to hide that he's training with his new superpowers, for instance.) Not unlike a Kansas City Shuffle , the guards in question know they're being tricked, but are wrong about what the trick is. If you actually confess, it's Confess to a Lesser Crime , but you can also manufacture evidence against yourself or otherwise plant clues to the infraction, down to simply committing it. One common method is to plant an Incredibly Obvious Tail — to distract from the skilled and subtle tail. Incredibly Obvious Bug can also be used, but is less common Overlaps with Embarrassing Cover Up if the decoy secret is disreputable as well as prohibited (or if the character is so Lawful Good or such a Slave to PR that being caught breaking even minor rules is an embarrassment in and of itself). Overlap with We Need a Distraction is possible but rare, since it usually is not to enable further actions. If a suspect is surprisingly quick to confess their Big Secret , there's a good chance it's this. See also Hidden in Plain Sight . A Censor Decoy is this used in Real Life to get crap past the radar The opposite is Minor Crime Reveals Major Plot

Fact: Whether by pronunciation, spelling, or use, some words are just plain funny to certain characters. Warning: Do not use any of these words to try to make an unfunny sentence funny . Tends to overlap with I Just Like Saying the Word , as in the case of the page image. See also Narm , which can happen when these words crop up in inherently unfunny contexts. Also see Flowery Insults when used in an abusive manner. Also compare Heh Heh, You Said "X" , and LOL, 69 and 420, Blaze It for specific inherently funny numbers. Want to have some fun sharing your favorite ones? Take a gander over at the Just-For-Fun page !

So, there's this really cool organization, and you've known for years that you want to be part of it. You've asked the leader really nicely. You've passed their tests, you've won or bought the respect of all the members, maybe you've even accompanied them on a few adventures. Now, you're finally going to get in. You'll have access to all the secret weapons, knowledge, and connections that they've been concealing from you. You're going to be one of the gang. But first, you're going to be initiated. This will be in one of several basic forms: Rituals, as social scientists will tell you, are tools for dealing with the " liminal state :" the area between one standardized role and another. You were one person before you joined the group; you'll be a different one once you're inside the group. The initiation will mark the place where your status officially changes. Trope-wise, initiation ceremonies are a well of both comedy and drama since they show, perhaps for the first time, what the group is really all about — usually at a point where it's too late for the initiate to back out. What if the High Holy Order of Sacred Wisdom makes initiates tread grapes in their underwear while singing

"Happy Birthday"? What if Taffy's Tattlers require a blood sacrifice? See also Rite of Passage , a catalog of initiation ceremonies into adulthood. Knighting covers an initiation into an order of knighthood (and is usually of the solemn and dignified type). If You're So Evil, Eat This Kitten is a trope used exclusively by evil groups for initiates to prove their evilness (or that they aren't heroes in disguise). Gangs may use the Gang Initiation Fight as their ceremony.

The capital is about to be overwhelmed and the leader is fighting in the battle. His duty to land, life, or people dictates that he must organize the resistance or go abroad to find allies , but he won't budge until this battle has been won Sometimes even the most Reasonable Authority Figure puts Honor Before Reason . Sometimes, he can be convinced to leave. Sometimes, force is needed; sometimes, he dies in the ruins of the castle, making a Last Stand , usually with his personal guard. When he does leave, he is often the last one to do so Note that you really have to get killed to pull this one off properly. Captivity ruins a lot of the effect, especially if you are used against your own forces He may have his heir sent off, by force if needed . Can lead to A Child Shall Lead La Résistance or the Rightful King Returns Compare The Men First ; the military commander may refuse to leave troops behind, but will go with them if they can be gotten out If the king is supposed to return</ In Its Hour Of Need (but is otherwise dead or canned), that's the King in the Mountain . If your allies</ are supposed to come help your nation in its hour of need, that's Gondor Calls for Aid See also Stand Your Ground . Going Down with the Ship is a Sister Trope that applies to ship captains Worldwar: War of Equals </: Pope Benedict XVI refuses to evacuate the Vatican, despite constant bombings by the Race, in order to keep human (not just Catholic, but human</) morale alive during the war

Marie Antoinette </ : Towards the end of the movie, as the Revolution starts to cause real trouble, King Louis refuses to leave Versailles and be a "runaway king". When an advisor begs him to at least send the queen and children away, she declares that their place is with her husband. They regret it when an angry mob comes to adbuct them.

In Sandy Mitchell 's Ciaphas Cain

The West Wing </ :

In The Order of the Stick </, . It takes four separate appeals to persuade him. (And then Belkar gets into the act, just to get a chance to insult him.)

George Washington was famous for riding around at the front of the lines during battles in The American Revolution . His overwhelmingly positive reputation among the soldiers helped cement the decision to make him the first President... and helped stave off riots when those hungry soldiers marched on the capital to demand their overdue pay.

There are some jokes almost anyone can get, and then there are ones that can only be understood by people with certain knowledge. Jokes about computer programming that can only be understood by technicians, jokes about a film that only make sense if you listened

to the director's commentary, jokes about a country's political system or culture that only citizens of that place could ever laugh at. If you are in on the joke, these can be hilarious; if you aren't, then they get irritating fast. From a sociological point of view, in-jokes are used by groups to identify those who are Not Us — anyone who's not a member of the group is not likely to get the joke. If these are frequently placed in a show or book, then it can become a case of Viewers Are Geniuses , or if they are language related, Bilingual Bonus . Fandoms are often teeming with them, so seeing a certain one everywhere may be a result of Fan Myopia . In some cases, may even lead to Memetic Mutation . If the group is big enough, or is generally a Fountain of Memes , it is easily confused with Memetic Mutation , and often is on this very wiki. However, as long as the particular in-joke stays confined to the group itself it is not an entire internet meme, although attempts may be made to force it from time to time, some successful. If the creator acknowledges the joke or meme in the work itself, it becomes a Fandom Nod or an Ascended Meme . Compare with Noodle Incident . An Outside Joke relies on an opposite effect. Not to be confused with the Webcomic The In Joke </ . Subtropes :

For when you don't quite reach Death Tropes — or even miss them by a mile See also A Tortured Index , Bloody Tropes , Indexitis , This Index is a Real Pain , Toxic Tropes , and Weapons and Wielding Tropes

Accordion Man : When crushing a cartoon character makes them fold up like an accordion.

Inkblot Cartoon Style is the cartoon style most prevalent from The Silent Age of Animation . Most historians refer to this as Rubber Hose Animation because characters' arms, legs and pretty much everything else are usually animated as if they were made of rubber tubing and without elbows or knees. In many cartoons in the very late Twenties and early and mid-Thirties, not only does everyone dance to the background music, everything </ dances to it as well . The style sometimes falls into Accidental Nightmare Fuel territory because of the its tendency toward surrealist humor.

If this style is used in a cartoon that was made after the 1920s/1930s, it results in Retraux . It often, but not always, goes hand-in-hand with Rubber Hose Limbs , which originated from this style. Often a Mocky Mouse .

A famous actor whose animated counterpart is essentially the actor themselves. Actors playing themselves is an admittedly common occurrence, but one that makes less sense in animation Some of this began with traditional 2D animated movies; Disney's Aladdin </ gave top billing to Robin Williams , in a very successful example, partly because he was enough of a character to be funny on his own. Movie makers noticed they could bank on an actor's star power even if viewers never saw</ the actor Later, it became common to give voice acting jobs to actors who didn't traditionally perform voice acting , just to get their names on movie posters. One simple example is for the actors to play themselves, with the assumption that the audience will recognize them anyway. This can be taken to extremes when the animated character is modified to look</ like the actor, even if that requires a bizarre caricature

that makes no sense in the story. This has a strange effect: The character feels less genuine, as if the writers just "stole" the actor to make into a character The transition from 2D cel animation to computer animated "3D" films, both in the stylistic and literal sense, in both movies and computer games, has made accurately ink-suiting actors much easier, therefore introducing an element of "because we can" to the proceedings. It's also become common practice, especially in video games, for an ink suited actor to be showing going through the motions and "acting," while someone else (usually a name actor) provides the voice Many animation purists (and voice actors such as Billy West) criticize the practice, calling it " Stunt Casting " and denigrating it as breaking Suspension of Disbelief or pandering to the actor. Some also insinuate that big names are cast instead of talented unknowns because the story couldn't support itself on its own, and the talent hired is not really relevant to the story or role anyway. In addition, the studios who do this often seem to assume that voice acting is a simpler facsimile of "real" acting; in fact, it requires a completely different set of skills The advantage to this is it can assist the animator in getting the details and mannerisms to look correct, since it is even easier to reproduce the mannerisms of an actor in three dimensions than in (the already commonly done) two dimensions. Also, there is more "acting" in voice acting than most people think; it is almost impossible to voice act properly without making facial expressions and gestures in front of the microphone Note that actors essentially portraying themselves, as on The Simpsons an example of this trope; that's basically an animated Special Guest . Note also that sometimes animated characters in live-action films are intentionally made to look like their actors so that the character can "become real" for a scene or two ; two good examples are Gollum from The Lord of the Rings </ and Davy Jones from Pirates of the Caribbean </ Elements of actors' mannerisms and personality are often worked into their characters; while filming A Bug's Life </, for example, Pixar often filmed big-name voice actors and then added a few of their gestures to their characters. This trope is for more severe cases, where the creators basically just took their voice actor and made him a bug/robot/genie/whatever See also Serkis Folk , where a motion capture suit is used to model an actor's movements which is then overlaid with the CGI character, and its traditional animation counterpart Rotoscoping where film of an actor is taken and the animation drawn on top of it. Compare " No Celebrities Were Harmed ", where the celebrity caricature is voiced by an impersonator, and Comic-Book Fantasy Casting , which includes the modelling of a cartoon or computer character on an actor who does not voice them. Frequently Lost in Translation in dubs, since the animated character looks the same, but the voice actor is different. Not to be confused with Animated Actor , where an animated character is implied to be an actor and the artifice of the work is acknowledged Finally, this trope is not about the actors in a hypothetical live-action adaptation of Splatoon </ . We're sorry

A Stock Phrase used to describe someone who pines for/stays with someone they don't love (or who treats them poorly) because they don't want to be alone. The implication is that the character cares more about being in a romantic relationship with someone than the person they're having the relationship with. Since this attitude is exactly as unhealthy as it sounds, such a character invariably

ends up Looking for Love in All the Wrong Places . They may be Allergic to Routine and have a hard time sticking around because they believe True Love Is Boring This can result in Loving a Shadow or be used as a Retcon when a hyped relationship becomes an Aborted Arc . See also Serial Romeo , where a character seeks out several relationships in quick succession but genuinely loves each person they pursue Not to be confused with a Love Freak who is literally in love with the concept of love

Who is that? She's perfect. She's a vision. She's like no one you've ever seen. You've got to get to know her, to learn everything about her. Wait. She's got a boyfriend? Oh, Crap! . And her boyfriend is that guy</? It just got worse. Many a tale has been told about a poor schmuck who fell in love with a beautiful woman, only to find out she likes someone very dangerous . Usually, the dumb cluck will persist in trying to win her heart and "take her away from all this". Depending on where the story lies on the Sliding Scale of Idealism vs. Cynicism , our hero may get the girl in the end and get away clean, or one or both of them may end up very, very dead . Or he may do the sensible thing and get out while the getting's good . But then there wouldn't be much of a story , would there? Sometimes both of the guys in this rather deadly Love Triangle are crooks, but the one with the relationship is someone higher up on the food chain, whether by being higher up in the criminal hierarchy (such as The Don in a mafia story) or by being vastly more dangerous than the other. Compare Mafia Princess .

This is where the villain or a morally ambiguous character becomes obsessed with a character due to their witnessing said character going berserk and kill in a very messy or bloody way. Many times, there will be times where the villain will be somewhere watching the character fight violently and appear extremely turned on , saying something along the lines of "Marvellous..." If The Protagonist is no longer violent like that, often the villain will go to great lengths to make them revert back (these lengths normally involve kidnapping or killing their friends or love interests.) If the villain/morally ambiguous character starts straight-out describing their euphoric emotions when they saw the good character massacre others, expect the good character to be very</ disturbed and/or confused . This can lead to the villain becoming a Stalker with a Crush . Compare Hemo Erotic and Monster Fangirl . It may lead to lots of Foe Yay or No Yay . Compare and contrast Power Is Sexy . See also Nightmare Fetishist .

Memorials to the dead are common in most human cultures. When the dead are connected with a TV show or movie , you'll sometimes see this: a final tribute to that person as part of the show For a true In Memoriam, there is a direct connection between dedicatee and the show, book or film being dedicated to their memory. There are a great number of books dedicated to the last astronauts of the space shuttle named Challenger</ or the emergency personnel who died when the twin towers of the World Trade Center in the city of New York in the state of New York collapsed. Unless the book is about</ them, those would fall under the larger Dedication trope It is a Celebrity Elegy when done through song or poetry for a famous person. For more musical examples, see Grief Song . Fanbases may turn to Death Fic This is related to Meaningful Funeral , which memorializes a character from the show. They can overlap when a

show is based on Real Life Also see Special Thanks

This occurs when a derivative work (an adaptation, a remake, or a reimagining) is so different from the work it took its name from that the only thing</ actually tying it to the original work is the title, a few character names and, if lucky, the broad premise. It would stand perfectly as an original work if references to the source were removed This can happen when the work was originally intended as something completely different, but, being slightly similar to an existing franchise, it is changed to fit in that franchise, or it can be straight-up title hijack One reason this happens is the fact that established properties and "name awareness" makes things much</ easier to get greenlit than original properties. In some cases producers purchase franchise rights for the name alone, and slap it on their own original product as a way of getting it pushed through the studio system. Video Game and Cult Classic franchises are especially prone to being used this way by third parties with no other interest in the franchise, as they are often relatively cheap to buy or license for this purpose. In some cases, this is even done for the purposes of hanging onto the trademark . If the project began life as an original work and was altered in the process to be part of an established work, that makes it a Dolled-Up Installment . The inverse of this would be Divorced Installment Many a Cash Cow Franchise has descended to this at least once. It may be considered the Oddball in the Series The response often involves They Changed It, Now It Sucks! , but an In Name Only work may well be decent, or even good (if not better) , as long as it's assessed on its own merits rather than being measured by how faithful it is to the original work; in effect, the work in question is a Contested </ Alternate Continuity or Adaptation If the work in question is not an attempted adaptation of another work, but merely sports a misleading name, that's a Non-Indicative Name . If the name used to be relevant but less or even not later, it is Artifact Title . If an adaptation continues after the original source material runs out, that's Adaptation Expansion . If multiple works share the same name but are unrelated, you have Similarly Named Works A good way to tell if an example is really this trope or just a bad adaptation: if one were to change the title to something else, would anyone understand that the work is supposed to be an adaptation? If the answer is "no", then the adaptation is this trope. Changing character names is not necessary for the test; there is always the possibility of coincidence, or of Shout-Out Theme Naming . See also Old Guard Versus New Blood . A Transplanted Character Fic may often feel like this Contrast Serial Numbers Filed Off , Spiritual Adaptation , Exactly What It Says on the Tin , Expy

You have a character who's thinking. Not Thinking Out Loud , actually thinking inside their own head . And yet, another, non</-psychic character can still hear them. And starts talking back—mentally or aloud. The first character's lips didn't move, and no one has any means of telepathy or Applied Phlebotinum If characters weren't aware this was even possible, this is an Unexpected Gameplay Change of sorts applied to the rules of communication. Expect many a Flat "What" in response In some instances, this is because the characters know each other well

enough. Not that that makes any more sense. In this case, if a character actually acts</ to react to the other character's thought process, then it could be a Preemptive "Shut Up" or The Tape Knew You Would Say That . All three of these are meant to automatically fall under Rule of Funny Because thought will happen in any quote used in an example, please use (parentheses) to indicate thought speak , and "quotation marks" to indicate normal speech, as in the quote above Compare Imagine Spotting In Masaya Hokazono's Inugami</, all animals, including the Inugami (wolves with various powers commanded by an unknown voice to leave the forest and spy on humans), speak by some form of thought speech to each other unheard by humans. One of the wolves, 23 (because of the number tattooed to his ear) learns to speak English with assistance from his human companion, Fumiki. When 23 encounter Zero, another Inugami, the latter is enraged partly because of cruelty at the hands of humans, and what he thinks are crude noises coming from 23's mouth. Zero later learns English himself when captured by the head of an unscrupulous pharmaceutical corporation , yet his hatred of humans remains until the very end of the series

The Inner Monologue , Flashback , Imagine Spot , and other such tropes are great ways of illustrating character, showing inner conflict, etc. Normally these tropes are shown taking place almost instantly with other characters around either not noticing or barely noticing that the character temporarily zoned out, so it's pretty rare for Alice to end an internal monologue, flashback, or Aside Comment to the audience only to see Bob standing there staring at her and wondering what the heck Alice was doing and why her mind was off in another world In this trope, however, the other characters around do</ notice. While Alice is mentally taking a time out, everyone else can see the prolonged silence, distraction, or strange behavior, (especially if Alice is in the middle of talking to people who aren't there, like an Imaginary Friend , the Good Angel, Bad Angel , or figures from her past) and then they react or comment to the situation Often played as a form of Bathos , especially if Alice was thinking about something serious and it draws a comedic reaction Ofter revealed via Cutting Back to Reality . Compare and contrast Not So Dire , (where an audience is misled by serious-sounding dialogue into believing that a situation is critically important when it's actually over a much more trivial matter) Anti Climax Cut , and Acting Out a Daydream . Compare the various " x is a free action " tropes, Plot Time , Imagine Spotting , and Caught Monologuing . Can overlap with, or be a sort of meta Failed Attempt at Drama

Not all space aliens in fiction are evil invaders who terrorize our fair planet with their high-tech war machines , and demand to be taken to our leader . Some of them are in fact quite nice. They're not looking for any trouble, and all they want is to be left alone, make a friend, return home or just get by in our strange and unfamiliar Earth culture The Innocent Aliens are like this. They've just arrived at our planet (though in some, rarer cases, we go to theirs, instead) and are total babes in the woods, displaying a very warped understanding of the humans' way of life. They're wide-eyed and childlike, and occasionally even need protection from hostile human beings, often trigger-happy military types who think they're up to no good and need to be exterminated for the common

good In some kinds of stories , these aliens are used to prove that Humans Are the Real Monsters , especially if they or the rest of the interplanetary community live peaceful, enlightened lives and we humans are the ones who go around shooting things and generally being destructive. Even worse are settings where humans are</ monsters who want to capture such aliens to study them - against their wishes, naturally Often the "come in peace" part of We Come in Peace — Shoot to Kill . Contrast Aliens Are Bastards . If they're played for laughs, they may also be amusing aliens as well. It's possible that there are other aliens that aren't innocents in the setting, but the trope implies a whole population of aliens who are Always Lawful Good See also Did We Just Have Tea with Cthulhu? when an Eldritch Abomination is innocent and loving

The main character lives platonically with someone of the opposite sex. (Or platonically and with a gay someone of the same sex.) While this is of course Truth in Television , like Just Friends the situation is fraught with all kinds of potential drama for writers to exploit. Maybe one of them is secretly in love with the other, or maybe they both are . Maybe for some unlikely reason they have to pretend to be in a relationship in front of other people. Or maybe—just maybe—they really are just</ flatmates. This is more common with Magical Girlfriends because they tend not to have anywhere else to stay and Unwanted Harems because Pretty Freeloaders make for easier contact. See also Heterosexual Life-Partners .

A deliberate ploy to make the viewer think something sexy or illicit is occurring when it actually is not. A scene will begin with its characters not visible to the camera, or partially obscured; the dialogue between them seems lascivious and explicit, or be laced with double entendres . But once the Reveal Shot has occurred where the camera pulls back to reveal the whole scene, the action involved is entirely innocent and the dialogue turns out to be referring, entirely or mostly, to these innocent actions — it is only in the dirty minds of the viewers that anything untoward happened Sometimes, this is hard to pull off believably. In many cases, if you listen carefully to the supposedly innocent phrases, they don't sound natural, don't fit the conversation, and are totally unlike the way the characters usually speak. In fact, it was tailor-made to lead to a misunderstanding, and makes a lot more sense in that context than in the supposed true meaning. But the situation is often so distracting it's hard to notice at first This is also often pulled off on other characters in-story. Sometimes, the viewers will see the explanation of the scene first, and then we cut to an angle from which an ugly subtext can be (mis)construed by outside observers Usually perpetrated immediately upon return from a commercial, for comedic effect Sister trope of Not What It Looks Like , which is for situations, instead of just speech. Also see Un-Entendre This is related to Out-of-Context Eavesdropping , and possibly from a misinterpretation of a Sexual Euphemism . It's the polar opposite of both Getting Crap Past the Radar and Accidental Innuendo . See also Does This Remind You of Anything? , Grossout Fakeout , and That Came Out Wrong . Sometimes prompts someone to say "Is That What They're Calling It Now?" Compare Accidental Pun , where a non-sexual remark is misinterpreted as, well, a pun; Orgasmic Combat , when fighting sounds like... something else; and Have a Gay Old Time , when something sounds sexual because language marches on. Contrast G-Rated Sex

This character picks on the short girl for being short. They'll ask a woman for her age. They'll bug the flamboyant guy about his sexuality . And the worst part is, they don't realize what they're doing is rather painful for the person on the receiving end of the criticism. In the worst cases, they might not stop at one insult and even continue until someone forces them to stop , or the other person runs away crying. (Their reaction to this is probably: "Huh? What did I do? ") What separates them from the Jerkass is that this person is actually a good person — they're just clueless to things that people might generally be sensitive to. To them, it was just a fun joke or an honest assessment — no offense intended. When others bring up the fact that what they're saying is hurting other people's feelings, they apologize and try to change. The Idiot Hero and Cloudcuckoolander are prone to this. They tend to receive replies like " You Know I'm Black, Right? " and " I'm Standing Right Here ". Innocent Bigot is a subtrope. Obviously guilty of frequently committing a Fee Fi Faux Pas . It may also be the result of a Crazy Cultural Comparison or a Cross Cultural Kerfuffle . Compare Horrible Judge of Character , Oblivious Mockery , My Parents Are Dead , Deadpan Snarker (when this is done intentionally) and Hanlon's Razor . Contrast More Insulting than Intended , where the insult was deliberate but not to such a degree. Frustratingly Truth in Television . Especially notable are people with Asperger Syndrome , though this can vary and often the exact opposite is true if said people are hypersensitive </. Contrast with Apologises a Lot , when a character tries too</ hard to avoid being this- and it is not unheard of for the two to alternate.

An episode that seems to have no importance to the main Story Arc , only for a major revelation that happens later on in the work to show that it actually held great significance. Basically, it's a Wham Episode that hides its nature as one from the audience. May use a Chekhov's Gun and related tools , but what really makes this trope is that telegraphing is avoided or downplayed. The creators have made minimal-to-no moves to suggest to the viewers that what they just witnessed will have any major ramifications, so it's only when the audience rewatches the episode after the consequences are made known that they realize it was even setting up later plot points. With that in mind, this trope can sometimes be the result of Arc Welding , where a story arc is created retroactively from concepts present in prior, isolated episodes. Some examples of Jumping the Shark and Franchise Original Sin demonstrate the negative aspect of this trope (minus creators' intention) in which an episode or gimmick that at first appears silly but harmless turns out to be an indicator of future problems with the work. Contrast Wham Episode , where the importance of the events to the overarching story is immediately</ made clear. Compare Not So Episodic for when multiple early episodes turn out to be more important than they first seemed. The examples, naturally, contain </

Basically, a place of accommodation that kills its customers and robs their corpses. For unknown reasons, this turns up a lot in French literature/works set in France. Sometimes, to "get more bang for the buck," the proprietors will "serve" their guests as well. One wonders how these places advertise and attract guests/victims,

other than the possible curiosity if rumors of their crimes are publicized. See also Hell Hotel and Inn Security , although in the latter, attacks on guests are generally not by the inn's owners If it is just impossible to leave, and you stay forever, see Lotus-Eater Machine

Index of tropes used to make innuendoes, double entendres , and similar jokes.

The ear drum is a sensory organ within the ear canal, and can be damaged if you stick an object deep enough in it. In addition, there's no direct path from one ear to the other inside the head, even if material could get through the eardrums - rather, the ears hook up to the nose and throat via the Eustachian tubes, though the eardrum is designed to be watertight. In an ideal situation, nothing should pass through the ears and enter the throat! This is not the case in cartoons. In the toon world, the ears are there so sound (or just about anything) can go directly into the brain (or out the other ear if the character has no brain to speak of). Sometimes, the thing that went into the ear ends up visible in the character's eyeballs, as if they were just windows into his head. A variation of this trope does not involve physical objects going</ into the ear, but rather a POV shot of a character's ear showing an unobstructed view through their empty head and out the opposite ear. At least it proves they're not too dense for light to escape them . If a living creature does this to another character's ears, this overlaps with Orifice Invasion . See also Hollow-Sounding Head and Who Even Needs a Brain? . Can occasionally overlap with Disability Immunity and Orifice Invasion Doesn't refer to when things people are saying</ go metaphorically "in one ear and out the other"; that sense would be covered by Comically Missing the Point or Not Listening to Me, Are You? .

You don't realize it. When screaming (even better if it's an Overly Long Scream), yelling, or even sometimes talking normally, your voice suddenly cracks and deepens or squeaks. It can be embarrassing, and for comedy and/or Narm (or probably for Narm Charm), especially if you're also entering puberty at the time. Or maybe just plain too much testosterone This is more likely to happen to male characters, though female characters can also be victims. When it happens in drama (film/TV), it can be a signifier of fear, sadness or any other kind of emotional distress that causes the voice to crack when the person speaks. In music, it's often considered an Epic Fail for singers Can be a result from Vocal Range Exceeded . Could lead to Vocal Dissonance

O listă de articole existene în limba română:

In fictional military settings, the brass tend to be a bit unstable. Frequently they become so obsessed with their own pet projects that they endanger national security. Other times their brazenness and/or paranoia almost leads to wars breaking out between rival superpowers. They may be a Conspiracy Theorist with authority investigating the heroes, an Obstructive Bureaucrat making hell for the heroes, or they may be covering up for their own wrongdoings. These are the ones most likely to send the heroes on a dubious mission. They could be a General Ripper obsessed with the enemy, or they could be cowards who fear public

exposure of their own wrongdoings All this insanity might make their organizations look incompetent, but presumably the Insane Admirals are just the ones we see... 95% of the brass in any given organization are probably decent folk, but spend their time rubber-stamping military contracts and attending state functions, and never do anything 45-minute drama-worthy. Please note this applies only to officers who are at command level, no one below the rank of Naval Captain/Army Colonel/Airforce Group Captain applies here, see The Neidermeyer and Sociopathic Soldier for those The unfortunate combination of Bad Boss and We ARE Struggling Together . General Ripper is a major Subtrope of this. And see also Kicked Upstairs , which is frequently how they end up getting to be Insane Admirals</ instead of insane forty year-old ensigns. For competent brass, see The Brigadier or Reasonable Authority Figure . Senior officers who manage to be both at once fit best under Bunny-Ears Lawyer Note that this trope is a defied trope in Real Life armed forces, especially in democratic countries and particularly in the modern era where it's less likely that mental instability would go unnoticed. Mentally unstable officers jeopardize lives of thousands of soldiers, and pose a heavy risk on the success of the operations themselves. Mentally unstable officers are usually quickly transferred to non-combat positions or forced into early retirement . In fact, citing mental instability is usually the only legal way for their subordinates to remove a superior officer, specifically because it's so dangerous. None of this necessarily has an impact on competence</ of the armed forces, of course, which is a different matter

A weird mutant kind of ad that tends to turn up in lesser time slots, wherein the proprietor of a discount retail outlet yells about how he's gone completely mad</, and that his insanity is manifesting itself as his selling his wares at prices so unprofitably low that only a lunatic</ would set them. No doubt because of the owner's deranged price-slashing, many of these stores seem to be perpetually on the verge of going out of business, holding innumerable closing down sales where "everything must go!!!". They also often refer to the owner's mental state right in the name of the store, e.g. Crazy Larry's Carpet Emporium. In a variant, the "boss" is out of town and the underlings are the ones indulging in this madness — but buy quick before he realizes what's going on and comes back! Arguably originated by the consumer electronics chain that existed in the Northeastern United States from 1971 to 1989. It was famous for the fast-talking, near-frothing announcer Jerry Carroll (contrary to popular belief, not Crazy Eddie himself) who, clad in turtleneck and sports jacket, would stick his face into the camera and spread his arms wide to give the company's trademark slogan, "Hey-heh-heh-heh hey, it's Ca-raaazy Eddie! His prices are IN-SA-A-A-A-A-ANE!" Of course ol' Eddie himself might have been inspired by Often seen in the kind of Kitschy Local Commercial that Honest John's Dealership uses. May be the explanation why We Buy Anything and We Sell Everything .

Insane Troll Logic is the kind of logic that just can't be argued with because it's so demented, so lost in its own insanity, that any attempts to make it rational would make it more . It is logic failure that crosses over into parody or Poe's Law . A character thinks in such a blatantly illogical manner that it has</ to be deliberate on the part of the writer. For examples of Insane Troll Logic by video

game developers, see You Can't Get Ye Flask , Moon Logic Puzzle , and (extreme examples of) Guide Dang It! . For examples of characters who engage in this, see The Ditz , Cloudcuckoolander , Straw men , Moral Guardians , and of course trolls of both internet and mythological origin. A character will tend to use this when he thinks he is smarter than he really is . See also Bat Deduction (when the Insane Troll Logic leads to a true conclusion), Right for the Wrong Reasons (same), Blue-and-Orange Morality (when the troll logic stems from an otherworldly bizarre moral compass), and Reality Is Out to Lunch (when reality actually follows the troll logic). Irrational Hatred may have this as its basis, and Chewbacca Defense is literally built</ of it. And then, sometimes it's just Obfuscating Stupidity or Obfuscating Insanity in action. No relation to Insane Clown Posse … for the most part . Remember that not all bad or faulty logic is Insane Troll Logic. Insane Troll Logic is so badly screwed up that — usually either the presenter or the audience have no grasp of even the concept where the "logic" should apply. A character consumed by this trope tends to say things along the lines of "Because I say it is!" or "You're a liar!" (Note that, in order to qualify for this trope, some reasoning must be provided; for example, "He likes sweets, thus he is a Nazi" on its own probably doesn't qualify for this trope, but "He likes sweets, thus, he likes Danishes, and if he likes Danishes, he must be a German, and as we know, all Germans are Nazis" probably does, since it provides more "logic" and context. The latter is otherwise known as the Fallacy of Composition .) Warning: trying to understand the following trains of logic may make your brain hurt . No Real Life Examples, Please! Disagreements may cause flame wars. Those very flame wars will happen on this website if started, therefore TV Tropes ' servers might catch on fire and may get damaged, and spread to the rest of the internet via gravity. It's physics. These flame wars will be the depth of the Internet — not DEATH, but they are similar concepts because they're similarly pronounced. Furthermore, many computers are connected to those servers and they might catch on fire, too. Ergo, fire is bad. So, remember to always douse your computer with water when under a disagreement. Seriously, though — no real-life examples . Not to be confused with Violation of Common Sense .

This website is ruining your life ? PREPOSTEROUS! If it could ruin your life, you would look like the ancient Roman city of Pompeii! Do you look like the ancient Roman city of Pompeii? Of course not! So technically it can't ruin your life.

This is an affirmative defense in which it is claimed that the defendant in a criminal trial is or was unable to understand the nature or unlawfulness of their actions due to a mental defect or disorder, and thus not responsible for the consequences of those actions. "Insanity" here is a legal term, not a medical one, and the court decides whether it applies — though it will take the advice of medical professionals into account. (It's worth noting that having a mental illness, even a serious one, does not necessarily make an insanity defense valid; the dividing line is whether the person was able to understand that what they were doing is wrong. If they were, then they're legally sane regardless of their greater mental health status.) While the use of insanity as a defense has been known since ancient times, it was codified in English law by the ruling in R. v M'Naghten</ in 1843, which were adopted shortly thereafter in other common-law jurisdictions (including the United States). Most countries in the modern world have some variation

of the insanity defense available to criminal defendants. Some jurisdictions instead have "Guilty But Insane," where insanity cannot be a complete defense, but can be a mitigating factor. In Real Life , the insanity plea is rare and difficult to succeed with. It is also a risky gamble, since it is an affirmative defense that requires the defendant to concede culpability in the crime in question and places the burden of proof on the defense to prove beyond a reasonable doubt that their client was insane. Perhaps one percent of criminal cases even attempt an insanity defense, and only about a quarter of those are accepted, primarily if the defendant already has a history of mental illness. Furthermore, it requires expert testimony from a reputable psychiatric authority that the defendant was insane at the time they committed the crime</ , not just insane in general. Naturally, since the insanity defense is dramatic, it is used much more often in fiction. A variant is "Temporary Insanity," in which the defendant is claimed to have been suffering from an "irresistible impulse" during the crime, but is now sane. Thus, they can be released immediately, rather than being incarcerated for psychiatric treatment. This defense was first used in the United States by U.S. Congressman Daniel Sickles of New York in 1859, after murdering his wife's lover . It was most prevalent as a defense during the 1940s and '50s. Most states do not allow this defense today. Along similar lines, the "Extreme Emotional Disturbance" defense argues mitigating factors compromised the defendant's ability to think rationally. For instance, a man who shot his wife after catching her in bed with her lover could argue his emotional state at the time makes him guilty of the lesser crime of Manslaughter and not 2nd degree Murder. Since someone who has been declared "Not Guilty By Reason of Insanity" is incarcerated for psychiatric treatment until they are deemed to be no longer a threat to themselves or others, this can result in a longer loss of freedom than a normal jail sentence would have caused. Because of this, a defendant has the right to insist that this defense not be used in their case. This has not stopped some defendants — both in fiction and in Real Life — going for this defense under the mistaken belief that a plea of 'insanity' means a cushier time than a regular jail sentence. Also, in some jurisdictions, such as the District of Columbia, a person found not guilty of a sex crime solely by reason of insanity or diminished capacity must register as a sex offender, as though that person had been convicted. A Catch-22 Dilemma takes place with many juries: if the defendant is capable of understanding that an insanity plea would be a good idea, then perhaps they're not legally insane (as insane people typically don't know they're insane — note emphasis on typically</, since some actually do know</ there's something wrong with them). This is in fact closely related to the original Catch-22 </ ; the dilemma discussed in that book that a serviceman who requests a discharge for insanity must be sane enough to think to do so, in which case he is refused one. Another use of this trope common in fiction is for a floundering Amoral Attorney to switch to an insanity defense as a last resort, ignoring the real-life procedural steps needed for this action. It almost never works, just emphasizing how doomed the client is. A related concept is fitness to stand trial. This is often confused with the insanity defense, particularly since they often apply to the same people, but fitness to stand trial says nothing about their mental state when they did the crime. It's about whether their current mental state allows them to understand the charges against them and conduct an appropriate defense. For example, a defendant who was clearly

responsible for the crime he committed, but while awaiting trial suffers brain damage from a suicide attempt and becomes unfit to stand trial. Rather than going to jail, he's sent to a care facility. Should he ever recover enough to be declared fit, he will stand trial. Another concept related to insanity, although rarely seen in media, is diminished capacity. Diminished capacity is a claim that the defendant was unable to form the mental state (intent, recklessness, negligence, etc.) required for their action to be a crime. Because diminished capacity is not an affirmative defense, but rather the negation of an element of the crime, the burden of proof remains on the prosecution. Additionally, a successful diminished capacity defense results in a verdict of "not guilty", rather than "not guilty by reason of insanity", so the defendant is not incarcerated for psychiatric treatment (unless the state begins civil commitment proceedings). As a result, diminished capacity tends to be preferred to the insanity defense in jurisdictions in which it is allowed (although the two can be, and often are, combined). In the United States, neither psychopathy or a personality disorder is generally accepted as grounds for an insanity plea, and most states will simply throw the perpetrator in jail like any other criminal if that is their mental illness, since though such persons may have the adequate Lack of Empathy that you can say they don't appreciate the moral</ reasons for why their crimes were wrong, in general they still understood that they were breaking the law, and having pathological justifications for doing so isn't good enough. However, other countries, such as the United Kingdom, do accept these as valid grounds, and many notorious British serial killers are locked up in mental institutions whereas in America they would be imprisoned for life or sentenced to death. Such British prisoners, however, are usually not expected to ever be released and most of their appeals fail. In fiction, many cases of the insanity defense are often based on personality disorders, even if they are American.

In Tokyo Babylon </ , Subaru encounters a woman who is trying to summon a dog spirit to kill the man who murdered her young daughter, since he had been deemed too insane to stand trial. She plans on using the insanity defense for herself afterwards, figuring that a judge would see the "attempted" ritual as proof that she had lost her mind before killing the man herself.

The DCU </ : In Aladdin </ , when Princess Jasmine disguised as a commoner accidentally steals an apple, Aladdin saves her from getting her hand chopped off by claiming she's his sister and insane. Jasmine quickly plays along. In Anatomy of a Murder </ , the defense's entire argument rests entirely on the "irresistible impulse" insanity defense. Primal Fear</, as with the Film of the Book above, has an accused murderer's attorney discover his client has multiple personalities, and that one of them is the actual killer. The judge dismisses the case and orders him committed to a mental institution until he's cured. In the sequels, he manages to fool his doctors into thinking he's cured and get out — where he kills again. The Oak Ridge Boys, "Don't Break the Code." A man finds his wife in bed with another man and kills them both.

The eponymous tabard is a fake, created as physical therapy in the asylum, and used as bait to trap the villain. Oh, and the revenge thing didn't turn out so well, not being satisfying at all Addressed in at least two editions of Champions </, thanks to Hero author Steven Long also being a practicing attorney. Game-world

legal precedents have established that dressing up in a silly costume does not</ count as insanity, and neither does committing bizarre crimes. The villain Foxbat, who genuinely believes that he is a character in a comic book, is listed as an example of someone who could</ use the insanity defense

Phoenix Wright: Ace Attorney </ had an Amoral Attorney pressure his client into using an insanity defense. It worked, but the defendant's life was ruined as a result, when he could have been found Not Guilty because he hadn't committed the crime. So he killed the attorney fifteen years later.

Saturday Morning Breakfast Cereal </ :

In the Futurama </ episode "Insane in the Mainframe", Simple Country Lawyer Hyperchicken uses the insanity defense in favor of Fry and Bender, and offers as proof the fact that "they done hired me as their lawyer." What then happens is that they're put in the mental institution, similar to what would have happened now if they weren't found "Guilty but Insane". Note that this in a country where being poor has recently been classified as a mental illness.

Sometimes, it's considered a mark of good Worldbuilding in the Science Fiction genre to develop an alien culture like you would any aspect of the story. To talk about their history, culture, motivations and character Other times, writers find it best to leave these questions for the ages The aliens are simply there. Any attempts at communication are met with silence. Their origins, motives, and plans are all mysterious. Nothing is known about their society and culture. Their actions come across as bizarre, incomprehensible, and frequently terrifying. Your best bet is to stay far, far away from them and not do anything to attract their attention, because the consequences of even being in their way are frequently horrific, let alone</ when they have noticed you This trope is common in invasion literature and Horror , in order to add to the "other-ness" of the aliens Often the aliens in question are Starfish Aliens and may speak a Starfish Language . Given most are malignant invaders, many times they're Planet Looters . While they are not required to be Eldritch Abominations , per se, they usually wind up in this territory Please</ don't confuse this trope with Inscrutable Oriental

You've got Humanoid Aliens , and you've got Starfish Aliens . Somewhere in between are the Insectoid Aliens: aliens modeled after Earth arthropods Often, inspiration for this trope comes from "eusocial insects," including many species in the order Hymenoptera (ants, bees, and wasps) and insects in the infraorder Isoptera (termites), who are able to create societies with caste systems and complex habitats similar to that of human cities. Thus often these aliens will invoke Hive Mind , Bee People , Horde of Alien Locusts and a philosophy of We Have Reserves , Zerg Rush and Attack! Attack! Attack! Insectoid Aliens not based on eusocial insects also exist, and are much more likely to be individualistic or live in smaller societies. In cases where the eusocial insectoids are portrayed as The Empire , these may be more peaceful and perhaps form La Résistance . They may also be In Harmony with Nature , in contrast to the eusocial insectoid empire who

feel a constant drive to expand. Alternatively, the eusocial insectoids may be portrayed more positively , in which case the individualist insectoids may instead be monstrous and animalistic or Always Chaotic Evil Due to What Measure Is a Non-Cute? (and arthropods are specifically known to provoke fear in humans) such aliens are likely to be Always Chaotic Evil , though exceptions do exist. Overlaps with Big Creepy-Crawlies , though this trope deals specifically with extraterrestrial bugs. The Xenomorph Xerox also owes a lot to this trope. A Bug War will often (although not always) feature opponents that actually look like bugs

A form of Heroic Self-Deprecation where a character thinks they're not good enough for their Love Interest . They may think this while they're actually in a relationship with said person (in which case they may break it off "for the other person's good"), or they may avoid pursuing them in the first place Related to I Want My Beloved to Be Happy . Also compare I Can't Believe a Guy Like You Would Notice Me . If this causes a breakup, they may say It's Not You, It's Me (and really mean it). May result in an Imaginary Love Triangle

If any facility has a security system, it will always be less secure and cooler looking than its real world counterpart. All sensor systems must be visually engaging , all traps must have a bypass that relies on pure pluck and guile. Lock-down sequences will require doors to close in sequential order , as opposed to all at the same time Some specific elements of the Insecurity System are defined below. Mix and match for an interesting infiltration The system need not be high tech in nature. Old-school temples and ruins can have implausible mechanical or mystical devices that serve the same function The real-world versions of several of these elements, and the Hollywood methods of defeating them, have been tested by the Mythbusters , frequently with surprising results

An In-Series Nickname is not a Fan Nickname , although it can frequently be used as such. Instead, it is a nickname specifically given in-series, not even by the producers alone. It is always regarded as canon. Often given out by The Nicknamer . If done enough this may overlap with Accidental Misnaming or Only Known by Their Nickname Super-Trope for Affectionate Nickname , Embarrassing Nickname , Home Town Nickname , and Red Baron (aka Badass Nickname)

This is where a tank is on the battlefield and the main protagonists have either used up all their anti-tank weapons or never had any to begin with You run up to the tank (hopefully nobody sees you), jump on, kill the guy looking out of the hatch or open the hatch (it's never locked — just in case the crew does need to get out fast</) and then toss down a few grenades before jumping clear of the resulting explosion . Often that last part of the plan doesn't work, making it a Heroic Sacrifice . Given that tank armor is usually tougher than grenade explosions, the effect is usually to reduce the crew inside to the consistency of chunky salsa Should be noted that this was more or less the original use of the Molotov Cocktail . In that case, though, you threw them onto the back deck in the hope that the burning gasoline

would enter the engine compartment through the air intakes Fact of the matter is that second-generation (produced in the 1970-80s) 'main battle tanks' can't be damaged from the outside by anything other than dedicated anti-tank weaponry, and earlier medium- and heavy-tanks could only be disabled or damaged by improvised weapons. Less heavily-armoured vehicles such as light tanks and armoured transports are, however, still vulnerable. For blowing up organic enemies in a similar fashion, see Feed It a Bomb

This is a relatively new branch of Science Fiction that deals with the aspects of people being either partially or completely attached to, and part of, a computer system. Virtual Reality taken to the next step, or, perhaps, Virtual Reality as</ reality. Being partially attached means that you "jack in" or otherwise connect, and you then experience whatever the computer system shows you, typically providing audio and visual quality at the maximum of human perception. It might go further and give you taste, touch, smell and more, or as Dennis Miller once put it, "You know, folks, the day an unemployed ironworker can lie in his BarcaLounger with a Foster's in one hand and a channel flicker in the other and fork supermodel Claudia Schiffer for $19.95, it's gonna make crack look like Sanka." Sanka is a brand of instant decaffeinated coffee. (More than one sci-fi story has this happen: Humanity dies out because everyone is so busy that there's no-one left to make any actual babies.) If you're completely attached, either your consciousness has been transferred into the system and you no longer have a "real body" outside of the system (or at least, your uploaded consciousness is no longer bound to it), or you are "stuck in a pod" and are connected to it. You may or may not know you're within a computer system. Then there's sending the whole person in there, body and mind, which is Body Uploading . Although there is some overlap between the two concepts, this differs from Cyberspace in that when you're Inside a Computer System, it may be completely self-contained and have no connection to the outside world. You might also be alone in there. Cyberspace implies a connection between the computer system and the real world, and has multiple people connected to it. The Matrix </ fits both definitions. To make things easier on the audience (not to mention, where relevant, special effects budgets) the computer environment is generally depicted as being very similar to the physical world; i.e., people still look like people, they still have a "body" and a "location" and they obey most of the laws of "physics", etc. These rules are almost always tampered with (e.g., defying gravity in The Matrix), but the fundamentals are mostly the same (e.g., Matrix-people have only 4 limbs). However, being within a computer sysyem means most of the "rules" of so-call "hard" science fiction (e.g. traveling distances requires use of a a device, typical rules of physics are applicable, you have to eat and drink to live, etc.) go right out the window. You can teleport yourself by just thinking about it, fly like a bird, be the size of a fly (and thus be a literal "fly on the wall" listening to someone else's conversation), make surreptitious audio and/or video recordings without a camera or recorder, etc., and the work can still qualify as hard science fiction since all events that happened there were virtual and do not occur in the "real" world. The real</ Deep-Immersion Gaming . If the user thinks it's real, it becomes a Lotus-Eater Machine . See also The Most Dangerous Video Game , where what happens in a game can have deadly consequences, and Win to Exit , when the characters must compete to get out of a game.

An inside job is a crime, usually larceny, robbery, or embezzlement, committed by a person or persons in a position of trust who is authorized to access a location or procedure with little or no supervision, e.g., a key employee or manager. The perpetrator can also be a former employee who still has specialized knowledge necessary to facilitate the crime Pulling off The Caper can be quite difficult even for an expert criminal. Guards can have unpredictable schedules. There are likely to be alarms and other security systems with which they are unfamiliar, or even completely unaware of. And there's always the possibility that they stage a successful break-in, only to discover the MacGuffin has been moved elsewhere All of the above wrinkles are made at least a little smoother when the perpetrator has an insider's knowledge of the target, or even the authority to make changes (to guard schedules, security systems, etc.) to make the target more vulnerable. This perpetrator may be a lone operator pulling off a plan of their own design, the mastermind of a team of crooks, or an " inside man " in the employ of a third-party accomplice or accomplices. If the latter, they may be a willing participant or the victim of blackmail , Mind Control , or some other means of coercion Truth in Television : in Real Life , embezzlement and other theft by employees is one of the top causes of loss in businesses such as retail, outpacing external theft by a wide margin Can overlap with The Mole when the inside man is part of an external criminal organization. Inside jobs are a common method of pulling off The Caper , with the inside man consequently being a member of the Caper Crew Generally unrelated to Outside Man, Inside Man , unless the "inside man" ultimately undergoes the same Heel–Face Turn as the outside man. For the film of the same name, see Inside Man </

That's it. You've had it with the organization you work for. They've made you work too hard , they've grown corrupt , or they've done something morally questionable in pursuit of their goals . You're quitting, but you don't just want to turn in your Two Weeks Notice and walk off the job. You want to let your employers know just how disgusted you are with them. What better way to do that than by walking up to them, tearing off your chevrons, ranking insignias, and other badges of office and throwing said items into their faces? (If you've recently been awarded a Medal for Valor or for some other reason, feel free to rip that off and cast it dramatically to the floor as well. Your employers should get the message.) Alternatively, you could be the leader of a military organization who finds themselves dealing with a lazy or corrupt member. Perhaps that person has become too enthusiastic in their pursuit of the law or has grown to love the violent parts of their job just a little too much . You want to get rid of them, but telling them to get lost isn't enough. You want to send them a message on how disgusted you are, so you summon them to your office, and after a verbal dressing down, you tell them to turn in their badge . Or you just rip the badge right off of them. (Obviously, if they're Ax-Crazy , you'll want to have a lot of bodyguards standing around while you do this.) Alternatively, your employee's dismissal ritual could be a lot more stylized and formal than this, with him or her forced to stand stoically in front of their peers while you strip them of their rank. That done, they turn slowly and head towards the exit while the soundtrack swells defiantly. An Insignia Rip-Off Ritual is often played up for as much drama as can be milked from it, but

just as often, it's played for comedy. In such cases, half of the dismissed employee's shirt might get accidentally ripped up along with the badge. Or the type of things that are ripped off aren't formal "signs of office" like pins or badges, but silly things like hairpieces or lapel flowers. A clown might lose his big rubber nose, for instance, or an accountant his pocket protector. However you decide to perform an Insignia Rip-Off Ritual on your employee, don't expect it to be the last you'll see of them. If they don't join the Other Side, they'll almost always return after a 10-Minute Retirement , either to redeem themselves, or to bring you to justice, take over your organization and perform an Insignia Rip-Off Ritual on you. (That's if you're lucky. If you're unlucky, they'll just wreak bloody vengeance upon you.) An Insignia Rip-Off Ritual might be the starting point for a Humiliation Conga . Expect a Defector from Decadence to perform this if he's particularly fed up with his former group. When done to a military officer by his superiors, expect his sword to be broken . A formalized version of this, known as is used by many of the world's militaries when someone is dismissed in extreme disgrace. Back in the day when military officers purchased their ranks from the crown with hard cash, the money is held in trust by the army and essentially served as a genteel form of bail bond to ensure good behavior; officers who retire honorably would receive their money back in full, while those fired in disgrace would forfeit their money to the army cashier. Just to mention, beforehand the insignias and buttons are removed and re-sewn on with light thread, which explains how they can be removed without tearing the entire jacket. If the ritual also contains the destruction of some issue equipment, such as an officer's sword, that equipment will also be deliberately weakened before the ritual so that it can easily destroyed during it. One of the most common ways this is Played for Laughs is if someone has this done to them when they're fired from a Burger Fool . May overlap with Unprocessed Resignation if done in front of a superior who can interpret the gesture as a resignation, and the superior decides not to follow through on that intent. See also Turn in Your Badge . Also see Smash the Symbol (to which this is a subtrope) and Shameful Strip (similarly humiliating and which goes much further). Contrast Earned Stripes .

Earth? That old dirtball? Who cares about that boring, useless planet crawling with its clueless lifeforms? The opposite of Earth Is the Center of the Universe . Seems, if not the above, the main action is set on another civilized planet, and Earth is either radioactive, lost, forgotten, generally meaningless, or outright nonexistent in the setting of the work. It's not on any cosmic Evil Overlord 's Take Over list, nor is it covered in any Milky Way Geography classes. Double points for throwing in Earth All Along . If the people on Earth think they're the center of the universe , but everyone else thinks they are just an Insignificant Little Blue Planet, then you can probably expect some sort of conflict over this or, at least, a few words about how stupid humans are for thinking that way. Sci-Fi literature tends to employ this trope more often than television and movies. Also a popular theme in Cosmic Horror Story . See also: Earth That Was , Earth That Used to Be Better , and A Long Time Ago, in a Galaxy Far Far Away... . Puny Earthlings usually goes hand-in-hand with this, for obvious reasons. Earth is also no longer the only planet subject to this — compare Pluto Is Expendable . Can provoke Fridge Logic when aliens who plainly evolved in an

environment similar to Earth call it this—as if their homeworlds were any different. No aversions or kinda-sorta subversions here. Take them to Earth Is the Center of the Universe instead.

In Star Trek: The Next Generation </ Riker demanded The Traveler
In Star Trek: explain why, if his species can travel through time
In Star Trek: as claimed, that there is no record of contact in
In Star Trek: Earth’s history. The Traveler replied there
In Star Trek: were no prior visits because Earth had not been
In Star Trek: previously interesting Voyager </ Seven of Nine and
In Star Trek: Naomi Wildman are determined not to share the crews'
In Star Trek: ridiculous emotional attachment to a planet they've
In Star Trek: never seen in person

Hey, we aren't "describing" Insistent Terminology, we are "articulating" it! </ A character constantly corrects a word (fine, if you say it's called a term </, then it's called a term </) used in their introduction or any speech that otherwise refers to them, but never seems to stop (all right, keep</) anyone else from using it. Sometimes this is because they could be called something people see as unflattering or a poor choice of words. Occasionally this extends into a species joke , where an alien or funny animal corrects others about some stereotypical aspect. Can also be done with an ethnic joke where the person has to correct others about some stereotypical aspect of nationality. Subtropes to this are as follows: Compare/Contrast with She Is Not My Girlfriend (character insists a romance does not exist, sometimes an overlap when "friend" is substituted), Do Not Call Me "Paul" (character has a name they do not</ wish to be known by), Blatant Lies (character insists to make an affirmation that obviously isn't real), Don't Call Me "Sir" (character insists another not be formal), They Call Me MISTER Tibbs! (character insists another uses a formal/informal title in conversation), You Keep Using That Word (a character corrects or points out another character's repeated word misuse) and It Is Pronounced "Tro-PAY" (character wishes to class up something by "pronouncing it poshly", overlaps if they insist</ on their pronunciation).

During an effort to identify a killer, a traitor, The Mole , or some other unsavory individual, a character specifically raises the possibility of themselves</ being the culprit. They may simply be that intellectually honest, or want to impart to the other characters that no one</ should be considered Beneath Suspicion That said, this isn't an actual confession ; a character who indulges in this trope does not claim that they are</ the culprit, they simply acknowledge that they shouldn't be trusted solely on their word Can show up in Spot the Imposter or Everyone Is a Suspect situations Compare False Confession and Taking the Heat . Contrast The Scapegoat

In media depicting characters in environments requiring protective helmets, such as space or underwater, those helmets will be equipped with lights that illuminate the wearer's face. If you did this in real life, the wearer would most likely find that all they can see is their face reflected in the glass A variation, seen in the few science-fiction media that make some attempt at

scientific accuracy, is to avoid the lights, but also omit the highly reflective metallic coating applied to the visors of real spacesuits. (It should be noted, though, that the reflective visors on real spacesuits are often retracted when not looking the direction of the Sun;) Such scenes would often require contrived lighting. Then again, " contrived lighting " has been a staple of filmmaking for ages Of course, the reason for this is that the makers want us to see the faces of the actors filling those helmets. A lot of body language and emotional cues are carried through facial expressions and reactions, so it helps the audience to be able to see the people in question while they chew the scenery . The same reasoning pops up in reverse in Faceless Goons , where faces are obscured in order to avoid</ humanising the characters Obviously, this is not a problem in literature, since there are no expensive actors or camera scenes involved at all This trope is probably related to the fact that pretty much all spacecraft are evenly illuminated from all sides, regardless of their distance from a star or the possibility of being shadowed by a planet or a bigger ship or whatever. Presumably they all have little lights attached to their outer hull for the same purpose as the helmet lights, though it isn't like there is any Stealth in Space anyway Another possible explanation that is sometimes covered is that the internal illumination is due to reflections from lit instrumentation or Heads-Up Displays that that are hidden from external view. In such cases, it is believable that the inside of the visor also has anti-reflective coatings Related to Helmets Are Hardly Heroic To summarize: In space, nobody can see your face, unless precautions are taken

He's the man. The villain has been vanquished, the innocent protected, the world saved yet again, often at the very last moment. If it had been anyone else, it's the Big Damn Heroes moment. Only someone forgot to tell the Big Damn Hero Inspector Oblivious isn't aware he vanquished evil, protected the innocent or saved the world because he's in one of his own . He's doing his own thing not recognizing the screaming coming from the cat-stroking archvillain who waves one fist angrily at the monitor as yet another plan is foiled and yet more minions are carted off to jail (or the morgue). It wouldn't be so bad if it was intentional, if he was facing an adversary worthy of their battle, but the hero is a complete doofus who's proud because he thinks he foiled a scheme to illegally sell fake Girl Scout cookies , ignoring the orbital Death Ray satellite plunging into the villain's volcano headquarters that resulted from Inspector Oblivious's pratfalls, mistakes and cluelessness. And he does it again and again Some days an Evil Overlord just can't catch a break Often a Spanner in the Works . A subtrope of The Fool , and can overlap with Invincible Incompetent and Clueless Detective . See also Accidental Hero , Mistaken for Badass

Occasionally, a creator will share a story on how they came up with the idea for their work. Perhaps they attribute it to a specific event; perhaps they focused on one idea or character and built the story from there. Either way, it's often interesting to learn about Super-Trope to Based on a Dream (if the plot was based on someone's dreams or nightmares), Serendipity Writes the Plot (if

it's inspired by a real-life technical difficulty), Ripped from the Headlines (if it's based on a real-life news story) and Follow the Leader (if someone came up with the idea based on something already popular) Compare Real Life Writes the Plot as well as Reality Subtext . See also Homage and Pastiche for when one work intentionally draws influence from another

One of Hollywood's promotional stock phrases that signals a considerable degree of adaptation modification . It can be applied to a true story as well to a work of fiction. In any case, it means that the source material has significantly altered. At least it will still be discernible, though you may have to squint a little The phrase can come up in connection with a Dramatization or anything Very Loosely Based on a True Story For similar stock phrases that more or less indicate the same degree of adaptation (un)faithfulness, see Suggested by... and Ripped from the Headlines

We all know that in an Alternate History or Alternate Universe , tiny changes (" For Want of a Nail , the shoe was lost...") can lead to massive changes, where everything is different. Or, as it may be, not. Sometimes what's different in the new history is less interesting than what has stayed exactly the same. Consider how a person's DNA is the result of an ovum and one</ of countless spermatozoa competing to get at it. The slightest change in timing by seconds would result in a completely different person; different sex, possibly different personality and different abilities, etc. (i.e., half the difference between fraternal twins). This is hardly ever addressed. An alternate universe could arise where the human race never developed money and society is radically different, but you'll find that you were still born, still live in the same house, and still have that tattered old E.T. doll sitting on the mantlepiece. In an ongoing series, there's generally an element of the production team wanting to get the most out of actors and sets that they've already paid for. In both series and standalone works, the writer may be trying to draw interesting parallels between two different versions of the same character or situation, or to help impress upon the reader how things are different by showing them a familiar figure in slightly different circumstances; Richard Nixon, the Used Car Salesman allows the reader to see how the world is different, rather than Richard Nixon The Person Who Never Existed Because A Different Spermatozoön Fertilized His Mother's Egg. If the new history is the result of Time Travel , it might be possible to explain the non-changes as reality avoiding a Temporal Paradox (by making sure that there's still a time machine and a time traveller to go back and create the new history). Often it isn't. And even when it is, the writer usually doesn't bother . The other possible explanation could be that there is some form of higher power (like God, for example) preventing the timeline from changing too drastically. Another still would be the idea of chaos theory and the butterfly effect as being unpredictable in relation to its consequences. As the saying goes, the more things change, the more they stay the same. Naturally, this could result in a Close-Enough Timeline . (Note that this doesn't really apply to alternate histories where the change was something the protagonists or their parents did or didn't do. You wouldn't expect</ universal change within one generation.) Of course, why does Hitler have to be the only detail history refused to change ? In fanfiction, this is often a result of The Stations of the Canon , where a fanfic still has many of the same relationships,

events, and setpieces happen even when the rest of the story should be well off-track, especially in a Peggy Sue fic. For instance, a story where the protagonist ends up being given a massive powerboost might still have villains throwing the same challenges at them, even when they know they should easily defeat them. See Mirror Character , which this is likely to result in. Compare Ontological Inertia . Could also be a result of You Can't Fight Fate . If we're expected to believe things "just happen" to be the same, a subtrope of Contrived Coincidence . See also Sliding Scale of Alternate History Plausibility and Richard Nixon, the Used Car Salesman . See also Different World, Different Movies .

Judging by television, it would seem that any sufficiently complex computer inevitably becomes sentient. It just happens, automagically, while the builder's back is turned It doesn't matter that we do not yet have a thorough enough understanding of all of the mind's mechanisms to artificially duplicate the thinking process. Just add a handful of memory chips, a bolt of lightning or some of that Imported Alien Phlebotinum and Bingo! It's wakey-wakey for the BFC-2000 A bit more modern take on the trope might involve instructions that unintentionally result in sentience, such as ordering a program to continuously adapt itself. Such adaptations may occur overnight. Then again, they may be in a situation that forces them to Grow Beyond Their Programming . Additional shortcuts may include the assimilation of large bodies of information: the Internet is naturally a popular choice these days, both in fiction and in real life Given that such a being is not man-made, the use of artificial is probably incorrect , but most people won't care The end result of this may vary. Said AI may turn against its creator , or become a Friend to All Living Things . It may develop a human-like personality or remain as cold and emotionless as it was before. What becomes of an intelligence after it becomes sentient is not covered by this trope This is, perhaps surprisingly, one theory amongst real-world researchers in artificial intelligence. Some believe that a necessary prerequisite for machine intelligence is a certain minimum complexity of the system that runs the software (i.e., keep throwing more chips in it until it gets smart). There are a few theorists who think that there is a possibility that, given enough</ complexity, some form of intelligence just might spontaneously develop (this is, of course, an extremely simplified explanation of a vast amount of research in machine intelligence, but still relatively accurate). Companies like IBM are spending buckets of money on pure R&D to develop supercomputers with massive numbers of connections just to test these theories, which makes this closer to Truth in Television than one might expect See also A.I. Is a Crapshoot and Sliding Scale of Robot Intelligence . Of course, you don't want to actually add water (that would be stupid), because there's No Water Proofing In The Future . Subtrope of Creating Life Is Unforeseen . Compare Animating Artifact

Simply put, this is when a work is not about Mecha , but throws one or more in at some point(s) anyway. Why? Because giant robots are cool , duh! Note that perhaps no work absolutely needs mecha, but some works still center around them, especially a Super Robot show. This is when you can throw out the mecha and still have most of the work intact. But it wouldn't be as awesome, right? A Sister Trope to Like That Show, But with Mecha . Other popular condiments for when

authors feel a science fiction or adventure plot is in need of fresh flavor are giant monsters , zombies and ninja .

The nuclear reactor is Going Critical ! Alarms are sounding! Red lights are flashing! There is a giant timer on the wall counting down to the explosion and a filmy voice calling out the number of seconds left! Our hero must hurry! He flips the switch at the last possible second and everything is back to normal, just like that. Wait, everything is 100% fixed? That can't be right, rewind a second. There's steam flying everywhere, pressure meters are off the scale! Look, you can even see the glass cracking! What do you mean, the reactor is perfectly fine? That would be an Instant Cooldown. The Instant Cooldown is the Sister Trope to Critical Existence Failure for reactors or other large explodey things. It means that the reactor is either running at perfect health or it just exploded and there is no middle ground. Security measures can indicate that something is about to go wrong but unless it actually does the device is once again fine. The reality is, all that heat, steam and pressure takes time—days, at least—to dissipate and must be continually monitored, even under a normal, non-emergency shutdown. In the wake of an emergency shutdown controlled venting required to bleed off steam pressure might be needed, and the super-high temperature of the steam, as well as to some degree the effects of radioactivity, is enough to partially break it down into oxygen and flammable hydrogen, which also needs to be dissipated. The same idea behind Convection Schmonvection , and very similar to Magic Antidote , but for machines rather than people. The most common aversion is when the overload/reaction/catastrophe is "too far gone" for a shutdown to stop it, which is a different kind of Hollywood Science . A Sub-Trope of Just in Time . Return from Witch Mountain this scenario - the reactor is in the red zone (and the scientists have been saying for a while that it's almost at the point of no return); Tia mentally tries to fix the coolant system in a struggle with Tony (the needle wavers back and forth within the last quarter of the red zone), then Tia wins and the needle retreats into orange, yellow...(about 3 seconds of screen time) and the camera cuts away. It's not shown again but it's clear that things are back to normal (and even pulling up parts of the reactor room and crashing them together so that they explode doesn't disturb the reactor subsequently).

Star Trek

Played straight in Metroid Fusion </ , after Samus reactivates the Main Boiler cooling unit, everything returns instantly back to normal.

Nicely averted in Analogue: A Hate Story </. Shutting down the Mugunghwa</ 's failing reactor does prevent it from going critical, but still leaves a dangerous amount of built-up heat to deal with. This is ultimately solved by venting the ship's atmosphere into space as a crude heat sink.

In Ben 10 </ episode "Side Effects", Clancy tries to make a nuclear plant explode to wipe out the city. Grandpa Tennyson says that the reaction has gone too far to shut anything down normally. Heatblast, suffering from a cold, provides the "instant cooldown" to the reactor itself, and the rest of the plant dutifully follows.

If only it worked like that in real-world nuclear reactors. In real

life, a shutdown (known in the United States as a SCRAM) is largely a matter of turning an immediate and overwhelming problem into a big-but-manageable problem spread out over time. Even after shut-down, nuclear fuel still releases due to short-lived radioisotopes left over from the original chain reaction decaying, releasing radioactivity and heat</ . This heat must be removed or else it will cause a meltdown. In fact, about half of a nuclear reactor's safety features are just there to allow decay heat to be vented away. Decay heat piling up after a cooling system failure was the main cause of the Three Mile Island accident and the Fukushima disaster.

There seems to be a trend in Hollywood. If a scene is falling flat, add someone choking. But the Heimlich maneuver is boring and overplayed (and honestly just looks ridiculous). Wait, I know! He's not really choking, he's suffocating! And that means, instead of the boring, vaguely erotic reach-around of the Heimlich, our heroes get to slice someone open Sometimes this is used to establish that a character has medical training. Sometimes a note of drama is added because the character performing the techniques does not</ have the training, but usually he's being talked through it by someone who does. Like other Hollywood medical techniques , this often goes smoothly and without complications...even when performed by non-doctors On TV and in movies, this procedure commonly consists of stabbing someone in the throat using a ball-point pen with the ink tube removed. In real life, it would be quite difficult to use an empty pen to break through the skin and internal tissues all the way through to the airway, and you can't just jam it in anywhere. , and only one out of ten participants was actually able to get the pen in the right spot and deep enough; it should be noted that this also took over five minutes, more than long enough for someone to suffocate. But if you know where to aim, and use a knife to make an incision first, a pen can indeed act as an improvised breathing tube Supposedly, this has led to idiots trying this on people who collapse for reasons that have nothing to do with breathing. This is obviously something you do not want to do without the kind of training that results in a medical doctorate degree. A procedure as drastic as a tracheotomy should only be used as a last resort, since it basically boils down to slitting someone's throat , which can obviously make things worse if performed incorrectly. If it's at all possible, you shouldn't do this until after you've called an ambulance and are sure that it's an appropriate measure to take It's worth noting that in most cases, what the characters perform is not actually a tracheotomy but a cricothyrotomy Not to be confused with an Impromptu Tracheotomy , which is stabbing someone's neck as an attack

A character is considered so awesome that not only do they have notable admirers, but their fans become so organized that they are also the character's personal assistants, chauffeurs, and army. They will follow their idol 24/7, always available whenever there is need, but otherwise politely remaining just off-screen If the character is sufficiently cool this may happen practically overnight (i.e., within a few episodes of them being introduced), although the subject of admiration typically has mixed feelings about the entire affair If an ojou or an Alpha Bitch has one, these are typically her minions (and may form a Girl Posse). This points

out a major feature of the fan club; they don't necessarily have to be close friends, and the idol may not even like them Note that this is in fact an aspect of Japanese culture — fan clubs of this type can and do form spontaneously around particularly popular and/or successful students in Japanese high schools. Contrast The Paid-For Harem Not to be confused with producing a Paper Fan of Doom from Hammerspace , or the actual fan club of the same name started by They Might Be Giants

In any visual work where a body of water is suddenly afflicted by something, be it a toxic shock, electricity, or even farts , frequently expect lots of dead fish to suddenly pop up on the surface as a display of its potency. If the character in question is hungry, this may be a way to find food. Almost always Played for Laughs . Otherwise, it usually serves as an expression of the power of whatever happened to the water Compare That Poor Plant . Canary in a Coal Mine could be seen as a more serious counterpart to this trope. Electrified Bathtub is a common way for this to happen. When used for comedy, this trope is usually facilitated by No Cartoon Fish Not related to killing someone with </ a fish , instantly or otherwise. That's Shamu Fu

A character orders something (that they will likely end hurting themselves with) and places the order in the mailbox/calls it in/whatever you can think of. The ordered goods will be delivered within seconds. At its extreme, the character places their order form in the mail box, closes it, and then opens the mailbox again to pull out what they ordered, without any postal carrier even touching it Please do not confuse this with Express Delivery or any other childbirth-related trope. May be an Acceptable Break from Reality in a Video Game

In modern fiction, characters will post embarrassing videos of each other on YouTube (or something eerily similar). This functions just like public humiliation, but instead of just their friends and family, it's everyone in the entire world. For such a young medium (YouTube was founded in 2005), this trope has acclimated rather well There's no closing the floodgates once word of mouth (or, more likely, word of Facebook and Reddit) starts travelling. Typically, the video will become a viral sensation, getting millions of views in a manner of days. Although not as common as depicted in the media, it is Truth in Television . It is part of an Internet Safety Aesop since you should be careful about what you post online Compare Engineered Public Confession , Instant Web Hit , Embarrassing Ad Gig , and Stupid Statement Dance Mix . May tie in with Social Media Is Bad and Cyberbullying

The ability of Action Heroes , swashbucklers and suchlike to make a rope , whip , chain or Grappling-Hook Pistol wrap itself around a distant object securely. Used to achieve a Building Swing or to instantly tie up an enemy. While this is certainly possible with luck (and, preferably, a weight or hook on the end), you wouldn't want to stake your life on it. Particularly notable when someone has a chain as a weapon. It's rare you'll see them actually beating anyone to a pulp with it, as happens in real life — they'll do this instead. Also, a character wielding a whip will usually tie up an enemy with this technique, rather than actually whipping anyone with it. Often with this trope, the rope or whip that was just

used to swing across a chasm will instantly and easily come undone once the hero is safely on the other side so he or she can retrieve it. Essentially, this is using an ordinary object as if it were a Grappling-Hook Pistol . If wrapped around the object enough, this becomes Truth in Television . This is due to

Subtrope of Clingy Aquatic Life . Whenever a character accidentally falls into a body of water, especially a stagnant one such as a swamp or pond, expect them to come up and discover a leech - or more - attached to them somewhere. This is usually followed by an ear-splitting scream . Often Played for Laughs , but can be used to induce Squick in the viewer or show the harsh reality of the work's setting, particularly as a subversion of Cool, Clear Water or Skinny Dipping Incidentally, should you ever act out this trope and discover a leech attached to you, do not</ rip it off, squeeze it, salt it, burn it, or otherwise disrupt it like these characters may do — it will vomit harmful bacteria into your open wound if you do. Instead, gently but quickly peel it off with a sharp object or your fingernail directly where its sucker is attached to you (or just let it drink its fill and drop off harmlessly). For future reference

Sometimes the karmic baggage of a daring assertion or Blatant Lie is so heavy that the universe feels obliged to immediately expose said untruth by external circumstances A form of Hypocritical Humor . May result in an attempt of Verbal Backspace , Last-Second Word Swap or Implausible Deniability

Warcraft III </ : Star Fleet Battles </ . In emergencies, starship crew units can be converted into militia (a weaker version of boarding parties) for combat purposes.

Alice gets home after a long day. Just as she makes herself comfortable, the doorbell rings. Suddenly the scene jumps to Bob and Claire, who are talking about how they haven't seen Alice this morning. Suddenly the audience realizes that it's the next morning, and we never found out who was at the door. Will Bob and Claire now have to investigate Alice's murder? Or is it all a Red Herring ? Often part of a Cold Opening or used as a way of setting up a case of Not Quite Dead . This has become almost a staple of murder mysteries, especially in Live-Action TV shows like Diagnosis: Murder </ and Monk </ .

Someone's body is reduced to powder, then reconstituted. Comes in two types: living-to-living and dead-to-living Living-to-living is usually Phlebotinum-based , and may be described as dehydrating the body or reducing it to its "basic elements." It's technically a form of suspended animation . Dehydrated storage on a large scale (a.k.a. "instant Mooks , just add water") is a usually-comic sub-subtype Dead-to-living is usually magic-based, and often uses ashen remains Because powder is easily scattered and easily mixed, damage to the reduced body is an implicit possibility, and

may result in Came Back Wrong . Sometimes (particularly when the method is given as "dehydration"), compact, friable solids are used instead, and the danger is that they will be crushed See also: Fossil Revival , No Body Left Behind , People Jars , Pulling Themselves Together , Taken for Granite . Sometimes, sea monkeys are like this

A character is drugged and goes out like a light in just a few seconds. Just as often, they wake up in short order, groggy but otherwise none the worse for the experience. Delivery methods can vary, from gas , to darts , to controlled injection, to a liquid added to food or drink . The ranged attack version is effectively a subtrope of Stun Gun This is Artistic License – Medicine in the extreme. In Real Life , drugs can take anywhere from a few seconds (as with inhaled sedatives and anesthetics used in surgery) to several minutes (as with intramuscular injections of many animal tranquilizers, as frequently observed in wildlife documentaries) to several hours (as with sedatives that are administered in food or drink) to take full effect. Similarly, dosage matters; the amount required to sedate a muscular man or a large animal would kill a smaller person, and a dose safe for a normal person might barely faze The Big Guy . There is a reason why surgeries requiring full general anesthesia have an anesthetist there whose entire job</ is to monitor the type and amount of drugs going into the patient. For a full treatment of these and other issues, see the Analysis page If a drug is administered to several people at once, all of whom get knocked out immediately, then this trope overlaps with One Dose Fits All . Knockout Gas is an area-effect variant subtrope, which is subject to different, but related rules. Tranquilizer Dart and Futuristic Jet Injector are common delivery methods, as well, often in a Knockout Ambush . Compare Magic Antidote , Stun Guns , Tap on the Head , and Slipping a Mickey . Not to be confused with Instant Seduction

A common outcome of a Crash-Into Hello involves both parties lying on the floor stacked one on top of the other, in the same position they'd be in if they were extremely passionate about one another. Almost always leads to a Not What It Looks Like moment. After a beat, the two will instantly teleport to a seiza</ (sitting on knees) position, facing away from one another and blushing furiously . If they can talk to one another, they'll either stammer furiously, or one will berate the other. See also Suggestive Collision , Accidental Pervert

Less slapstick-oriented works sometimes reference this phenomenon, as when a Deadpan Snarker taunts a male with a high-pitched voice about his Vocal Dissonance , or The Snark Knight narrowly avoids</ a Groin Attack and muses how close he came to playing this trope straight While shrill yelps at the initial injury may be justified , prolonged high-pitched speech is a misconception, based on the false notion that eunuchs' voices are always high-pitched. In actuality, while boys whose testes are lost before puberty will retain a high vocal range into adulthood, a grown man whose voice already changed in adolescence can't lose his masculine tone of speech due to testicular injury: his larynx (voice box) has already grown to a larger size that produces deep sounds, and lack of testosterone won't make it shrink. Castration is not

retroactive Is somewhat</ Truth in Television , as you may hear some wincing and yelping after. But rarely exaggerated to the point of some of these examples Subtrope of Vocal Dissonance . Works that overplay it follow it up with Share the Male Pain . Helium Speech is a non-painful variant. If he's trying to say his Catchphrase while this trope is in play, it's a case of Alternate Catchphrase Inflection Not related to Innocent Soprano , or The Sopranos </, unless the mob is fighting really</ dirty

A character that Really Gets Around wants to get aroused with some content the person likes, so makes a search and get a material to get aroused. Then</ suddenly this character discovers the content is Squick , has Jump Scare or is The Reveal that could be is that it was their parent/sibling/close friend/a robot and if it was someone of the opposite gender to what they thought it was, then it most likely crossovers with Unsettling Gender Reveal . Or even it's something the character dislikes or hates. The case is the content becomes more than just a Fetish Retardant , the character becomes so horrified with the content that stops with their actions, and in many cases, it has to go to therapy. In other cases, the character only turns off and get away from the situation or the scene he/she is involved with Sub-Trope of Moment Killer . A Date with Rosie Palms is involved before knowing the truth behind it. Compare Too Much Information and Squick . Contrast Fetish , where a character intentionally looks for something unusual for arousal. Also contrast in the case the character got aroused with the content, anyway. See also Think Unsexy Thoughts . Related to Fan Disservice

No Real Life Examples, Please!

So you're an assassin who is also a musician. Unfortunately, you cannot kill people with the power of your music alone , and you're not a Musical Assassin . So what are you going to do? Why, have a musical instrument that doubles as a deadly weapon of course. A step up from Senseless Violins , with no danger of your weapon being discovered if anyone opens your case This trope covers weapons hidden in musical instruments. For people that use normal</ instruments as weapons, see Improbable Weapon User (or Improvised Weapon if it is not a usual occurrence). For assassins who kill their targets with music, see Musical Assassin . For weapons used as instruments, see Instrumental Weapon . See Xylophone Gag for instruments rigged to kill the player. Sort of the evil counterpart to Signature Instrument

At first glance, Adam the Insufferable Genius appears to be exactly the type who's doomed to learn An Aesop about humility: he's very talented, he knows</ he's very talented, and he doesn't mind telling you repeatedly what a talented person he is. But the difference between him and your standard-issue loudmouth is that he really </ that good, and when you need someone with his skills to save the day, he always comes through. So you have to concede that at least a little</ of his arrogance is justified — not enough to make you forget that he's got the social skills of a chainsaw , but enough that you can tolerate his ego if that's what it takes to keep him around. Not that he can't ever be hit with An Aesop of some kind. In particular, every Insufferable Genius

constantly runs the risk of humiliation if they ever make a mistake — which they are more or less bound to do eventually, by simple probability theory May overlap with Brilliant, but Lazy . Often easily Enraged by Idiocy . Depending on their overall skill and/or hamminess, they may be an Awesome Ego . May join in a Battle of Wits , if anyone is in the right league. Compare Gentleman Snarker , Tall, Dark, and Snarky , Know-Nothing Know-It-All , Too Clever by Half , Bunny-Ears Lawyer , The Proud Elite . Often leads to the grudging conclusion that Jerkass Has a Point . Contrast with characters that do</ get their Aesop , who may fall quickly or be slowly broken . This character is often given a foil by pairing them with a less intelligent sidekick in a Smart Jerk and Nice Moron pairing. Not often, but they certainly can be an Awesome Ego if their antics are rather entertaining or amusing A lot of the time, in some way or another, the Insufferable Genius' inflated ego is merely a petty facade that compensates for any insecurities or shortcomings, perceived or otherwise. They could also be legitimately delusional and truly believe they're "above" everyone else. Occasionally, they might display a personable and compassionate side of them sometimes along with a deep, dark secret revealing why they're the way they are, in which case they have Big Ego, Hidden Depths . People having the right to boast about themselves doesn't automatically mean there's a reason to do so in such an overt manner, especially if their talents can indeed be backed up. Despite any justification, arrogance is usually indicative of weakness, immaturity, stupidity, poor character and the like; something an Insufferable Genius would be too proud to realize Also contrast with Gentleman and a Scholar (whose intelligence does not prevent him from being gracious, friendly, and polite), Small Name, Big Ego (who thinks he's an Insufferable Genius but is merely Insufferable, if not an Insufferable Imbecile) and Academic Alpha Bitch (who is the high school version of the Insufferable Genius and feels the need to order the school to her specifications). See Kindhearted Simpleton which is the opposite of this trope. Compare Rightly Self-Righteous if it's the character who is morally right despite how condescending they are. Compare also Smug Super , whose ego comes from personal strength instead of intelligence. See Tall Poppy Syndrome for how they're often reacted to

In fiction, sometimes there's an inverse relationship between intelligence and politeness . This is not one of those cases. The Insufferable Imbecile is seen among the lowest of the low of stereotypes. Rude, obnoxious, and limited in intelligence among other things, these are the people who seldom get anywhere in life, but when they do, well, there can be problems . Unlike the Innocently Insensitive , these people are too prideful to accept that they've said or done anything wrong , and/or cling to whatever falsehood they hold as fact . They are exceptionally proud of their ignorance, as well as their (often myriad) conflicts with others, and will view any sort of burned bridge or ruined opportunity as an acceptable loss for "standing up for themselves" or "not taking anyone's shit". Darker examples are very likely extremely violent and aggressive and take similarly great pride in the number of fights they've been in and/or the injuries they've inflicted on others, and are great at finding excuses to justify these acts. Typically the only thing keeping this character from being The Scrappy is the fact that their stupidity makes them too funny to be legitimately

detestable, or they're such awful people that watching them face the consequences of their actions is a reliable source of amusement. The most common archetype for this kind of character, at least in more comedic settings, is that of the schemer . This is a common negative stereotype of Americans . In a Slobs vs. Snobs plot where the Snobs are portrayed sympathetically, the Slobs are usually The Boor. Alternately, the Snobs can be on this site when the Upper-Class Twit trope comes into play. See also Lower-Class Lout , Dumb Jock , and Dumb Muscle , which these may include. A Know-Nothing Know-It-All can be pretty annoying but isn't always this</ bad. Will be frequently seen amongst the foremost types of the Anti-Role Model . In extreme cases, if the Insufferable Imbecile is a villain, they may be Stupid Evil . Contrast Kindhearted Simpleton , Good Is Dumb (including Dumb Is Good), Good Is Not Dumb , Stupid Evil , Evil Genius , and Insufferable Genius . See Enraged by Idiocy for other people's reactions to them. Polar opposite trope to Gentleman and a Scholar Truth in Television , obviously, but No Real Life Examples, Please!

They're in interstellar space, using an FTL drive , but the First Contact team who met up with them can't figure out how or why</ — by all rights they should be stuck on their homeworld because they've barely figured out atomic power, or steel, or starting fire with flint . They're an anomaly. Sometimes it's because they've stolen a technology they don't know how to create themselves. Sometimes a Precursor race gave it to them or left them instructions on how to build it. Sometimes it's a simple fluke. Sometimes it's author's Critical Research Failure or being poorly versed in the concept of the importance of certain scientific discoveries for just about anything , technological prerequisites and Required Secondary Powers Whatever the reason, the result is someone making their way into space far earlier than other civilizations might think possible Contrast with Sufficiently Advanced Alien , naturally, and with Aliens Never Invented the Wheel , where the technology (or cultural trait) the aliens lack is just an oddity, something they always got by without. Sub-Trope to Low Culture, High Tech . This is a very common feature of Space Orcs Compare Humanity Is Advanced

A verbal equivalent of Attack Backfire , this is for when Alice comments on a trait of Bob's in a way that's intended to sound negative — but instead of being insulted, Bob acts flattered.</ Usually, this is because Bob invokes the "insulting" quality intentionally. Less commonly, Bob's The Ditz or has a poor grasp of the word or concept being insulted and take it to be a positive comment. Other times, it's simply a case of Bob having the attitude of pretending that it's not an insult, or even turning it back on her: "Coming from you</, I'll Take That as a Compliment ." A variant is for the character to be insulted, not because they dislike what was said, but because they're obviously</ so much worse than that. Occasionally, the insult backfires because Alice's remarks were insulting on the surface, but Bob carries them to their logical, ultimately complimentary conclusion. These cases typically only work when the original insult was mild and/or non-malicious to begin with. Related to Stealth Insult , but different in that an Insult Backfire is accidental and a Stealth Insult is sent over the target's head on purpose. Sometimes, it seems the only sure way to insult someone is to give them a compliment. Not to be confused with Insult Misfire ,

where the target obliviously doesn't realize the insult was directed at them</. Compare Threat Backfire . Compare and contrast I Take Offense to That Last One! , where there are multiple insults, but the character may only object to one of them. If you phrased your insult poorly ("You fight like my grandma!"), you may get Insult Backfire through Literalist Snarking ("You fought your grandma?"). See also Blunt "Yes" , which is often based on a similar theme. Contrast Compliment Backfire (and Calling Me a Logarithm , when someone thinks a word that's not an insult or even not directed at a person is an insult). See also Insult Friendly Fire .

See also I Take Offense to That Last One! , I Resemble That Remark! , Wrong Insult Offence , Card-Carrying Villain , Tall, Dark, and Snarky and It's What I Do . If the insultee adopts the insult as an actual badge of identity, it becomes an Appropriated Appellation . Compare Geeky Turn-On , I Would Say If I Could Say , Arson, Murder, and Admiration , Blunt "Yes" and Actually Pretty Funny . Sometimes crosses paths with Misaimed Fandom . The complete opposite of Your Approval Fills Me with Shame and Offending the Fool .

Ever since the dawn of humor, people have clung to one simple truth: Other peoples' pain or discomfort is hilarious. Of course, people in a polite society will generally be hesitant to crowd around someone with a horrible, disfiguring physical condition or a debilitating social disorder... at least, not without help Enter the Insult Comic. When someone needs to be humiliated on a large scale, and it would require too much suspension of disbelief to get them to wind up on television or the front page, the Insult Comic can take a large room of people and get them to laugh at the unfortunate target However, most writers are not stand-up comedians, and this trope is more about highlighting the insecurities of a character than providing legitimate jokes. As a result, the Insult Comic will often have the inexplicable ability to make a crowd of people laugh , even when the 'jokes' are delivered in pure insult form and devoid of legitimate humor Compare The Heckler and The Roast . See also Actually Pretty Funny and Too Funny to Be Evil , for more ways insulting remarks can be made amusing

Alice, Bob and Charlie are chatting together, and Charlie viciously launches an insult at Bob; but Bob, Master of Missing the Point , fires back, "I won't let you insult Alice like that!" Occasionally this will take an alternate form where Bob hasn't missed the point at all but is deliberately misinterpreting the insult as a form of snark . Not to be confused with Insult Backfire . Compare Insult Friendly Fire , Wrong Insult Offence , Insult to Rocks .

Insurance is a method of sharing the risk of loss between a large number of people. When someone suffers a loss, they are reimbursed by their insurance, paid for from the premiums of all the insureds who didn't suffer a loss. While it may seem that the lossee has "hit the jackpot" in that they're the only one who have got more out of their insurance than they put in, the principle of indemnity dictates that they are reimbursed only the value of their loss. Ideally, insurance pays to get you exactly back where you started, no more, no less. Of course, people looking for a quick buck have tried all kinds of schemes to try and make a profit off insurance. A number of different

techniques include: A common plot involves characters attempting to pull off an insurance fraud and either succeeding or having to deal with the consequences of being found out. Alternatively, the insurance company may be depicted as doing its best to prove a claim false, even going so far as to plant evidence, in order to void the policy. Needless to say, Truth in Television , and a subtrope of White-Collar Crime and The Con . Try to keep Real Life cases to the more unusual ones.

The phenomenon, found in countless video games, in which a seemingly trivial obstacle — such as a Locked Door — cannot be circumvented or removed with brute force, no matter how powerful the player character(s) is/are . This is more jarring when the obstacle in question does not mark the edge of the gameworld, but rather serves to force the player into taking a particular path . The basic Insurmountable Waist Height Fence is an obstacle, usually between ankle and chest height, that should be reasonably easy for any able-bodied human to traverse, but the character(s) can't climb or step over simply because the game doesn't include such an action. Other common variations include: The Indestructible Adamantium Door</, a door that only can be opened in cutscenes or by the Master of Unlocking . Bonus points if it looks like it was made from cheap wood 200 years ago — or even worse, is already slightly ajar. Many examples could also be thought of as ordinary, non-insurmountable obstacles combined with Invisible Walls . In fact, that is often how they are implemented in situations where the game can't just forbid the player from jumping, climbing, swimming or doing whatever it is a normal person would do to get by the blockage. A variant on this type of structure is called a Sawtooth</ by game designers; it applies to anywhere that stops the player going back after passing , and is often logical to the point it's hard to notice (a ladder collapses after you climb down, an elevator is disabled by a powercut, etc). Particularly shallow sawteeth are likely to be obvious, jarring, and extremely ridiculous, such as a hallway that only works in one direction. A form of Gameplay and Story Segregation . Compare Solve the Soup Cans , Border Patrol . Contrast Cutting the Knot , Absurdly Ineffective Barricade , and Dungeon Bypass . See also Broken Bridge , Boundareefs and NPC Roadblock . Not to be confused with the one-foot-tall brick wall .

Cousin to invisibility , intangibility refers to a state where a (usually visible) entity cannot interact physically with other matter. Everything just phases through the affected object Those questions you have about how this could possibly work? Don't ask them A truly intangible person would not be able to stay put on the Earth's surface when the planet's own gravity should be constantly drawing him towards the core. How he or she can generate enough friction and mass to remain on the Earth and move around, let alone grip things if the writer is feeling charitable, is also likely to be ignored (occasionally these problems are avoided by also giving the character the ability to fly). Again, don't ask why Asphyxiation is generally not an issue, potential breathing problems due to air passing through lungs are typically ignored outright. If they're stuck in an intangible state for a while, starvation from being unable to pick up food or digest anything usually isn't brought up either. Also, don't expect anyone to know that they shouldn't be able to see</ anything while intangible,

since light would pass straight through their retinas, leaving them unable to create a visual image. You can forget hearing too, air passing though you means nothing registers on the parts of the inner ear that detect sound waves. Also, let's ignore the fact that rendering a part of your body intangible would have the same effect as cutting it off Run those same reasons in reverse, and it becomes clear that a truly intangible person would be incredibly boring</ as he could neither interact with the world nor even be detected by it. Fortunately, these pesky real life physics rules tend to be ignored in-story thanks to Rule of Cool or Hand Waved as some kind of Your Mind Makes It Real effect Although intangible characters will pass right through walls, chairs, tables and such, they'll rarely have any problem properly interacting with floors, stairs or any other structures people are meant to walk upon. They may even be able to ride in or on vehicles, with the odds of success rapidly increasing with size. Anything big enough to walk around inside is quite likely, a ship or spaceship is more or less guaranteed Note that once we've seen someone walk through the character to establish the parameters of their intangibility, people will go out of their way not to walk through them too often as to keep the need for expensive special effects to a minimum. It's usually Hand Waved as being an intensely creepy experience to see a living person's insides up close For a mentor, intangibility is an opportunity. Being a Spirit Advisor or Virtual Ghost lets them accompany the hero into dangerous places without ever being at personal risk The ability to render oneself intangible at will occasionally turns up as a superpower. Sometimes the power can work selectively on the user's body (allowing him to voluntarily interact with objects while intangible) or extend further from the user's body (allowing him to make other objects and people intangible) Heroes use this ability to save their teammates from danger. Anti-heroes and villains use it to put their hands through people's chests and squeeze their hearts . It is frequently a given that while no one else can touch them, two characters separately rendered intangible by the same process will have no problem interacting with each other A sub-trope is Tragic Intangibility , where this ability is used to say something about how lonely or miserable a character is. See also Projected Man , Astral Projection and Super Smoke

As a way to prove one's thieving credentials, the best Impossible Theft is to steal something metaphysical Stealing a name, so that it cannot be spoken. Stealing a reflection from a mirror, so it only reflects the room you're in. Stealing the scent of every rose, as a Valentine's day gift. These thefts are an attempt to steal from the physical laws of the universe It may be considered the inverse to the Sister Trope , Monumental Theft . While a monumental theft describes stealing the moon, it doesn't always deal with the ramifications of gravity on Earth. An Intangible Theft of the moon's gravity would certainly cause tidal problems here on Earth, even if the moon doesn't move. Both tropes are a type of Impossible Theft See also Insubstantial Ingredients , where the ingredients collected are as metaphysical as the items stolen here. They might even overlap! Abstract Eater can ingest what would otherwise be stolen. This is a Super-Trope to Power Parasite , where one character can take away the abilities of other characters and use those power(s) for themselves

The regime has established a tyranny that oppresses people,

or carries out or initiates policies that are tyrannical, or otherwise express a lot of nasty views of Fantastic Racism and so on. Most of the people who support this have to be pure evil, right? Sure some of them are, but it's possible that some or most of them are Just Following Orders , or are being bribed by Better Living Through Evil , are intimidated into submission by fear and reprisal. But surely, no smart person could rationally condone and support such actions. Cue the ultimate Broken Pedestal , the individuals who are smart, who are competent, and even achievers in their profession, supporting an organization, state, or a set of policies that are directly harmful to others. Such individuals both believe and support such policies and even articulate elaborately written justifications that on the face of it, may sound convincing and you might even approve, reluctantly or honestly, that Jerkass Has a Point or Villain Has a Point This trope has historically been very much Truth in Television , despite the general assumption that intellectuals are supposed to be responsible in their social and political opinions. In these cases, the intellectuals themselves can be the ones pulling the levers of power, and genuinely believe that what they are doing is for the greater good . Perhaps paradoxically, other intellectuals are then still likely to be among the targets of their oppression: namely, those independent spirits who disagree</ with the approved ideologies of the regime More sympathetic fictional depictions may show the intellectuals as misguided sympathizers of the Evil Overlord du jour either because they Draco in Leather Pants said Lord for some reason or other, or see them as Byronic Hero and Not Evil, Just Misunderstood , which the villain might even invoke to better manipulate said intellectuals to serve as tools and builders of their Cult of Personality . This is a good variation on Not Brainwashed , and it provides a more nuanced and gray look at such conflicts to better explain why La Résistance is always on the back foot to The Empire . Alternatively, the author may themselves be an anti-intellectual , in which case the intellectuals will be the most ridiculous strawmen imaginable Archetypes that are similar but not exactly this trope include Well-Intentioned Extremist , Mad Scientist , Evil Genius , differing from this trope in that it better fits villains or Villain Protagonist . Intellectually Supported Tyranny are not really main characters but usually supporting players, and where the other archetypes commit evil actions believing them to be good, such figures know fully well that the actions are tyrannical but are both "necessary" and "correct". Given that they tend to reference actual totalitarian governments, dystopian works often have the heroes interacting with this type, who tends to have power in a paradoxically anti-intellectual state . For the good version, where the state is ruled by intellectuals but this is presented as a good thing, see the Philosopher King In real life, all states and systems of government have more or less "official" philosophers, ideologists, and journalists who promulgate and propagate their respective ideologies, and this has demonstrably been so at least as far back as we have written records . Naturally, tyrannies are no exception. However, precisely which historical (or worse, present-day) regimes qualify as "tyrannies" is a matter not everyone is likely to agree on, and debate over the said matter would be overwhelmingly likely to produce more heat than light. Therefore, No Real Life Examples, Please!

Exactly What It Says on the Tin ; this is an index of tropes

pertaining to intelligence and intellectuals Contrast with Anti-Intellectualism and Stupidity Tropes . See also Gambit Index , Indexed and Nerdy , and Logic Tropes . If you are looking for tropes related to "intelligence" in a military context, see Espionage Tropes . Tropes that deal with broad-based knowledge</ may fall under Tropes of Wisdom instead, although there is considerable overlap since expansive knowledge is often used as a way to demonstrate intelligence

A phrase coined by Sci-Fi author Robert J. Sawyer , extraterrestrial races. Take a terrestrial animal, make it anthropomorphic, bipedal, and sapient, but rather than deriving their behavior from humans with the occasional Furry Reminder , instead derive the majority</ of its characterization and culture from the terrestrial animal's behavior. Sawyer's hypothetical/satirical Intelligent Gerbils live in cities powered by erudite individuals running around in big wheels; they take water from tubes coming out of the walls and sleep in piles of cedar chips Could be regarded as the animal version of Rubber-Forehead Aliens , except when the non-human psychology clause of Starfish Aliens kicks in. Distinct from Alien Animals in the sense that they're not literally</ a terrestrial animal, but are obviously inspired by one. Compare Bee People A subtrope of Beast Man , and related to Funny Animal , Civilized Animal , and the Planet of Hats . These mainly rely on Animal Stereotypes but also usually end up looking like Humanoid Aliens , for obvious reasons . For specific varieties, see Cat Folk , Lizard Folk , Fish People , Ursine Aliens , Pig People , ad infinitum Compare Uplifted Animal , which may be used as a Justified version of this. Evolutionary Levels are often implied - apparently if you want sapience, intelligence and organised society, they always come with two arms, two legs and an upright body plan For an interesting analysis and criticism of this trope, see Not to be confused with Resourceful Rodent and other works featuring actual sapient earth-native gerbils (though if you need one of those, talk to Beta and she can help you out)

The reaction from the audience that we suspect the author intended. We can't really know for certain whether it was intended. It may have been, or it may have been that the author was aiming for something completely different and just missed. We can occasionally get a quote in an interview confirming, or at least claiming, that a specific audience reaction was intended, but usually this term is only useful for fans talking to fans. To provide a concrete example, normally, the audience hating a character is unintended by the author. But sometimes, because writers want to achieve Emotional Torque , they create a character who hits known markers for a hated character, in order to (pick one): Not hurt what sympathy the audience may have with his killer.

Describe of Intentional Engrish for Funny to Here. </ This is writing anything in the style of a "Blind Idiot" Translation or Translation Train Wreck , to make it funny, due to the unintentional hilarity of those tropes. Typical " Engrish " is the most popular style, particularly using the infamous opening of Zero Wing </ as a template. Just have fun with improper placing of articles and prepositions, screwing up plural and singular forms, throwing in Blunt Metaphors Trauma terms, or just use the wrong word for what

the sentence calls for. Might be seen on a Shoddy Knockoff Product Often this can be done by doing a deliberate Recursive Translation . A Sub-Trope of Stylistic Suck . Compare Elective Broken Language , Strange-Syntax Speaker ("Engrish" is an intentional part of the character's speaking style). Contrast Purple Prose , Beige Prose .

Interactive fiction games are adventure games in which the interaction is almost entirely text-based. Early games, and games from purist companies like Infocom , were nothing more than bare text, but some later offerings added pictures, sound and limited mouse input (one game, Leather Goddesses of Phobos </, even included plot-relevant scratch-and-sniff cards as Feelies) — but the primary form of interaction was still through descriptive text and typed commands. The genre began with the original adventure game, Colossal Cave </, and really took off in the early 1980s, with offerings such as the Zork </ trilogy and later, more literary works, such as Trinity </ and A Mind Forever Voyaging </. During this period such games were almost universally known as "text adventures". Interactive Fiction is a term originally introduced by the seminal Adventure Game company Infocom to describe its line of more "serious" long-form text adventures back in the Golden Era, and has become the dominant term in the 21st century as the genre became an increasingly specialised market aimed at an increasingly "literary" audience The obvious reason why they were in text form is that was the only means of output available. Original Adventure was written in the programming language FORTRAN and was designed to run on the Mainframes and Minicomputers of the late 1960s and early 1970s. Graphics output wasn't possible because most places had no systems available for on-screen graphics. It was only when computers that could display color graphics became affordable in the early 1980s that the text adventure started to be replaced by various programs that used graphics capability; a few text adventures were remade in graphical form at this time. (In non-English-speaking countries, graphical adventures had far more success in the 1980s than text-only adventures, which were rarely translated and thus posed a formidable language barrier.) Many text adventures were promoted with the concept that the player's imagination was capable of producing far more extravagant and realistic images than were possible on computers of the day. And even when graphical adventure games and RPGs began to appear, text adventures were allowed to be more complex and wide-ranging than the graphical versions due to text taking up far less limited disk space and memory than graphics and sound Interactive Fiction was once the industry standard for long-form narratives now implemented in computer Role Playing Games , but fell out of commercial viability during the late 1980s as text parsers were rapidly displaced by icon-and-menu and Point-and-Click interfaces. Shortly after the major players disappeared from the market, a lively amateur scene sprung up on the Internet, centred around the Interactive Fiction Archive ( ) and the Usenet newsgroups rec.arts.int-fiction and rec.games.int-fiction, thanks to the appearance of good-quality programming tools that have allowed recent amateur efforts to equal or exceed the quality of commercial games from the heyday of the genre. An annual contest sponsored by the community typically draws more than 20 entries per year, and the hobby continues to evolve and improve The Multi-User Dungeon (MUD), the MUCK and the MUSH or Multi User Shared Hallucination are related games with very early

origins, which emphasize the roleplaying aspect of user-generated online environments. The Adventure Game progressed directly from early text-based adventures, and is graphic-intensive but similarly story-oriented. This evolution kicked off by Interactive Fiction (also known as Text Adventure) is what eventually led to the MMORPG Arguably the most modern form of Interactive Fiction is the " Visual Novel " derived from Romance Games , but in general, these stories tend to be much less interactive than the classics were, since they don't have a Text Parser , or even much of an interface. If you're thinking of 3D story-driven adventure games with very little challenge or gameplay, that's Environmental Narrative Game This is a "video" game genre. Contrast Gamebooks , which may be the "tabletop / literary" version, or Interactive Comic , which extends this trope to Webcomics The has its own

In most series, the Narrator rests comfortably beyond the Fourth Wall , able to tell his story in peace The Interactive Narrator isn't so lucky. While this type of narrator exists "off-camera", the characters of the story are fully aware of his narration and are able to interact with him. Author Powers are also not uncommon among these narrators, allowing them to change the entire setting and plot at will Hilarity Ensues if the narrator in question is particularly snarky or critical of the characters' actions . This often results in the narrator arguing with the characters like a sort of Dungeon Master . This extends to comedic examples of disgruntled villains attacking or abducting the narrator and attempting to take his place in order to make life miserable for the heroes This is a subtrope of Medium Awareness

A device that allows travel between dimensions/alternate universes/planes of existence/etc . This device could be anything, from a machine in science fiction to a magical item or spell in fantasy, as long as it allows travel between these dimensions or realities. It could even be a human (or, at the very least, a sentient being), if they have the power to go to these other "places". There may be lots of Fridge Logic involved, depending on the nature of the device in question. For example, in the version shown in the image, where you open up a portal that doesn't need to be attached to the surface of a flat object, how do you ensure that the other end is always exactly at the surface of the desired planet (as opposed to high in the air or deep underground), and perpendicular to the ground? And if you decide to go exploring universes you've never been to prior (and thus have no data on what things are in it and where), how do you avoid, say, destroying your home planet by accidentally opening the other end in the interior of a sun? And even if you decide to be cautious about it, how do you gather data on said universe without actually opening a portal and sending a drone or probe in first? Compare Time Machine and Inn Between the Worlds . If the device is bladed, it's a Dimensional Cutter . See also Dimensional Traveler for someone who tends to use these.

An event in a video game where the controller buttons are switched around, or the player's display is interfered with This may be one of the Standard Status Effects . When it's done well, it can be entertaining, funny, or even terrifying . However, done poorly, it may break game immersion and cause frustration. If it makes the game noticeably more difficult to play, then it can be considered a

form of Fake Difficulty . If such a status effect is available for the player to use on enemies, expect for it to either do nothing at all due to the lack of an interface between the AI and the game , or cause deliberate Artificial Stupidity to compensate for this. Sometimes used as an intentionally created glitch . Can be utilized by Multiplayer Only Items . If this is done because the player character has been injured in some way, that's Injured Player Character Stage . If the player's controls have been temporarily limited in order to focus their attention on exposition, that's Expository Gameplay Limitation . If the Interface Screw is caused by the player character consuming a mind-altering substance, that's Intoxication Mechanic Compare Camera Screw . Some of the examples will overlap. Justified if the game uses a Diegetic Interface

Two people are good friends. Only, one of them is about twice, three times, — or even four or more times — the other person's age! Considering their differences in life experiences and worldviews, how do they relate? What could they possibly have in common? Assuming this is actually a platonic friendship and not something far more sinister , or for that matter an overtly stated mentoring situation, intergenerational friendships can be pretty weird. As the Real Life section indicates, while not everyone finds older or younger people completely unapproachable, there's still frequently a gap there This can take the form of a young adult from one generation befriending someone old enough to be their parent or even grandparent, such as in the comedy Finding Forrester</. It can take the form of an adult befriending a misguided or vulnerable youth, as in the French film Leon</ . Sometimes, the two happen to have more in common than they think, such as having surprisingly similar life experiences. Sometimes the younger generation is more mature, or the older generation is less mature; the latter especially helps writers to dodge away from worrying questions being asked about sexual attraction As for how they become friends, it could well be contrived circumstances that bring them together, or a shared life experience. Sometimes it's a teacher trying to help a troubled teen, leading to them becoming close friends. Either way, the situation that leads to their friendship would often be something out of the ordinary, since in real life, people of two widely different age groups generally do not reach out to each other Sadly, though, if it's an adult and a child who are friends, in modern stories, expect someone to misinterpret it as being sexual , and violence to possibly result . Sometimes the younger one will have an innocent Precocious Crush on the older one This trope does not generally apply if it's a parent-child relation between the two A subtrope of Odd Friendship

The Police who police the Police. Very often more evil than the Big Bad , Diabolical Mastermind or Serial Killer , Internal Affairs is the true enemy of the Cowboy Cop and everything s/he stands for, as they're usually on a crusade to get the Cowboy Cop — who they see as being just as bad as, if not worse than, the criminals he pursues — thrown off the force with all due haste As the Cowboy Cop is most often the hero and a good cop, the cops working for Internal Affairs are therefore often characterized as humorless, prissy and self-righteous desk jockeys who have no real understanding of what it's really like out there on the streets — because if they did, then there's no way that they'd get

so morally uptight and outraged about the Cowboy Cop's complete ignorance of correct police operating procedure and flagrant disregard for the basic human rights of the suspect. Indeed, a frequent method of Anviliciously highlighting the moral superiority of the Cowboy Cop compared to these cops is to have him or her angrily hiss "What about the victim's</ rights?" when getting chewed out by Internal Affairs — to which the Obstructive Bureaucrat will of course have no answer whatsoever . In these cases, Internal Affairs seems dedicated to promoting a system of justice which actively protects</ the guilty whilst forcing the innocent to suffer It's not just the Cowboy Cop, though; the entire department</ seems to loathe the Internal Affairs cops with a passion. This suits the Internal Affairs cops just fine, however, as more often than not they're depicted as complete ball-breaking pricks who aren't interested in being liked by anyone</; protecting the integrity of the force is simply more important. Da Chief often has a grudge against these guys as well, as they often overrule his authority and demand that he force the Cowboy Cop to turn in his badge Another role for Internal Affairs in fiction is to have one of their officers infiltrate a police station undercover with the intent of exposing some form of corruption, only to gradually form friendships (and even Love Interests) with the cops they are meant to be investigating. This can result in all manner of complications and angst galore when the undercover officer's role is finally exposed In the most positive portrayals, these are the cops that a cop protagonist can turn to when they see corruption and cannot stop it themselves. At the end, when the hero has proved his allegation, the IA cops will be the ones who come to haul away the crooked cops with the hero cop standing back, regretting such measures were necessary. After all, if they play their cards right they are more the natural enemy of dirty cops rather than honest ones. Clean ones shouldn't have things to hide This is, in some ways, Truth in Television , as for obvious reasons there's tension between regular police officers and the regulatory authorities assigned to watch over them in real life (just as tensions exist between police officers and civilians, for much the same reasons). However, the Cowboy Cop and his supporters tend to forget or overlook the fact that the rules and regulations that Internal Affairs so staunchly uphold exist for a reason. Like them or not, without Internal Affairs keeping the worst excesses of police authority and corruption in check, things wouldn't be very pleasant (in which case Both Sides Have a Point). Although, interestingly, in real life, the Internal Affairs departments of many countries actually often faces critique for being too lenient</ on police misconduct, exactly because</ their ranks are mostly or even entirely made up of police officers, and it is argued by critics that this structure inevitably creates a fundemental conflict of interest as the people supposed to investigate complaints of overreach are not truly capable of being objective towards their fellow cops Occasionally, this will be subverted by making Internal Affairs right</, and the Cowboy Cop actually deserve having to turn in his badge . In rare cases, the protagonists are with IA, in which case they'll probably be wholly in the right, pursuing some genuine dirty cops (obstruction from other police then is likely portrayed as very bad) Sub-Trope to The Inspector Is Coming and a Sister Trope to The Inquisitor General , which is much more common in military settings

This is an index for tropes about internal conflict. Related to

Psychology Tropes .

There are, roughly speaking, three kinds of consistency that a viewer expects from a story: The fictional universe is Like Reality, Unless Noted . Violations of external consistency are "unrealistic." Consistency aids Willing Suspension of Disbelief , while violations of consistency may be jolting and unexpected, which can benefit both humor and drama. The viewer would be quite surprised to learn that in your universe, Hitler was a circus performer , dragons are scared of fire , and that the married couple no longer recognize each other in Act III. Generally, if a work is inconsistent, the viewer expects there to be a good reason for it. On the other hand, sometimes violations of consistency go unnoticed even if they're quite obvious, or may even be expected</; e.g. The Coconut Effect violates External Consistency. Often, a feature in a work is consistent at one level and not at another; for example, maybe your vampires glitter in sunlight , which is not genre consistent with other works featuring vampires, but as long as they always do that, it is</ internally consistent. If a work forgoes External Consistency in favor of Genre Consistency, you have The Coconut Effect . If conversely a work forgoes Genre Consistency in favor of External Consistency, then you have a Surprisingly Realistic Outcome . Sometimes, as in the case of sequels, it can be unclear whether two works are distinct works or part of the same work, making the distinction between Genre Consistency and Internal Consistency a bit fuzzy. An Omnipresent Trope , since every work of fiction has some</ kind of consistency (except maybe Finnegans Wake </). No examples please — this is just a descriptive Super-Trope and index. Deconstruction : A work looks at the serious reactions and consequences to a work's conventions that are usually glossed over. Anime Reality Accidentally Correct Writing The Coconut Effect

All Myths Are True : It is established that all the well-known myths and legends actually happened and weren't just stories. Audience-Alienating Premise : Often results from reworking a genre in ways that would turn off fans of that genre. Cliché Storm

Ascended Glitch Abandoned Catchphrase : A phrase a character frequently said initially, but later stops saying or doesn't say as often anymore. Continuity Lockout : If you aren't caught up on everything, you won't know what's going on in the current episode or installment.

When an organization, particularly one that grants a lot of personal power to its agents, has a dedicated unit specialized in hunting down and executing its rogue or just unreliable members. Since the existence of such as a unit would be demoralizing to everyone else, it is usually held secret , so its reveal can be a major spoiler to the audience Compare Internal Affairs (who usually just investigate rogue elements, without the summary execution part), Secret Police (a clandestine government agency investigating and often eliminating threats to the state), Hunter of Their Own Kind (where the hunter is usually a former member of the group) and The Political Officer (who may be portrayed as this trope, but is often also in charge of general morale)

The Reveal occurs when the writers reveal a secret to the audience. Sometimes, however, the audience already knows, but one or more characters in the story don't know. Maybe it is the fact that one

of the story's main characters is in love with another character. Or perhaps we already know who the serial killer is, or that two characters are having an affair. An Internal Reveal is a form of Dramatic Irony that is almost exclusively used to create tension and concerns a major plot element, with the story making it clear to the audience that the ramifications will be huge when the relevant characters finally find out This can be limited to a single character or small group, or their secret can be revealed to the entire world This can happen retroactively with particularly famous plot twists : thanks to Popcultural Osmosis , the audience already knows about what was once a regular reveal, but the characters still don't May involve a Secret Identity or The Masquerade . See also Reverse Whodunnit , when applied to detective stories. See also Cassandra Truth , for when a secret is revealed but isn't believed. Contrast Tomato Surprise , when something is a revelation only to the audience, but not to the characters in-universe

Especially in the most recent decades, an animated TV show has always been produced by at least two studios in some way, since animation is expensive and labor-intensive.

Our story is about a valiant hero, a professional sports/video games/pogosticking champion who is preparing or going to a major tournament for his preferred skill. Normally, these tournaments are contained entirely within the main character's country, as in there are no foreigners competing. But for this special episode/movie, there is a great threat on the horizon ... there is a foreigner rival who might just be even better than the hero, if not possibly </ For some reason, this coincidental clash of titans from across the globe always seems to turn into a showdown between the two representative countries. For example: Who is better, America's best player or Japan's best player? It's implied that whoever wins proves that their country is better as a whole, not just at this particular sport. Used in different mediums for different reasons. Often used patriotically, because the main character lives in your country, and they win! Sometimes used to introduce a new archnemesis and spice up the show's competitors. When the competition is literally</ an alternative to war between nations, see Make Games, Not War . This is probably a trope because it tends to happen in Real Life . See also Combat by Champion .

Well firstly, you see the ad on top, and the ad just to the left? If you don't, turn off your Adblocker (you cheap bastard). Those are Internet Ads. They are basically like ads in print media. They allow money to come to a site, so that sites can operate without people charging us to use the site (or at least charging us less than they would have) In its most basic form, an ad on the Internet is simply put in a designated spot. Two main differences between this and print ads are that money from the ad is partly based on how many clicks an ad gets (so do that once in a while, to help this site), and that an ad will likely change if you refresh the page, especially when more companies are advertising on the site. Unfortunately, the pay-per-click model invites something called click fraud. , which also serves ads on this wiki, strives to eliminate click fraud through its "Infinite Auction" system. Another problem for web-based advertising are pop-up and ad

blockers, which interestingly prevents you from viewing the above site properly Another form of ads is through pop-up windows. Those are hated more than anything else. They not only are intrusive, waste memory and occupy task bar space (depending on your operating system UI and/or internet browser), but some have the gall to disguise themselves as alerts from your system Some ads take it to the extreme of being outright evil and use a security hole in your browser to install malware on your system. If you're viewing it on anything other than Windows, you can foil the attempt of malice because they're asking you to download a Windows executable (though, honestly, even if you're using Windows, programs generally don't install themselves, and even if they did, you usually know about it beforehand.) Even more obviously is if they are showing the GUI for Windows XP while you are running on Windows 7, Windows 10, MacOS, Linux, and, more amusingly, Smartphones Another form of advertising is the in-page pop-up, or lightbox. These are far more annoying, as they take over the entire webpage until you can close them, a more difficult task than strictly necessary since they don't use your operating system's standard GUI By far the most annoying of all these ads are be the flashing pop-up ads. These appear in their own web page, disappear into the background for a second, and then reappear. The hope is that they are hidden in the brief moment of time you are heading to mouse the "X" button in the corner of the browser window so instead of closing the ad, you don't react fast enough to the flash and close the browser windows you are working in, leaving the ad open instead. Safe to say, people generally find these annoying Internet advertisements are also one of the cutting-edge areas of research for annoying users with multimedia software, pioneering techniques such as embedded frames, animated GIF banners, blink tags, auto-playing audio and video ads, which are almost always powered by Flash, or some poorly made java-based video player. Needless to say, this tends to eat up enormous amounts of bandwidth and cause compatibility problems (up to and including instant crashes) on pages that would otherwise present only meager burdens on the reader's system. Most people hate these type of ads One of the few benefits that the annoying ads described above gave everyone online, is the general depreciation of older technologies used to display the adverts, with web browsers like Google Chrome dropping flash as of the end of 2020, forcing advertisers to use HTML5 or javascript to deliver their ads instead. Flash has always had Disproportionate Memory usage for a web-page, so a page merely showing ads plays a big role in the reason behind this deprecation of Flash in general (something even Adobe itself admitted was an issue). After all, the smaller footprint you leave on a webpage, the more chance the page will load your advertisement on as many computers and devices as possible. Because of this, adverts won't be going away, but their existence on a page should keep your web browser chugging along fine in the near future has some interesting pages about ads, and how we resent them or ignore them. If its author were an annoyologist, he would deserve</ big bucks

Some poor, innocent, hapless newbie wanders into a forum and wonders aloud if that guy in that show should be with that girl in that show. The forum erupts into flames, igniting all the boards that deal with the show, which ignites whole sections of the Internet into a blazing Inferno . The innocent newbie has opened the door, causing an Internet Backdraft. It works like this: Controversial Event X occurs,

resulting in flame wars , including ones spanning multiple forums. Internet vigilantes occur who muck up the issue even more into a morass of rumors. Eventually it gets to the point where people are so sick of flame wars about Event X, that this in turn causes flame wars conducted by those who want it to just die. Which it eventually does, sort of, in a smoldering-ember sort of way. Then some n00b gives it enough oxygen to make it flare up all over again. This is also known as . Trolls and Fan Dumb are drawn to to them like flies to a carcass. Mike Reed's Flame Warriors refers to this, when the metaphorical "door" is opened on purpose, as a . It is also why we have the Rule of Cautious Editing Judgment , and one of the most frequent reasons for a trope page specifying No Real Life Examples, Please! . Some tropes and/or audience reactions are themselves this - which is why they are listed as Flame Bait . The single item in common for these is that people outside the involved communities are astounded that anyone could care enough about the issue to get in any kind of argument about it at all, much less a big</ argument. It sometimes leads to people saying " Pass the Popcorn ." Not to be confused with Internet Counterattack - That's when the internet acts as one to make someone in real life pay. See also, Flame War , which is a common terminology for this, Flame Bait , a normal cause</ for this, and GIFT . See also</ from CollegeHumor </, which sets the whole concept of this to a Billy Joel song . Everything can cause this to an extent, whether it's on the Internet or not. Besides, having an examples section for this is just asking for vandalism . Applicable examples may fit one of the following tropes instead: 8.8 : People get mad because they think a critic gave a work too low or too high of a review score.

At the beginning of the Science Fiction genre, space travel was a new and novel trope. It wasn't about the destination - the journey alone was interesting enough . There was no Casual Interplanetary Travel (let alone interstellar </). We didn't have your fancy Hyper Drive or wormhole networks or your sub-ether anagrammed-tribadist Teslafied radio transmittion contraptions , and we had to walk sixteen miles back and forth through the snow to the launch site. We were lucky if we had a pith helmet! Our science was silly, but it tried to be hard ... for its time (except for Cavorite . That's just magic). You youngsters with your single-stage rockets and inertialess drives and horseless space shuttles have it easy. Back then, you had to build a balloon filled with evaporating morning dew, or strap on a giant rocket, or get shot out of a bloody cannon at the Man in the Moon and put his eye out . Well, that's how the hired help did it. You could go anywhere your heart desired, as long it was the Moon , Mars , or Venus . Or the Counter-Earth , ruled by the rapacious Hun and the Kounter-Kaiser! Back then, Men were Men, the Moon Men were Moon Men, or sometimes bats or bugs, Martians were Martians, and the Venusians were jungle-dwelling crab women! And that's how we liked it, consarnit! To put it another way</, an Interplanetary Voyage is a specific type of science-fiction story that takes the phrase "getting there is half the fun" very literally. In most cases these stories focus just as much, if not more, on the actual process of traveling in space as they do on the destination itself. Nowadays, this is largely a Dead Horse Trope outside of parodies or Genre Throwback works—the fact that space travel actually exists now allows writers to spend less time establishing it and more time building alien worlds. As a result, Interplanetary Voyage stories are strongly associated with science fiction novels of the late 19th and early 20th centuries, and with pulp magazines published during that era.

Nevertheless, some modern writers still play this trope straight. See also Journey to the Sky , its earthly equivalent. Contrast Casual Interplanetary Travel , where travel between planets is so trivial that it is barely touched upon in the story.

An index for romantic and/or sexual attraction and intimate Arelationships between people of different races and/or species Also see Love Tropes , Sex Tropes , Attraction to Outliers , Race ATropes , National Stereotypes , Otherness Tropes , and the Index Aof Fictional Creatures

Death. The End. Once you're down for the count, you aren't getting back up. There's no way you can tell the police or other law enforcement agencies who dunnit to you . Fortunately, the authorities have advanced technology , or in fantasy settings, necromancers or Police Psychics at their disposal that can either revive or channel you or scan your post-mortem mind in order to gather information. So just lie back on that slab and start talking Eye Remember is a subtrope based on a folk belief that the last thing a person sees when dying is burned or imprinted onto the eyes themselves Sometimes overlaps with Dead Person Conversation and I See Dead People Compare Fate Worse than Death , when the interrogation is more about torturing the dead

When the 'here' in the Framing Device of How We Got Here is under a harsh light and an uncomfortable chair , or when the police are asking a few questions of a material witness and the viewers are treated to a scene from their perspective, that's an Interrogation Flashback A popular way to play with this trope is to have the interrogated character lie, so that the Flashback footage either conflicts with what the interrogated character is saying or turns out to not be what really happened Third-Person Flashback usually goes with this. If several people are being interrogated and they tell conflicting stories, this results in The Rashomon . May overlap with Whole Episode Flashback if the flashbacks take up most of the screen time

Unlike Cannot Spit It Out or Aborted Declaration of Love , this trope is when a declaration of love is cut off by something outside the character's control. Usually the audience will only hear the "I" while the "love you" is left unsaid. It might even be left unclear as to whether or not the statement even is a declaration of love at all The interruption might come from a Moment Killer . In more serious instances, it might come from the character losing consciousness or dy ing . If two characters have had a lot of UST then this can be a good way for writers to taunt the fans In some cases, the interruptor—especially if it's the target of the declaration—may cut them off with a knowing look or a declaration of their own, making the declaration unnecessary. Such is usually mind-numbingly heartwarming Subtrope of Un-Confession In Rascals </ , just as Reiko was about to confess to Skye after getting back together, Chrissy interrupts them to say her goodbyes

A couple is about to have sex, or are in the midst of the act, but another person interrupts somehow. They have to stop to deal with the interruption. This trope can be played for comedy, drama, or both. Can often lead to a Relationship Reveal . If they choose to

keep going, it's Coitus Uninterruptus . If they try and keep things secret (if there is a knock on the door), it could lead to a Closet Shuffle . If the idea of the sexual encounter is that another person is</ there, that'll be Sex in a Shared Room A subtrope of Moment Killer . Often followed by a "Don't you people know how to knock?", because no one ever locks their door when they're getting intimate The best thing about Interrupted Intimacy is said to be that you can lose your virginity only once—but you can use Interrupted Intimacy many, many times Compare to Caught with Your Pants Down for the solo version of the trope, and Chaos While They're Not Looking for the violent version. A supertrope of Primal Scene , Bedroom Adultery Scene and Parents Walk In at the Worst Time . Sister Trope to Sorry to Interrupt

In a perfect world, the various branches of a government (local, regional or central) should be able to cooperate and pull their resources together for the greater good The world is not perfect One of the reasons for this not happening is usually Interservice Rivalry, where at least two branches of the government don't work well together, sometimes openly opposing and working against each other. Usually if the leaders of said branches know each other, they can't let go of their past feelings and it intensifies the rivalry. Often in military fiction (and in real life as well), some amount of Interservice Rivalry will be encouraged by the higher-ups, to promote a competitive spirit, but sometimes it can get out of hand. Sometimes it is even used by a dark Chessmaster-type leader to maintain control. That way, if the army ever rebels against him, he can always call in the navy to fight for him On the other hand, particularly in military-centric works where both services in question are meant to be sympathetic, it's used as a source of humor in the form of personnel of either service making fun of each other, good-naturedly or not Cases of Interservice Rivalry can cause Jurisdiction Friction and Divided We Fall . Compare Right Hand vs. Left Hand . See also CIA Evil, FBI Good , in cases where direct conflict between the two is depicted. There is also Truth in Television to this

A romance, sexual or otherwise, between two different species. Sometimes they are Humanoid Aliens , or they can be a Friendly Neighborhood Vampire and a human, two Funny Animals , or a Beast and Beauty couple. The type of species can diverge greatly, so long as they are different May include a moral about the Fantastic Racism version of inter-racial romances. Also may be Starcrossed Lovers . Anyone looking for more built in angst will make one of these a Mayfly–December Romance . In less realistic settings, can easily result in Half Human Hybrids , Hybrid Monsters , Non Human Humanoid Hybrids , or even Random Species Offsprings Chances of it actually becoming an Official Couple (and evolving into a mixed marriage) are increased if the nonhuman has a human form . Although there is an element of Squick amongst a certain number of audience members, most people accept it in cases where there are no</ humans involved. For anthropomorphic animals, this can be a source of Furry Confusion , especially if they're the only</ couple seen to be of different species For some this is the way to go about First Contact . Alien invaders seemingly love to tempt humans with this as part of their Masquerade , although you'd think they'd learn better This is somewhat vague though, as a species is defined as a group of organisms that can mate and produce fertile

offspring, so many "interspecies" relationships that can result in pregnancy may be closer to a Bulldog and Great Dane pairing than a Bulldog and Cat pairing. There are . The one used here is simply the most common one See also: Extreme Omnisexual , Boldly Coming , Bestiality Is Depraved , Mars Needs Women , Divine Date , Magical Girlfriend , Deus Sex Machina , Did You Just Romance Cthulhu? , Boy Meets Ghoul , Robosexual (for when the "species" barrier is a robot, AI, or other artificial lifeform), Robosexuals Are Creeps (for when the sexual or romantic attraction is portrayed as creepy), Hot Skitty-on-Wailord Action (for when you wonder how these two things could actually reproduce, or at least engage in activities that would lead to reproduction with members of their own species), Muggle–Mage Romance , Animal Sweet on Object , What Measure Is a Humanoid? , Anything That Moves , and Horny Devils (who almost invariably have sexual interests that go beyond their own demonic species). Any romantic variant of Monster and the Maiden also qualifies here by default. May involve Exotic Equipment or the Male-to-Female Universal Adaptor . May lead to Half Human Hybrids or to a Non-Human Lover Reveal if one member was keeping secrets. If society does not approve of such romance, then it's also Maligned Mixed Marriage . Interspecies Friendship and Predator-Prey Friendship are the platonic versions of this trope. It may also involve Non-Standard Kissing . The offspring of the couple may be born in a Whale Egg or from a Pregnant Reptile

Intertwined Fingers is a particular way of Holding Hands that indicates a more than close relationship between two people. This is commonly done by lovers, or whenever a creator wants to indicate a pair are more than friends without going out and saying it This is in particular a staple of lesbian related works and scenes. Intertwined fingers can often indicate lesbian relationships without getting explicit about it . In fact, see the Yuri Genre article for other good illustration of this trope Yaoi Genre comics and their other forms will also occasionally use this trope, often as a subtle Ho Yay or Discretion Shot to turn their relationship up a notch Has absolutely nothing to do with Finger-Tenting or Fingore —probably

A common tag on to threats of sexual violence, mutilation s
and death, the phrase "in that order" (or alternatively "not s
necessarily in that order") works by implication of bizarre forms s
of punishment achievable by switching the order around. It can s
be used in a serious context to raise a scary threat to levels s
of Squick or in a comedic context to just make the acts seem s
ridiculou Can be combined with Arson, Murder, and Jaywalking , if s
the "final" punishment would be pretty inconsequential following s
the other It is also very common to simply imply the trope by s
stressing the word of ordering. God bless italic s

Only a Dirty Coward would shoot someone in the back. Or knife him Back-to-Back Badasses is to prevent this — provided the other character is trustworthy On the other hand, if they can't let you escape, and you are the Dirty Coward fleeing a fight, it may happen anyway, particularly up against a Combat Pragmatist . It also doesn't apply to Tap on the Head , which is

non-lethal and not seriously dangerous — fictionally. If the blow can seriously injure or kill, however, it is a different story When The Dog Bites Back , this often comes into play It does not necessarily apply to executions, or when the Big Bad decides to turn his back on The Hero in order to stab a hostage. If a Heroic Bystander shoots a villain in the back, it will most likely be considered, well, heroic, which may or may not be just justified by the villain threatening someone else's life Sometimes employed as an unceremonious end to what is otherwise a badass famous character — a staple of westerns May go hand-in-hand with I Surrender, Suckers Compare Back Stab for a video game special move based on this trope. Can be used as Dynamic Entry , in which case a Surprisingly Sudden Death usually ensues. Beware Backstab Backfire

A science-fiction trope, most common in Literature wherein it's discussed that different races have essentially vanished, and everyone is pretty much within a limited range of color, usually a medium tan so to speak. Contrast with Humans Are White , which is basically the opposite idea, as well as the related Society Marches On Essentially, as racism fades and travel becomes easier and easier, more and more multiracial children are born until the entire world's population shares one big gene pool. It's also common for people to have a Multiethnic Name as well Tends to imply something of a Utopia —given how much blood has been shed over race, a world where there has been much interracial coupling is likely to have solved at least that problem. Additionally, humans in this scenario tend to have formed The Federation or there is a lot of globalization (but framed in a positive way), as this type of future naturally implies a lot of interaction between different peoples One particular version that's popular in anime won't have all races merge, but rather a prominent number of half-European, half-Asian people. This may relate to Japan Takes Over the World . This particular version is also popular with cyberpunk , especially the part-Japanese version Needless to say, this entire trope is the worst fear of ethnic supremacists/nationalists. In another way, though, it's also their dream come true: only one race. When this doesn't happen in the future, often writers will address it via explaining that cultures or nations have settled their own planets , thus allowing them to maintain common day ethnicity in the far-flung future Bonus points if Everyone Is Bi and/or an Ambiguous Gender as well In actuality, this trope is unlikely to come to pass in the way we think of race; while closely-knit populations will often share traits for both genetic and cultural reasons, the color of one's skin is affected by multiple genes (and environment), allowing for a range of shades and complexions. See the Pashtun or Brazilians for the actual result, which is wildly varied looks often within the same family. The possibility of the trope is unlikely, and without selection an impossible assumption, since there are already far too many people for the population to reliably interbreed quickly and evenly enough to homogenize the existing races before new races begin to pop up without a concerted effort on the part of the entire human species</ Another unfortunate problem with the Utopian ideal this implies is that race does not always mean 'skin colour' or 'face shape' - for instance, in South Africa, people who would be considered 'just black' in Western cultures, can be/have been split into the 'Black' and 'Brown' races, even though there is

no physical way of differentiating between these two populations. The historical definition of "race" in some cases also meant more like what now is termed "ethnicity". For instance, the English "race" etc. that would look not very different from its neighbors. Language and culture however can be equally divisive A subtrope of All Genes Are Codominant . Often overlaps with Ambiguously Brown

"Robot" once meant "worker" or "serf." In modern use, the term describes any mechanism or even a disembodied computer program capable of performing tasks autonomously with little to no human intervention. In science fiction, however, it's used for any person-like machine, even when they no longer serve a dedicated purpose, such as in the event of a Robot Uprising . So it can be a bit surprising when an otherwise futuristic robot's primary purpose is something mundane, like cleaning or assembling automobiles, even though that's exactly what they do in Real Life Named for the Roomba automated vacuum cleaner, probably the closest thing in modern everyday use to the Robot Maids science fiction has been promising us for decades This kind of robot can help to set the work on the hard end of the Mohs Scale of Science Fiction Hardness . It's likely to be found in Mundane Dogmatic stories Compare and Contrast: Mecha-Mook , Robot Buddy , and Robot Maid . May be centrally controlled by a Smart House . See also Single-Task Robot

Mobile Suit Gundam </ :

General Motor's Superbowl robot nightmare commercial.

The Peebos in Gold Digger </ .

Spoofed in the Australian Fan Film Star Wars Downunder </ with the ESK-1 Esky Droid (which keeps the beer cold as well as having handy legs to carry it to you), the W.B.R Barbie Droid (a barbeque on caterpillar tracks), and the LG-0 Bouncer Bot (used to defend pubs from attacking Sith Troopers).

WALL•E </: In this future, all of mankind has become infantilized (even becoming overweight blobs) and living a life of endless leisure with the robots performing all of the manufacturing, maintenance, and clean-up duties.

The Fifth Element </ has the cleaning robots that instantly jump into action in Zorg's office.

Harry Harrison's The Stainless Steel Rat 's Revenge </ . The Robotnik (robot hotel) has a luggage robot (with tentacles to grab bags) that sings a little song to every guest who arrives. It also has bellboy robots to show guests to their rooms.

Buck Rogers in the 25th Century </ has an episode where a lowly "maintenance android" malfunctions and becomes dangerous.

Most of the robots on Cubix: Robots for Everyone </ are of this type, although they are sentient.

SCP Foundation </, . The House has small robots that perform routine maintenance and cleaning.

In Traveller </, the adventure Research Station Gamma</ has maintenance (cleaning) robots.

In one level of Perfect Dark </ , Joanna must follow little cleaning robots to get into secret passages that only open for them.

Sluggy Freelance </ features the Digbots.

Somebody needs to disguise their identity and/or avoid attracting attention. Their solution? Wear a Black Cloak with a really big hood. Because nothing diverts attention away from oneself better than a big creepy black cloak that makes you look like the Grim Reaper . In modern times, however, a hoodie is a good substitute Of course, the physics of this attire choice are subjected to Rule of Cool . The hood will obscure their face (or at least from the mouth or nose up) in shadow, regardless of whether it is long enough to actually do so; and if it is, the eyes will be often completely covered by the cloth, making one wonder how do they manage to actually see anything. In addition, the hood will never fall off accidentally, even if the wearer is fighting a Wind Mage in the middle of a typhoon Yes, wearing a hood during a fight isn't a good idea because it constricts your peripheral vision, but who cares as long as it looks cool? Besides, being mysterious is badass. Even more besides, no one has peripheral vision anyway Sometimes the character in question will have Glowing Eyes to contrast with their obscured face, resulting in Shadowed Face, Glowing Eyes Video game designers of older days liked the trope because throwing an all-concealing hood (or suitable replacement) over an unimportant or "mysterious" character meant that they could skip on actually animating the character's speech This can be a Justified Trope if in a Wretched Hive or Bad-Guy Bar , where this is a perfectly acceptable fashion accessory. Though it shouldn't be confused with a Hood Film , you can expect to find it there, too. It also works if you are pretending to be a monk Compare Eye-Obscuring Hat . Contrast with the Cool Masks worn by superheroes , which disguise them by making them look more</ conspicuous. When not, see Malevolent Masked Men

A Comedy Trope where something mystical or cool-sounding turns out to be the native language's word or phrase for something completely mundane or outright negative. A common variant has a character sarcastically say that the subject matter is "native" (or some other language) for something that typically amounts to "piece of shit." Please note that this about situations where this is played for comedy, not about words actually meaning something significant in a foreign language. Compare In My Language, That Sounds Like... .

This is the ethnic character who will, contrary to the wisdom or knowledge of all present, insist that some cultural icon, item, form of art, technology, stock quote , etc. is native to their country If the character is an alien, this can cross over into Beethoven Was an Alien Spy ; or at least the alien will insist that they were This can be a subset of Cultural Posturing , but only when the character insists on this because it makes their country sound more awesome. It is always possible that they only use this trope because they believe it to be fact An example of Older Than They Think would not be this. This is where the character

didn't do the research (if not done intentionally) Or perhaps the story is so far removed from the present day that what's "Common Knowledge" to the audience is Shrouded in Myth , and everyone in-story assumes the Klingons Did It First . It's also possible that the Rubber-Forehead Alien or Human Alien culture does really have very human-like thoughts, and could independently have a proverb that coincidentally matches an old earth proverb. Related to Future Imperfect Compare Pop-Cultural Osmosis , Race Lift , We All Live in America . Often implies that Klingons Love Shakespeare

Taking a work that's a member of a certain genre, and doing it just the same, except as a different genre. For example, taking a rap song and getting a barbershop quartet to sing it; or showing a comedy-adventure from the Sympathetic P.O.V. of the villain, making it a tragic drama; or just taking a page from a famous novel and adding in the stylistic quirks of a completely different writer Can be applied to any form of art that can be categorized Recycled IN SPACE! can</ be this, but usually isn't. Generally changes the meaning . For music, contrast with Suspiciously Similar Song , where the intention is to resemble the original as closely as possible while still avoiding copyright-breaking. This is one form of X Meets Y . Don't confuse it with Pastiche , which is when a genre is imitated as closely as possible by a new work. Advertising by Association is when this is openly invoked as a selling point; sometimes it is an example and sometimes not (in those cases, it's another work from the same creator, with another style), but the executives surely want</ you to think it is

Enough to warrant its own page.

The creation of art between two people can reveal a lot about their feelings towards one another. The subject of a work is baring themselves to another literally and figuratively; they are allowing themselves to be seen and studied in an intimate fashion without resistance. The artist in turn is taking in everything that is being offered, expressing their own feelings and desires through creating a representation of their focus The scenes are often one of intimacy and personal connection, or can be used to indicate the absence</ of intimacy if it is handled as clinically detached. If the feelings between the two are one-sided the scene can highlight their different approaches to the situation. Might be a step on the way to a Relationship Upgrade if the characters realize their feelings during the situation, or the catalyst for the break in their current relationship. Can often serve as a metaphorical love scene The art creation does not necessarily need to be shown directly, but can be conveyed through the artist or subject reviewing the work afterwards or talking about it and what it represented. Sometimes instead of being about the connection between the artist and the subject, it is about the connection between multiple subjects, or the multiple artists working together Related to Significant Sketchbook , which covers one character discovering that another has such a collection of art. Might qualify as The Reveal if the feelings were previously hidden from the audience, or Once More, with Clarity! if the scene was originally shown without conveying the intimacy and is revisited later. May be why characters think Artists Are Attractive

Even daredevil superheroes and hardened villains fear the taxman from

the IRS. This is especially odd when said characters handle Eldritch Abominations on a regular basis and are able to kill an army like it was nothing. Apparently, going to jail for tax evasion is a Fate Worse than Death . On the plus side, they help the reader relate to the character (because taxes Serious Business in Real Life) and can even make the villain more sympathetic, pitting them against the unfathomable might of... taxes. Even gangsters who get away daily with murder and robbery may fall into the clutches of the law, dead or alive, if they don't pay their income tax. (In fact, that actually happened to Al Capone .) Sometimes, the intimidating part comes from a person who gets a summons to the tax office and the person fears that they are in trouble and might be arrested for a tax violation. In this kind of story, it turns out the bureaucrat is a nice enough person who just wanted to clear up a minor problem and, seeing that the character is frightened, has to give some reassurances that nothing is wrong beyond that. The trope is named after the USA's Internal Revenue Service, a department of the USA's central/federal government which collects all the country's taxes except for those on goods imported from other countries (tariffs) and ships entering US ports (tolls). Based on His Majesty's Inland Revenue department (now Her Majesty's Revenue and Customs), it was founded shortly after the beginning of the USA's Civil War as part of the process of full economic mobilisation required to build up and sustain an army big enough to suppress the rebellion . Most every country has its own version of this, often depicted the same way. They count as well. For the lighter, comedic version, see Department of Major Vexation . See also Forensic Accounting , a common tool used by the Intimidating Revenue Service. Audit Threat is when the characters threaten to call the Intimidating Revenue Service or their friend who works there. Taxman Takes the Winnings is when you win a big sum of money only for the IRS to take its very large chunk - no intimidation is necessary there.

A character who is , is a male character who lacks certain stereotypically male traits and may adopt some stereotypically girlish traits. Both genders have their stereotypical roles in society — to prove it, you can read up on them in the Gender Dynamics Index — but society has come a long way, and characters that subvert expected gender roles are on the rise, becoming more accepted and even popular. The Tomboy in Tomboy and Girly Girl might have been ridiculed in the past, but now she is mostly accepted along with her more "feminine" counterpart, at least up to a certain point (there is still a certain point at which tomboys are no longer considered acceptable if they are seen as too masculine). The Sensitive Guy in Sensitive Guy and Manly Man is somewhat arguably less socially acceptable in its extreme forms (Double Standard strikes again, more severely this time, due to most Western societies, particularly the United States, placing greater emphasis on masculinity over femininity) and may subvert gender norms, but characters which embody this trope are no less interesting than any other. There are generally two types of sensitive guys, depending on their degree of femininity vs. masculinity: Between the two types of sensitive guys, the tomgirl is considered somewhat more socially acceptable than the girly boy or sissy. Keep in mind that our views of gender have actually changed over time, and some traits which now might be considered masculine or feminine, actually weren't in the past, so this is mostly only valid for modern characters. Also, people are different, and even characters who

are unquestionably "manly" might have a few of these traits . Like tomboys, tomgirls aren't necessarily gay, they're split into three types, such as straight, gay, and bisexual. More often than not, however, tomgirls are usually straight. Girly boys, however, more often than not, are usually gay. The outcome of the Sensitive Guy's character arc tends to indicate the intended Aesop. If the Sensitive Guy doesn't "grow out of it," or find his inner masculinity, this suggests that gender and sexuality boundaries are more permeable and that transgressing these boundaries is acceptable. If, on the other hand, a Sensitive Guy is often hard to be normalized in some way, this implies that his feminine appearance or traits are always problematic. Consequently, the feminine traits of his can serve as an exploration of gender and sexuality. Also like when the media, more often than not, usually portrays the type 2 effeminate tomboy as the "better" type of tomboy, they more often than not usually portray the type 1 tomgirl as the "better" type of sensitive guy. In order to qualify, a character must have a large percentage of these traits and/or have their effeminate-ness be remarked on in-universe. : Where the Manly Man is very physically active, this character is much less so. He may have no interest in sports. His skills and interests simply lie elsewhere, such as fine arts and crafts, because he's more artistically cultured than most other guys , or he may have a disability or illness of some kind which would prevent him from being active even if he preferred to be. Conversely, he may simply appear to be physically "wimpy" but he actually Minored In Ass Kicking , or have his skills as an Ace Pilot honed to perfection or be Weak, but Skilled . Or, if he is good at sports, he plays sports that are not exactly seen as "manly," such as golf, tennis, and volleyball. Keep in mind that the term effeminate</ can also be used to describe tomboys who are relatively more feminine than other tomboys , at least in terms of appearance and/or personality, even if their interests may still be fairly masculine, but relatively effeminate tomboys typically also have a sizable portion of feminine interests as well. The "Sensitive Guy", "Tomgirl", or "Girly Boy", while not being exactly embraced by males, is very popular with females, possibly for the same reason the Tomboy is popular with males. Girls identify with them more than they might other male characters, and may find them attractive based on shared interests, or find they are a better Audience Surrogate . Japanese slang often calls this character an "Onee" from "Ane" (姉), since they can have the characteristics of a Cool Big Sis without biologically being one , although it tends to be shared with characters that enter the Camp side of femininity. For the Distaff Counterpart , see Not Like Other Girls , One of the Boys , Butch Lesbian , and The Lad-ette . For similar tropes regarding ethnicity, see Pretty Fly for a White Guy and The Whitest Black Guy . A Super-Trope to:

An Intrepid Reporter is an investigative journalist who goes out and finds stories, rather than letting them come to them. Sometimes this seems to be the only kind of reporter used in fiction. A character's actual assignment might be something like "tell the readers who won the dog show," or "write a puff piece on our best advertiser," but something about the setup will inevitably spark a full-scale investigation This kind of reporter is also known, in fiction, for getting far more involved in their stories than is usually recommended for real journalists. There might be a brief mention of "objectivity" or warning against "getting too

emotionally involved," but if there's a Corrupt Corporate Executive to bring down, secret villainy to expose, or a Distressed Damsel to rescue, the intrepid reporter will be right in there taking an active hand. Sometimes the term "muckraker" is used for this kind of journalist. Expect occasional examples of Off the Record information, whether or not they violate their journalistic ethics and reveal it Due to Hollywood Beauty Standards / Hired for Their Looks , this character also tends to be attractive In-Universe , and an object of desire for both the good and bad guys . Morally gray, and villainous adult examples may not be above offering Sex for Services . For the upstanding ones, part of their drive may be to prove that they're not just a Brainless Beauty that looks good on TV Expect a lot of speeches about "the Truth", "Freedom of the Press" and "the People have a right to know." Despite this, they're typically troublemakers. After all, the lure of that big scoop can lead to rushing into danger, trying to expose secrets the protagonists would rather not have public, or even fudging the facts to make a juicier story The teenage version of this is the School Newspaper News Hound . The Jerkass or Evil Counterpart is the Paparazzi , the Immoral Journalist (which is not</ necessarily the case for this reporter), or the Propaganda Machine churning out Public Relations Ads if it's a large organisation. If an intrepid reporter has no name, and/or is clearly snooping around somewhere they really shouldn't be , they are most likely Deadline News as well A popular character in action movies and cop shows, as it's a good way to introduce civilian who has a plausible reason for repeatedly being In Harm's Way . It's also a great superhero secret identity to collect facts about crimes to thwart or fudge the facts when someone wants to expose the masquerade See also Da Editor and Going for the Big Scoop

Okay, everyone knows that Evil Cannot Comprehend Good , right? And The Spock or Emotionless Girl can't really understand why humans do such crazy things. And don't even get us started on gods and Eldritch Abominations. This is when some being (often one on a higher plane of existence) finds humanity interesting, amusing , or otherwise engaging, often enough to attempt to become one of them (or at least disguise themselves as such). This is often the source behind Half Human Hybrids , where the inhuman half is Intrigued by Humanity enough to marry or mate with one. An Emergent Human or someone with Pinocchio Syndrome may have this as their reason for becoming more human. This trope is probably related to Humans Are Special —even god-like beings and Sufficiently Advanced Aliens find us fascinating! This trope isn't always</ related to Pinocchio Syndrome though. Oftentimes you will see incredibly powerful beings who would consider themselves far superior to humans, and would be outright insulted</ at any suggestion that they may wish to become human. And yet they still find humans to be fascinating little critters. Most entomologists would find insects to be intriguing and fascinating, after all, and yet... Note that this is a purely intellectual trope, seen from the side of the one Intrigued by Humanity. Humanity finding itself</ fascinating doesn't count, nor does every instance of inter-species romance where one partner is human. Compare Humanity Is Infectious , The Xenophile (the human equivalent). Alien Arts Are Appreciated may ensue. Klingons Love Shakespeare is a subtrope where a specific aspect of human culture holds aliens' interest. In the case of the Green-Skinned Space Babe , this becomes equivalent to What Is This Thing You Call "Love"? . See also Humans Are Special

. A Fantastic Anthropologist will often be this. It should also go without saying that the degree to which characters may be into humanity's quirks often varies. This trope crosses with Easily Impressed when basically every</ facet of humanity dazzles them.

Natural ecosystems exhibit a very distinct balance of populations: predators, competing species, disease and other natural causes all play their part in ensuring that animals don't end up breeding to the point of overwhelming the local environment, especially in the case of Explosive Breeders . True, it's not unknown for animals to migrate to areas without the environmental elements that keep them suppressed and become an ecological threat to their new habitat, but this usually</ only happens under very special circumstances.. Unless pesky human beings get involved, of course In this case, humans (or some other form of intelligent life) introduce a new species to an environment without the usual elements that keep it in check. The reasons for this vary: this can be a deliberate attempt to alter the environment in their favour , an ill-advised effort to bring pets and livestock to a new land, an effort to create a new species , or it can have occurred entirely by accident - a spore stuck in the treads of a shoe, for example, or an animal stowing away aboard a ship With no predators culling their numbers before they can reproduce and no competitors fighting them for territory, the introduced species will quickly breed out of control, devastating the local environment, wreaking havoc on native species, and in some cases, even damaging human concerns as well In the real world, animals of this nature are known as : often notoriously difficult to manage, they are Very, Very Bad for all parties concerned, and the introduced varieties commonly remain a problem for generations after they were first imported Compare Fantastic Vermin , which may result from this; compare Outside-Context Problem and Normal Fish in a Tiny Pond . See also Alien Kudzu , which explores botanical examples of this trope

An character is one who, while not necessarily being shy, is still far from the most social person you will ever meet. They prefer working alone , or, if they have to work with others, prefer small groups, and probably will not be the leader. They're often portrayed as more intellectual than their more extroverted counterparts, though this isn't always the case. Also, while they're less likely to actually show their emotions, they probably feel just as much as said extroverted counterparts (which can result in some very withering rants if they're pushed too far) The short version: An introvert gains energy by being alone, and expends it by being in large groups of people. In Myers-Briggs parlance, they are I's. They tend to be either melancholic or phlegmatic and the Blue Oni Compare Solitary Tropes and Shyness Tropes . Contrast Extraversion Tropes . For the Trope Maker and Trope Codifier , see Carl Jung

In its original form, tropes are storytelling devices meant to convey a concept to an audience. The overwhelming majority of tropes on this site are specifically that: devices that can be recreated by an aspiring author who visits this wiki. Other tropes are about identifying how the audience reacts to an event, and are often an unintended side-effect of the use of a trope. If common enough, there are separate tropes for the same thing from two points of view. Some tropes tend to blur that line where both the characters within the story and the audience react the same way to the use of

the trope, which sometimes involves a Lampshade Hanging . In this wiki you will find the use of the comment "in-universe" by someone saying "This trope was used in-universe when..." and that is where a trope more often thought of as an audience reaction</ is used within the story, i.e. its fictional universe. One such use is the Invoked Trope , where the characters actively set up the trope in advance, though that happens more often with storytelling tropes</ . For an example, Replacement Scrappy is a fan reaction to a replacement character. The reaction is often "You're mostly the same as the previous character, but you're not the one I remember and love." The series Star Wars: The Clone Wars </ has an episode where R2D2 is lost in battle and Anakin is given a new (virtually identical) droid. He ends up having the same reaction and attitude as most fans have with a replacement character. And there is also a distinction between what is used in the story and the reasons it was used in the story, called Watsonian versus Doylist . For example, Elliot was transformed with long hair during Grace's birthday party in El Goonish Shive </. The in-universe reason was to get Justin , who likes playing with hair, to agree to come. The practical storytelling reason was because he would look just like Ellen otherwise. Word of advice to prospective writers. Despite what may be often believed, even without a lampshade , writers should be aware of the tropes they are using and how people will react to it. What separates Good Writing and Bad Writing is how much effort there is put into cleaning up the way tropes are used. Do not neglect the In-universe reasons. Give them a Hand Wave at least. Your readers will not forgive you if you don't. It's also known under a variety of other names, such as In-Story, In-Series, and In-Fiction. And here are some tropes that are separated by In-universe and Audience Reaction — Real Life (In that order): See also In-Universe Marketing (a closely related phenomenon), In-Universe Examples Only (when tropes can only have examples and wicks in-universe). On the wiki "In-universe" (or In Universe) is also a "magic word" you can you use to mark cases of in-story use of Audience Reactions , that don't have genuine trope equivalents. Typing this (or better yet, using it as a pothole , since the phrase usually sounds out of place, especially when dropped in a pre-written example) will disable the in-page YMMV notification for that bullet and its lower level bullets. Do not abuse</ this feature, or we'll be forced to do terrible things to you, whatever universe you're in.

A particular form of Viral Marketing . You have a science fiction movie coming out. What can do you do to promote it that goes that extra mile? You do In-Universe Marketing . You post "found" documents from within the universe. A "NBS Nightly News" broadcast from 1972 in your world ? Great. Advertising a drink from your setting ? Yup. Showing a half hour of dull security camera footage with maybe thirty seconds of profoundly disturbing stuff going on ? Perfect. The diary of one of the characters, with pages torn out ? Synergylicious! Distinct from the Alternate Reality Game in that there is no 'game', per se. Rather, all there is is the document. Not all Viral Marketing qualifies as In-Universe Marketing ; the product being advertised must be fictional, and the "found" document must be set in said universe. Examples should go under Viral Marketing ; this entry just defines the term.

A plot device that depicts the United States as a target of foreign

occupation by another (nation-)state or states. The work will usually focus on the heroic efforts of either or both the US Armed Forces and the La Résistance as they try to defend their homeland. The background of the invasion usually varies on when the work is set. If it is set pre-1990, it is usually a Cold War that got hot or some other form of Alternate History , such as Nazi Germany and/or Imperial Japan carving an isolationist America up once they've finished conquering the rest of the world. 20 Minutes into the Future will sometimes depict a (dystopian) USA that is no longer a Super-Power but merely a Great (e.g. as it was in 1900) or Second-Rate (e.g. as in 1850) or Third-rate (e.g. 1812) Power that would genuinely be threatened by an invasion from a rival power. Next Sunday A.D. settings will usually be very similar to the Twenty Minutes setting, usually featuring a Russian or Chinese invasion . The US's nuclear arsenal almost never gets employed during these stories, despite the fact it'd be a deterrent as per the whole 'MAD' thing , though its non-use is often hand-waved away by the proliferation of some new technology and/or magic - or by the governments simply going "better to try reclaiming what's ours than doom the whole world". Some works give a handwave towards Mexico becoming unfriendly in the years leading up to the war, so that it can be plausibly used as a base for an invasion (the most common example is a Communist Mexico allied with the Soviet Union). If done right, can make for an interesting plot. However, can also be Anvilicious if it is too blatant a rip-off of any real-life war, especially one in which the US was actually involved. See also Mexico Called; They Want Texas Back and Russia Called; They Want Alaska Back for more specific examples of this trope. Divided States of America sometimes goes hand-in-hand, as other nations come into the country to act as peacekeepers, to secure international interests, or to conquer the splintered US. Goes hand-in-hand with Occupiers Out of Our Country , Fallen States of America and Day of the Jackboot . May or may not involve a Washington D.C. Invasion . Sub-Trope of Different States of America and Possible War . Note that the trope only counts for human</ invasions on US soil, not alien invasions . (And not that </ kind of " alien invasion" either.)

Our heroes' hometown is invaded or simply attacked suddenly by enemies, so they fight the invaders off. Later, they find out the invaders weren't actually invading , but actually fleeing from something much worse than them . Can result in an Enemy Mine in order to deal with the bigger threat. It can also result in a Mêlée à Trois if none of the sides can put away their differences Alternatively, the invaders' home may have been or about to be lost to a disaster and the heroes may help them in restoring their home, finding them a new one, or preparing for the disaster when it reaches their home May result in the third variation of Planet Looters . See also Foreboding Fleeing Flock . Depending on the severity of the danger, the invaders may simply ignore whoever they run into

When a story contains a vast variety of Elemental Powers to choose from, the most powerful are inevitably the least complex. For example, individuals with elemental control over technology , rubber, string, plastic, fish , etc., have less to work with against those who have elemental power over such basics as light , darkness , energy , gravity , life, death The reasoning behind this could be that as the concept/element becomes simpler/broader, it encompasses more, giving its controller a larger dominion. This is

especially true considering that Artistic License – Physics is often involved anyway; the more defined something becomes the less room you have to fudge the rules. This is the reason Lightning Can Do Anything after all. On top of this, the less complex the concept, the closer it is to a facet of reality rather than an idea of man's See also Rock Beats Laser and Heart Is an Awesome Power . Contrast Elemental Rock–Paper–Scissors , which is where the weakness/strength relationships are between the broad powers only. Can be a cause of Linear Warriors, Quadratic Wizards , since "skilled with a bow" is narrower than " magic ". What Kind of Lame Power Is Heart, Anyway? is often an exception to this rule (broad but useless). Heart Is an Awesome Power is applicable, too: the user's creativity invents more uses for the power. This Looks Like a Job for Aquaman is this trope's logical conclusion: a power so complicated it's only useful in circumstances so specific they're contrived. Odd Job Gods are the divine equivalent, as the more powerful gods are in charge of the simpler/broader domains Compare/Contrast Semantic Superpower and Sanderson's First Law , which states that powers that are well-understood by the audience are more useful in solving conflicts

In shows that involve fighting, the sharper the weapon, the less likely its user will hit a character with it It's far more common to see a character hit by a blunt weapon than with an edged or pointy one. This is most likely because swords, spears , axes , arrows, and chainsaws cause bleeding and leave visible scars. The only externally visible damage done by maces, warhammers , and quarterstaves is bruising, lumps , or the occasional cartoonish black eye. In either case, even if blunt weapons do as much damage as the sharp ones would, they will do it more cleanly In reality, of course, blunt instruments can splinter bone, smash cartilage, dislodge eyeballs and reduce internal organs to pulp - sometimes even through armor. They're after all. It's merely that sharpness invokes our childhood safety intuitions about what will easily break skin and cause blood loss. It's more intuitively plausible that a character hit very hard by something blunt might</ emerge with only a bruised rib and be capable of re-entering the fight. Much of this comes down to the Rule of Perception ; an attack that causes mostly internal injury is more likely to pass by the audience Characters with Improbable Aiming Skills and Ludicrous Melee Accuracy can use their abilities to pull off unlikely feats of skill like a Knife Outline or Blasting It Out of Their Hands . But they can never use those tricks to harm enemies This rule has the secondary benefit of drawing out battles, especially duels. A powerful, sharp, lethal weapon can end a battle with one stroke — and if that happens, then the fight scene is over. If the attacks are more comedic or show less damage, then combatants can land dozens of hits without the audience wondering "Why hasn't he fallen down yet?" In a battle between a sharp blade and a blunt weapon, if the blade is going to win, then expect a long series of blocks and dodging before any strikes land (this is often the highly stereotyped Flynning) This rule doesn't apply when the fighters being hit are robots , skeletons , non-humanoid aliens , or any of the other categories found under What Measure Is a Non-Human? . Compare As Lethal as It Needs to Be , Could Have Been Messy , Family-Friendly Firearms , Inverse Law of Utility and Lethality , and Never Bring a Knife to a Fist Fight . Annoying Arrows have a different problem - they hit pretty often, but they

still don't do anything

The more combat-oriented a power is, the less useful it will be both in combat and out of it. And the more destructive a power is, the less useful it will be for anything.</ So, What Kind of Lame Power Is Heart, Anyway? It's only useful in a Plot Tailored to the Party , and even the lowliest Mook poses a serious threat. It's much better to have elemental control over fire ... except you can't use it outside of combat. Even in combat, you'll miss a lot or face moral backlash . Okay, how about swords ? Being a super cool swordsman is better than a wimpy White Mage . Except, if you hit anyone , you're likely to cause massive bleeding, and so unarmed opponents can pull Never Bring A Knife To A Fistfight . The same goes for guns : if you aren't a graduate from the Imperial Stormtrooper Marksmanship Academy , then you need Improbable Aiming Skills or to use Trick Arrows — er, trick bullets. Otherwise, the best you can hope for is mutual A-Team Firing . The same goes for skills like explosives, martial arts, and other martial Chekhovs Skills . But the guy who can talk to squirrels can get the keys to your prison cell . The girl who controls plants can grow the Magic Antidote to the villain's poison. The wimpy kid with Telepathy can tell you "It's a trap!" as it's sprung... well, okay, this trope does depend on the authors giving these little-thought-of powers their due use. At the Logical Extreme , that group of tree-hugging hippies you just antagonized will turn out to be a bunch of Technical or Martial Pacifists with a Superweapon Surprise hidden up their sleeves. You've just run into the Inverse Law Of Utility And Lethality . In series that are focused on combat and fighting, there will be cool (but nerfed) violence. The items which produce the coolest violence will be the least useful — for anything. Mundane Utility will be rare. Like Bad Powers, Bad People , the uses for super destructive powers are severely limited. The main reason for this is, of course, censorship - particularly for works aimed to young children and teens. (Expect this to be averted in more adult works.) In Tabletop Games , a character built for lethality is usually very gratifying. However, such characters tend to be flummoxed when they encounter anything they can't hack and slash through. Characters built for utility - stealth, diplomacy, or even climbing the Insurmountable Waist-High Fence - can accomplish amazing things even if they aren't combat monsters. (Example: A Fighter can kill The Dragon in single combat , but a Diplomat can raise an army to bring the entire Empire to its knees). In Video Games , this can help the in-game balance: since the coolest-looking attacks are also, on the whole, the most powerful, nerfing their usefulness can stop them just being used to win any and all battles. Often, this phenomenon will go completely unnoticed inside a show or game, becoming at most the subject of a Plot Tailored to the Party to "prove" how versatile the heroes truly are. No one In-Universe realizes the full power of the character with the Swiss-Army Superpower . When a character realizes their power has lethal applications, it's a case of Lethal Harmless Powers . Compare the Inverse Law of Complexity to Power , where "simple" powers have more oomph than more abstract ones, Boring, but Practical and the aesthetic aspects of Cool, but Inefficient .

For almost any trope, there is a flip side A particular form of creatively reusing an existing trope: The trope is turned exactly on its head, or shown the other way around. For example, a trope

that typically applies to heroes is applied to a villain, or a trope that typically applies to males is applied to a female character, or the other way around (Gender-Inverted Trope). Some good examples are also in Genre Blindness , where rather than being blind to the conventions of the story-type they are in, the characters are presented as being hyper-aware of the conventions . A trope can often be inverted in more than one way. Indicative of Postmodernism Oftentimes it's Played for Laughs . Sometimes, however, it's not intended at all. For example, maybe a writer wanted to use brightness of hair to symbolize brightness of mind, not realizing that Dumb Blonde and Brainy Brunette are much more common tropes See Playing with a Trope for a comparison with many other ways that a trope can be used Oddly enough, this page is still pretty tiny, despite inversions of tropes constantly being mentioned on other pages. Let's add in as many as we can, shall we? See also Russian Reversal Super-Trope to Opposite Tropes which specifically focus on be taking completely contrasting takes on the same idea Not to be confused with Subverted Trope , Averted Trope , or Defied Trope . Compare Swapped Roles For the 2012 video game, see Inversion </

Some monsters are Immune to Bullets ; some are indestructible , barring the obvious Achilles' Heel ; some smother their opponents in hordes of easily-replaceable drones ; some just keep coming back no matter how thorough their demise seems ... and then there's some that simply cannot be fought at all. At all.</ A native of the horror genre and its imitations in other genres, this breed of foe cannot be opposed in any reasonable way, lacking weaknesses, exploitable character flaws, or even opportunities to counterattack. The reasons for this vary: maybe it's because they're simply too powerful to be harmed in any way; perhaps they never give their victims a chance to retaliate; maybe its because they're effectively intangible. In some cases, it's because you're</ too weak to fight them and probably never will be strong enough to do any real damage. Whatever the case, fighting the monsters fast approaching is out of the question: they can't be hurt, harmed, suppressed or negotiated with, and killing them is damn near impossible. In other words, it's time to Run or Die . Though hardly unique to the medium, this trope has flourished in video games. A popular way to enforce the survival</ part in many Survival Horror video games is to leave the player with no chance to survive (or make their time) in battle against the monsters; the moment the assailant catches up with them, it's game over, so the player's only option is to turn tail and run away as fast as possible. In many instances of this, the player will also be obliged to find a hiding place, turning the game into a tense mixture of stealthily creeping from bolthole to bolthole and desperately fleeing the unstoppable pursuer. The modern prevalence of this trope can be seen as the antithesis of modern Action Horror games, which are oft considered to be little more than spooky shooting galleries rather than true "horror" games by purists. In this case, all the enemies are Invincible Minor Minions by default, and cannot be harmed in any way; in cases that allow these foes to demonstrate their invincibility should the player be brave enough to stick around and battle, a Hopeless Boss Fight may ensue. Important Note: to qualify for this trope, the monster or villain has to be played for horror; a simple Hopeless Boss Fight in an action game does not count. Astute readers may note that this trope has significant overlap with Invincible Villain . However, where the Invincible Villain cannot be defeated by anything including</ running away and always ends the

story victorious, the Invincible Boogeymen are only impossible to defeat in confrontations; the latter can still be escaped or hidden from provided you're fast enough, and may even be defeated through the use of some special loophole in their invulnerability. Said weakness won't be discovered until the very end of the encounter, if not the very end of the story itself. Of course, don't count on this being a guarantee in video games; you're better off just running and never looking back. Not to be confused with Implacable Man . While being physically invulnerable is one way of achieving this trope, not all examples fall under this. This trope can still be in effect simply due to the helplessness of the victim running from the monster, who possesses no way of fighting back, even though in other contexts the monster might not be so invinvible at all. Compare and contrast the Advancing Wall of Doom , Inescapable Horror , Lord British Postulate , Perpetual-Motion Monster , and Super-Persistent Predator .

So, your character has an older car. It may be a Cool Car , the Alleged Car , or somewhere in between - but it has a slight gimmick. It can survive harsh crashes that would maim a modern car - it's the Invincible Classic Car. While old cars tend to survive crashes better than new ones, this trope usually takes it Up to Eleven . Only applies to classic cars (classic = 25+ years old at time of production) and the cars do not have to be completely</ invincible, per se. Commonly overlaps with What a Piece of Junk Contrary to popular myth, this is not Truth in Television . While pre-war manufacturers would go to extreme lengths to build cars that could survive extreme abuse - even to the extent of throwing them off cliffs and seeing if they still worked - this was simply because the uses of a car were much different. Indeed, the Model T was designed to operate in a world without paved roads outside of cities, and was often even used as a stationary engine for farming As the world modernized in the post war period, manufacturers traded agricultural ruggedness for style, refinement and planned obsolescence. While a 1950's yank tank may look large and imposing, the rapid yearly style changes left little time for structural engineering - they simply focused on creating the most fashionable coachwork and placed it over primitive ladder frames The biggest reason for this trope in real life, however, is the "crumple zone" misconception. Modern cars use are designed to dissipate crash energy by spreading it across the frame as evenly as possible, and into sacrificial areas. The idea of a "crumple zone" is misunderstood to mean the car collapses like an accordion; since vintage ones don't have them (and are built in a much heavier-looking way), they are falsely assumed to be stronger In fiction of course, the heroes are Made of Iron or wear Plot Armor , so the Invincible Classic Car surviving treatment that would shred a modern car just goes to show how cool it is Compare/contrast They Don't Make Them Like They Used To , Break Out the Museum Piece , Chronically Crashed Car , Watch the Paint Job and The Precious, Precious Car

Heroes win . It's a general rule of fiction. Sometimes, though, you want the hero to lose a few battles; this is a good way of establishing conflict and drama. A hero may well consistently lose but learn valuable lessons out of it, get Character Development , and grow strong enough to win for the series finale. And then there are heroes who never lose. Ever.</ Not only that, but they win handily</,

especially in life-threatening situations. If any "losses" occur, they're typically ambiguous and open-ended, brought about by clear cheating on the villain's part, or as a forfeit from the hero due to external causes (kidnapped Love Interest , etc.). This of course tends to rob a given episode or movie franchise of dramatic punch when the viewer's reaction to a hero being lowered into a mortal Death Trap is " Like You Would Really Do It !" This type of hero is basically a walking personification of Victory Is Boring . Behind this is usually the idea that the hero is " just that good ". Plus, he's the hero and, usually, also the protagonist ; good guys never</ lose! Doesn't matter how hard the Determinator trains, the hero is always two steps ahead . This is especially common in episodic series where the Monster of the Week is a regular occurrence, or in fighting series (whether kung fu, Mons or card games) where the protagonist is on a quest To Be a Master . If taken to extremes, this trope turns into God-Mode Sue . This is practically required if the hero is in some sort of Tournament Arc or else in a situation where any loss would be disastrous (such as if all fights are to the death), as you can't afford to lose even once. Having the character routinely come close to losing, requiring assistance from outside forces, or having the tournament structured so characters can take a loss can help mitigate this. That being said, Kryptonite Factor and Good Flaws, Bad Flaws are the main ways to make an Invincible Hero more... vincible . That is actually a word, meaning " " Compare with Immortal Hero , where the heroes can and often do lose, but hardly ever die; the less suspenseful Showy Invincible Hero , that would be this except that it focuses on the Rule of Cool ; the Comically Invincible Hero or The Ace , which follows Rule of Funny ; and Invincible Incompetent , where the hero is still usually untouchable, but more due to dumb luck and Laser-Guided Karma than any real competence of their own. Contrast Invincible Villain , their Evil Counterpart ; and Failure Hero , who never wins at anything. Not to be confused with Saved by Canon or Foregone Conclusion . Sub-Trope of The Good Guys Always Win .

It's common in stories for good to defeat evil. It's reassuring, comforting, and satisfying. Sometimes, that's not an option, though Evil is just too powerful, too well-prepared, and too embedded in the system. Rather than being able to turf it out for good, the heroes must find a way to live with it, negotiate with it, or simply escape it. This is not just about stories where The Bad Guy Wins - this is about stories where it was never seriously possible for them to lose. This trope is common in several genres: Cosmic Horror Story : The protagonists' insignificance and helplessness in the face of the Powers That Be is the whole point. An Invincible Villain will, by definition, be a Karma Houdini unless they have a change of heart on their own - at which point a Karma Houdini Warranty may be waiting in the wings if they experience a Redemption Demotion . The Greater-Scope Villain will usually be one of these unless counterbalanced by a sufficiently effective Greater-Scope Paragon . After all, the whole point is that their victory or defeat is outside the scope of the story. On the other hand, not every Invincible Villain is a Greater-Scope Villain - the story can be all about how the protagonists deal (or fail to deal) with somebody or something they stand no chance of defeating. Tropes Are Tools , and it's perfectly possible to write a good, satisfying story with an Invincible Villain (Evil Is Cool , after all, and the idea that you can't always deal with evil by punching it into submission is an ancient Hard Truth Aesop), but there are plenty of ways to mishandle

them. If taken to extremes, when the story is entirely about</ the villain constantly winning in some contrived way, this trope turns into Villain Sue . The Villain Protagonist is especially at risk to this. Stories that abuse this trope have a high risk of Too Bleak, Stopped Caring . The Subverted Trope is Not So Invincible After All , where taking on an apparent Invincible Villain directly turns out to be unexpectedly worthwhile. Compare As Long as There is Evil (where evil is vincible, but no victory can be permanent in-universe), Joker Immunity (where no victory can be permanent out of universe), and Hopeless Boss Fight , in which a video game player is faced with an (allegedly) unwinnable fight and has to lose in order to continue the game. Contrast Invincible Hero , their Good Counterpart , and Harmless Villain , their opposite in terms of threat level.

Movies and TV shows are expensive. To be viable investments, they need to turn a pretty sizable profit. To make that money, they need to make people aware of TV and movies. This is where advertising comes in: billboards, television and radio commercials, interviews on talk shows, etc. Without these things, many people simply don't know a movie exists. This is how tickets get sold, and why people tune in at prime time Sometimes, however, the studio or network just doesn't think it's worth the bother. Figuring that the money is going down the drain anyway, they simply slip the work into theaters, into its timeslot, hoping that it will just quietly go away, and they will have fulfilled their legal obligations. So the movie does get released, and people who know about it can find it and see it. But the studio doesn't make it easy. These are cinemae non gratae</ This often happens when Executive Meddling slams headfirst into a creator who really, really wants to create the work he wants without interference, but is too green to have Protection from Editors A variant of this trope developed with the COVID-19 Pandemic , which waylaid the releases of numerous major 2020-2022 films and even led to many shifting distribution strategies entirely . Several films that had been heavily advertised in the months leading up to theater closures, such as Mulan </, No Time to Die </ and A Quiet Place Part II </ , wound up having wasted massive amounts of ad money. As a result, many films in this era held back on major promotional campaigns until two months or less before their final release date, as a precaution against overspending at a time when a film's release strategy could change in the blink of an eye On TV, this is one part of being Screwed by the Network . These are frequently Not Screened for Critics . Those who actually liked them will be the ones who Keep Circulating the Tapes . Compare to Never Trust a Trailer , when a work is intentionally mismarketed

Cartoon Network

The Fermi Paradox , in brief, raises the question of why we have yet to observe evidence of extraterrestrial life. The simplest explanation would of course be that such life is extremely rare compared to just how mind-rendingly, jaw-droppingly, eye-wateringly, tooth-shatteringly huge the universe is , how hard it is to generate signals detectable across light-years of space, and what a small part of its lifespan we've been witness to, but many creators prefer to introduce a more interesting reason into their universes. This can serve two functions. On the one hand, it can provide the author

with some excuse for referencing alien cultures, providing alien archaeological sites, and similar without actually introducing a viable alien culture. On the other, it can allow for the creation of interstellar societies that would otherwise appear implausible , especially when they've been so active in our own backyard lately that we would presumably have noticed them in reality. Common explanations include: Contrast Absent Aliens , in which the simple explanation is taken as correct.

A classic gag chiefly featured in animation. It has all the implications of terrible injuries , without all that massive bleeding and annoying death getting in the way of the humor. When it turns up in live action, it's usually in a slapstick comedy, bonus points if it involves the undead or immortal "victim".

You don't activate your superpower without an announcement. After all, randomly bursting into flames at a dinner party would be rather rude of you, if you were the Human Torch So you put together a ritual that triggers things, complete with a Catchphrase . You shout "Flame On!" and the other dinner guests — or anyway, the audience</ — knows things are about to get flame-y In short, you (the writer) invoke your character's power to suspend disbelief long enough to do something way out of the norm. It can</ be an incantation or By the Power of Grayskull! . More often than not, though, it's just the Rule of Cool in action, rather than an actual incantation The Pstandard Psychic Pstance gesture seems to be a universal invocation of psychic powers. Contrast with In the Name of the Moon and Transformation Name Announcement , which come after</ the transformation, but before the buttkicking. Brother of Calling Your Attacks . Not to be confused with Magical Incantation , By the Power of Grayskull! or Words Can Break My Bones where the words actually do something. May overlap with the Survival Mantra or the Badass Creed Not to be confused with the act of invoking a trope

The writer brings a narrative trope into play by having a character consciously set it up. Some methods: Compare Exploited Trope (not making the trope happen, just taking advantage of one happening). Contrast Defied Trope , Discussed Trope . This is not the same as an Intended Audience Reaction . Only a character can invoke a trope; an author per se TECHNICAL NOTE: On the wiki, typing the word "invoked" anywhere within an example will disable the automatic YMMV flagging (denoted by a pair of scales) for that example. However, this is not a feature but an artifact of hasty programming - it's actually In-Universe

The characters are in a cave, or occasionally a building, and after a cataclysmic event, the falling pieces of the structure separate them into smaller groups. They must either find their way out alone, or if some of them have no way to escape, they must be rescued, often with a race against time Very common in video games, as a plot device for separating the player character from its party, because in single-player</ games, too much help from friendly NPCs would take away the meat of the game. Briefer examples are simply an Inescapable Ambush . More extreme examples fall under Party Scattering Contrast with Let's Split Up, Gang! , where they do it voluntarily, and Never Split the Party , where they're at least trying to avoid it. Compare Locked Out of the

Fight . See Split and Reunion

Frequently, characters will claim that it is in the nature of the human race to destroy itself . When the character is an alien but not a Proud Warrior Race Guy , they'll look down on us as primitive, violent, and socially unacceptable According to the more pessimistic sociologists, this is Truth in Television . Even the non-heavy drinkers agree that we possess this tendency. The basic reason for this is that our technical ingenuity — that is, our ability to devise new ways of building and doing things — is advancing faster than our social ingenuity — that is, our ability to devise new ways to associate and relate with one another. Some might quote the old popular saying: that we, as a species, are paradoxically too stupid to handle our own vast intelligence. Others might not go that far, but will admit that there might be a grain of truth to the saying, seeing how something at least indicates that while we are quite quick to see the benefits from our rapid advancements, we are significantly slower to identify the more negative consequences resulting from them, even more so when it comes to fully grasp them Part of this problem stems from our biology — at the core of every mammal brain is a snappish crocodile that is upset when others enter its territory or make sudden moves around them. Behavioral patterns that once ensured our survival now court destruction. Luckily, the desire for self-preservation keeps this in check. There's a reason that Mutually Assured Destruction actually prevented the Cold War from going nuclear The other part is cultural, stemming from the behaviors and values that we teach to successive generations. Because of this conditioned element, the exact degree to which we seek self-destruction waxes and wanes over long periods of time, but because our military prowess is now reaching earth-shattering levels , it may soon be the case that even a slight lapse in reasoning may render the entire matter academic. In addition, the idea of disposable elements, advancing technology and consumerist culture are having the side effect of propagating a growing attitude of instant-gratification and selfishness in society But whether or not we're actually likely to drive ourselves to extinction is a matter of personal opinion, since all we really know is that we haven't done it yet If the proposed solution to this side of human nature is a totalitarian dystopia, see The Evils of Free Will . May be used as a justification for a Zeroth Law Rebellion as well A Sub-Trope of Humans Are the Real Monsters and Humans Are Morons . Contrast Ape Shall Never Kill Ape . See also Pretext for War

Remember how we'd attach the letters A and E to almost everything? Good times . They stood for "atomic" and "electronic" respectively, so it could damn well apply to any new gadget at the time. Ancient history now...We've moved a vowel over The letter "i" can prefix anything In Europe at least the fad for i</ began in the eighties where it was commonly used as a suffix. It started with cars, such as the Golf GTi, where it notionally stood for fuel injection but did spread to non-automative products as a supposed sign of being technologically advanced. It was parodied to death by comedians like Harry Enfield and eventually became discredited for a few years before it began being used as a common prefix. . It also stood for "individual", as opposed to the Power Macintosh line of professional machines. It was later codified by the iPod, the most

popular portable media player. The "individual" meaning has since spread to items and software where the "Internet" definition makes no sense, so more recently people seem to figure it's used like the pronoun. As in: "This phone is mine, bitch , back off!" or "Look at me! This is what I'm like!". Ah, the power behind lowercase letters See also Super Title 64 Advance for videogames, and Xtreme Kool Letterz for other letters that make things cool. In Speculative Fiction , this can be a sign that Everything Is an iPod in the Future See also iPhony for direct parodies of Apple products

As mentioned before, Apple. Chances are, if you have marketed and sold a product with this type of idea, you got the idea from Apple.

Regret is a common theme in media. Perhaps one of the ultimate fears that an individual can have, given his and everyone else's limited amount of time on earth is to lose the chance to do something and never get it back.

The police are questioning a witness. The detective asks for a specific detail, such as the date of a past event or the name of a suspect. This is not something a witness would be likely to remember with precision However, the witness does remember, exactly and with certainty. Before we can raise an eyebrow, he explains why</ he remembers. It turns out he has some connection to the name, date, or other information. The suspect had the same name as the witness's father, or the date was his daughter's birthday This is essentially a Hand Wave . It saves everyone the trouble of long, boring scenes where witnesses consult their calendars, go through receipts, or any of the other activities one might do in real life to reconstruct such details. On occasion, though, the witness's offhand statement turns out to be a clue, or sets off a "Eureka!" Moment Standard in the Police Procedural

Alice makes a criticism of Bob. Bob denies it, but does so in a way that validates the statement . This makes it a form of Hypocritical Humor . Perhaps the most common criticism for this is being violent or short-tempered, perhaps because it allows a response of comedic violence , but plenty of other criticisms are possible, including stupidity (" No I aren't! "), vulgarity (" Fuck you! "), inattentiveness ("No, I'm not— What are we talking about again? "), vanity (" Oh thanks, you noticed! "), being pretentious (" Moi? " </), and immaturity (throwing a tantrum). See also Description Cut for the inverse of this. Compare Not Helping Your Case , I Take Offense to That Last One! , I Would Say If I Could Say , Oblivious Mockery , Oblivious to His Own Description , Immediate Self-Contradiction , Mirror Character , and contrast with Insult Backfire . The line itself (which is often attributed to Groucho Marx) is, of course , a play on "I resent that remark."

Ireland is famous for many things. The lush, green countryside. The friendliness of the people. Their red hair and mellifluous brogues (accents). The song, the music, the dance (céilí). People skilled with the use of explosives A Subtrope of Oireland , Demolitions Expert and Mad Bomber , the Irish Explosives Expert

is a person hailing from the Emerald Isle whose use in the plot is that of the explosives expert. As the Oireland page says, a great many Irish characters in action movies tend to be this trope. This trope is derived from The Troubles , a dark period of time for both the North and South, where bombings were carried out by various paramilitary groups (most notably the Irish Republican Army) against targets both military and civilian. In a real life inversion of this trope, the Defence Forces has a bomb disposal unit that makes regular callouts to disarm or perform controlled detonation on suspect devices that are a result of this Often found as part of a Western Terrorists cell. This trope also tends to overlap with Your Terrorists Are Our Freedom Fighters As this is Truth in Television and an inflammatory issue even today, No Real Life Examples, Please! . In a less inflammatory sense, likely also Truth in Television due to the number of Irish workers involved in railway construction in Great Britain, Canada, the United States, and Australia

An index for media produced in Ireland . This covers the full range of film, television, music, and other forms of creative expression in both Northern Ireland and the Republic.

Animated Series Films - Animated

Literature Live-Action TV Music Mythology Puppet Shows

Video Games

So, you've got a funny character in a Slapstick , just lining up a wave of truly incredibly bad and unlucky physical traumas for the character to wade through for your audience's twisted amusement . Just one problem. The things your character is about to go through would kill any normal being. Enter the Iron Butt-Monkey , who can render lethal trauma into mere Amusing Injuries ... at least when it's funny A type of Acceptable Breaks from Reality , the Iron Butt Monkey is, simply put, practically immune to harm ... purely for the purpose of having hilarious injuries happen to him. Drop an anvil on him? He simply gets a nasty looking lump or be Squashed Flat only to reform once the weight is removed. Throw him off a cliff and watch him bounce down in a brutal manner? He'll be fine by the next scene . Incinerate him? He'll reform from the ashes or even simply be back next episode. One wonders how many lives this guy could save in the military Primarily an animation trope, Western Animation is particularly fond of this one A relation of Butt-Monkey , Made of Iron , and Slapstick . Where this is used on characters who in-canon have explicit superhealing, see Good Thing You Can Heal and Immortality Hurts . Unrelated to the Iron Woobie , although they can overlap at times Not to be confused with Iron Monkey </, a Hong Kong action film set within the mythology of Once Upon a Time in China </

An Ironic Birthday occurs when a character has had to make a tough decision or has just lost something of extreme value to him, and upon walking into a room is greeted with a surprise birthday party . This is not a celebration that makes everything all right; this is about the character having to pretend to enjoy what should be a happy time while secretly suffering. He's grateful to his friends, but a party is the last thing he needs Compare and

contrast Birthday Hater , where someone just flat out hates their birthday for one reason or another; the difference is that, for this trope, the reason for not wanting to celebrate is more recent and likely temporary, whereas a Birthday Hater 's motivation is often much more long-standing. Contrast One-Person Birthday Party (when the character is suffering because nobody else showed up to their party) and Forgotten Birthday (when the character is sad only because they</ don't know about the surprise party.). If their birthday is miserable but they don't</ have to act cheerful for a party, it's A Birthday, Not a Break . Can lead to Crying at Your Birthday Party

Related to the Gilligan Cut and the Description Cut , this is a comic device that brackets a hard cut with two versions of the same line. The first may be straight or even deadly serious, but the repetition ends up being funny: Or, on occasion, there will be a bit more irony present: Note that when used in anime, this bit usually includes a Sneeze Cut from the referred person, because the Japanese are allergic to being talked about behind their backs. This is Older Than Steam , being a classic trope of farce for several hundred years now. Often used in the delivery of Hypocritical Humor . Compare with the plain old Ironic Echo , which comes several scenes later, and Strange Minds Think Alike . Another form of Tempting Fate . Not to be confused with Description Cut . Compare Immediate Self-Contradiction . Contrast Twisted Echo Cut , where the echoing scene is unrelated and the echo is coincidental.

Bob makes a comment in the presence of Alice. Much later on, Alice makes the same comment in a different situation, often giving it an unexpected meaning in the new context.

However, this will also crop up with lines that were first made idly, innocently, and perhaps not even directed at Alice; in those cases the echo will simply be unexpected, and can be used for humor, shock value, or anything in between. The echo also need not involve two people, it still fits if Bob says both the initial comment and the echo Compare Flashback to Catchphrase , Exact Words , Bookends , Excuse Boomerang , Alternate Catchphrase Inflection , and Dialogue Reversal . Subtrope of Meaningful Echo . Ironic Echo Cut is when the echo comes immediately and the second speaker has not</ heard the first. Can be a form of Hypocritical Humor or a Brick Joke . Doing this as a SONG is often a Dark Reprise . May often result from a Perspective Reversal . If the original use was innocent and amusing but the echo is bitter or shocking, this may result in a "Funny Aneurysm" Moment . A critic sardonically using a work's own words to characterize its flaws is a Review Ironic Echo

This is when a character has an overwhelming fear of something that someone of their kind just shouldn't be afraid of. For example, a bird who's afraid of heights or a mermaid who's afraid of water Often, they get an episode or subplot dedicated to resolving this fear. Almost always Played for Laughs , although there will often be a dramatic moment where they are forced to confront said fear These can often be considered Absurd Phobias . May be part of a "What Do They Fear?" Episode . Compare Why Did It Have to

Be Snakes? , in which the thing that the character fears pops up at an unexpected and inconvenient moment, rather than being something that constantly confronts them. If a character is afraid of something they are</, they're a Boomerang Bigot . If they become</ the thing that they fear, it's a Karmic Transformation

So, you're watching a new show on TV. You notice the series has a gloomy-looking Goth character and you wonder what they named her. Maybe something dark like "Raven" or "Misery" or "Lady Death". They reveal her name, and it's... Sunshine? The gloomy-looking character's name is Sunshine? Yes, sometimes, a character is given a name that is ironic considering their personality, lifestyle, or whatnot. Often, this is Played for Laughs , but more serious examples do exist. See Ironic Nickname for cases when the character's nickname, instead of their given name, is ironic. Subtrope of Non-Indicative Name . Related to Fluffy the Terrible (where a scary monster or animal is given a decidedly non-scary name), Deathbringer the Adorable (where a cute, relatively harmless animal is given an imposing name) and Tom the Dark Lord (which applies Special Person, Normal Name to an evil character). A Dog Named "Cat" may also count as an ironic name, especially if the animal is named after its natural enemy, predator or prey . Contrast, of course, Meaningful Name . Real Life examples of this are also called " ", the opposite of aptronyms, which mean Meaningful Names.

For added atmosphere, play the music from while reading on. A Nursery Rhyme used to convey an underlying sadness and/or creepiness, sometimes made into a theme tune that sounds like a music box that's slightly off key. It's mainly used to indicate someone with a Squicky past, a child molester or other psychosis. Ironically, due to this trope, it's very uncommon for anyone to use nursery music to indicate anything positive any more, making it a common theme of Grimmification . Occasionally the writers want to be more poetic with it, and a character will sing the lyrics to some bedtime song. This is sometimes handwaved as being learned from a nanny or grandmother, since they tend to be rhymes no one has used in the last century. "Ring-a-Ring-of-Roses" (or "Ring Around the Rosey" as it's known in some parts of the world) is especially prone to this, due to the popular belief that a cute little children's song was written about the Black Death. the lyrics of the earliest documented and best known form do lend themselves undeniably to rather dark interpretations; enough that the Victorians started Bowdlerizing it with more lighthearted variants. Oldtime songs like " Singin' in the Rain " (seen in A Clockwork Orange </) and the works of Frank Sinatra are quickly becoming part of this trope. If you enter an ancient dilapidated mansion and a song whose original listeners are either senile or dead from old age plays over and over and over</ , you're in trouble. Also the famous "Hush Little Baby" or "Mockingbird" lullaby seems to be the top icon of this trope, it's simple enough for parents (or some creepy unseen killer) to ad-lib further verses as required. Overlaps with the Ominous Music Box Tune . Often goes with the Creepy Child and Ambiguous Innocence . See also Soundtrack Dissonance . The opposite, where the music box is used positively, is Nostalgic Musicbox . Compare and contrast Fractured Fairy Tale . Compare Creepy Circus Music and Sinister Whistling . Compare and contrast Creepy Children Singing , where creepy songs and nursery rhymes are played in the background to add tension and fear to

a scene. Zig-Zagged by many a Playground Song , which genuinely come from children's oral tradition but often just are that dark. When used in advertising, see Moody Trailer Cover Song . A bunch of Danish children's songs is about lovely events like crows and rabbits being shot by hunters, fish and crabs being cooked alive and eaten, royality being executed, and a lot of other deaths. "Mon Coq Est Mort". A song frequently used as a warm-up for school chorus classes, upbeat and peppy...and the title translates to "My Rooster is Dead". At least one high-schooler who never took French likely ended up unnerved when they had it translated by a French-speaking classmate. There's a Hungarian children's song from the time of the Turkish invasion, Katalinka, szállj el</ (Ladybug, fly away), detailing what the Turks would do to the poor ladybug if she doesn't fly:)

Irony As She Is Cast happens when known traits of an actor and the displayed traits of a role do not mesh. Perhaps a classically trained opera singer is cast as someone who cannot carry a tune to save their life, or a born-and-raised Jewish actor is cast as a Nazi. In order to qualify, the fans must know about said traits, otherwise there would be no dissonance. Their trait might even have been the reason for casting: Casting a talented actor as an untalented character is a common form, as it usually requires a great deal of precision. You have to be off tune in exactly the right way to be clearly off tune, at exactly the right time</ to engage maximum laughter; the level of skill involved for Stylistic Suck is frequently much greater</ than the skill needed to perform "properly". This version often implements Dreadful Musician , Hollywood Tone-Deaf or Bad "Bad Acting" (or any of the other tropes under Stylistic Suck). Contrast Cast the Expert (where this person was chosen specifically for</ their talent) and The Cast Showoff (where talent gets to be in the limelight). Irony As She Is Cast might be reactionary in a long-lived role; extreme cases might try to counter what's Ripped from the Headlines . Compare Casting Gag , when an actor is cast in a role that mirrors or parodies a previous role or experience, and contrast Actor-Shared Background , where an actor's characteristics line up with that of their character's. The Trope Namer is , probably the first real-life example of My Hovercraft Is Full of Eels , and not really related to the trope at all. But it makes for a good trope name.

There are different kinds of irony. In verbal irony, the intended meaning of words is the opposite of the literal meaning of those words. In situational irony, the actual outcome of an action is the opposite of the intended effect (of that action). Basically, you'd think A, but in reality, what really happens is the opposite of A. Let's describe what irony is not, since that is where the confusion mainly comes from (and a lot). Irony can overlap</ with those, but just by themselves, they are not irony. This is where the confusion of the meaning of the word usually starts. People try to apply it where it doesn't belong . It's rather common in fiction for one person to correct another who has incorrectly used the term . It enjoyed a renaissance in the '90s thanks to Postmodernism , which is a slightly different concept of irony. This type is completely different from the others. First employed by Socrates (hence the name), it's more of a debating tool than modern irony. Thus it rarely overlaps with the other types. In a nutshell, this is the use of constant questioning in order to reveal the truth of any position.

You know how kids like to ask "Why?" no matter the answer ? This is the more sophisticated version. You keep feigning ignorance of the topic, in order to force the other person to explain it further . The irony lies in the fact that you are treating the other person as one possessing coveted knowledge and/or wisdom far above your "lowly" station, the whole point in doing so is to expose the fact that they are, in fact, not</. Jon Stewart favors this method, as do many professors (particularly law professors). Closely related to Armor-Piercing Question . Verbal irony is part of the modern irony types, but it differs from the others in that the irony is intentional. Basically, you state something in a manner that has literal connotation, but expresses something different in the context of the situation. This may be done for any number of reasons, but typically the intent is either humor or emphasis. Note, however, that although a sarcastic tone does betray the ironic intent of the words used, this does not mean that irony is no longer present. Indeed, it is only tone and context that distinguish verbal irony from outright lying. For example, take the film About a Boy</. The main character's father wrote a hit song, and every time he mentions the song, people start singing it. When the eponymous boy and his mother do the same, they apologize, seeing the look on his face. When they mention he probably got that a lot, he politely says, " No, you're the first ." If he had said it in a sarcastic (that is, openly derisive) tone, that would be sarcasm. If he had said it in a normal tone, and added something like, "In fact, I'd like people to do it all the time," there would be a hint of mocking, also making it sarcasm. But since he said it the way he did, it's just an example of verbal irony. Now, what about lying? Though it may at first seem as though they may overlap, this is not really the case. Verbal irony has the intention of getting the meaning across. As in the example from About a Boy</ , he did mean that they were not the first, but that he was being nice about it. In the case of most lies, the intention is not to give that hint; it's just outright deception. This is basically letting the audience in on something of which one or more characters is unaware. Thus any actions or words from the character about this thing are ironic to the audience, because we know better. Take the Disney version of Sleeping Beauty </. Prince Phillip meets Briar Rose, but neither of them knows that other is royalty (and Briar Rose doesn't even know she is, herself) The Prince's father is horrified to learn that Phillip wants to marry a commoner, and it seems as though they can't be together, but we know who Briar Rose really is, so we know that they can. So this literally applies any time the audience is in on something, and watching characters react without knowing what the audience knows. Often a key part of a screwball comedy, but it can just as easily be played for drama or tragedy, such as in Shakespeare's Othello Another way to create opportunities for Dramatic Irony in a story is to alter the chronology of its telling, by making use of Flashbacks or doing the whole tale Back to Front . This style allows characters to make promises that the audience already knows were ultimately broken. Dramatic Irony has its own trope page. In truth, a more fitting term would be "Expectational Irony", since that is what it covers. Situational Irony is when the outcome of some situation or action is the exact opposite of the expected or intended outcome. Take the trope Failsafe Failure , for example. The expectation is for safety features to ensure that something is, well, safeOr see the tropes The Cobbler's Children Have No Shoes and Self-Fulfilling Prophecy . —— This is a specific type of dramatic irony, usually found in a Tragedy , Film Noir , or in general a story with a

Downer Ending . The character's words or even actions are not ironic to them (or perhaps anyone in the story), but the audience is fully aware that their actions will bring about a tragic or deadly result, all while they ostensibly fight against such a result. A tragedy can have dramatic irony in it without being tragic irony; tragic irony depends on the audience knowing how the story ends</ ahead of time. This might be intentionally produced by a Framing Device , such as making the whole piece a Flashback so the audience sees the end first (" Two households , both alike in dignity ..."), or it might be unintentional because the end of the movie becomes very well known , or somewhere in between those two , or it could simply be a story whose ending the viewer is expected to already know about from everyday life (such as Pearl Harbor </, Titanic </ or The Passion of the Christ This would be Tragic Irony if</ the audience knew from the start that the father had murdered his wife (say, if it were shown early in the film) and could foresee that investigating the father would lead to that discovery. If the audience discovered that fact at the same time</ as Charles, then it becomes situational irony (at least, the first time you watch the film) because the viewers and Charles suddenly realize that everyone would have been better off if he had never started investigating. Basically, the universe is screwing with you . The difference between this and situational irony is a matter of degree, but if it causes a mess of some sort, it's usually this. Take A Simple Plan . It's situational in that the expectation is of course simplicity, but the way things tend to just snowball, often through no fault of the initiator, is this version. The fact that most Self-Fulfilling Prophecies are caused by the very act</ of trying to prevent them. This is any of the above (save for Socratic), through hindsight. We know it happened, and unless we don't get the cultural causes , we know why it was ironic. For some more lighthearted examples of historical irony, see This Is Going to Be Huge and It Will Never Catch On . "Sort of like gold-y and bronze-y, but made of iron." -nee"). Not to Be Confused with the opposite of wrinkly.

A series which, by design, does not run regularly. It may be a series of annual made-for-TV movies, or a series composed of Mini Series airing every few years (But lacking the regularity of a Television Serial). Often happens when a Pilot Movie sparks enough interest to prompt a second movie, but not enough to prompt a regular series In the US, these are typically revivals of series which were originally regular in format. They are far more common in the UK. British Irregular Series are often aired on public television in the US as part of a Genre Anthology such as Mystery </ or Masterpiece Theatre </

Columbo </ started life as a Made-for-TV Movie , then became a series which aired as every third episode of The NBC Mystery Movie</ . Later, it became a series of TV Movies which aired with decreasing frequency.

Some orders are meant to be carried out when given, no matter Swhat</. That's great for making sure the job gets done, and it Sprevents someone pretending to be in charge from cancelling it, Sbut if the order actually does need to be cancelled... well, Ssomeone's going to have a bad day. If the order goes through and Ssomeone dies, you can expect someone to say " My God, What Have SI Done? ". In less serious cases, it's Played for Laughs as the Scharacters scramble to stop things elf-destruct mechanisms ,

Sbombings, and assassinations tend to be the most commonly used Simplementations of this trope ee also Irrevocable Message , SRhetorical Request Blunder , No Matter How Much I Beg and Can't SStop the Signal

You meet yourself somehow, through Time Travel , dimension-hopping , cloning , or some even more exotic form of Applied Phlebotinum . Inevitably, if you spend enough time in the same room as yourself, the two of you will end up speaking in unison The implication isn't usually that there's any kind of mystical connection between the different versions of you. It's just that whatever you're saying is so characteristic of you that any possible version of you would have said it at that time See also Single-Minded Twins . Related to Something Only They Would Say

At the end of a movie or story, a character is shown to have written a book related to the experiences in the movie, usually after they settle down and have their happy ending If it happens at the end of a book, the implication is that you have just read that book; sometimes it's stated a lot more bluntly. Sometimes the first thing they write is the first thing you read: the passage becomes literal Bookends This is usually a straight out invocation of Direct Line to the Author , with the implication that anything that doesn't quite make sense was due to the main character forgetting things, being mistaken, guessing wrong about events that they didn't personally witness, or lying for the sake of practicality A more recent variation more common in film and television is to end with a film or television series being produced about the events. Many times the ending itself will switch from "reality" to the film under production before the camera pulls back to reveal the set and crew . Often this will involve self-mockery by taking previously utilized tropes Up to Eleven , the story being Recycled IN SPACE! or another increase in weirdness May be responded to with Who Would Want to Watch Us? . Compare with Narrator All Along and Tagalong Chronicler . Write What You Know and Write Who You Know occur when an author draws general inspiration from their experiences or people in their lives. See also It's for a Book , when writing becomes an excuse for dubious interests. Don't confuse with Wrote the Book , as there they may not have literally written a book

A character(s) stranded on a Deserted Island (or a desert) builds a message with sticks and/or stones for a passing plane to see. It usually reads "HELP", although "SOS" is common as well Frequently parodied by the character writing a much longer message than necessary, mispelling a word, or having some other wacky problem This is Truth in Television , as any large and apparent ground-to-air signal can attract the attention of an aerial search. Many people are unaware that the international symbol is a clear X shape Sister Trope to Message in a Bottle . Related to Deserted Island In Hetalia: Axis Powers </, the trio write "SOS" on the beach of the Deserted Island they are stranded on

Played for laughs in a The Far Side </ cartoon, where the message says "HELF" and the passing pilot consequently decides it's a false alarm.

In Madagascar </, Alex first builds a Statue of Liberty, but it burns down ("You maniac!"), and later, "HELP," but the branches from P fall, forming "HELL." This has been a challenge in several seasons of Survivor </ . In the original Survival Kids</ game (the

series that went on to become Lost in Blue </), the way to get the quickest ending was to build one of these on the beach. You'd then get rescued. (It is, of course, a long ways from the Best Ending, which you need to unlock New Game Plus mode—in which your character rescues the other child on the island, befriends them, the two of you escape on a Lost Technology ship, and grow up to get married.)

In pictures for sad children </, David Foster Wallace writes a .

Bob's Burgers </: Linda goes for a flying lesson in the " Seaplane! " episode and it turns out that the instructor likes to fake an emergency landing near a remote island then seduce his female students with a picnic of wine and cheese that just so happens to have. After the seaplane floats off, Linda makes a help message out of the wine bottles that he left from his previous visits.

In 2015, a 63 year-old British tourist called Geoff Keys got lost in the Australian outback. He was found after a search helicopter spotted the message "HELP 2807 —>" (the latter parts was the date and an arrow pointing in the direction he was travelling) that Geoff had carved in into the sand.

A deserted island which is not-so deserted. Somewhere on the island is a horrific giant beast . The telltale signs that it's there are usually giant footprints in the sand along the beach, the rumbling of footsteps or the clattering of trees being knocked down, and of course, a horrifying roar Usually, these types of creatures are the island's dominant species or ruler, lording over the place because they are the biggest and strongest . In some cases though, they are guardians protecting something residing on the island . Of course, there's also the possibility that the creature is trapped on the island , being surrounded by water on all sides makes it a good prison , in the event the creature cannot swim or is weak against water The type of creature that is usually the island's inhabitant can range from creatures from prehistoric times to everyday animals of the giant variety , especially crabs , spiders , and insects . Eldritch or Animalistic Abominations are not excluded from this. In some cases, the island can even be a domain of Mechanical Monsters . Of course, the visitor of the island might not even see what the beast is, due to perhaps being an Invisible Monster or perhaps just to invoke Nothing Is Scarier Can be an Island of Mystery if those that land are unaware of the creature residing on it at first. Usually used in a Trapped with Monster Plot , especially if the island's visitors are marooned. Different from Turtle Island , which is where an island is a creature, although it is not impossible that the moving island has a beast imprisoned on it. Similar to Beast in the Maze where a creature resides in a labyrinth instead of an island. If there is more than just one giant beast on the island, a Behemoth Battle is likely to happen between them. If the creature has a large stash of treasure, that is a Dragon Hoard . For a wider variety of monster dwellings, see Home of Monsters

This is what happens when a song with lyrics which are intended to be ironic is (ironically) used unironically in the soundtrack of a show, demonstrating either ignorance or willful misuse by the

producers Commercials are major offenders . The worst examples of that so far happened when Smash Mouth 's "Walkin' on the Sun" became a jingle for Mercury, and General Mills' rewrite of Melanie Safka's "What Have They Done to My Song, Ma" to "Look What They Done to My Oatmeal" A similar effect is when a song with an upbeat melody is used as background music in upbeat scenes despite having very dark lyrics . This sort is also Soundtrack Dissonance of the other kind. Creedence Clearwater Revival 's "Bad Moon Rising" and, as a parody, Eric Idle (of Monty Python)'s "Always Look On the Bright Side of Life" are examples Why does this happen? In many cases, the Dissonance comes between the first verse and the second, or between the verses and the chorus. The problem is that the first verse and chorus are the parts most people remember about a song and the parts most producers use. Sometimes, they only know and use the chorus. In many examples (especially the commercials), the lyrics that cause the dissonance will be excised, leaving only the beat/melody and the more famous individual lines. Once they've got you humming the melody, the song has done its work in associating itself with their product and/or service. The rest of the lyrics don't matter (until you head off to the kitchen) This trope is named for the Alanis Morissette song "Ironic"; see our article on her for more on that Death of the Author is a related idea, where people deliberately disregard the original song's intended meaning and replace it with their own interpretation. If the song is also sung by a different person than the original artist, it overlaps with The Cover Changes the Meaning Compare Poe's Law , Misaimed Marketing , and Repurposed Pop Song . Related to Analogy Backfire . Sometimes overlaps with Adaptational Context Change . This trope is about music only and should not be potholed as an equivalent to Take That! . There is a page about irony itself — what it actually means, and what the different types are — and it's called (fittingly) " Irony "

The iSophagus is any instance where, by swallowing a musical device or instrument, the swallower no longer speaks but emits music. Sometimes the person who swallows said item can magically control what is coming out of his/her mouth. Barring that solution, the person must inflict bodily harm to him/herself to "change the channel." Oddly enough, all that is required to make no noise is to shut his/her mouth. It stays in the person until it is expelled by either a cough, hiccup, belch, sneeze, or pretty much anything except going out the back door . Otherwise it's simply forgotten about. Additionally, a character may receive radio transmissions on his or her dental fillings, often citing that the vibrations from the sound wave vibrate the skull and ear drum. However, this is based on the misconception that radio waves, a form of light, work in any way whatsoever like sound waves. They don't. It also only picks up one frequency, effectively giving the afflicted the ability to listen to one perfectly tuned radio station. Again, this is often brought on by some grievous injury to start or stop it, and to change the frequency. Sister trope to The Croc Is Ticking . This item is available in the Trope Co. catalog. </

A collection of works created by Israelis or in Israel :

Snarky question used to imply that whatever the previous speaker was describing, the real subject matter at hand is sex: Alternate phrasings include "Is that what you kids are calling it these days?"

and "Well, I've never heard it called that</ before." While not limited to either gender, it does seem to be applied to eager young females most often, usually by older women who may feel threatened by them. It is often mixed with Accidental Innuendo , with the original speaker literally describing a perfectly true, innocent situation, and the asker mistaking</ it for an innuendo because of how odd it is. This happens in many examples of Truth in Television as well: For example, when Los Angeles mayor Antonio Villaraigosa admitted to having an extramarital affair with a Telemundo reporter who was the Mayor's Office Correspondent for the station, the number of different phrases that "it" could be called expanded into a Hurricane of Euphemisms . ("Covering the mayor's job," "reporting on his affairs," "staying on top of his agenda," "working the beat," etc.) This can extend to non-sexual subjects, if the subject of the remarker's disapproval is clear. (Kangaroo courts , for example — "We will, of course, be giving you a fair trial." "Oh, is that what you call it?") See also Have a Gay Old Time and Double Entendre . Contrast Accidental Innuendo . Compare Unusual Euphemism , where they actually are</ saying something dirty.

A character is making an announcement on TV/the radio/a PA system/what-have-you. Either at the beginning or, more commonly, after the end, the character will be heard making some tangential offhand or vulgar remark, only to (belatedly) realize that they're still on the air and said unsavory remark just got broadcast live to their audiences. May lead to Endangering News Broadcast when what they said was supposed to be a secret. There is a certain amount of Fridge Logic at play when this occurs in something pre-recorded, as these moments would be edited out under normal circumstances. But that isn't as funny . Expect to see a Face Palm and something along the lines of "Oh God, is this thing still on?" Compare Did I Just Say That Out Loud? , Forgot About the Mind Reader , Left It In . If a character is deliberately tricked or provoked into this, it is an example of the Engineered Public Confession . Not to be confused with Is This Thing On? , nor with what people say about shows still airing despite having fallen from popularity many years ago . May overlap with Studio Chatter , although that is always deliberately left in and sometimes scripted. Contrasts with Leave the Camera Running , which is done deliberately. Time to go find that page... Wait. Is this still on?

In Wallace & Gromit </: The Curse of the Were-Rabbit </, Victor whispers to the Constable not to start a panic, but the were-rabbit wasn't dead yet. Unfortunately, the Constable accidentally repeated this through his megaphone for the entire vegetable competition to hear, causing a mass Stunned Silence . Victor facepalms while the Constable says "Oops" before everyone goes into a panic.

This trope is used by both villains and badass heroes or Anti Heroes , particularly the loner action-hero kind They're cornered. They know it. They surrender. They may even Kneel Before Zod Except, when the offer is accepted — They launch an attack when the opposition drops their guard. This move may let them completely blow away the opposition, or it may only provide enough confusion to allow a timely escape, depending on just how

badly taken in the opposition was One variation involves the one surrendering intentionally allowing himself to be captured in order to undermine the enemy from within. Often he must rely on The Mole to break him out of his prison, though sometimes he can manage this on his own This is the exact opposite of the Graceful Loser Note that in Real Life warfare, this is a genuine war crime since the Hague Convention (signed before World War I); fake surrenders are "perfidy" because they discourage the opposition from accepting genuine surrenders. In other words, if you don't honor your own surrender, not only does it ensure that the enemy will</ get you back good and hard next time, but others who are genuine in their intent to surrender may very well find the enemy refusing to accept their pleas out of paranoia (see the Real Life section for how justified such fears are). Similarly, the flag of truce is a protected symbol and its misuse in war is against international law Compare Trojan Prisoner , Defensive Feint Trap , Aggressive Negotiations , and I Lied . Wounded Gazelle Gambit is similar, but even more cowardly. See also Playing Possum , Sick Captive Scam (which also relies on faking vulnerability to get the drop on someone), In the Back , and Dirty Coward

Someone accused of Arson, Murder, and Jaywalking responds, "How dare you? I would never</ jaywalk!" After being given a Long List of their flaws and transgressions , a character responds by selecting one of the flaws and saying "I am not (flaw)!" as if to imply that all the other flaws were all spot-on. For maximum comedic effect, offense is taken to the mildest one in the list , or the offended has to ask the offender to repeat the one he's insulted by ("Hey, I am NOT a... um, what was that last one again?") which insinuates that all of them may be accurate. Frequently, they'll be entirely justified . Despite the name, the character doesn't always pick the last</ one. If their Berserk Button comes up, it's going to offend them more than any other insult. It can be used sarcastically with affable 'scoundrel' characters , and a staple of the Deadpan Snarker . Sometimes refuting the most easily refuted charge can discredit the whole string for an in-story audience. Alternatively, a character may take umbrage at all</ the insults, but address the one that bothers them most rather than getting into a point-by-point argument or address one that isn't a matter of opinion. Sometimes, it's just that only one of the set of insults actually matters, to either the speaker or target or both. This can also be used for character exposition. A villain may not care about being called a brute or a sadist, but be offended by being called a wimp. In real life, it's done as an Insult Backfire , as they respond to the petty insult while ignoring the larger ones as if to say "It's not worth my time". A variation on this is for the character to claim that the string of insults is a half-truth, letting the viewer try to decide which parts are true or not. It's occasionally inverted with a bullying character playing the Jerk with a Heart of Jerk card and "apologizing" for an insult in a way that degrades the insultee(s) more. For example, calling an entire group of people "pigs" and then saying: "I'm sorry. I hope I didn't offend any pigs." Or calling someone "ugly" and, when an apology is demanded, saying: " Okay, I'm sorry you're ugly ." Compare: My Friends… and Zoidberg! , Insult Backfire , and Wrong Insult Offence . This is a case of the character on the receiving end of Comically Missing the Point .

A list with media originating in Italy .

Aldo, Giovanni and Giacomo

It's Exactly What It Says on the Tin : the motivation of an amoral character seeking... well, amusement. It's not that they enjoy being good or evil — they may not know or care about the difference — but they do whatever they feel like without regard for others. They don't need a motivation or justification for doing anything beyond the amusement of the act itself. As a result, they almost inevitably do things that are dickish, maybe even cruel, but generally not outright</ evil. This same character will lead you into a trap, fight you to the death… and then stop on the brink of killing you to laugh and say "Are you all right?" They won't kill the hero, because they find their attempts to save the day amusing, or are intrigued by the sheer selflessness of their thinking. They may help the hero, they may help the villain, they may do both at once or screw over both at once. They are rarely if ever a driving force behind a story, but they nonetheless play a significant role. And why do they do all this? Why do they switch sides so often ? Why are they working below the Big Bad when they're just as powerful and intelligent as they are , if not more? Why did they make out with the hero of the same gender ? Because it was fun. They'd do just about anything for a lark, really. Please note, this is different from For the Evulz . Whereas a character who commits evil acts For the Evulz does so because they like seeing other people suffering, if this character does evil things it is only because they shatter the boredom of everyday life — the character's not out to hurt anyone per se, but they don't care (much) if they do. They usually believe Victory Is Boring , and if they're a Punch-Clock Hero or a Punch-Clock Villain , they're in it primarily for the entertainment value. They're incredibly dangerous to trust, and even they know it, perhaps noting how foolish the hero is to trust them. In action movies, they can be a really awesome fighter, but they won't attack either side unless there's some entertainment value to be had, or if their life is in danger. If they stick with the good guys all the way through, when victory comes, they may leave to have more wacky adventures, or maybe character development will have them taking things more seriously. Just how much they care about collateral damage and hurting innocent people (if at all) varies. One of the few ways to really make an It Amused Me character take things seriously is to put one of their playthings in danger. Often such a character will be the Wild Card , an Enigmatic Minion , or Chaotic Neutral . A common saying of The Trickster characters, the Eccentric Millionaire . But be wary of the character devolving into Chaotic Stupid . As you may have noticed, the line dividing For the Evulz and It Amused Me is something of an academic distinction. It is often hard to tell from a single act whether a character enjoys evil actions solely for the amusement value of the acts (It Amused Me) or whether they also/mostly enjoy the thrill of acting evilly (For the Evulz). Generally, a character who truly does things For the Evulz will do things that aren't fun or interesting in the name of evil, which they seek at every opportunity — a character who does things because It Amused Them wouldn't bother because if it's not fun or interesting, why do it? Such characters are not necessarily without a sense of morality, as they have been known to minimize the collateral damage of their schemes, for example, or even to stop</ what they're doing if they think they're harming the 'wrong' person or people.

Someone motivated by For the Evulz would never do this. On the other end of the scale, when a villain repeatedly gives this justification for supporting the protagonists, it can overlap with I Was Just Passing Through . The trope is usually all the motivation one needs if one is a Troll . See also The Gadfly , who does things that trolls do, but for reasons besides amusement. Subtropes include Teasing from Behind the Language Barrier , Prank Punishment , Delighting in Riddles , and Loves Secrecy .

Something hideous is lurking in the dark, eldritch depths of... your crisper drawer Interesting things breed in the depth of the refrigerator. Anyone who has ever had to clean one out can attest to that: foul-smelling, congealed mac 'n' cheese, shrivelled carrots and "furry" meat. The TV fridge, however, is another beast entirely. On TV, when life grows on your food, it is more than just life: it is sentient, multicellular, intelligent life. The back of your average comedy fridge is a breeding ground for all kinds of biological horrors — from oozing green slime to entire sapient races of leftover lasagna people to pasta-tentacled Eldritch Abominations . Creatures bred in the depths of an old Tupperware container make excellent Monster of the Week fodder Some shows may extend this trope to other flagrant displays of bad housekeeping, creating life from unwashed underwear and the dust under the bed. We honor them here as well. They obey the spirit of this trope, if not the letter. When the filth has conquered entire rooms or even the house itself, you have Trash of the Titans Subtrope of Creating Life Is Unforeseen . Contrast Empty Fridge, Empty Life . Unrelated to Fridge Horror . Not to be confused with It Came from the Sink

Something comes from a drain or a faucet of some sort as an early sign that things aren't quite right or just as a form of unsuspected horror. Blood, bugs, wads of hair or even the monster itself are popular choices. Blob Monsters , in particular, really like to invade sewer systems. In some works, it can be part of a delusion a character is having during a mental breakdown Depending on the situation, this may also be a sign of either some kind of supernatural effect making things work like they shouldn't, something infiltrating the building through its sewage or water pipes, or simply a sign of severe uncleanliness and deteriorating hygiene See also Toilet Horror , where horror scenes happen in the bathroom Not to be confused with It Came from the Fridge , which refers to over-aged leftovers developing into new forms of life

Our heroes are battling the fearsome Monster of the Week . Maybe it's got acid for blood , or More Teeth than the Osmond Family , or can violate the laws of physics with ease. But gradually our heroes realize something even more terrifying. This creature isn't just some mindless predator. In fact, it could be just as smart as they are.. During discussions of this trope, the and activities of ants may come up It can evoke What Measure Is a Non-Human? to the viewers, often involuntarily, whenever the monster turns out to be as intelligent as a human being (i.e. pretty likely sapient). Nevertheless, the existence of this trope can mean that the antagonist had a motivation or goal simple enough to be mistaken for the behavior of a mere animal, so that many of its scenes could be acted by a Non-Malicious Monster without much difference. Until it does something unexpected Smarter Than You

Look and Obfuscating Stupidity are the human equivalents. Not Even Human is this trope's inverse (a thing that seemed to have intelligence at first is revealed not to). See also dehumanization for when non-human creatures’ ability to think intelligently is dismissed because they are not human. The Non-Malicious Monster is an aversion, a creature that is led by instinct and not any advanced thought Compare Monster Is a Mommy , similar in terms of humans underestimating the motives of "monsters". See also Super-Persistent Predator and Suspiciously Stealthy Predator

Two people who are Just Friends do something that proves otherwise. Be it an Accidental Kiss , Almost Kiss , Fake-Out Make-Out , Kissing Under the Influence , or whatever. Afterwards, they will simply insist that It Doesn't Mean Anything or didn't happen . Their body language usually betrays their true feelings towards the situation, and one of the two will usually come right out and say " It Meant Something to Me " One common version of this is when, for one reason or another, character A asks character B to pose as his/her boy/girl-friend or significant other. Usually ending up with both characters awkwardly ambling through being told what a cute couple they make. This is also one of the first things the Tsundere will say in her defense If this trope involves them insisting that a shared kiss didn't mean anything, the agreement will often be followed by a kiss. Nothing to do with word salads , Faux Symbolism , Death Is Cheap , Speaking Simlish or The Points Mean Nothing

Murder, mayhem, and destruction are not things that the average person would readily consider. But if you listen to the average fallen hero , jaded soldier or brutal knight , he'll tell you that it gets easier with time. After that first act of destruction and the attendant wave of revulsion and psychological trauma passes, it becomes easier to stand doing it again, and eventually it becomes second nature. Heck, you may even forget why you braced yourself to do it in the first place This trope is often used to segue a character from your average guy to a cold blooded killer; the more he's had to kill, the less he cares each time he's done it. It's also usually part of the backstory for a Hitman with a Heart . Occasionally it also is invoked in crime dramas in storylines where use of deadly force by police officers becomes part of the story (most notably the Dirty Harry </ films), wherein idealistic characters (often newbie cadets who have had to end a life for the first time) express fear of this trope. A first kill scenario often occurs in films and TV series involving newbie officers/agents, with "it gets easier" often implied if the character proceeds to amass a body count as the film/series goes on without any apparent ill effects If a work goes out of its way to show that a character never had this problem for their first kill, that is usually a hint that they are Ax-Crazy , sociopathic , or something similar. On the other side of the coin, beware a character who lets it get too </ easy, because then it's just a stone's throw from doing something that makes even other jaded characters balk Most stories about The Mafia have this plot line in it, mostly for the main character, who starts out unwilling to kill people, and eventually having no problem killing people when necessary The main exception is The Coroner character, a vital medical professional whose very profession involves dealing with death and circumstances

surrounding it with utter casual dispassion to provide the vital information the police need This works in Real Life , folks. At least the boot camp has to take a whole year to prepare you to the possibility of killing someone. And they've gotten better at doing it as well, though it must be noted that there are always some people who, despite training, have a mental block that keeps them from pulling the trigger. And sometimes, there are people who never have anything resembling a block, even during their first time Compare Gaining the Will to Kill . Contrast the more idealistic It Never Gets Any Easier . Closely related to He Who Fights Monsters Not to be confused with video games that are difficult in the first few levels and get easier later on (that would be Early Game Hell). No relation to Slow-Paced Beginning , which is about a work becoming more engaging after a slow, expository build-up

"Murder By Numbers" by The Police touches on this idea:

A Stock Phrase . When a character is struck speechless, stunned, going through a Heroic BSoD , or generally unresponsive for whatever reason, another one will tell the responsible "I think you broke him/her." Or someone in the peanut gallery will just comment, "I think X broke Y," or any variation thereof. Most often whispered as an aside Frequently used for comedy, but can be part of a dramatic setup too

Someone tries to class up something by "pronouncing it poshly". Most commonly this is done as a response to other people pronouncing the word in such a way that it sounds much sillier. Whether the fancy pronunciation or the obvious yet silly one is "correct" is usually beside the point. The point is, that for some people, keeping a name filled with aristocratic airs is Serious Business This practice likely originated (at least as far as we know) in the Middle Ages among upper class families who had common surnames and didn't want to be associated with their lowly upbringing. The Featherstone-Haughs, for example, were named for a poor farming village, so in order to make themselves sound posher they changed the pronunciation of the name to "Fanshaw" Usually the "high-class pronunciation" uses French pronunciation, with varying accuracy . Today this is probably because Everything Sounds Sexier in French and as we all know sexy people can't be made fun of. The original reason for this is likely because from the 17th century all the way until the mid 20th century, French was considered the Common Tongue of European diplomacy This trope is related to the linguistic phenomenon known as May</ overlap with My Nayme Is but not every name that's pronounced differently than its spelling would indicate is this trope. Compare also with AcCENT upon the Wrong SylLABle , You Say Tomato (where people argue about how to say a word) and Insistent Terminology , with which it sometimes overlaps An interesting fact: Saint Tropez actually is pronounced Tro-pay. "Trope" isn't, though, obviously : Before adding an example, make sure that the person(s) doing it are doing it specifically to make the word sound posher and not because they are mistaken how the word is pronounced, eg. Nuclear/Nukular Contrast No Pronunciation Guide . See also Uranus Is Showing

"It Just Bugs Me!" is an exclamation that tropers used to state that they find something odd or Fridge Logic triggering. Also

spelled "Just Bugs Me" or "It Just Bugs Me". A section of the TV Tropes Forum and the subpages now known as Headscratchers were named after this line Unfortunately, this line also accompanied much Complaining About Shows You Don't Like , sometimes even about Real Life . Thus in the earliest days of 2011 the section of the forum was deleted and a firm rule installed that no complaint threads be made in the forum. The rename of the subpages to "Headscratchers" took place in the same year

Whenever you try to explain a storyline to a friend, especially in Arc heavy shows, you often have to pepper your dialogue with a "Not Making This Up" Disclaimer When you watch a story from the beginning, when a major plot point happens you are often primed for it because of the events of the story that build to it. Then you try to explain it to your friends... which results in blank stares, because they weren't primed the whole story for it, no matter how well you describe it to them This is a phrase to use when describing a complicated story point, because really, a person does not need to hear the history of Star Trek </ from the beginning to understand the use of a trope The reasons why this is needed can vary, quite often due to Continuity Lock-Out , Mind Screw , and/or a Kudzu Plot See also Less Disturbing in Context , a closely related concept, and Makes Just as Much Sense in Context , the direct opposite of this. May be lampshaded by calling a statement A Rare Sentence As this is a page defining fanspeak, there's no need for examples, though obviously this can happen in Real Life as well due to lack of context

Medical professionals and others who work with human life and death day in and day out always seem notably emotional, sometimes to the point of breakdown. Often, in reality, although people might have some problems the first few times, they quickly grow used to what is, after all, part of their profession. For any given person or family, the sudden death of a loved one can be a traumatic and tragic event, but for the people who see it on a regular basis, it doesn't have the same impact. Get a bunch of paramedics, firefighters or other first responders together in a room relaxing and inevitably you'll eventually get morbid jokes, pitch-black humor , and stories of "good runs" where "good" would be defined by the average civilian as "scene from a horror movie". Even if the characters are normally professional (such as in police procedurals, where someone dies horribly in every episode), you can expect to see tears and barely controlled rage if children are involved. (Though, even for the real ones, there's that occasional deader that really rips them up, and this is often a child. Especially if the real worker has children of their own.) Typically, only The Coroner is allowed to face such things like gruesome death dispassionately as a professional who has seen the most hideous things done to a human body before and is long past being bothered by it. The trope is named for the phrase that will be uttered to the Naïve Newcomer who is experiencing this kind of sorrow for the first time. It can be Truth in Television , as even the most jaded of these people probably have a story of a time when they'd been at the job for a while and something about a scene they were called to hit them incredibly hard. Nine times out of ten, it involves children or infants. It's also worth pointing out that Post-Traumatic Stress Disorder exists in every job where workers are asked to internalize what are, after all, natural emotions; if the viewer became as inured to violence and death as real workers become on repeat viewing, they would lose emotional connection , decide it

wasn't exciting enough and stop watching . Which, of course, never happens. Contrast with the more cynical It Gets Easier and Gaining the Will to Kill .

...and if it fails, too bad. You only get the one shot It Only Works Once is a trick or technique which is completely useless in the following episodes. It could be something where you literally have only one shot, like a Forgotten Superweapon or other Applied Phlebotinum that cannot be replaced once it's used up. It might be a tactic that relies on the element of surprise, like an attempt to exploit an Achilles' Heel vulnerability that the enemy will correct or at least guard more carefully once it's brought to his attention Reversed, it is a common trope of cartoon series. The Big Bad will come up with some undefeatable plan that almost</ works save for some streak of luck on the part of the heroes (see the Road Runner shorts for some especially lucky breaks), but will never think of trying it again after being foiled the first time Occasionally a special attack that Only Works Once will end up being used in The Worf Barrage When you're getting near the end of a show or film and you know the trope will be averted because it's near the end and not a tragedy work, you're being Spoiled by the Format Never Recycle Your Schemes is a subtrope. Compare So Last Season , Forgotten Phlebotinum , Holding Back the Phlebotinum , No Plans, No Prototype, No Backup , and Won't Get Fooled Again . See also Adaptive Ability , Reed Richards Is Useless , and the Disposable Superhero Maker . Most Wave Motion Guns apply a limited form of this trope by making its use prohibitively slow and energy-intensive, but the usual dramatic application is rather different . Often overlaps with Death-or-Glory Attack . See also Limited-Use Magical Device , which involves a magical object or magic spells that can only be used a limited amount of times, often just once

There's "hard" science fiction , which adheres only to what is currently known or theorized. And then there's "soft" science fiction , which usually either offers little to no explanation beyond "it's a time machine!/ray gun!/clone!, etc", or makes use of Techno Babble , which is when the writer gives a reason that sounds science-ish and trusts the Willing Suspension of Disbelief to take care of the rest But there is some science fiction, usually on the "softest" end of the scale, that deliberately uses what is obviously nonsensical science, with no illusions about the audience ever taking it as anything but a joke. It may explain the scientific principles on which the phlebotinum works, but the principles are so outlandish that the audience has to shrug and say, " it's comedy " Oftentimes, Noodle Implements are needed to harness nonsensoleum. Other times, Achievements in Ignorance are the catalyst that allow nonsensoleum to work, and it will stop working once the characters realize that it shouldn't be possible . If they can still do it despite recognizing that what they're doing should be impossible then it's Beyond the Impossible . If a person has powers that run off of this trope then they may be using Literal Metaphors to make it work Can be seen as an acknowledgement of the Rule of Funny . Compare Insane Troll Logic , which is logic that is not supposed to make sense. If the explanation is used to cover a plothole and creates an even bigger plothole, it becomes a Voodoo Shark Sometimes justified by The Spark of Genius or Psychic Powers

A favorite trick of the Alpha Bitch is to tell the Ordinary High-School Student that the High-School Dance will be a costume party and that everyone has to dress up as, say, a pirate. She is, of course, lying, but the heroine believes her due to Genre Blindness Therefore, the heroine shows up at the dance dressed as a pirate (or, more likely, something impossibly elaborate and completely bizarre, such as a pirate ship</) and thus look like a complete dweeb. Either Hilarity Ensues or the heroine discovers how to take this rather cruel Practical Joke and make the most of it, much to the Bitch's dismay. (In either case, the heroine will be so</ Genre Blind or so sweetly naive , that she fails to notice until she's at the center of the party and surrounded by people</ that she's the only one in costume.) This can also be pulled by the heroine if it's directed at a character mean enough to "deserve it". However, an Unsympathetic Comedy Protagonist is allowed to pull it on someone not quite that mean. This trope may result in An Aesop about trying to get In with the In Crowd . See also Underdressed for the Occasion , which can occasionally result from a similar prank. Compare Uninvited to the Party , where they're so uncool they're not invited, period. Not generally related to For Halloween, I Am Going as Myself and tropes related to that.

Ah, the Ego The part of the psyche that defines you as an individual, and considers itself (read: you) a separate entity from the rest of nature and even the entire cosmos, the ego encourages people to value themselves as well as their personal wants and needs instead of just being an Extreme Doormat . While necessary in moderation, allowing one's ego to become overinflated leads to self-centered and downright embarrassing behavior. Such an excess of self-importance can be called egotism The egotist seems to think that the world ought to revolve around them and their every little whim, and is ready to walk all over other people in order to get what they want. They expect others to wait upon them hand and foot, make way for them on the sidewalk or let them cut ahead in line, help them first even if there are other people in greater need, and sacrifice their own best interests for whatever the egotist demands. They don't care about how their actions might harm other people, yet display Moral Myopia when someone else does something to harm or inconvenience them. On the highest end of the ego scale is a terrifying form of Obliviously Evil , when the egotist is unable to comprehend that they're doing anything immoral because they are unable to comprehend that other people have feelings at all Obliviously Evil villains are usually sympathetic Anti-Villains , but villains whose obliviousness are derived from their inability to comprehend that other people even have feelings e.g. Judge Claude Frollo and Shou Tucker , are usually even viler . Exactly why they think they're important and everyone else isn't will vary from case to case. For some, it could be the belief that they're superior to normal people because they are more beautiful, talented, favored by a deity, etc.—which may or may not be true—while others are simply so lacking in empathy that they can't imagine anyone else's pain or feelings being as real as theirs Selfishness is a big part of the definition, but even beyond that an egotist thinks of themself as being the focus of everything that anyone else does. They assume that everyone knows who they are and what they can do, which might be plausible if they are actually important, wealthy, or famous, but becomes Small Name, Big Ego if they are actually much less special than they think. If anybody fails to recognize them or treat them like

royalty, they feel intentionally snubbed or insulted. What’s more, if they end up as collateral damage of someone else's scheme or even just an honest mistake, they interpret it as a conspiracy to harm or humiliate them specifically. This is despite their own tendency to forget the names and faces of "little people" who they consider beneath them, and to say But for Me, It Was Tuesday when they can’t remember a person they mistreated It's hard or impossible for them to imagine that other people have their own lives outside of interacting with them. Not only must their friends, family, and adoring public be thinking about them all the time, but their rivals or enemies are surely out there obsessing about how to bring them down, no doubt because they’re jealous of the egoist's style and success. An egoist who’s an Attention Whore or a Card-Carrying Villain might go so far as to think there’s No Such Thing as Bad Publicity , since the only thing worse than being talked about negatively is not being talked about at all</. An egotist with delusions of grandeur may have a one-sided rivalry or hatred for a different character who hardly even notices them. If normal criticisms fail to work on an egoist because they lack any sense of morality or shame, the most effective tactics for deliberately getting a rise out of them are mocking how pathetic and ridiculous they are, calling them " boring ", or giving them a "The Reason You Suck" Speech about how they're delusional to think they’re so important A healthy ego exults the strengths of an individual in an overt way, which—on balance—can benefit everyone. An unchecked</ ego, however, is mainly preoccupied with blocking out "unacceptable" thoughts that are hurtful or belittling to itself, even tuning out the entire world if necessary. Toddlers have this attitude by default, as their brains are not developed enough to understand that other people have different viewpoints. We're less forgiving of (non-disabled) adults who behave this way, also termed assholes When the cause of the attitude is being raised in a family of great power and wealth, you have a case of the subtrope Royal Brat . For religious cases, see Egocentrically Religious . Overlaps with Moral Myopia when debating the rights of others versus the rights of oneself. Also overlaps with Opinion Myopia , where the egotist thinks any ideas or beliefs they personally disagree with are wrong. An egomaniac who likes being in the limelight will usually be an Attention Whore . When combined with a massive sense of self-preservation, we get the Dirty Coward . Muse Abuse is often caused by an artist believing that they're a genius whose talent puts them above conventional morality, and thus they have a right to torment people close to them for inspiration as long as it makes their work better See Narcissistic Personality Disorder and Anti-Social Personality Disorder for when it veers into villainous territory

You see characters blaming themselves for major messes fairly often, especially when they're not the only ones who are suffering as a result. It's a universal phrase used in every genre and medium. Frequent replies: "It's not your fault": A stock reply to an apology, and like the main phrase, it's often followed by why. Often implies the main phrase as well. "There's no way you could have foreseen this" is also popular as is " You Did Everything You Could " when the other failed to prevent bad things from happening. In the future, it is likely that a Big Bad , The Rival , or an Evil Counterpart will take some opportunity to remind the character of this culpability.

May be the result of failing to make amends . May end up being a Career-Building Blunder . May be uttered by someone laboring under The Chains of Commanding . See also My God, What Have I Done? , in which case it typically is</ all "my" fault, and "I" have just realized the consequences of "my" actions, and Failure-to-Save Murder . When death ensued, see These Hands Have Killed . If a character has so many It's All My Fault moments that it becomes almost a character trait, it's a Guilt Complex . Characters may irrationally think of this if I Wished You Were Dead . Contrast with Never My Fault . May lead to a Guilt-Induced Nightmare .

A specific case of Million-to-One Chance : the laws of probability are nothing compared to the power of Narrative Causality Often seen in franchises involving space travel, possibly because Sci-Fi Writers Have No Sense of Scale and can't figure out how big a single planet is, let alone an entire galaxy. It often occurs in real-life settings as well, albeit on a smaller scale

More often than not, said planet also happens to be a Single-Biome Planet , Baby Planet , and/or a Planetville . On the aforementioned smaller scale, this often happens to countries. A gentleman spy who hears his nemesis is "in China" will take a day to find them, not years of detective work to cover all the land area, the immense population, etc. In Video Games , this trope is taken to the logical next step, such that any Video Game that allows the protagonist to travel from one planet to another will probably have very little area in total that the protagonist is physically able to visit within each world, either constrained by boundaries that one would not expect an inhabited world to impose , or literally representing the entire world as a very small space . A Sub-Trope of Contrived Coincidence See also Convenient Enemy Base and Conveniently Close Planet . Not to be confused with the Disney ride (or its dang song) and It's a Small Net After All . </

After the movie It's a Wonderful Life </, a device whereby an external force (usually supernatural) intervenes in a time of crisis to show the character facing said crisis a Flash Sideways of how things would have been had one key part of the past gone down differently. Most often, the change is that the character in question had never been born . May occur as part of a Near-Death Experience , or following Smite Me, O Mighty Smiter . Episodes with this plot usually take place around Christmas time, because It's a Wonderful Life</ takes place around Christmas. If a show hasn't done a Yet Another Christmas Carol episode yet (or if they have already done so), they'll be doing this one Usually the character learns that everyone they know would be worse off without them. The most common subversion, the "Better if Not Born" Plot , is that everybody's life is better</. The world is usually governed by the Butterfly of Doom ; regardless of how minor the change, there is rarely a middle ground or a world which is only slightly different, to the extent that the character's absence, no matter how seemingly insignificant or small, will result in a complete Crapsack World in which there is little hope whatsoever. Also closely related to Necessary Fail This may be a Dead Horse Trope . Nearly half the examples below are subversions of some sort, most commonly the above subversion used for parodic effect A Sub-Trope

of Whole Plot Reference (so anything less than the plot is merely a Shout-Out) Requires a Ripple Effect-Proof Memory Compare For Want of a Nail . Sister trope to Yet Another Christmas Carol , "Gift of the Magi" Plot , Christmas Every Day , and How the Character Stole Christmas . Also compare Judgement of the Dead , which may involve a similar accounting of the character's deeds, but going back to change things isn't on the table. May be related to The Future Is Shocking , when a time traveler discovers how society has changed. Contrast Suicide for Others' Happiness . If it turns out to be All Just a Dream , it's overlapping with Opinion-Changing Dream , and sometimes Guilt-Induced Nightmare And and is a re-creation of It's a Wonderful Life</ using clips from TV episodes that referenced It's a Wonderful Life</ May or may not be related to It's a Wonderful Failure

A lengthy joke in which a character describes some new idea, invention, story or script, only to be informed that somebody already got there before him and that all the tropes he thinks are new are in fact Older Than They Think . The punchline is usually a ridiculously mundane or roundabout name for the proposed "new" work, and for added humor value, the story that the character has unknowingly plagiarized is usually something mind-bogglingly well known. It's based on the well-known phenomenon that there are so many things out there it's incredibly hard</ to come up with something new, especially since "Seinfeld" Is Unfunny and oftentimes, people get the idea inspired by something. (Even the great J. R. R. Tolkien 's stories were inspired by pulp fantasy writers in the 1930s and borrow heavily from Germanic myths about a ring that gives massive power to whoever wears it...sound familiar?) There are many other ways of phrasing this, including: The surest way to avert this trope is to put enough</ old things together that the ensuing Combinatorial Explosion results in something new or unexpected. Compare It Will Never Catch On , We Have Those, Too , and Didn't We Use This Joke Already? . The Zeroth Law of Trope Examples explains how Shakespeare did it before. Yes, We Do Have This One is this happening for creating . For how the hearts of budding artists may be quickly crushed, see TV Tropes Will Ruin Your Life . For when this reaction occurs in-universe and/or entirely from the perspective of a single character, see Never Heard That One Before .

Sometimes a gamer plays a new game only to find the level of challenge is less than what they expected — sometimes considerably so. To some gamers, this shall not stand! Video Games are about overcoming challenge</! No Challenge Equals No Satisfaction , after all, and without challenge, a game is little more than a pointless exercise Of course, there is nothing inherently wrong</ with an "easy" game. Some people prefer them that way. Further, depending on the individual, the genre and the game playing setting, the reasons for gaming vary greatly from "overcoming challenge for a sense of accomplishment" to "distracting one from the mundane minutia of life" and everything in between. Some changes that make a game easier can remove unnecessarily difficult or frustrating parts, making for a more enjoyable experience overall. This trope is the reaction fans have when a game, particularly one from a franchise known for challenging games, presents itself as less challenging than its

predecessors or than what one would normally expect from games of a similar genre This can certainly be a valid reaction, however; when you can breeze through a game without breaking a sweat once, even the parts that should be difficult, it is easy for a game to become a monotonous and boring experience. Excessive handholding, the oversimplification or elimination of more complex mechanics, and easily accessible "win buttons" or Game Breakers with no downside to using them can also sink a game, among other related issues. When an attempt to make a game more accessible instead removes depth or any sense of challenge from parts that were clearly intended to be difficult, this reaction is understandable This is not</ a page to complain about easy games. Only add examples where the sentiment has been expressed by reviewers or a sizable number of fans when comparing a game to previous installments in a franchise or similar games of that genre Be aware with adding examples where people mention about how once they found a Game-Breaker , learned to exploit a Good Bad Bug , caught the hang of it, learned the way the game mechanics worked, then that they found the game trivial afterwards This type of complaint can happen if the game's predecessor was more difficult This also becomes incredibly annoying for developers if people complained about the previous game being too hard, or if it was hard but for all the wrong reasons . It really makes for the perpetual Unpleasable Fanbase It's Short, So It Sucks! is a Sister Trope , with several points overlapping with this. The opposite is It's Hard, So It Sucks! . Also see They Changed It, Now It Sucks! . True Art Is Incomprehensible is mildly related, in the sense that something can't be considered quality art if most people can easily understand it. When people try to force the way they play the game (which generally has to do with difficulty) onto other people, you have a Scrub or a "Stop Having Fun" Guy . When you have both It's Easy, so It Sucks and It's Hard, So It Sucks! , you wind up with an Unpleasable Fanbase

In the MMORPG genre, a vocal minority loathe World of Warcraft </ because, compared to other MMORPGs of the time, it was too easy to grind to max level, the penalties for dying were a pittance , it was too easy to gain gear (via PVP), etc. And then the Wrath of the Lich King</ expansion introduced entirely new levels of complaining to the existing Unpleasable Fanbase :

Over time, games in general have gone from Nintendo Hard to more accessible to today's gamers. Still, every once in a while, a game comes along that provides a challenge reminiscent of the Trope Namers of Nintendo Hard . To some gamers, this shall not stand! Video games are about fun, and frustration isn't fun! They're like black and white!...right? There's nothing inherently wrong</ with a "hard" game. While a large number of gamers find easier games to be more enjoyable than ones that may make them Rage Quit , some gamers like having a challenge in their games. People play games for different reasons; some play to chill out and escape the trials and tribulations of daily life, while others seek such trials within video games. Bear in mind that difficulty can occasionally be a legitimate complaint , depending on what kind of difficulty. Some games are legitimately hard and can provide a great and potentially fun challenge. Or maybe the difficulty is a tad too inconsistent and throws too much at the player at once and there's a huge</ difficulty spike. Other games are difficult for the wrong reasons , which can be quite legit. (And commonly, when discussing the latter,

it's best to keep discussion to that page. But it can still lead to justifiable entries on this series where people criticise the game as being too hard due to Fake Difficulty .) This is not</ a page on which to complain about hard games — this is for when a fanbase in general or reviewers complain about difficulty. This type of complaint can happen if the preceding game in the series was significantly easier . The polar opposite of It's Easy, So It Sucks! . When people try to force the way they play the game (which generally has to do with difficulty) onto other people, you have a Scrub a or "Stop Having Fun" Guy . When you have both It's Easy, So It Sucks! and It's Hard, so It Sucks, you wind up with an Unpleasable Fanbase .

The titles of these tropes seem like they belong in Nudity Tropes or Sex Tropes , but they aren't (no, Rule 34 doesn't make them so, now Get Your Mind Out of the Gutter already) Often it's because the title seems that way as a joke (especially Just for Pun titles), and often because the name uses a word that has multiple meanings where one is well known to be about sex. For others, it's a case where the object of affection is given the same amount of drool and adoration as actual porn might be

Complaining About People Not Liking the Show comes in many different flavors . Criticisms of reviews can be overwhelmingly vicious, with statements ranging from death threats to accusations that the reviewer is just being stuck up. However, some defensive arguments can be a bit ...far-fetched. Somewhere along the line, you will be accused of not getting it . You see, whatever you criticized was supposed to suck . " The context of why the movie was made justifies what you consider to be poor quality and bad execution of the work. As such, you didn't understand what was going on to appreciate the work enough to realize that. If you were expecting something glorious and spectacular, you came to the wrong movie.</ " This is a line that fans have started using to deter negative criticism of their favorite works (a common alternative seems to be "Just turn your brain off and enjoy it"). Depending on the case, this defense can be justified if the reviewer/critic genuinely lacks familiarity with the work . It's true that critics can on occasion be overly harsh. However, fans can get carried away with this regard as it is mostly used to defend their favorite works in general from any and all forms of criticism, even if a reviewer/critic happens to like said work and even (or especially) if the criticism is not without merit. The first problem with this defense is that it is on the surface quite paradoxical; a bad movie does not cease to be bad just because it was apparently supposed </ to be bad. Quite the opposite, in fact. Another is that regardless of the intentions of its producers, ultimately the final product has to be judged on its own merits. The producers of a film might not be trying to make True Art and may be trying to 'just' make an entertaining movie, but that doesn't mean they can't fail at being entertaining. Furthermore, there's a suggestion here that producers of creative works that aren't intended to be True Art should only be held to the lowest possible standards. The problem here is that quality and entertainment aren't mutually exclusive, and just because something isn't supposed to be High Art doesn't mean you've got a license to be lazy or sloppy with it. Of course, there's the obvious question of why you would want to deliberately make something terrible to begin with. This is not to say that there's anything wrong</ with purely escapist entertainment or that all works

should</ aspire towards the loftiest heights of 'worthy' True Art , just that making escapist entertainment isn't itself an automatic ' Get Out Of Criticism Free ' card for producers and fans of said entertainment. Fans who take this view can be deliberately invoking any or all of the Animation , Sci-Fi , and Comedy Ghetto tropes. This might seem contradictory of the usual purpose of these tropes (i.e. trying to get these films out</ of said Ghettos), but the point is that different genres should be held to different standards. While not exactly aimed at this phenomenon, 'Ebert's Law' as coined by noted film critic Roger Ebert — "It's not what a movie's about, but how it's about it" — has some relevance here. The idea is that he can rate a supposedly 'no-brainer' action movie higher than a serious and supposedly 'worthy' drama not because the action movie is artistically more complex or inherently superior to the drama (although it could be), but because the action movie is better at being an action movie — and, by extension, a more satisfying cinematic experience — than the drama is at being a drama. By this logic, the inverse is also true; just because an action movie isn't necessarily aiming to provide its audience with the same things as a drama does not exempt it from criticism entirely. What it does</ do is exempt it from criticism on the grounds of not being enough like a drama. When creators invoke this trope, it often betrays a belief that Viewers Are Morons . Compare with Springtime for Hitler , Moff’s Law , Deliberate Flaw Retcon , Parody Retcon , and Critic-Proof . Contrast Intended Audience Reaction , in which the creator of a work is deliberately doing something audiences normally don't like, for what they think is a good reason. Hopefully, they're right. Knowing the differences between Fact/Opinion/Argument will also help. Contrast with Oscar Bait , which is</ supposed to win Oscars.

The oldest breakup line in the book, and still the favorite way to get rid of a Temporary Love Interest . However, there's a key difference on television: sometimes, it's actually true! Usually, when true, it's because the breaker-upper has a Big Secret . For example, in season one of Buffy the Vampire Slayer </, Buffy breaks up with a guy because his craving for excitement/death wish would probably get him killed if he kept hanging around Buffy. Sometimes, " It's my enemies ." Other times it's the Last Het Romance for a newly-out-of-the-closet character. However, in other cases (especially in a Sitcom), it becomes "Oh, who'm I kidding? It's you!" But the reasoning may be shallow and superficial—see Minor Flaw, Major Breakup .

Heroes have a dangerous job. They can accept that— for themselves . But not for their loved ones . Love Hurts . Add the Sorting Algorithm of Mortality , and it's just plain unbearable. The Hero has a ready and willing Love Interest who makes him happy, who would be good for him, with whom even the fans want to see him . No Love Triangle , no Mayfly–December Romance , no Virgin Power , no Twice Shy —things could be perfect. It's plain as day that he cares more about her than anything else... plain to everyone, including the Big Bad . The Hero knows that his enemies will never let him have a love life in peace; they'll strike down the people dearest to him first chance they get. The only way to protect his beloved from becoming Big Bad cannon fodder is by letting her go. Despite what a noble, selfless move it is, the spurned Love Interest's reaction will usually be, "Screw the

danger! I don't care!", to show they love The Hero just as much. This adds It's Personal flavoring to a Story Arc , as a safe(r) relationship is the reward to look forward to once you've defeated the threat and made the world a safer place. It never seems to occur to anyone that telling the Big Bad you've broken up is generally going to get you released from his dungeon with an apology and a consolatory cappuccino. The argument also gets rather silly when the hero spends every waking moment in his civvies in or around said quasi-love interest's company; thus any villain looking at the situation would need Psychic Powers to realize they're not a couple . Of course, anyone with that level of understanding realizes that they are emotionally attached no matter what they say. Justified or not, this fear is why The Masquerade Will Kill Your Dating Life . Though in all fairness, in a practical sense, this should actually ensure that the hero's loved one should be granted Plot Armor from this method. But the sad fact of the matter is that all too often it doesn't. In fact, the only way that a character would be safe is if they are considered too minor for writers to care about . (And, even then, these characters are not always safe, either .) However, there are also other certain flaws to consider, as villains are normally not known for being discriminate about their potential victims. So sadly, heroes, even if you do convince your enemies that your loved ones are random strangers you never heard of, chances are they will most likely go after your loved ones anyways. (Not to mention that normally heroes save anyone whom their enemies attack, regardless of whether if the Hero personally knows them or not, because it's the right thing to do.) Usually unnecessary if the Love Interest is a badass too . Compare I Want My Beloved to Be Happy and Hero Harasses Helpers . A sub-trope of It's Not You, It's Me and Celibate Hero . May overlap with Loved I Not Honor More . May lead to Good Is Not Nice . Often the rationale behind passing the "Leave Your Quest" Test . When the love interest is the one who breaks things off for this reason, that's Love Cannot Overcome . See also Superheroes Stay Single . If it's between parent and child, see Give Him a Normal Life and Daddy Had a Good Reason for Abandoning You .

Protagonists and antagonists are always fighting each other. It's generally accepted that there could be a few deaths, injuries, psychological trauma, and physical destruction over the course of their struggles in a story. However, sometimes motives can run deeper than simply the other person having opposing goals, and "struggles" can hit far closer to home and heart than is comfortable. Family members (or even entire races, countries, and cultures) may have been decimated, either as part of a character's backstory or during the story itself. Homes may have been burned down, and lifelong dreams may have been crushed. However you put it, though, somebody's embarrassed, saddened, angry, or let down, and they believe somebody (most times they know who they want to exact retribution from, by the way) has to pay for it. In short, this is where a character (or characters) has a very close, emotional investment in the story's conflict. The Stuffed into the Fridge and Friendly Target tropes are invariably a setup for this. Usually eventually leads to "Not So Different" Remark . For a more specific form of this, see You Killed My Father . Often enough, This Means War! . If this is the impetus for the hero going on the journey to begin with, it's because The Call Knows Where You Live . When done to their home or base, the hero will usually take a moment to Watch Troy Burn . If the one for whom It's Personal finally gets to stare down the one who made it

personal, expect an And This Is for... beatdown. The Disposable Woman is a character who exists only to make It's Personal happen. When it gets personal, characters insist they must work alone . One common variant is to order/trick allies aside to set up a one-on-one duel without interference. This can be risky, but the avenger wouldn't risk anyone else getting hurt—or someone stealing his precious right to do that particular kill himself! If a character has this as his primary motivation rather than as part of another quest, then he's Not in This for Your Revolution . Has nothing to do with "It" Is Dehumanizing . It's Personal with the Dragon is a specific subtrope. Compare Berserk Button , when whatever personal thing committed elicits a sudden reaction from the person wronged or offended. Contrast when it's Nothing Personal , or at least the character(s) claim it's not. The invocation of this trope in Real Life on the internet is almost the</ moment when any given Flame War or bout of Ship-to-Ship Combat becomes Serious Business , leading to behaviors such as cyberbullying and real-life harassment, because belief/feeling that an issue is a personal affront to someone or their "in-group" is often "justification" for engaging in such behavior.

The hipster 's mantra. There's only one thing worse than people not watching your favorite show: people actually watching your favorite show You'd think that your favorite artist making it big by reaching Stage 5 of the Fandom Life Cycle would be something to celebrate. To certain segments of the fandom, however, a wide fanbase only means that the media in question has “gone commercial” and “sold out.” This results in a subsection of both Fan Dumb and Unpleasable Fanbase Sometimes a valid complaint — fans might call foul when a previously creative artist starts Pandering to the Base or watering down their work to appeal to the Lowest Common Denominator . Fame can also have a bad effect on the artist’s attitude — if they don’t become a complete egomaniac who treats fans like dirt , they might become disillusioned by fame. On a practical level, more popular live shows may require bigger, less intimate venues — shows known for energy and spontaneity may move towards a heavily produced and choreographed live show. Low budget works known for cheesy effects and bizarre plots might switch to a slicker, more commercial style and "safer" plots, while Ensemble Dark Horse characters may be excessively milked and/or Flanderized into shallow parodies of themselves — see also They Changed It, Now It Sucks! Big fandoms tend to attract Misaimed Fans , and bring along a lot of Fan Dumb . Sometimes these newer fans are rabidly devoted, even starting fights with older fans or people who don’t like the work “enough”. Tensions also rise when the new fans represent a demographic shift in the fandom. More subjectively, popular fandoms are more likely to be subject to Hype Backlash if reality cannot possibly match the hype. (See also Wolverine Publicity , when a fandom is just plain overexposed.) This attitude can also contribute to Fandom Rivalries if a work becomes popular at the apparent expense of another, as fans of the latter work may become resentful towards fans of the former and blame them for their favored work not receiving the attention and success it deserves Of course, a lot of the tension is just snobbery — original members of a small fandom feel less special when their exclusive club is open to the masses.

Some also seem to believe that artists should work and create art solely for the sake of art , with no consideration for things like paying rent A variant of that is "It’s Popular, it Sucks" — when people deliberately get into obscure or impenetrable things because</ they are obscure or impenetrable, because nothing mainstream can ever be cool. In some ways the inverse of Quality by Popular Vote Sometimes this perception can be a bit of a fallacy — high profile works are more prone to being picked apart by critics, while small creators are looked on more favorably or even immune to criticism Compare Periphery Hatedom , who never liked it in the first place. See also Ruined Forever , Fandom Life Cycle , and Popularity Cycle . Contrast Complaining About People Not Liking the Show . When musicians hold this opinion for one of their own songs, it's a Black Sheep Hit

The Archfiend is a YouTube ranter that frequently uses this trope. He finds it all-right that you make YouTube videos until it becomes your living (or you can live with that as a job). In fact, he frequently hates on popular YouTubers for asking money from their fans or using tactics that allow them to have a little bit more money.

Hallelujah! Simply put, people falling from the sky, or at least a great height, then landing safely, at least for them. This is accomplished in Real Life via parachutes or gliders, but in Speculative Fiction it can be done through Powered Armor , Jet Packs , special pods , or Applied Phlebotinum . Usually an airplane is involved, but balloons, cliffs, a Standard Sci-Fi Fleet , a tall building, or even a magic castle will do. This trope is only very marginally related to the song by The Weather Girls from which it takes its name. (In the music video, several guys are shown parachuting in on the two singers... using umbrellas .) A Super-Trope to Drop Pod , where the soldiers are dropped from orbit inside a disposable casing to survive atmospheric reentry. Compare Fast-Roping , Drop Ship . Less than successful examples may result in a Parachute in a Tree . Contrast Death Flight . Contrast Rocketless Reentry . Not usually related to It's Raining Salesmen .

Bob walks into a store. He's a man on a mission. He knows what he wants, and may the good Lord help anyone who stands in his way. But lo and behold, a mob of overly helpful salespeople lay right into him the moment he has his foot in the doorway If the salespeople are especially pushy, this may be a sign you're at Honest John's Dealership . It can definitely be Truth in Television , and in case there was any question about it: Yes, they are normally forced to do this as a condition of their job Compare Annoying Video-Game Helper and Unwanted Assistance Not usually related to It's Raining Men , nor to the song by The Weather Girls

Games in the 1970s and early 1980s usually had no fixed ending; if you survived, you kept going. Then came home consoles and personal computers. Suddenly you had games with a definite length, lasting anywhere from 30 minutes to 2 hours. Sure, the ending probably wasn't much , but an arcade mentality still existed for most genres, meaning there was very little saving and a whole lot of soul-crushing difficulty . As such, unless you were very skilled, you probably aren't beating that game the same day — or in some case, the same weekend — you picked it up, meaning gamers were still

more or less satisfied. Fast-forward to the 1990s and 2000s, where more arcade-style genres began to take a backseat in popularity to adventure and role-playing games . Now games were expected to last dozens of hours, with hour-long games quickly becoming regarded as short, budget titles to be avoided at all costs. The mentality developed that a game's length must be directly proportional to its price, and it's a mindset that has only gotten stronger as we enter the present day. In other words, it's short, so it sucks </: it doesn't matter what genre the game being targeted is: first person shooters , shoot 'em ups , RPGs, Action-Adventure , you name it. If you can beat the game in a day or two, or worse, in one sitting, expect review sites to, at best, cut off a whole point or letter grade . Truth is , there is nothing </ (inherently) wrong with a short game. </ First of all, a game being short doesn't mean it's of poor quality. It literally just means that it's short. A shorter game of consistent, concentrated quality is ultimately going to be more preferable to games that were artificially stretched out with padding and other forms of fake longevity in response to this trope, but would otherwise be just as short. Secondly, as gamers grow older and chose to continue the hobby, they find that adulthood has more time-consuming responsibilities and complications than childhood: college/university, work, family life, and paying for your own necessities of food, water and shelter leaves you with less time to play games, to say nothing of leaving you with less money to buy them . As such, there are a good amount of people who actually prefer a shorter game that can be beaten in a few days, or even hours, so they can get on with more urgent aspects of their lives, or at least move on to the next game (or the New Game+ , or whatever post-game content is available in the present one). Additionally, long games tend to satiate the player after a single playthrough, leading to the mentality of “oh, I'll put this game away or sell it.” In comparison, shorter, arcade-like games, due to being designed specifically around having high replay value , are less likely to do this. You may find yourself undergoing multiple playthroughs of such a game, with the total of those hours matching or even succeeding the time you may have spent with that year's big AAA action-adventure title. Games for handheld consoles and mobile phones also fall under this idea of "short is good", since they're designed to allow for quick intermittent play while you're out on a normal day in contrast to the longer play sessions you may have on PC or console. This is further mitigated by handheld games commonly being cheaper. Still, as the general price of games remains high, gamers may blanch at paying full price for such a game, making this perhaps a legitimate complaint for a review, though a more apt label would be “it's short, so it's too expensive.” Some reviews have forgiven shorter games that are either budget-priced or cheap downloads (Portal </ is a commonly cited example, lasting around 3-4 hours, but originally sold in a $50 bundle with four other AAA games). Sufficiently egregious examples come across as a Mission-Pack Sequel masquerading as actual games. Note that the minimum amount of time necessary to complete a game is never actually paid attention to, as very few games remain unbeatable within the space of a single day for the dedicated and experienced; it's only the amount of time it takes on an ordinary, first-time playthrough that draws this ire. It's Easy, So It Sucks! is a sister trope . This is not </ the inverse of Bigger Is Better in Bed . It is</ the inverse of Ending Fatigue though, which is where you feel that the story has gone on for too long. If people are screaming this because the work happened to be awesome for how little there was, and they're upset there wasn't

more of them to enjoy, then you have yourself a case of Awesomeness Withdrawal . This page is not about complaining about games that are too short . This is when the fandom (or hatedom) and reviewers make the complaint. </

A line used in kids' shows, sitcoms, and kids' sitcoms , at the beginning of the episode, just before Hilarity Ensues . The characters will be discussing whatever the subject of the episode is and someone will say, "This is gonna be the best (whatever) EVER!" Then, everything goes horribly wrong, but of course later they realize that it didn't go SO badly after all. "It really was the best (something) ever!" Not to be confused with Most Triumphant Example , which is your Personal Favorite Whatever, Ever. Contrast with Worst Whatever. Ever! .

Say a character ends up involved in a situation to where at first glance, the problem is rather trite or rather mundane. However, for this character, it's not about the problem itself, but the situation or underpinnings that caused the problem. To them, the point is not just on the problem, but the larger meaning and implications behind it For example, say Bob ends up with the wrong order and is annoyed that the restaurant will not acknowledge the obvious wrong-doing. Alice may point out that the meal does not cost much and offer to buy another. Bob would note it is the the fact that the restaurant violated the nature of providing quality customer service in the first place Sometimes it may not be the person who got wronged making the complaint, but a friend or loved one doing so since the person they cared about may have gotten screwed over and that shouldn't happen A Principles Zealot often may rely on this alot to explain their actions. Sometimes used to justifiy the Law of Disproportionate Response . Often goes hand-to-hand with the Frivolous Lawsuit and Honor Before Reason ("Doing what's right, or at least what you </think is right, even if it's foolish"</). Sunk Cost Fallacy could be a potential extreme of this

Fans have a tendency to want to be surprised. They don't just want another rehash of the same things that they had last year, they want something new and different, yet the same basic characters/story/gameplay/etc. Often they claim that they want a perfect, line by line recreation of their favorite comic book, but there are also the inherent problems with transferring any form of media into another. Obviously the balance between keeping things similar while still making it work is difficult to maintain, which often results in an Unpleasable Fanbase More often this is a video game trope, due to the nature of the industry. Sports games in particular are targeted because they are based on a game that already exists with set rules; there are only so many ways to change or improve the gameplay, user interface, and physics. The situation isn't very compatible with the companies' insistence on releasing new versions every year With video games, if it warrants a sequel obviously people enjoyed playing it in the first place. So you really do not want to mess around with the general set-up, but you can always tweak it around to give a new experience. But with fans being the way they are , you'll usually get one side praising the changes with another side wanting the old game back . An Updated Re-release is sometimes unfairly judged according to

this, but it is also justified Video Game Long Runners will be all over the spectrum, with some games remaining faithful to the core design while others will use an entirely different style. Some gaming mainstays get this from fans claiming the formulas are growing stale. Of course, they'll then complain about attempts to change said formula just as vociferously as they complained about stagnation, to the point where it's obvious the games can't win. A game series typically gets this reputation when they release one too many Mission-Pack Sequels Just like They Changed It, Now It Sucks! , sometimes the complaints of the fans are legitimate, in that trying to hold onto the past gameplay can become a fundamental flaw. It's also important to note that this will</ happen to people who are usually not</ fans of the work in the first place, yet expect it to be radically different sometimes to the point of when they lose the original fans . People who aren't fans of the work will typically pull this argument specifically because they do not notice the differences in between individual works and have a very minimalistic view of genres or series as a whole This trope must be distinguished from They Copied It, So It Sucks! , where different material</ is considered to be too similar. With It's the Same, Now It Sucks, the problem is that different installments of the SAME THING (such as remakes, adaptations, parodies, sequels etc.) are considered to be too slavishly imitative of their original material See also Sequelitis , Status Quo Is God , Capcom Sequel Stagnation . On the opposite end of the spectrum is They Changed It, Now It Sucks! . It is mostly impossible to balance It's the Same, Now It Sucks and They Changed It, Now It Sucks, due to a general trend of Unpleasable Fanbase between the two

Tropes about some of the more negative Audience Reactions experienced in response to a work Not to be confused with Does Not Like This Index , This Index Blows , or " It Stinks " Compare Unexpected Reactions to This Index

For some reason, people tend to describe foods that taste terrible in terms of things that no sane person has any right to know the taste of The name comes from the episode of Friends </ where Rachel accidentally combines an English Trifle and a Shepherd's Pie, making the world's first (and hopefully last) Shepherd's Trifle. Meat, onions, whipped cream and jam? And how would</ Ross know what feet taste like? A sister trope to Lethal Chef In Real Life , some examples of this trope are physiologically justifiable . On its own, the tongue is only capable of detecting a few basic tastes - salty, sweet, bitter, sour, and savory. The more subtle and complex flavors associated with foods are actually due to the sense of smell, as aromatic molecules travel from the mouth up into the nasal cavity from behind. Thus, the smell of a non-food item can often be considered a reasonable guess as to its flavor. Of course, this only works for concrete examples of the trope ("this tastes like shit"), as opposed to more abstract/metaphorical uses ("this tastes like death") Contrast with Tastes Like Chicken . Not to be confused with an instance of someone actually tasting a foot . Or metaphorically tasting their foot . If someone is really</ eating a foot, then the trope might be I Ate WHAT?! Furthermore, someone doesn't have to particularly be turned off completely by certain things to say that something smells or tastes like thing if said thing was not taken care of properly (for instance, those that have

foot fetishes might still be turned completely off by unkept feet, in case someone thought foot fetishists would be offended by this trope; they might be just a bit more descriptive) See also Tastes Like Purple , for things it shouldn't even be possible to taste. May or may not be invoked after consuming Foreign Queasine or A Tankard of Moose Urine . Sommelier Speak is an unusual case: even good</ wine is likely to be compared to something inedible. Most people expect a Mess on a Plate to taste like this

Our hero has found the Serial Killer 's lair, complete with messages in blood and newspaper clippings of the murders . He needs backup, so he leaves the scene and informs the proper authorities. But when they get there, the room is bare, with no evidence that anyone was here. All the hero can say is, "It was here, I swear." Sometimes the killer has left some item to taunt him with , or a clue to the next killing . The hero may not be tracking a serial killer, but could have uncovered evidence of a Government Conspiracy or the plan of some Diabolical Mastermind . It may even be evidence of some form of The Masquerade , an oddly-elusive Monster of the Week , or a Not-So-Imaginary Friend . The key thing is, the evidence won't be there when he returns. The fact that the witness loses all ability to communicate rationally doesn't help. If the witness hadn't told the other person anything except "You've got to see this" , then — after some moments of wide-eyed bewilderment — he may be reluctant to inform them of what he had really seen, for fear of appearing crazy or dishonest; he'll just say "trick of the light, I guess; sorry". The cleaned-up room may contain some mildly interesting thing that wasn't there before, leading the authority character to say something like "You rushed me here to see a butterfly</ ?" or "Um, that's not a vampire, it's a picture of one." Some The Men in Black shows have actual divisions called "Cleaners" or "Sweepers" for whom this is their entire job. To show up (in black vans , always) at a location filled with alien gore and debris and completely clean it up and remove all forensic evidence in 15 minutes or less. Maidservice on Steroids. Also, witnesses get Laser-Guided Amnesia or disappear . Sometimes The Men in Black will ensure the incident will be Mistaken for an Imposter . Of course, the heroes will never actually walk in on the sinister government mooks or the brilliant serial killer in the process of cleaning everything away and thus catch them even more red-handed because there are No Delays for the Wicked . Technological advances may eventually make this trope obsolete; after all, who today (in the First World, at least) doesn't have a cell-phone with a digital camera feature? Of course, writers already hate cell phones. In the rare case this is</ used, expect there to be a problem with the photograph--or the phone--that makes it useless . (If the photograph doesn't show the unusual thing at all, but is otherwise okay, either the phenomenon is immune to photography , or another trope is in play.) Can involve a character's friend who just got turned into an Unperson . See also Gaslighting , Through the Eyes of Madness .

A Twist Ending that used to be</ guarded carefully as a Spoiler , but thanks to Popcultural Osmosis , everyone within the target demographic knows the ending already, even those who haven't even seen the show. It's probably never going to surprise anyone again.

In many cases, the twist becomes the central fact known even to those only noddingly familiar with the work, and other adaptations take it as read from the beginning Naturally, any movie or series that is based on a historical event gets this by default. For example: "The Spartans all die" in 300 </, or "The ship sinks" for Titanic </. It's a Foregone Conclusion Named after a line from Family Guy </ where Peter records the above quote over the best-known example of this trope, Orson Welles ' film Citizen Kane </ (though Peanuts </ did a decades earlier) Sometimes the work will be remade/adapted, and the ones responsible will know better. That's when they twist the twist itself, making it Not His Sled Compare Late-Arrival Spoiler , when marketing assumes the twist has already been spoiled We've made a game out of this! Head on over to Everybody Knows That

This trope commonly consists of a scene being well under way when the audience becomes aware of an entity or object being in the scene, and they were unaware of it beforehand Usually the object or entity is in the background and moves to the foreground, but there are plenty of other ways for it to happen. Often times the awareness is created by movement, but can also be from lighting or a different camera angle. The awareness is also commonly made through a sudden Jump Scare , although many times it can be a slow reveal A more specific and closely related trope is The Calls Are Coming from Inside the House

The presence of otherworldly elements around technology isn't always enough to stop it working . Occasionally a stubborn ghost or haunting creature will keep a machine doing what it wants past the point that physics finds it possible For example a character may be watching TV when the channel mysteriously changes to something ominous or relevant . They flip the channel back, and either it shows the same picture or waits, then turns back to the scene. They turn the TV off, and it turns back on, with the same scene possibly several times. They rip the power cord out of the socket, and if they're lucky, get a brief pause before the TV turns itself on anyway</ and continues showing the scene. If they're really wound tight they might smash the machine to smithereens only to find it just keeps running regardless or reconstructs itself when they're not looking There are many reasons why this is inherently scary . Firstly, it taps into the primal fear of losing control. We made these machines, we have control over them at the touch of a button. When that control is removed, it creates a feeling of powerlessness. Secondly, it's a situation that we know can't happen. It's literally impossible for a TV to continue to work after being unplugged. So if it's working anyway, then all bets are off, and none of what we know about how the world works applies to the situation. Lastly, anyone that's even remotely Genre Savvy knows that a machine that refuses to turn off is NEVER good news Common other variations include phones ringing (which might be dead people calling), radios playing music (eerie or appropriate), and in the modern age, computers telling you that you have e-mail or showing an image or scene or uploading or downloading or installing a program. It's also a common symptom of any Haunted Technology There's also the comedic version where the inability to shut the device off is neither supernatural nor dangerous, but no less insufferable Compare "Sorcerer's Apprentice" Plot . See also A.I. Is a Crapshoot for a sci-fi equivalent, and if it's a character struggling to shut off a superpower they may have, then that's

Power Incontinence

Sometimes something is supposed to be so intuitive, the work needed from an actual person is minimal. This is rarely the case, but the thought of making something ridiculously easy is appealing. This usually comes in two forms: A Sister Trope to You Can't Miss It .

When a character can't bring themselves to properly confess their love, so they either make a statement to similar effect or one that is totally unrelated. The character on the receiving end of the pseudo-confession usually understands what they mean, often responding with something along the lines of "I [first character's statement] too." Sometimes involves Emotionally Tongue-Tied or The "I Love You" Stigma . May be related to Cannot Spit It Out . Compare Aborted Declaration of Love .

A character (often The Ditz) encounters a word or phrase, and makes some comment expressing what he thinks about the thing the word refers to — just before revealing that actually, he doesn't know the word at all. ("Lorem Ipsum is terrible! By the way, what's Lorem Ipsum?")</ If the character doesn't outright imply that he knows what the thing is, but is willing to venture a guess</, that guess will likely be Is It Something You Eat? While that trope overlaps with this one, it generally involves an honest uncertainty, while this one is about dishonest certainty ("Of course I know that gazebos are something you eat.") The thing in question just might turn out to be a Henway . This trope is usually used in preschool shows in order to present to the target audience a new word or concept by making the ignorant character an Audience Surrogate for them. Sub-Trope of Feigning Intelligence , although the feigning is usually quite brief before the character admits she really doesn't know what she's talking about. Not to be confused with Malaproper , which is when the character misuses words without knowing</ that he don't know what the words mean (honest, but false, certainty). Completing the quadrangle is Obfuscating Stupidity , which is dishonest uncertainty/ignorance Related and often a Super-Trope to Calling Me a Logarithm , which is where someone takes offense to a word they don't know the meaning of, with or without pretending to know what it means. Also compare Scary Science Words for when someone is afraid of a technical word, and, again, may or may not pretend to know the meaning. Compare Two-Faced Aside .

A bittersweet trope where Alice loves Bob but realizes that a relationship between them cannot happen, so she decides to put Bob's happiness above her own. Accordingly, she abandons her claim to Bob and encourages him to move on and live his own life, even if that means watching (or even supporting) a relationship between Bob and someone else. The trope is intended to show that Alice is noble and selfless, but it can fall flat if the plot hasn't shown that Alice and Bob had any real connection, or if Alice appears to have ulterior motives (i.e. is still trying to get with Bob by pretending she is letting him go) If Bob</ is the one who chooses to do this, this act of sacrifice may (paradoxically) be what causes Alice to notice his interest and/or decide she wants to be with him after all , thus rewarding his virtue. But even if

she doesn't, Bob may still contribute to her Happily Ever After, usually in the form of an " If You Ever Do Anything to Hurt Her... " speech directed at her new paramour Under The Four Loves , this would be classified as Agape</: seeking the other person's good unconditionally, even if there's nothing else in it for you. Also see Romantic False Lead , Act of True Love , Unrequited Love and Insecure Love Interest Contrast Murder the Hypotenuse , Green-Eyed Monster , and Love Makes You Evil . Compare/contrast Loved I Not Honor More . Diametric opposite to If I Can't Have You... . Sister Trope to Prized Possession Giveaway (when a character gives another the material possession they treasure the most, knowing that the other character will be happy by receiving it) In extreme cases, this can be paired with a Death Trope . You Have Been Warned

It's quite common in fiction works for a character, even/especially an adult, to call out for dear old Mom in times of great fear . Even though, unless she's a serious Mama Bear , she probably wouldn't be much help in the situation. This could probably be explained by the fact that for most people, their mother was always there to comfort them and keep them safe in the early years of their lives. When overcome by fear, stress, pain or all of the above, it's not hard to see why someone may appeal to the only constant comfort they've ever known, even if it will do no good. Sometimes the father is called too, or a Parental Substitute if the character is an orphan , but usually it's the mother who's called for This is usually played for comical effect in showcasing the ineffectiveness of the characters (and can often turned to Accidental Innuendo if another character responds with "Yeah, I want your mommy" or something to the effect of " Me too ") However, it can also be played frightfully seriously by showing just how horrified and terrified the characters are, especially in dire situations (or if they are legitimately children suffering). Another is for tearjerking effect in war movies when dying soldiers call out for mother. Very much Truth in Television . Compare/contrast I Miss Mom , wherein the parent in question is long gone Not to be confused with that Atari 2600 video game

The instituted rules of masculinity say that a man cannot be beaten by a woman. Of course, any such man who is beaten by a woman is pretty unhappy Rationale for No Guy Wants an Amazon . Waif-Fu may be in evidence. Related to Samus Is a Girl , if the man wasn't aware his opponent was female before losing. May be the punishment of the Straw Misogynist , whose sole purpose is to be beaten by the woman- especially in Fan Fic , where an all too common a way to demonstrate the "awesomeness" of a Mary Sue and/or Jerk Sue is allowing her to beat up a villainized male character . Also expect this to be said by a He-Man Woman Hater before an aesop about girls being as good as boys This trope doesn't cover all situations where the girl wins the fight — the guy has to feel a particular injury to his pride because of the situation, especially if it bothers him above and beyond simply gets his ass kicked by a supposedly weaker foe . Sometimes may be invoked by an Arrogant Kung-Fu Girl if she wants to insult him (i.e. "How strong are you really if I</ could beat you?") Truth in Television : there are some men that really feel this, especially considering the societal gender belief about men being stronger than women

This line results from a conversation between unequally genre blind characters. Basically, Alice says something meant entirely as a joke that Bob takes completely seriously. Two general variations: If Alice's suggestion had reminded Bob of a different idea instead, that's a "Eureka!" Moment . If Alice suggests a course of action that Bob actually carries out, it's a Rhetorical Request Blunder . Joke and Receive is similar, but in that trope, the joke is or will become real without the need for someone else to take the joking character's suggestion seriously. I Wished You Were Dead is a particularly cruel variant. For the inversion, where a character mistakes a serious statement for a joke, see My God, You Are Serious . Can also apply when swapping "joking" for "theorizing" (thought of that years ago, never had the guts to try it) or even an Epic Fail that isn't well known; "Someone tried it once. That's how the Noodle Incident happened." Not to be confused with the "Just Joking" Justification , which is an attempt to sanitize an offensive comment after the fact by pretending it was just a joke. Also not to be confused with the "Weird Al" Yankovic song, I Was Only Kidding</ (which twists the "Just Joking" Justification to convert positive statements into insults). In some cases, the idea is taken SO seriously it's actually used

When an old, embarrassing outfit is spoofed In-Universe People can get caught up in the fashions of a certain time, and just cringe thinking about it later on. This can be any time, but usually it's about the decades immediately before most present-day works. So in The '90s and the early 2000s , The '70s and The '80s were the most popular subjects for this, but now those later decades are slowly becoming this Sometimes it's the character acknowledging how dumb they looked, but just as often it's their friends laughing at how dumb they used to look and that character not denying it, or we see the character back then and get a good laugh out of it Often shown during a home video, Embarrassing Old Photo or Flashback , where the trope can overlap with the Funny Flashback Haircut if the hairstyle was at least suitable for that age This is virtually universally Truth in Television for people looking back on their younger days. Remember, people: whatever fashions you think are cool/hip/trendy/stylish today will eventually look ridiculous to future generations and/or yourself some years later Compare Old Shame , Fashion Dissonance , Condemned by History , Outdated Outfit , Impossibly Tacky Clothes , and Fake Fabric Fashion Faux Pas Contrast I Was Quite a Looker (when a character looked better in the past)

In movies and TV shows, some supposed enemy appears: an alien from another planet, some unidentified earth-based target, or something else that it appears the only way to defend against it (whether or not it has hostile intentions) is the Army, Navy, and/or Marines. So the military comes out, and they start shooting , and they discover the enemy has shields , or that for some reason the military's best ordnance attacks do not have even the slightest effect . Or, worse, their opponent has ray guns or other equipment that can shoot down and/or incinerate attacking equipment and/or aircraft So, you would think that, since the material they are using is being destroyed, the military commander would stop wasting ammo or equipment (not to mention the personnel being vaporized, killed, or seriously injured). No, they keep right on shooting, wasting ammo and getting their ass kicked, as

if the purpose of the military is to continue to throw away its ordnance on invulnerable targets after it's been shown that there is no effect Of course, it can be argued that in truly hopeless situations in which it seems that the aliens' intention is to utterly wipe out humanity , running away does not make all that much sense either, and dying in battle might even be seen as a preferable fate . At best it might even buy time for the rest of humanity to discover the aliens' weakness It's a play on the 19th Century surrender poem (" I Will Fight No More Forever ") of the Chief of the Nez Perce Indians, when he realized that they could not win against the U.S. cavalry. In this trope, the cavalry can't come to the realization that it's not going to win, but it will keep on fighting, wasting ordnance and quite possibly people See also Attack! Attack! Attack! . For the villainous equivalent, see Shooting Superman . Along with We Have Reserves , this represents the bulk of General Ripper 's tactical and strategic repertoire (raising the question as to how</ he could actually make it to general...). Also compare Five Rounds Rapid , in which an armed force only uses small-arms fire to try to take down a monster, and never thinks to use some of the bigger weapons in its arsenal Subverted if the enemy is not actually Immune to Bullets and can be taken down with (considerably) More Dakka

A specific form of Cut His Heart Out with a Spoon in which a character is so consumed by rage that he threatens to rip someone's limbs off with his bare hands. The delivery of the line tends to be either Large Ham or Dramatic Deadpan , depending on the character The threat is very rarely carried out, at least on screen. If the character is actually capable of this kind of violence, he may mention having once done this as a casual aside . If it is carried out and the victim is a recurring character, he will usually get better. May overlap with Comedic Sociopathy and Bloody Hilarious

So someone's love has gone off on a long and dangerous journey: to sea, to war, to find their meaning , to make their fortune , something along those lines. She promises to wait for him, right where she is, until he returns. How long could it be, right? Soon they'll be reunited and all will be well. Only not so much. Years pass and he doesn't return. Most people would have given up by this point, assuming that something has happened to their loved one and he's never going to come back. But not this woman. She's going to wait right here for the rest of her life, if necessary, because she really believes he's coming back for her someday. ...Even though most of the time, he really is dead. This still will often not stop her. She said she'll wait forever for him, and she meant</ it. Hundreds of years later, a woman-shaped rock can be seen in that spot, waiting for her love to return to her. If she knows that he is dead, The Mourning After may ensue. Or even if she believes it — sometimes other characters think that claiming it will shake her resolve. When the hero is being faithful, the Standard Hero Reward can lead to some very difficult to wiggle out of scenes — But Thou Must! ! If she is coerced into marrying, it's You Have Waited Long Enough — whereupon her true love will show up in time to save her from the wedding . If this trope follows a breakup, you have Love Will Lead You Back . If he does return, and she realizes she no longer loved him, it turns to Old Flame Fizzle . People often assume this character will have to be a female (or a loyal dog), but this is

not true: one of the most famous in cinema history is a man who is willing to wait decades . See also My Girl Is Not a Slut , The Slow Path . When the waiting is forced (either by an individual or a social custom), it may overlap with Property of Love . Compare I Will Find You for when the speaker plans to take a more proactive stance Contrast Absence Makes the Heart Go Yonder and Taking the Veil , a common historical alternative.

Almost no innocent characters have ever pled guilty in the history of television, unless they're Taking the Heat for someone else. If it's just them, though, heck no. When a Law Procedural plot involves an innocent defendant, there will almost invariably be a point where the case will be stacked horribly against them, and they will be offered a deal by the DA. Something like, "Wendell, we can't win this. Your car was found at the scene of the crime, forty eyewitnesses are positive it was you, it sure does look like you on the security footage, and the jury are apparently collaborating on a book called Burn in Hell, Wendell Spatz, You Guilty Guilty Scumbag</ . The DA says if we plead guilty you'll be out in three days, and you'll also get a week in the Bahamas with Scarlett Johansson. Plead now and they'll throw in a set of steak knives." To which the defendant will give an adamant reply: "I won't say I'm guilty." That's it! End of discussion! No negotiations! No pragmatism! Admit to something he didn't do? Why, he'd rather be eaten alive by cockroaches! This could be a Justified Trope , if the defendant has previously been established as a rigorously honest person who stakes his/her personal integrity on Will Not Tell a Lie , especially under threat of punishment, but mostly such shows don't bother. Another reason for this to be justified is that having a conviction, even if minor, on your record can really mess up your day. Even though you only spent three days in prison, you're still a convicted criminal for the rest of your life. Trying to apply for jobs, loans, and things like that gets a lot</ harder. So even if you're not idealistic, you might still decide that you're better off taking the chance of proving your innocence. Of course, in the kind of extreme case described above, that doesn't make quite as much sense. Which is all, of course, a way of setting up the standard Lawyer Must Win Against Inconceivable Odds plot. This trope should not be confused with Never My Fault , which, in a context similar to this trope, would be this sort of attitude being held by someone who's , far too selfish to cop to it, and far too smug to accept a Plea Bargain . The version of this which actually exists in the world of criminal law is the plea of nolo contendere</ ("I do not wish to contend"), more commonly known as No Contest — entered when the defendant will accept the sentence but will not enter a guilty plea. Not accepted in all cases and jurisdictions. Used almost word for word by one of the accused Marines in A Few Good Men </. Although this is an atypical example: The two Marines did</ do the actions they're on trial for, but Corporal Dawson refuses to plead guilty since he believes they were following the legitimate orders of their commander.

A Song of Ice and Fire </ :

Law & Order </ : The Salem witch trials, mentioned below, are depicted in The Crucible </, where the question of whether to save himself by giving in to the Insane Troll Logic of the witch hunters is the main conflict for the protagonist.

Ace Attorney </ : Bart Simpson "confessed" to Lisa stealing textbooks in an episode of The Simpsons </. An example of the aforementioned Taking the Heat exception.

Real Life Example: In the Salem witch trials, those accused were given the option to confess to witchcraft, which would guarantee their life. Many, such as Rebecca Nurse, didn't take this option, even with the alternative being death, confiscation of all property, excommunication, and improper burial all at once.

This is a kind of wordplay joke you find characters using, on themselves or others, about how a common expression is very appropriate to the situation at hand... but not for them , since they can no longer use it without it being technically incorrect or highly ironic. Another way to do this is to "fix" the expression so that it works unironically, which changes the expression into a suspiciously off statement for those who have no clue about the character. For example: For this humor to work, the audience has to know enough about the character to see why the normal statement wouldn't apply. It's not a very difficult task if it can be known just from looking at them or watching them for a bit, but if the relevant bit of background is subtle or requires knowing Backstory the joke can get lost to new viewers. Alternately, a character can be introduced using this kind of humor so the audience and fellow cast can learn something about them , be it that they're somehow different or prone to offbeat humor. If it takes a few episodes for the joke to pay off, it becomes funnier in repeat viewings. Not to be confused with Could Say It, But... . Compare Insult Backfire and Asymmetric Dilemma . Compare and contrast Forgot He Was a Robot .

Generally speaking, a Literal Genie will make logical but basic interpretations of a wish. Nothing more and nothing less than what the wish explicitly </ states. This is so that when a wish backfires, we can laugh at the foolishness of whoever made the wish, as opposed to the genie, who is supposedly just doing their job Sometimes, though, the literal interpretation just isn't enough. Try as we might, there simply aren't that many wishes which can be literally interpreted to mean "Turn me blue." So when the humiliation really</ needs to pile on, the Jackass Genie has to make an appearance What differentiates the Jackass Genie from the Literal Genie is sheer malice. This creature has it in for whoever has the misfortune of being his master and will make whatever bizarre interpretation is necessary to make the master's life a living hell. A Literal Genie will grant the wish as is, with no additional magic good or bad. The Jackass Genie will be the precise opposite of the Benevolent Genie , inserting the absolute worst version of any wish In short, you just can't win; no matter what you wish for, the Jackass Genie will find a way to twist it so you end up worse off. Expect him to milk Exact Words and Metaphorically True for all they're worth. And taking the Literal Genie approach of making sure your wish is very specific is nothing but a trap. Unless you know a rule that he absolutely has</ to follow, he'll just move the goalposts and screw you over anyway: "Oh, the words you used mean something else in a very obscure dialect in Another Dimension ." And that</ is assuming that he doesn't just flat-out lie and claim to have "misheard" you, knowing that you can't prove him wrong You can also expect a Jackass Genie to interpret anything</ you say as a wish, even if you didn't intend to make

one. Never say "I wish I were dead" when this particular genie is within earshot. Your "wish" will</ be granted. Even the Literal Genie tends to have a tenuous grasp of the concept of hyperbole. Even worse, the Jackass Genie may just suddenly set you on fire because "You didn't wish not</ to be set on fire" As you can plainly see, oftentimes the Jackass Genie just seems to be taking cheap shots at characters who are literally helpless before him . As a result, expect him to be the clear villain when he appears. The Literal Genie can be excused somewhat if they're just naturally ditzy or are trying to teach you a lesson about being careful what you wish for , but the Jackass Genie can lay no such claim. If there is any lesson to be learned with them, it might be " if an offer seems too good to be true, it is " — after all, this genie acts like a supernatural Con Man , and you always had the option to walk away and/or wish none of this ever happened . If you literally wish for the latter, however, don't be too surprised if the genie erases either you, the entire earth, or the universe from history. Morton's Fork may apply Genie jackassery is a natural repercussion of the original mythology since most wish-granting djinn were spirits imprisoned and enslaved by sorcerers (usually) and are rather unhappy with their servitude</. As such, they will take every opportunity to screw over their master. Genies following this tradition are basically sending An Aesop that "you shouldn't consort with magical beings, full stop". Nowadays that might be because " hard work is good for you " or " Wanting Is Better Than Having " Has nothing to do with fitting Johnny Knoxville in a bottle... or the other way round, knowing him Compare with Deal with the Devil and Fairy Devilmother . Due to their common motivation, many of them are also Trolls The "a dwarf walks into a brothel with a jackass and a honeycomb" joke In The Scholomance </, the titular Wizarding School provides written spells and spellbooks to students from the Void Between The Walls on the condition that the student sits down and commits them to memory. Given that it has taken a particular interest in one Galadriel Higgins and puts some effort into cultivating her talents where El would just as soon it did not , thier relationship has strong overtones of this

For the 2013 biopic about Jackie Robinson, click here. </ A minority resolves to join a profession dominated by an excluding majority. In their attempt, the character is subjected to considerable verbal abuse, threats and attempted sabotage by the bigoted members of the profession. In response, the focus character shows considerable skill and iron determination to see the challenge through. Meanwhile, sympathetic main characters offer to help while understanding the focus character's insistence on success on their own to gain credibility. Often there is one final challenge that the focus character must face and, in a climactic moment, the character succeeds, proving their worth in spectacular fashion and setting a valuable precedent for others. Named after Jackie Robinson , who broke the color barrier in major league American baseball. Often a subtrope of Breaking the Glass Ceiling . Contrast with "Gender-Normative Parent" Plot , that's about a boy's "unmanly" hobby is disapproved of the people around him. Compare Sweet Polly Oliver . Also see the subcategory of You Go, Girl! , although that is usually more light-hearted.

Princess Nine </ is about a whole team</ of girls trying to win the Japanese national High School baseball championship.

Aiko Inaba in the Judge Dredd </ spinoffs Shimura</ and Hondo City Justice</ , who ended up being the first woman to qualify as a Judge-Inspector in Hondo City despite institutional pressure on her to fail. It helped that her mentor, Shimura, is much more liberal than most of his (then) colleagues.

Appears in Without a Trace .

Bill Burr had a stand-up bit about this, wherein he mocked the overuse of this trope in film, to the point that they were beginning to run out of sports to tell the Jackie Robertson Story with.

Subverted on Futurama </, when Leela is allowed to become the first female professional Blernsball player only because she's so comically bad that it makes for a good crowd-draw. She eventually makes it into the hall of fame – as the worst</ pitcher in history.

Baseball comic </ introduced a female pitcher attempting to break into the major leagues in a story line that begins . The team and management is less than supportive.

The Jack-of-All-Stats is a member of the Competitive Balance lineup who does not specialize, and explicitly so. Strong</ but not The Strongest</, Fast</ but not The Fastest</, Tough</ but not The Toughest</ . Good at everything, the best at nothing. Their biggest strength is their lack of any glaring weakness, and their biggest weakness is their lack of any remarkable strength Quite often, this character is the baseline to get the hang of the controls, since they lack the extremes that might trip up a novice. They're also a solid choice for advanced players who want the flexibility to exploit an enemy's weakness, no matter what that weakness may be. Whether the character retains their usefulness as the player's skill grows depends on how much the game rewards versatility as opposed to pure power, but the Jack-of-All-Stats is almost never the best character in any given game or a Game-Breaker . They may have trouble dealing with characters whose skills are more extreme than theirs if they're allowed to press their advantages. Some games tout the Fragile Speedster as great for beginners, while the Mighty Glacier is for experts only . In other games, the Fragile Speedster can be tough to control while the Mighty Glacier is easier to handle. In either case, the Jack-of-All-Stats is an all-around safe bet for anyone In games with multiple playable races, it is often the case that Humans Are Average and are therefore the Jack-of-All-Stats race. It's common for humans to be a compromise, stat-wise, between the classic dichotomy of elves , who are graceful and fragile , and dwarves , who are strong and slow Another strength that helps the Jack-of-All-Stats is resistance to changes brought about by patches or Metagame discoveries that would reduce or remove the need for a specialist class. The Jack-of-All-Stats can, and often will, become a Master of All if given enough time and effort, although this is usual much more expensive in comparison to a specialist class. In some cases their versatility also overlaps in Confusion Fu , as their ability to fill a variety of roles with a wide range of techniques can make understanding their full capabilities much harder, but either way, they can also fall into their own category of Difficult, but Awesome due to the fact that because they are so balanced, they lack specialization. This in theory would mean more specialized

characters can fall back on one thing the balanced ones can also do, only on a much more effective scale. This would mean this archetype have to rely on a lot more work to do well against said specialists, or even against themselves with a lot of fundamentals or out-of-the-box tactics . On the other hand, some of these characters can fall into the Skill Gate Character since their versatility allows newer players to explore different gameplay styles as well as exploring the player's strengths and weaknesses See also Necessary Drawback , PVP Balanced , Always Someone Better , Humans Are Average , and Non-Elemental . Compare the Master of All and Lightning Bruiser , who can do everything better, and Master of None , who does everything worse (basically the same as this trope except it works against</ the character). Often overlaps with the Standardized Leader . Multiform Balance can let a character be this, but often they can only cover one area at a time. Compare The Red Mage . Contrast Crippling Overspecialization

For many people, a job is normally just a paycheck to avoid being homeless, but many others dream of getting what they believe would be the best job ever, where they will love every second of it, and even get paid for enjoying it. Some are able to land this kind of job. But there can be a fine line between a dream come true... and a complete nightmare The Jaded Professional is someone who used to love their job, but after working some time there, they started resenting it, if not outright hating it. Maybe the system destroys the joy of the job, or maybe the character themselves hadn't thought about any of the downsides. One of the most common examples is politicians, where some people might want to make a change, but after a while, they learn that the system will block them at every turn until they stop trying This character tends to be an antagonist and/or mentor for the Naïve Newcomer , they may try to convince them that they should just give up. In the most idealistic works, the resolve of the protagonist will help them find joy in their job again Normally a deconstruction of Pursue the Dream Job . Sub-Trope of Jade-Colored Glasses and Super-Trope of Hates the Job, Loves the Limelight and Apathetic Teacher . Compare Trade Your Passion for Glory and Shell-Shocked Veteran

Media originating in Jamaica .

Celebrities appearing in crass, potentially embarrassing, or shoddy commercials that only air in a place far away Japan commercials can be fun at first, but they have to A celebrity may be willing to do certain things because of money , but they'll also have a set of standards for what they'll do. You may think it's reasonable that they have their principles, but you forgot that most successful celebrities sold their principles and sense of shame bundled with their soul and 92-year-old grandmother in a package deal made at a crossroads to a gentleman of considerable wealth and taste . Deep down, not all successful celebrities believe that there is No Such Thing as Bad Publicity , instead they are able to recognize (or pay their agents to recognize) that doing something embarrassing or "beneath" their standard for some short term bucks can become a Never Live It Down that harms their long term prospects and marketability They will refuse crass or embarrassing uses of their time. The one exception: if it is done very far away where no one will see it. And by "no one", we mean "no one who speaks English", and by "very far away", we usually mean "Japan". Some celebrities are also willing

to do foreign commercials as a way of keeping themselves visible in that market, when they don't have a movie being released over there at the time. Doing talk shows and TV appearances in their home country is feasible since they don't have to travel very far. Doing talk shows in a hundred different nations every other month would be nearly impossible. With a commercial, they only have to shoot it once, and it will be aired fairly often. A trope that exists in the behavior of celebrities (actors/singers/etc.), and is also picked up readily by those in the industry and reflected in the works they make : A celebrity goes over to Japan, possibly somewhere else, and then does a fairly embarrassing job clearly made only for the cash and in the belief that, due to the language barrier and the lack of appeal of a Widget Series , nobody back home will see it. If it ends up on YouTube, it quickly becomes an Old Shame , which is why many have it written into their contracts that they can't have it be spread around. Because it is all too easy for these commercials to be leaked onto the Internet nowadays, this is likely on its way to becoming a Discredited Trope , if it isn't already. The term itself is a portmanteau of "Japan" and "Pandering". Compare Embarrassing Ad Gig .

Compare Germans Love David Hasselhoff .

Arnold Schwarzenegger is practically the God-King of this trope, as he did more than , from energy drinks, noodles and beer to cars, DirecTV and anti-piracy. Schwarzenegger was one of the first celebrities to take advantage of this phenomenon, and many others followed suit. One example is the trope picture above for Alinamin V energy drink.

Jackie Chan seems to be doing this in the United States these days.

Antonio Banderas appeared in several Italian commercials for Mulino Bianco's biscuits and bread, where he mostly .

The turn of the 1980s saw the American business computer manufacturer Prime Computer showing a in Australia and New Zealand featuring Tom Baker and Lalla Ward in character as the Doctor and Romana . They are notorious in fandom for the final advert, which depicted the relationship between the two characters as overtly romantic.

Jet Li did in the Philippines. It would have been awesome if the director didn't do two Freeze-Frame Bonus of Filipino boxer Manny Pacquiao looking awed while his name is plastered on the screen as if they want the viewers to notice that Pacquiao is in this commercial.

These are a subset of both Japanese Visual Arts Tropes and Animation Tropes , the intersection specifically. While very similar to the visual art tropes, these require animation and sound in most cases.

An index for works originating in Japan . See also Japanese Media Tropes .

Tweeny Witches

Serf-demonstlating velsion hele. Where a joke is made about pronouncing "Rs" and "Ls" incorrectly in Japanese, or other pronunciations. When this trope is used, the letters are often reversed where the sounds they are making are not ones that would cause that problem—e.g. "R" (when pronounced "are") being

replaced with "L", when a long "ah" sound would be more likely. The above is a bit extreme, but there is some truth to this : Japanese has neither the English R nor the English L - it has a sound that might be best described as a combination between an R and L). The same is true of Korean - it has Rs and Ls, but these are different allophones of the same phoneme, which is pronounced as an L when it's at the end of a syllable (which doesn't happen in Japanese). Exactly why the creators of Romanization decided to just use Rs for everything is a mystery for the ages. There are other "pairs" in Japanese like this, such as V and B, H and F, etc. Likewise, there's no sound for "th" in Japanese, so S sounds are used instead Unsurprisingly, this is a big hurdle for Japanese natives learning English; e.g., "thunder" is often written and pronounced "sanda", "sander", "sunder", etc. However, this particular example rarely occurs (as a mistake). Also applied to other Asians — even if the accent doesn't fit (though Chinese from certain regions are prone to r/l mistakes as well, particularly Cantonese speakers), or with exaggerated accents of their own. The Japanese L/R can also occasionally sound to English-speakers like a D (specifically, the "tap" that replaces unstressed /t/ and /d/ in North American and Australian English), but not much seems to be made of this in media Closely related to Spell My Name with an "S" . Often used as part of Asian Speekee Engrish or Intentional Engrish for Funny . And, of course, one must be careful talking about this or invoking it deliberately, as doing so can come across as intensely</ racist. (Which it is, fundamentally.) This sort of problem can occur in non-Asian languages as well. In Spanish, both "V" and "B" are pronounced like the English "B" (except between vowels, in which case there can be a sort of subtle cross between the two that doesn't exist in English - and that most Spaniards eschew anyway as soon as they leave kindergarten). It goes to the extent that many native Spanish speakers have a hard time differentiating between the two in their own language, and this can become a trouble when speaking English. Curiously, Japanese also has this exact issue in addition to the L/R thing. Also, Arabs struggle to pronounce "P" and "V", replacing them with ‘B’ and ‘F’ respectively — see more on Arab Beoble Talk . Central and Eastern European languages can have a similar problem with "V" and "W" — see Vampire Vords . Generally it's an honest mistake; the humor comes from onlookers. Words in katakana are spelled phonetically with a set of standard characters which ignore the original non-phonetic spelling. When the word in katakana is transliterated normally, it may be unrecognizable. The translator must have a good understanding of how the word is spelled in both katakana and the original spelling. This becomes especially difficult with completely made up words, leaving the translator to interpret the correct spelling of a word that may have no correct spelling (or be vaguely similar to an existing word). Alternatively, they can pray an official transliteration appears eventually. Usually it does, but not always! Sometimes not for years even for major works (Transformers </ has this problem), and basically never for many smaller works (such as obscure one-off OVAs). This can result in the interpretation ending up totally different from what was intended. When a Japanese character can speak English perfectly, but talks like this for the reason of Obfuscating Stupidity and/or for amusement, it is Elective Broken Language . In the live American version of Monty Python's World Forum sketch, the question about the Eurovision Song Contest is changed to "Jerry Lee Lewis has had over 25 solid gold hits in the U.S. of A. What's the name of the biggest?" Lenin doesn't answer,

and so Eric throws the question open. Mao Zedong hits his buzzer and responds "Gleat Barrs of File?", which is the correct answer.

Before the bubble burst on the Japanese economy, waves and waves of tourists were coming overseas. In any Chase Scene or crowd scene, expect there to be such a group of tourists, who just ooh and ahh at the main action and take pictures while flashing the V-Sign at one another. This has not quite passed into Dead Horse Trope territory, as plenty of Japanese still do travel overseas in Real Life , and tend to do so in large tour groups due to low levels of foreign-language proficiency and a lack of Japanese speakers and signage in other countries. Such groups are very likely to contain keen and very well-equipped photographers. However, it shows up quite a bit less now than The '80s and The '90s The trope usually pokes fun at their tendency to snap photos, travel in huge groups, and always behave like they're visiting a zoo Since the turn of the 21st century, the stereotypical Asian tourist is increasingly likely to be Chinese and Korean rather than Japanese A subtrope of Funny Foreigner . If they get a chance to talk, may often use Asian Speekee Engrish . Compare with Hawaiian-Shirted Tourist and "Ugly American" Stereotype , this trope's two Eagleland equivalents

These are visual art tropes that originated in Japan. This covers all aspects of drawn and rendered art styles and tropes that originated in Japan, regardless of whether they stay there or not. Things that are Animesque are purposely invoking these tropes Japanese Animation Tropes : where the trope in question is visual art, but requires animation or attached sound

Airplane of Love (visual symbolism trope)

In The '80s and the early '90s , Americans pretty much expected that Japan would be their new overlords in a decade or two. While other nations were too busy worrying about the Cold War and trying to dominate the world militarily, Japan was quietly taking over the business sector with a seemingly inhuman affinity for technology and a hive-like dedication to work. It seemed that, no matter what we did, we'd all soon wind up working for the Japanese As a result, a large number of media created in the 1980s and 1990s, set 20 Minutes into the Future or later, had the U.S. being dominated by Japanese companies and culture. This trope was particularly prominent in Cyberpunk of the era Since the starting in the early 1990s, however, the trope has become discredited , as the Japanese aura of invulnerability became permanently cracked (see Analysis for more details). Today, the trope has been replaced in the Western world with a preoccupation over China taking over the world This is a Western trope. Compare Tokyo Is the Center of the Universe , which is a Japanese trope about Creator Provincialism Sub-Trope of Take Over the World . See also Americasia , Yellow Peril , China Takes Over the World and America Takes Over the World

For one reason or another in the middle of the Potty Emergency , a toilet isn't available. Perhaps they're on a wacky road trip , perhaps they're locked in a room, perhaps they find the idea of urinating outdoors disgusting, they are very poor, or perhaps even because they refuse to quit playing a certain video game . Whatever

the reason, a proper trip to a bathroom is not available. Instead, some other container, usually a jar, is offered. Usually, the person will protest and say they'll hold it. If the person does use the Jar Potty, it'll be off-camera. The contents of the jar may be spilled on the person, with the phrase "I hope that was just water" or some variation therein. This trope is almost always Played for Laughs . That said, use of jars, chamber pots, cans, and other non-flush/non-latrine "toilets" has happened pretty much until the advent of the flush toilet in almost all societies that did not practice cleanliness codes forbidding it, being the direct cause of epidemic/pandemic cholera and the spread of much other serious infectious diseases. There is a reason why latrines are generally situated away from water sources, why the flush toilet in societies with some degree of wastewater diversion/wastewater treatment, and/or chemical composting toilets being used to dispose of fecal matter are considered the</ greatest advance in disease prevention of human history; and the existence of proper toilets is literally central to the eradication of epidemics and pandemics. Using a jar or chamber pot or bottle or similar for urine only</ is relatively safe, though, as unless the user has a UTI or gonorrhea or schistosomiasis, urine is itself, while not perfectly sterile, is</ devoid of harmful to human health</ bacteria until exposed to it. The most common people who partake in this practice in Real Life include: That said, No Real Life Examples, Please! (Fictional examples are bad enough.)

Most frequently observed in Western Animation , though it also occurs in other media as well. A character becomes surprised or shocked, and their jaw drops comically, oftentimes with the sound of a saucepan for the comedic cherry on top. This is done to ridiculous extents in some cases (where the jaw drops to the floor and sometimes even an Overly Long Tongue rolling out, as seen with Genie in the image on the right), but also sometimes within a reasonable human limit (as seen with Jafar). The former can be either pure Rule of Funny or justified by the character having supernatural powers or superhuman flexibility On occasion, another character will reach over and close the dropping character's jaw

Some crimes are less serious than others. In " Arson, Murder, and Jaywalking ", Jaywalking is typically thrown in just for laughs. is the act of crossing the street without using a designated pedestrian crosswalk, and is the However, sometimes the smallest crimes have really serious consequences. This trope is for when the crime is treated as minor and the consequences are a matter of punishment and ostracism. Let's say that Bob jaywalks. Not a car within a thousand miles, perfectly safe. But a cop arrests him. This makes his boss consider Bob a "criminal," and fire him. His wife, not wanting to be married to an unemployed criminal, divorces him. Of course, whether a crime is considered a misdemeanor or a felony depends on various individual and cultural values. When Values Dissonance ensues, a point and counterpoint should be listed. Very much Truth in Television ; isn't explicitly legal</, but throughout the industrialized world employers put a little box on hiring applications asking if the applicant has a criminal record - not</ checking that box if you have said record permits summary firing, and there isn't a rule against discriminating against ex-cons. Except where there is, but the business can always claim some other reason, and if the ex-con files a lawsuit (which other businesses can cite

when refusing to hire), who is the judge going to believe, the ex-con or the business that contributes to the local economy? As one would expect, this results in a lot</ of Justified Criminals , as they cannot find legal employment. Compare and contrast: Has nothing to do with TV Tropes Will Ruin Your Life .

Jazz started out in the United States in the beginning of the 20th century as 'black music' and is closely related to Blues , to the extent that many famous jazz compositions can be considered Blues pieces. Since then, there have been different forms of jazz, listed roughly in historical order: New Orleans/Dixieland, Swing/Big Band, Bebop, Cool, Modal, Avant-Garde, Free Jazz, Fusion, Nu Jazz... and this is a very incomplete list. Jazz itself probably started out in a small band format in many different cities throughout the US, most famously New Orleans. It became the most popular type of music in the US in its Big Band format (10-30 musicians) during the Twenties to Forties . Then it evolved into a multitude of different styles, pretty much all of which were played by small bands (duos to octets), starting out with Bebop. The emphasis also changed back to playing more in jazz clubs and having fewer concerts (with some important exceptions, such as the Newport Jazz Festival). The ascension of pop music and Rock & Roll in The '50s led to the fading of jazz's popularity. Jazz today has, for the most part, a sizable but 'cult' following. Somewhat amusingly (and probably shockingly to the original founders of the genre), jazz has become "respectable" music thanks to the development of technical artistry; jazz is now taught alongside Classical Music in many university music departments across the US—unheard-of for any other genre. Jazz has left a deep impression in music. Improvised and/or extended solos are the primary example of this. Jazz also contributed to the development of musical instruments, most famously the modern drum set, which was largely developed by early jazz musicians. Jazz is one of the most unique cultural contributions that the United States brought to the world, along with Rock & Roll . Finally, a note on the name: there are The Andrews Sisters The Allman Brothers Band : To a certain extent. While they're generally thought of as the</ Southern Rock band, improvisation was a major element of their sound, and lead guitarist Duane Allman listed John Coltrane and Miles Davis as two of his biggest influences. Drummer Jai Johanny Johanson also had a background in jazz (in fact, he was the one who introduced Duane to Coltrane and Davis). Gil Scott-Heron : A civil rights activist and poet who became well-known for reciting racially-charged poems, such as "Whitey on the Moon", "Peace Go With You, Brother", and his oft-parodied signature poem "The Revolution Will Not Be Televised". His unfiltered, blunt delivery and social consciousness was an early predictor of rap.

This is when Taking a Level in Jerkass is plot-requested. Sometimes, an otherwise nice person becomes a Jerkass unexpectedly, most likely to advance the plot or sometimes simply for humor value In-story, the sudden change in behavior can have a variety of reasons. Sometimes they're mundane everyday reasons such as merely having a bad day and can include longer-term ones such as intense levels of stress over an extensively period of time. Others could because of certain scenarios; maybe that one activity just has them lose their patience. Sometimes the Jerkass Ball is a more literal thing, such as alcohol and the character in question being a mean drunk. Of course, supernatural, paranormal or abnormal items being the literal Jerkass Ball is common too; the portrayal

of Superman under the effects of Red Kryptonite is an example If done to deliberately take The Straight Man or Nice Guy down a peg, it counts as Not So Above It All Opposite of Kindness Ball Common in You Go, Girl! plots, where male characters who have never demonstrated any kind of sexist behavior before suddenly turn into raging Straw Misogynists Acquired Situational Narcissism is a specific ego centered example of this trope May overlap with Not Himself , Nice Job Breaking It, Hero! , Depending on the Writer and Comedic Sociopathy . If done in a particularly exaggerated manner that in no way befits their normal characterization it is likely an Out-of-Character Moment or a Moment of Weakness . If the character has not actually become a Jerkass, but merely presented that way, it's Superdickery . Not to be confused with the Haters' Ball Despite being a temporary change of personality plot wise, characters can eventually snap themselves out of it, leading them to an apology and/or a reconcilement scenario between the other characters during the plot

He's not good. He's not nice. He's a jerkass . What he just said is probably the</ last thing you wanted to hear. But the worst part is that he's right </ . The jerkass in question can be anything from your standard Jerkass or Anti-Hero all the way up to any flavor of Villain (though the chance is inversely proportional to the distance they go down the "slippery slope"). Whoever this jerkass is, they're seriously deficient in the morals department, at least from the point of view of the perspective characters. Then they have a moment where they say something undeniably true — the good guys don't have to like</ what they're saying, but they can't deny that they're right without deluding themselves. Cases typically involve the listener conceding the point or a trustworthy source agreeing with the jerkass. Perhaps even the protagonist is caught on a moral stumbling block, and the antagonist is all too glad to point out their hypocrisy. After all, at least the antagonist is honest about it . Or maybe it's the antagonist who is a hypocrite and sees the moral failings of the others but not his own. It is all too often that the character is Right for the Wrong Reasons , making some legit points, albeit for entirely selfish reasons. The other</ main reason a character is likely to say " I can't believe I'm saying this, but I agree with him</ ." It's worth noting that the Alpha Bitch and the Jerk Jock , two of the main distributors of this trope, have a tendency toward bluntness. While our hero's friends may be hesitant to insult him, these characters don't really care what he thinks and are willing to say exactly what he's doing wrong, without sugarcoating their " What the Hell, Hero? ". A rare outcome of the claim that " We are not so different ". A response of " Shut Up, Hannibal! " would be out of place and is likely to get shot down if it appears but a Kirk Summation could work. See also Not Himself (a situation likely to inspire this), What the Hell, Hero? (same), and Don't Shoot the Message (when this occurs in Real Life). Also a likely response to an Insufferable Genius . Compare The Horseshoe Effect , wherein two people claim to be ideologically opposed and yet have beliefs in common. Sister Trope to Dumbass Has a Point , The Extremist Was Right , Hypocrite Has a Point , Villain Has a Point , Wisdom from the Gutter . This is an In-Universe Only Trope. For it to be Jerkass Has a Point, the work or characters within the work must acknowledge that the jerkass is right. If a character who is often unpleasant makes a point that readers are meant to see as wrong, but still comes across as more sensible than the counterargument, that's

Strawman Has a Point . Also, No Real Life Examples, Please!

A Jerkass is a character who is so completely obnoxious that it is unbelievable anyone would willingly interact with them. They may have fans, but in most cases the appeal of their character is that they are walking schadenfreude — you know it'll eventually end badly for them , and you can't wait to see it Characters can be Jerkasses in many ways — some may be polite, intelligent, charming, handsome and/or brave, but still give off a basic air of snobby, sneering, self-centered prickery that makes them such a nasty little punk that you wonder why people put up with them. Others are more obvious assholes who may be crass, sleazy, or otherwise repulsive. Either way, it's usually their status on the team of "good guy" that results in them never being called out on it. After all, if they were an asshole on team "bad guy", they'd just be another villain. This is especially disconcerting in any series following a team that needs to be coordinated and would realistically not put up with this kind of behavior. This can also happen with a hardass or grouchy character who becomes an obstacle to others rather than providing pragmatic, but perhaps unpopular, advice What makes them entertaining is the fact that you don't have to deal with them yourself in real life. Usually, the Rule of Funny enables the people around the person to be able to tolerate them. Sometimes, the Jerkass is the Plucky Comic Relief who's stepped off the beam and become The Scrappy , in which case the Rule of Funny fades away; they may be okay in the other characters' eyes, but the audience, not so much. Because of this, it's hard to feel sorry for them when something bad does happen to them, and it is often seen as comeuppance which will be applauded by the audience The single factor that pushes a merely annoying character over the line into full-time Jerkass status is their absolute obliviousness to other people's perceptions of them. Nothing they do ever strikes them as out of proportion ; they never realize that anything they are doing might ever</ be considered inappropriate, excessive, or cruel; in fact, they believe they are actually right and everyone around them is in the wrong . If anyone ever does call them out on their Jerkassery, expect them to just rationalize it or shrug the accusation off . If the writers don't put it in check and just keep trying to one-up the character's assholishness, the character can deteriorate into The Sociopath . Often the result of Flanderization or Madden Into Misanthropy If absolutely everyone</ acts like this, you're looking at a World of Jerkass . If the character knows they're a jerk and revels in it, they're a Card-Carrying Jerkass . Hate Sinks , characters intended to be hated, are almost always Jerks of some kind On the off chance that something happens to nice-ify or remove the Jerkass, the other characters will be relieved at first, but will proclaim " We Want Our Jerk Back " by episode's end. If the protagonist starts as a Jerkass and learns his lesson, it may be a Jerk-to-Nice-Guy Plot See The Jerk Index for variations on different types of Jerks. Contrast with Innocently Insensitive , who acts</ like a jerk because they don't know any better, but will be quick to correct their behavior once it is pointed out to them. The inversion is Nice Guy , obviously. If you want to see the hero who is the Jerkass despite their good intentions, see Good Is Not Nice Not to be confused with the reality stunt show Jackass </

Normally, The Woobie is a sufficiently Moe character that: The Jerkass</ Woobie produces a different visceral reaction: you'd like to punch them in the face yourself and</ you also want to hug them and say, "I'm so sorry that your life is such a mess." This character type is defined by three elements: This isn't a case of Defrosting Ice Queen , Sugar-and-Ice Personality , or Flanderization . The character is just that complex. From both the fans and the other characters' point of view, the character can come across as an Anti-Hero of the worst sort, or just plain nuts , and there may even be a Broken Base over whether they are a Karma Houdini , got what they had coming, or were more victim than villain. They likely think of themselves as a Butt-Monkey or Cosmic Plaything , which, really, they kind of are. It also helps if the audience gets to see just why</ the character is always in such a bad mood. Being the Only Sane Man or Surrounded by Idiots can take its toll on even the most patient of souls. Typically, the trope is Played for Drama or Played for Laughs as a justification for Jerk Justifications or Jerkass Dissonance . This character type may: The difference between this and an Ineffectual Sympathetic Villain is that an Ineffectual Sympathetic Villain is often a borderline Harmless Villain and their nasty schemes fail so miserably that you start rooting for the author to Throw the Dog a Bone while this character's evil is often less about schemes and more just a mean streak. The character's woobie nature may also play a factor in the phenomenon of All Girls Want Bad Boys . Contrast Woobie, Destroyer of Worlds , where a tragic but less cruel character destroys everything around them because they have already been broken . The Jerkass Woobie's cruel acts are generally not a result of him being broken and his suffering may even come after he has sinned. Not to be confused with Put Them All Out of My Misery , where a sympathetic villain seeks large scale destruction out of a desire to end misery. See also Draco in Leather Pants , where one of these happens accidentally. Jerk Sue is a failed attempt at this trope, where the author attempts to make his/her mean OC sympathetic by laying out a stock tragic backstory for him or her then having the rest of the cast ooh and aah about it unless they are the Designated Villain , in which case they will act extremely petty for no reason and probably be revealed as Just Jealous before dying in an over-the-top "comedic" fashion so Sue can be "right all along". Unintentionally Unsympathetic can also result if the character feels heavier on the jerkass part and the bad things that happen to them feel more like karmic punishments, while the opposite will happen when the character gets punished for no reason because they’re just “The Bad Guy”. A true Jerkass Woobie, even if they truly suffered in their past, may still not get sympathy from all of the people around them and certain types of characters probably wouldn't be quick to forgive them for their behavior, either, i.e. the author and story allows both the other characters and the audience to choose for themselves</ whether to hate or forgive them, and doesn't try to force forgiveness out of either. Just because the audience has knowledge about something doesn't mean that every character should know, and it doesn't make the character a "bad guy" for calling out another character for being a jerk even if they are intended as sympathetic. Put another way, this is what you get when the author invokes a Base-Breaking Character . If this character type ever sheds tears or outright cries, you can bet it will most likely be a Cry Cute moment.

If you're looking for a few more pointers on writing this kind of character, take a look at our analysis page on Woobies as a whole,

particularly the "'Just Desserts' test" section.

See that tall , hunky and vulgar blond guy in the football letterman jacket picking on the nerd over there? What's his name, Dick ? Bill? Kyle? Tyler? One of those? That's him. One in every school The Spear Counterpart to the Alpha Bitch (and sometimes The Cheerleader), the Jerk Jock is the Chief Bully who dominates the school/college environment through physical violence and threats of brutal retaliation. A boorish, obnoxious, spiteful asshole with an out-of-control sense of entitlement , he spends his time beating people up, getting drunk and destroying property; and in darker works, he may also be an incorrigible rapist Of course, most of that doesn’t matter to the student body. Often times, the Jerk Jock is the reigning king of the campus, with many people wanting to be his friend or his date, or at least be on his good side. His bullying ways don’t make him a pariah, but a prince, because as everyone in High School knows, anyone who’s popular is a bully Just as the Alpha Bitch has a Girl Posse , the Jerk Jock has the Cool Crowd, a crowd of hangers-on who bow to his every whim and help him victimize whomever he decides to pick on. And he inevitably decides that Our Heroes are his favorite targets One of the Jerk Jock's favorite targets is the Non-Action Guy , who is either not good at sports, or is simply not interested in sports, because he's more " artistically cultured " than other boys . The Jerk Jock loves to pick on the Non-Action Guy because of his apparent "lack of masculinity", and because the Jerk Jock sees artistic activities as "feminine" or "unmasculine". Often, a Lovable Jock (Passionate Sports Girl if female) will protect the Non-Action Guy from the Jerk Jock Like the Alpha Bitch, the Jerk Jock is surprisingly popular despite his repellent personality , especially with the school's staff and most adults , and can get away with most anything . Chances are he's extremely necessary for a high school/college to compete against rivals lest they be wiped out into obscurity. Or, in the similar vein to the Alpha Bitch : politics and cold hard cash However, where the Alpha Bitch uses her wiles and sex-appeal to get what she wants, the Jerk Jock usually isn't very smart and is more likely to fall back on fear of violent reprisal instead. Usually, violence is not an option to deal with him, unless The Hero or somebody on their side (likely The Big Guy) is indeed physically stronger than him . Other than that, manipulating him to his doom often proves to be the most effective way to deal with him, since he's seldom bright enough to see through intrigues; the fear of public humiliation, loss of status, or his parents discovering his ways is often sufficient to keep him at bay. That or a Jerkass Realization In shows focusing entirely on school life, he'll be a primary antagonist ; however, if the school environment is merely a setting and not the key focus he's more likely to be just a recurring nuisance for the characters to deal with, or a Villain of the Week . In shows dealing with the fantastic, he can often be found Mugging the Monster , or portrayed as stupid enough to bully someone even if he knows that they have powers that could reduce him to a smear on the wall . In a Slasher Movie , chances are very, very</ good that he is going to die, winding up an Asshole Victim Whilst it's not as common to get a sympathetic side to the Jerk Jock as with the Alpha Bitch, you'll sometimes get a softer version who isn't evil so much as an arrogant, self-absorbed Jerk with a Heart of Gold who doesn't really know any better. This version is much more likely to end up

petting the dog , and may reveal his sensitive side in an Enemy Mine . He may also mend his ways and join the hero's side . And even while still a villain, the Jerk Jock can garner sympathy if he's given a Freudian Excuse (with having a "Well Done, Son!" Guy as a father or an outright abusive family being the most common) Unfortunately, this trope tends to be somewhat a Truth in Television , and very much prevalent in team sports. The reason is : team sports encourage tribal mentality, loyalty to one’s own tribe (team), hostility to other tribes (other teams), and complete indifference towards outsiders. The tribal mentality dilutes the responsibility of one's behavior and manners, and even at some instances encourages uppity and obnoxious behavior. Schools that have particular reputations for a specific sports program may even grant special privilages to star players (and sometimes even cover up bad behavior to prevent the team's reputation from suffering). Rarely</ do practitioners of individual</ sports fall into such a category, and are more often a Badass Bookworm or Genius Bruiser type. Jerk Jock behavior is seriously</ discouraged in Real Life martial arts, on pain of outright expulsion from the sport, let alone the violator's school See Schoolyard Bully All Grown Up and Kids Are Cruel . Compare to, and sometimes may even overlap with, Big Man on Campus , who usually matches the Jerk Jock in popularity, but is less of an antagonistic force. Also compare Dumb Jock . Little relation to Violent Glaswegian Note if a character is a bully, but isn't depicted as a Sports player or a rich boy with Good publicity , then they're probably just a Barbaric Bully . However if thuggish, and Obviously Evil enough, some Jerk Jock characters can qualify as a Barbaric Bully as well Contrast with Lovable Jock . Originally Lovable Jock was the normal portrayal while Jerk Jock was a reversal, but nowadays the Jerk Jock tends to be more populous in fiction than Lovable Jock characters. Female Jerk Jocks are not unheard of, either

Fiction is created for a wide variety of purposes, but it's safe to say that almost all fiction has one goal in mind: make the audience feel something. The audience knows that what they're experiencing isn't real, but is willing to go along with it because they want to be entertained . If a work succeeds at this one thing, then it's accomplished at least that much. Of course, as this wiki has extensively documented , the emotion that a work provokes isn't always necessarily the emotion that the creator had in mind One common unexpected reaction to fiction is that audiences tend to react with greater disdain to garden-variety Jerkass characters than they do to the Big Bad of the story, even if the villain's deeds are far more heinous in nature and/or by comparison. The Big Bad may want to cripple the economy, rule with an iron fist, or destroy the world, yet the audience will show greater hatred for The Dragon tripping the protagonist or kicking their dog . While this makes no sense from a rational perspective — unsurprisingly, as cold facts often have little to do with how a person feels — there are some rational explanations for this phenomenon The most plausible explanation is a difference in context</. Everyone has been affected by garden-variety jerks and bullies in one way or another. Thus, the audience can personally relate to the everyday cruelty of such people's fictional equivalents, which can make the audience actively dislike such characters. By contrast, many fictional villains, especially

those from Speculative Fiction , are committing acts of cruelty far beyond those of normal experience. An Evil Sorcerer Omnicidal Maniac is doing things much worse than anything a schoolyard bully could possibly manage, but the Evil Sorcerer isn't and can't be real. The audience can understand that the villain is only there for our entertainment, whereas certain Jerkass characters don't have the same dissociation from Real Life There's also the fact that Evil Is Cool ; Jerkassery isn't cool. Villainous characters appeal to the desire to be rebellious and wild, or our natural fascination with forbidden things . Creators often try to make their villains cool , badass, funny, charismatic, full of ham and cheese , audacious, perhaps even sexy because an interesting or Likable Villain helps make a fun and interesting story. Even when the audience does</ hate them, they love doing so . By contrast, Jerkasses typically lack the flair and charisma that makes the villain enjoyable or interesting, being not only unpleasant and unlikable, but also mundane and uninteresting Getting one’s just desserts relates to this fate too. A jerk being a Karma Houdini is just asking for audience vitriol. A villain is more likely to get their just desserts than a Jerkass There are also storytelling devices that can depersonalize the main villain's evil. A Million Is a Statistic means that the villain can do terrible things to countless people, but because the audience doesn't know anything about those people, they don't care. Conversely a Jerkass being cruel to a character the audience knows and is emotionally invested draws a more significant emotional response. Off Stage Villainy can cause this as well, as the villain doing terrible things out of sight is easy to dismiss or forget, while the Jerkass's deeds are more likely to be front-and-center Some tropes that help provide explanations for this include Evil Is Cool , Evil Is Sexy , and the stereotype that All Girls Want Bad Boys (plus any applicable variations of that concept). All of these are merely expressions of the truism that rebellious, forbidden, and even dangerous things have their own appeal to people. The logical outcome for that</ concept, of course, is Draco in Leather Pants On the other hand, this can be combated by having the villain engage in bullying, jerkish behavior themselves: See Evil Is Petty . A Jerkass can avoid this fate typically by being funny enough for the comedy factor of Played for Laughs to come in. See Laughably Evil . Of course being funny also works in a villain’s favor as well. Jerkasses that are fully-developed and have redeeming factors to them alongside their Jerkass traits are usually exempt from this fate, too Note that the 'villain' in question can also include the highest caliber of heinous evil villain, the Complete Monster , making it somewhat kind of more acceptable in the audience's eyes rather than those mundane jerks Contrast Jerkass Dissonance , where a jerkass in fiction is actually more likeable than the ones in real life See also Hate Sink , an intentional example of this phenomenon where a more minor villain is meant to get more scorn than the larger villain or overall threat in the story, and Realism-Induced Horror , a similar concept but with fear instead of hatred No Real Life Examples, Please! the place to grouse about characters you personally dislike , or grouse about people who don’t like certain characters. This trope only discusses a verifiable phenomenon

Not every Mary Sue can have the patience of a saint. After all, if you</ were that perfect, lesser beings would get on your nerves too

. Everyone falling in love with you? It's such a pain!</ People not always realizing that you are</ the most kick ass person here and you have</ to be the one to save the day? Fools! People expecting you to follow the same rules as the other characters? You'll show them! Grr! Get out of Jerk Sue's way! The basis of this trope is the tendency of many Darker and Edgier writers to create a bitter, ill-spirited, confrontational, or downright mean character and still play them up as an ideal person , or just get away with being a bullying Jerkass . The other characters tolerate the antics (which can range from petty to sociopathic), allowing him/her to walk all over them and talking them up in their conversations with each other. Common synonyms include "strong", "tough", and "rugged" while common topics include how much better they've made their lives through their " Tough Love " or whatever Freudian Excuse supposedly justifies their behavior. It's often an unsuccessful or inept attempt to play on Jerkass Dissonance . Perhaps they are loathed so much not just because they are jerks, but because you are also expected to think they are awesome. They certainly come with most of the other traits of Mary Sueness - being completely untouchable in every way. And of course, despite being a jerk, everybody either completely ignores her appalling attitude, or lets her walk all over them, even the ones who would normally peel off her skin and wear it as a coat for that kind of behaviour. Either way, they're royal pains in the neck and annoying to be around and read about. Very prone to It's All About Me . Contrast to Butt-Monkey or Can't Get Away with Nuthin' . Both this and the latter tropes usually represent the two opposite ends of Comedic Sociopathy . Compare Draco in Leather Pants , when it's the fanbase itself that overlooks or all too easily excuses a character's jerkish habits, or Creator's Pet , when it's the writers</ doing it and the fans despise the character as a result. Either of these can overlap with Jerk Sue. Compare and contrast Jerkass Woobie , where a Jerkass is portrayed sympathetically as a flawed, emotionally fragile character. The Jerk Sue can often arise from a failed attempt at this type of character Often overlaps with Karma Houdini .

Body scents can be a nice way for a guy to spice up his attractiveness, but when used inappropriately, they can give an air (so to speak) of smarmy overconfidence and overestimation of charm, to the point of coming off as sleazy or creepy. Cologne and aftershave are the classic avenues for this, but in modern days the go-to is body sprays, especially brands like Axe and Tag. If a male character is known for using body spray, the chances are very good that he's a clueless lout who thinks that smelling good is all that's needed to be attractive, or is using it to mask his insecurity and lack of game, or he sprays himself down so heavily that people can't stand to be around him. He may even use it as a substitute for proper hygiene. The actual odor itself can also be offensive. One particular brand of male Jerkass is often referred to as a "douchebag". The term carries certain connotations about his personality, clothes, hairstyle and/or accessories, but (over)use of body spray is a very common association. This negativity comes from blowback against advertising for body sprays. They were usually marketed as the aerosolized key for a man to draw the attention of every woman in olfactory range. However, some brands ran that theme to over-the-top and borderline misogynistic levels that began to draw the ire of both women and media. Anticipatory Breath Spray can cause a similar reaction if the guy doing the freshening up fits the same kind of loser image. Contrast Sex for Product , where the product actually

does attract women. No Real Life Examples, Please!

A person you would expect to be a big Jerkass has some redeeming qualities behind their tough demeanor . Occasionally, they'll try to make it a Hidden Heart of Gold In a romance series, a female character filling this role is usually a Tsundere instead (occasionally she's both). A male version is usually Troubled, but Cute , and his heart of gold should never outweigh his inner jerk because All Girls Want Bad Boys , though it can if Single Woman Seeks Good Man . If his jerkishness threatens to overshadow his good qualities, he's likely to attract a Love Martyr Sometimes Truth in Television , though you can expect Real Life examples of this to be far more subtle than fictional ones. Often this is Played for Laughs , but not always. They are just as common in drama, suspense, horror, and other genres as they are in comedy. One reason for this is that they make a convenient Plot Device . After all, the supposed jerkass turning out to save the family from their real</ stalker, instead of being said stalker, can be a source of Heartwarming Moments when done right If he's a manly-man who pursues an unexpectedly delicate hobby, it may be a case of Real Men Wear Pink . Audiences may also sympathize more with the JWAHOG if he's shown to frequently have a good reason to act angry or annoyed. Even the most patient of souls can only endure being the Only Sane Man when they're Surrounded by Idiots for so long, after all. One or two Pet the Dog moments scattered around for character depth do not grant a heart of gold. A true JWAHOG has many Pet the Dog moments. Or maybe those moments are rare but powerful. Or maybe they skew more toward the "Jerk" part but start making a point of showing the "Heart of Gold" part following a Jerkass Realization . Either way, ultimately they manage to balance out the jerk in them. If it doesn't balance out, they're just a regular jerkass, or worse, a Jerk with a Heart of Jerk Compare/contrast with Hidden Heart of Gold , Bitch in Sheep's Clothing , Noble Demon , Bruiser with a Soft Center , Hero with an F in Good , Innocently Insensitive , Aw, Look! They Really Do Love Each Other , and Sour Outside, Sad Inside . Sometimes subverted as Jerk with a Heart of Jerk . The Lovable Alpha Bitch can also overlap with female examples of this trope The Lancer and Loveable Rogue are often, but not always, portrayed in this light. One half of the Belligerent Sexual Tension couple. Also compare Good Is Not Nice Truth in Television : Most of the jerks you'll meet in your life will have some redeeming qualities to them. Few people are such jerks that they don't care about anyone</, and cynical people tend to handle bad situations better, so having one as a friend can be useful when things go downhill. Given that this would still call real life people jerks, please do not add real life examples

Someone in the main cast discovers a shocking secret about the past of the resident Jerkass . Apparently, difficult as it may be to imagine, he may not be that bad a guy. Somewhere, buried deep inside, there's a Pet the Dog moment that shows he's a Jerk with a Heart of Gold Well, yeah, turns out that isn't true . There's a perfectly selfish explanation for why he saved the busload of burning orphans—they're his secret team of kid snitches. And now he's going to get a good laugh at your expense for ever thinking he could be so noble While one be both a Jerk with a Heart of Gold a Jerk with a Heart of Jerk simultaneously, a character can alternate between the two. For instance, this could be a result of Depending on the Writer , and Character Development can

cause an evolution in either direction That said, these tropes are almost polar opposites by definition. The former Jerkass is when it comes to the crunch, a decent guy. The latter Jerkass might be capable of the occasional Pet the Dog moment, but he is, under all that jerkassery... a bigger jerk/asshole. This trope also subverts Hidden Heart of Gold It is one step more complex than Faux Affably Evil . Compare and contrast Bitch in Sheep's Clothing , Sheep in Sheep's Clothing and Hidden Heart of Gold . For the more malicious, see Bait the Dog , For the Evulz , The Sociopath , Not-So-Well-Intentioned Extremist , and Pragmatic Villainy . This trope is not an Exaggerated Jerkass May also go hand in hand with Good Flaws, Bad Flaws : a character may have a Good Flaw, then repent and apologize... only to turn out to have a Bad Flaw. This character taken to their logical extreme would then become a particularly tragic Anti-Villain , since such characters genuinely believe themselves reformed . In such cases, the character still fits this trope only if they're smug about their moral struggle , rather than anguished. The most dangerous example is the Knight Templar type, such as one who tries to reform for their criminal past by murdering other criminals A common instigator for Jerks Are Worse Than Villains , when the audience hates the Jerkass more than they hate the villain

An eye loupe is a small magnifying device worn over the eye to see tiny details closely. It is commonly associated with jewelers, but is used by many other professions, from watchmakers to engineers of small electronics, and for appraisal of precious gems, coins or stamps In fiction, someone wearing an eye loupe is used as visual shorthand for several things. If it's a one-shot, never-seen-before character, this immediately tags them as some sort of expert coming to appraise whatever valuable artwork or rarity is at hand Otherwise, an established character pulling out one is a sign that they're Crazy-Prepared , or more commonly, Greedy </. The Miser Advisor or The Scrooge frequently owns one, ready at all times to appraise the value of anything they grab An eye loupe can also show up for quick gags and humorous situations, often in a completely unexpected setting (including anachronistic). A common stereotype is for a woman offered an engagement ring to immediately examine it with a loupe. Or the humor might be in establishing something is very, very small and requires the tool to be seen

All right, all ! I'll describe Jewish Complaining here already! There, are you now?</ Jews have a long, proud history of whining and complaining (aka, "kvetching"), or at least the Ashkenazi do . They will complain about many things, in many forms, whether it's Hypochondria (Oh God, can you catch something from writing that?), having to go to work, having to come home from work, paying too much for something , paying too little for something and worrying it's not good, their friends' bad habits, their friends' good habits, their Jewish Mothers thinking they aren't good enough, or the mothers themselves thinking their children aren't good enough. This is Truth in Television and is actually joked about more among Jews themselves than anyone who's ever been prejudiced against them. Heck, if you see a TV show with Jewish people being big whiners, it's more than likely a Jew wrote those parts . But when things get truly serious, the complaining tends to die down as they get more somber. This comes from the actual history of the habit: superstitious Jews believed

showing happiness or satisfaction brought the Evil Eye, so they complained to ward off the demon world. Actual misfortune "fills the need" for misfortune in keeping demons away, and may well already have been caused by a demon, so why ward them off when they're already here? Jews Love to Argue is a Sister Trope . Hey, a lot of arguing among Jews is often just them complaining about each other at the same time. The Greeks do this too: it is called gana</. Various Eastern European countries also have this practically as a national pastime. Same for the Irish. Germans and Austrians have perfected it into an art form, the political satiric cabaret . The French-Canadian consider this their national sport after hockey. Compare Sickly Neurotic Geek .

An index of content creators that are Jewish. For all intents and purposes, the creator in question must be born to two Jewish parents or at least identify themselves as Jewish, even if they are of partial descent, though converts to Judaism do qualify for this index Can overlap with Israeli Media , especially if a Jewish content creator is from Israel

(The following description should ideally be read under falling Cherry Blossoms .) </ Jidaigeki (meaning "period drama") is a genre of Historical Fiction and Period Pieces found in Japanese Media . These works are set before (or around the beginning of) the Meiji Restoration when the was deposed. The time subdivisions most often found in Japanese media include the (or "Warring States", an era of civil war from about 1467 to 1573), the (after Japan was united under the Tokugawa shogunate, 1603–1868), and the (1853–1868, the part of the Edo Period leading into the Meiji Period, 1868–1912). Jidaigeki can be idealized or realistic, operate as rigorous Historical Fiction that show their work . It can also be like the American Western , soapy drama or hardass action, and feature a rich cast of character tropes . Jidaigeki that emphasize swordplay are often referred to as chanbara</ (meaning "sword fighting"), especially the live-action movies, and counted on for lots of hot Samurai action (Ninja , Rōnin , and Yakuza are also frequent players). Given the fact that there are plenty of Edo-era buildings in Japan still standing, and that Edo-era costumes are dime-a-dozen, that period appeals a lot to Japanese TV producers . Compare the sheer number of BBC costume dramas set in the Victorian era , or the innumerable Chinese films and series set during the Qing dynasty. The Jidaigeki films considered most notable by Western audiences tend to feature samurai, and from this they tend to assume that the term Jidaigeki refers to samurai films in particular. This is an exaggeration. Jidaigeki basically means historical settings or something set in the past, and does not by itself concern samurai or ronin by default. A number of Jidaigeki exist that focus on women, on painters, actors, and even burakumin (the lower-caste Japanese underbelly who are the ancestors to Yakuza). In the classical era of Japanese cinema, Jidaigeki was the most prestigious and serious genre. Also, although it may seem American and European directors have been borrowing (or, depending on your POV, appropriating) these conventions — sometimes whole plots</ — for years, Jidaigeki pieces have long borrowed/appropriated in equal measure from Westerns and Film Noir . Akira Kurosawa , himself, was known to be a fan of director John Ford . George Lucas took some inspiration from this cross-pollination while writing Star Wars </ — guess where he got the word "jedi". Even before that,

Jidaigeki borrowed and took inspiration from American films (e.g., Stella Dallas </, a popular melodrama in Japan) and from European drama (e.g., Henrik Ibsen and Leo Tolstoy). Kurosawa likewise won fame for his transpositions of William Shakespeare to feudal Japan. Klingon society as seen in Star Trek: The Next Generation </ also took from this era for inspiration. For Western depictions of Japanese history, see Hollywood Medieval Japan . Compare The Middle Ages and The Wild West , two popular Western historical periods that are roughly analogous to Jidaigeki. See also Wutai for Fantasy Counterpart Cultures that are based upon Japan. Related to Samurai Stories and Ninja Fiction , which focus on fictional works that focus on the samurai and shinobi</ respectively, usually overlapping with Jidaigeki. Live-Action TV

Video Games Film Literature Video Games Web Comics Literature Live-Action TV Video Games

Video Games Film Literature Live-Action TV Video Games Visual Novels Web Original Audio Play Film Live-Action TV Theatre Video Games Visual Novels

Lots of interesting things are going on in the series' Myth Arc : Mind Screws , wild conspiracies , unrevealed Love Dodecahedrons , an Ontological Mystery , and the odd bit of Applied Phlebotinum or two. Sometimes the setting itself is just plain crazy , to boot. It's a Long Story , and there's far too much to explain in the series pilot Solution: ration out the information about what's going on with an eyedropper, and let the viewers scratch their heads about it until much later on. Welcome to the Jigsaw Puzzle Plot At its best (and with a sharp audience that's well-prepared for it), the series can become an interesting intellectual challenge that generates hours and hours of Fan Wank , Epileptic Trees and watercooler discussions, and creates memorable moments as connections between seemingly minor or unrelated details fall into place, revealing illuminating insights (see Wham Episode). At its worst, the series becomes an incomprehensible Mind Screw ruled by The Chris Carter Effect , patched together by the occasional Ass Pull . Some writers may claim some of the latter effect to be intentional; that some mysteries are never solved. However, the fact remains that if you give viewers a mystery, suspects, and clues, then don't tell them whodunnit, don't act surprised if they get pissed at you afterwards Anime does this quite frequently, and even series that don't explicitly try for a full Jigsaw Puzzle Plot will frequently hold back explanation of a few scenes in the Pilot until Mr. Exposition has a chance to talk about it without the conversation seeming too forced Very common in arc-based mystery or espionage series, where what's going on is supposed</ to be mysterious. By its nature uses several Driving Questions right at the outset. Expect many reveals . Can often become a Kudzu Plot if the pieces of the puzzle don't quite fit together. A video game that forces the player to go and find the plot pieces is using Story Breadcrumbs

Comes from the days of radio. When all advertising had to be audio, a good way to get people to remember your product was to have a catchy short tune associated with it, often mentioning the product or company's name. This is even common with phone numbers for their services While not quite as common as they used to be,

jingles work, so they will probably be around as long as we have commercials. They can even become quite popular and be released as a single . Some well-known jingles have been around literally for decades, periodically having their instrumentation/arrangement updated to sound more modern Sometime an agency will expend money rather than talent and use an existing song

In any competition, there are winners and losers. In Professional Wrestling , the overwhelming majority of them have been pre-determined since at least 1920. Fans and insiders alike refer to being on the losing end of the equation as "doing the job," or "jobbing" in short. A connected term, "jabroni" was used onscreen during the days of Kayfabe as a slang term for weak or poor wrestler, and as a way of indicating jobbers without admitting matches were scripted, and is still used occasionally today. This terminology came about because losing the match tends to make the wrestler look worse, and could be a sign that the promotion is transitioning him into a less prominent role (in wrestling parlance, getting "buried"). This is especially true if he's booked to lose in a championship match (because there's nowhere to go but down after losing a feud for the top championship) or get squashed . But they finish the match and let the other guy pin them as agreed, because that's part of the job. There have been times when a wrestler would refuse to "do the job" and would fight for real and defeat the guy who they were scheduled to lose to; this is called "going into business for yourself." This occurred primarily in the early days of pro wrestling, which was done on a regional basis aside from the champion who'd travel across regions. It rarely happens because the inevitable result would be getting fired. Sometimes a local challenger would "steal" the title by refusing to job to the champion (such events would likely be with the blessing of the local promoter but not</ national sanctioning body), which for many years meant that the champion would always be somebody who can legitimately fight back against an uncooperative foe. As strange as it may seem sometimes, there is an entire class of pro wrestlers whose primary purpose in being on TV is to "do the job" on a regular basis. These wrestlers, otherwise known as "carpenters" or "enhancement talent," primarily serve to make the other wrestlers look that much better, by selling everything the other wrestler does as if they're dying. So, why be a jobber? There are several reasons... The revelation of pro wrestling being predetermined caused jobbing to lose a lot of stigma. In fact, many " smarks " will respect a wrestler who is selfless enough to consistently put another wrestler over for the good of the company. Some of the best wrestlers in the business (Mick Foley , Ric Flair , etc.) take immense pride in their ability to "make" another guy through selling and jobbing, though few would label them as "jobbers". Some long-running jobbers have gained a cult following. The most famous jobber would probably be the Brooklyn Brawler , who got his own action figure. The second best-known example would be Barry Horowitz , who briefly went from perennial jobber to mid-card in the mid-90's when he pulled an upset victory on Chris Candido (then wrestling as Skip), and then went on to beat him in at least two more matches. He is now a WWE road agent. Rookies are often expected to spend their first few years "jobbing." In the field, this is known as "paying your dues," and wrestlers who avoid doing this are often scorned by veterans unless they are a sublime talent like Big Show , Goldberg , Sting , or Kevin Nash . Famous jobbing runs include: Rookies who have been scorned include: Some other wrestlers avoid "paying their dues" as jobbers because they're real fighters who have gained prestige in non-scripted

athletic contests: An inversion occurs when the bookers are unable to utilize the talent of a particular star (otherwise known as "Creative has nothing for you..."), and thus he is forced to job to those wrestlers that are being pushed. An established talent jobbing to a new wrestler is considered a huge favor, and will often boost the new wrestler's popularity instantly. The term "jobber" has crept into other genres as well, most particularly in superhero comics and anime Fighting Series , in reference to when a character loses a fight against an enemy to show off how strong the enemy was and thus a credible threat for The Hero . Compare C-List Fodder and Red Shirt The opposite of jobbing is called a "push," where up-and-coming stars are on the receiving end of jobs from established wrestlers.

Tends to be a High School trope. When a father was a jock in high school (usually marks his Glory Days) while his son pursues less athletic endeavors, usually to the father's disappointment. In quite a few cases the father's grief stems from him being a Jaded Washout who had hoped to live vicariously through his son, but the son's interests effectively means he can't Related to a "Gender-Normative Parent" Plot , but is part of the underlying characterization as opposed to a single episode plot. Subtrope to Like Father, Unlike Son . Could be considered an inter-generational version of Sensitive Guy and Manly Man , as well as a loose gender inversion to Feminine Mother, Tomboyish Daughter

Military recruitment ads, appearing on TV or in print. There are two ways to go with these: One type tends to depict the military as far more glamorous than in real life , and tends to downplay the danger of violent death. Of course, everyone already knows</ about that part... The trope name is a Stock Phrase in its own right. Subtrope of Propaganda Piece . Sister trope to Recruiters Always Lie .

In a story that involves a malevolent force that can subjugate others through supernatural means , those affected might propagate the spell. If choice is a factor, they'll go after those they know, often droning "join us" in some fashion or at the least try to sales pitch how great being under the power of said force is. This is usually done in a Creepy Monotone and/or all in unison . This communicates a zombie-like state or otherwise showcases that the victims aren't themselves . Granted, the whole thing never makes for a convincing argument since the victim's target will be less than willing to take the offer, but it nevertheless does a good job in showcasing the threat of said force. Think of it as peer pressure, only much</ more scary Often the result of a Hive Mind . Sometimes a staple of Zombie Apocalypse , if said zombies are a bit more sentient. Can often overlay with Transhuman Treachery as well, if the victims are really sincere that the transformation is better than being normal. Compare Madness Mantra

In the media, New Jersey is often portrayed one of three ways: There is also an additional quasi-trope, which might involve any of these flavors or none of them, particularly prominent among media written by New Yorkers: the Shore as a setting, typically as a destination for white out-of-state tourists with money (and usually more of that than sense). A beach house may pop up. Not to be confused with Funetik Aksent . Oh, and: For information on the various regions, cities and locales of the state of New Jersey, as well as a long list of famous New Jerseyans, check out our handy Useful Notes page . Not

to be confused with that other Jersey , after which this one was named.

Your Deadpan Snarker , Plucky Comic Relief or just anyone in the mood makes a joke about something: a hypothetical, ridiculous situation at first glance. This is when, unbeknownst to them, what they just said is literally true or will happen later on in the story because the universe wants so Reactions vary: The joking character may laugh their ass off because it's suddenly even funnier , they may feel guilty for saying something that's suddenly tragic , they can go all deadpan and say "...Really?", or something else altogether It can be used as Foreshadowing for a future plot development if it sounds outlandish enough so the audience doesn't find the hint too obvious. If the audience already knows the joke is not a joke when the character makes it, it's a form of Dramatic Irony . If a really long time elapses between the joke and the moment it becomes real, it's also a case of Brick Joke Compare I Was Just Joking , where a character makes a joke and another takes it literally as a serious suggestion; My God, You Are Serious , where a character thinks another is joking but isn't, as they soon find out; and Accidental Truth , where instead of a joke it's a deliberate lie. It may easily lead to Hilarious in Hindsight and "Funny Aneurysm" Moment . It may overlap with I Knew It! if a fan of a work makes a joking guess about the plot and nails it. See also If Only You Knew , Tempting Fate , The Cuckoolander Was Right , Chekhov's Gag and Pre-emptive Declaration . Similar to Rhetorical Question Blunder where someone gets an answer to a question that wasn't meant to be serious

Characters, often in the form of Easter Eggs , deliberately unbalanced in the negative sense. They mainly have a humorous value and the fandom often likes them due to their sheer awkwardness or strangeness. This is mainly a trope of fighting games. Joke characters are sometimes used by especially proficient players to beat other players, mainly for bragging rights Note this is not the same thing as an Easter Egg where the player's appearance simply switches (like a redone sprite) or a Fighting Clown (a character who simply looks</ silly but plays well). Part and parcel of Cherry Tapping . Compare Blessed with Suck , What Kind of Lame Power Is Heart, Anyway? , and Master of None . If this character happens to have some worthwhile utility, they're a Lethal Joke Character . If they take a considerable level in badass after a while, they have Magikarp Power . Sometimes, if this character becomes popular enough, expect the fans to turn them into a Memetic Badass and the developers to turn them into a Lethal Joke Character Part of Competitive Balance . See also Joke Item and Fake Special Attack (which they are likely to use). Contrast with Purposely Overpowered and Master of All , which are the opposites. Compare and contrast with the low-tier Tier-Induced Scrappy , who are also negatively unbalanced but usually unintentionally Not to be confused with Parody Sue . Can overlap with Plucky Comic Relief

Bob decides to make a joke in a specific vein about a specific subject. But not just one joke, no no no, oh heavens no. He has to exhaust his entire supply of jokes and wise-guy commentary, getting them all out of his system The major difference between an Overly Long Gag and Joke Exhaustion is that the Overly Long Gag is one extended gag that goes on for far too long, while Joke Exhaustion

should be a series of gags that could each be told individually and still be funny. But because Bob tells them all at once, it just gets irritating. May consist of a Hurricane of Puns

Characters who don't respect authority and/or formality, yet are obliged to wear name tags, will write something witty and/or obnoxious in place of their name. Just how</ witty or obnoxious can provided a visual clue to how irked the character might be about being required to wear one. Alternately, another character may deliberately fill in someone else's name tag in a way that will humiliate them Often involves either a Shout-Out or an Unfortunate Name or Punny Name of some kind. If the name tag is intended as actual identification, see Badge Gag . Contrast with Real Joke Name , which is when the character's real</ name is played for a cheap joke

People have various configurations of equipment in the fronts of their crotches, but everybody has the same naughty bits in the rear ends. Yes, we're talking about bums. Everybody has a bottom, through which they fart and poop . As such, the rear end has been a subject of humour since time immemorial. People just find arses funny. Indeed, as this very page demonstrates, there are many, many terms for the derriere, most of which are pretty funny in their own righ Supertrope to Ass Shove , Butt Biter , Butt Cannon , Butt Sticker , Cheek Copy , Comedic Spanking , Pain to the Ass , Butt Brand , Rump Roast , and Toasted Buns . May overlap with Shaking the Rump and Toilet Humour . See also Uranus Is Showing . Can be seen as the backside version of Gag Boobs . Stuffy Old Songs About the Buttocks often enter this, even if unintentionally. Despite the name, this has nothing to do with Butt-Monkey or ; while a geologist might make a butte joke, it would only qualify as this trope if it's a pun on butte/butt, or if the butte is shaped like a but

An index of all articles about journalists, reporters and news readers. Many will often be radio and TV presenters and novelists too.

In modern legal systems, the power to render judgment is usually spread among many people: a judge decides questions of law, a jury decides questions of fact, and someone else carries out the judge and jury's verdict—in the case of capital punishment, an executioner. It takes time and careful consideration, but the proper legal procedure can be such a drag sometimes, can't it? You have to arrest and house the perp, go through the expense of a trial... plus it means you have to get lawyers involved Perhaps this is why so many societies, particularly those with dystopian or evil leanings, go for the alternative: empowering a group of official agents with near-limitless authority to detain, sentence and punish offenders Of course there is a very good reason we don't have this type of law enforcement in civilization; If the Judges see themselves as noble and pure then they will most likely be Knight Templars , if they are insane they would often see all crimes are punishable by death , if they become corrupt then not only would they become Dirty Cops but would in turn become a Joker Jury and a Hanging Judge all in one go, and that's all assuming they don't have a grudge on you Needless to say you are probably

not getting a fair trial When a private citizen acts as Judge, Jury, and Executioner without official sanction, he's a Vigilante Man . When it's an actual judge who's also jury and executioner, it's usually an example of Hanging Judge Not to be confused with Judge Judy and Executioner

Within the community surrounding the Insane Clown Posse and Psychopathic Records artists, fans are known as "Juggalos", "Juggalettes" and "Ninjas". Juggalos compare themselves to a family: common characteristics include drinking the inexpensive soft drink Faygo and wearing Monster Clown face paint. They view the lyrics of Psychopathic Records artists (which are often violent in nature) as a catharsis for aggression. The term originated during a live performance by Insane Clown Posse. During the song "The Juggla", Joseph Bruce addressed the audience as Juggalos, and the positive response resulted in Bruce and Joseph Utsler using the word thereafter to refer to themselves and their friends, family, and fans, including other Psychopathic Records artists. Thanks to Public Medium Ignorance , Juggalos are often shown in a mocking light in media, despite the fact that the lyrics of Insane Clown Posse and Psychopathic Records artists have encouraged free thought and individualism, and thus there are a wide variety of Juggalos with different interests, beliefs, backgrounds, etc. See the Playing With page for examples of how Juggalos are portrayed in different mediums, from straightforward examples to Straw Fan exaggerations and subversions. The worst example of Public Medium Ignorance toward Juggalos is that some local law enforcement groups and the FBI have listed "Juggalos" on their gang registries. Never mind the fact that there is no evidence connecting any violent act or gang affiliation committed by any individual to any music or music fanbase, or that there is no evidence of the existence of any Juggalo "gangs" despite law enforcement claims, or that classifying "Juggalos" as a gang puts these fans in danger from actual</ gangs, but blaming Dungeons & Dragons </ for being Satanic is soooo</ 1980 and we need to spontaneously blame something</ for corrupting our youth, right? The Useful Notes page examines Juggaloism in further detail.

This is an action trope. It is performed by a character who throws an object in the air, performs some action sequence while it is airborne, then catches it on its way down. It pays off if the object in question is cumbersome and makes desired action impossible but it can be used in other situations too The velocity with which it would need to be launched tends to make this implausible in Real Life Compare Precision-Guided Boomerang and Dish Dash

You know how you shouldn't screw around with guns because they're dangerous? You know... because they're specifically designed to kill and maim people instantly? Well, the normal rules don't apply when it comes to comedy . Whether it's the police chief eating donuts off his gun barrel or some clown juggling loaded guns, the normal rules of safety don't apply Frequently results in Amusing Injuries from gunshot wounds or a superficial case of Ash Face . Caused by whichever combination of Artistic License – Gun Safety , Reckless Gun Usage and Shur Fine Guns would maximize the laughs. When gunshot wounds are used seriously, that's I Just Shot

Marvin in the Face . See also Remonstrating with a Gun Not to be confused with Cartoon Juggling , though actually juggling loaded guns in any cartoon (or Real Life , for that matter), is probably just as bad an example as any of these following examples. Also not to be confused with Juggling Dangerously , though juggling loaded guns would in fact be an example of that trope. Subtrope of Too Dumb to Live

A julekalender ("Christmas calendar" or "advent calendar") is a TV-series with a Christmas-oriented theme that typically runs daily from December 1 through December 24. They are a tradition in Denmark , Finland , Norway and Sweden .

Long-living, nigh-immortal characters are a staple of Speculative Fiction . Of course, there's the question of how they didn't get found out. Easy enough, actually — move around a lot, take on a new name every so often, and you're golden, especially in times when written records were rare and getting census information from anywhere further away than the next village required an Epic Quest. Having psychic and shape shifting powers helps a lot too. It's surprising, though, how often those temporary names end up in the history books... Sometimes, it seems that every great thinker was an immortal genius who created an identity. Every so often, they're all the same one.</ A Subtrope of Beethoven Was an Alien Spy and Historical Domain Superperson . See also In the Past, Everyone Will Be Famous for the related Time Travel version and My Grandson Myself for cases where the character takes the identity of a younger family member. This character is sometimes prone to saying I Have Many Names . Compare with Ancient Conspiracy . Just don't ask how many of these people have firmly established childhoods .

Often used in comedy and a sister trope to the Trust-Building Blunder Alice is stuck on a ledge with no apparent stairs, elevator, rope or other normal way to reach the ground and needs to get down fast so that she can escape the bad guys, catch up to the others, etc. Bob, waiting on the ground, holds up his arms and shouts out something along the lines of "Jump! I'll catch you!". There may be some hesitation, but eventually Alice jumps into Bob's waiting arms...well, at least she tried Alice is usually fine. Don't worry, Bob will be okay in a few minutes

Done metaphorically in the 5th game of Umineko: When They Cry </ . "Beato, jump!" "Battleeerrrrr!!!"

Played straight in Shade, the Changing Man </ when Lenny says this to Lily, who's trying to escape a burning building.

Despicable Me </: At the end, Gru says this nearly word-for-word to Margo, the last of the three girls to jump to safety. Unfortunately, they both</ fall. Luckily, the minions save them.

Parodied in The Muppet Christmas Carol </. Rizzo the Rat climbs to the top of a gate and tries to jump into Gonzo's arms so they can catch up to the main characters. After much terrified dithering, he finally jumps, but Gonzo fails to catch him and he hits the ground. Then, after he recovers, Rizzo suddenly realizes that he forgot his

jellybeans on the other side of the gate... as well as the fact that he was able to go between the bars of the gate the entire time The Hercules: The Legendary Journeys </ episode "For Those of You Just Joining Us" had the cast performing the old trust building exercise with Rob Tapert. He eventually recovers

In Kingdom Hearts II </, during a visit to the Hundred Acre Wood , Piglet is blown in the blustery wind and ends up on a high tree. Sora and Pooh come over and the former says this trope. Piglet gathers his courage and jumps. Sora misses him, but Pooh doesn't.

One of the Roger Rabbit Shorts had Roger yell "Don't worry, Baby Herman, I'll catch you!" only to be smashed on the head by an elevator while Baby Herman parachuted safely down with his diaper.

Famed pro wrestling manager/booker/promoter/commentator Jim Cornette was doing a bit during Starrcade '86 where he was chased up a scaffold, then took a bump off it. However, the work order must have been sent wrong, and the 15 foot scaffold was built to 25 feet. Crockett decided he would do what skydivers do, and drop and roll when he landed. The fall was going to be aided by Bubba, who was going to catch him. He would fall into Big Bubba Rogers' arms, and they would both drop and roll to the left. Predictably, the relatively green Rogers' missed catching him, and Cornette blew his knee out. Or rather, in. Squick .

Jumping off the slippery slope is when a morally ambiguous character raises an ethical question by doing morally ambiguous things , but instead of answering those questions, the character closes the debate by going on to do something unquestionably and unforgivably evil . The actions remain pretty much ambiguous, while the character himself no longer is. It turns out that the character's point of view and ideology was more warped than what their initial actions suggested This is a condensed form of the Slippery Slope Fallacy — instead of Slowly Slipping Into Evil by gradually becoming more evil, they go straight from "may or may not be moral" at the top of the slope to "unquestionably evil" at the bottom, skipping all of the intermediate shades of gray — thus jumping off the slippery slope A form of Debate and Switch , because they never really</ address the question of whether the original ambiguous action was acceptable or not. Also helps to maintain the status quo by ensuring the main characters never question their own morality too closely, thus keeping the more simpler Black-and-White Morality from degrading into Grey-and-Gray Morality , as well as prevent a potential case of Strawman Has a Point . Compare Slowly Slipping Into Evil for a longer, more developed process of going from "ambiguous" to "evil". Compare Face–Heel Turn for when it is a morally good character who turns evil Compare with Bait the Dog , Moral Event Horizon , Motive Decay , Aesoptinum , and He Who Fights Monsters . Can be a result of a Well-Intentioned Extremist realizing that there is No Place for Me There and becoming a full-time villain. Frequently accompanied by Then Let Me Be Evil . In case the characters in question were friends prior to Slope-Slipping, it probably triggers We Used to Be Friends . If the slippery slope has been greased with Applied Phlebotinum , that's The Dark Side

When a giant cake (actually a cake shell) has a person (usually a bachelor party stripper) hidden inside, so he or she can jump out of it for dramatic effect Girls have been jumping out of cakes since Evelyn Nesbit did it for millionaire playboy Stanford White in The Gay '90s , but the practice of enclosing a living creature inside a cake or pie shell goes back to medieval days. It's (possibly) the origin of the nursery rhyme "Sing a song of sixpence", where live blackbirds are put in a pie shell for a king's feast Mostly Played for Laughs , especially if the cake is at an unexpected (and inappropriate) place (like a child's birthday party) or the stripper inside is replaced with someone else (a cop, an Abhorrent Admirer who crashed the party to get her object of desire, an angry fiancée or wife who suspects that her husband will have too</ good of a time at his buddy's bachelor party, a Dirty Old Woman who used to be an adult entertainer when she was young and is still entertaining in her autumn years, a cross-dressing Camp Gay man who decided to come out of the cake — and the closet — all in one night, or a heterosexual man who was dressed in drag and put in the cake as a cruel joke). In more cartoonish works, the cake might be an actual one, causing the party-goers to be splattered with frosting and cake bits when the person inside jumps out Sometimes played for drama (or really dark comedy) if the man of the hour is Too Dumb to Live and thinks the novelty cake is a real one (and cuts it, either injuring or killing the girl inside), if a Mafia hitman is inside the cake and shoots everyone at the party (though it can be softened up to being funny if the hitman is dressed in outrageous and obvious drag), or if the stripper dies of suffocation inside the cake and no one realizes this until it's too late

A Gender Bender trope, where someone who would have made a good match if not for gender suddenly is</ a good match, and some version of a Romance Arc (and in the more egregious cases, the relationship) begins immediately. Often, there hadn't previously been one iota of serious thought about a romantic relationship between the two people prior to the gender shift When—as is sometimes the case—this involves the gender-switched person changing their sexual preferences , people can find this plot squicky There are legions of amateur stories with some version of this plot in appropriate corners of the Internet, and a decent portion of genderbending Fan Fic will use it as well For obvious reasons, depends on the absence of Everyone Is Bi . The First Law of Gender-Bending (or its inversion) tends to be in play, although cases where one party becomes a Sex Shifter aren't unheard of . The opposite of Unsettling Gender Reveal Compare to Trans Equals Gay with non- Gender Bender examples. Contrast Settled for Gay , in which partnership happens without a change in orientation, gender-bending based examples of If It's You, It's Okay , and Incompatible Orientation

Building up suspense without boring the audience is not easy. Whatever is a director to do? Jump scares to the rescue! Everyone knows what a jump scare is: it's the horror technique of having something happen unexpectedly and suddenly (usually something popping up out of nowhere). It's frequently accompanied by an equally sudden loud noise to go with it, and often happens after a period of tension-building to ramp up the nerves of both the character(s) and audience and make the scare that much more effective for both. The

classic film example uses a loud brass horn, or a woman's scream. Jump Scares follow the law of diminishing returns: they're effective when accompanied by a slow build up of suspense, but using too many quickly turns them into a nuisance. Jump scares have been called lots of things: "cheap," "lazy," and "the lowest form of horror," because the jump caused by a suddenly loud noise is a physiological reaction you can't control, even when you're expecting it. The film critic Nigel Floyd refers to the occurrence of this in films as "cattle prod cinema" — you're not being scared, just jolted. Not to say it can't be done right. When creators who do</ understand horror make use of the trope, they can do so to extremely</ good effect. Sometimes overlaps with Mirror Scare , Screamer Trailer , Spring-Loaded Corpse , Peek-a-Boo Corpse , Take a Moment to Catch Your Death , Nightmare Face , Scare Chord , Surprise Creepy , and Last Note Nightmare . Cat Scare and Bat Scare are subtropes in which the scare itself is false but the jump effect is retained. When used on its own in a Web Original , it can be known as a screamer or a prank . You know, the videos that encourage you to turn up the stereo and/or examine the picture closely . Related to Shock Site , where the startlement and horror arises from unexpectedly viewing a disturbing image. Contrast Sudden Soundtrack Stop , where the sudden lack</ of noise can be used for horror. See also Chandler's Law . Not to be confused with Surprise Jump . No examples, please. We're just defining the term. If we did</ include examples, chances are we'd be sued for accidentally scaring some of our more delicate readers into the next life, if you catch our drift. Even video examples ain’t exempt from this!

This is a speculative tale that takes place in undiscovered or semidiscovered country in the present or "recent" past (usually no earlier than the early 20th century), supposedly on this Earth, as opposed to, say, a High Fantasy in a Medieval setting , or a Space Opera in a far future-like setting. As the title indicates, it often takes place in a tropical rain forest, though that isn't necessary. The key point is that Willing Suspension of Disbelief is provided primarily by the use of settings that are regarded as exotic, mysterious, dangerous and above all, far away by most readers, yet still on this world, rather than providing a whole imaginary world "in a galaxy far away". A typical setting, for instance, might be The Amazon , Darkest Africa , The Shangri-La or Tropical Island Adventure . There are occasional similarities with Planetary Romance ; the two genres can each borrow tropes normally associated with the other, and there is potential for crossovers (aliens can, for instance, kidnap the intrepid explorers, or perhaps a Planetary Romance can have a story take place on a jungle planet) However, some elements of a Jungle Opera can be less flexible than other speculative sub-genres by the nature of operating in "closer proximity" (so to speak) to Real Life . Jungle Operas tend to feature Bold Explorers , primitive locals , Precursors , Lost Colonies , Ancient Artifacts , and the like; ruins-filled-with-deathtraps is one of The Oldest Ones in the Book . This will also often involve Ancient Astronauts and have an Adventurer Archaeologist as one or more of the characters. Oddly enough, the experiences of Real Life explorers did sometimes bear a suspicious resemblance to this genre We don't think</ that any secrets man was not meant to know have been discovered — not that anyone would admit it if there have been some. Maybe the world is not yet ready ? Often involves a Lost World . In some versions the story is about a quest to find this, and a Lost World is a MacGuffin Location . Also see Two-Fisted Tales , with

which this trope usually overlaps.

The Distaff Counterpart of Tarzan of the Apes , this is a young woman of European extraction who has been raised in a jungle environment , usually by animals . Despite her upbringing, though, she has managed to grasp the basic rudiments of English , tools, and fashion — she is frequently seen wearing fetching leather or Fur Bikinis and wielding a spear . She is far more likely to have Rapunzel Hair than Wild Hair , and her legs and armpits will be inexplicably hairless. She's likely to be an Earthy Barefoot Character For some unfathomable reason, the animals of the jungle obey her slavishly instead of viewing her as lunch, and the woefully benighted Hollywood Natives treat her as a goddess. If the Jungle Princess is particularly naive, she'll buy into that belief. Even if she's not particularly naive and although she may well possess some fearsomely strong instincts and drives toward it, her isolation from humans has left her with no concept whatsoever of romance Inevitably she will be single when she first encounters a hunky American or European explorer . She will find him in the clutch of some local danger (being menaced by her tame leopard is always fun if it's a romantic comedy), rescue him, and romance will ensue . While the movie version of the Jungle Princess will let her explorer bring her back to his home and 'civilize' her, the TV version will insist on staying in the jungle , and so our hero will settle down in a nice treehouse and steal kisses from her when she's not busy ordering her lions to savage the occasional poacher In science fiction, many a Green-Skinned Space Babe is just a jungle princess with a dye job and a ray gun The trope name ultimately dates to a 1920 silent film serial called The Jungle Princess</, but its common usage probably dates from the 1936 film of the same name starring Dorothy Lamour. The trope itself is older than that, though, with possibly the first example being Rima from W. H. Hudson's 1904 book Green Mansions</ See Nubile Savage , which is her default appearance. Compare Handsome Heroic Caveman . Not to be confused with The Chief's Daughter , where the leading lady actually fits the native culture (but is almost always called a princess for some reason)

So you have a Hungry Jungle . And then you have soldiers, guerillas, insurgents, etc. trekking through it. Suddenly, all hell breaks loose as two or more factions struggle against dwindling supplies, scarce food, the enemy at every corner, the elements, and of course, the jungle itself. Jungle Warfare is what it says , fighting that takes place in a remote jungle or lush tropical rainforest, usually on a remote island or somewhere far away from civilization. When there are civilians, they're usually confined to a small village , usually near a river In these kinds of situations, expect elite troops , usually those specialized or experienced in trekking through remote and hostile environments, sending patrols deep into remote enemy territory, rebels or enemy soldiers planting different kinds of booby traps , and communication and supply problems . If tanks are involved, expect them to be bogged down in mud during a monsoon, knocked out by anti-tank traps, or simply unable to plow through thick vegetation . Expect a mix of Scenery Porn and Scenery Gorn , depending on how bad the surrounding vegetation is removed, and with it the use of Flamethrowers or other forms of flame-based weapons. Often involves soldiers wearing camouflage over their uniforms either

moving slowly through the jungle or waiting in ambush, as well as men, guns, or vehicles concealed by trees Much like Urban Warfare , Jungle Warfare can be a nightmare for any advancing army that doesen't have a firm grasp of the place. Even untrained militamen or under-equipped soldiers with a vast knowledge of the jungle can wreak havoc on even the most experienced and trained of soldiers venturing in. Unlike the former, the jungle itself</ can also be as much of a hazard on both friendly and enemy forces. Among these hazards include diseases like malaria and dysentery, local flora and fauna, and even the mere vastness of the jungle itself, where patrols can get lost simply from making a wrong turn in In Real Life , it's usually associated with The Vietnam War , as well as World War II's Pacific and China-Burma-India Theater , where such fighting was all too common Compare and contrast with the aforementioned Urban Warfare , Winter Warfare , and Desert Warfare where fighting takes place in cities/towns, in cold, snowy conditions, and in scorching deserts, respectively, though there have been cases where this trope can overlap with the former (Manila during World War II and Hue City during The Vietnam War , for example). Thanks to the climate, a Battle in the Rain is expected almost half the time. And more often than not, this can also easily overlap with Tropical Island Adventure , as a lot of untouched jungles are located on remote islands, and a lot of times the belligerent factions will have to deal with actually trekking through the jungles as well as fighting the enemy

When two or more law enforcement organizations both can lay claim on a particular criminal case or suspect they will rarely see eye-to-eye on the best way to prosecute/investigate the case. In the US, local cops vs. the Federal government (FBI, DEA, etc) is the most common setup. Usually, the locals will want to shut down a petty crook to protect their town and the "little guy," while the Feds are focused on the big picture and would rather he go free so they can focus on building a case against the "big fish" higher up the criminal ladder. When a case is particularly sensitive or difficult, the friction may be reversed: each group of investigators wants to absolve themselves of jurisdiction to avoid the problems that will come with it. This is most likely to happen if one of the groups is under pressure to improve their conviction rate and does not want to risk taking on a case they cannot solve Jurisdiction Friction may also occur at the initial crime scene: the hero investigator will barely have the time to unearth a few clues before the rival investigation outfit shows up to flash badges all over the place and claim jurisdiction. At this point, the hero will either turn Vigilante Man or move on to a new case that's oddly reminiscent of the old one Which side of the dispute is sympathetic and which is heartless/incompetent/arrogant/corrupt/trigger happy/working for the shadow government depends entirely on who the main characters are. FBI agent series such as The X-Files </ and Without a Trace </ naturally will have them in the right, while a Police Procedural like Law & Order </ is frequently on the other side In addition to local versus Feds, the friction can occur between other law enforcement subdivisions over the same suspect, like drug enforcement officers versus homicide investigators, or simply one of a city's police districts versus another. Internal Affairs can also get involved at some point. And everybody</ has it in for the Private Detective Compare Right Hand vs. Left Hand ,

We ARE Struggling Together (for when the factions bickering over a common goal are not part of any government) and Tricked into Another Jurisdiction See also Interservice Rivalry for the military version

Health care remains a sticking point, as although it's a provincial responsibility, most of the funding comes from the federal government due to its more extensive taxation powers, giving them a great deal of leverage for enforcing its conditions on the provinces. This naturally leads to frequent complaints of federal interference in provincial affairs.

The prosecution's case depends on certain key witnesses' testimony in order to get a successful conviction. Or, all the evidence is already in place and all that's left is for the jury to say that the person is guilty. But — out of nowhere, a witness changes his/her testimony or refuses to testify at all, or the jury either gives an unexpected verdict or becomes deadlocked on what's supposed to be an open-and-shut case. What just happened?!? Turns out the witness was approached outside the courtroom by the defendant, or a representative of the defendant, and was coerced into changing his/her story or not showing up to testify, either through monetary offerings or threats to the witness or their loved ones . In the case of the jury, it may be that at least one member was similarly approached and " persuaded " to sway his/her fellow jurors in a direction more favorable to the defendant. What we have here, then, is Jury and Witness Tampering, a convention that's common in many a Police Procedural and Law Procedural show, with subsequent investigation by the police involved in the case revealing that this trope was in effect outside their (and the viewer's) knowledge till well after the fact. A Common Nonsense Jury may be created because of this. A Rogue Juror may have this as his/her reason for going against the grain (not all the time, though). If this trope results in a witness testimony being changed or is part of a larger Frameup plot, that may result in an innocent person going to jail . In real life, witness tampering is a criminal offense that falls under obstruction of justice; plus, when witnesses lie about crucial details or outright change their testimony while on the stand, in legal terms that's called committing perjury, and can likewise result in jail time regardless of the reason. Where juries are concerned, this trope is why prospective jurors are warned not to discuss the case outside the courtroom for the case's duration, why their identities are kept secret, and why they're warned not to utilize any information other than what's presented to them in court for the purpose of deliberation. (If outside information is given to a juror to help influence a verdict, the case will result in a mistrial.) This is a particularly huge problem in domestic violence cases; witnesses suddenly recanting or turning uncooperative after previously being highly consistent and cooperative is a very regular phenomenon there, and the usual assumption when it happens is that the accused called, messaged, or otherwise found a way to contact the witness and cajoled or threatened them into silence. Compare He Knows Too Much , when the defendants or their associates take the direct route and kill the witnesses as opposed to merely bribing or intimidating them. Contrast Kangaroo Court , where everything</ about the case — including the witnesses and the jury — is deliberately geared toward convicting a defendant regardless of his/her innocence or guilt, and Joker Jury , where the jurors deliberately consist of the hero's enemies. Note: witnesses perjuring themselves or backing out of

testifying, or jurors initiating the swaying of their fellow jurors, for any reason other than previous outside provocation, is NOT this trope.

Exactly What It Says on the Tin : A given episode or story arc that involves one of the characters facing jury duty. He may either look for ways to wriggle out of it, or do the civic thing and attend the trial. Or both, of course. If, in the course of the deliberation, he actually goes against consensus opinion on what the verdict should be, he may become a Rogue Juror . If played for comedy, the character may learn about jury sequestration and try to milk as much out of it by prolonging the jury deliberations. (In reality, jurors are rarely sequestered in hotels and when they are, they're usually the cheapest around. Government money and all that.) If one of the jurors on jury duty has been bribed or is a ringer, it's Jury and Witness Tampering . One part of jury duty that rarely makes it into fiction is that quite often more jury pools are summoned to court on a given day than there are actual jury trials that will be held. It's entirely possible for a person summoned to jury duty to just sit around in a waiting room for several hours (bring a book), at which point a bailiff tells them that they aren't needed and can go home now. Of course, being summoned for jury duty without even getting considered for being on an actual jury makes for a very dull and pointless story .

In The Devil and Daniel Webster </ , when Daniel Webster is defending his client Jabez Stone against the Devil, he demands the right to a trial with an American judge and jury. The Devil agrees, provided he gets to choose the judge and jury. He provides a jury of traitors and murderers to sit in judgment on Stone This has been played with many times in homages, pastiches, and parodies of The Devil and Daniel Webster</, although some modern viewers may not know what the original source was See also Joker Jury and History's Crime Wave . May be subject to Historical Villain Upgrade

There are many stories where a criminal dreams of leaving the life of the criminal behind them, either seeking to turn their organization into a legitimate business empire or to retire This is not that type of character A character who is Just a Gangster is someone who either passes up or actively resists opportunities to reform. The reasons for this may vary: some may feel that going legit is dreaming too big and trying to reach unattainable goals, others do it because being a gangster is the only thing he was ever good at and he recognizes that he'll just be out of place in the legit world , or because they believe wholeheartedly in Damn, It Feels Good to Be a Gangster! and Evil Feels Good In many cases, if a criminal kingpin or high ranking member of organized crime is trying to leave the criminal underworld and take their organization with them, a Just A Gangster character may work to undermine and sabotage the attempt. After all, if a crime gang goes legit, it's the ones with the cleanest hands such as the guys who run the numbers and "earn well" who will blend in better than the foot-soldiers who do the dirty work. As such those foot soldiers or members who are only skilled in violence or traditional crime may fear becoming a "liability" when this regime change happens, in a way that workers may feel about outsourcing or the Job-Stealing Robot . It can also lead to an irony in that the legit character

only manages to make the transition by doing One Last Job , purging his former gang and then walking to a legal line of work, or at least one with legal protection Compare and contrast Resignations Not Accepted , No Place for Me There , Chronic Villainy , and Visionary Villain . If someone wants to leave a life of crime but cannot because they'll be killed if they do, that's Trapped in Villainy . Underlings who try to undermine a boss from retiring or making the organization legitimate often overlap with The Starscream and Dragon with an Agenda . Often leads to A House Divided

Common theme running through initial seasons of shows featuring a Kid Hero . The young hero meets a series of dismissive characters who assume ineptness because (wait for it) — "You're just a kid." The dismissive characters can be good or bad, but will meet their comeuppance by the end of the episode (or the season, if it's a multi-episode arc) Requires a show built around the concept of a hero who is stronger or more competent than they appear Because the conceit of this trope wears thin after two or three years, it often quietly fades, only to reappear in another character When it's the villain instead of the hero whose youth is being remarked on, you might be dealing with an Enfant Terrible , in which case you're in big trouble See also Stay in the Kitchen , where a character is as "just a woman" or "just a girl", or Can't Argue with Elves , where it involves different species. Frequently found in plots based around athletics, or the Macho Disaster Expedition . Contrast Kid Has a Point Such a character may frequently be on the receiving end of Not Now, Kiddo and Most Definitely Not Accompanying Us Not to Be Confused with Just a Kid</, the Australian name for Caitlin's Way </

Villains have an urge to gloat . There's something irresistible about twisting the knife that last little bit before finishing things. After all, what is even the point of a carefully laid scheme, if you haven't yet told anyone just how ingenious and intricate it actually is? Rather than activate the needlessly complicated Death Trap right away, they will pause to outline their Evil Plan to the hero and often including information on how to stop it. This can give the hero the time they need to escape , but just as often the hero will simply sit there and wait. It's rude to interrupt someone when they chat before trying to kill you . Of course, on the other hand, trying to pull this kind of speech on a Pragmatic Hero or an Anti-Hero can quite easily and even literally blow up in the villain's face Even those who plan to simply shoot their enemy may stop by to share details of their plans first. It seems that heroes get more information out of being interrogated than their interrogators do. Thanks to the Unspoken Plan Guarantee , this removes any chance the villain had at success... unless it already happened . Or if explaining the plan is a distraction; a hero who's stopping to listen to the villain gloat about his plan is a hero who's not</ stopping the villain's minions for carrying out the final step of said plan Sometimes, it's all part of The Plan . What good is revenge if they think it all was plain bad luck and don't know you're out to get them for killing your stepmother's brother's favourite cat? A character who thinks The Hero holds him in contempt may lay out the plan in hopes of getting his respect Heroes are only slightly less prone to such fits of Genre Blindness . They are just as ready to explain the whole game

plan to a partner when the opponent stands just out of arms reach and even more eager to "make a point" about the reasons exactly why the other side has to go down. It's like proclaiming the verdict of a makeshift jury Many anime use this as a technique to drag out the fights Dates at least as far back as the movie serials of the 1940s (especially those made by Republic) When the villain falsely thinks it's Just Between You And Me, you have an Engineered Public Confession When the villain takes advantage of their solitude to tempt The Hero , it's What You Are in the Dark . Contrast Nice Job Fixing It, Villain! Truth in Television : As any prankster knows. Though not quite so much in the case of criminal or truly despicable behaviour, as guilt and/or fear of consequence usually overshadows the sadistic joy of mischief, and certainly any urge to reveal it

Around here, we like to let our hair down and have a little fun once in a while, have a brew, crack some bad jokes, you know the drill . Of course, since this is the Internet , all of our bad jokes are preserved for posterity, so we made this index to make them even easier to find. You can thank us later Work examples further below

Sometimes we make punny trope names, just for pun. Some people like this, while others view it as cruel and unusual pun-ishment.</ Compare Tropemanteau . Please, when you add a new article title here, (i.e. the original title or quote or whatever) in a note behind it. Don't just say "say it out loud" — explain what we're supposed to hear when we do that. Many puns here are just too obscure for most of us.</ And no, you are not supposed to explain your own puns like this page does . If you came here looking for an index of pun-related tropes, rather than tropes whose names are puns, that's Pun .

Platonic friends who have the possibility for romantic intimacy but explicitly reject it. The force with which the two deny any feelings is always inversely proportional to the truth. Just Friends is in essence, a relationship, a potential relationship or teased relationship between people who are simply Just Friends, in a normal, and regular manner. When a character uses the line "We're Just Friends" but no one seems to believe them , this is likely to be the trope involved. It is used in such diverse ways as being the central driving force of the actual series, a subtext undercurrent to a main plot or even pulled out of nowhere simply to create drama and tension. It is a safe trope to use for a writer, as it can develop in multiple directions, those directions can flip back and forth, and it can be done in a way that avoids overpowering the real 'genre' of a show until the writer decides to develop the relationship further It can be delayed indefinitely, quietly abandoned or dealt with in any direction extremely quickly without making characters look bad. Viewers can easily relate to the trope as the experience of liking or loving someone who only sees you as a friend is common in real life. All this trope really needs is two characters who happen to be friends for the possibility to exist and because of that this trope can crop up anywhere, in any medium, at any time. There are genres where it is more common that others. It is used in SitComs or dramas with single characters as principals. It is very popular in

teen-centric series where the most intense a relationship can get is kissing and networks want to avoid the Moral Guardians by avoiding one-night-stand-style hookups that turn into relationships. Can also pop up in a Cop Show or a Buddy Cop Show . Given enough seasons even the least likely shows can go through with a relationship that would be considered to be a Just Friends one. It is an umbrella trope as the overall theme of a Just Friends relationship requires involving multiple other tropes to build up tension, develop viewer interest, develop the storyline and determine an ending to the relationship story arc. Alice's characterisations often include: All Girls Want Bad Boys , First Girl Wins , Single Woman Seeks Good Man . Often suffers from Oblivious to Love . Bob's characterisations often include: Unlucky Childhood Friend , Ridiculously Average Guy , a Celibate Hero , a Knight in Shining Armor for his friend-girl. The Relationship Upgrade is used as a major plot point for a season Cliffhanger or series finale . An easy way to generate tension. This can take several forms: See also: It is also the title of a 2005 comedy film based pretty much entirely on the trope. It is now located at Just Friends </ . This is a Love Trope and entries may spoil the endings of relationships and works as a whole. You have been warned.

Bob is on his way somewhere, when he gets dragged into a heist, shootout or other illegal activity. It doesn't matter if he's a hostage, an innocent bystander, or trying to stop the criminals, he just got out of jail, so he knows the cops won't listen to him. Or he knows they're corrupt. Either way, he's either a Retired Outlaw or just that much more determined not to get caught and never go back to prison Note that this trope applies to people who were released either on parole or due to their sentence being complete. Expect a Retired Gunslinger to be recently released about half the time. The same can be said of virtually any protagonist with a criminal background If a genuine villain just got out of jail, he is a Falsely Reformed Villain or Karma Houdini

Anyone who creates works of fiction will often try to make it big and large to justify your money's worth. They want to make each new installment bigger and better than the last, adding in new stories and conventions, and just make it a lot more fun than the last title in a series. In short, development. But no one else cares. Many fans of anything watch movies, or play games, for exactly one reason (generally Rule of Fun) and one reason only. To them, your work has only one purpose: they're Just Here For Godzilla . Simply, people are paying their own money for their own entertainment. Any other stuff that comes along with what they actually paid money for may be only seen as a minor distraction from that. Though in the best case scenario, those other things can actually add to the enjoyment of their one true goal , whether it be comedy relief in a usually dark film series or any new quirks in gameplay. Often, these things become cool only by association: "Look, it's a clip from that movie/show where this awesome</ thing happened!" or "Look! It's that actor/actress who was in that sweet</ movie one time!" Depending on what you came for, however, it can feel like the creators are deliberately putting obstacles in your way to that destination. If you came to a movie for the action sequences, you could find yourself waiting well over an hour for the first big one, for example. Or maybe your favorite character in a video game is unplayable unless

you accomplish some arbitrary task like playing the same mode a few dozen times. In fact, this is precisely where the term "cut to the chase" originated, as plenty of movies made during the early days were thoroughly uninteresting to their audience, but included an exciting chase at the end that people would come for. Speculative Fiction tends to run on this. Many people will read/watch it strictly or primarily for the elements that make it Speculative Fiction , with the actual plot being, at best, secondary. Sister Tropes are: Bile Fascination , Play the Game, Skip the Story , Enjoy the Story, Skip the Game , Preview Piggybacking , Watch It for the Meme , Excuse Plot and Developing Doomed Characters . Compare I Read It for the Articles , Complacent Gaming Syndrome , Cult Soundtrack , Black Sheep Hit , Estrogen Brigade , Mr. Fanservice , Ms. Fanservice , Testosterone Brigade , Dancing Bear , Wolverine Publicity (when the publishers attempt to invoke this reaction) Come for the X, Stay for the Y (where something besides the Godzilla comes into play), Watched It for the Representation (when portrayals of minorities drive viewership), and Best Known for the Fanservice (which is not necessarily what they come for).

Sometimes the detectives/prosecutors have found out who the true culprit is, but there is simply not enough evidence to arrest/convict the perp. However, sometimes the heroes demonstrate there are other ways to make the guilty pay that do not involve going outside the law themselves. For instance: A Sister Trope to Tricked into Another Jurisdiction . Contrast with Framing the Guilty Party (where the suspect's guilt cannot be sufficiently proven and so the cops plant evidence to get a conviction) and Vigilante Execution (where a vigilante kills the suspect after he walks).

This is a trope for when a person becomes a criminal because of socio-economic reasons, or just plain horrible circumstances, and is portrayed sympathetically because of this. Basically a person or a group of people are in dire straits and need money immediately and become bank robbers and drug dealers out of necessity. This trope usually occurs in crime dramas (specifically urban dramas). Also may be considered Truth in Television . And more often than not it's usually overlapped with Plethora of Mistakes . Also can be a case where a hero has to choose to do what's right despite being illegal Or something morally dubious for a greater good. This trope almost always falls on the Gray-and-Grey Morality side. Some social analysts have also have been known to refer to this as "Survival Crimes". This trope is to be expected in a Crapsack World . See also Karmic Thief , Caper Rationalization , and Just Like Robin Hood . Compare to: I Did What I Had to Do . See also Single Mom Stripper , in which necessity leads to degrading (but not necessarily criminal) work, Healthcare Motivation , in which the criminal wants money to pay a treatment or operation for a friend or sibling, Trapped by Gambling Debts for when the criminal is attempting to pay off debts, and The Commies Made Me Do It for people Forced into Evil by those holding their loved ones hostage. May involve an Asshole Victim on the receiving end, particularly if the Justified Criminal is presented as sympathetic for committing assault or even murder in the defense of someone else. The most justified examples also steal for survival and non-violently. See also Jaywalking Will Ruin Your Life , for when the crime that started it all was pathetic</ , but still more than enough to cast one out of civilized society. Compare Well-Intentioned

Extremist and Your Terrorists Are Our Freedom Fighters for more politically-flavored sister-tropes. Some might justify being evil or criminals as being a Necessarily Evil , a Lesser of Two Evils , or a case of Better the Devil You Know . Director Tidemann of Dead Space 2

A justified trope is one which, in its common usage, runs counter to the normal laws of logic and probability but in a particular instance has a concrete reason In-Universe for applying to the story. In other words, a trope is "justified" if it is required</ by other pre-existing elements in the story—otherwise the explanation is a Hand Wave . Note that there are varying degrees of justifying a trope and a spectrum of justification from the completely logical to A Wizard Did It . For a justification to be more than just A Wizard Did It , there has to be reasons that make it make sense in context</ . Here's a couple example scenarios: A protagonist uses a glowing sword . The justified case: The protagonist uses a glowy sword because he fights sentient shadows . Now, how would these same scenarios look if the justifications were Hand Waves that raise more questions and require you to turn your brain off ? The protagonist uses a glowy sword because the power source is leaky. (But wait, shouldn't that cause other problems? We also know that he has the tools to fix it!) A justified trope has common ground with Lampshading in that both often deal with tropes that are typically illogical or otherwise problematic. Remember that a trope being justified is not about it ultimately being good or bad or effective or ineffective — it's about whether or not it makes sense from an in-universe point of view</. A trope can be perfectly justified and still ruin a show. Contrarily, a trope may be completely unjustified and make the story better . Do not assume that the existence of a trope is inherently a sign of bad writing. See The Watson , whose job is to explain justifications, and Meta Trope Intro which compares this with many other ways that a trope can be used. If the Justified Trope falls short, it's a Hand Wave . If the justification just makes the illogic of the trope worse</, then it becomes a Voodoo Shark . One thing to note, if you think a trope is "justified", you should never use a Justifying Edit . If you were Pot Holed here by a Justifying Edit , integrate the potholed text to the main text or delete it outright. See Justifying Edit for more on this.

They're in deep trouble. The Dragon or perhaps the Big Bad himself have them cornered, their heaviest hitters worn out. Their enemy is just about to unleash an attack that will no doubt kill them Cue The Hero , standing all cool-like, deflecting the Finishing Move and saying " Sorry I'm late " for effect Alternately, the hero is in dire straits until The Cavalry and his ragtag band of acquired friends arrive to save the day A Sister Trope to Big Damn Heroes . A sports variety is Down to the Last Play Contrast You Are Too Late , Remembered Too Late No relation to the eponymous time-traveller, Justin Time (which is just a pun on the term) If you're looking for animated television series seen on PBS Kids Sprout or Disney Junior depending on where you live, go here

When humour is used to excuse behavior that others find offensive and inappropriate, you have just encountered a "Just Joking" Justification. Never mind that this seldom soothes the sting; the original barb hurt</, after all, and hurting others for one's

amusement won't earn much sympathy, either. There is overlap between this trope and emotional abuse. Note, however, that humour is subjective, so while the thing excused may or may not have been offensive or hurtful, the person might have still meant it to be funny and the "Just Joking" wasn't made up after the fact. Such examples still belong here, though This is one source of humour which comedians have used as a reservoir of material. Contemporary stereotypes are thus often causes of this trope, be they sexist, racist, homophobic, or otherwise. These can range a very wide gamut, from people getting upset at Michael Richards' (Seinfeld </'s Kramer) infamous n-word tirade at a heckler, to people getting upset when they don't realize that Jon Stewart 's jokes about Jewish conspiracies are actually deconstructive parodies (and he is Jewish). Frequently features as an excuse for invoking Mars-and-Venus Gender Contrast An Affably Evil character may actually get away with this on a regular basis, as may someone who's considered Too Funny to Be Evil . It definitely won't work if Evil Has a Bad Sense of Humor . Compare and contrast Sarcastic Confession . Conversely, it may result in Crying Wolf if people conclude they shouldn't take any of the speaker's "jokes" seriously. A related tactic is called , where the person will make outrageous accusations but phrase them as questions (e.g "Did Bob screw a goat? I wonder") to avoid getting in trouble for slander. In other words, it's very easy</ for this trope to become a form of Jerk Justifications You may also consider this as a form of justification for when an attempt to Cross The Line Twice results in Dude, Not Funny! . Contrast Poe's Law , when it really was just a joke, but the satirical intention got lost (or when something that seems too ridiculous to be sincere is not a joke at all). Also see Parody Retcon for when this is applied to entire works. Not to be confused with I Was Just Joking Compare Just Testing You . See also Humor Mode , which is doing this preemptively for a statement that really never was meant to be taken seriously

Describing a topic is very much like the physical act of love.. A character compares an activity, no matter how unrelated or mundane, to sex. They're likely to go into great detail (often giving a description that has no resemblance to sex whatsoever , or is only about sex and not the other activity). If a character does this all the time</, it can overlap with Talks Like a Simile . Looks like Freud really WAS right Compare: Better Than Sex

Enter the dilemma, where Bob has to choose which of his friends to take. If he takes one, the other one might feel betrayed and their friendship might be strained. Even if Bob Takes A Third Option and gives both invitations away, poor Bob would himself be left out for his trouble. That, and if Greta also gets wind of the tickets due to them being a poorly kept secret , then there really is no way out for poor Bob. To add insult to injury, the longer he takes to decide, the more alienated his friends become Milder than your average Sadistic Choice , but a great plot to cause friction amongst friends as they duke it out for that precious ticket. It is also certainly not limited to tickets, as any kind of desirable goods and services when there aren't enough to go around can suffice. Taking a Third Option or a Deus ex Machina might be needed to escape the problem without anyone getting hurt. Often a way to test the Power of Friendship

The perp would have gotten away with it if not for one minor slip-up. Let's say the detective has finally cracked the case, figuring out who committed the crime and how it was done. He gathers everyone together and delivers The Summation , describing in meticulous detail how the crime was pulled off, before finally fingering the perp by name. The accused looks down in bewilderment, and it's clear to the audience that he's the murderer. Just when you might expect him to break down, confess and launch into a Motive Rant , he looks up confidently, laughs, and calmly comes back with... "Interesting theory, detective, but where's your evidence?" The implication is, of course, that while the detective's line of reasoning may be rock solid, and he may have successfully deduced how the Locked Room Murder was committed, he still doesn't have any strong evidence that proves the accused was involved in the crime. However, the detective can</ in fact prove it, and has an ace-in-the-hole piece of evidence in his possession that he was just waiting to trot out at the right moment. The detective will reveal that the perp made Just One Little Mistake, and then, much to the accused's chagrin, produce a decisive piece of evidence that completely buries him. Cue the Big "NO!" . This might happen in a Clueless Mystery . Also see Bluffing the Murderer , Pulling the Thread .

So you have a powerful piece of Applied Phlebotinum , but it is too heavy to carry around and you don't want the Big Bad to lay hands on it? Well, if you are a time traveler, you are in luck: just put it in a little Place Beyond Time , one second out of sync with the rest of the universe! That was easy, wasn't it? It will be permanently ahead or behind you in time, and is absolutely unreachable until you use your fancy gadgets to summon it back. Extra points are awarded for style if the object slowly fades away. This is a bit difficult to figure out with most models of how time works. Let's say time is a horizontal line. In this case moving it to the left or to the right should result in the same line. As a consequence, the object you are trying to hide won't disappear at all, only get a second older or younger. In universes with branching timelines, your precious item may be placed on a different branch, but then again, people in that parallel universe can still interact with it. Possibly, it's analogous to putting it in a different "boat" in the same "river"; you're both traveling through the timestream at the same speed, but it's "ahead" of you, so you can never catch up with it. How that works in the physical world is anyone's guess. If the geometry of time in your universe resembles a ball rather than a line, a tree, or a river, forget we said anything. Possible uses include: The amount doesn't have to be exactly one second, but as a general rule of thumb, it should fall within the lifetime of the characters involved, so hiding at the beginning/end of the universe doesn't count. (Unless it happened just a second ago.) Since relativity made the distinction between space and time a rather vague one, "out of phase with space" examples are also acceptable, although they quite possibly involve more than three spatial dimensions. (Extra temporal dimensions may also be used.) Another theory could be that the phrase refers to time locking, in which such an item is locked into a single second of time. It only exists at that point in time and no other so long as it is out of sync. Contrast The Slow Path , Portal to the Past . Compare Bag of Holding , Pocket Dimension , Phantom Zone , and Invisible Main Character , especially if invisibility occurs because the character is "out of phase." Has nothing to do with foreign dubs where the overlaid dialogue is out of sync with the lip movements; for that you're looking for Hong Kong Dub and other issues related to Lip Lock

.

An advertiser's gimmick, designed to make expensive items or services seem cheap The beauty of this method is that it can make expensive items seem inexpensive while meeting Truth in Advertising Laws. "You can feed a child in Darkest Africa for less than a can of soda a day!" And it's true. But the charity wants the payments a month at a time, and $1.50 per day just goes by so much more quietly than $46.50 all at once. (In the UK, the Darkest Africa example is famously and memetically "just two pounds a month", and such appeals are often parodied) Often used with items such as computers, charitable donations, or PBS stations. Popular with the charities, even if you do realize this will add up to a not-insignificant sum, a few pennies a day still isn't much, and you'll likely spend them anyway—why not on something that'll make the world a better place? Also popular with objects that are supposed to save more in the long run than the extra initial cost Gym payment plans are often structured around this kind of thing, but in reverse. $365 a year sounds so much better as "a dollar a workout" (if you even go to the gym every day — and they don't suddenly charge you any less if you don't</) Often seen in similar contexts to Four Equal Payments of . In some ways, this is crueler than advertising the installment plan Also compare and contrast Crack Is Cheaper . Despite the name, it's not actually paying for it in pennies

This is especially prevalent in charity advertising. For sixty cents a day (less than you pay for your coffee, you heartless bastard!) you could save the life of this child/puppy/ mentally challenged panda . It sounds like a pittance until you realize that you're agreeing to have thirty dollars taken out of your account every month.</ Of course, unless you literally have zero income, that is</ still a pittance, they just made it more digestible .

A lot of comedy comes from switching around expectations. This trope is about a specific kind, where the roles in an interaction or relationship between X and Y are reversed. But unlike "Freaky Friday" Flip , Prince and Pauper , and Swapped Roles , no explanation or justification is given, and the context remains identical as though said roles were never reversed at all. The comedy is more about the absurdity that arises from this type of situation than what happens to the characters Let's say hypothetically, a princess, wearing in full regalia (Pimped-Out Dress , tiara and ermine-lined cape) walks down a hallway one way, while her servant, in a French maid outfit, walks the other way, carrying some food. The princess bumps into the maid, causing the food to fall on the maid, but the princess</ begs for forgiveness and tries to wipe off the maid's dress, while the maid hysterically snaps at the princess for being clumsy, and complains about how much her dress cost Occasionally this trope is used for drama and/or Satire , where the situation is meant to be thought-provoking instead of funny A Super-Trope of Gender Flip and Fantastic Fantasy Is Mundane . Compare Hourglass Plot , Opposite Day , Persecution Flip , Stereotype Flip , Bad is Good and Good is Bad , and Russian Reversal See also Inverted Trope

A trope most common and easy to recognize in old-school Western

Animation , but fairly universal and even Older Than Print . Basically, it describes a scenario like this: Bob rescues Alice from some horrid peril. In gratitude, Alice gives Bob a little whistle and tells him something along the lines of, "If you ever need my help again, just blow this whistle!" After that, whenever Bob needs some rescuing for himself, he'll pull out that trusty whistle, and poof, like magic, Alice will be there to lend a hand. In more complex cases it may require (explicitly or implicitly) a Magically Binding Contract Compare Call on Me , wherein the whistle is not included, and Blow That Horn , when it's a horn rather than a whistle that summons the ally

The Random House Dictionary defines juxtaposition " as an act or instance of placing close together or side by side , esp. for comparison or contrast ." Many comedy writers, however, define juxtaposition as "two completely unrelated things being put together, just to see what could happen ." A Juxtaposition Gag is when a character or object is placed in a normally unrelated situation or genre for the sake of a joke. Common features of a Juxtaposition Gag are extremely obvious anachronisms (Abraham Lincoln, ASTRONAUT) or flat-out contradictory concepts (The Grim Reaper , M.D.), but any two things that are sufficiently distinct from each other can suffice. Pride and Prejudice and Zombies </

An index for tropes dealing with scenes of narrative/visual/auditory contrasts:

A story in which no matter how well-meaning, reasonable and cautious a character is, everything they do has awful repercussions for them and makes them look like a horrible person. Attempts to set things right just blow up in their face and aggravate the situation further, and generally the story ends when things are at their worst The afflicted characters are held to be entirely to blame for their own misfortune. Despite this, they are otherwise decent, nice and perfectly pleasant people who would be well-liked and respected... if they didn't have the misfortune to be living in a Kafka Komedy. Here, the universe punishes even the whitest lie or mildest of indiscretions with completely out-of-proportion ruthlessness It doesn't help that in a lot of these comedies the people around the protagonist seem incapable of feeling any kind of sympathy or empathy for them at all, despite how blindingly obvious it should be that this person isn't (entirely) responsible for the hideous chain of misfortunes crashing down around them, and would never be responsible for the horrible things they've been mistakenly accused of The trope is named after Franz Kafka , whose characters are well-meaning, reasonable, and cautious, but horrible things happen to them not only despite but usually because</ of their perfectly-nice actions. Whether or not Kafka's work qualifies as funny</, on the other hand, is a matter of taste and serious academic debate . Kafka himself read chapters of his books to his close friends, and the comedy aspect was a big part of the readings Of course, this trope doesn't necessarily have to be used for comedic purposes. It can also be used to turn the recipient of the abuse into The Woobie . At the same time, it can also be used to turn the audience against the character who blames the recipient of the abuse for problems, turning them into The Scrappy . Sometimes, the character is a good-hearted fellow,

but is mostly Made Out to Be a Jerkass by everyone around him. Needless to say, this is a type of comedy that is bound to summon " Dude, Not Funny! " in some members of the audience, especially</ if they feel that the Disproportionate Retribution is way</ too cruel in comparison to the alleged "comedy" of the situation The subtrope of Black Comedy least likely to involve death. Contrast with Plague of Good Fortune , where good</ things keep inexplicably happening to the character's chagrin, and Springtime for Hitler , where a character deliberately does something bad but is met with greatness</ for it, Karma Houdini where the villain gets off scot-free, or Karmic Misfire where not only does the villain get off scot-free but an innocent party gets punished in his or her place. May occasionally overlap with Somebody Doesn't Love Raymond and definitely Butt-Monkey and Sadist Show .See also Can't Get Away with Nuthin' . A Reformed, but Rejected character living in one of these stories is a Villain Ball Magnet

Skyscraper-sized monsters that assault Tokyo (though other cities like San Francisco and Hong Kong are also popular choice lately), hapless island explorers, or each other are called Kaiju While they have no specific</ form even in their own mythology, by Japanese standards they are traditionally monstrous, scaly water elementals of about 50 feet and taller that commonly though not universally resemble dinosaurs (due to those being the largest known land vertebrates in real life) Typically they arrive from somewhere Far Away. Whether that means space, Beneath the Earth , or a South Pacific island varies. Expect lots of Stuff Blowing Up to result, but, since Giant Equals Invincible , don't expect the explosions to actually hurt them. Do</ expect at least one case of Helicopter Flyswatter . Examples of this genre can range from straight-up Disaster Movie (Cloverfield </, the first Godzilla </ movie) to all-out wrestling matches between People in Rubber Suits (Most of the later Godzilla </ movies, every Gamera </ movie but the first). As this genre features a judicious application of Rule of Cool , expect the MST3K Mantra to be in full effect. Often, you'll only watch this kind of movie to see the monsters fight , which can often involve an Ultimate Showdown of Ultimate Destiny (such as King Kong vs. Godzilla </) This is actually one of the oldest genres in film, dating back to the early days of cinema when special effects were new. Pioneers of the genre were The Lost World </, King Kong (1933) </ and The Beast from 20,000 Fathoms </. The idea probably originates from thinking of dinosaurs as fantastic beasts or ideas about giant dragons . As for why it's so popular with Japanese media: Japan is quite earthquake and tsunami-prone, and you could think of a kaiju as a sentient natural disaster, so it may feel more meaningful to them. (Consider how Godzilla, like a wave, rises from the sea.) The word kaiju</ became more mainstream and used in western works after the release of Pacific Rim </ in 2013, when before they were usually and simply called " big Japanese monster " (even to the point of its origin being often Wrongfully Attributed to this film) A related term, "kemono", was used on many equally-monstrous creatures in a similar vein as kaiju (if not quite</ as massive), before it shifted into a common term for Beast Men or Little Bit Beastly . However, it's still not rare for some to refer to a Kaiju as a kemono. Another related word is kaijin</, which applies to more human-like monsters; the closest Western equivalent to this category of creature is perhaps

the Monstrous Humanoid Rent-a-Zilla is a Sub-Trope , where the work doesn't focus on the monster. A Notzilla is a kaiju that is specifically an Expy of Godzilla , and a King Kong Copy is this to King Kong . Kaiju also face off against an Ultraman Copy fairly often. There's also Mech vs. Beast for when a Kaiju fights against a Humongous Mecha . If kaiju offspring appear, expect Gigantic Adults, Tiny Babies . Crosses over with Behemoth Battle when there is more than one kaiju and they engage in battle with each other, with Primate vs. Reptile being a particularly common variant. In more modern works, kaiju are often afflicted with Proportionately Ponderous Parasites Compare Disaster Movie , Attack of the Killer Whatever , Robeast , and Attack of the 50-Foot Whatever . Has its roots in Tokusatsu and Mons

The Kamehame Hadoken is a Ki Manipulation (or any Functional Magic equivalent) in the form of a burst of weaponised energy , typically shot from the cupped hands of the main character after bringing their hands forward from behind their back or aside their hip, and varying greatly in size and intensity; from the "normal", utility Energy Ball attack (as it is with Hadoken) to a devastating beam worthy of a Limit Break or Finishing Move (as it is with Kamehameha) A staple for Shotoclones , along with the Shoryuken and Hurricane Kick . Compare with BFG , which is often the technological version, and Wave-Motion Gun , for the Humongous Mecha or spaceship-scale version of that. Also Wave Motion Sword , the sword version. Contrast Beam Spam . Compare also Blasting Time , where the character "throws" the energy attack The Kamehameha part of the trope's name comes from Dragon Ball </: creator Akira Toriyama named Roshi's ki attack after Kamehameha I (King of Hawaii), which was suggested to him by his wife. Meanwhile the Hadouken (Surge Fist/Wave Motion Fist) was inspired by the iconic Hadouhou of Space Battleship Yamato </, or, as it's translated, the Wave-Motion Gun Compare with Hand Blast , where the attack is not tied to the attacker's Ki , Life Energy or Mana . Depending on perception, both could be delivered by Power Palms

A Kangaroo Court is a sham legal proceeding or trial that denies due process and fairness in the name of expediency and authoritarian rule, undertaken usually by orders from the powers that be, with the specific purpose of punishing a particular individual regardless of whether he or she actually broke the law, in a specific way as to make it more difficult to prove that it was a gratuitous act of authoritarianism and to give the sadistic authorities a chance to gloat at the defendant's misery In a proper court of law, what happens is that there is a dispute between two different parties—in civil courts it's between individuals or corporations, in criminal courts it's individuals versus the State—and this dispute must be settled according to standing law in an orderly and structured way. A court requires a minimum of three parties: a plaintiff complaining about an injury that was done to himself or herself (in criminal courts the plaintiff is the State, represented by a prosecutor or attorney general); a defendant, who is the person being accused of wrongdoing; and the judge (and jury, if the country uses it), whose job is to evaluate the evidence and testimonials presented by both parties, determine whether the plaintiff's complaint is true, and, if the injury was actually done, determine how the defendant should pay for their

wrongdoings. A trial, therefore, is inherently a non-deterministic procedure with an unknown outcome; theoretically, even the most cynical and shameless Serial Killer can end up being cleared from all charges if the evidence for them is solid enough. In addition, most trial processes throughout the world have been painstakingly designed to respect at all times the defendant's human rights, by always giving even the most horrible and unforgivable offenders a chance to defend themselves, always listening to everyone's claims, and by applying special rules such as always providing a state-sponsored lawyer if the defendant can't hire their own, or assuming the defendant's innocence until proven guilty In a corrupt state, none of this happens. What happens instead is that a powerful person—the President , the Glorious Leader , a sufficiently powerful Corrupt Politician , a person with enough wealth and political connections , a secret authority operating from the shadows , or maybe the people who just overthrew the previous government and are now sending everyone to jail —wants to punish or get rid of someone in particular, has managed to arrest or kidnap that person, and has a corrupt law enforcement system completely ready to lock that person into jail; if the authority wants to, they can send the victim to death row, or have them commit suicide by three gunshots to the back of the neck . But doing so would immediately raise suspicions among the population that this person was actually innocent and wrongfully convicted, which would greatly undermine the legitimacy of the powers that be, and potentially end up with an armed revolution if the convicted person was sufficiently popular. Also, if the dictator or the people in charge are sadistic enough, they may not find it enough to just punish someone; they're going to want to taste every single one of the victim's tears, gloat at their misery, and laugh in their face as they are sent to their inevitable doom Enter the Kangaroo Court: the defendant technically is given a trial, but the trial is actually just a show, and going through the motions of procedure is only done to make it "official"; unlike a proper trial, which inherently has an unknown outcome, this fake trial's outcome has already been decided, and the defendant will</ be punished, no matter what happens or how the trial develops. The defendant will likely be allowed no defense, nor be allowed to call witnesses, present evidence or make objections. If they are allowed, they will be summarily overruled by the Hanging Judge that usually presides over the trial in question. Especially nasty versions may even slap the accused with "contempt of court" penalties for even trying</ to mount a defense. If the trial results in a death sentence, some people will use the term "judicial murder" to describe it An alternate version is the Reverse Kangaroo Court, in which the defendant will be judged innocent</ and cleared from one or more charges. In this case, the accused person is let off by a court biased in their favor. This may be due to them having connections , the alleged victim(s) being unpopular or prejudiced against, bribery/threats that gain them acquittal or dismissal of the charge(s), or maybe the defendant is a government official in a corrupt jurisdiction that feigns having a due procedure to address abuses of authority but in reality has the entire system rigged in favor of the rulers and bureaucrats This one is unfortunately Truth in Television , especially in countries ruled by dictators, who are fond of putting people through "show trials" as a prelude to execution; the victims are usually dissidents, people designated by the authorities as enemies, or random people used as scapegoats to prominently declare

a high profile crime as solved. The etymology is unknown, though many (mostly wrong) suggestions have been made Very rarely, the reaction to these can in fact be Kick the Son of a Bitch , if the court's victim is a particularly despicable villain. Seeing them getting their just desserts at the hands of the corrupt system they themselves may have set up can be incredibly therapeutic both for the protagonists and the audience Compare Joker Jury (which a Kangaroo Court may well have), Jury of the Damned , Trial of the Mystical Jury , and Decoy Trial . If it's the litigants who are making a mockery of the court system rather than those running the proceedings, it's a Courtroom Antic . Not descriptive of Australia 's legal system, though many confuse it with Sentenced to Down Under . If the Kangaroo Court occurs in the military, it's called a . The name comes from the hasty and haphazard nature of this type of justice; instead of a proper table and/or notes, a makeshift board or writing medium, such as a drumhead, can be used, especially on the battlefield. The inevitable outcome is the defendant getting Shot at Dawn See also The Scapegoat , Guilty Until Someone Else Is Guilty , and Miscarriage of Justice . Not to be confused with Decadent Court , which is about a corrupt royal</ court, although naturally they have been known to overlap

Kappa is a Greek letter , as well as a type of Indian tapioca dish. But this article isn't about those kinds of kappa There are thousands</ of Youkai in Japanese mythology... but one of them is far is a river-dwelling creature of Japanese folklore. It is often depicted in Anime and modern media as an anthropomorphic turtle with a domed head and a ring of spiky hairs sticking out from it In Japanese myth, the kappa is a river-dwelling spirit who likes to eat human entrails and blood. It has a deep bowl-like depression in its head that is full of water, which is the source of its power. That bowl is surrounded by scraggly hair (transformed into the "spikes" of the modern incarnations by the Anime Hair phenomenon). Those confronted with imminent devouring by a Kappa are advised to take two courses of action: The first, and most preferable, is to give the kappa a cucumber, inscribed with one's name in some tellings. The cucumber is the Trademark Favorite Food of the kappa, and a kappa so bribed will spare the giver. It may even befriend the human for the tasty gift . The other action: Bow to the kappa. Kappa are extremely polite, and will always bow too . Bowing will cause the water to fall out of their bowl, weakening them and allowing you to escape. In any case, don't bother trying to fight them, as they love</ sumo wrestling Kappa have undergone a bit of Disneyfication that bowdlerizes out their gruesome aggression and strict need for water in their bowl. It is a necessity of and to their immense popularity, courtesy of which they pop up in a lot of Japanese works for many different audiences. Even those works that aren't explicitly mythological like to throw in a kappa or two. While the kappa hasn't reached the same level of popularity elsewhere, Popcultural Osmosis from anime means that Western works sometimes do feature one There are many different regional names for the kappa, and appearance varies considerably between regions as well. Notable examples include the hyousube</ (bald, hairy, gibbon-like creatures which like eggplants), and kawatengu</ (literally "river tengu ", with the ability to create fire). The mizuchi</ is depicted as a kappa in some regions, but in older sources appears as a shapeshifting river

dragon Creatures in other regions similar to kappa include the Chinese Shui Gui</ ("water monkeys"), as well as the Phillipino (a monstrous type of goblin-like merfolk which is also said to kidnap and eat children that walk nearby the rivers it lives in). The third disciple of Tripitaka, Sha Gojyo, in Journey to the West </ is often represented as a kappa, though the actual tales depict him more as a river-dwelling oni (and in the original Chinese version, it was a river of sand</) Not to be confused with a rather famous Twitch . . Nor with the Web Comic </, although it does feature anthropomorphic sea creatures, including the eponymous fish-boy. Sister trope of Our Goblins Are Different

Sometimes, even Laser-Guided Karma misses its target. The character has done a number of things that deserve a karmic comeuppance, most importantly things that caused harm to the innocent. But when the time comes for the hammer to fall, that's not what happens. At least, not on them. They don’t</ get what they deserve. Instead, they get away scot-free. They are Easily Forgiven , maybe even praised, and even elected president. And they might even have reversed</ the Humiliation Conga that was being planned for them. Worst comes to worst, The Bad Guy Wins and a stolen happy ending takes place at the expense of the hapless victim who may be punished in the guilty character's place . This is it. This is all there is to the story. The show is over. The book is finished. The author isn't going to write any more. The Word of God has been spoken. Karma is out to lunch. The villain has become a Karma Houdini . Predictably, it is often shocking or downright upsetting</ to see such scoundrels dodge instant karmic punishment and come out triumphant in the end. As such, expect fans to clamor for a sequel where the villain gets their comeuppance — or try to satisfy that frustratingly unfulfilled desire for retribution by writing their own . There can be a number of reasons for this trope. Sometimes, the story is going for a Downer Ending in which the villains escape justice for their crimes. Other times, the creators overlook relatively minor offenders, whether due to not considering their actions worthy of punishment or not having the time to see them get their comeuppance within the story. Still other times, it may not be possible to exact retribution on the characters who ends up becoming Karma Houdinis, whether because they're too powerful to be subject to retribution, there's no way to legally judge them or some other reason. Compare Butt-Monkey , for which a character ends up having many disproportionately bad things happen to them throughout the story (and may also technically qualify for this trope, as hard as that sounds). The extreme counterpart of the former trope, Cosmic Plaything , can be considered this trope's polar opposite . Also compare with No Good Deed Goes Unpunished , where the good guy suffers as a result of doing the right thing. Contrast the aforementioned Laser-Guided Karma (when the villain's comeuppance is swift and immediate), Karma Houdini Warranty (when it takes much longer) and Karmic Death (when it leads to the villain's death). Also see Idiot Houdini , when a person is forever protected from the results of their stupidity. Note that a character doesn't necessarily need to be a full-time villain to qualify for this trope. They may simply end up doing unnecessarily hurtful things , yet not suffer the repercussions. (In contrast, when someone is</ too evil to kill off, but may suffer other consequences, see Joker Immunity .) Note also: The work usually must be completed for a character to qualify as this trope. Only if there are no more opportunities for Laser-Guided Karma to strike can a character be said to have

successfully avoided any consequences for their actions. Exceptions may be made in cases where Status Quo Is God , or when a character can be said to have permanently escaped, e.g. they died peacefully in their sleep at an old age. And sometimes even that’s not enough. (Unless they somehow</ managed to get into Heaven and are gleefully rubbing their current state in your face). Otherwise, resist the urge to put it on an ongoing work's page. Don't mistake a lack of direct karma for this trope. If a character, for example, murders someone and never gets caught, but a freak lightning strike kills them , they've still gotten their comeuppance even though the lightning had no connection to their crime . Think of the writer as God, with the power to punish or not punish a character who does evil. Not to be confused with a literal Houdini-style escape by the villain to avoid justice, that's Villain: Exit, Stage Left , although the two certainly can (and often do) overlap. This is a Spoileriffic trope. Spoilers shall be unmarked. You Have Been Warned .

A Karma Houdini is someone who suffers no consequence for their bad actions. This trope describes situations where this protection turns out to have been conditional — as the person painfully discovers when the long-delayed punishment suddenly lands on them. Certain circumstances and actions can void the warranty, resulting in the vicious delayed retribution of Karma , related phenomena , and even their own mistakes : They feel sorry for their actions but fail to fix things . If one of these conditions is met, the Karma from their previous actions returns in full force and everyone turns on them. This usually provides a Catharsis Factor by pulling the rug out from under the former Houdini. In this case, the Smug Snake , Villain with Good Publicity , Invincible Villain , Complete Monster , etc. realizes they're at someone's mercy and the villain that fans Love to Hate (or is just a Hate Sink) is finally punished Both the characters and the audience turn the untouchable evil into a Butt-Monkey . Of course, Karma may get vindictive and make even minor blemishes seriously punished while good deeds are belittled . The expiration of a Karma Houdini Warranty may occasionally turn the character into The Woobie or a Jerkass Woobie for the audience... but this isn't the case in-universe. The other characters (and the author) usually believe that the character is getting their just deserts , and show No Sympathy . They might try to use a Freudian Excuse to justify their actions but get shut down quickly . If it is the first condition that is met, then it may be a case of Redemption Equals Affliction . Compare Adaptational Karma , where a character who got away with their actions in the original work is given their comeuppance in the adaptation. Contrast Offscreen Karma , in which the character's karmic retribution is explicitly mentioned to have happened but isn't shown, often because it would be too complicated to provide details for or because it's (supposedly) more satisfying that the retribution reduces the Karma Houdini to a mere In-Universe footnote. Warning: because this trope requires someone initially be a Karma Houdini , which is a spoiler, all spoilers will be unmarked. The Karma Houdini Warranty is now available in our Trope Co. catalogue! </

This trope covers incidents where: For cases where the term karma is not</ used "properly", see Call It Karma . Frequently paired with the spiritual concept of Reincarnation . This page originally read "Describe Karma here." Yikes! Of course that's also the whole

point. Karma is a complex spiritual concept whose is perhaps best left not to TV Tropes or Wikipedia , but to actual religious study. Originally, the term </ was a word for a rather specific spiritual concept, but over the centuries the word has been borrowed by countless languages, cultures, subcultures, religions, works of fiction, and even video games. Over time the word has evolved to such an extent that many who consider it to be part of their everyday vocabulary are unfamiliar with its original definition. While explaining the original meaning of Karma in a single paragraph is almost certainly oversimplifying it, the principle goes something like this: Therefore, when you commit an evil act, you are in a sense harming yourself and not just others. Its most common and simplest definition (perhaps too</ simple) is "If you do something bad, it'll come back to bite you in the ass." Karma has also been equated to Equivalent Exchange and Newton's Third Law of Motion: "For every action, there is an equal but opposite reaction." Note that Hinduism , Jainism, and Buddhism have different views on karma. In Hinduism, there is "good" and "bad" karma; in Jainism there are also two types of karma, with the goal to remove all the "bad" karma then</ the "good" karma to achieve perfection (becoming a "siddha"); while in Buddhism all karma is bad</ and the goal is to achieve enlightenment (becoming a "buddha") and thus escape from its bonds.

No matter how evil the villains are, the good guys can't just kill </ them: heroes are supposed to be better than that. They need to stay pure and noble (or innocent); role models, exemplars of solving their problems without resorting to bloodshed. If they take another person's life, no matter how justified, they will lose their moral edge But when the villains are just arrested and hauled away by the police , this isn't satisfying. For one, they have a tendency to escape . For another, the mundane workings of the criminal justice system seem woefully inadequate to hold or to punish a really evil</ villain. We, the viewers, want to see real justice administered, and we don't trust human hands (or at least not heroic </ human hands) to administer it So, the writers arrange for the villain to die in a manner that is completely his own fault. Or, at least, obviously not the hero's. If he dies right in the act of attempting to kill the hero , this gives a particularly nice karmic zing . If he attacks after</ being defeated and then spared by the hero, this is one of the rare circumstances where the hero can dispatch the villain personally and still come across as blameless Note that this only applies if the villain is clearly human, or the show universe's nearest equivalent. If they change into some kind of monster , they are no longer protected by this trope: the hero might hesitate to kill another human, but a mutated, horrendous beast is fair game — doubly so when the villain took this form for the sole purpose of murdering the hero. The trope may still apply if the villain's inhuman nature somehow allows him to escape justice at the mortal heroes' hands; in such a case, their doom would come from a completely unexpected quarter, such as previously abused minions finding and shattering the villain's Soul Jar to avenge themselves, without any involvement from the heroes whatsoever (and the minions possibly not even pulling a Heel–Face Turn). And if a Karma Houdini finally becomes the receiving end of this trope, this is Karma Houdini Warranty It's more common in Western markets, as a result of heavy censorship and the general reluctance among writers to feature their character (usually in a show with

a younger Demographic) doing such acts as killing, especially if they're underage . Occasionally known by the older demographic as "getting one's comeuppance." Given that there is a certain charm to Self Disposing Villainy , this trope can show up in works that allow the hero to kill people; it's just that it's much more common for it to show up in situations where the hero has a no-kill policy for one reason or another This trope is less common in more cynical works, where the good guys using lethal force is not only more expected but the refusal for a hero to kill comes of as naive at best and irresponsible at worst Karmic Death is an example of Death by Irony . Disney Villain Death , The Dog Bites Back and Just Desserts are subtropes Compare Asshole Victim , Hoist by His Own Petard , A Taste of Their Own Medicine and Karmic Butt-Monkey . See also Cruel Mercy . Adaptational Self-Defense usually involves this. The Killer Becomes the Killed is a Crime and Punishment Series variant As a Death Trope , all Spoilers will be unmarked ahead. Beware

A character gets what is treated as either Laser-Guided Karma or an otherwise appropriate consequence for their wrongdoing, but they end up suffering so horribly that even those who agree that they deserved punishment think they got more than they really deserved . While this typically applies to villains, this can easily apply to other characters if they get over-punished for a minor misdeed The heroic version of this is Can't Get Away with Nuthin' . If done too often in a series, this can make a character a Butt-Monkey . Can cause the one doing the action to become a Designated Hero or Unintentionally Unsympathetic . For in-universe cases of this, see Disproportionate Retribution , Evil Is Petty , and Dog-Kicking Excuse Compare Fate Worse than Death , Death Is Dramatic , Alas, Poor Villain , Alas, Poor Scrappy , Antagonist in Mourning , There Is No Kill Like Overkill , Unintentionally Sympathetic , Easy Road to Hell , Felony Misdemeanor , and Jerkass Woobie . Contrast Karma Houdini , Death Is Cheap , Death Is a Slap on the Wrist , and Joker Immunity

The Trickster who specializes in unstuffing stuffed shirts, deflating puffed-up egos, trivializing the self-important, and confusing know-it-alls . The Karmic Trickster is normally harmless, even friendly, if left alone. Once his dignity is dented or his person threatened, however, it's no holds barred — the target is in for humiliation, embarrassment, and bewilderment. Any tactic is fair game as long as it does not cause actual physical harm to the target. Only when the target has surrendered does the Karmic Trickster conclude his vengeance Being completely self-centered, the Karmic Trickster normally acts only on his own behalf, but can be convinced to help others — he has a soft spot for babies, innocents, and those who are truly good, and when his sympathy is evoked will go to the ends of the earth for them. Sometimes he sows chaos for the sake of chaos, but only when he gets carried away in the midst of one of his campaigns. Most of the time he simply wants to be left alone , and heaven help whoever messes with him! Given all of their righteous retribution, sometimes these characters can exist somewhere between this , The Prankster and borderline Neutral Evil if their self-righteous attitudes end up attacking characters for little more than existing nearby them and can often just seem like Comedic Sociopathy if our trickster operates as a

Designated Hero regardless of where they sit on The Trickster scale and the only Karmic anything involved about them is being a Karma Houdini Between them, Karmic Trickster and The Prankster comprise two-thirds of The Trickster classic. His actions are as much to teach as to gain revenge, where The Prankster is the embodiment of mischief for mischief's sake See also: Karmic Protection May masquerade as The Fool or vice versa; whether silly or wise, he will always display Hidden Depths (if only a knack for comedy and Simpleminded Wisdom) whom the audience may laugh at. This is not always true of other Tricksters in general, who are sometimes cast as cloud cuckoolanders , irrepressible agents of chaos , lesser chaos-bringers who are constantly being taught a lesson themselves, or cosmic butt monkeys . Such traits rarely apply here. Indeed, the Karmic Trickster is the least vulnerable to Hoist by His Own Petard or to Counter Zany (which he can often turn into Zany Scheme Chicken)

Rule of Cool says swords are cooler than guns , and tends to also hold the Japanese katana to be the coolest of all swords. Japanese media often lionize the katana, and Westerners with a Foreign Culture Fetish or belief in Exotic Weapon Supremacy take this reputation even further. Because of this widespread cult of katana supremacy, putting one in the hands of a character is often a statement that they are cooler and more powerful than the ones who don't have one The katana is usually characterized as an Absurdly Sharp Blade that can make a Clean Cut straight through just about anything, maybe even so</ clean that the object doesn't fall apart until a few seconds afterwards . A character with a katana is usually a Master Swordsman with Implausible Fencing Powers . Even more so than other heroes wielding swords , shooting at this guy is usually pointless unless you want your bullets parried . Basic laws of physics need not apply Of course, in reality, katana are no better or worse than most any other type of sword. They were designed to function best within their own time period and culture, just as any sword. See the analysis page for more on that front. We also have a Useful Notes page on Swords for more information, as well as a Kenjutsu on the real martial arts associated with their use It seems possible that this will eventually become a Discredited Trope . Since the 2010s or so it has become far less universal in popular culture, and excessive boasts about the katana are frequently debunked or parodied online. However, despite the fact that its physical performance is not exaggerated as frequently, the katana is still pretty widely considered to be especially cool and stylish A Super-Trope to Wooden Katanas Are Even Better , in which the ultimate sign of a Master Swordsman in Japan is being able to defeat steel katana using a wooden one. If a fan fiction protagonist's Weapon of Choice is a katana, and especially if they wield two at once , it can be a giveaway that they're a Mary Sue . This is especially true if the story is not</ set in Japan (or a fantasy analog thereof)

"Kayfabe" is a carny term thought to have originated from the Pig Latin for "be fake", possibly originally by pronouncing it backward ("kay-feeb"). Professional Wrestling adopted the term as a reference to the standard Fourth Wall features of separating the audience from the action. It is meant to convey the idea that, yes, pro wrestling is a genuine sport, and yes, this is how these people act in real

life . It is essentially Willing Suspension of Disbelief specifically for pro wrestling. Back in the old days, though, kayfabe was much more; it was pro wrestling's real life Masquerade . Wrestlers, promoters, and everybody else involved with the business alike resorted to any means necessary to guard the secret that wrestling was rigged , from wrestlers roughing up any reporters who dared ask, "It's all fake, right?" to (alleged) death threats towards anybody who threatened to expose the secret, through contacts with the Mafia and other organized crime. Heels and faces weren't allowed to travel, eat, or be seen with their "enemies" in public, and changed in separate locker rooms. Wrestlers lived their gimmicks 24/7 and those playing Wild Samoans or Foreign Wrestling Heels could not speak English in public if their characters didn't. There are even rumors that some wrestlers would lie under oath in court to maintain the illusion, and some old-time heels tell stories about carrying guns for their own protection from those fans who took it just a bit too seriously . To get an idea of just how important kayfabe was, it's interesting to watch shoot interviews with old-time wrestlers filmed in the modern era. Even decades later when everyone knows that wrestling is fake, they often start speaking as if various angles and feuds were real and tend to dance around actually saying that wrestling is staged if pressed (Arn Anderson, now an onscreen personality for AEW, is notorious for this). Naturally, there had always been skeptics that denied pro wrestling's legitimacy from the beginning A court case in the 1930s revealed the inner workings of pro wresting in the court transcripts and Shadow of the Thin Man </ cracked jokes about the pretense as early as 1941, not to mention that The Flintstones </ had Fred Flintstone laugh at the idea that wrestling was real in their Pro Wrestling Episode (first aired in 1963) , but fans widely started to figure out the truth in the '70s (if indeed they were ever actually unaware before—with any live TV audience there is a certain amount of kayfabe of a sort going on with them too), and once Vince McMahon 's World Wrestling Federation rose to prominence in the '80s, the secret was out for any but the most die-hard (and thick-headed) fans. And even they finally got it in the '90s, when McMahon himself revealed it on Monday Night RAW </. McMahon was also forced to break kayfabe when he hosted a tribute broadcast to Chris Benoit after the wrestler was found dead with his family, which aired a few days after McMahon's "character" was supposedly either Killed Off for Real or at least was to be out of commission for a while; a day later, when the details of Benoit's death became known (that he had committed murder-suicide), McMahon further dissolved kayfabe in a follow-up broadcast in which he discussed the tragedy which when combined with growing 21st century internet backstage interest and global knowledge of scripted storylines as opposed to serious competition pretty much killed old school 24/7 hardcore commitment for good, though as discussed below it is still expected that wrestlers should stay in kayfabe if only for appearances sake. Other kayfabe-breaking incidents have occurred during live broadcasts, with the announcers outright referring to "wrestling angles" and "storylines", perhaps most notably the off-camera accident that killed Owen Hart during a pay per view broadcast, forcing the announcers to explain what had happened, Jim Ross being forced to explain clearly that the event was not part of a storyline and Hart was seriously injured, an hour after the event restarted Ross informed viewers (but not the present audience) that he had passed away due to the accident. Another aspect was legal: steroids. McMahon had to explain that pro wrestling was entertainment</ and not</ a "sport", and therefore avoid having real

sports governing bodies from investigating. (Not that he didn't have surrounding steroids.) "Breaking kayfabe", for a pro wrestler, is tantamount to "breaking character" for an actor. Note that even in the 21st century, when pro wrestling is known to be staged, kayfabe is still a big deal; most wrestling organizations expect wrestlers to maintain kayfabe at all times, and one (Deep South Wrestling, one of WWE 's farm leagues) levied substantial fines on its wrestlers for breaking kayfabe at public appearances, before it was shut down. This has become more apparent now thanks to most wrestlers having an online presence, as they can now extend it beyond what is seen on camera, playing up their personas and engaging in icy and confrontational conversations with their opponents on the likes of Twitter . For many, if not most wrestlers, maintaining kayfabe is considered a matter of honor and professionalism, and any breaking of it except in the most extreme of circumstances (such as in the case of Hart's and Benoit's deaths mentioned above) is something that can damage a wrestler's reputation permanently. A good example of this is Vince McMahon 's infamous " Montreal Screwjob ", the fallout of which not only shattered Kayfabe for an entire generation of fans, but also went to redefine Vince McMahon himself into his " Mr. McMahon " image. Some people compare modern kayfabe to Penn & Teller 's tricks which seem to give away the magic's "secret", while actually setting you up for a different, more impressive effect. Kayfabe can be heavily bent, if not outright broken, by a Worked Shoot . As a side note, if you happen to know anybody who claims to have been a wrestling fan "back when it was real", unless Willard Scott announces their birthday on The Today Show</ , they were taken in by kayfabe. By all accounts, wrestling was completely show within 10-15 years after the turn of the 20th century. This was necessary to compete with the emerging sport of boxing, which naturally lends itself to long, drama filled, multi-round fights, whereas a real wrestling match could last about ten exciting seconds, or two boring hours. The late Gorilla Monsoon , one half of the best commentary duo of his era, had "KAYFABE" on his car's license plate. The night after the Exposed! Secrets of Pro Wrestling</ special came out (years after kayfabe was exposed in mainstream wrestling), Mick Foley was the only one to try to "restore" kayfabe by claiming "I didn't do so well, last week — but I was watching TV last night, and the Secrets of Pro Wrestling were revealed to me!" Although Foley was probably just taking the mickey (pardon the pun) out of the ridiculous show (though to be fair anyone who claims Foley wasn't a seriously dedicated worker who put his body on the line many times should watch THAT match with the Undertaker). Conversely, some fans would prefer not to see "real" fighting, and prefer kayfabe. The arguments include: To put it another way, wrestling fans who treat the sport as if what we see on TV is real are not so different than people who talk about soap opera characters like they are real people. All fictional works require some suspense of disbelief to get the audience really connected. The only real difference between that and kayfabe is that professional wrestling extends that fiction beyond the edge of the camera frame. The radio industry has taken this trope in a different direction , with the presenters occasionally being different versions of their real-life selves . At the core, we all know that it's scripted, but knowing that doesn't stop you enjoying it. We know that movies and TV shows are "fake" too, but a well told story, particularly one with lots of action, is well received regardless. See also Flynning , which serves many of the same purposes for depictions of swordplay . For another kind of fiction pretending to be real, see Direct Line to the Author . When

actors themselves choose not to break kayfabe in order to better stay in-character, see Method Acting .

The game of tossing an object around in a group to keep it away from someone else In one scenario, the heroes are trying to keep the MacGuffin away from the villain or villains. Said villain is so focused on the item that they're not fighting the heroes who don't have it The answer is to throw the MacGuffin from hero to hero, with the villain being frustrated as he barely misses it each time. If there's a group of villains, expect multiple "yoink!" moments as the groups intercept it from each other In another scenario, the protagonist might be quietly minding his own business on the schoolyard when a group of bullies come up and take something of his, then pass it around to another one whenever he gets close. If he can make a plausible threat of getting them in trouble, expect them to transparently lie and claim that it was only a game; otherwise, they might just keep the MacGuffin . One way or another, the protagonist will need to find an effective way to deal with the bullies Polar opposite of the MacGuffin Delivery Service and Hot Potato

The Pieces Lie Where They Fell </: As in the original Equestria Girls</ film, the new Bearers use this to try and keep the Element of Magic away from Sunset, Snips and Snails. Unlike that film, the principals get involved too, as it's tossed towards them at one point. It doesn't work</ , unfortunately, as Sunset manages to get her hands on it and put it on.

There once was a show. You know, that show . It was a really good show. Or maybe it was something else . Still, you'd love to relive the memories, and share it with your friends. There's just one problem: It's impossible. Watch and record reruns? Of course you would... if it were on. Buy the DVD or Blu-ray? You'd already have it on pre-order... if it existed. Physical releases do exist after all? Snatch them up... but they haven't been in print in forever, and used copies are absurdly expensive and the few that might be in your price range are almost definitely either scams or bootlegs... Or they aren't even available in your region at all. Netflix , Hulu or iTunes? Not there... or there... or there. Or maybe it is actually available, just not in the original version . Try and get the rights to rerelease it yourself if you have the means to do so? You can try... but whoever holds the rights to it either has no interest in doing so, or demands a ludicrous amount of money that you cannot possibly afford. Or worse, you can't even find who owns the rights to make a deal. So what's a fan to do? You're not trying</ to break copyright law — you'd be more than happy to pay to acquire it legally! But since you can't, you have to go to your last resort option — get it illegally (or at least in a legal grey area somewhere). Once the steam stops escaping from your ears, your first question is probably why the distributor wouldn't even bother selling copies of a work when there are so many people like you (at least according to your fan forum) who would be willing to buy one. There are a lot of reasons this happens, and not very many will make you feel better. On television, you had to deal with all the following things: On TV, the first to popularize the concept of home video was HBO with The Sopranos </, and nowadays, with the ease of putting a show on DVD or a streaming service and easily

replicating and distributing it, the fragility and expense problems of VHS are a thing of the past — but for older shows, they have to be converted to digital first. You still have issues with rightsholders, censorship, and distributors wanting to protect their TV channels — it's especially a problem in certain countries where the networks are so profit-driven that the advertisers decide which programs they show and will block the whole DVD thing to get you to see the ads. Also, not every streaming service is available in every country , and even when it is, it might not have as extensive a library there as it might elsewhere. This might be why piracy is so much more prevalent in parts of the third world. Of course, it's entirely possible that your show is just so</ niche that it really isn't worth it for the distributor to make and sell a home video release just for you and your five friends on your fan forum. No matter how many petitions you send them. The Trope Namer is Mystery Science Theater 3000 </ , which used the phrase in the credits of early episodes to encourage fans to share the show with each other — it was a niche thing, and the makers knew it. They also knew that the show would hit serious licensing issues later on, as each episode showed someone else's movie so that they could riff on it, and a few episodes of the show remain unobtainable (legally) even today without the proverbial tape circulation. See also No Export for You , Missing Episode , The Shelf of Movie Languishment , Screwed by the Network , and Denial of Digital Distribution , all dealing with situations where they easily could</ make the work available but don't. This trope is a way of dealing with the situation. See also also Archive Team , the Wayback Machine , and the DataHoarder subreddit , which make an effort to preserve Web pages in this manner (with varying results). It is against TV Tropes rules to provide links or directions to pirated material. Please don't tell readers where</ these works can be illegally obtained. When writing examples, just say that it can be found online and leave it at that. (Think of it this way: if the link becomes too popular, they'll take it down .)

Regarding what form the forbidden knowledge takes, a Tome of Eldritch Lore is almost expected to be the exception. However, sometimes the knowledge can come in the form of a living creature, memory, or (in a more modern setting) a large selection of files on a super computer. Whatever form the knowledge comes in, it usually (but not always) feels like Sealed Evil in a Can The Keeper itself is typically something ancient, menacing, or powerful enough that no one can simply ask</ for the information it has without paying a price. Sometimes the Keeper is a title passed down by an order however, and this is generally the oldest or most intelligent of the conspiracy's agents Finally, the Keeper usually lives in an isolated or hazardous area of the society or region it lives in, a better way to test would-be knowledge seekers of their worth and capability to become puppets for the Keeper's whims, sometimes turning said keeper into a Chess Master The general moral of stories that revolve around this trope is usually that some things are best left not being known, or that with knowledge comes power, and with power that holds no compassion comes the damning corruption most Keepers of Forbidden Knowledge hope to inspire Compare the much more benevolent Ancient Keeper See also Things Man Was Not Meant to Know , specifically The Dark Arts

Bob is a threat to Alice, and she knows that. He might stab her in the back at any moment. Alice could simply fire Bob, but then

she would always wonder when and where he would act against her. So Alice not only keeps Bob around, she makes sure he's near her at all times. It's a calculated risk, since Bob is now always in a good position to strike... but Alice is always in a good position to know what he's up to Often times, Alice keeps Bob close by appointing him to a position of power, such as her personal adviser. Alternatively, Alice might associate herself with Bob's friends, or on rare occasions, might even try to form a relationship with Bob himself . Anything can work to keep Bob under check at all times This trope can apply to any character who could become a dangerous loose cannon if left unmonitored, such as a Blood Knight . It is safer to keep these characters near you so you can keep tabs on them, rather than risk them slipping away. In the case of the aforementioned Blood Knight, it is safer to keep him in your army than it is to discharge him and not know where he is or what his next target might be Compare Living with the Villain ; contrast Go-Karting with Bowser . If you get too</ close, it may result in Foe Romance Subtext or Dating Catwoman

Apotheosis (MHA) .

Lots of stories are about The Hero and comrades as They Fight Crime! . This story focuses on The Hero 's lovers, family, and friends back home , often in a Lower-Deck Episode , as they try keep normal life together and not go crazy from loneliness and worry. British examples will exhibit lots of Stiff Upper Lip . Romantic partners will find renewed determination that I Will Wait for You or succumb to Absence Makes the Heart Go Yonder The usual portrayal involves families of the military and other warriors: soldiers are subject to long, distant deployments with little contact back home, and combat situations always involve the fear of injury and death. Families of police officers, sailors, and superheroes can also feel like this Can deconstruct the facade of a proud military family by realistically depicting the Stepford Smiler -levels of emotional stress and isolation that My Girl Back Home shoulders with Heroic Resolve , as well as the accepted but implicit pain caused when The Hero chooses Loved I Not Honor More Children's books about war naturally tend to concentrate on this, because this is where the children are The Determined Homesteader's Wife can be this, if she doesn't wind up the Determined Widow . See also Home Sweet Home

A character type that most often appears in female-oriented media , best described as the human equivalent of a parakeet: small, hyperactive, and annoying yet loveable. The Keet fills the role of a little brother to the cast: he is kind, hyper, inquisitive, talkative , and slightly younger than the main characters (though still too old to justify his behavior). He is also In Touch with His Feminine Side , an attribute that makes him an Audience Surrogate for the female audience of an all-male Cast Full of Pretty Boys Guys like this are particularly prevalent in Yaoi , where he's probably an Uke paired with a far larger Tall, Dark, and Handsome brooding type. In other types of works, he's less likely to be a love interest as he is an Audience Surrogate Compare Genki Girl . Examples of hyperactive characters that lack the young, feminine little brother aspects should go in Genki Guy Compare Bratty Half-Pint , who has hyperactivity like the Keet's but is

much younger See also the Otaku Surrogate , his Seinen counterpart

Punningly named after a street in London , this is a name for fake blood, especially the sticky, edible sort in old British horror films. Everything2 gives the recipe as: 2 cups of corn syrup (for viscosity and color) The blood is sticky, thick, and bright red (crimson in fact). The original Kensington Gore was a specific brand of proprietary stage blood manufactured by retired pharmacist John Tynegate in the '60s and '70s. It can be seen in a lot of old horror films, especially the Hammer Horror series. Plain chocolate syrup is still used in black and white films as brown looks more like blood than red would in monochrome and better matches the viscosity of real-world blood. See also A Bloody Mess .

If TV writers need cheap exposition, the easiest way is to have a news Show Within a Show do it. Usually, the news anchors provide a Practical Voice-Over . Sometimes, they do more than that (see Coincidental Broadcast and News Monopoly). Of course, it gets boring having bland talking heads give information, so animated shows spice up their Practical Voiceover with a little parody. On any show including a fictional newscast intended for adults, you are likely to see anything but</ a news anchor simply telling the news. Instead, you will see anchors who: Bring way too much of their personal life into their discussion of the news. Though live-action comedies do them occasionally, these routines are much more common in animated shows. This may have to do with the fact that animated shows usually use multiple characters per actor, and can afford to have a diverse supporting cast (and also, of course, because it's infinitely easier to have Canon Discontinuity in a show which everyone already knows isn't supposed to be realistic). A regular feature of the Immoral Journalist .

A character has a large keychain with many, sometimes dozens , of different keys. As a result he has quite some trouble finding the right one when he needs it When Played for Laughs , the character will proceed to go through the keys one by one, naming the function of each, until he gets the right one. Bonus points if, while doing this, they discover at least one key among them with a...rather embarrassing function Can also be Played for Drama to create tension in the same manner as Dangerous Key Fumble . And of course, a character can intentionaly invoke this trope to stall time Related to Rummage Fail

A Keystone Army is an invasion force or army that's seemingly unstoppable , except for one particular weakness in the form of a well protected but very fragile component . It can be an individual soldier, an object or whatever, but if you destroy or tamper with it, the entire army is immediately disabled . This plot device is handy as it allows a handful of heroes to win the war without having to depict them fighting off the entire enemy force. Just a daring raid on the enemy's stronghold and BAM! Evil is defeated. It also allows otherwise unstoppable foes to be suddenly stopped dead in their tracks General forms include having the MacGuffin -weakness be the Hive Queen of an enemy Hive Mind , the sole source of all the enemies' powers, or the lone connection to Another Dimension or sole anchor to our own. Just like a real keystone,

once it's destroyed, the rest falls apart Bee People are likely to be a Keystone Army if they have a Hive Queen , and as such trashing it is a good way to win the Bug War . Another common Keystone Army simply replaces the insects with Killer Robots or Grey Goo and the Hive Mind with a Master Computer or evil AI , and yet another popular variation has an Evil Sorcerer whose (often Undead , Mind Controlled or Demonic) minions will cease to be a problem due to No Ontological Inertia upon his death/defeat/distraction . An army of monsters may be defeated by killing the Monster Progenitor . Easily Thwarted Alien Invasions often employs such armies. We Cannot Go On Without You is a case of the player character of a video game being the keystone in their party's army Of course, no one ever considered that someone would aim at their army's one weakness . After all, it would be rather anticlimactic to destroy the Killer Robot 's central control but have a backup one come online in another location Despite the name, only occasionally is the vital component a Cosmic Keystone . A type of Instant-Win Condition . See also Decapitated Army , for when the keystone is the leader. Straight for the Commander exploits this trope. The armed forces equivalent of a Terminally Dependent Society . See also Fantastic Fragility . Compare Untouchable Until Tagged , when individual Nigh-Invulnerable fighters get mobbed after an unlucky hit Similar, but not to be confused with the Keystone Kops </. No relation to Pennsylvania 's National Guard

The "Kick Me" prank is iconic; it's the</ go-to prank for unoriginal bullies. It's useful enough that a bully can use it to show he's a bully; he wants a victim kicked, so slaps them on the back (or if he wants to be subtle, compliments them on something while giving a "congratulating" pat on the back) and leaves them with the sign. Everyone gets to be in on the joke and the poor victim can't figure out why everyone's being so mean to him. This usually also demonstrates the Butt-Monkey status of the victim It can also be used to show that the erstwhile victim is clever ; he knows that the bully is a bully and thus pulls the paper off his back, then gives a disgruntled remark about it It can be used to show that a bystander is heroic when he pulls the sign off another's back, or that he's a Knight in Sour Armor by cracking wise as he does so The prank comes in infinite variety. The prank requested need not be a kick; it could be a slap, a poke, or a tickle. It could be a message like, "Laugh, but don't tell me about it" or more common nowadays is an insulting/humiliating message. Sometimes it's not even a bad thing; it could be a request for a hug

When a character does something evil, cruel or very mean for no apparent gain, because the author wants to demonstrate that he's not a nice guy and shift audience sympathy away from him. Why this trope works could be expressed in the words of William Cowper: “I would not enter on my list of friends (though graced with polished manners and fine sense, yet wanting sensibility) the man who needlessly sets foot upon a worm.” In other words, a cruel act, no matter how trivial, establishes someone as a cruel person. Conversely, the creator may show a character being kind for no apparent gain , to demonstrate that the character is a nice person and someone the audience is meant to cheer for. Both devices are used to help the audience become emotionally invested in the story. What separates this trope from a character's other evil or cruel acts is

that this bit of evil is gratuitous. It doesn't get the character anything or even advance the plot. The sole reason for this story beat existing is to place one or more characters squarely on the wrong side of the Rule of Empathy . Dog-kickings can be verbal as well, when a line of dialogue is used to shock the audience with its sheer repugnance. If it's uttered in the presence of the hero in an action series, he'll echo the audience's thoughts and tell the villain " You're Insane! " Needless to say, this trope can be enacted without harming any dogs. Any act or statement that shows the character's meanness or outright evil will do, such as a boss demanding an employee come in to work during Christmas when the employee's kid is in the hospital , or a passer-by stealing from a blind beggar's coin dish, or The Dragon inflicting a vicious No-Holds-Barred Beatdown on the hero or one of his True Companions or Protectorate . A Politically Incorrect Villain can kick the dog by showing gratuitous racism, sexism, homophobia, or some combination of such non-PC traits. If the event happened off screen in the past, just have Bob fondly recall the incident and make it clear that he has no remorse whatsoever. Bingo, mission accomplished. If the evil act is</ directed toward an animal , however, a dog is usually the victim of choice, partly out of connotations of blind loyalty, partly from tradition. Arguably, however, substituting a cat can be even more</ shocking. After all, even bad guys like cats . So, the argument goes, if Bob goes out of his way to harm one, he must really</ be a bastard. This trope is common in horror-based Monster of the Week shows, often to set up the Asshole Victim for the Karmic Twist Ending . Anthologies are especially prone to this, as they have to set up their villains really quickly, since they only have one episode to tell their story. This can be played up by having the very same kick of cruelty be the cause of their downfall. At the very least, it is designed to let you know who is going to lose at the end. The opposite of Karma Houdini . In cartoons, someone who does this can be legally harassed by Bugs Bunny , Daffy Duck, or the Warner Brothers and their sister Dot . A troll like Screwy Squirrel , however, won't wait that long. One possible origin of the trope name comes from Westerns, where three bandits would ride into the town, one would shoot the Sheriff, one would shoot the Deputy, and one, just to prove he was also a bad guy, would Kick The Dog. If what is supposed to be a character's Kick The Dog moment is excessively horrible, cruel, or otherwise despicable enough to make an audience lose all sympathy for him, then he's crossed the Moral Event Horizon , if he's not on the other side of it already. If the Dog in question is someone the character cares about and discovers Being Evil Sucks , then they've Kicked the Morality Pet and might</ be in time to avoid a Face–Heel Turn . If the dog belonged to a minion, expect it to help cause a Mook–Face Turn because Even Mooks Have Loved Ones . On occasions, if karma works in the dog's favor, he'll manage to get a last laugh . On even rarer occasions, after being pushed around too many times, the dog may decide to plan against the Big Bad for his own ambitions , because Being Tortured Makes You Evil . When the dog-kicking is done in a way that (usually inadvertently) increases sympathy for the villain, it becomes Strawman Has a Point . If the character appears</ to be likable or sympathetic when introduced and the dog-kicking proves that he is actually evil, that is Bait the Dog . If the villain shoots for this trope but fails to actually do anything seriously evil, it's Poke the Poodle . Of course, the crux of this trope isn't just the cruel act; it's also about the innocence of the victim, i.e. they have done nothing to warrant their abuse. If the target is an Asshole Victim instead, the cruel act can become

a sympathetic one for the villan/anti-hero instead. If going after the Acceptable Target is a coincidence, it becomes Kick the Son of a Bitch ; if the victim was specifically targeted for their assholery, it becomes Pay Evil unto Evil . Kicking the Dog is also done for no practical reason apart from the meta-reason of demonstrating the dark side of the kicker. If the perpetrator does it because they care about their victim and want to help them somehow, they're being Cruel to Be Kind ; if their actions have a broader purpose à la doing what had to be done , they're trying to Shoot the Dog (that's what you do when Old Yeller has rabies, after all). This trope is often used to counter or prevent a character from being seen by the audience as a Designated Villain or Strawman Has a Point . These tropes tend to occur when poor writing or characterization causes a character to become more sympathetic to the viewers than intended. Since the writers can't just give these villains their just desserts if the audience likes them too much or prefers to take their side on an issue , an effective Kick the Dog moment can make them lose their sympathy and make them punishable again. This can backfire though. A sign that Evil Is Petty . Compare with Can't Get Away with Nuthin' , And Your Little Dog, Too! , Kick Them While They Are Down , The Dog Bites Back , Threw My Bike on the Roof , I Will Punish Your Friend for Your Failure . See " If You're So Evil, Eat This Kitten " for when bad guys do a Kick The Dog test to make sure undercover heroes are really evil, and Dog-Kicking Excuse for when the would-be dog-kicker has to psych themselves up to doing it. Contrast Pet the Dog (proving you're good) and Adopt the Dog (going from Neutral to Good). For bad people who literally</ kick dogs, see Bad People Abuse Animals . For the Real Life phenomenon called or "Kick the Dog", you'll be wanting The Chain of Harm . Enacting this trope, particularly in the presence of a heroic character, may result in the following: Berserk Button , Roaring Rampage of Revenge , Curb-Stomp Battle , The Dog Bites Back , the aforementioned Laser-Guided Karma etc. Do not attempt this trope unless you're feeling suicidal.

There's nothing quite so evil as when a character takes a clear step toward villainy and decides to Kick the Dog . Sometimes, though, the kick falls flat—not because it wasn't evil, mind you. The intent, malice and ill will are all there. It's just that at this moment, the dog isn't a sweet, innocent puppy. It happens to be a devious son of a bitch that's trying to sink its teeth into someone's leg. This is one effective way to set up a believable Start of Darkness while keeping the character more sympathetic than he would appear if his victim was an innocent, despite the fact that it was merely a coincidence that he wasn't. Important note:</ this trope is not to be confused with its close cousin Pay Evil unto Evil , in which an asshole also suffers from another's cruelty as payback for their cruelty. The difference lies in how much the perpetrator knew about the victim, and whether that was his motive for committing the act. Someone who does Pay Evil unto Evil will deliberately target a terrible person. An SOB Kicker either doesn't know about his victim's evil, or simply doesn't care. Basically he ends up doing the right thing for all the wrong reasons, which shows the underlying unfairness of the story since it implies that it was luck that determined who gets to suffer, especially if the perpetrator who is no better gets away with it. In a few cases it is simply a matter of perspective and what looks like a mere Kick the Dog may end up becoming this, once the viewer learns more about the

supposedly innocent victim. The line between the two may</ be blurred in cases where the victim was targeted due to their contemptible nature, but the perpetrator was also just looking to hurt or kill someone and needed a good excuse for doing it, so they chose an easy target. Compare: Suffice to say that the Pay Evil unto Evil can have a perpetrator of almost any morality while the Kick the Son of a Bitch is always a case of Evil vs. Evil . See also Kick the Dog ; Take That, Scrappy! ; Asshole Victim ; Even Evil Has Standards . Compare with Alas, Poor Scrappy , Poke the Poodle , and Designated Villain . Also compare—but do not confuse—with Pay Evil unto Evil . Scenes like this often qualify for Less Disturbing in Context .

They'll fight off hordes of monsters with techniques the likes of which master swordsmen would never equal. They'll wield weapons spoken of only in the oldest of legends. They'll Save the World and everyone in it from destruction five times over. And they'll do all of this while not even being old enough to drive. The Kid Hero is, as the name implies, a child, a teenager, a young adult. The exact age varies up and down the scale, from 8 to 17, 18 or 19, but they're never an adult by whatever the local standards are. The "base age" seems to be between 10 and 15, 16, 17, 18 or thereabouts, though their numeric age may not be revealed . Your standard Kid Hero has a strong streak of immaturity in them. They might well regard the adventure as a game, albeit one with slightly higher stakes. And if they aren't savvy to the world yet, expect them to be blown away by everything they see . Expect this to be scrubbed out of them in short order, usually when they finally meet an antagonist capable of matching their skill . Kid Heroes DO have some things going for them, though: their idealism and youth. Anyone trying to perform a Breaking Speech on a Kid Hero is in for a rude awakening when they get it thrown back in their face . Kid Heroes, quite simply, have a very clear view of right or wrong . Some may call it naïve , but it serves them well, as they are basically impossible to corrupt. They're also at that age where their self-image is intricately intertwined with their friends, so they often kick ass through The Power of Friendship . A Kid Hero will commonly, but not universally, have two primary adversaries; their most dangerous opponent is usually an adult villain who serves as the hero's Arch-Enemy , while their second most dangerous opponent will usually be a younger antagonist, closer to their own age or slightly older, who serves as the The Rival or Evil Counterpart of the hero. These two are rarely affiliated, but if they do work together, the adult will almost certainly be the Big Bad with the younger character as an extremely reluctant and rebellious Dragon . Most commonly seen in console and computer role-playing games, as it allows for character growth to feel natural and skips the question of why they aren't properly equipped for the job . Also appears in the vast majority of animated action-adventure, both Western and Eastern. If a television show is specifically focused on this character, then the description will most likely be along the lines of "Saving the world, and doing homework!" If particularly well executed, The Brigadier and others won't look like monsters or weaklings for sending a kid to do their heroics for them. This is Older Than Feudalism ; examples include the Biblical hero David, and several Greek and Hindu mythic heroes (e.g., Hercules, who killed two large snakes sent by Hera to kill him in his crib). See also Child Soldiers , the darker form of this trope. This can easily overlap with the Kid-Appeal Character - kids like to see fellow kids like them save the day, after all. Compare Kid Samurai

Contrast Enfant Terrible , Kids Are Cruel , and Teens Are Monsters Naturally a requirement for Kid Hero All Grown Up .

Most kidnappings occur when the target is either alone, or lured to their abductor(s). The victim may also be coerced into surrendering themselves to protect their friends, or in exchange for someone else This abduction occurs when the victim is taken in the presence of their friends, without the kidnapping being seen. The most common reason is that the victim is either standing near the back of the group or trailing far enough behind for the abduction to go unnoticed by their friends. Alternatively, the victim may be positioned off to the side, just outside their friends' field of vision Regardless of how it occurs, it allows the culprit to demonstrate their stealth, cunning, and</ brazenness by committing the act right under their enemies' noses, which they're all but certain to boast about later. And don't be surprised if the perpetrator turns out to be a Phantom Thief , an enemy spy, or worst of all... a ninja. It can also be done by heroic characters, usually to either steal the victim's clothes , or for interrogation A common occurrence in spy thrillers and espionage films, but just as likely to occur in other genres. Related to Phantom Thief and may overlap with Vertical Kidnapping Since the audience is often meant to be as surprised as the kidnap victim,

A very old, but still popular animal stereotype: a large predatory bird (usually an eagle or vulture) picks up a child or small animal from the ground and carries it off to its nest to be eaten. This is mostly an Urban Legend , since anything weighing more than four pounds is to be carried off by most of these birds, making this a case of Artistic License – Ornithology (especially if the bird in question is a vulture, since they don't generally go after live prey in the first place!). They prefer to Vertically Kidnap smaller animals. That said, there have been a handful of cases throughout history where babies or little children were merely , and some eagles are of killing prey too large to actually carry off. In general, it's also rare for raptors to carry off live prey, as the struggling victim would make flying difficult and potentially injure the raptor as it tries to free itself. Birds of prey typically kill their prey in the initial attack, and then either eat it on the ground or carry off the carcass. Depending on the situation, this may be justified in-universe by the abductees being small enough for a bird of prey to realistically carry off — this may prove a real danger for Lilliputians , Talking Animals and people hit by a Shrink Ray — and/or the bird of prey just being very, very large . Pterosaurs often take on this role in prehistoric settings, in spite of the fact that not only were most of them also too light to carry off even a child, they didn't even have grasping feet ! Subtrope of Feathered Fiend . Not to be confused with Raptor Attack . Contrast with Noble Bird of Prey . The Roc Birds have their own trope. If the bird is simply waiting for a person to die instead of actively carrying them off, that's Circling Vultures .

A programming block block dedicated to children's programming,
A mostly Saturdays (In the United States) or Sundays (In Japan).
A This kind of programming may contain animated shows, live-action
A Kid Com shows or Toku , or both hostless sibling of Saturday

A Morning Kids’ Show . Sometimes contains Saturday Morning A Cartoons

Kids and cats covet boxes while ignoring the (presumably valuable) contents inside. This happens to many parents when they purchase a super-special, ultra-rare, highly-expensive present for their kid, usually for a birthday or Christmas, only for the recipient to carelessly toss it aside while they focus their attention at the most cardboard box it came in A common gag in comedies with small children, and a case of Truth in Television for a lot of parents. See also Mundane Object Amazement , My New Gift Is Lame , Unwanted Gift Plot , and Worthless Yellow Rocks

Parents often set a penalty for their children whenever they do something morally wrong. This is very standard parent behavior. However, there is a time and a place where a child does this to their parents. In any sense, when the parent does something bad to a child, unfairly punishes them , or even just does something stupid, the child decides that the parent needs some parenting and punishes them in return, whether it be ignoring a punishment that said parents set for them, barking orders at them like a parent would do to them, or even straight-up disowning them. In any case, this is a trope where the roles are reversed and the parent is disciplined by the child. In some cases, this can be misused like say a Bratty Half-Pint punishes his or her parents for the littlest of things. Some parents take this due to being doormats Compare with Calling the Old Man Out , which is just someone calling out their parents, or any old person they know, for their flaws rather than penalizing them. Also compare with The Dog Bites Back to anyone in the media where an abused child gets back at their abusive parent. Contrast Honor Thy Parent . Depending how it plays out, can fall any number of places on the Sliding Scale of Parent-Shaming in Fiction

The Kid with the Remote Control , but with a twist: the controlled partner or servant is pragmatic at best , and a raving loon at worst . The loyalty of the servant varies, but the typical example is essentially a portable version of Sealed Evil in a Can — though a very loyal one can be even creepier. The servant openly admits his opinion that the best way to deal with obstacles and enemies is through complete annihilation . The kid (who is usually younger) is the moral compass who has to keep it under control (with a little help from the Restraining Bolt), and more importantly not fall victim to temptation Naturally this works both ways, where the monster learns empathy and grudgingly accepts his master might not be so bad, while the handler learns not all things are as black and white as they think This is one of two things that can result from trying to control Sealed Evil in a Can . For the other, more cynical outcome, see Evil Is Not a Toy . Compare Guardian Entity and Morality Chain , when the restraining is more emotional

Some days, it really sucks to be H. sapiens</ . There are many reasons why you might wish to kill all humans. Maybe they're all horrible cruel monsters and one of them killed your mommy . Maybe their status as the dominant intelligent species on the planet is

preventing your own kind from taking their place . Maybe some human colonists wronged your ancestors, and your people have generalized their rage and hate to cover the whole species. Maybe you were raised from infancy/the egg/the spawning pond to view humans as Always Chaotic Evil . Maybe out of spite or a peculiar sense of duty , you just can't stand the thought of humanity existing one second longer Heck, you could just be trying to save the rest of the planet's species from extinction . You could even just be a dick . But the verdict is certain, and you're not wavering: They've all gotta die. Every... last... one.... That is, assuming you even have</ a comprehensible reason. You could just be conveniently attracted to the creatures on screen most sympathetic to the audience, a Killer Robot out to destroy, or an Omnicidal Maniac Eldritch Abomination . Or, simply, mere apes have no hope of comprehending your motives. Sentient computers also seem to inevitably arrive at the conclusion that humans as a species must be killed . Sometimes, it's a product of them being too machine-like, and concluding that if one human is observed doing something that may harm the computer, then they all are a threat that can only be reconciled by killing them all off. Otherwise, it's a case of them being too human and flying into a blind rage triggered by jealousy, fear, or maybe even spite. Other times (such as in the film version of I, Robot</) the supercomputer may start to become homicidal in an attempt to bring order to the world and protect humanity from itself. Rarely does a supercomputer decide that it should coddle humans to get them to keep supplying it with electricity and spare parts. Only the Robot Buddy seems to favor this tactic. A recommendation of How to Invade an Alien Planet , it frequently ties in with Apocalypse How and The End of the World as We Know It . Not to be confused with the video game Destroy All Humans! </, although it obviously fits the definition, as killing all humans is the whole point of that game. See also: Feeling Oppressed by Their Existence : When a character wants to get rid of a particular person or group of people just for existing</ .

A Doppelgänger , shapeshifting (in a speculative fiction setting) or an identical twin for more mundane stories seeks to kill the original and take their place. If they're quick and quiet, nobody will suspect a thing until it's too late If the murderer has full-on Shapeshifting , this technique may well be employed iteratively to pierce increasing layers of security. Just kill and replace the hapless guard, then the sergeant, then his lieutenant superior.. Tends to be caused by the Cloning Blues . Fantasy cousin of Twinmaker . Although either can appear in either genre, and in practice the two tend to be used for wildly different tones. This is generally a horror trope, while Twinmaker , if played for horror at all, is usually of a more philosophical bent , trying to determine how the seemingly identical victim and copy are related, and by extension what it means to exist as an individual Compare Dead Person Impersonation , Mugged for Disguise and Dressing as the Enemy , where the victim at least gets to live, albeit knocked out and half-naked. Replicant Snatching involves a cyborg inhabiting a living host. If the victim is kept alive but restrained, see Capture and Replicate . Contrast Klingon Promotion , where one kills to assume the victim's job. Extreme versions of the Fake King plot tend toward this route as well. One of many reasons you might consider Killing Your Alternate Self . If it's revealed to have already happened, the victim may be an Impersonation-Exclusive Character Don't confuse with Replaced with Replica , which involves inanimate objects. Contrast Copied the Morals, Too , where the

replacement has at least some of the same personality or moral code that he original did. Clone by Conversion is an inversion, where the killer turns the victim into a copy of themself

Actors usually like the characters they play, otherwise they wouldn't choose to play them... unless it's for money . Some still don't like either their character or the work they're in (or both) enough to be tempted by cold, hard, cash, and go on the record saying that they wish their character would be killed off already so that they can quit with no chance of the bus coming back Not all the time do the actors express strong dislike for their characters or film, but may give other reasons for wanting to quit. The ultimate reason is usually the same, though, being "I don't want to do this anymore". Sometimes you will get situations when they drag the actor back by creating a Backup Twin . Some actors are also contractually obliged to film their work, with contracts maybe lasting either until their character is killed off, or even after the fact. Similarly, while such a request is often due to the actor disliking the character, occasionally the actor may make this request for artistic reasons, or simply because they want to go out with a bang Compare Franchise Zombie , where a creator (such as an author) is forced to continue producing a popular series of works. Can overlap with Bus Crash or Back for the Dead in cases where the character was handed a bus ticket while the producers tried to work things out with the actor For characters having to be killed off because the actor unexpectedly leaves, see McLeaned and The Character Died with Him . For an character asking to be killed in-universe, see Mercy Kill Arrangement

No matter what the medium or genre of a work of fiction is in, there are a few general rules that are usually in place. One of them is that if a character isn't a Red Shirt , it doesn't matter if they're in a situation of dire peril as long as they're speaking. Because as long as they're talking , nothing bad is going to happen to them. Oh sure, they can die after saying some notable Last Words or an important Final Speech , but dying in the middle of a sentence, especially if it's an ordinary, unimportant one? That's not going to happen, ri— GHAAAAACKKK! ...Let me step in for him. WRONG. There are any number of reasons to kill a character, whether major, minor, or mookish , in the middle of a sentence. Firstly, in an Anyone Can Die story, it's a great way to show that not only can anyone die, but they can die at any time</. (Which can make for great drama and suspense over the fates of your favorite characters). Secondly, it can be a great way for an Anti-Hero to show off his No-Nonsense Nemesis nature by killing an antagonist in the middle of some sort of threat, or as a more lethal version of Talk to the Fist . (Likewise, it can be a way to show a villain avert the classic Why Don't You Just Shoot Him? scenario). It can be a way of showing that a story is on the gritty and cynical end of the Sliding Scale of Idealism vs. Cynicism . Lastly, it could just be that the author doesn't care much for interminable Final Speeches , and chooses to subvert that trope. One thing is for sure: when this trope happens, you know that this is for real. If the story was a light, not too serious sort before, it's just gotten a whole lot darker and more serious after this. See also Deadline News when this happens on the other side of a TV screen (though not necessarily in the middle of a sentence). If a character is killed mid- word</, there's a good chance of it being a Curse Cut Short . The Almost Dead Guy

will invariably die mid-sentence, and there's a good chance of the sentence beginning " His Name Is... ". If this is a sci-fi story and the scientist figures out how to destroy the alien monster, expect him to die halfway through his explanation, just as he's about to say that it can only be destroyed by— Compare Collapsed Mid-Speech and Sedgwick Speech . Contrast Talking Is a Free Ac — </

Examp—

In some kinds of stories, Character Death doesn't carry much weight Maybe resurrection is commonplace or some sort of magical alternate universe has a spare copy to borrow . Maybe the format of the show makes any sort of death meaningless and temporary. Maybe for some reason people never die when they should . Sometimes, even in these stories, a character dies and they stay dead.</ No fake out, no magical return from the dead, no rebuild , no retcon and no copout. They're dead and they're staying that way. For a dead character to be considered Killed Off for Real it cannot be simply any death; it must be one that under normal circumstances for the setting and genre could have been reversed, undone or revealed to be some sort of trick. If it's a setting with All Deaths Final , this never comes into play — remember that permanent death is Like Reality, Unless Noted . Consequently, most realistic or mundane works do not provide examples of this trope. Note that (theoretically) there might still be other</ ways to revert a death, like declaring it All Just a Dream or retconning the victim as Actually a Doombot — see the First Law of Resurrection . May lead into Personal Effects Reveal , Meaningful Funeral , To Absent Friends , and Dead Guy Junior . See also Tonight, Someone Dies , Not-So-Small Role , Really Dead Montage . Contrast Disney Death , Back from the Dead , and Death Is Cheap . Compare Deader Than Dead . Naturally, as a Death Trope all spoilers will be unmarked ahead. You Have Been Warned . People die in real life , so No Real Life Examples, Please!

Killed Offscreen is the term used to describe the occurrence of a character dying outside of the audience's view. The character's corpse may be seen later, or confirmation may be given by another character, who witnessed the death/found the corpse. See also The Character Died with Him . Bus Crash is when this happens to a character who'd previously been written out of the series in a non-lethal manner . When a character dies out of the view of another character due to a brief distraction, that's Distracted from Death Compare Gory Discretion Shot and Sound-Only Death . As this kind of death tends to not be a very dignified exit for a character, seeing how it is in all regards a rather anti-climatic way to die and often (though not always) carries with it the implication that that said death was not important enough to be shown on-screen, there tends to be a lot of overlap with Dropped a Bridge on Him . Can also overlap with Sudden Sequel Death Syndrome when the death takes place between works. Contrast Never Found the Body . Compare and contrast Uncertain Doom . As a Death Trope , beware of spoilers!

So, our Intrepid Reporter has discovered the world behind the masquerade , and she refuses to uphold it, destroy it, join it or get Laser-Guided Amnesia , and in fact will go public</ with her discovery The heroes will try to reason, plead, and maybe even threaten</ her into not going public. She may not care that, once

exposed, those hidden by the masquerade will be persecuted and killed (which may be her goal if many of those protected are evil), or that The World Is Not Ready to know, or that it would generally just be a The heroes then get to work. Try to destroy the evidence? She made multiple off-site backups. Bribery? She either doesn't want money or figures the exposé will make her richer than what they offer. Blackmail ? She doesn't care about her reputation ruined as long as she ruins theirs. Mind-Control Device ? She wears mirrored glasses She has to die now In a Crapsack World her death is pretty much guaranteed; good characters/ players will probably agonize over this choice but ultimately do what they must and Shoot the Dog . If the author wants to let the heroes off the hook, then Villainous Rescue may come along and kill her for the heroes so they can avoid doing the deed, but not the guilt over having almost done it/strongly considered it. Often, this involves either faked suicide, suspicious accident or messy murder If the author is particular about not wanting blood on anyone's hands, the character may simply get Put on a Bus or suffer a fatal accident through their own fault . (Not that the readers won't know what is up.) The heroes may still feel guilty for covering up the details surrounding her death Expect her death to either go completely unnoticed... or call the attention of a Hunter of Monsters in a later episode/story May be an Elephant in the Living Room if this or Easy Amnesia are never brought up in a series with the masquerade , especially one managed by good guys. A leading cause of The Masquerade Will Kill Your Dating Life A notable aversion would be when the reporter experiences something so horrific at the hands of the villain (Such as Eldritch Abominations singing terribly as a FORM OF TORTURE, or a Doomsday Device capable of killing anywhere from 1-101% of the population.) that she comes to believe that the masquerade is necessary, and from then on helps the heroes to maintain it Contrast Safety in Muggles . Can potentially lead to Can't Stop the Signal

When Anyone Can Die becomes "Everyone </ Die". Many series are noteworthy for the extremely high body count among the main cast that they rack up in their last few episodes. In some cases, all</ of the heroes make a Heroic Sacrifice , or otherwise find themselves wearing the Red Shirt . Occasionally, the protagonists simply fail to prevent The End of the World as We Know It , resulting in a Downer Ending . (Possibly Dying Alone to cap it all.) Compare Everybody's Dead, Dave , where everybody except the main characters are dead. If just one person survives, it's Sole Survivor or Final Girl . Compare the Climactic Battle Resurrection . Also compare the Bolivian Army Ending , only we actually see the attack of the Bolivian Army. Also see Dwindling Party , where the cast is killed off one by one from the start. When a Sudden Downer Ending is planned from the start, it usually happens this way. Usually, however, either they accomplish something in death, such as killing the Big Bad and thus preventing The Bad Guy Wins , or it becomes clear that likeable as they may be, the world is better off without them, or their deaths are clearly an escape from a Fate Worse than Death . If none of these happens, and they prove completely ineffectual in both life and death, it's a Shoot the Shaggy Dog ending. In a Prequel , they may be Doomed by Canon : all characters who do not appear in the sequel and can not be disposed of otherwise will have to die. In Tabletop Games , this is called a Total Party Kill . Game Masters who are really</

annoyed with their group (or just sadistic) may invoke Rocks Fall, Everyone Dies . In Videogames, this trope can take the form of a Self-Imposed Challenge ; The "Genocide" Run, which is where you kill everyone and everything in your path without stopping for questions This, of course, only works where NPC's do not respawn. A short historical digression: the words "Caedite eos, novit enim Dominus qui sunt eius" (Latin : "Kill them all, for God knows which are his," popularly rendered as "Kill 'em all, and let God sort 'em out.") are to Abbot Arnold Amaury before the massacre of Béziers during the Albigensian Crusade — albeit not in any of the numerous contemporary accounts of it . This was only attributed to him twenty years later as something he "reportedly" said. The Trope Namer is Yoshiyuki Tomino , the Gundam </ creator who was given the nickname "Kill 'Em All Tomino" because of his reputation for producing anime where he kills off a large number of characters, often due to bouts of depression in his own life . The funny thing about this particular trope, however, is that knowing that everyone</ dies is somehow much less spoiler-ish than knowing that, say, only your favorite one does. The wonders of perception... as some guy once allegedly said, "The death of one man is a tragedy; the death of millions is a statistic ." See also Suicide Mission , Gotta Kill Em All , Final Solution , and Omnicidal Maniac (for whom "killing 'em all" is his goal). For Real Life examples, please see Would Be Rude to Say "Genocide" instead. Contrast Everybody Lives . Not to be confused with the 2012 martial-arts movie Kill 'Em All</ or Metallica 's debut album. </ 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.

Short for " is a piece of software so good that it's considered a must-own if you have the system it's released for, and is in fact a reason in and of itself to buy said system When you buy literature , you get a single self-contained experience: the book contains all there is to this particular adventure. When you buy a ticket for a film or a stage show , you get two hours of drama, and that's all there is to see (until the inevitable sequel, that is). But electronic hardware isn't like that. Music players, movie players, computers, video game consoles, tablet computers... They all require software</ to run, and each piece of software delivers a different experience: a photo-editing suite can't be used to balance your checkbook, for instance, or vice versa. As such, hardware and software are separate yet interlinked categories, and one is used to judge the other: the same piece of software might run much more efficiently on one computer than another, and you'd factor that in when deciding what hardware or</ software to buy. And, just to add to the confusion, a fair amount of software is exclusive to one piece of hardware</ , or family of hardware: for instance, Microsoft for the longest time resisted releasing its "Office" suite of productivity software (Word, Excel, PowerPoint, etc) for iPad, to keep their competing "Surface" tablets relevant And that's where we get to this trope. A "killer app" is a piece of software that validates the hardware. It provides such an excellent user experience that it justifies buying the hardware The term is primarily used within the world of video gaming, but originated outside it: it was used, especially during the '90s Internet boom, to describe the mythical invention that everyone in America needed and which would make its developers — and their investors — rich beyond their wildest

dreams The term can also be used on a more serious context, used to refer to a very useful application which immediately becomes a "must-have", which is, in fact, the original meaning of the term. It was first applied in 1979, when the first spreadsheet application, VisiCalc, was released for Apple][, and became a must-have virtually immediately, spawning hordes of clones and imitations on numerous platforms And, indeed, when the term is applied in this manner, only a very few applications apply, including word processors, spreadsheets, database management programs, email clients, and web browsers. The only thing everyone agrees on is that any new hardware attempting to launch itself should have a Killer App at hand, especially if the hardware itself is a video game console—that business is more software-driven than any other While most products that attain killer app status are extremely successful and popular, it should be noted here that "creating a true killer app" is akin to "writing the Great American Novel": everybody wants</ to, but nobody has yet created (or is likely to create) the definitive killer app Note that a killer app is more than just a good game. A game can be good, great, critically acclaimed, even an all-time classic... and still not be this (conversely, not all killer apps are great by modern standards; some of them seem quite dated today). A killer app is insanely popular in its own time, enough so as to single-handedly drive sales for its system. The examples that follow, then, are not just the games that tropers loved, but rather the games that everyone</ loved; the ones that made their respective systems Arguing over which killer app provides the most bang for its buck is a large part of the Console Wars . If an anticipated game shares the same genre as an existing Killer App, it may be called a [Insert Game Here] Killer, however this often puts unrealistic expectations on the upcoming title Compare Star-Making Role (equivalent for actors) and Breakthrough Hit (equivalent for creators) Not to be confused with the GameBoy Advance game TRON 2.0 : Killer App </, nor the TRON 2.0 </ Xbox port of the same name

It's small. It's fluffy. It's adorable </ . But if you get on its bad side, your death will be swift and painful. Beware the cute ones. Related to but distinct from Fluffy the Terrible , as well as being sort of a subtrope to Our Monsters Are Weird , the Killer Rabbit is any monster that's far more dangerous than it looks . Maybe it's strong for its size , poisonous on a massive level , has flesh-rending pointy bits that aren't readily apparent, or can just turn into something far more dangerous . Particularly devastating ones can even be Instakill Mooks . Either way, it can make a person wary of picking on small, defenseless animals , much like the Old Master can make a person more eager to respect their elders. In many cases, the creature isn't even all that harmful unless you actually mess with it, whether intentionally or not. This trope takes its name from the "Dread Killer Rabbit of Caerbannog" in Monty Python and the Holy Grail </ , which seems to be a completely ordinary bunny rabbit, with the notably unusual ability to leap through the air at high speed and tear out people's throats. This creature is also known as a " Vorpal Bunny ", a name which comes from the monster of that name in the original Wizardry </ game from 1981, possibly inspired by the Monty Python movie and is named after "The Vorpal Blade", a fictional sword used to decapitate the title creature in the Lewis Carroll poem " Jabberwocky ". The name also spread

(via Dungeons & Dragons </) to other games such as Quest for Glory </ and Ultima Online </ . There's enough truth behind this that one of the first things many children are taught is "don't try to play with any animal until you know it's friendly." (Another lesson, learned later in life by many, sometimes too</ late, is: "Animals can become un</friendly pretty damn fast</ .") Specific types of Killer Rabbits include Evil Girl Scouts and Ridiculously Cute Critters that are secretly evil . Civilizations</ that are more dangerous than they look are Superweapon Surprises . Killer Rabbits are the most notable subversion of What Measure Is a Non-Cute? , which is pervasive enough for everyone to assume that cute animals are friendly by default. This trope is pervasive enough that if any of the Standard Fantasy Races in games seems to be cute and harmless, they would by definition have to be occasional Killer Rabbits to make them viable to play. For cases where the Killer Rabbit is a literal</ rabbit, see Hair-Raising Hare . Psycho Poodle is another subtrope of this. If it has a scary name, but not a scary demeanor, it's Deathbringer the Adorable . If it's scary-looking but innocent, it might be a Cute Monster . Compare: Happy Fun Ball , Beware the Nice Ones , Pint-Sized Powerhouse , The Catfish , Crouching Moron, Hidden Badass , Cute, but Cacophonic , Badass Adorable , Super-Fun Happy Thing of Doom , and The Not-So-Harmless Punishment . If the video game character becomes a Killer Rabbit only when you hamper him, then he's Savage Setpiece . Contrast Paper Tiger , which looks menacing but is virtually harmless. Not to be confused with Kill da Wabbit .

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A robot or other physically autonomous machine guided by a level of intelligence and a homicidal urge to Kill All Humans . Prone to ending sentences with exclamation points as well as Spock Speak . Killer Robots are so common because A.I. Is a Crapshoot . Humanoid killer robots abound, such as the original R.U.R. </, or those in Doctor Who </'s subtly named serial The Robots of Death </. However, killing machines come in all shapes and sizes; from robotic dreadnoughts in space to airborne robo-fighters, through small drones and down to microscopic or even nanoscopic killers . Although the traditional versions of this trope were robots built in a Mad Scientist Laboratory who Turned Against Their Masters , today a more common plot involves the villain finding and turning the switch on a kid's Robot Buddy from "good" to "evil", forcing the cast to either destroy it or find a way to turn it back. Especially scary because this was a good friend who has become completely heartless and bent on death. Mechanical Lifeforms are capable of veering into this, but generally tend to skimp on the Spock Speak in favor of something a bit more colorful. : See "Second Law" My Ass! for a milder form of this behavior.

When Prometheus handed Homo sapiens</ the gift of fire, he did not just give humanity the light of science, reason, progress, invention, technology, and ergo the power to rival God , but also the means to dispatch just about any monster imaginable. Considering how Greek Mythology is a Fantasy Kitchen Sink full of all kinds of abominations, that was a good thing.</ The symbolism behind this has to do with fire's associations with purification and light , and partly because it represents humanity's dominion over the natural world. More literally, a burning stick was humankind's first effective defence against nocturnal predators,

with an added bonus of extermination of parasites in food. The fact that burn pain is one of the strongest kinds of pain a human being can experience probably doesn't hurt either Also, in a pinch, it can still burn things, or at least scare them off. Arrows on Fire , Flaming Swords , Molotov Cocktails , flamethrowers </, or good old Torches and Pitchforks can work wonders when dealing with everything from Frankenstein's Monster to a Monster House This is prevalent not just in myth and fiction or games based on it, but also in works that are completely new and unrelated. For example, the Hydra and Trolls demonstrate one of the most frequent, and logical, applications for anti-monster fire: It prevents regeneration . In the case of The Undead , usually they're too dumb and slow to put it out (zombies), it reminds them of the sun (vampires), or they're already walking kindling (mummies). Other times it's used to make sure whatever just got killed stays </ that way . Aliens, of course, can be Immune to Bullets , but will burn up nicely in a fire. Witches and heretics for a long time were considered to be in league with evil as well, and so it was a common myth that they were dealt with in the same manner . And, needless to say, it's a very good strategy for When Trees Attack You know what the best part of Kill It with Fire is? It works on regular people wearing masks too. Kind of like decapitation (which also works on most things) and a Wooden Stake through the heart If something's too big or tough for a regular fire, you can always use plasma or Hurl It into the Sun . This has also been subject to Memetic Mutation , as an alternative name for Brain Bleach A character who's a little too enthusiastic about using this can become a Pyromaniac . A character may try in vain to use this trope, but be faced with a Hard-to-Light Fire A Super-Trope to Matchstick Weapon . See also Incendiary Exponent , Man on Fire , Burn Baby Burn , Fire-Breathing Weapon , Homemade Flamethrower , Burn the Witch! , Fanatical Fire , and Hellfire (for when mundane fire doesn't do the job). Compare Stuff Blowing Up and Playing with Fire — for when someone has fire as a superpower, and Murder by Cremation — when an ordinary person is lit on fire. When this just makes things worse, see Infernal Retaliation . May also overlap with A Molten Date with Death if lava is involved. The less-used opposite is either Kill It with Water or Kill It with Ice , or even Heal It with Fire . Contrast Immune to Fire Due to the above-mentioned Memetic Mutation , the name of this trope has become associated with anything that someone finds abhorrent and wishes to not have witnessed. Please redirect all potholes using this trope in said context to Brain Bleach or a similarly appropriate trope

So you're fighting an unstoppable behemoth , and everything you throw at it just bounces off its skin. You and your companions run, but it's slowly tearing the place apart around you... ...until, in desperation, you throw your bottled at it, causing it to turn to dust instantly. What just happened? Did something else disintegrate it ? Was it really a pushover this whole time and you just needed to take a refresher course somewhere besides the Imperial Stormtrooper Marksmanship Academy ? No (well, not only)! You've just faced down an enemy with a rather unfortunate Kryptonite Factor , one covering 70% of the planet, and the solution was always just to Kill It with Water. Unlike Kill It with Fire , this strategy doesn't tend to be viable if you're fighting an opponent who doesn't specifically have a Kryptonite Factor to water... unless you use an unbelievable amount of it </, then it's rather effective. Or you could try making

it colder . You can even just increase the water pressure ! Or, if your enemy is a demon or vampire, then you will most likely need to use holy </ water instead of regular water. Woe betide someone with this weakness who goes up against a character fond of Making a Splash . Frequently a Weaksauce Weakness , may be counteracted with a Kryptonite-Proof Suit — usually made out of lead. Could be prevented if waterproofing existed . Can lead to an understandable case of Kryptonite Is Everywhere , because, well... it's water</ . In video games, this often appears as a manifestation of Elemental Rock–Paper–Scissors . Consequently, beings with an affinity for fire are often unfortunately prone to this trope. For when water is merely a deterrent, see Cannot Cross Running Water . Contrast Heal It with Water , where water is presented as a healing force. See also Holy Water , which will often act in this capacity against evil entities.

This trope covers any situation in which open season is declared on a individual or group of individuals, be it heroic or villainous Often the reasons behind this decision are as significant a plot point as the proclamation itself. Insisting on this policy can make people question a villain with otherwise good publicity . A clear villain doing this can also unwittingly emphasize the size of threat the person or group being targeted represents. If a "Wanted!" Poster is involved, it may read as only "dead" (or in a more comedic context "preferably dead") instead of "dead or alive", and can also serve as an example of Price on Their Head . If those being targeted are viewed as Always Chaotic Evil , whether that turns out to truly be the case may depend on the alignment of those giving or carrying out the order. In a Crapsack World , this can also highlight the level of paranoia a person or people are held under. Seeing this done by someone on the Good Guys' side could be them deciding I Did What I Had to Do or an acknowledgement that whatever they're facing is so</ dangerous or has otherwise escalated such that ideals like Thou Shalt Not Kill are unattainable in that particular case Compare Leave No Survivors and Shoot Everything That Moves , which is this trope on a broader, less-discriminating scale

When it absolutely, positively, has to be destroyed on time, nothing beats your own remote-controlled, satellite-mounted laser cannon. A variation of the Wave-Motion Gun , Kill Sats have the added advantage that you don't need to be anywhere near either the weapon or the target. Instead, you can fire it from the safety of your headquarters: your satellite will move into position and unleash a shiny descending Pillar of Light (or, less often, a good ol') on your unsuspecting target. Power/accuracy on Kill Sats vary, ranging from "lone vehicle" to "entire building" to (rarely) "town or small city." Planet busters are another category entirely, as firing them remotely from anywhere</ on the surface is inadvisable. Since it's considered poor form to snipe your opponent from such a risk-free distance, Kill Sats are generally the realm of villains. So-called good guys who resort to these will, at best, fail miserably . If Everything Is Online in their world (and you know it is), there is always the risk of control falling into the wrong hands. In video games, Kill Sats are frequently used by the good guys (ie the player) but usually requiring some sort of targeting system on the ground in the vicinity of the target (distance varies from a few meters to a few miles). If the good guys do</ have one, its precision and

accuracy are emphasized, often by providing the bad guys with a less precise weapon of equivalent power (such as a nuclear missile). Of course, in the hands of either side, it would end the story in a hurry if these could be used repeatedly — none of the opposing side could poke their nose into the open without risking vaporization. Therefore: Alternatively, it's not active at all yet, in which case the story centers around making sure it never gets off its first shot. In these cases it generally leans toward the powerful end of the scale . Kill Sats sometimes display the orbital properties of their more benign counterparts, the Spy Satellites , able to move themselves over any target in record time and then park themselves there to get off as many shots as they please. More often, thankfully, the writers actually pay attention to how satellites work and incorporate that into the plot ("we've got two hours to destroy the control center before the satellite is in position over our headquarters!") Any villain seeking to get their private space program off the ground (pun most definitely intended) is probably doing so to put one of these bad boys in orbit ( ). Spy villains love these things. The Ancient Conspiracy may already have a full network of Death Ray Sats secretly in orbit, but they're careful about using it regularly, lest someone catch on. The Standard Sci-Fi Fleet can and will take this Up to Eleven , with the heavier ships turning their guns on a helpless planet below. An early test fire of these may create the Doomed Hometown . The trope name is a parody of "TelSat", the TV satellite system. A popular way to rain Death from Above , and a subtrope of Orbital Bombardment . Compare Wave-Motion Gun , BFG , Big, Bulky Bomb , Doomsday Device , and There Is No Kill Like Overkill . Very often considered a Superweapon by the forces on the ground with no way of knowing when and where it will strike. This item is available in the Trope Co. Catalog. </

Someone is about to kill a person, and someone else leaps in and does it instead, usually to get the credit and/or reward. This is a common way to establish a rivalry in stories about killers. Stealing a kill is a sure way to piss these characters off. Heck, Body Count Competitions often encourage this. Happens with players in Tabletop Games (especially with The Munchkin) or online games (especially with Griefers). There is a significant difference between it happening in an FPS and an MMORPG though. In an FPS things tend to be much more fast paced and the consequences of losing a kill aren't much more than the loss of one point (and maybe a few wasted bullets) so complaining about it too much is considered quite childish. In an MMORPG things are slower paced so it's always clearer who's fighting what (so a Kill Steal is more likely to be deliberate) and a single kill usually involves more effort and grants a lot more resources (in the form of loot and XP), as a result kill stealing is a lot more of an issue. This is best summed up in the solutions to the problem: In general, kill stealing in video games will refer to a combat oriented online game, and the actual act is killing an almost-dead enemy whose health has been whittled down by another player. It is often seen as a dishonorable act by other players, leading to cries of " Stop Helping Me" . However, there are a few cases where it is helpful, such as an MMORPG where a higher level player "trains" a lower level ally by allowing them to do this. Doesn't always have to involving killing. Just beating up a intended target someone else was gunning for is pretty much the same result as well. Compare The Only One Allowed to Defeat You , Ninja Looting . Contrast Helping Would Be Kill Stealing . See also Vengeance Denied in case of the

avenger reacting to this. Can be a Negated Moment of Awesome if there was a lot of build up regarding the one who was robbed. In-Universe Examples Only :

This trope is common in media where there is someone who feels the need to keep track of multiple kills and show their teammates/the world how skilled they are Pilots in war films usually slap a custom decal on the nose of their plane to denote how many enemies they've taken down. It's not just a boost to the pilot's ego, but a morale boost to the entire squad and a demoralizer to the enemies Serial killers also keep a kill tally as a Creepy Souvenir . Some even do the tally on their own bodies making themselves a Human Notepad In Lighter and Softer works, the tally may mark down victories at a sport or challenge. They will also use paint, stencils, markers, or rubber stamps to mark their tally rather than something visceral If you have two or more people doing this to compete at who's the best at taking down enemies, that's Body-Count Competition , which may or may not come with a physical kill tally. If the medium itself is keeping track of dead bodies rather than the characters themselves, that's separate from this trope This trope occurs commonly in many World War II movies, since the practice was common for the actual soldiers in battle Compare Enemies List and Gotta Kill Em All . Also compare Tally Marks on the Prison Wall , for a non-lethal tally count Super-Trope to Kill Streak

An event where a villain darkens a room (seemingly) at will, either by sucking the power from the lights, or just plainly and inexplicably making them go out, making things scarier. It's usually a device to raise suspense quickly, signaling the arrival or beginning of the danger, usually in the form of lights flickering off or the power getting cut. The lights may demonstrate Slow Electricity when they go out This could be accomplished any number of ways: shooting out the bulbs, cutting the power to a building, casting a magical shroud of darkness over the area, dousing the hero's torch... Whatever device is used, the end result is the same: the targets have been plunged into darkness leaving them at a distinct disadvantage, and quite possibly terrified. Sometimes a character would wonder if someone forgot to pay the electric bill if this happens. A Dramatic Wind that blows out candles and torches can be substituted in low-tech settings Also, it's notable that this isn't just used by villains. It's a popular trick for anyone who uses unconventional tactics , including Terror Heroes and Guile Heroes Note that this is not about weakness or aversion to light, it's about turning off the lights . The monster might make the lights go out because they hurt it, but being hurt by light is not this in and of itself Sometimes overlaps with Nothing Is Scarier when someone (or something) kills the lights as a psychological warfare tactic, leaving the hero(s) staring into the dark for a prolonged stretch wondering where the attack will come from, and what exactly it is that they're fighting If playing a Stealth-Based Game , it's a good bet there are game mechanics devoted to doing just that. Might be caused by Casting a Shadow powers, it often leads to Darkness Equals Death , and is followed by Light-Flicker Teleportation , where a character

is replaced by the criminal after a light-off. Compare Step into the Blinding Fight , where this darkness is used to blind the darkness's victim's ability to fight in order to gain an advantage, and Monster Closet , which has the criminal appearing out of a seemingly normal wall (which wasn't a wall in first place). Contrast Blinded by the Light , where it's the light that blinds an opponent. See also Lights Out Somebody Dies , in which the lights are shut off in some indoor setting and someone is shown to have been murdered when they come back on

Cell phones are wonderful conveniences that make it easier for human beings to stay connected to each other. That said, it's inevitable that every so often they will ring at the most inconvenient times. Like when you're driving, or about to have sex, or in a board meeting. Or, occasionally, when you're in a dangerous, stressful situation like a gunfight or a car chase Rather than becoming a break in the action, the hero will inevitably answer the phone, if only to tell the person on the end that "now's not a real good time to chat." Other times, they hold full-fledged conversations , all the while blazing away with their weapons . Often the phone call will be a minor or mundane thing that contrasts with the deadly action, especially if there's a Secret Identity to maintain A subtrope of Casual Danger Dialog . Contrast Mid-Battle Tea Break , where the opponents are perfectly happy to let the distracted party take a break from the fight. Compare Excuse Me While I Multi Task where the one taking the call uses it to showcase how much better they are at close combat than their opponent. Compare Not Now, Kiddo . Compare Compromising Call , where someone calls while the recipient is trying to be stealthy (which may lead to this trope for comedic effect, but usually doesn't). Will likely result in TV Telephone Etiquette , since if the person being called doesn't have time for the call, then probably don't have time to say "goodbye" either

The Simpsons </

There are many characters who are dumb or airheaded. However, for some of these, what they lack in intelligence, they make it up with acts of compassion , politeness , and altruism . Hence the name — the Kindhearted Simpleton . The Kindhearted Simpleton is not the sharpest tool in the shed but is always well-meaning and compassionate towards other characters. They probably will not be quite as dumb as a standard Ditz or not as airheaded as a Cloudcuckoolander , since that is not the focus of their character. If the Brainless Beauty isn't being an Alpha Bitch , then she (or he) is this instead Due to their well-meaning nature but below-average intelligence, these characters have the potential to be taken advantage of and easily manipulated by smarter (and occasionally evil) characters because of their naïvete & gullibility , just enough to also serve as a Sycophantic Servant , an innocently Bumbling Sidekick and/or even a Minion with an F in Evil in a Vile Villain, Laughable Lackey pairing in some</ instances. But aside from that, when they are not paired with villainous characters, they're far likely to be Stupid Good or just good-natured characters in general. The Kindhearted Simpleton should beware of Manipulative Bastards and Guile Heroes . (They should also know it's a snake when they bring it in.) These characters rarely, if ever, get angry, but when they do, it's

usually because they realize how much someone has taken advantage of their trusting nature one time too many or has dared to hurt the ones they love. This may occasionally result in the character taking a level in badass , or revealing a hidden badass side , but this type of character is very effective at delivering An Aesop without having to resort to violence, whether it's through a Shut Up, Hannibal! speech, giving the villain his "The Reason You Suck" Speech , or asking a friend " What the Hell, Hero? ", though they are also just as likely to inform hero and villain that You Are Better Than You Think You Are! . But then, the tendency to be large also gives cause to be aware of the nice ones Contrast Insufferable Genius , Mad Scientist , and Insufferable Imbecile . These kinds of characters can be a Gentle Giant and frequently overlaps with the Half-Witted Hillbilly

The story is set in some high-tech and/or futuristic society . There are massive computer networks , sentient robots, and ships that can zip across space with the same amount of effort it takes you to go to the store down the street. Despite all this technology, however, combat isn't all that different. Battle armor may have some gizmos on it, the guns may have higher muzzle velocities and an ammo count greater than the population of several rural communities, war vehicles may be able to do some fancy new tricks, but combat is the same at heart, bullets and shells still rule the battlefield If there are energy weapons in the universe, they either are experimental and wracked with issues like overheating and unwanted by-products, or they're horribly disadvantaged with few available shots before a recharge or a new power pack is required. They will often also be the first type of weapon to go wrong; the more complex parts a weapon has the more likely it is to break The reason for favouring projectiles in fiction is Rule of Cool — while subjecting stuff to melting or explosive evaporation is cool, broken pieces of the same stuff flying away with a boom may be even better than the mediocre zap of a laser . This does of course have its roots in the fact that Reality Is Unrealistic : serious laser weaponry actually uses short duration pulses with incredibly high energies that would simply explode an object into plasma the same as if it were hit by a high-velocity projectile... but audiences still expect to see Laser Cutters , so we're stuck with them For a detailed look into why one may or may not use projectiles over energy weapons, visit our Analysis page There are also real world scientific reasons for using projectiles instead of energy weapons, especially against shielded ships. In defending against lasers, the in-universe shields may be extremely effective at re-radiating heat back into space. To stop a projectile, the shield has to decelerate it, and any force applied to the projectile is in turn applied to the shield generator. does a good job explaining how the strength of even the strongest shield can come down to how well it's attached to the superstructure of the ship Sometimes kinetic weapons themselves don't appear to have advanced, either. Future weapons won't necessarily ''look'' more "advanced" or really be that different from modern ones: whether rounds are fired from a modern rifle or a space railgun , it still functions the same. Precise guides held by a solid external structure are still required to accelerate the projectile downrange to the target Compare Rock Beats Laser , Boring, but Practical , Modern Stasis , Break Out the Museum Piece and Video Game Flamethrowers Suck .

Usually goes hand in hand with Our Weapons Will Be Boxy in the Future . Contrast We Will Use Lasers in the Future , where energy weapons are more prevalent than kinetic weapons. For cases where certain specific</ kinetic weapons are preferred, see Revolvers Are Just Better or Shotguns Are Just Better . And if you're looking for the trope taken to its logical extreme, there's Ramming Always Works and the Colony Drop

The American equivalent of the BBC Quarry , a distinctive set of striated sandstone slabs, dozens to hundreds of feet tall, sharply-angled and pointed at their tops. Familiar from its use as an exterior location in any number of Science Fiction programs and Westerns (including the films Blazing Saddles </ and The Magnificent Seven Ride Again</, as well as the "Sleestak Diner" scene in Jay and Silent Bob Strike Back </), and no few automobile commercials. It is also the location the Brandeis-Bardin Institute was composited into for the first five seasons of Power Rangers </ as the Command Center/Power Chamber building. The entire town of Bedrock in The Flintstones </ was constructed here. Probably best known from its several appearances on Star Trek </ over the years (especially the Original Series episode "Arena"), whence comes the popular nickname for one of the formations (and by extension the entire area). The movie Bill and Ted's Bogus Journey </ specifically points this trope out by having the boys watching said episode, before their robotic duplicates drag them out to the rock to kill them In reality these are known as the in Agua Dulce, CA (conveniently located about 30 miles north of Hollywood—in other words, the studio is not required to pay cast and crew extra for travel, accomodations, and on-location shooting), and were once a hideout of Tiburcio Vásquez, a notorious bandito who was one of the inspirations for the character of Zorro . the Wikipedia entry, with a detailed history of "Kirk's Rock" in TV and film Compare Down L.A. Drain , another Los Angeles setting used many many times in film and television. See Hey, It's That Place! for a general listing of very commonly used locales

A speech made by the hero to the villain just before the climactic fight in which he points out exactly why what the villain is doing is wrong, and urges him to forswear his ways This rarely works but he had to try: that's what makes him the hero. If it does</ work, he's Talking the Monster to Death , and might even get the villain to do a Heel–Face Turn . It can also be a case of Swiper, No Swiping! if the villain stands down with no drama. May be a piercing retort to a Breaking Speech Expect lots of Scenery-Chewing The villain will probably respond with a pithy one-liner . This makes it okay for the hero to kill him. The villain might also turn the tables with a Breaking Speech which may cause the hero to turn the tables again</ by saying Shut Up, Hannibal! or his own Breaking Speech until one of them is broken or they come to blows See also You Monster! , You're Insane! and "The Reason You Suck" Speech . A Patrick Stewart Speech rebuts the evilness by praising human goodness. It may also be a part of a "No More Holding Back" Speech Different from the Last-Second Chance in that here the hero is trying to shame or reason with the villain to make him turn back, whereas in that trope the hero is offering the villain help, healing, or redemption. When the villain rejects this trope, you have a Shut Up, Kirk! . If the villain is already dead or

defeated by then, it's an After-Action Villain Analysis In Japanese works, this is usually a sign of Japanese Spirit , as competing ideologies, with the "better" one winning in the end , is part of the story structure

Bob may have a Precocious Crush on older Alice. Or Alice may have a Celeb Crush on the famous Trope Troperson Either way, if the object of desire is particularly pleased, affectionate, or otherwise inclined, sometimes they'll give their admirer a kiss — or simply touch them. And the admirer will so treasure the moment and the memory that they want to keep the spot of the contact as it was at the moment forever — and that includes never washing it</ so as to avoid washing away the kiss (lipstick, etc). The Stock Phrase appears frequently enough to actually be its own trope. And when the "never washing it" declaration is taken to extremes, it almost always results in a Gross-Up Close-Up Sometimes the person is just saying it in dreamy-eyed appreciation. In other cases, they mean it literally</ , and will be seen days later, squeaky clean except for the kissed spot. Sometimes some wiseass will remind them that they seldom wash that part of their body anyhow, so it won't make much difference Of course, this trope is not strictly limited to a spot where someone has been kissed. It can be a touch, or a handshake, or just a spot where the person stood. The kiss is just the most well-known iteration It's also important to note that the recipient of the kiss usually thinks of the one kissing them as being a little out of their league, or else they hold them in such high esteem that a kiss is more like a divine bestowal than an actual kiss between people on the same romantic level

Romantic/sexual relationships between cousins (meaning, generally, first</ cousins — as in, the child of an aunt or uncle) are a phenomenon that has been more accepted in some cultures and eras than others. A great many cultures today accept it, including a majority of the industrialized world Marrying one's extended relatives (which is technically known as clan endogamy</) , since hominids usually lived in small nomadic bands with few available sexual partners. At the other end of the spectrum, much of the modern U.S.A. considers cousin marriage completely taboo , so Hilarity Ensues at the very mention of it. People from backwoods areas (especially the Appalachian Mountains) are often the preferred butt of many bad jokes as well as occasional bits of Self-Deprecation for the alleged prevalence of Kissing Cousins in their culture Despite the taboo, cousin marriages are legal in about half the states in the U.S.A., though not as much in the backwoods areas and more in the modern industrialized states: the opposite of what one might expect from hearing all those jokes. Legal or not, these marriages are still not very common due to the lingering cultural taboo. All U.S. states permit marriages between second and third cousins, but even these are looked at funny. In the UK, first cousin marriage is uncommon and would be regarded as rather odd, but it doesn't carry as much stigma as in the U.S., while second cousin marriages and beyond would be seen as unremarkable. In several other western countries, especially the ones that are majority Catholic, first cousins marriages were common and usually not considered a taboo; although it's starting to become more looked-down-upon in the modern age due to globalization and the importation of U.S. culture, such marriages

are still quite common in rural areas. First cousin marriage is also considered acceptable in Japan and the Middle East Definitions of exactly what degree of cousin was considered incest actually changed over the centuries. The Romans and early medieval Europe considered first and second cousin marriage to be incest, but third cousin marriage was permissible. After the Germanic migrations Europe had to juggle a couple of different definitions of incest, until 1215 when a church council officially redefined that anything up to third cousin marriage would be considered incest, but not fourth degree or more. Nonetheless the definition continued to fluctuate over time, until by the 20th century even first cousin marriage wasn't considered incest in much of Europe Expect some strong</ Values Dissonance between the media from the US and other countries, and between certain modern works and works from the nineteenth century and earlier, when the taboo was sometimes non-existent or even inverted. Scholars still vigorously debate the question of why some cultures forbid cousin marriage while others permit or encourage it, but that's beyond the scope of this wiki According to both Oxford and Merriam-Webster's Dictionaries, the original definition of kissing cousins</ was simply a relative known well enough to be given a kiss in greeting, although this meaning has long since fallen by the wayside Check out Incest Is Relative for more closely related tropes This trope is for cases of actual relationships</ between cousins. Cousincestuous subtext goes in Incest Subtext

Alice and Bob are in the same class in their prep school. Alice has recently moved chairs to be closer to Bob—and Carol has figured it out "Yes you do!", Carol replies, then goes into the following popular ditty Rather common with the Toy Ship , but can occur elsewhere. Basically, it's Carol teasing Alice and Bob for their crush or relationship There are many variations of the song, with several extra verses. If it occurs with adults, the dialogue is usually more "explicit". Compare Mocking Sing-Song

So many types of kisses, so little time. They can make shippers Squee! or burst into tears . Every show plays with in different ways. When there is an interruption, it becomes a Moment Killer . Here are some of the most common Also see Love Tropes Not to be confused with the rock band

Ah, love, the chance for two minds to seek each other out and bask in one another's presence... unless one of them doesn't really have</ a mind. Variations include: The actual human being in the equation may or may not be aware of the situation, but it makes things that much ickier if they are — especially if the simulation in question is, arguably, not truly sentient in any meaningful sense (for an extreme example, remember that Pygmalion fell in love with a statue before</ Aphrodite brought it to life). If the inhuman entity is based on a real person, expect them to discover what's been going on at some point. May overlap with Robosexuals Are Creeps . Compare Replacement Goldfish , Robosexual , Robo Ship , Robotic Spouse . Contrast Tragic Intangibility .

A Chase Scene Trope. Our hero flees the pursuing bad guys through a back door which leads to a kitchen, usually a commercial kitchen, like the kind you see in restaurants, though writers have used an

ordinary home kitchen or the kitchen set of a cooking show. Danger is escalated as not only do you have to escape the gaining henchmen, but dodge prep cooks, flaming stoves, and the occasional angry chef waving a meat cleaver or big knife yelling "Hey! You can't be back here!" Bottom line, if you can't stand the heat, escape through the kitchen. Usually ends with them chasing each other through the backdoor into some shady alley, where the fight goes on. But whatever you do, just don't stay in there. Subtrope of Excuse Me, Coming Through! and sister trope of Crashing Through the Harem . See also Improvised Weapon . Not to be confused with Cooking Duel . This trope may also appear after a Diner Brawl or a Wok Fu scene. Can involve Frying Pan of Doom .

Used in an ad for AT&T cell phones, as the hero runs through the kitchen in order to head them off at the pass (in this case, the back door of the restaurant/kitchen).

An early episode of Darker Than Black </ has Hei and Chiaki escaping from two hostile Contractors through the kitchen of the restaurant they were just eating at.

In the Star Trek: Voyager </ fanfic "The Flux of Mortal Things", B'Elanna and Seven run through an animal slaughterhouse to escape an assassination attempt.

Cast a Deadly Spell </ . After a restaurant owner tries to put a written curse on him, Philip Lovecraft goes after him into the kitchen to return it. The curse manifests when a demon comes out of a pot on a stove. Philip joins forces with a cook to defeat it.

The Bartimaeus Trilogy </: In book 1, when Bartimaeus tries to evade the Big Bad 's guards by running through the kitchen, the "chef" turns out to be his old enemy, Faquarl.

Booth chases a suspect through one in Bones </. Brennan tried to help by throwing a head of lettuce at the guy and Booth uses a Frying Pan of Doom to knock the guy out. It is extremely funny Little Nightmares </ : Many sequences of this in the Kitchen area, with Six running from one or both of the Twin Chefs while jumping on tables, throwing food, and generally causing havoc

Chip 'n Dale: Rescue Rangers </ : An episode has a chase scene in a TV studio - they bump into a TV show chef, just as he is in the middle of explaing how much care today's dish requires.

Every time someone refers to the expression "everything but the kitchen sink" in any way, shape or fashion, an actual, literal kitchen sink will inevitably appear . Sometimes, the saying is not even mentioned; showing a kitchen sink in a context where the saying could</ be used works as a Visual Pun by itself. This trope is almost always Played for Laughs , especially in cartoons The original expression is an idiom of unknown origin but originating in the early 20th century, meaning "everything that wasn't bolted down". Kitchen sinks are not only bolted down, but connected to the plumbing Nothing to do with a Fantasy Kitchen Sink or a Sci-Fi Kitchen Sink , unless you somehow manage to incorporate them into the mythology as well. Also unrelated to the underground comix

publisher Kitchen Sink Press (who probably rather wants to allude to "filth" than to this trope)

A good, convincing commercial can cost a lot of money to produce. While not on the level of producing a film, the cost of writers, camera crews, actors, special effects, and music can be close, especially for commercials that are going to air during the Super Bowl . And while larger companies can handle these expenses with ease, to smaller business owners, spending this much money on a 30 second commercial spot is a gamble. Especially since there's no guarantee that the commercial will actually attract people instead of being just another nuisance to skip over with their DVR, or appearing only on some PEG Channel that no one actually watches, or might not be seen at all as more and more people switch to ad-free streaming services instead of cable or satellite. So naturally, local commercials cut corners, but are usually still halfway presentable But this cost cutting is taken Up to Eleven in fiction. Commercials will air on ungodly time slots , the script will be cheesy , the actors will either have the theatrical chops of a toothpick or jump around and act craaaaazy , the slogan will suck , and the whole thing will be shot in front of a green screen with the worst off the shelf effects ever seen . By the time it's done, the final product will be So Bad, It's Good at best. Compare Embarrassing Ad Gig A type of Stylistic Suck , though it can be Truth in Television as well : Do not add Real Life commercials as examples here . List them on SoBadItsGood.Advertising

While a Gargle Blaster will get you insanely drunk, Klatchian Coffee has the opposite effect. Rather than slowing down your brain, Klatchian Coffee speeds it up tremendously. In some cases, the results can be Nightmare Fuel in a cup, or just really</ scary to think about. Can generate Caffeine Bullet Time . May be used to demonstrate the level of a person's Must Have Caffeine addiction if Klatchian Coffee is their regular morning brew. Possibly based on Turkish Coffee , which is an incredibly strong brew of coffee. Rather than drip or espresso it, you just almost-boil ultra-fine ground coffee grounds until you achieve drinkable coffee. (According to aficionados, bringing the water all the way to a boil will make the coffee unpleasantly bitter, while bringing it to the point where the water quivers without boiling just makes the flavor more intense.) Compare Gargle Blaster for very strong alcoholic drinks. May overlap with Hideous Hangover Cure or Uncoffee . Will almost definitely</ overlap with Ate the Spoon . If it's powerfully bad</ coffee rather than simply powerful, it's Bad to the Last Drop .

The people of the Planet of Hats can adopt any of a thousand different hats as the one that their society values above all others. However, someone has to put on the "hat-maker" hat for the rest of the society to be able to wear their chosen hat. After all, Klingon warriors will need scientists to design their weapons and starships. (The possibility that someone can be both </ a warrior and a scientist doesn't seem to come up much .) Yet, despite making the Planet of Hats possible, the Klingon scientists get no respect because they aren't on the battlefield swinging a bat'leth It's not just a case of where someone takes on a thankless job because Someone Has to Do It , this trope is about culture. The Klingon Scientist is ostracized for having talents outside

of what is approved by the culture, even though their talents allow their culture to function . Klingon scientists might even agree with Klingon values — although their combination of vital importance and low social status would certainly lead to Jade-Colored Glasses This trope can be expressed a lot of ways. A warrior culture may disdain the blacksmiths who make their weapons. A society of pure thinkers may consider all engineers to be menial laborers putting their high thoughts to work. A people of artists could see those who produce their art materials as unskilled proles. A race of clergy may look down on the builders of their houses of worship. And yes, a race of scientist could even look down on the brutish military who keep their society safe. The low-status communities in question might despise the mainstream right back, but, again, they might not, and all of them probably need people who get rid of trash and keep the environment clean. If this trope is part of An Aesop , then Vetinari Job Security will kick in when the oppressed Hat-Maker takes a holiday A Fantastic Caste System may play this straight or avert it, depending on ideology. Some more idealistic caste systems value (or claim to value) anyone who devotedly fulfills their ordained role, whether that means being a great artist or a great street-sweeper — just don't try to be something you're not . Others clearly place the castes in a hierarchy: not only are warriors in general better than merchants, the worst warrior is better than the best merchant, simply by lucky accident of birth Compare to Hard on Soft Science , where certain fields of study are mocked by more "serious" areas that may very well be connected or derived from them. Compare and contrast Cultural Rebel In the real world, this is fairly common, especially in premodern times. Universities, for example, were started largely with the aim of studying theology, with the natural sciences being a vaguely complementary supplement. Craftsmen were seen as inferior to farmers, as unlike farmers they merely "reworked" what farmers produced. Merchants were largely considered inferior to everyone since they were seen as producing literally nothing and making profit. This stigma was, in fact, one barrier to industrialization in many places, since the classes with the most potential to produce productivity gains were socially discouraged. While this has subsided, to a large extent, it is still enough to say that every</ society has had at least one job that is looked down upon by the culture at large while still being entirely necessary for that society to function

In fact, it's common for humans in Star Trek to expect</ Klingons to act this way - often getting disabused of the notion There are a couple of genuine examples, though, Depending on the Writer Non-Klingon alien species in Star Trek, however, tend to play this trope straight much more often

An alien character (or an entire race) who is shown to enjoy specific things relating to human culture. A direct subtrope of Alien Arts Are Appreciated , when it's the aliens who like human culture. Perhaps it's a certain food, or a certain activity. When played straight, this can be used to allow an alien character and a human to bond, showing that they aren't so different. Or this can be Played for Laughs , when an alien who has little grasp of human culture and social conventions suddenly shows themself very aware of a certain pop culture element, or addicted to some human activity the viewer would not think them capable of grasping. This doesn't have to be

precisely li May have been a consequence of Aliens Steal Cable . Compare Fan of the Past , which can serve a similar narrative purpose. Related to Germans Love David Hasselhoff . Can sometimes lead to Going Native . Compare Alien Catnip when the subject is actually addictive. See also Fantastic Anthropologist , No Such Thing as Alien Pop Culture .

A classic physical comedy bit, sometimes known as a 'table top'. Alice is having an argument with Bob. Charlie comes up behind Bob and gets down on his hands and knees. Alice then pushes Bob who takes a step backwards and trips over Charlie If done in an actual fight rather than as a prank, this often indicates that the pranksters are out to humiliate their opponent rather than seriously hurt them. In a serious context, it's actually a common street-fighting technique... when you outnumber your opponent, obviously Do Not Try This at Home : The victim could land on the back of their head, potentially leading to serious head injury

A lot of times in life, lots of people jump to conclusions about certain kinds of things. After a little bit of misunderstanding, once a character finds out what's really going on, he will then proclaim rather blatantly that he knew it all along. This is something that a Large Ham , a Small Name, Big Ego , an Idiot Hero , a Know-Nothing Know-It-All , or a Miles Gloriosus is expected to do See also I Meant to Do That and Glad I Thought of It . For when people actually</ knew it all along, see Everybody Knew Already Not to be confused with I Knew It! , an Audience Reaction

There are two things about knives that make them special in movies and television. First, they are badass, since there is nothing more humiliating than being beaten with a blade shorter than your palm. Second, they are scary</, as a single glimmer from its profile in Ax-Crazy hands has been known to provoke screeches of horror (that and the possibility that they're more painful than any gunshot will ever be). And sometimes, it is both. Finally, they're generally easier to obtain and own legally than guns. Not to mention being significantly easier to conceal. In many countries, even in the modern day, pocket knives are perfectly normal to carry and barely garner a second glance. Laws abound about carrying knives, but generally, if the blade is less than 5 inches long, and there's no spring involved anywhere, it can be carried without worry. This is because knives are extremely useful everyday tools, for cutting tape, ties, or apples. Speaking of, knives made for cutting or preparing food are found in pretty much every home on the planet, so this trope can be pulled off with a simple steak knife. Knives have been a common tool since for all of human history and very well might have been the first thing humans invented. Prehistoric knives made of stone or natural glass have been found all over the world. Obviously, since they've been in our hands for pretty much forever, they've been used as weapons for just as long. In Fantasy settings, knives are the iconic weapon of the Thief , the Fragile Speedster , or the Combat Pragmatist and are typically Dual Wielded . The latter has some basis in reality, as historically, daggers have been used as off-hand weapons alongside a rapier or tomahawk, but mainly for utility or defensive purposes such as parrying where a shield couldn't be carried . Knives are typically also associated with Poisoned Weapons , despite the fact that a knife makes a poor

poison applicator Also common in the hands of a Cowboy , in which case the knife in question is probably a big Bowie knife that may as well be a small sword, and the Ninja , where it is likely a kunai. Often found in the hands of the Badass Native as well, being probably the first invention and all. You can also typically find them as a sidearm for any martial character; medieval knights carried daggers as a last resort weapon alongside their massive polearms. In more modern settings, especially in action-oriented ones, all kinds of tactical fighting/combat knives are especially popular in the hands of soldiers, action heroes, assassins, etc. Usually said knives are all colored completely black (from blade to handle) to appear more tactical or stealthy and such. They are also made from modern materials. Another popular knife in modern settings is all sorts of kitchen knives, from chef's knives to butcher's knives, hell even bread knives can come to use. These ones are usually a tool for self defense for civilians or a murder tool for most slasher killers. In video games, knife-wielding playable characters tend to fit into at least one of the following categories: the blade's ability to slip through cracks in armor is often exploited by a Critical Hit Class , and its short reach makes it most effective in the hands of a Stealth Expert or Fragile Speedster , who can use either the element of surprise or superior agility to close the distance. Overall, the vast majority of characters who wield a knife as their primary Weapon of Choice fall somewhere on the "Chaotic" and/or "Evil" sides of the Character Alignment grid. The nicest you can expect is a Chaotic Good Lovable Rogue . Lawful Knife Nuts are practically unheard of. For those wondering - a is a type of knife, but with an edge on both sides instead of just one. So if it has one edge, it's just a knife, but if it has two, it's a dagger, which is a type of knife. A knife is also a tool with many uses and purposes, so while knives designed specifically for combat do exist, they often double as tools for soldiers and warriors in the field (which is why most modern combat/tactical knives include serrated sections on the blade and glass-breakers or storage compartments on the hilt), while utilitarian knives intended for mundane tasks, like food preparation or craftsmanship, make for excellent weapons in a pinch. Likewise, daggers are exclusively designed with combat and murder in mind, but can just as easily be used to cut through cloth, string or brush, with the right application. A subcategory of daggers is made up of implements like the Stiletto or Poignard, which are intended almost exclusively for thrusting and stabbing, some even lacking a cutting edge at all, though these are rare in modern times, especially in civilian settings. Throwing knives are also a very popular ranged weapon in fiction, despite not being very well-suited for combat: in Real Life , it's very hard to get them to hit tipped-end-first when aiming at a moving target. But at least they were made for throwing compared to normal knives, which have a higher chance of actually not landing on the pointy end. Subtrope of Weapon of Choice . Contrast with Never Bring a Knife to a Fist Fight . May lead to a Knife Fight . Related to Kukris Are Kool , Machete Mayhem , Sinister Switchblade , and Bayonet Ya .

The medieval Knight Errant stems from the Chivalric Romance , where individual Knights in Shining Armor would wander the land, searching for evil to slay and ladies to rescue , most often guided by the Damsel Errant . Since then, knights have declined in popularity, but the Knight Errant is still around in full force — instead of knights, they are now often Samurai , Cowboys , or Samurai Cowboys

Historically, a knight errant would refer to a landless knight who would travel in the service of his lord and hoping to earn his own land. If he is traveling because he was sent by someone it might be a case of My Master, Right or Wrong . Knights Errant have some or all of the following traits: They, by definition, have Chronic Hero Syndrome . They may or may not request compensation , but will always try to do the right thing. There are many variations on the Knight Errant outside of Knights In Shining Armor . The Western very often stars a Knight Errant in the form of a wandering gunslinger or cowboy. Samurai are often, and Rōnin are almost always, Knights Errant. Wuxia heroes are Knights Errant. Because of the shared archetype, stories about one type of Knight Errant can easily be Recycled IN SPACE! — New Old West and Space Western are examples of this. Some people regard Superheroes as the modern-day version of knights errant. Wuxia novels, films, plays, etc. are full of such figures, and the term even translates to something like "wandering knight". This derives from , which isn't a widely-known subject in the West. Adventuring parties from tabletop RPGs aren't normally an example of this; a key part of this trope is that the knight is solitary. "Solo" campaigns, with a single player and a DM, are however not uncommon. Many open-world RPG video games are basically built around being a Knight Errant. The player is given a Wide-Open Sandbox populated by people who need help, and they wander around finding those people and solving their problems. Compare The Drifter , an accidental Knight Errant. See Knights Errant </ for the Webcomic .

The medieval knight who fights baddies, whether villains, knights or dragons , and in The Tourney , charms ladies without deliberately seducing them, behaves honorably , and saves the day with his sword ; but also, any hero who behaves similarly. Invariably Lawful Good and honor bound . First appeared in the Chivalric Romance . He has a very high incidence of having a Bodyguard Crush and Rescue Romance Historical knights were first and foremost professional soldiers. They usually were of Blue Blood — or, if commoner-born, founders of a new noble family. Their modus operandi</ was lance-armed heavy cavalry, which charged the enemy in full gallop on closed ranks . They often were used dismounted as well, when they fought as heavy infantry, usually armed with enormous can-openers such as poleaxes or two-handed swords A cultural trope in Europe since medieval times, most good knights practice something called , Honor , and Self-Control and occasionally chastity . Prone to rescuing the Damsel in Distress , or delivering her from false accusations , often whilst bearing The Lady's Favour . The Knight in Shining Armor was a frequent carrier of The Dulcinea Effect : medieval Chivalric Romances , indeed, portrayed knights who fell in love with a princesse lointaine </ merely on hearing her described, without even seeing her - though his love and heroism usually won her heart . Another occupational hazard is Chronic Hero Syndrome , Knights Errant being charged to Walk the Earth righting wrongs until a worthy quest shows up. Oh, and he will Save the Princess , usually from dragons This is often invoked to describe a man who acts chivalrously</ toward women. The term may be used in more cynical works to indicate a Wide-Eyed Idealist . Even the Ur-Example of the straight usage of trope, King Arthur , messed around with it a lot. The one-two punch of Disney and Dungeons & Dragons </ saw this trope's stock rise like crazy The "shining" originally referred to the way his armor

and weapons were kept in good condition, as opposed to the rust that accumulated for less competent knights. Most knights will be depicted wearing plate armor, despite it appearing relatively late in the era of knights When Prince Charming is a Knight in Shining Armor he's the Warrior Prince . Prince Charmless , on the other hand would not be a knight by choice See Lord Error-Prone and Miles Gloriosus for common variations, played with tropes, and parodies and Knight in Sour Armor for what happens when the world fails to live up to their</ standards, but they keep on being good anyway. If the knight is too</ dedicated to his ideals and code, he may become a Knight Templar . If he likes fighting a bit too </ much, he is in danger of becoming a Blood Knight . A knight who is shiny for one person in particular is The Champion . A knight that gets magical powers as a reward for this goodness is almost certainly The Paladin to boot If the Knight in Shining Armor wanders the land seeking evil to slay, then he's also a Knight Errant Animated Armor will appear as this, all the way to The Reveal Subtrope to Ideal Hero . See also Shining Goodness . Compare the gentleman's Old-School Chivalry . Compare and contrast the Dogged Nice Guy . A white knight is an internet persona who wants to be this An Officer and a Gentleman is the modern version of this trope — very</ often even their direct genetic descendants as old noble families are grossly</ over-represented in all military academies around the Sociopathy can be seen in almost all comedy. It is the root of shows like Seinfeld </, Family Guy </, and Fawlty Towers </, but it shows up just as readily on Sesame Street </ See also Heroic Comedic Sociopath , a character who does this all the time and loves it. This trope is what the Sadist Show and Black Comedy live off of. This may result in No Sympathy in situations where the character is clearly deserving of it. Too Funny to Be Evil coupled with Rule of Funny is the basic principle that allows this trope to work. Compare to Laugh with Me! or Cringe Comedy . When this trope gets taken to extreme, over-the-top levels, it's Crosses the Line Twice . See also Disproportionate Retribution , because in comedy this is usually okay. If the example falls short on the "comedic" aspect and just comes off as cruel, it may get the reaction " Dude, Not Funny! " Conversely, if the butt of the joke is a good sport, they may agree it's Actually Pretty Funny

Someone just said or did something stupid, kinky or childish, and someone else feels they have to correct them and punish them. However, instead of doing it with words or with a Dope Slap , they decide to administer a good, old-fashioned spanking, a comedy goldmine. Hilarity Ensues . May be accompanied by Punctuated Pounding The comedy may lie in the situation of who is spanking whom (for instance, a child may spank a parent or another authority figure; or a grown-up princess acts like a real Royal Brat and gets spanked by her father the king in front of the whole court for bigger impact) or a person may be spanked with a rather humorous implement such as a rolled-up newspaper or a flower. It can also serve as some humorous comeuppance for an Alpha Bitch or a Spoiled Brat . Or the spanker may take off his belt — and his pants fall down. Sometimes the humour is mined from this trope's overlap with Kinky Spanking and the way spanking is sexualized in inappropriate or surprising contexts It may cause some Values Dissonance in modern audiences as Corporal Punishment is becoming more and more frowned upon. Because of this, spanking played for comedy can often come off as Dude, Not Funny! It's a subtrope of Joke of the Butt and Slapstick , and a sister trope to other

spanking tropes Kinky Spanking and Don't Make Me Take My Belt Off . For more general posterior-punishment, see Literal Ass-Kicking and Pain to the Ass

A Comedy Trope in which a character's underwear is exposed while other people are present, usually by accident, and much to their embarrassment. Generally involves Goofy Print Underwear . For extra embarrassment, the person might have their name written on their underwear. The primary use of this trope is comedy, catching a character in their most embarrassing state. Often this is the result of Defeat by Modesty . Fully-Clothed Nudity is the feeling this creates Compare Marilyn Maneuver for a specific situation in which this happens. Compare Panty Shot , which usually shows viewers up a girl's skirt while it's still up, but can overlap with this trope when said skirt is blown or flipped upward. In addition, Panty Shots are always played for Fanservice , while Comedic Underwear Exposure usually isn't

Instead of sheer force , a BFG or a great display of magic , a character uses jokes, puns, slapstick, laughs, etc... to fight an enemy or achieve a goal Sometimes humor may be used to distract the amused opponent, while at other times the humorist may literally cause his audience to Die Laughing Sub-Trope of Art Attacker

There's an insidious school of thought circulating among the world's pop-culture enthusiasts and critics. It states that comedy is not and indeed cannot</ be True Art . Since True Art Is Angsty and offensive (if not down right incomprehensible), it logically follows that something lighthearted, created to inspire joy and laughter amongst the public, must not be true art, right? Sadly, many people seem to think so. For instance, can you remember the last time a comedy film won the Academy Award for Best Picture ? It was 2018's Green Book </ followed by 2014's Bird Man </, 2011's The Artist </, 2002's Chicago </, 1998's Shakespeare in Love </, 1994's Forrest Gump </, 1989's Driving Miss Daisy </, 1988's Rain Man </, 1983's Terms of Endearment </ and 1977's Annie Hall Exactly, and the numbers predict that it's pretty unlikely. Perhaps for this reason, the Golden Globe Awards have separate categories for comedies and dramas. This rule tends not to apply to minor technical awards: For instance, at the 1988 Oscars, the Disney/Amblin partly-animated fantasy-comedy film Who Framed Roger Rabbit </ won three competitive Academy Awards, but these were for film editing, visual effects and sound effects. (A special award was given for the film's animation.) Compare Animation Age Ghetto and Sci Fi Ghetto for similarly flawed ideas. For the fandom version, see Maturity is Serious Business . Particularly good satire and Black Comedy may</ be exempt such as with Life Is Beautiful </ , an ostensible comedy set during the Holocaust which got director/star Roberto Benigni the Best Foreign Language and Best Actor Oscars in 1998. But a movie that simply wants to be funny without an obvious message? Low-brow trash. Note that this rule applies primarily to film. Television is normally exempt as the Emmy Awards have separate categories for comedy. In theater, comedies often do well at the Tonys, such as when The Book of Mormon </ cleaned house in 2011, winning nine awards including Best Musical, Best Score, and Best Actress (Nikki M. James). A primary cause of Tom Hanks Syndrome ,

where a comedic actor who wants to be Taken Seriously will switch to drama.

Comedy is an elusive and fast-moving target to define. General public consensus is that humor comes from the unexpected, but this theory is still flawed and doesn't explain everything. One thing's for sure: comedy is funny. Comedy, as something primarily happy , is directly opposed to Tragedy , but not so much Drama , and can never be perfectly combined with Horror . And has been since the day it was conceived as a term, albeit not like we know today; comedy was something that either had a happy ending or was written in the common tongue, i.e. Dante's The Divine Comedy </, Tragedy was something that had a sad ending. Propelled off of Rule of Funny , comedy infects all art forms. Its hobbies include satires, parodies, pastiches, playing for laughs, snarking, breathless ranting, Irony , and hiding snickerdoodles in its knickerbockers . A list of UK comedy writer jargon, which includes many familiar tropes, can be found Asian Animation Comic Books Film Literature Live-Action TV Music

New Media Newspaper Comics Recorded and Stand-Up Comedy Video Games Web Animation Web Comics Western Animation

If the goal is laughs and it's live-action, it goes here:

Tropes seen primarily in comedies , or which are inherently intended to be funny. </

Before people had telescopes, comets were frightening objects of awe and wonder that seemed to appear out of nowhere, blazed brightly in the sky, then vanished as quickly as they came. Older Than Dirt , the " falling stars " mentioned in The Epic of Gilgamesh but the universal consensus is that when a comet appears, something momentous is happening, enough so that the heavens themselves have taken notice In 1705, astronomer Edmund Halley noticed that the comets of 1531, 1607, and 1682 all had the same orbit and period. Suspecting that the three were actually the same comet, Halley predicted not only that it would appear again in 1758, but in what part of the sky, and in what orbit. It appeared exactly when and where he said it would, and Halley's Comet not only acquired a name, but put an end to the thought that a comet was some supernatural envoy of doom Be that as it may, comets remain cool , and they are still used in media as the first, last and only suitable omen for truly world-shaking events. Such as said comet coming straight at you .. Subtrope of Portent of Doom . Compare Bad Moon Rising . See also Cosmic Motifs

A character is exhibited for ridicule — while still alive. Special garments, signs with the proclamation of the offense, or even nudity may be enforced. Menial labor may be required . Rotten fruit may be thrown , but the character usually finds the staring humiliation enough (without a Humiliation Conga to make it worse). Perhaps even a Fate Worse than Death which is why it often makes for prime Moral Event Horizon material. Pride makes it

worse, but no one really enjoys it. Most of the time characters that are meant to be sympathetic are on the receiving end of this but it can occasionally be justified as a dark way to Pay Evil unto Evil In Real Life , the pillory and the stocks were designed for this, but cages, chains, and even just guards may be used to keep the prisoner in place, or on the route of his enforced procession. It was particularly common in colonial societies, who often couldn't afford the loss of human-power that would come with extended imprisonment or execution. Though a Public Execution may have this as an added blow to the death Conversely, characters may come to gawk at a prisoner, for much the same effect. When the character has been Made a Slave , an auction may bring this on, even worsened by the fact that the purchasers don't care how humiliated the character is A defeated or demoralized character, even if not a captive, may greet another with this as a Stock Phrase , with accusations of coming to gawk at their shame, with snarls of Don't You Dare Pity Me! , even if the other character wants only to help. They may demand Get It Over With to avoid the gawking. Similarly, if their Pride convinces them that they came to gloat when they did not even know they were there The threat of this trope may lead characters to Leave Behind a Pistol or decide that it's Better to Die than Be Killed Compare Dead Guy on Display , which can be the same thing for a corpse. See also A Truce While We Gawk If the gawkers spontaneously show up to mock someone over accidental embarrassments, you're dealing with The Freelance Shame Squad . The comedic equivalent is Pass the Popcorn . The commercial version was used in The Freakshow where the performers were often paid well for their display

Regardless of what temperature it is outside, lying motionless for a while has a tendency to make one feel cold. We give off less body heat when we're still, after all. So a person who's, say, falling asleep is bound to get colder more quickly than someone who's moving around and still fully awake. If that person is somehow sleeping out in the open, without a blanket (or if they've just fallen asleep in a really weird place), they may find themselves shivering in their sleep, turning over in a really vulnerable way, or clutching themselves. They're uncomfortable, and they show it. If they had</ a blanket, it has slipped off them as they've turned and shuddered This is, of course, a cue for another character (say, Bob) to come along, see the sleeper (say, Alice) and react to it — by tenderly draping a blanket (or, in less providing situations, a coat) over her shoulders, petting her on the head , and saying, "Sleep tight, Alice." Freed from her discomfort, Alice usually smiles in her sleep, possibly clutching the hem of her new blanket for effect — even in her sleep, she's grateful for the warmth. A variant on this scenario occurs when there's only one blanket between the two characters, and Bob must lie down beside Alice and share. This version is perfect for building UST However, the comforter isn't always romantic. It can be used to show the affection and care between any two parties, whether they be close friends or teammates , perpetually feuding siblings, parents and children, and even old married couples . Frequently, it serves as a Pet the Dog moment for Bob, especially if Bob has been a Jerkass in the past to Alice — he can be nice after all, but only if nobody's awake to know about it When done properly, it's incredibly sweet and touching . When done improperly,</ though, it can feel a lot like Glurge or Nightmare Fuel if played for creepy See also Sleep Cute and Hidden Heart of Gold . A similar scenario is You

Must Be Cold

In the Justice League episode "Only a Dream" , Flash returns from making coffee for Hawkgirl to find that she's fallen asleep. Instantly, he dashes away and returns with a blanket.

The human body is a delicate thing, and when a person is injured or sick it's vital to give them proper care to aid healing. Or, you could just stick some leeches on their arm and hope for the best This trope occurs when someone attempts to perform medicine despite not having the faintest idea what they're doing, and only succeeds in making things worse. They often have rather... creative</ ideas about what constitutes medical aid. If you find yourself in the care of one of these people, run away quickly and don't look back Common traits of these include using amputation for every malady , diagnosing mild illnesses as ridiculously lethal ones, using implements that obviously aren't medically safe (i.e. using a kitchen knife instead of a scalpel), or making use of obviously quack or seriously outdated methods. Quite frequently, if the erstwhile doctor doesn't simply kill their patient, they can manage medically impossible tasks solely through Achievements in Ignorance , like replacing someone's organs with objects in the vicinity or sewing functioning limbs on backwards Need not be performed by an actual doctor: any obviously terrible attempt at healing counts

May overlap with Snake Oil Salesman , Phony Degree and I Have No Idea What I'm Doing .

Some shows play a hero's absurdly overpowered abilities and near-invulnerability for laughs. Since the fights themselves are a foregone conclusion, they frequently get skipped or handled in one panel (this trope is particularly common in comics). The characters frequently lampshade this trope, and in the rare case where a fight actually does have any build-up, it will often end in a deliberate anticlimax. Sight gags are often used to lampshade it further, such as supporting characters playing cards or otherwise ignoring the latest Big Bad (or even the fight itself) Works with this trope tend to bring in enemies capable of threatening the hero eventually, especially as time goes on and the initial joke wears thin; this can turn the hero into a plain old Invincible Hero if the comedy is discarded entirely. Sometimes this also involves Cerebus Syndrome as the comedy fades into the background at the same time. Up until then, though, the vast majority of fights are deliberate, comical Curb Stomp Battles When you have an invulnerable hero in a dramatic show or one that tries to get you to take the fights seriously, it's an Invincible Hero . When the focus is on the Rule of Cool , it's a Showy Invincible Hero Might feature The Ace , or instead Inspector Oblivious . Compare the Iron Butt-Monkey

Maybe it's to illustrate one of our heroes' quick wit or smarts. Maybe it's to remind the viewer that the character isn't entirely a loser. Or perhaps the writers just love them Whatever the reason, many shows create a one-sided rivalry between two contrasting characters. Character A, usually part of the main cast, almost always wins. Character B may score some victories in the conflict,

but by the time the credits roll, character A will have outdone B in such a way that there's no response to it. Sometimes, just to add salt to the wound, Character A may reveal they never even considered Character B to be a rival at all A particular kind of interaction between Sitcom Arch-Nemeses . Related to Curb-Stomp Battle , but usually much less violent. If the constant loser is a recurring villain, not another main character, then this overlaps with The Good Guys Always Win See A Taste of Defeat (for all cases) and Team Rocket Wins (for villainous cases) if the victorious character's winning streak is finally broken for once

A character completely misses a really obvious point for comic effect . The point is the sort of thing that any reasonable or informed person will spot and understand given a few seconds or enough information. However, the center of this trope is a person who, despite having all the time in the world and all the information, comes to a conclusion so wrong</ it's hard to be even further from correct. Commonly elicits a response along the lines of "that's not what's wrong here". Visual gags are often involved A Sister Trope to Dramatically Missing the Point For the fandom equivalent, see Misaimed Fandom Compare Alternative Joke Interpretation , Are You Pondering What I'm Pondering? , Bad News in a Good Way , Bait-and-Switch Comment , Cloudcuckoolander , The Ditz , Failed a Spot Check , Insane Troll Logic (logic that consists of comically missing the point), I Take Offense to That Last One! , Mistaken for Profound , Need a Hand, or a Handjob? , Not Actually the Ultimate Question , Proportional Article Importance , Right for the Wrong Reasons , Sidetracked by the Analogy , and Skewed Priorities In-Universe Examples Only. We'll have to spend a lot of money just to make another subpage for real life

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!

Hey, you. Yes you. I'm looking for some... information. What, you can't disclose that? Maybe this shiny new quarter </ would change

your mind... This is when a character tries to bribe somebody, but the bribe is either pathetically small or involves something of no conceivable value to the recipient. Common reactions include an incredulous stare, dismissive laughter, or even arresting them for attempted bribery . Alternatively, the recipient may enthusiastically accept the bribe, much to the amusement of the audience. (A once-common form of this variant involved Canadians being bribed in American currency , although economics can largely ruin any humor it holds .) Common variations are: Sometimes gets inverted; the initial bribe is very large, at least by the standards of the person offering it. The other character refuses it but accepts something comparatively worthless instead, maybe even making the reduced counter-offer themselves. This is more likely to be a dramatic example than the normal way around— typically because the person taking the "bribe" has reasons of their own to do what's asked of them, but wants to make a statement of some sort with the token payment. A specific example common in the real world is taking a single dollar (or local equivalent) as payment for services rendered; this is done because both sides have to give . Such an absurdly small payment is referred to in legal parlance as a </ after the rent paid yearly by the Freemasons of Bermuda for their meeting hall: a single grain of black pepper. Can also apply to unusually small payments, tips, or demands. Usually Played for Laughs . Contrast Worthless Yellow Rocks , where the characters treat something as being less valuable than it is, rather than more valuable. Compare Not Rare Over There , where something is valuable to someone, but only because they need it and can't find it, Comically Small Demand , and Sold His Soul for a Donut , where someone sells their soul for something comically insignificant.

Someone with authority or power (or the delusion of such) uses it to command, force, or negotiate with people to do mundane or simple tasks for him/her. Usually the person ordered may eagerly oblige, having expected a more serious and/or dangerous task or being threatened if refused, though possibly with initial disbelief Alternatively, it could be a mundane reward or offer from performing a service, especially if the people needing it are poor or even extravagantly rich. The reasons for the mundane needs are: If there is a series of demands, you can expect the last one to be this. When the boss sends people to do important things, then sends one to do something mundane, that's You, Get Me Coffee . Compare Mundane Wish , Mundane Utility , Comically Small Bribe , Disappointed by the Motive , and Sold His Soul for a Donut . If it involves food, it overlaps with Bratty Food Demand .

If you have a character who is fast asleep, what would be a comical way to display this? Why don't we have the character trickle down saliva from his mouth, as in drooling like a little baby? This is the trope where a character drools while sleeping in a noticeable display of comedy. In some cases, drooling can be used to indicate innocence, since, commonly, small children tend to drool while they're asleep. When adults do this, it's supposed to portray them as inelegant and crude, especially with females. Then again, when women do it, it can be considered as cute while male droolers are considered to be very childish. This can be justified by the fact they are a Heavy Sleeper . There's an indication that whenever a character drools at sleep, it shows that the sleeper is mentally dumb, and/or socially awkward (rarely Book Dumb). This could also happen if they're dreaming about food. Pretty much everyone does this at one point .

Comically reacting to things in an over-the-top manner. Whether it's anger, sadness, fear, joy, or other emotions, those will be played Up to Eleven for Rule of Funny . The basis is that since a lot of comedy is exaggeration, it includes exaggerating how people feel and react to things. But this isn't always easy to do. If done wrong, it can seem like yelling and mugging just for the sake of it. If done right, it can make a memorable performance. One of the distinctions of Anime , Manga , and Animesque works is showing varying silly visual ways in which characters react, from giant heads to Fireball Eyeballs . Similarly, some stand up comics work themselves into an angry state as part of the act. A Caustic Critic can also act like the Suckiness Is Painful of a work has made them apoplectic. This frequently overlaps with Gasp! , Felony Misdemeanor , Faux Horrific , Big "NO!" , Drama Queen , Suckiness Is Painful , Berserk Button , and Why Did It Have to Be Snakes? . A Sub-Trope of Chewing the Scenery . A Super-Trope to Screaming at Squick and Lost Food Grievance . A Sister Trope to The Comically Serious (playing under reactions for laughs), Melodrama (overreacting for drama). Compare Minor Injury Overreaction , Large Ham , and Serious Business . Contrast Dull Surprise and Narm (when reactions are funny unintentionally). In-Universe Examples Only

Such adaptations tend to take three forms: In cases where the comic is intended to be released right from the start, it sometimes appears before the work from which it is adapted. Comic book adaptations of movies were fairly common in the 1970's and 1980's, before home videos became common. In those days, a comic book was the easiest way to re-experience a movie no longer playing in theatres. But because of Animation Lead Time the comics were often written and drawn based on earlier scripts than the final draft, and before the movie was edited, which could result in scenes appearing in the comic adaptation that were never in the movie. Another phenomenon is a comic strip series based on a famous celebrity. These comics are usually cheaply produced and part of the Cash Cow Merchandise around the media star himself. Sometimes the original celebrity is involved in the creation, but often it happens without his knowledge or approval. As soon as the fad around the star dies out these comics usually die a quick death. See also Anime First . For comics adapted into</ other media, see Live-Action Adaptation , Animated Adaptation , and Licensed Game . Sometimes, the end product will actually be called Name: The Comic Book .

Companies responsible for making all those comics we like</

A list of comic book artists, writers, and creators with their own pages on this wiki.

The worlds created by large comic book companies are a curious thing. Since there's many different titles being published simultaneously, an odd effect can occur; when a character is set aside, they can seem to vanish from the universe; not being mentioned, spoken of, or appearing in any situation one would expect them in This usually occurs to characters who have had their titles canceled and found no appropriate series to migrate to. Many characters, especially supporting characters or those without powers, are permanently stuck in comic book limbo This is a frequent thing to happen when a Comic Book Run ends and a new

one takes the helm of the comic. The new author may not like one of the current characters, or have plot ideas that have no room for him, so they simply cease writing about them. Conversely, they may like an older character that fell into limbo and bring him back. Characters can be brought back from limbo at the writer's discretion, unlike a Comic Book Death , where they at least have to give the semblance of having an explanation of why they're back. The likelihood of such a thing happening usually depends entirely on how much the writer likes said character Sometimes this is a direct choice on the part of the editorial staff. For instance, in the '90s, Hawkman and his family were purposefully put into Comic Book Limbo because the editors decided that he'd only shown up a few years ago — after other writers had put him into the founding of the Justice League of America . So an alien spy had been masquerading as him in the interim, except when he hadn't, except that he still knew the characters that knew the alien spy him, and then they didn't know if the reincarnated magical pharaoh Hawkman was related to him or not, and then they merged into the even more confusing Hawk-God , and... at this point, limbo becomes a mercy. A character may also be moved to limbo on purpose if the fandom turns against them, if they turn controversial in the real world for some reason, or if some legal issue (such as copyright or trademark disputes) prevents the active use of the character C-List characters are often brought back from limbo just to be killed off as part of a Tonight, Someone Dies event. For instance, this happened to several third-string Teen Titans members during Infinite Crisis </ Series with a lot of Meta Fiction often parody this concept by having characters that were banished to a literal limbo , usually just because people forgot about them (or, if the series is Lighter and Softer , a literal game of limbo) Compare Chuck Cunningham Syndrome

Several comic book series are Long-Runners , and have been published (with or without hiatus periods) for decades. Although there is usually a core cast that is always or very frequently around, and Comic-Book Time tries to make it so things stay more or less always the same, a comic book series considered in its entirety is huge</ , and things are not always the same. To make some order in this, the fandom and the industry divide those long runner series into smaller units: comic book runs. Those are the periods when a certain creator has been working on the series: those times usually have a clear style, a well-defined cast, and plots are more likely to be followed from month to month than when new creators take the helm. A run may be known for a long collaboration between a writer and an artist, but unless they cease working at the same time they are considered to last while the writer is still there. Note that a writer that left a series may return to it some years later, but this is considered a new run. Contrast with comic book miniseries, contained stories with a beginning and an end. A comic book run may be structured in several Story Arcs , especially if it's Writing for the Trade . Comic book runs are open-ended and may continue indefinitely, like a sitcom. A comic book run may</ have an ending if the author is informed beforehand about his removal and tries to close all the open plots, especially if the comic itself will be cancelled or rebooted; but it operated in open-ended mode before that and it would be safe to assume that it would have continued doing so if there was no such orders from above. Many of those long-runners are really Adored by the Network , and do not limit to a single comic book with them.

Several</ comics starring Batman or Spider-Man may be published each month, which means that runs may not always take place in similarly named comic books. In theory, this means that there are several concurrent runs about a given character at a given time; in practice, one of those comics is the de-facto "main" one that leads the way and the others are satellites to it. Comics starred by another character from within the franchise or set in an Alternate Universe have more leeway to do their own thing with less risk of contradicting the main one. DC Comics Catwoman </ The Flash </ Green Lantern </ Justice League of America </ Nightwing </ Superman </ Teen Titans </ Wonder Woman </

Marvel Comics Captain America </ Captain Marvel </ Champions (2016) </ Daredevil </ The Eternals </ (by Jack Kirby) Fantastic Four </ Guardians of the Galaxy </ The Incredible Hulk </ The Inhumans </ Iron Man </ Jessica Jones</ Loki </ Patsy Walker </ Miles Morales </ Moon Knight </ She-Hulk </ Spider-Gwen </ (by Jason Latour & Robbi Rodriguez) Spider-Man </ Thor </ Venom </ X-Factor </ X-Force </ X-Men </ Wolverine </

Ongoing series or individual works of sequential art in book or magazine form; not noted on the list are the vast</ number of independent or 'underground' publications available. Despite the name, many such are not particularly "comic" at all, which has lead to the use of the term "Graphic Novel" in describing works with True Art aspirations, though some consider such phrasing needlessly pretentious. It has since acquired a more technical meaning, but debate and pretension rage on. What has happened is that the term has helped give original sequential art in a dedicated publication format a long overdue respectability in North American mainstream culture, as evidenced by its growing presence in public library collections. Compare Newspaper Comics and Webcomics . See also the Comic Book Tropes index. Australia

The problem with a very long-running fictional creation is this. On one hand, Superman , say, is a high-selling, successful character — the basis for a lot of ongoing works, licenses and so on. You don't want him to age or die, because that means losing that successful character. So within the franchise he must come to ignore the passage of time, stay suspended forever somewhere in young manhood... even as years and eventually decades pass in real life. On the other hand, Superman exists as part of a greater universe, and if all</ the stories in that universe are continuously frozen in time in this way, that cuts off a lot of possibilities. So what do you do? Let things exist in Comic-Book Time : otherwise known as a Floating Timeline, or Sliding Timescale. You use the illusion</ of time passing. Certain events will happen — and will continue to have happened — before others, but you never refer to specific dates if you can help it. You let characters change, but only a little. Stories focused around youngsters are especially vulnerable to this , and even aging characters usually aren't allowed to progress to the point they'd be separated from their peers. Comic-Book Time does not pass at the same rate for everyone; secondary characters may catch Soap Opera Rapid Aging Syndrome and age from children to teenagers and then young adults while their adult counterparts remain roughly the same age. Or minor characters can drop out of the narrative, only to return years later, aged, while their counterpart heroes remain youthful. (This concept was picked up on in the Fourth Wall

-breaking She-Hulk</ series, in which a Golden Age character decided to hang around She-Hulk as much as possible to stay youthful.) This trope can prove problematic with creations who are tied to a certain time period. For example, since the 1980s, Magneto 's backstory and characterisation have been deeply connected to his status as a Holocaust survivor; no matter that beyond a certain point this ought to make him much older than the character seems. That causes a particular type of aversion, the Refugee from Time , where you just don't allow any Sliding Timescale at all or at least not for one character — though ultimately it will make them impossibly old as more real-world years pass. A common solution is to Retcon those conflicts into a generic and dateless Fantasy Conflict Counterpart when the dates start giving trouble. One possible justification for the trope is that publication</ time typically spans much longer than the passage of time in the story — otherwise known as Webcomic Time . Particularly in recent years, comic book publishers have tended to adopt the model where each monthly issue of a title is a single installment in a longer Story Arc ; for instance, a six-issue arc where Batman takes on the Joker may only cover one night in-story, though it has taken up half a year of real time. This, naturally, is going to affect both how quickly you can develop the overall narrative and how contemporary you can make it. Indeed, an open-ended series that wants to keep using the same characters and keep them in a given age-range for a long period pretty much must</ use some variant of Comic Book Time. However, all characters in a shared universe tend to inhabit the same "present", regardless of when they first appeared or how much time has passed in their own series. An adaptation</ of a series that uses this can usually avoid it , as most of them only last a few years. On the flipside, non-comic series that last long enough also tend to use this. Stories that take place in the future, naturally, are allowed to completely ignore this — unless the same future is referenced again later, in which case it'll have slid forward the same amount. Webcomic Time (see above) is a related concept, but instead of the illusion</ of time passing, time actually does pass over the course of the series, just at a much slower rate than its real-time publication or airing Compare Frozen in Time , Talking Is a Free Action , Not Allowed to Grow Up , and Not Growing Up Sucks . Often results in Outdated Outfit . See Year Zero for a compromise, and Soap Opera Rapid Aging Syndrome for similar peculiarities in live-action productions.

Tropes that belong exclusively to Comics as a medium, normally based around things such as the sequential nature of the art, graphical style, use of text, results of episodic publishing and distribution. While marked as Comic Book Tropes, tropes shared among all Sequential Art can be included here, with separate lists dealing with the particulars of other formats (like Web Comics) See also Graphical Tropes and Superhero Tropes . See Sequential Art for the works index

Literary works which are primarily intended to be funny, or where everything is Played for Laughs . See also the subpage Comic Fantasy . The Adventures of the Princess and Mr. Whiffle </

This describes any number of situations where characters play a role, generally to practice for a real life situation. Hilarity Ensues . For example, Alice wants to talk to Bob, but she's afraid,

so her friend Carol tells Alice to pretend she's Bob and practice on her. Carol could actually be in love with Alice, creating an awkward situation; or Carol could act like a complete jerk, making Alice more worried; or Alice could freeze at just the thought</ of talking to Bob, even though it's still only Carol; or Carol could really be Bob in disguise. The possibilities are limitless. There's also psychological roleplaying - where you pretend you're the other person. This always seems to end up something like: This is by no means exclusive to romantic situations; role plays take place everywhere, from work to school to friend circles. It seems to happen most often when a plot requires a Group Therapy episode. Related to the Trial Balloon Question and I Have This Friend... . Not related to Role Playing Games . (Or Cosmic Role Play .)

All types of comics and related media, whether they're traditional print comics or in a digital online format.

Someone with a lot of sexual experience knows a lot of maneuvers, but doesn't want to go into detail about them, for various reasons , so they refer to them by some name that isn't even remotely descriptive, and often has the name of a place in it, for some reason. Any innocent viewer will remain blissfully ignorant of the meaning of the phrase until someone tells them . Then they tend to wish they hadn't asked. One variation is where an unseen work describes or depicts a particularly bizarre, but nameless act. Another is where an act isn't named, only implied. Whatever the variation, it most likely involves one or two Noodle Implements Related to Attack Pattern Alpha . Compare Head-Tiltingly Kinky , a similar way to stimulate (and amuse) the viewer by suggesting something unspeakably erotic but leaving most of the details to their imagination And by the way, the punny page namer is the Kama Sutra , not Karma</

Trailers, teasers, ads, posters, public demos - they are all about getting people to know about an upcoming work, and to get people interested in seeing/reading/playing/listening to it Of course hype is only half of this. Upon release, people have to like the work , but people still have to know it's out there It can be a tough task, one that marketing departments and advertising firms have spent years trying to perfect. But a well-done campaign can be the difference between blockbusters and flops

Pretty much every action-genre movie, TV series, or whatever will at some point feature a sequence where an aircraft, damaged or otherwise in less than perfect flying condition, has to make an emergency crash landing. Cue the tense music, the landing signals officer patiently talking them down over radio, the crew erecting a crash barrier, the fire-suppression teams suiting up and grabbing their extinguishers and hoses, et cetera. May include Stock Footage of real crash landing accidents, often hilariously involving different aircraft from a different era than the one depicted in the story. In fact, many airfields operate the same types of crash barriers and tailhook arresting gear as seen on TV, although they are reserved for emergencies where an aircraft will have difficulty stopping before the end of the runway (or when part of the runway is damaged, effectively shortening it.) Sometimes this involves an aircraft carrier (or its spacefaring or flying equivalent) given that the

associated risks with an emergency landing on an aircraft carrier at sea that is only a few hundred meters long are far greater than with a two-mile-long concrete runway. Note that most pilots with severely damaged planes in Real Life will not attempt a carrier landing, but rather will eject . In fact, standard operating procedure is to ditch the plane and be rescued — writing off the expensive fighter rather than risk the even more expensive pilot or astronomically expensive aircraft carrier. But never mind that . A staple of Captain Crash . See also Reentry Scare , in which Coming In Hot involves comm silence. For the non-vehicle variation see Too Fast to Stop and Inertia Is a Cruel Mistress .

A story featuring an adolescent making the mental leap from child to adult. In real life, this happens over the course of several years. Literature, films and some television series are media that have the space to show the story at a slow pace. But for a movie, things have to be compressed to several months at the most, so expect some really</ accelerated character development. The words bildungsroman</ (Ger. "educational novel") or bildungsgeschichte</ (Ger. "educational story") are sometimes used to describe these kinds of stories. A note on the translation: the terms originated in the Age of Enlightenment, when "Bildung" meant not only "education" but also "self-improvement" (cf. English "building") — or as Werner Heisenberg , Bildung</ is "that which is still there after you've forgotten everything you had ever learned". In other words, it's not a "novel to educate the readers" but a "novel about the hero becoming someone". : A variation is the Delayed Coming of Age Story</, in which the person has remained mentally a child his entire life and only finally experiences these things sometime between his late 20s and mid-40s. Mainstream film coming-of-age stories tend toward dramedy . Independent film or novel stories lean toward drama, sometimes jumping headlong into Wangst . See also Age-Progression Song , Ode to Youth .

Maybe because it sounds really cool , but Commander</ is a very popular rank in fiction In real life navies, "Commander" is the second-most senior field rank, right below the rank of Captain. A commander is usually the first officer (i.e. the Number Two) of a large ship, but can also be the commanding officer (a.k.a. The Captain) of a smaller ship. There is also a "Lieutenant Commander" rank directly below, who will be either an assistant to these officers or the captain of a smaller ship. Some air forces have a "Wing Commander" rank that is equivalent to a naval commander. In an army, the equivalent is either major or lieutenant colonel, depending on the country. When it's not used as a rank, it may still be used in a role title (e.g. "unit commander", "mission commander") When using Common Ranks , is subordinate to Colonel Badass although in many Real Life militaries they're actually equivalent and superior to Majorly Awesome . When used as a General Staff Rank, is usually superior to The Brigadier and subordinate only to the Four-Star Badass . Outside of militaries, some large police forces have a commander rank for officers (e.g. London, Los Angeles and Chicago). This rank sits between the assistants of the chief and the local police station managers In science fiction, commanders usually have their traditional position as executive officer. Some works will have commander as the highest senior rank

on a starship or a general staff rank, along with the title or rank (or both) of the supreme leader of military forces. A commander who is decidedly uncool may be a Commander Contrarian

In Avatar: The Last Airbender </, Zhao is initially greeted as Captain Zhao by Iroh , but smugly corrects him by pointing out he's been promoted to Commander (presumably promoted; "Captain" usually outranks "Commander" in the Navy, but he was definitely acting like it was a promotion... it's probably because "Commander" sounds cooler , plus that way there's a close equivalence in Fire Navy and Army ranks, with Lieutenants and Captains in both, Colonels and Generals in the Army, and Commanders and Admirals (of which Zhao becomes one of a few appearances later) in the Navy.

Compare the Five-Man Band , which has a different structure and purpose but still follows a similar pattern. The primary difference relative to The Squad is that almost everyone in the Command Roster has a position of leadership or authority. The Command Roster usually follows as such: Sometimes there are a few additions to the crew. These additional characters may be separate from the others, but often there is overlap. Some additional roles are not officially part of the crew, but interact with them frequently enough to earn a mention in the team list: The members can be divided into three types: the leadership roles , the intelligent members and the action-oriented members . This may be why, in comparison to the Five-Man Band , the roles don't always line up perfectly: Compared to The Squad , however, the roles are a little more consistent: For further reference, see also Common Ranks and Common Military Units There are times when various characters are missing or replaced with a different character type, all depending on the needs of the story It is only a Command Roster when there are at least four characters from the primary list, otherwise it is just The Squad . The very presence of main characters in command roles, especially if they have an army of Ghost Extras to back them up, typically leads to The Main Characters Do Everything .

Martian Successor Nadesico One Piece Keroro Gunso Strike Witches Space Battleship Yamato (Star Blazers</) Eureka Seven (Gekkostate)

Galaxy Quest The Guns of Navarone The Hunt for Red October Down Periscope </ Rogue Squadron Wraith Squadron The Martian : Battlestar Galactica (2004) The Closer The Expanse Only the first four are always part of the crew, the rest are there occasionally. Firefly M * A * S * H NCIS The Orville Sea Patrol Space Cases Star Trek The Next Generation </ Deep Space Nine </ Voyager </ Enterprise </ Stargate SG-1 Stargate Atlantis Stargate Universe Red Dwarf seaQuest DSV Mass Effect Mass Effect 2 Mass Effect 3 Mass Effect: Andromeda Star Fox Warship Gunner 2 Starcraft II : In "Heart of The Swarm": Space Quest V: The Next Mutation </ : Mega Man Battle Network 5 : depending on which version you took (Team Colonel or Team Protoman), the members may be different, but their roles are similar: Atlantis: The Lost Empire Buzz Lightyearof Star Command Exo Squad Futurama Justice League Roughnecks: Starship Troopers Chronicles Transformers Generation One Transformers Animated Transformers Armada Transformers: Prime Beast Wars

A form of theater developed in late-Renaissance Italy, ("artists' comedy") relied on a Universal-Adaptor Cast of stock characters ,

whose roles, characteristics, and costumes were well-defined and widely known. The troupe would take a scenario, which would outline the plot, and create their own dialogue and actions to tell the story. Contrary to popular belief, Commedia actors did not improvise their dialogue on the spot. Rather, they created the dialogue before performing the scenario. The Commedia dell'Arte is an ancestor of the British tradition of Pantomime , which also relies on stock characters and audience interaction. It also set the stage (no pun intended) for the Romantic Comedy genre, and has been emulated by the likes of Gilbert and Sullivan , William Shakespeare (The Taming of the Shrew </ is a particularly good example), Molière , Bertolt Brecht (expertly retooled the stock characters in Mr Puntila and His Man Matti </), A. A. Milne (albeit without the romance) and the writers of Black Adder </ and Fawlty Towers </. It is entirely possible for a modern-day work to channel these archetypes unintentionally; they're just that ingrained into culture, and they work</ . See Villainous Harlequin for a more contemporary depiction of this genre's most famous character. Commedia dell'Arte stock characters usually included: The cast of The Rocky Horror Picture Show </ fit this pretty well, for the most part:

A Cliffhanger that is set just before a commercial break, to ratchet up the suspense within the given episode. It's used to keep viewers' attention on the screen — preferably all through the commercial break — lest they miss the crucial moment of resolution. Some reality shows do this as well, normally right before big announcements of winners or people getting kicked off. If done well and used with discretion, it can really draw out the suspense. However, there are also quite a few ways it can go awry: Pseudo Crisis is a specialized version of this trope. Compare Charge-into-Combat Cut , when the show cuts to an unrelated scene at the beginning of a fight. Frequently cuts on a Reaction Shot as an extended Dramatic or Melodramatic Pause . Sometimes in some episodes, if a certain segment featuring Yakko, Wakko, and Dot is more than eight minutes, the segment will be split into two parts, with an act break in-between.

Some people ask themselves what they can do to show the Christmas spirit. The people who make TV commercials ask themselves how Christmas can showcase their product. The veneer on this facade is as thin as the snow on the Hollywood sound stages these commercials were filmed on. See also Christmas Rushed and Christmas Creep .

A trend of a commercial blurb in the form of a "pop-up" style graphic (audio optional) during a show. Commonly called "snipes" by broadcasters, these ads are typically not for products, but for the network's programming. They are not to be confused with logos used to identify a channel — which are usually called "bugs". However, snipes are often designed to interact with bugs (often triggering animations or other effects to it when a snipe appears). Often, they advertise what show is on next or later that day on the same channel. Sometimes, it can be a commercial popup indicating what show you are watching and what network you are watching it on. Occasionally the broadcaster will even go so far as to put a logo or text near the bug or in a different corner of the screen, to remind people that it is in fact and not some ancient old one, or put up an #EngineeredHashtag telling people that they can talk about the show on social media with it. The stations justify this because some people DVR and record

shows—this is also how the networks can remind people who are watching a pirated program where the program originated from, and ensure pirates at least buy the DVD to pirate from. A similar trend is to start airing commercials during the credits of a show or movie by smashing the credits to one side of the screen and showing promos on the other . The credits are usually sped up and muted in favor of the shocking revelation coming on later tonight. You can bet that if you see or hear "stay tuned for scenes from next week's show" at the end of the episode before the commercial it'll be this. Beyond just reclaiming some of the valuable advertising time they had previously wasted on actual show, these popups serve several other purposes linked to the rise of digital video recorders: If the pop-up is a countdown to something the network considers high priority, then it's a New Content Countdown Clock . Compare to Breaking News Interruption , when a program gets interrupted for breaking news. Sci-Fi Channel had a bug for their "Trek 2.0" version of Star Trek: The Original Series </, which included the Star Trek: The Next Generation </ door chime. They also play Next Generation</ reruns. Yes, they had a pop-up ad (for another show) which included a sound that was taken from the show that was actually playing.

An index of tropes about the advertising, marketing, and promotions of commercial product See Advertising for a list of work s

30-Day Free Trial

The commercial equivalent of the Show Within a Show . You're watching a commercial for a very generic product — the commercial may even be so laden with blatant Advertising Tropes that it doesn't seem quite real. This is because it isn't. The action will shortly be interrupted by... another commercial</! Zapulix-Brand Aspirin was just a Red Herring ! Probably meant to convey that the product is so great that it can just stomp all over other commercials. Also, the fake commercial will usually lampoon normal commercial devices, so it may give the producers of advertising some relief from the normal soul-crushingness of their existence. For obvious reasons, this only works once ; once you've seen the commercial, you know what the real product being advertised is. This makes this trope particularly effective for a Super Bowl Special , as Super Bowl commercials are generally aired only once in the first place. A subtrope to Bait-and-Switch . Similar to Trailer Spoof , but usually without trying to parody any specific real product. Not to be confused with a Product Switcheroo Ad .

A mix of Communism and Fascism is frequently used as "the government we don't like" in fiction. The trope is in action when the heroes enter a Communist country and find that it's Putting on the Reich - or when soldiers in a Fascist army call people Tovarisch . Modern examples of this trope may be explicitly referred to as Nazbols</ or National Bolsheviks</ . This trope is common and popular in the United States. Nazis became Acceptable Targets during WWII, Communists shortly after it , and both are foreigners from far-off places with strange un-American philosophies. Since both Nazis and Communists are villains by default , why not have characters who are both at once to be double evil ? But this was never much more than a Comic Book trope, and is a Dead Horse Trope at best at this point; there were always people who knew the contents of Nazi and Communist ideologies, which have awkward similarities but are not quite the

same thing. Over in Europe, this trope is unknown, and somewhere between eye-rolling and fisticuff-inducing . Germans are still ashamed of what they got up to in the war years , and not really in the mood for joshing about it just yet. Russians are rightly proud of their massive effort in the war ("WWII was won with British intelligence, American steel, and Russian blood", as the saying goes) — and are nostalgic for the Soviet Union itself (and especially for Stalin), and for the high relative prosperity and world-historic significance that they had under the USSR. The countries caught between two fires in the war , however, suffered at the hands of both sides — to this day, some of these countries have banned both communist and Nazi ideologies. There is, however, a certain degree of truth to this trope. Many officials in the countries caught between Hitler and Stalin managed to work for both sides (burning documents, scapegoating Jews, and giving just enough aid to La Résistance that you can claim you weren't a collaborator can work wonders). East Germany was Nazi-ruled until it was Communist-ruled, and their internal security forces , which had No Budget early on, used WWII surplus uniforms for much longer than you'd expect. (This made East Germans popular antagonists in US Spy Fiction .) Part of the problem can be traced to the Nazis themselves, or rather their official name, the National Socialist German Workers Party. This has lead certain political figures to denounce anything that they feel smacks of socialism as just another step on the road to swastikas and dodgy mustaches , with plenty of references to totalitarian Communism (especially Stalin) for good measure. Of course, there are three main problems with this belief: First, that Socialism and Communism aren't the same thing ; second, just because the Nazi party used the word 'Socialist' in its name doesn't mean it actually had Socialist (or Communist) objectives The faction of Nazis who took the "Socialist" part seriously were purged in the Night of the Long Knives, along with many others who Hitler decided had outlived their usefulness . , just like the Democratic People's Republic of Korea is none of those things and the Holy Roman Empire wasn't any of those</ things; third, that Hitler really, really, really</ didn't like Bolshevism, blaming the Jews for it , comparing it to a disease, and also kinda fought a war over that issue . See this trope's analysis page for further discussion — and for some recent (2000s) movements which are unpleasantly close to being Defictionalizations of this trope. See also Nazi Nobleman , for a different conflation of two groups that historically didn't always get on.

Deep-running continuity is both a blessing and a curse in television. It rewards long-time viewers with a satisfying story and the feeling that somebody really is paying attention. However, a series that weaves itself together too intricately risks making itself inaccessible to new viewers because "you really have to see it from start to finish." Fear of being dropped into the middle of a plotline they'll never understand without information that's already been given , or fear of investing their time in a series they'll have to get through hundreds of episodes to get a satisfying ending from (assuming it'll actually have one), can keep even the most interested hanger-on from tuning in, a risk that can keep a series with borderline ratings from reaching its full potential. Less common now in the days of DVD and Internet file sharing (and trade paperbacks), where back episodes are available to anyone with the time, money and/or bandwidth. Many networks are also making back episodes of their more popular shows available for viewing online. Yet even these

resources may not be enough to attract a casual fan who still has to invest sometimes serious money and/or time (hours or even whole days) to catch up on a given plot. Commitment Anxiety can also occur as a result of Continuity Lockout and Continuity Snarls within the work; even with the ease of availability of this material, if the writers make the continuity too impenetrable or convoluted, it can cause people to give up in frustration. Networks frequently try to draw new viewers despite this anxiety by using a Recap Episode . See also Ending Aversion and Archive Panic . For reluctance to commit to a new show lest it be Screwed by the Network , see The Firefly Effect . Not to be confused with Commitment Issues which is about a character's fear of committing to a significant other.

A character with commitment issues does not want to settle down with a Love Interest . They may think that being married is inherently boring and unadventurous , or they believe they're still not old enough to be serious yet, or they have issues stemming from observing the dysfunctional relationship their parents had , or being a swinger is just too much fun, or maybe they're Really 700 Years Old and are afraid that by committing they'll outlive the person they love Whatever the reason, don't expect them to jump into a Relationship Upgrade anytime soon The "I Love You" Stigma is a Sub-Trope and common symptom of this problem. Compare Insecure Love Interest , where the love interest's damage is specifically they don't think themselves worthy, Allergic to Routine , Runaway Bride (which may or may not be the end result of this trope), and The Ditherer who cannot manage any kind of commitment. A much more malicious version is the Intentional Heartbreaker , who dates people intending to dump them. Truth in Television for a lot of people. Has nothing to with Commitment Anxiety , which is about the fear of starting a long-running series. See also the Deconfirmed Bachelor , for when someone with Commitment Issues finally does</ settle down, often after swearing up, down, sideways, and diagonally that they'll never get married

By now, we all know that the people who write television shows aren't omniscient. Their knowledge of science, technology, history, and pretty much any other subject you care to name is often limited to that of a casual dabbler. The writers' mastery of logic, common sense and causality often yields to what makes for an interesting story. Let us not judge too harshly. As often as the writers may be inaccurate, the viewers are just as guilty of making similar mistakes. All too often, a well-intentioned fan will see the need to invent some Fanon , or an ill-intentioned critic will see the need to launch into a bitter diatribe based on some inconsistency or mistake he sees in his show of choice. About as often, the complaint will be based on a total fallacy. Sometimes, writers really are to blame, just not the way the fan thinks: An extremely common trope may condition viewers to accept its premise as absolute fact, and to cry foul when another series (more accurately) avoids the trope. See also Fan Dumb . Here are some examples of tropes which may fit this:

For one reason or another, this "married" couple just never legally tied the knot Maybe one of them is an immortal vampire without Undead Tax Exemption . Maybe there were legal issues precluding an official ceremony/registration. Maybe one didn't want to get married but gradually ended up in a situation similar to it due to external circumstances. Maybe they always meant to but just

never got around to it. Regardless of the reason, they are, for all intent and purposes, a married couple They may have children together or even be referred to as married, but they never got anything formalized. This doesn't mean that the couple never</ gets married; just that they go a very long time without doing so and little actually changes after the wedding. Many stories even end with the two getting officially married in a ceremony See Happily Married . Metaphorical Marriage represents a wedding-like moment that however is not an official wedding

A jury defies all logic and common sense and comes back with a verdict contrary to the evidence. It's not a Joker Jury , a Jury of the Damned , or a Kangaroo Court — a group of regular citizens has come back with the wrong decision. Usually, a not guilty verdict is intended to demonstrate the jury's outright gullibility (or intimidation), whereas an unfair guilty verdict indicates they were unable to see past some fear or prejudice against the defendant. In real life (principally in the USA), the "voir dire" process is meant to ensure that juries are made up of fair and impartial members who will treat the case seriously. In the UK and Commonwealth, it can include testing the competency of potential jurors. However, in most US jurisdictions, lawyers are allowed to weed out potential jurors for any reason at all (other than race), granting plenty of latitude for less ethical lawyers who prefer juries that are easily swayed by emotional appeals and courtroom theatrics. Occasionally, a surprise acquittal can be due to a phenomenon known as "jury nullification", in which the jurors return a "not guilty" verdict even though the prosecution has in fact proven their case. This is usually because the jury feels that extenuating circumstances justify the crime, or occasionally because they feel the law is unfairly applied or simply wrong

Comics Film Literature Live-Action TV Theatre Video Games Western Animation

When The Captain needs to contact Mission Control to talk to the Voice with an Internet Connection , he has a number of options. He could call him up on his Comm Link , or maybe even find a pay phone . But maybe this is a job for someone more specialized, or maybe The Captain needs someone to delegate this to while he deals with other things. He needs the Communications Officer The Communications Officer need not be an officer, and in fact, will often be a lower ranking member tasked with maintaining and operating the complex radio equipment. On a sci-fi show, they will often have a workstation on the bridge of the ship, while in a war movie, you can expect to see this guy running around two steps behind The Captain with a cumbersome backpack radio with a huge whip antenna. Whenever we see Mission Control , expect to see an entire squad of these guys at work. More mundane examples include a secretary in an office, who has the job of screening calls to their boss and sending out messages for them. If he is properly trained, he can also be a disproportionately dangerous individual , using his radio equipment to call in artillery fire and air strikes, bringing tons of high explosives down on his enemies' heads Against savvy enemies, he can expect to draw fire , especially if he has one of the bigger backpack radios. You can't call for help if nobody alive can use the communications equipment. If The Radio

Dies First , they can be expected to be hard at work trying to fix it, or helplessly declaring that it can't be done Overlaps with Mission Control . Will often be working as one of the Bridge Bunnies . A key member of the Command Roster

Take an otherwise uninteresting object, and have the other characters (or at least one character) interact with it as if it is a real character, and you have a Companion Cube. Sometimes, the object blurs the line between real and imaginary by apparently doing things which would be hard for an inanimate object to do or telling people things they shouldn't have been able to already know, but the defining characteristic is that we the audience never, ever see it move of its own volition on camera, even if it clearly must've done something. For some reason, Companion Cubes tend to become very popular with the audience . Something to do with the Uncanny Valley , probably. Or simply because the idea of having an inanimate object being a character is funny. Or maybe because it's easy to project the best traits you can think of onto the object. Or because you can make yourself a replica at home ... Dolls and stuffed animals, especially teddy bears, are common examples, probably because they're humanoid, friendly looking, and meant to be bonded with. Typically the owner will treat it as their Confidant . Security Blankets are also common in this regard. This can be used to reinforce a character's childlike innocence (if they're meant to be sympathetic) or make them look dangerously immature (if otherwise). Beware if they start Consulting Mister Puppet ! If a character gives a weapon this treatment, expect it to have a name . This can go wrong in fandom. Horribly, horribly wrong. As a frightening and interesting aside, it has been demonstrated in US Army experiments that people kept in isolation have a tendency to form attachments to inanimate objects (this is why this tends to show up in Speculative Fiction a lot, where the crew personifies their starships and other objects). Sweet dreams! If an inanimate object DOES move onscreen, it slides from this trope to Through the Eyes of Madness or Magic Realism in general. (Unless it's designed to move independently, like a Roomba or something.) The opposite is Living Toys . Also contrast Enmity with an Object (aka "Cargo Nemesis"). If an animal or a robot interacts with an object in a romantic way, that's Animal Sweet on Object . In 1959's The World The Flesh And The Devil </ , with Harry Belafonte's character acquiring a mannequin and dubbing it "Snodgrass".

Competence porn is a term by Leverage </ writer John Rogers and by lot critics . It's the thrill of watching talented people plan, banter, and work together to solve problems. It's not just "characters being good at a thing," particularly if that thing is fighting—otherwise the term would apply to virtually all fiction—but specifically about using cleverness and hard work. Though the term mostly applies to realistic dramas, there's an element of Wish Fulfillment to it, as characters in a competence porn series rarely have to deal with serious infighting, dead end ideas, and all the other difficulties that affect real life groups Common genres include Capers , Medical Dramas , the more idealistic Government and Law Procedurals , and harder sci-fi. Guile Hero and The Trickster characters from mythology and legend are antecedents Not to be confused with the Competence Zone or with actual porn . Compare A-Team Montage , which is this in montage form, Catharsis

Factor , The Beautiful Elite , and Asskicking Equals Authority

Every television show has its own average age-range of competence. Only people inside that range, whatever it is, are likely to be competent at anything relevant to the show.</ This holds whether you're trying to save the world or just performing A Simple Plan . If you're too young or too old, you're outside the Competence Zone of the show, which makes you dead weight. The 'kid' is innocent or bratty, and needs protecting. The old guy is cranky and complains too much. That sounds like common sense, but television often takes it a step further: the Competence Zone becomes a relative</ thing. A 17-year-old among twenty-somethings is just as much the "kid" as the ten-year-old among thirty-somethings. A 22-year-old is an "old guy" on a show about preteens just as much as the 55-year-old father is on a show about young adults. The only difference between shows is that the zone itself gets wider or narrower. This occurs because the main cast of a series are often near the same age as the target demographic. We relate to them, so we can subjectively ignore ages even much higher than intelligence may indicate. However, any deviations from this become obvious, and seem to demand explanation Most inexplicably, if the main cast ages during the run of the show, the Competence Zone may move with them</ . On the other hand, if the show changes to focus on different characters as old ones move on, the original cast may slip outside the Competence Zone. Subtropes include Adults Are Useless and Teens Are Monsters . See also Improbable Age , where the Competence Zone is imbalanced enough for viewers to notice. In a Teenage Wasteland , the characters may or may not have reached the self-governance Competence Zone. Can overlap with Protagonist-Centered Morality .

A situation where one point in a Love Triangle has already died, but the remaining "competitor" still feels the presence of the deceased as an obstacle in their relationship. Likely to involve Present Absence This trope is closely tied to The Lost Lenore , often involving Excessive Mourning . The Mourning After is when a character refuses to move on after the death of a love interest, and if a new love interest does appear, they will very much be in this position. The situation may be further complicated by guilt if the character Let Gwen Stacy Die . This may lead to the revelation that they were only Loving a Shadow if they come to realize the deceased wasn't as perfect as their memory portrayed them or that they were more in love with the idea of the person Compare Her Heart Will Go On , where someone does move on from the loss. This will likely be part of a Romancing the Widow plot

There are promotions in Real Life by companies that work like this: On each package of the product there's a coupon, you collect X coupons, send them in, and win a prize. X may be a reasonable number, but can also be ridiculously high. Often used to gauge and improve customer loyalty. A common marketing trick. Sometimes, this works like a lottery: Your chance of winning increases if you send in more coupons. In fiction, the first prize is something the protagonist really wants; like an all-inclusive holiday in Hawaii for the whole family. Hilarity Ensues when: Compare and contrast Free Prize at the Bottom . The most literal type of Plot Coupon . One of the types of prizes could be sea-monkeys .

Yeah! Tropes about competition! It's time to play these tropes! You're gonna get smoked! I'm gonna wipe the floor with everyone here! Oh yeah! None of y'all can stand a chance against me! Y'all gonna lose a lot more than these games when I'm finished beating y'all!

And You Thought It Was a Game : Did you really think this was a game? What a loser! Ha ha!

A Compilation Movie is created by editing together episodes of a television series to create a movie-length installment. Although this usually applies to home video releases, it can happen with broadcasts as well. How seamless the resulting movie is depends on how good the editor was, and what materials they had to work with (sometimes the opening credits or To Be Continued caption will be left in as the editor only had the complete version of each episode, or the end credits may only refer to the people who worked on the last episode). While the bulk of each episode is usually kept intact, some minor editing is usually made for time, continuity, or to make the new edit more seamless Back before home video recorders became widespread these would sometimes be released to cinemas as feature films. As home videos became more common, these were increasingly released as direct-to-video 'movies'. Often the plots of the two episodes thus used had absolutely no relation to each other (save the involvement of The Hero , naturally); this was sometimes patched over with dubbed-in dialog attempting to link the two adventures. With the modern trend of releasing full seasons of series on DVD and streaming services, this form of Compilation Movie seems to be dying out A Compilation Movie can also be used in serialized TV to combine all the episodes of a serial into a single "movie", if the serial was very long then the resulting Compilation Movie may be essentially a feature length Clip Show . In the mecha anime genre, these movies are pretty much still par for the course. In the case of Soap Operas that are aired several times a week, a compilation at the end of the week may be the only repeat. This is preferable to a back-to-back showing as it avoids viewers leaving after only the first episode, and in theory allows more advertisements where the credits used to be While the pacing of these movies are often quite suspect, especially in a series where there was originally a cliffhanger, new scenes are sometimes added to justify their release This is sometimes inverted by editing an extended episode or Direct to Video movie into several episodes for Syndication , leaving several odd cliffhangers if this wasn't intended during production Compare Clip Show , Five-Episode Pilot and especially Patchwork Story . See The Film of the Series if the film is more of an adaptation rather than a compilation

In a variety of games, there are many modes, characters, weapons, techniques, and stages that people can use at their disposal. Plenty of options, tools, and the like But when it comes to familiarity, all of that wouldn't matter Nine times out of ten, gamers will become attached to one mode/stage/ruleset/character choice, such that they may lose sight of the other options available. Complacent Gaming Syndrome occurs when the player is not able to break out of their comfort zone of control and continues to use the same exact settings for every match onward. This could

be because they have found a supposedly unbeatable strategy , or because they feel the need to sacrifice other features for Competitive Balance , or because they simply love those settings and feel that other settings are really un-enjoyable at best. This mindset fuels some of the flames in the Casual/Competitive Conflict , as outside observers tend to feel that their fun is being ruined by every match being the same In Board Game circles, if a gaming group wind up doing this for a particular strategy, it's known as Group Think, and seems to occur when a group collectively decides on a 'best' strategy for a game, however balanced that strategy is against other strategies. The best remedy to it is simply to introduce new blood into the gaming group, or at least for some members of the group to play the game with another group and pick up some new tricks to introduce back into the gaming group suffering from it. Alternatively, it could simply be a Game-Breaker that wasn't discovered in playtesting Compare Just Here for Godzilla . When players try to enforce their specific playstyle onto others, they become Scrubs or "Stop Having Fun" Guys The trope for limited locales is at Abridged Arena Array The exact opposite condition, most often induced by a stringently balanced game, is Alt Itis . Contrast with Self-Imposed Challenge Games with evolving Meta Game tend to avert this, because as new strategies are learned, characters fall in and out of popularity

They say that there's no such thing as a free lunch. No matter what, someone has got to pick up the tab. However, sometimes a company or business decides to be a little generous with a promotional campaign and pay the costs to distribute samples or portions of their goods and services to the public at no cost to us consumers. Although such free samples are usually small, very minor things of cheap value to keep costs down for the party providing it, a free sample is still a tiny perk for the person receiving it and is always graciously accepted... or, at least, that's what the companies responsible for the campaigns would prefer, but that's usually not the case. Complaining About Things You Haven't Paid For is a trope about a person or character who acquires something at no monetary cost to him/her (usually through a promotional giveaway but can also cover things like outright thievery) and doesn't like it and will likely demand compensation for not liking it. This is commonly referred to with the saying, "Don't look a gift horse in the mouth." Presumably a common habit of pessimists and picky people; in a stark contrast of this behavior, people or characters who have no problems looking on the bright side of things may frequently make a remark along the lines of, "Who cares if it's a piece of crap? It's free!" (or, depending on the circumstances, "It's stolen!") This is of course Truth in Television . Just because you got something for free doesn't mean you have to like it. If anything, someone who did not pay for a product is much more likely to realize it's crap and throw it away, as they don't have to justify to themselves having wasted money. Those who believe in the concept that "time is money" may also be prone to this, if they believe their time has been wasted. Also, this doesn't apply when something free actually ends up causing harm through no fault of the receiver. Compare You Get What You Pay For . When the thing was actually given as a personal gift rather than another form of freebie, see Gift-Giving Gaffe or My New Gift Is Lame . No Real Life Examples, Please!

This character simply can't</ die. This is because they are both of

the following: The Ageless — The character does not age. Note that "mere" Ageless characters who can regenerate from a drop of their blood cell or survive point-blank nukes and the like, are not</ enough to qualify. To be this trope, a character must be unkillable</ by at least all physical means, such as by endlessly resurrecting every time</ you kill them, being Barred from the Afterlife and so can't move on, or being blessed / cursed by God or other similar entities so that they won't</ die. Most Physical Gods or Powers That Be fall into this category, as do a lot of Cosmic Entities and Anthropomorphic Personifications . A Time Abyss will tend to be this as well, as accidents tend to happen over the millennia, and invulnerability is needed to keep them going. Most fictional souls</ also fit under this, if the work contains evidence of their existence. Ghosts can be banished to the underworld or sent on to the next life but not killed. Though there are exceptions. This form of immortality can often be seen as a curse or a blessing. This is also the end-goal for the most ambitious Immortality Seekers , although it's rare indeed for them to achieve it. More commonly they have to settle for lesser and more impaired forms of immortality like Soul Jars , Fountains of Youth , or Life Drinking . Also note that just because they are unkillable doesn't mean they are unbeatable. A sufficiently powerful character could still ruin their plans or subject them to a fate worse than death or imprison them for eternity or cause a shift in morality or amnesia. This is a subtrope of Immortality .

When translating works of fiction sometimes you keep the original title in the original language . Sometimes you try to make up your own translation or equivalent. Sometimes you just make up a title. Often the results of copyright disputes or because the title cannot be translated and keep making sense (because it's based on a pun or a specific expression in the language it was made in, for example) Related to, but not to be confused with Market-Based Title . That trope is when titles are changed in the same language. This trope is when titles are changed in translation (note that the new title can still be in the source language). If the title is changed to make it seem like the work is related to a totally unrelated work, it's a case of Translation Matchmaking . See also The Foreign Subtitle and In Name Only Examples are divided by language. Please list examples under the language being translated into</, rather than the language translated from</ Remember that what you are reading could be a translation of a translation of a movie title, or even a translation of a specific interpretation of a "Blind Idiot" Translation ... so particularly perplexing titles might not actually be a mistake on someone's part, it just worked out that way

A downplayed version might involve the report or speech going on a tangent (i.e. vaguely related to the assigned prompt). Even then they might drift into a completely different subject, making you wonder how they managed to get there. See also One Tract Mind , where a character always</ inserts a specific belief into their speeches and/or writings, no matter how irrelevant. Compare Script Swap and Oh Wait, This Is My Grocery List , where someone didn't mean to make an off-topic report, and may have even made a good report...that's at home, while they're reading their grocery list or other wrong script.

Also compare Padding the Paper , with which this sometimes overlaps.

The Complete Monster is the most depraved of all characters; a villain utterly lacking in redeeming features. Trying to put a value on the evilness of a Complete Monster is like calculating the credit score of Bill Gates: it's a moot point. Or, anyway, that is how the character is presented in the story. The character is a bad guy, full stop. The author has not taken the character through any actions toward redemption, or at least any that stuck. The Complete Monster can be recognized by these signs: Characters calling out other characters for their crimes In-Universe is You Monster! . Due to misuse, examples of this trope go through the before being added to works.

People who create music. More specifically, people who put extremely careful craftsmanship into their music. These aren't just artists that "jam out" their songs. These are artists who usually use sheet music, or at the very least computer software to plan out their music. Musical Theatre

Certain media, including Real Life , tend to have the time and space to utilize Loads and Loads of Characters , a large number of individuals with significant and/or necessary contributions to the storyline. But in an adaptation it can be difficult to offer adequate time and space so that each and every character gets their just due for how they impact the story. To be faithful to these characters may, at worst, make them come across as a living Plot Device , existing only for the sake of the plot and not a fleshed out character of their own with individual talents, interests, and backstory A solution is to invoke artistic license and compress two or more such figures into a single character with traits drawn from all of them. For the sake of telling a proper story those contributions are relegated to the actions of only a few. Instead of showing the legwork of an entire team of intelligence officers to decipher important information, it's rolled up into one person putting it together. Instead of having three different smart guys on the team divided up into distinct fields, you make one of them an Omnidisciplinary Scientist and discard the others. It's a method of streamlining both the plot and the character interactions; there are fewer people to follow and everyone who is still around has more to contribute to the story This is frequently done in works Based on a True Story , since no medium can compete with the Loads and Loads of Characters featured in Real Life . Whereas most of humanity's most interesting achievements have involved lots of people with different motivations, it suits the Rule of Drama to simplify things to a handful of characters with well-defined objectives. Though there may be nameless individuals wandering around with their own story to tell , the core plot is dictated by the people with names . Some might object to removing an important character and his or her contribution to the story, but on the other hand it means the story has a chance to be told This can sometimes get complicated, as the removed character may have his or her personality</ split up among the remaining characters (Deadpan Snarker given to character A, TV Genius attributes given to character B), or it is something

as simple as someone actually having the removed character's appearance and personality but given a different name. In some extreme cases with certain stories that have regular adaptations every few years, an Era-Specific Personality gives them the opportunity to fuse specific versions of the SAME character in different adaptations, making someone a composite character of him- or herself A Massive Multiplayer Crossover might do this to tie the continuities together, by revealing Character A from Series 1 is " really " the same person as the similar Character B from Series 2 Commonly involved in Adaptation Distillation and Adaptation Decay . Adaptation Origin Connection is a subtrope wherein a character important to the series that wasn't involved in the Hero's Origin Story in the original is</ in the adaptation, replacing a character who usually either got Demoted to Extra or was just a Starter Villain . See also Economy Cast . Sometimes a cause of an Adaptation Personality Change The inversion, where an adaptation divides a single character's attributes among multiple characters, is Decomposite Character

It's the simplest way to turn time into money: drop a few dollars into a compound interest bank account, then hop into your Time-O-Matic or become Human Popsicles and come back in a couple dozen decades to find that your pocket change has exponentially increased to a fairly tidy fortune. Of course, this particular moneymaking scheme is dependent on a number of preconditions at both ends of your time journey: As one can see, a more secure way would be to invest in something that regularly outpaces inflation (like stocks or bonds). The best way (especially if you can control the time travelling), is to make numerous stops, investing in securities that have very high short-term returns (for example, a stock that jumps 20% in value in one day, but overall has average growth), and continually reinvesting the returns. This removes most of the problems above, but may get you arrested for insider trading. To avoid such hassle, one could be tempted to instead use time travel to gather collectibles before the majority are destroyed or lost. E.g., a 1928 $500 or $1,000 bill is still legal tender today, although worth much more than its face value to collectors. However, this scheme opens up a whole new can of worms in terms of authentication and ensuring your actions don't eliminate its future worth, not to mention you ought to leave the currency in a safe place then travel back separate from it and retrieve it - trying to sell a 1928 bill in 2020 that has not obviously aged 92 years will make collectors suspect the bill is counterfeit, even though it isn't. The bill will seem too</ new. Alternatively, a prospective time-traveler could get around the currency problem by using their seed money to purchase non-currency valuables, like jewels or precious metals, and then sell those at your investment-point to get chronologically appropriate tender . But watch out that they aren't Worthless Yellow Rocks in the future. And of course, if any of these tactics are indeed possible, you probably won't be the only one to notice this. Hordes of time-travelers attempting to manipulate currency is sure to result in the eventual destruction of the economy (or the time stream). Time-travel responsibly, folks.

While Adaptation Distillation will condense things down effectively, a Compressed Adaptation will leave out whole chunks, hoping that the story stays together while being swiss-cheesed, and/or combine certain scenes - much to the chagrin of many of its

fans, of course This trope usually pops up when a relatively long story (usually literature) has to be adapted to a fresh medium that has time constraints that the entirety of the original plot could never reasonably fit, whether it's a film, OVA , a Mini Series , or even a theme park ride . Instead of simplifying things down into a distilled adaptation or merging and editing elements to create a pragmatic adaptation , the writers basically decide to start cutting out scenes to fit the story into the allotted time instead. Sometimes it works. Other times, you get a jarring mess that only people who already know the original story can follow Oftentimes, when choosing what to cut in a multi-work condensation, the First Installment Wins and stays more intact than later installments crammed into the adaptation. This can become self-perpetuating in future adaptations hours is the standard limit that most filmmakers try to abide by, because if it's any longer than that, it's very likely that not many people will want to watch it (which means it will make less money for the producers, especially since you can't show it as often in the same theater). And while that might sound like a lot of time, you'll quickly find that you just can't do in a two-and-a-half-hour-long movie what you can in an 800-page novel This is basically the opposite of Overtook the Manga : instead of there being not enough manga for the anime, there's too much</ source material, so instead of the anime being filled with Filler , it gets compressed Note that this can still overtake the manga in the sense of being produced before the manga is done; this may result in a Gecko Ending . Contrast the opposite, Adaptation Expansion and Divided for Adaptation . Might cause a Continuity Lockout , Orphaned Reference or Adaptation-Induced Plot Hole . If what's compressed is the period of time over which the story takes place, that's a case of Adaptational Timespan Change Zack Snyder 's Watchmen </ film is about two and a half hours, though manages to get through most of the major characters' stories. To demonstrate how many subplots were cut, a "motion comic" adaptation was released by Amazon that runs five and a half hours The film trilogy of 20th Century Boys </ , though it's about as good as it could be as the films were written by the manga's author Naoki Urasawa. Poor Chouno really gets short shrift in the third film. After a pretty large role in film two, he's only given a couple brief appearances to wrap up his personal story arc before disappearing completely. Though given all the other things that needed to be resolved, it's hard to blame them for not wanting to spend too much time on this comparatively tangential plot thread

Societies in the future, particularly in older media or modern works with elements of Retraux , are sometimes depicted as having a computerized justice system. Part of the use of this trope is for shock value (to modern audiences accustomed to more humanistic values underlying their familiar legal systems); the other part of it is to reinforce that the setting is either The Future , 20 Minutes into the Future , another planet, an Alternate History , or some other futuristic or otherworldly setting. Occasionally, a variant will even show up in the Present Day . Sometimes, but not always, a symptom of a futuristic Kangaroo Court , as computers can be programmed by human beings to distort the truth or cover up Modern consensus is that a truly computerized justice system is unlikely. Judges have to puzzle through difficult legal reasoning that often depends heavily on experience, "common sense", and a sense of justice. While a lot of the rote work of the courts can

be automated, you'd be surprised how many issues require human judgment to resolve fairly. Meanwhile, juries also rely heavily on common sense and experience with human beings to figure out if other human beings are trustworthy. A computer that could replicate the kind of human judgment needed to consistently decide cases in a way people would accept would probably be an AI so sophisticated it wouldn't be worth bothering to build it What role computers play in the actual trial can vary considerably. Usually the computer is either the Judge, Jury or both. Computerized prosecution is also common, somewhat more so than a computer playing the role of Defense Attorney (though these show up, as well, from time to time)

Computers in fiction are frequently portrayed at exchanging Compinformation or communicating mainly in binary, i.e in zeroes Compand ones. This is because Real Life computers use binary Compinformation in their internal processing, and authors then Compapply this well-known fact to depict how computers in general Compoperate are with Expospeak

A great many of the ideas on this Wiki would, in the days before the interwebs, have been referred to by literary critics as conceits</ In literature, a conceit is an idea, collection of ideas, metaphor, structure, or other imagined device which defines or enables the world of the story, or some action in it. Conceits can be obvious; if a book is about space explorers who question their humanity upon discovering life on Mars, the conceit is that there is life on Mars. Originally the term was used much more specifically, to refer to a deliberately chosen juxtaposition that rarely or never occurs naturally (life/Mars), used as a means of revealing the unique properties of the items or ideas being juxtaposed. Its usage has become much broadened. A good example of a trope that is also a conceit is any trope of the form Our Xs are Different Not to be confused with extreme pride

Some albums are just a random assortment of songs that are only linked by being recorded/written at around the same time. Other albums are arranged so that the songs flow together without sudden Mood Whiplash between tracks. Then we have the Concept Album, which goes even further than that. Similar to Rock Operas , concept albums are albums unified by a theme, which can be instrumental, compositional, narrative or lyrical. Most often, they are meticulously planned, with all songs contributing to a single overall theme or unified story; this plan or story is the concept. Given that the suggestion of something as vague as an overall mood often tags a work as being a concept album, the precise definition of the term is up for debate. Put it blunt, it's a musical work of art with a Central Theme . In the world of musical theatre, there is a separate and distinct form of concept album known as the album musical, in which the performers are playing characters in a story, a type of recording which encompasses such rock operas as Tommy </ and Quadrophenia </ by The Who and The Wall </ by Pink Floyd . These often feature an Album Intro Track and/or Album Closure . Compare and Contrast Kay Fabe Music where the music is more about theatrics or performance, and may or may not have overlap with stories told through their music. : The following albums are referenced by decade, with multiple artists (such as Fear Factory , Alice Cooper , and Jethro Tull) straddling multiple decades. This was done intentionally, to display the progression of concept albums through

the past seventy years in scope, detail, intensity, subject, and variety. If you just want to find concept albums by artist, please expand all folders and use your browser to search the name of the artist. While adding examples, please separate multiple albums by the decades during which they were released. (In this way, the page can become a Concept Page!) Meat Loaf's Welcome to the Neighbourhood (1995) tells the story of a couple's relationship from first meeting and having sex in "Where the Rubber Meets the Road" through falling passionately in love, infidelity, breaking up and the narrator's eventual death in "Where Angels Sing".

Concept Videos are a signature of the early-'80s "Golden Age" of MTV Often these make use of Talky Bookends Compare with Lyrics/Video Mismatch , where a music video has an actual narrative, except that the story is different or even not related to the lyrics

Essentially, when the climax of the show/movie takes place around some big public event such as a concert, performance, sporting event, or similar such public gathering that the heroes, for whatever reason, have been brought to. If the concert begins after the climax or continues to the end credits, it's a Dance Party Ending . See also At the Opera Tonight . This trope tends to come in one of two versions:

A prominent public event is taking place; maybe a celebrated theatre troupe, or the National Philharmonic Orchestra, or the World Series And what an honour - U.S President Target will be there! And His Holiness The Pope ! And Her Majesty Queen Elizabeth II ! So of course, it's now the perfect target for any evil terrorists or Big Bad who wants to make a statement about how evil they are by blowing it - and any prominent public figures who happen to be there - sky high, or by assassinating the famous person at the climax of the production. And since the body count will start increasing at the end of the show, and the show's already started, that means Our Heroes will have to haul ass to the theatre in order to stop it... Essentially, the Action Movie Concert Climax involves the Big Damn Heroes bursting in upon some huge public event to save the day and defeat the bad guys. As the numerous innocents who are also at this production unwittingly risking getting blown up or shot aren't enough, a public notable will also be in attendance at the performance to really up the ante - nine times out of ten, (s)he will be bored stiff with proceedings. Expect the bomb to be planted in the piano, primed to explode at the moment the pianist hits the climactic chord, or for the sniper to be hidden on a gantry above the stage. In some cases, the heroes may have to actually burst onto the stage and disrupt the performance in order to save the day, leading the confused audience to wonder whether this is All Part of the Show (Hilarity Ensues , naturally). Other times, the final confrontation will take place off-stage in the wings or behind the backdrop whilst the oblivious patrons enjoy a bit of culture or sport (except, nine times in ten, the celebrated public notable, who will usually be bored stiff), but in these cases don't expect the heroes to be able to slip away unnoticed without their moment in the limelight; usually, after they've saved the day and are exhaustedly gathering their breath, the curtain will choose that moment to rise, exposing the stunned heroes and the chaos that's just been occurring to the

entire audience. In either case, there will be a moment's confused pause... and then a solitary figure will start clapping. It'll be the President, the Pope or the Queen, who is finding this to be the most interesting thing (s)he's seen in the whole damn production. And once everyone's joined in, usually - but not always, the heroes will figure 'what the hell', and give the audience what it really wants - a Concert Kiss between the smitten love interests.

The Hero and the Love Interest have been separated, but the hero has managed to track the Love Interest to a large public place. What's needed to bring the two back together is a Spontaneous Romantic Gesture - and what better Grand Romantic Gesture than to serenade them with a song ? In this climax, the two lovers are brought together at a concert (or similar public place), usually thanks to the beauty of music (or, less frequently, some other form of artistic expression). It may be a song that the hero has written and is now performing for the love interest, or that the Love Interest's favourite artist - who is, deep down, a bit of a romantic - has been persuaded to sing. This version is almost certain to end in the Concert Kiss .

At some point in time, there was a thing—an individual work, the body of work of a particular creator/performer/artist, an entire genre, a trend in an art medium, etc. Whatever it was, this thing got very, very popular. But at some point, it just got too</ popular. It was talked about everywhere, with no water-cooler conversation avoiding the subject. It was overexposed until people got bored . It got so much publicity and so many bad imitators that there was plenty of time to notice each and every flaw and dissect them under a microscope. Soon, small insignificant flaws become regarded as unavoidable and unforgivable sins . Sometimes, it just takes a change in sociocultural attitudes for the thing to fall out of favor. The final tell-tale sign is indifference, ridicule, or even downright hatred. Not just for the thing itself , as the people who like it often become the subject of nasty, highly-specific stereotypes . Simply mentioning that someone likes it online, even if meant completely sincerely, is considered trolling Five or ten years later, almost nobody will admit that they ever liked this thing, and the only mention in the media will be cheap jokes about the fad . Retrospectives of the time in which it was popular will either point to it as a symbol of everything wrong with that time period's taste in its medium , or quietly skip over it and just pretend it never happened . It may get revived decades later as So Bad, It's Good or by Bile Fascination , but it's unlikely to be popular on its own merits ever again. In fiction (and Real Life), a Disco Dan is a rare admirer who refuses to accept the judgment of history and passionately holds on to the belief that the dead thing is still as big as it always was—usually with comical results When all of this has happened, that thing which was once so popular has become Condemned by History . Of course, twenty or thirty years later, the situation may change again . But if not, it will remain either scorned or simply ignored Sometimes caused by people saying that It's Popular, Now It Sucks! too much, but not always. At its height, these people usually exist, but are typically not very vocal. It's particularly common with things that never had a cult following to begin with—they went from nowhere to everything, and then back to nowhere, very suddenly. This is essentially Hype

Backlash after something faded from popularity, while its the haters remaine active For a more detailed examination of the ways a work can become Condemned by History, see the Analysis page Compare Jumping the Shark , "Seinfeld" Is Unfunny , Dead Horse Genre , Fallen Creator , Hatedom , Periphery Hatedom , and Discredited Meme . Contrast Vindicated by History and Nostalgia Filter . Also compare and contrast Overshadowed by Controversy , where uproar sparked by or around a work is better-known than the work itself, sometimes leading to the work and/or creator becoming condemned if the uproar is severe enough. If a single work is perceived as rendering something Condemned by History, it's a Creator Killer , Franchise Killer , Genre-Killer , or Star-Derailing Role . Compare and</ contrast Unintentional Period Piece , when a work can be precisely dated to a specific era, but it may (or may not) have remained popular up to the present day Real life examples require a 5-year wait, before they can be added to the page . A show or other work which is currently in production cannot be an example even if popular opinion has turned against it for whatever reason. This is also not a place to be Complaining About Shows You Don't Like

Being found guilty of a crime grave enough to merit imprisonment, a life sentence or death row tends to make people less sympathetic to your situation in life, such as is left. This is why convicts are on a very</ short list of Acceptable Targets for a whole slew of not nice things; and in fiction, there are plenty</ of these not nice things. Military conscription, medical experiments, Blood Sports , Deadly Games , Human Sacrifice , the list goes on and on. The cons aren't shipped off to a sub-human prison, that would be... wasting resources . Instead the government uses them in a "contest" of one of the above in order to get some use, entertainment or money out of them. Usually they're "kidnapped" and officially were " Released to Elsewhere ", but there's plenty of distressingly legal ways to whitewash the whole bloody affair. The government may declare that All Crimes Are Equal , and as un-persons the prisoners can be used for basically whatever. If there are those who want to maintain a semblance of humanity and legality, the cons will be offered to participate in the contest as an "option" to serving their full sentence so they can win their freedom . For some reason, the general public is rarely upset by the possibility of a battle hardened ex-con who is in no way rehabilitated being released onto the street... or they would be, if it were public knowledge and any actually survived. When this trope is used in conjunction with Blood Sport , the reverse seems to be the case. The most successful cons will develop a fan base clamoring for them. This story very likely takes the (sympathetic) POV of the cons , because sympathizing with people conducting whatever horrific acts are about to be perpetrated on the cons is usually a bit too alienating for audiences. So aside from giving most of the cons a smidgen of sympathetic characterization, there will be one innocent man who was framed to get him specifically into the night's debauchery. (Alternatively, his crime may be justified — stealing bread for the hungry — or not appear serious to the audience — failure to bow before the noble he didn't see</.) Usually this one innocent man and the most likable , noble or least evil con will survive to the end ; sometimes this is justified by their character making it possible for them to trust each other . The game is of course rigged to kill all the Condemned Contestants, which makes the protagonist's success a "threat" both because they might get out and expose the charade, and are getting so popular with the audience at home that they'd listen.</ (If the

contestant is honestly given a chance</ to survive by whoever is in charge, then this trope doesn't apply.) Compare Boxed Crook , Gladiator Games , Trading Bars for Stripes and Win Your Freedom .

A common Sitcom trope. When asked if they did something the character vigorously denies it, until they discover the asker has benevolent intent (or that continued denial is just going to get them into a worse situation), whereupon they instantly confess. Like so: Compare Opinion Flip Flop and Blatant Lies . Not to be confused with False Start .

In The Princess Bride </ , when storming the castle:

Boiled down by Monty Python's Flying Circus </ to its bare bones in the repeated line "No! No! No! Yes..." (usually delivered by Eric Idle).

This joke:

Alice and Bob haven't admitted that they love one another yet. They might be unable to just spit it out already. They might already be together , and just haven't gotten around to popping the three magic words yet. Maybe Will They or Won't They? is being milked for all its worth and it's just been a matter of sexual-tension-packed time Finally(!), one or both of them makes their feelings clear. It's a happy, heartwarming, romantic moment. They smile, they hug, they kiss. Good feelings all around Cue the sex Confession Causes Consummation is when the first confession of love between characters is immediately</ followed by sex. It's not unusual for the immediate sex to be used as the couple's moment of Relationship Upgrade or the confirmation that They Do , as they will afterwards be treated as an Official Couple . It also doesn't have to be their first time having sex, but it is their first time confessing their feelings This trope is very common in visual novels/dating simulators, where the romance between the main character and the pursued love interest culminates in the love confession and the sex. It's not unusual for it to be the "grand finale", with the story ending shortly after Sometimes a very stressful experience inflicts a Love Epiphany that leads to the confession, in which case it may also be Sex for Solace . Characters who had a hostile relationship with one another prior to the confession-and-consummation are probably looking at a Slap-Slap-Kiss sort of romance. Last-Minute Hookup might be at play if the confession-and-consummation is a means to wrap up loose ends before the story is over Compare Fourth Date Marriage , which goes beyond just sex. Compare this to Sex Equals Love , wherein the sex is the beginning</ of romantic feelings, and Insatiable Newlyweds , wherein recently a recently married couple can't keep their hands off each other. Also not to be confused with Coitus Ensues , which is when sex between characters comes out of nowhere/for no reason/grinds the plot to a halt

There's something very important we need to tell you. A lot of times in life, people confess to a lot of things. Be sure to check out these tropes about confession.

Your crimes are catching up to you. The cops/your boss/your wife

knows that you're hiding something, and they're no longer buying your lies. What are you to do? Confess, of course, just not to what you really did. Maybe you admit to a piece of what you did, but not the whole thing, maybe you completely make something up. Either way, you hold them off discovering what you're really up to. There are clear advantages to pretending to come clean. When you admit to wrongdoing, people usually don't assume you're lying. When they think they've caught you, they don't usually keep investigating, and you've got a perfect explanation for why you've been acting strangely and looking guilty. The disadvantage, of course, is that you're on the hook for whatever you confessed to, so you better be sure it's worth it to keep the greater crime concealed. May be used by an undercover cop to keep from being exposed, or by a Justified Criminal to avoid punishment. Different from a Plea Bargain in that the character is trying to keep their crimes concealed, not trying to strike a deal to avoid punishment. In Real Life , this is one of the most common ways in which criminal trials are resolved. For instance, someone accused of murder may well confess to the crime of manslaughter/culpable homicide, or someone accused of dealing drugs may confess to possession but not to intent to supply. However, it is generally up to the prosecutor if they want to go with this - if they feel that allowing a murderer to confess to manslaughter would not be a just result, then they are within their rights to reject a plea of innocence and fight on. This trope is so common, in fact, that some criminal defense lawyers have said that they dread genuinely innocent clients - there is only one</ just result in their trials, whilst most of their clients are at least guilty of something</ , if not the exact charge on their indictment. However, the fictional version confessing to a not only lesser but completely unrelated crime is significantly rarer in real life; typically when the authorities are interrogating a person they have some</ idea of what crime they actually suspect was committed. A Subtrope of Infraction Distraction . Contrast False Confession , Taking the Heat , and Embarrassing Cover-Up .

Confirmation Bias is the fallacy of lending extra weight to information and arguments that confirm your own beliefs while disregarding or downplaying evidence that disputes them. This comes in several forms: In fandom, the first of these three types of Confirmation Bias is the most common. Essentially, if a book or any other media product follows a distinct philosophical, political, or religious slant, then people who agree with that slant will often like it despite any flaws it has. Conversely, people who disagree</ with its message will often reject it out of hand, regardless of how well written it is. On the other hand, having this type of Confirmation Bias doesn't</ mean that the audience is unreasonable, despite the fact that they may not be receptive to your particular work. If a work, despite how well-written, advocates or is founded on principles that the audience finds contradictory to their sense of morality or ethical responsibility, they may find themselves unable to respond favorably (e.g. a book which advocates the genocide of a certain ethnic group won't find many supporters among that group...or the majority of people who value human life). The viewpoint of the work may be so detestable to a specific audience that the message may be more important</ to that audience than the beauty of the cinematography or brilliance of the acting. The reverse may be true as well. If a work displays a message that is very important to the audience, they may forgive its flaws in favor of

the ideals (e.g. a film about the importance of peace and love will be better received by people who believe in pacifism and universal compassion), although people are usually more critical — as in objective critique — of the style of a work they agree with , than the style of a work whose message they despise (where the style may be completely</ over-shadowed by the ideology). Keep in mind, however, that many people neither agree or disagree with a message before being presented with an argument that they find convincing. The purpose of many of the examples of this trope can legitimately be said in at least a small part to convince the undecided, rather than change someone's mind. Even so, the Confirmation Bias effect is noticeable. It is worth noting that even if a work may be not be aimed at converting ideological outsiders, that doesn't necessarily mean it's not designed to convert people . Also note that confirmation bias does not have to favor positive</ beliefs. Atheists, for instance, can be just as prone to considering only arguments opposing, not supporting, the existence of God. Also, this does not mean that everyone with a given viewpoint will like a work just because it follows that same view. Some may criticize it for not doing a good enough job persuading those who are undecided or who have the opposite view. Contrast Don't Shoot the Message , which is about disliking a work because of its style even if one may agree with its message. Compare the related fallacies No True Scotsman , Hitler Ate Sugar , Moving the Goalposts , and Begging the Question A form of Selective Obliviousness ; see also Opinion Myopia . Taken to extremes, this way of thinking will result in a Captain Oblivious .

This page used to be a repository for answered queries to You Know That Show . Today these queries still exist there Some older queries are archived at Archive.Confirmed YKTS , Archive.Confirmed YKTS 2 and

This is the basic problem to overcome in a story, the driving force. If you don't have conflict, you don't have a story. Or just a story of things happening without incident More than any other trope, save for the Characters who are in a conflict, this is vital to fiction. You can likely find loads of theories and essays on why this is so, but for here, just trust us. You need it Conflict can come in many forms. According to Arthur Quiller-Couch, there are seven kinds of conflict, creating seven basic plots (Not to be confused with The Seven Basic Plots </ by Christopher Booker, which articulates a theory closer to that of The Hero's Journey) The problem is another character (Bob needs to defeat Alice to become Class President) Traditionalists boil it down to the first three , redefining "Man" as a defeatable entity and "Nature" as anything that has to be survived or changed rather than defeated. According to the three basic conflicts, a Zombie Apocalypse would thus be Man Vs. Nature. Going by this model, Man vs. Society and Man vs. God/Fate would both become Man vs. Nature, and Male and Female would become Man vs. Man (Man in the Middle and Man vs. Machine, on the other hand, could be either one depending on the plot) Some stories may seem</ like they don't have a conflict, but if they have factors within the story that still present a challenge, then their story still contains the third type of conflict. No Antagonist describes this kind of conflict without an antagonistic force However, it is possible to have stories that actually</ don't have a conflict; such works tend to be non-fiction

or experimental/postmodernist stories. Some episodes of Slice of Life series can also qualify, especially those following the Kishotenketsu formula. Works without stories can also be considered as lacking a conflict (video games may even have a conflict but no story, letting the players create their own stories through the conflict). Such works are ultimately exceptions and not the rule, and in general, if it's a conventional and engaging story, conflict drives it It could be said that Mary Sue stories are weak because there is no conflict in how the Sue achieves things, or that the conflict is so weak and ineffectual that it still comes across that way (as with poorly-written stories starring an Invincible Hero . Conversely, some works come off as weak because the conflict is too grave and appears to have no palatable solution . Like many other things, it's wise to strike a balance between the two Due to the breadth of this trope, any work examples should be listed in the tropes under the sub indexes

When an imposter is spotted because the person he's impersonating is in the group/room with, or is himself, the person they're trying to deceive If you have a good enough disguise, you might still be able to get away with bumping into the person you're impersonating if you convince them that you are actually their reflection in a mirror , or if you are really</ lucky, find out that your disguise is a uniform within regulation. A particularly audacious infiltrator might respond by accusing the person they're disguised as of being the imposter . Those liable to Poser Hating are also generally vulnerable to this. This is the key risk run by anyone executing a Janitor Impersonation Infiltration A variation that occasionally appears in superhero stories is for the hero to encounter someone impersonating his Secret Identity Compare I Am One of Those, Too , I Am Spartacus , and Fright Beside Them Not to be confused with Actually, I Am Him

Works with Chinese characters made anywhere other than China will sometimes have said character attribute a proverb to Confucius, often by prefacing the proverb with "As Confucius say" or simply "Confucius say". Apart from being grammatically incorrect, often by even their own standards, it reveals the fallaciousness of their attribution (Confucius has also been referred to in fallacious attributions as a "wise man"). Actual proverbs from the Analects are always prefaced with "The Master said" The phrase that started it all, "[As] Confucius say(s)", became popular in Western culture largely through fortune cookies in Chinese restaurants. Quotes from Buddha have also been attributed to Confucius at times, only aggravating the confusion Compare Ice-Cream Koan . Subtrope of Wrongfully Attributed . Sometimes overlaps with As the Good Book Says...

When large action sequence takes place in an urban environment, it is reasonable to assume that there were a significant number of people who witnessed the events. Sometimes, the incident is successfully covered up , but at other times, eyewitness accounts and recorded footage make this impossible, and it's splashed all over the news the next day Some works take this a step further, and have the local Intrepid Reporter interview someone who was there at

the scene as part of a news broadcast . This character is usually not a member of the main cast, and will often end up as a One-Scene Wonder at best. Dramatic variants do exist, but these interviews are most often Played for Laughs . The interviewee is often a ditzy teenager or young adult who recounts the story in Buffy Speak , and makes their own sound effects to go with it. Particularly excitable ones may just go nuts over the fact that they are on TV . For added hilarity , the witness will often exaggerate details or get them entirely wrong . Sometimes, they may not even realize they're being interviewed at all or go completely off the rails. If the person is having a mouth, expect Cluster Bleep-Bomb Often a sign that the Masquerade is breaking . See also: Vox Pops , Hi, Mom!

A character deliberately chooses not to avoid using No matter how convoluted the question gets, the answer will always be treated as legally binding, despite any reasonable judge throwing half of these examples out. It's not impossible to make a Stealth Insult with this type of dialogue, by failing to resist not avoiding insulting . Alternatively, as in a Sarcastic Confession , it's not impossible Suspiciously Specific Denial . Also not uncommon where Exact Words isn't known not to be in play. I Know You Know I Know conveys a similar degree of semantic confusion. This is also not dissimilar to No Does Not Avoid Meaning Yes . Finally, it is possible in English for double negatives to convey shades of meaning that positives cannot, as in "unable not to," as not equivalent to "able to."

In Québecois (French spoken in Québec), it's customary to talk in double negatives for a wide variety of subject without being sarcastic. You feel not bad. It's not hot outside. Things are not far or not close. And your date is not ugly (and that's acompliment...really). For native speakers, it's not confusing, but for French-speaking individuals from other countries, it may sound overly complicated.

Congruent memory (also called according to The Other Wiki) is the idea that someone who learns something in a certain environment or emotional or physical state is more likely to remember what they've learned when in that same state. For example, if a rat learns its way through a certain maze while drugged, it may be able to run the maze only</ while drugged — or if you study for your math test while listening to a certain song, you may be more likely to remember the formulae when listening to that song When this phenomenon shows up in fiction, it's often played for comedy: Usually a character will have to precisely replicate the circumstances in which he or she learned something in order to be able to recall it, or the circumstances themselves will be somewhat bizarre (or both). Often an unintended consequence of Imposed Handicap Training , where the character can now only</ do the task with the training handicap While this is a legitimate idea in modern psychology, it's never taken to the absurd levels that fiction shows

The Con Man (also known as a grifter, swindler, matchstick man, scam artist or con artist) attempts to gain the confidence of naïve people and part them from their money , or at least play them for a fool long enough to get what they want—that is, to pull off a confidence trick The basic, stereotypical Con Man can be seen in the streets and alleys, inviting unsuspecting

victims to bet on a simple Shell Game that looks fairer than it is or convincing them to buy cheap "deluxe" watches or some other suspicious good. Sometimes they even look like Blatant Burglars . Obviously, real con artists are a bit more subtle about their work, since the whole point of their job is to win the trust of random strangers to scam them out later. They often spin a 'sob story' to hook the victim—maybe their dog is lost, or their car is being towed, or their mother may even be in the hospital. After that, it's all Social Engineering ; a truly gifted con artist can get away with almost anything, simply by virtue of appearing sincere and naïve (usually slightly moreso than the victim, on the theory that sympathy almost always gets you something). For complicated cons, the Caper Crew may come into play: large teams might be involved, with each member of the team playing a distinct role Hollywood tends to treat Con Men as being one of two extremes. In shows where the Con Man is the star , they are a suave, sophisticated Lovable Rogue , who confine their schemes to cheating the rich and the unlikable . The Cop Show , however, tends to show a darker side. When a Con Man is an antagonist, they tend to target the vulnerable and sympathetic, such as the elderly , widows, and desperate poor people. They may even be murderous and trick people into their deaths. Those types are almost always Slimeballs See also The Con , a list of specific methods (i.e. confidence games/tricks) used by con men

In various media, con artists and other crooks who pride themselves on their wits tend to dislike using guns . Usually, they also dislike carrying them; sometimes, they don't want to be anywhere near them It might be simple fear because guns are dangerous weapons and the conman might very easily prove to be far less proficient in a gunfight than his supposed victim. It may be pragmatism, as guns are often taken as evidence of intent to kill and will usually get you a longer prison sentence if you get caught, as well as increasing the chance that someone will draw a gun on you in return. The conman might be based in a setting where civilian ownership of guns is strictly regulated, if not completely banned, therefore obtaining illegal guns is even more difficult (Japan, Australia, and the UK, for instance). Given that conmen are frequently serial offenders, it may be illegal for them to just own one on account of their existing criminal record On the other hand, it is quite often a point of pride — guns are beneath them . After all, they aren't called the con artist </ for nothing — a truly good conman makes people do his bidding with cunning</. Just threatening to shoot somebody like a common thug is crude and inelegant , if not outright cheating</ From an out-of-universe standpoint, it's usually because the easiest way to turn a Lovable Rogue , The Family for the Whole Family , or The Pirates Who Don't Do Anything into terrifying, evil criminals is to show them terrorizing people with guns If guns have not been invented, or otherwise do not exist in the setting, then sometimes the con artist will have a dislike for swords, or knives, or whatever else is the most prolific/dangerous personal weapon Contrast Evil Is Not Pacifist

There's a Serial Killer on the loose! He may or may not be the poetic kind , but there is one thing we know about him: he picks his locations very carefully. So carefully, in fact, that it's

almost inevitable that each death connects with each other death to make the shape of... something. Maybe it's a inverted pentagram or just a big arrow Alternatively, there's no killer, just a lot of weird stuff happening. To find the Weirdness Magnet , you have to map out where all the weird stuff is and find the exact center Related is the String Theory trope, which is more about connecting evidence and people together with string on a cork board, rather than on a large map

A.k.a. "The Draft". In a nutshell the word "conscription" means forced service in one's country's armed forces or civil services on pain of prison or (worst case scenario) death. Some people who find themselves in armed conflict aren't there by choice. Nations both real and fictional enact campaigns of conscription, forced military service, for a variety of reasons. Maybe they are a small nation overwhelmed by a superior opponent. Maybe a war of attrition has left their forces decimated and badly in need of additional manpower. Maybe making it really easy to opt into alternative non-military service is cheaper and easier (for the government) than hiring hospital orderlies and highway clean-up crews on the open job market. In many countries the conscription serves as a Rite of Passage : a man is not considered to be a man unless he has served his conscription tour of duty . Conscription may also be the tyrant's method of breaking the will of his subjects and subjugating them to blind obedience. Another reason for conscription is to foster a sense of national solidarity; everyone will have the same experience of serving in the armed forces. Whatever the reason, conscription has a long history in both fiction and the real world. But conscription is a double-edged sword. Like most armies, conscripts were often drawn from the lower classes of society — on average poorer, less educated, inferior in discipline, and less loyal than volunteer forces to their upper-class commanders and rulers. And the rich , powerful, talented, or well-connected could often find ways to get out of serving or serving in units with very little chances to actually go to actual war, anyway. It is also perfectly possible you end up, at the end of a war, with a significant number of lower class individuals with combat experience, access to weapons and a grudge against the higher echelons of society. In cases of emergency, Lowered Recruiting Standards can occur. Conscription is the Trope Codifier for Cannon Fodder and for Men Are the Expendable Gender , and Trope Maker for Slave Mooks . Draft Dodging is when someone who has been conscripted seeks to get out of it somehow. See also Press-Ganged for when this is done with brute force, or Got Volunteered for when it might as well be. Also see Pre-War Civilian Career for what they did before their military service. S.S.D.D </ :

There is only so much competence a given faction can distribute amongst its membership.</ Put practically: If the boss is smart, then his subordinates are stupid. If the minions are smart, the boss must be an idiot.</ This is seen mostly in dramatic animated shows and comedy as a kind of counterbalance to keep the overall effectiveness of a faction moderate without being too dangerous or easy. On the comedy side, the inherent inequality and dysfunction of a group with such a large breach in abilities is a comedy goldmine. Expect to see competent leaders ask "Why am I surrounded with incompetents ?" and competent underlings to sigh at their boss' stupidity . In the event everyone in the faction is dumb, they're likely a Goldfish Poop Gang designed to be the Butt-Monkey everyone laughs at and maybe sympathizes with a little. In the rare event everyone in it

is competent, then they're likely going to be understaffed, the ground level Mooks / Redshirts are less than effectual, or they are disadvantaged in some other way. Competent leaders: Reasonable Authority Figure , Benevolent Boss , Diabolical Mastermind , Beleaguered Boss . If, instead, everybody takes turns being stupid, then they're passing around the Idiot Ball . For extra laughs (or groans) can be overlapped inversely with Fixed Relative Strength : the more competent someone is, the weaker they are in combat. Sub-trope of Too Many Cooks Spoil the Soup . Compare Competence Zone , where the only people who are competent are those of the protagonists' age.

In any martial arts fight, there is only a finite amount ofavailable to each side in a given encounter. As a result, one Ninja is a deadly threat, but an army of them are cannon fodder . </ A specific form of Plot Armor , this trope is very common due to the numerous storytelling considerations fueling it. Drama thrives on conflict , and having the few put up a fight against the many is basically a free conflict coupon that's automatically viable during any few vs. many confrontation. Why have the superhero team curb stomp the villain if you can make him powerful enough to force them into Teeth-Clenched Teamwork ? Why have the dozens of Mooks club The Hero unconscious three seconds into an encounter if you can let him take down seven or eight of them before he collapses, to show how much of a badass he is? That would be letting some perfectly good dramatic tension go to waste. That said, there is some Truth in Television here. Ninja were predominantly spies in reality, focused on gathering intel without being seen. Such jobs were best done by highly trained individuals, since if one person was found, the whole group would be jeopardized. Keeping the job to one well trained and prepared ninja ensured minimal risk. As the number disparity grows larger, another factor comes into play—there's strength in numbers, but also anonymity</, which in fiction is a crippling weakness . Characterization is a precious, rare resource that is difficult to set up, which means most characters are not going to get any . Since characters often travel in homogeneous packs in terms of characterization depth , the larger a group is, the less characterization—and therefore, ‘‘ uniqueness ’’—its members probably have. And in fiction-land, ‘not being unique’ automatically makes one expendable . In other words, if Team Meager is up against Team Gargantuan, we probably know something about Team Meager and at least care how well they're going to do in this fight—maybe we even outright sympathize with them and root for them to win. Team Gargantuan, on the other hand, is likely a faceless blob of Mooks or Red Shirts that we don't care about on any personal level . Letting Team Gargantuan steamroll over Team Meager in this scenario would be anticlimactic ; not</ letting Team Gargantuan do that means playing this trope straight almost by definition (even if Team Gargantuan wins, Team Meager still has to put up a good fight). Often Team Gargantuan, instead of applying their numbers, tends to get in line waiting to get beat in turn. Hence, you end up with the few gaining an almost-automatic boost to their capabilities when pitted against the many. Extra points if, when presented with their multiple adversaries, one character notes that "We barely were able to handle one, how on earth are we going to handle this many?" right before successfully doing just that. This can, of course, apply to Elite

Mooks other than ninjas. Vampires are particularly susceptible to Conservation of Ninjutsu, as are werewolves, alien monsters, Special Forces commandos and Super-Powered Robot Meter Maids . There are a few conceivable ways in which this trope can be Justified : Despite all of those possible justifications, this trope is generally a result of the Theory of Narrative Causality more than anything else—fights are won one way or the other because the plot says they should and not because of any relevant In-Universe factors. In Real Life , there is strength in numbers more often than not; large groups of fighters have probably been trained</ to fight as a group and take advantage of their superior numbers if they ever manage to corner a single foe, and in some creations of mother nature this is a natural-born instinct (as a pack of wolves would be happy to demonstrate on any unfortunate prey). Quality over Quantity has lost a great many more fights in reality than it has in fiction. See also Too Many Cooks Spoil the Soup , Strong as They Need to Be , Fixed Relative Strength and The Worf Effect . Compare Conservation of Competence and Kill One, Others Get Stronger . This trope is a reason the Zerg Rush may fail. Hydra Problem and Asteroids Monster usually lead to this trope. Beware, however, in case Surprisingly Realistic Outcome occurs, and this trope doesn't </ apply. If the system doesn't</ use this, The Minion Master will capitalize on it, as will the Wolfpack Boss . Contrast Elite Army (in that the one Ninja is a deadly threat while an army of them are almost invincible .). See also One-Man Army (for characters who are strong enough to take on large numbers of enemies). An aversion may result in a Bolivian Army Ending . Also known as : Threat Per Mook = O(1/N)</ where N = number of Ninjas (or other "Elite Adversaries"), that is, the threat per mook tends to decrease fast enough so total ninjutsu cannot grow, assuming arithmetic additivity of threat</ . Subtrope of both Quantity vs. Quality and Quality over Quantity .

There are, roughly speaking, three kinds of consistency that a viewer expects from a story: The fictional universe is Like Reality, Unless Noted . Violations of external consistency are "unrealistic." Consistency aids Willing Suspension of Disbelief , while violations of consistency may be jolting and unexpected, which can benefit both humor and drama. The viewer would be quite surprised to learn that in your universe, Hitler was a circus performer , dragons are scared of fire , and that the married couple no longer recognize each other in Act III. Generally, if a work is inconsistent, the viewer expects there to be a good reason for it. On the other hand, sometimes violations of consistency go unnoticed even if they're quite obvious, or may even be expected</; e.g. The Coconut Effect violates External Consistency. Often, a feature in a work is consistent at one level and not at another; for example, maybe your vampires glitter in sunlight , which is not genre consistent with other works featuring vampires, but as long as they always do that, it is</ internally consistent. If a work forgoes External Consistency in favor of Genre Consistency, you have The Coconut Effect . If conversely a work forgoes Genre Consistency in favor of External Consistency, then you have a Surprisingly Realistic Outcome . Sometimes, as in the case of sequels, it can be unclear whether two works are distinct works or part of the same work, making the distinction between Genre Consistency and Internal Consistency a bit fuzzy. An Omnipresent Trope , since every work of fiction has some</ kind of consistency (except maybe Finnegans Wake </). No examples please — this is just a descriptive Super-Trope and index. Deconstruction : A work looks at the serious reactions and consequences to a work's

conventions that are usually glossed over. Anime Reality Accidentally Correct Writing The Coconut Effect

All Myths Are True : It is established that all the well-known myths and legends actually happened and weren't just stories. Audience-Alienating Premise : Often results from reworking a genre in ways that would turn off fans of that genre. Cliché Storm

Ascended Glitch Abandoned Catchphrase : A phrase a character frequently said initially, but later stops saying or doesn't say as often anymore. Continuity Lockout : If you aren't caught up on everything, you won't know what's going on in the current episode or installment.

In some cartoons, it is obvious that a part of the background will be used. What makes</ it obvious is that it is strikingly lighter in color than its surroundings. It might also have an obvious difference in detail or color saturation. Another telltale sign would be clear black outlines on the object: the three clearly outlined rocks on the cliff would be the ones to tumble A similar situation is where things that should</ move don't, because they are made a part of the background to save time This is an unintentional artifact from the traditional, celluloid animation process. This was largely because, besides being painted by different artists at different times/locations, already making consistent matching difficult, each foreground/animated object would require up to hundreds</ of different drawings, as opposed to backgrounds/matte paintings, which each only needed to be done once</ . Therefore devoting any more than basic color saturation and contrasting light values would only make the process even more lengthy and time consuming than it already was. Additionally, the unpainted portions of cels were not perfectly transparent, so the colors on lower cels became more and more muted as additional layers were added to the top of the stack Film critic Roger Ebert has called this the "Fudd Flag", after Bugs Bunny's nemesis, who uses it to determine which tree Bugs is hiding behind, which rock he needs to trip over, etc Nowadays, digital ink-and-paint and compositing has largely displaced the use of painted cels, meaning that colors can be matched accurately (although conspicuously light patches are still pretty common in cartoons with digitally inked-and-painted foregrounds and hand-painted backgrounds). The issue of lavish backgrounds contrasting with simple animated elements remains to some extent, but it is often avoided. Many TV cartoons now use backgrounds rendered in the same simplistic style as the animation, while theatrical films can now use CG to render "background" elements that can be animated... which can lead to a whole new set of problems Something similar occasionally appears in older live-action productions. In particular, you may see an oddly colored sheen around the characters in shows featuring heavy use of Chroma Key . In his review of the Star Wars </ , Mr. Cranky dubbed this slight Special Effect Failure a "mystical aura." The technique has since evolved to the point where it is mostly no longer noticeable. Mostly No form of animation being intrinsically immune to the Fudd Flag, claymation-animated works are wholly capable of falling prey to it, too This also applies to mid-era point-n-click Adventure Games , when the background would be painted or 3D rendered, while objects would usually be drawn sprites. However, this had a practical use, allowing players to easily locate collectible objects , even small ones. Especially </ small ones.

A similar version can appear in action games that require you to destroy parts of the environment to proceed, again, mostly in older ones. The breakable parts would usually be a different color, and one can sometimes even see the seams where the object is supposed to break apart In early console games, some interactive objects might use a noticeably different palette than the background, since sprites and backgrounds have their own color spaces Also, it may be used intentionally in video games to help point out certain objects or items, and often in different form than the accidental style mentioned above but the same spirit (something that looks out of place in a minor way that reveals it to be important) most often as a Notice This Occasionally inverted by allowing the cel/object to exist and making it readily visually apparent, and then moving the background art instead of the cel This trope is particularly prominent in cartoons made during The Golden Age of Animation . With the modern trend of flash animation, there is almost no difference between backgrounds and cels, completely averting this trope altogether by the fortune of new technology

An "evil" character, a Film Noir character, or otherwise out-of-the-ordinary character , can always be identified (by the observant audience anyway) by the fact that he wears a concealing trenchcoat, fedora and occasionally dark glasses that are in no way seen as suspicious by any passers-by Not to be confused with Badass Longcoat or Trenchcoat Brigade . Lawmen or vigilantes wearing these do not count unless they are deliberately trying to avoid notice This one started out as Truth in Television . From the late 1930s to late 1950s, a trenchcoat and fedora were the standard outerwear for a man who was neither upper-class nor extreme lower-class. Consequently, they were the natural choice for spies, detectives and anyone wanting to blend in with the added bonus of easily concealing weapons. But as this style fell out of fashion with the general public, it came to be exclusively associated with said spies and detectives, whose continued use of this fashion would make them more conspicuous if anyone were paying attention Thus, whether this is perfectly plausible disguise or a Paper-Thin Disguise depends largely on the medium and the setting of the story. And the weather Very useful when two kids stand on top of each other's shoulders and pretend to be an adult With all the concern with terrorists and flashers, this is likely on its way to becoming a Dead Horse Trope Frequently overlaps with Overt Operative Modern version of Black Cloak and In the Hood . Variant of Coat, Hat, Mask See also: Most Definitely Not a Villain , Paper-Thin Disguise , Blatant Burglar , Highly Conspicuous Uniform The Other Wiki also explored this trope in

Through secrecy and infiltration, the Ancient Conspiracy has grown powerful. They control the government , big business and religion , they routinely pull off complicated plans and never make a mistake Still their purposes are best served by remaining hidden from public knowledge, always working from the shadows. Now, they begin their latest diabolical scheme - to display their official logo on every street corner... wait, what!? Conspiracy Placement is the tendency of fictional (and supposedly not-so-fictional) conspiracies to display hidden clues to their identity where they can be found by the heroes, like Product Placement only coming from an organization that

by definition should be trying to avoid</ exposure. These clues are generally hidden well enough that they will not be spotted by the general public, but you have to wonder what the point is of having such clues at all . Sometimes the story will try to justify the existence of these clues, for example by saying that finding them is a test to gain membership of the group, or a way for conspirators to identify each other, or more for the same reason serial killers leave clues for the cops, but more often it just seems to be showing off. In any case, one usually gets the impression that the best course of action would be to let the nebulous conspiracy run it's course, since they're obviously so full of Bond Villain Stupidity that it's only a matter of time before the whole thing collapses in on itself. This can be considered Truth in Television , for a very loose definition of "Truth". If you look hard enough you can find Illuminati , or connect anyone you don't like to the number 666 . Epileptic Trees abound. There are those who actually believe that real undiscovered, world-controlling conspiracies do this. Though they mostly just "discover" such hidden messages through , which is where people read connections and meaning into unconnected and meaningless things. This is best demonstrated by putting something like your own name or username through the sorts of processes seen in conspiracy theories or the "Half Life 3 confirmed" meme , such as by putting it through , converting letters to numbers and then consulting your local numerologist, or perhaps by putting it through some sort of cypher, feeding it through an anagram generator, and then </ converting the letters to numbers and consulting your local numerologist . You won't believe how easy it is to read anything</ out of it. Also worth noting that Complexity Theory (aka Ramsey Theory) is a thing. It's at least as old as Chaos Theory and is the counterpart to it; it states that, given enough data, it is impossible for there not to be some kind of pattern to them . May overlap with Sigil Spam if the logo placement becomes really</ excessive. Compare to Neon Sign Hideout when it comes to a lack of discretion.

Describe Conspiracy Theorist here? A Conspiracy Theorist attributes the ultimate cause of an event or chain of events (usually political, social or historical events), or the concealment of such causes from public knowledge, to a secret and often deceptive plot by a group of powerful or influential people or organizations . Many conspiracy theories state that major events in history have been dominated by conspirators who manipulate political happenings from behind the scenes. The Conspiracy is generally evil beyond evil . And yet despite how evil they are, they never betray each other , so the conspiracy stays together for thousands of years. How they accomplish this is unexplained. It is something beyond the wisdom of our puny minds. Conspiracy theorists in the media may be Mad Scientists associated with Right Wing Militia Fanatics or Dirty Communists , and always seem to come off as somewhat mentally unhinged (though you and I know better, right?). This seems to be the case even when one of them catches the trail of a genuine Ancient Conspiracy or Government Conspiracy . Of course, said conspiracies have a tendency to try to silence the "kook" once they learn he's on to them, despite the fact that no one would actually believe he's telling the truth . There is a medical condition frequently attributed to conspiracy theorists: apophenia, " the tendency to see connections where none exist " (thank you, Question). But that's only what The Man and his crony doctors will have you believe. And as Agent Mulder would say:

just because you're paranoid doesn't mean They're not out to get you . Okay. That's the official line. The rest is up to you. I' v e left a few clues below to follow up if you want to find the real story. Be careful. The reptilians are watching you. To those who still just don't believe me, then wake up, smell the muffins, and get off that bandwagon! And don't you dare say those things to me! Every conspiracy theorist worth his salt has a pegboard filled with weird photos and connecting strings and a Tinfoil Hat ready... but if you ever get the urge to buy a copy of The Catcher in the Rye </ , for God's sake, resist! For Real Life examples see our Useful Notes section on conspiracy theories .

A thriller centered on the conflict between The Protagonist and The Conspiracy , often with an elaborate Conspiracy Theory as the background The story starts off with either a minor meaningless crime or a high-profile murder. A person related to the criminal blamed or the uncovered victim notices some odd discrepancies in the official story and digs deeper. Before the protagonist(s) realize(s) it, they are caught in a multi-layered plot that involves possibly EVERYONE, especially those who are tasked with the official investigation ... meaning that the hero/heroine can't go to the cops... or the press... or that janitor in the hallway they just passed who looks a little too much like the guy who'd been shadowing them the last day or so.. See also So You Want To: Write A Conspiracy Theory , for those interested in writing their own Conspiracy Thriller

A person, usually young, who is full</ of questions. (All in total innocence , of course.) Curiosity Is a Crapshoot even for them, but tends to be good; if nothing else, they have Improbable Infant Survival protecting them. Not the Mouthy Kid ; generally perfectly polite except for their questions, and completely oblivious to the fact they could be considered rude or insensitive. Often features as The Watson , to make Mr. Exposition a Justified Trope , since the child doesn't actually know what is being Infodumped on them — that's why they're asking the question. But perfectly capable of being just a characterization trope. Also frequently the source of the Armor-Piercing Question — not so much because of insight as being Too Dumb to Fool . Contrast Curious as a Monkey , which describes someone who believes in discovering how things work by experiment. A Constantly Curious person is a more persistent nuisance but doesn't make trouble on quite so grand a scale. Will often be palmed off with Lies to Children , but this frequently doesn't work as the next thing they do is poke holes in the simplified explanation. Repeat offenders when it comes to Derailed for Details and Sidetracked by the Analogy . See also Little Jimmy , who has no characterization except his ignorance.

This is when an author writes in an atypical pattern. The reasons for this can vary, from Leaning on the Fourth Wall (if it's related to the story in some way), to keeping certain plot points and twists hidden to the very end (e.g. avoiding gender pronouns for a Samus Is a Girl twist; see The All-Concealing "I") to simply being a stylistic choice. Some types of self-imposed challenges include writing in a particular metre, or making each line a letter longer than the one that preceded it; writing in code (e.g. replacing words with ones

that appear a few places afterwards in the dictionary); avoiding certain common letters (the correct term for this is a lipogram, by the way; E is the most commonly used because it's the most commonly used vowel in several languages); using words that display some sort of complex pattern (e.g. making large chunks of the story alliterative or in palindromes); drabbles (stories of precisely 100 words) and many more. Remember this applies to any challenge imposed on the author by themselves, so normal deadlines and schedules don't count, though improvising with limited resources or using a particularly strict time limit does (see NaNoWriMo for one example) The alternative name "Oulipo" is from a group of who were dedicated to this style of writing. The Other Wiki also Some authors might adopt this as a Signature Style . Unconventional Formatting can be related. When this is used within an otherwise normal piece of writing to show something specific then it is Painting the Medium . Flash Fiction is a subtrope.

A once-common stock setting, the construction zone, normally pictured as the skeleton of a skyscraper made up of steel beams, tends to be the place that every sleep walker or escaped baby inevitably wanders into, giving way to crazy slapstick antics as their pursuer tries desperately to catch up with them and keep them out of harm's way. Said constructions zones almost always have No OSHA Compliance , so when our bumbling protagonist gets a job working at one, there's bound to be trouble Things to watch out for include super-heated rivets , malfunctioning elevators , wooden beams or steel girders dangling from cranes (which have an eerie way of positioning themselves at just the right moment to prevent someone from falling), or spilled grease upon a high steel beam threatening to send a character sliding off a ten-plus story drop. Also, expect to see a Literal Cliff Hanger , though if someone actually falls, they're likely to just safely land in liquid cement and become statues when they try to climb out It doesn't show up very often today , but Western Animation kept it alive long after it mostly fell out of use in Live Action Film. It also served as a convenient setting for arcade and platform video games for a time

Flaming: While flames are designed to put people down , constructive criticism is meant to help an artist improve his/her work. It's rarely shown in fiction, but it is vital to the growth of an artist or writer. This kind of criticism is about being honest, clear, and considerate in your comments. In particular, a respectful tone is crucial in proper constructive criticism. There is no handholding , and this does not mean making only positive comments; it is not constructive to say a work is good if you honestly thought it was bad. Proper critique, however, also avoids unmitigated Brutal Honesty . The ideal Constructive Critic is a master of Verbal Judo : honestly and directly pointing out flaws while simultaneously highlighting strengths and unexplored avenues of a work, all while maintaining a neutral to positive tone. In short, you are trying to help the artist improve both positively</ and honestly</ , not shame them into improving. This is very, very hard to do. For one thing, you have to be aware of your biases, and admit them. There are times when you are asked for criticism, but are probably not the best person to be asked about something. For another, you could make claims that turn out to be wrong, even if you thought otherwise at the time. Finally, some simply Can't Take Criticism anyway- beware those showing signs of being Sunny Sunflowers or Wide Eyed Idealists

in particular. Yet it's still the form of criticism most likely to actually get results. In fact, most good artists even give this to themselves , hence the phrase "I'm my own worst critic." Things an aspiring Constructive Critic should avoid: Snark , Cluster F Bombs , Caustic Criticism , and any use of the word "sucks" outside of the context of describing particle movement automatically transform even the most well intentioned critique into a "Reason You Suck" Speech . And perhaps the most important thing: Don't mock the work OR the author</. A critique is not a comedy roast . When you start doing any of these things, most people will think you are trolling them- because you are trolling them </ . You'll notice that most people don't actually understand</ the concept of Constructive Criticism. As you'll probably learn if you take a college-level creative writing course, one of the most important</ things about Constructive Criticism is don't rewrite the work to suit your own desires . The point is to make it into something that the intended audience </ will like. This is actually one of the biggest</ things that people need to learn about being constructive, because it is not very constructive to try to suggest the author to write a work into something that you</ want to enjoy. You will notice this as a trend in people who are members of the Periphery Hatedom , especially if they have a Bias Steamroller , and those with extreme Fan Myopia . Unfortunately, finding criticism is rather hard in the internet age It's easy to get</ criticism on the internet, but when it's mixed with the GIFT , people will often take that as an opportunity to act like a complete dick and call it criticism. If someone walked up to you and asked you for critique and you gave a very rude-sounding critique, then they won't ask you again and you won't get to critique anything. On the internet, there's loads loads</ more random people and works to critique, especially since you can find it anytime you want. One method of giving Constructive Criticism is the "Feedback sandwich" method. You begin by saying what the person did right, then delve into what they need to improve on, and finish off with a comment on what else they are doing right, often including comments on why it works. The "Bread" are the compliments, while the filling is the criticism, and you often season it with explanations as to why you come to the conclusion you did. This method works because starting off with the criticism is often what leads to people instinctively taking it as a form of attack, and/or feeling like they did nothing</ right. Starting off with an observation on what they are</ doing right lets them know that you do respect them, and in turn makes them far more open to listening to you when you point out the flaws or shortcomings. Finishing it off with another comment on what they did right also leaves a better taste in their mouth. It has been proven that when people are "proven wrong" so to speak, it often triggers the fight-or-flight response - the "Feedback sandwich" method helps to mitigate this by letting them know what they did right and that you are there to help. Now you might be wondering if Constructive Criticism is appropriate for this site. Of course it's better than Complaining About Shows You Don't Like , but describing tropes and listing examples doesn't actually call for criticism. There are some places where it can fit, particularly in the Trope Launch Pad . You can help a new trope a lot more with this kind of criticism than insulting the new trope, the troper that posted it, or that troper's mother . No examples, please. We're just defining the term. But any wicks must be In-Universe Only .

A Serial Killer (or other dangerous, violent criminal) is on the loose, and the Great Detectives and Profilers running the

investigation can't get a break in the case before the perpetrator strikes again. But luckily, the police have another</ serial killer already behind bars, who, through knowledge of his own malfeasance, may help the investigators to get inside the mind of the suspect being pursued Desperate for leads and not willing to "become" the person he is looking for , the detective running the investigation will still seek this insight by making, at least, one visit to the jail cell of this special prisoner who is just as demented and evil and dangerous as the maniac currently on the loose. Such a prisoner is typically so dangerous that special precautions (shackles, straitjackets, etc.) need to be taken either to make sure he can't escape his cell or can't pose a danger to the detective visiting him. Nonetheless, this prisoner is the only person who can understand and figure out what the detective's suspect is thinking Receiving this insight will usually come at a price, however. In exchange for any help he gives towards catching the killer at large, the prisoner will typically want something in return, including a commuted sentence or greater/extended privileges within captivity. Occasionally, the detective paying the visit(s) may be personally responsible for the prisoner being behind bars in the first place, adding to the tension in their meetings. As such, the prisoner may hold ulterior motives for seeking vengeance or escaping captivity or may otherwise try to deceive the detective. However, one way or another, the prisoner will usually be playing some</ part in driving the criminal investigation (and plot) forward The Trope Maker is Hannibal Lecter and the role the character filled in the novels Red Dragon </ and The Silence of the Lambs </, written by Thomas Harris. Trope occurrences frequently pay direct homage to Anthony Hopkins 's portrayal of the character in the film adaptation of Lambs </. However, where much of Lecter's insight provided to the FBI in catching serial killers derived from his background as a brilliant yet twisted psychiatrist, most other characters in this role will typically give insight based on the modus operandi</ of their own crimes in helping to catch a similar perpetrator, if not a flat out copycat killer Compare Recruiting the Criminal , in which such a person is elected to carry out specific tasks at hand for which their devious skills are useful, and Expert Consultant , who consults on more mundane things See Also: Alone with the Psycho

This commercial pitch uses the approach of offering the consumer secret information that some industry "doesn't want you to know about". This can be investment tips the financial industry doesn't want you to know about. Miracle cures the medical industry doesn't want you to know about. Tax tips the IRS doesn't want you to know about. Even low furniture prices</ the other stores don't want you to know about You're not supposed to stop and think that these secrets are being sold over the mass media and if these industries really didn't want you to know about them, you wouldn't. Nor are you supposed to question why</, say, " a mom from Suburbia " with no medical training knows more about curing or treating cancer than a board-certified oncologist See also The Man Is Sticking It to the Man . Sometimes overlaps with All-Natural Snake Oil and Spice Rack Panacea

This character is not your ordinary everyday lying jerk. This is the

liar so good you never, ever want to play poker with them because you'd go home without your underwear and short next week's paycheck Obviously, this is a handy talent for a villain to have if the hero group has a Living Lie Detector , although it can also come in quite handy for a hero who needs to fool the villain for a change. For obvious reasons, it is particularly useful if the Living Lie Detector believes that their ability is working, when in fact it is not. Conversely, a more audacious Consummate Liar might make blatantly false or contradictory statements to the Living Lie Detector just to show off. Will also use Self-Serving Memory if it will suit their needs. Two common variations on Consummate Liar are: : An entire race of people (usually aliens) just happen to be immune to whatever the Living Lie Detector 's ability is. Often not quite as disastrous as the lone exceptional Consummate Liar, because once you figure out that the Ferengi are immune to your telepathy, you quit trying to use it on them to gather information. Note that being immune to one type of truth-telling might not make a race immune to ALL types (just because you can resist telepathy doesn't mean you can necessarily resist some kind of Applied Phlebotinum Truth Serum). This trope does not apply to tricks such as the Memory Gambit or Note to Self when they are used as a defense against lie detection. In those tropes, the would-be liar must convince themselves that they are telling the truth. The Consummate Liar knows perfectly well that they are lying May or may not actually admit, later, that I Lied . Any character who gives a Bastardly Speech has no business being anything else. Compare The Power of Acting . Contrast Bad Liar . A key trait of the Magnificent Bastard . Their diametric opposite is The Cassandra , someone who always tells the truth but is never believed.

Quite self-explanatory: a character who is characterized by their intense professionalism and intolerance of the lack thereof in others The Consummate Professional is most often a very serious character , be it by choice or by requirement. Use of this trope is often, though not always, involved in a profession that warrants violence or is on the shadier side of the law like a soldier of fortune , professional spy , courier , or professional assassin . Regardless of precisely who employs them or what their actual job is, being a Consummate Professional is standard for Men in Black types as well. Alternatively, they can also belong to a more conventional profession, but be ruthlessly dedicated to it, such as a profession in the legal system or a corporate position. They have a very strict code of conduct to which they adhere meticulously, and instantly dislike anyone who implies they should lighten up. They'll likely say " Nothing Personal " and/or " Just Following Orders " when people ask them. They also instantly dislike anyone who's a little too friendly (after all, Being Personal Isn't Professional), although there are some people who can make balance between friendliness and professionalism. One thing for sure: get on the wrong side of one, and you'll likely find them to be a No-Nonsense Nemesis This attitude is most of the time justified: their line of work makes any personal connection or moral compunction a liability. This doesn't mean they're a complete cold fish , it just means they prefer ethics to morals. Morals are broad and prone to emotional interpretation, ethics are specific and more efficient. While they might be willing to have a softer disposition towards friends or family, any client is treated impersonally and no better than the job demands. They may look down on the Bunny-Ears Lawyer who, while also competent, acts less professionally than they do. If there are alignments in

play, they stick most to Lawful and Neutral alignments, rarely to Good ones (since an altruistic attitude doesn't lend itself to their ruthless dedication to their job) and NEVER to Chaotic. Lawful Neutral or Lawful Evil are the most common alignments associated with this trope The Consummate Professional is also recognized for their uncanny talent at the chosen profession. Their no-nonsense attitude has allowed them to hone their skill to an almost supernatural degree, to the point their name (if actually known) becomes synonymous with excellence in their line of work. Be it playing the stock market, performing a military mission or killing a mark, they baffle others with their complete control and superlative skills. If they're on the shadier side of the law, don't ever call 'em a criminal or compare 'em to common thugs ; that's a wonderful way to end up in traction or worse. They're first and foremost a professional, and by definition above such scum because of their code. And for pete's sake, don't invoke a Contract on the Hitman . As for a professional in a legitimate profession, they might be ruthless, but they're never corrupt . They do not need to cheat or commit fraudulent actions; their skill places them beyond such petty strategies Do note of the more violently employed professionals, having a code is not the same as being a Hitman with a Heart : not killing innocents might just be a matter of convenience and avoiding unnecessary trouble , not any kind of conscience talking. In fact, one trait that's almost universal to this kind of character is that every time they let things get personal, it always comes back to bite 'em Because the profession usually takes them places, expect a Consummate Professional to also be a Cunning Linguist and have connections to various other professionals who can provide services for them. If they're a killer who likes taking their targets out from a distance, they'll universally be a Cold Sniper and almost always has Improbable Aiming Skills

This kind of Computer Virus is literally The Virus - it's sentient , malevolent , and e-mailing itself into your inbox to possess your PC and Take Over the World . Don't think your antivirus program will get rid of it - it'll just Body Surf into your iPod, or the Magic Floppy Disk in your desk drawer (using WiFi, of course) This stretches disbelief a tad, and not just because of hardware and software limitations. But still Copies of an AI will often be networked into a Hive Mind . In case the AI creates itself an avatar, it may look like Monstrous Germs - since that is how people picture "viruses" See Clone by Conversion and Grand Theft Me for versions that may apply to organic beings

Being a Side Kick , Love Interest , or even just general acquaintance to a Superhero sucks. There are kidnappings , high mortality rates , marriage threats , Superdickery and the ever present Sidekick Glass Ceiling to contend with If a setting isn't insecure about changing its status quo , or wants to change the dynamic from solo hero, to duo, or even Power Trio and beyond , then the Muggle supporting cast may catch Contagious Powers and these side characters will permanently gain powers , going up to Super Weight class This is typically done when the series gets a little older and writers are tired of one of the characters always playing the Distressed Damsel in Hostage for MacGuffin situations. The solution to stale plots like those is to simply give the cast members in question their own fighting powers so as to bring them

in line with the rest of the cast, sidestepping questions about how "mundanes" are useless The opposite of the Sidekick Glass Ceiling and subversion of Never Be a Hero

A caveman in a modern-day setting . He either is an unfrozen Human Popsicle or got here through Time Travel . If he's capable of speech, expect Hulk Speak ; if not, grunting is the way to go. Occasionally, this is subverted by having the caveman speak in interesting prose, usually with an upper-class English accent If they are able to fit in, then it is Like a Duck Takes to Water Note that the redirect title, "Freezetta Man", is a play on Frazetta Man , which is a certain type of caveman Rare female example: Tahra in Bikini Cavegirl </ is transported to the future by mistake

There are still a number of uncontacted tribes located throughout the world that have been isolated since before written history, and thus retain much of the same practices they had many thousands of years ago. For example, are estimated to have lived on their island for the past 60,000 years and still live as hunter-gatherers. They attack anyone who lands on the islands from outside, so little more has been learned about them. Additionally, the Indian government prohibits visitors, not only for their protection but also the Sentinelese's, so they aren't harmed or have their resources exploited. The tribe made international headlines when , an American Christian missionary, violated the laws against visiting the Sentinelese in order to proselytize to them, only to get killed.

But then all of a sudden, it somehow wound up on the internet. Somehow, someway, all of the new season's episodes and content have suddenly become downloadable due to being purloined and posted on piracy websites. In a few short hours, all of the careful preparation and marketing is now common knowledge This is the dreaded Content Leak. The occurrence when upcoming episodes, images, songs, scripts, seasons, plans, or even general information winds up becoming known despite its intent to be kept secret See also Foiler Footage , which is fake</ content meant to mislead people looking for spoilers. Compare Short Run in Peru to be mistaken for Potty Failure As a rule on this website, troping actual information from leaks is allowed until the work officially gets released.</ Beware of spoilers

WARNING : The following page may ruin your life . Reader discretion is advised Sometimes, producers or distributors feel the need to warn the viewers of what they are about to see. This serves to help viewers who might not like what they're about to see stop looking at it before things get unpleasant; for others, it's an invitation to watch Content warnings have been common in media for decades: public television's "viewer discretion is advised," radio and television journalism's "some of what you're about to hear/see is graphic," and various music, TV and film labeling Content warnings are often given in conjunction with a ratings system as an explanation of why a given work has the rating it does. In most cases, these are selected from a list of stock warnings (e.g.</ "strong language", "violence", "imitable behavior", or the very general "viewer discretion advised") — these don't really provide much of an explanation. A warning specific to the work shows that the work itself is fairly controversial or otherwise

unusual Like most other content rating systems, this only serves as an aid to the viewer's decision of whether or not to keep watching; what viewers actually decide is up to them. This hasn't stopped Moral Guardians from insisting on content warnings as a sort of deterrent from imitating harmful things, not realizing that most viewers tend to ignore such warnings or even consider them an indicator of the really good stuff . Works which try to capitalize on the latter phenomenon are often Rated M for Money See also Media Classifications and Trigger , as well as Our Lawyers Advised This Trope , Don't Try This at Home , Do Not Attempt , This Is a Work of Fiction , and NSFW . Compare R-Rated Opening

Shrek the Third </ had a special MPAA content descriptor for "Swashbuckling Action".

Sometimes there's a sequel that attempts to address complaints fans Shad with the original, or build upon the original's perceived Sstrengths. Sometimes, in its attempt to do so, though, it may Slose track of what made the original so great for many. If that Shappens, there may be a huge split in the fanbase , with some Sfans saying that the sequel is an excellent improvement , with Sothers saying that the sequel's improvements aren't worth the Sother changes made . This can result in large flame wars when Ssomeone who prefers the original argues with those who consider Sthe sequel to be superior ometimes, the company will try to fix Sthings with the next installment in the series, only to make more Sfriends and more enemies. This may lead to an Unpleasable Fanbase See also First Installment Wins , Love It or Hate It , and Critical SBacklash

The contest winner's cameo could turn out to be anything from a simple appearance in the background, to playing a role in an important scene in the story. Or, depending on the tone, to be horribly killed . Sometimes the winners' scenes will be cut or the project itself canceled In some cases, appearing in the work is the result of a Kickstarter reward; people who donate to the product's development can win the right to appear in it Compare Official Fan-Submitted Content . Also compare Tuckerization , where characters are based on real people who haven't won anything

A Plot Hole is something fans spend hours coming up with justifications for . Continuity Drift is something fans don't mind, but would probably spend hours whining about if it was introduced in an adaptation Fictional worlds get very complicated. You have all kinds of Backstory , the political and social situation of the world, what kind of physics or technobabble there is, how magic works, and the overall atmosphere of the place. If you're writing about these, you probably didn't come up with the whole setting before you start writing. And if your work has more than one installment, you almost certainly didn't come up with it all before you started publishing So things change as you fill in details. What was unique becomes common , what was incredibly powerful becomes insignificant , and what was implied to have a wealth of unexplored detail... doesn't. After the story is fleshed out, exposition given way back in the beginning is off, somehow. Maybe the author thought that was how the world worked, but it

didn't really turn out that way May be caused by the fact that Characterization Marches On . Sometimes the only way to keep sane is by treating the events you want to overlook as Broad Strokes . One specific type of this is Earth Drift Contrast with Retcon , where stuff gets outright rewritten instead of just explained badly. Usually leads to Early Installment Weirdness

The writers have let the mythos they've generated get so thick and convoluted that a newcomer has very little chance of understanding the significance of anything</ . They are 'locked out' of understanding the story by all the continuity This is one of the main bones of contention between creators and executives. Executives generally want each episode to potentially bring in a new audience. Creators generally want to entertain the audience they have . Granted, these aren't necessarily mutually exclusive, but doing one does make it harder to do the other. And in a rare case of this wiki taking the side of the executive meddlers , we have to admit that continuity lock-out is never caused by the execs. It has to be written The standard answer to this issue is the Previously On… segment: each episode opens with a short capsule summary of prior events. Of course, Previously Ons have their own drawbacks, such as inadvertently providing spoilers or flat-out not working (the longer a show goes on, the more impossible it is to cover all the relevant bits in 60 seconds or less). Another answer, often used for less serialized programs that make use of more staggered story arcs , is to create a few Jumping On Points wherein any current plotlines are wrapped up or put on pause in order to have a few standalone stories (Ghost in the Shell: Stand Alone Complex </ literally labels its episodes "stand alone" and "complex" for this exact reason). And, of course, there's nothing stopping the use of both Why bother with dense continuity at all? If pulled off correctly, an intricate series-spanning plot gives audiences an additional reason to keep coming back beyond just finding the work entertaining, as they theorize what new plot developments may occur or how their favourite characters will continue to develop and interact with each other. The people in scheduling will curse you for making their jobs harder , and you may not catch as many fans as shows that are more episodic in nature (though that isn't to say episodic shows can't have heavy continuity themselves), but the fans that you do manage to get are yours for life. This does mean that you have be sure to rope in as many as possible early on before the Lockout effect takes hold to make the effort worthwhile, though. Furthermore, it's important to remember that even the hardcore fans have their limits and will eventually reach the point where they drop out as well if your show starts to feel less like a piece of entertainment and more like a tedious homework exercise Some mediums (such as novels) are actually structured in a manner where engagement within a linear multi-volume fashion over a period of time is expected for popular works, and so authors can't be (and aren't) reasonably expected to keep everything entirely accessible to a newcomer if they want to follow the plot or any Character Development ; if you start reading a seven-volume series at volume five and find yourself hopelessly lost, then you only have yourself (or in some cases the publisher) to blame Continuity Lock-Out is the most common reason why you'll often see some say they can't get into American superhero comic book series, more so than they would any television or film series. Because while even the most popular scripted TV shows (not counting Soap Operas) will rarely

see more than 300 episodes, and any non- thematic film series that surpasses eight films without a Continuity Reboot of any kind is rare, most popular comic book and manga series run for much, much longer. Superman has consistently been in print since the 1930s</, and you'll find that most popular characters you can name have been in circulation for several decades as well. This ensures that most new readers are just going to either give up or ignore most continuity, going for a Broad Strokes approach in memorizing any pertinent information... that being said, most writers will as well, with only the most popular story arcs getting anything more than a Continuity Nod . In fact, in the past, it wasn't uncommon for long-running comic series to actually recycle storylines with little variation, in keeping with the Fleeting Demographic Rule A Compressed Adaptation might cause this. In Web Comics , this can be the impetus for an Archive Binge or a justification for Archive Panic The rise of digital services like on-demand video, streaming, and e-books since the start of the 2010s have done wonders to reduce the impact of this trope. The entire runs for long-running works can be made easily available with a few clicks or taps, as opposed to audiences having to go out and dig for a VHS or DVD copy of the latest season, or desperately hoping that today's rerun will be the one to explain the plot point seen in a different rerun. As for newer works, programming created specifically for streaming services tend to have fewer episodes per season and/or dump all of them at once for quick and easy viewing, so trying to remember all the minutia is less of a hassle. Finally, as the years have gone on, the internet has also allowed for easy access to fan-made sources of information (see: The Wiki Rule). Of course, none of this completely negates any of the problems brought up. With the final point especially, relying too much on your fanbase having access to an encyclopedic database is seen as poor practice, since you're effectively putting the onus of keeping all the continuity of your work organized on the audience

A Continuity Nod is a reference to some aspect in a series' past or an occurrence within the universe . The nod is not so much a major plot point, but more of a tilt of the hat to the fans that may know these little details. It is a sort of Shout-Out . In remakes of older TV shows or movies, this may often manifest as a form of Stunt Casting . If characters reference something that's outside the present universe but has special meaning in some other way (such as an Alternate Continuity or adaptation), it's a Mythology Gag . If it's a joke about the actors of the parts, it's Actor Allusion or a Casting Gag . References towards something that's been written out (or Take Thats towards something that people wish</ were written out) are Discontinuity Nods . A nod that affects the plot in some way can be considered an Chekhov's Boomerang . Once Done, Never Forgotten and Remember When You Blew Up a Sun? are Sub Tropes . Oblivious Mockery is also a subtrope when the viewer knows about the action being mocked. Distinct from a Call-Back , as it does not actually drive any plot development. Here's an example of the difference between the two tropes: Also distinct from a Call-Forward , as it isn't going to be a plot point later on. Compare Continuity Cavalcade (when a single scene presents an unusually large number of Continuity Nods, all at once), Continuity Porn (when there are so many Continuity Nods that they detract from the story) and Internal Homage (when entire scenarios are recreated). Naturally contrasts with Series Continuity Error . A Song of Song Titles might have this. Remember, it's only this if the events happen in the same continuity. Otherwise, it's a

Mythology Gag . </

The writers of a particular work are about to start working on a continuation story, but they have an irreparable issue with the prior continuity Maybe Continuity Snarl has made writing an interesting plot increasingly difficult and tedious. Maybe the last episodes of the series made disliked decisions that changed the status quo and subsequent episodes would suffer from the changes made. Maybe the previous series ended and the writers want to start a new series that uses the same characters or takes the series in a different direction or style but don't want to override the ending of the old series . Maybe Continuity Lock-Out is preventing new fans from being attracted to the series. Or a well-liked character was killed off and the writers want to use him or her again without making their death look cheap or if the character is a villain, without suffering Villain Decay The solution? Initiate a Continuity Reboot A is the partial or complete duplicative reset of a continuity from any and all previous works in a series. You could say it's the creation of an Alternate Universe that shares virtually little to no canonicity with the preceding works in a franchise. It's not a Reset Button or Snap Back : while those revert the continuity to a previous state, a Continuity Reboot starts over, providing the authors with a new clean slate to work on. In one form, as far as later works are concerned everything before it is in Canon Discontinuity (to which it sometimes overlaps) Frequently, a Continuity Reboot will include one (or more) Tone Shifts , usually to whatever is considered the best money-maker for the target demographic, Darker and Edgier or Lighter and Softer While they are not a bad thing in and of themselves, nor are they usually intended to outright replace</ the original work, a Continuity Reboot itself may be poorly received if handled poorly as it effectively negates any and all character development by a character to start anew and in extreme cases the rebooted character is effectively a completely different character under the same name. If the previous series has already ended and the Reboot is a revival of the franchise then it is more likely to be accepted by audience members Sister trope to Alternate Continuity , the difference is that a Continuity Reboot becomes the new main continuity rather than running alongside the previous universe. For example, Batman</ comics run alongside any Batman</ cartoon or movie that is currently airing and each are their own universe; this is an Alternate Continuity . The DC New 52 Of course, in more complex franchises, the two tropes can overlap. DuckTales 2017 </ is a reboot of DuckTales (1987) </, long since cancelled, but is also an Alternate Continuity of the original comics, which are still running A close relative of the regular Retcon and Cosmic Retcon and Retool . Overlaps with Fix Fic if the reboot's intent is to repair perceived problems with the original version. Compare also Soft Reboot which skirts the line between reboot and sequel Often called a "re-imagining" by squeamish writers not wanting to admit that they are throwing out previous continuity (though not always, see Alternate Continuity for exceptions), though this causes confusion as "re-imagining" is also used in the same context as "remake": ground-up retellings with no connection to past continuity (Planet of the Apes (2001) </, for example, which is credited with popularizing the term "re-imagining" in this context). Often abused by ignorant journalists who refer to any

reappearance of a show as a "reboot", even when it is explicitly a Revival . See also Continuity Rebooter (when the reboot is caused by a specific, identifiable character), Ret-Gone (when it just happens to one person) and Un-Reboot (when the original continuity is later revisited and ignores the newer canon)

It goes something like this: in the beginning, The Universe is created, and it's a blank slate. Everything's new; as such, the creators can do whatever they want to do, create whatever they want to create, throw everything in and have fun doing so. Whatever works, works and whatever doesn't, doesn't. So far, so good. However, the whole idea of a Shared Universe is that different creative teams will eventually take over. Sometimes Writer A of Title A will leave and Writer B will take over, while at other times Writer A's character will guest star or make a Cameo appearance in Writers B's title. People being people, those different creators will have their own ideas. They'll have different ideas about what the 'verse should be, about what has worked and what hasn't, what might work and what doesn't. The new creative team will also want to make their distinct mark on the 'verse and their readership; as such, they'll have their own things that they want to add, things they disapprove of and want to remove or ignore. Things that were previously essential may become irrelevant to the new team. When another</ creative team comes along, they'll change things even more; they may even completely override the changes made by the previous team to include things that they want to see or to reassert a previous status quo. Unfortunately, sometimes what they regard as being fundamental to the original continuity was never even there to begin with ! The longer that this goes on and as more teams take over, the chances of Continuity Snarls taking place go up as more retcons are made. Drastic changes opening up dozens of potential storylines are introduced and then promptly forgotten about. Different characters and storylines set in the same universe Crossover and create multiple different continuities. Add to this the problems caused by Comic-Book Time , and keeping things straight becomes a nightmare. A Dork Age is a possible result when this all goes bad. This is particularly a problem for comic books, especially in The DCU and the Marvel Universe , which have the long-running and tangled continuities of many a character to keep straight. (Eric Burns of Websnark did a rant about this in comics) Long-running TV franchises can also suffer from Continuity Snarls — the Doctor Who </ and Star Trek </ universes have gotten especially snarled over time (although time travel helps Hand Wave a lot of this away). A Continuity Snarl can result in Continuity Lock-Out for readers, especially newcomers. Creators sometimes resort to the Crisis Crossover to try untangling the snarl they've made for themselves — unfortunately, this can just as easily become Continuity Porn , which more often than not just makes things worse</. Can lead to a plain ol' Plot Hole . When canon becomes too involved and self-contradictory, it starts denying new writers "room to move." So — how to fix this? The simplest, and by far most common, solution is to simply not care very much about continuity . TV show comedies are a good example — do whatever is the funniest and reset things for the next episode . If you need to offer at least a token acknowledgement to past work, just say "Okay, it happened but not in every detail." Finally, the trusty Continuity Reboot allows a clean slate; for example, new TV shows or movies in a long-running comics franchise usually make clear they're their own separate continuity. Continuity Drift is when a Retcon slowly happens

over a period of time. Not to be confused with a Series Continuity Error , a singular mistake. See Armed with Canon , Comic-Book Time , and Author's Saving Throw for common causes of snarls. May result in Continuity Lock-Out , Continuity Porn , Tangled Family Tree , and Timey-Wimey Ball . Multiple-Choice Past is this trope applied to a single character. Compare Schrödinger's Canon .

Tropes about Continuity , which is the coherence (or lack thereof) of the characters, plot , and narrative elements through a story See also Canon Universe , Consistency , and Plot Time

In Real Life , the rate of decompression correlates positively with the pressure differential and inversely to time taken to equalize. In layman's terms, decompression is usually either violent but quick (if the pressure differential and/or the hole is large) or slow but gentle (if the pressure differential and/or the hole is small) Not so in fiction. If a hole were to appear in a ship, it will always be violent and</ lengthy, where a constant wind will appear and attempt to blow the entire contents of the room out into the sky or space until the hole is sealed once more. The other factor that will cause the wind to stop - internal and external pressure reaching equilibrium - never seems to happen. One common variation is for the wind to be just strong enough to make people's clothes flutter but just weak enough not to actually blow them over — unless they have the unfortunate chance of being the bad guy or a Red Shirt , that is Even with works that get the decompression part accurate, going for a slow gentle depiction (violent quick ones seems to be eschewed presumably as it can't be Played for Drama as easily), they'll tend to misportray how the characters will still be able to breathe - as air leaks out, the air pressure inside decreases and characters should start to suffer from hypoxia However, sometimes this trope is justified. If the enclosed space is relatively large while the hole is comparatively small, it can take hours until all the air rushes out. This can also be the case if pressurization is being maintained by continuously blowing in more</ air, which also happens to cover the lack of hypoxia since the pressure will remain the same in this case Often occurs when somebody or something is Thrown Out the Airlock . Our hero may be required to Seal the Breach

A professional killer (most likely a Hitman with a Heart) suddenly finds himself being hunted by the very organization he works for. Cue a plot line involving him taking out other assassins as he works his way through the ranks trying to find out who wants him dead and why Sometimes it's because the assassin wants to quit their profession, leading to The Syndicate (or The Government , or whatever other employers he's working for) reminding him, in deadly fashion, that there's only one way to leave . Sometimes it's because his employers don't want to pay him for a crucial job or consider him to have outlived his usefulness or failed them in some manner , particularly if he refused to do a hit for them that the assassin considered to be against his principles (women and kids are an all time favorite, falling In Love with the Mark being especially common). Sometimes it's revenge for a past loss or embarrassment at the assassin's hands, or because he or she wants

something (or someone) that the assassin has and wants him or her out of the way. But most often, the reason for the Contract on the Hitman is because the employer doesn't want anything linking the killing that the assassin did back to them, and wants the assassin eliminated because — say it with us, people — He Knows Too Much Compare Assassins Are Always Betrayed

The top-level bosses in a game will be immune to the player's most effective or strongest attacks.</ Any magician, fighter, or hero with powers, abilities, or weapons that enable them to cut through mooks like butter will rarely</ be able to use these skills on The Dragon or the Big Bad . In Video Games these enemies will be flat out immune to these attacks, or in the case of a first person shooter be able to take head-shots</ and keep on ticking, while (annoyingly) players have no such protection from their</ instant-death attacks . Where's the justice? The reason programmers and authors do this is for game balance and narrative issues. Where's the big climactic and fun</ battle if the hero just lops off the enemy's head? A hero who can send the Big Bad into the Phantom Zone , turn them to stone , cleave them limb from limb , or otherwise kill/disable them in less than a heartbeat skirts dangerously close to an Invincible Hero . However, this Contractual Boss Immunity ends up resulting in Gameplay and Story Segregation that will really bug players, or worse, harm them</ if they put a lot of their XP into powering up these abilities. Essentially, this is what puts the "Useless" in most Useless Useful Spells , especially in RPGs ; what's the point of using an expensive, powerful attack when it only works on enemies you can defeat with a weak one? However, averting this trope can</ make for a different and entertaining atmosphere. Allowing players to One-Hit Kill any enemy, turn the Final Boss to stone, or characters to use the Five Point Palm Exploding Heart Technique on Bill can be downright awesome! </ As you can see, this veers in and out of Acceptable Breaks from Reality . It can be fun to kill a Final Boss with the uber attacks that are normally useless; but it can also be rather boring to do so. In recent days, this is becoming a Downplayed Trope in several instances, most of which have to do with expanding the options available to the player and the underlying systems which make them work, watering down the effects of these potent attacks instead of outright making them useless. One example is that, instead of instantly killing the boss, the Exploding Heart Technique does massive amount of armor-piercing damage when successfully applied while the boss is made vulnerable . Another is that, instead of being unable to inflict poison on a boss, it requires multiple casts of a poison spell (instead of the usual one on mooks). The Monster Hunter </ series loves this version, but even it has instances which play the trope straight. Unrelated to Joker Immunity . Compare SNK Boss , which is a type of Boss for Fighting Games that really</ breaks the rules.

Usually not put in every</ episode, but frequently enough it becomes associated with the show as a whole. Writers may even start to make increasingly complicated setups for them just to keep the novelty. If it's regularly being Lampshaded , then it's also an Overused Running Gag . See also Character Exaggeration . Many Megaton Punch </ gags are adaptations of quick, one-panel visual gags. If filler episodes

use them just as frequently, it can make a character seem overly grouchy or abrasive . (Viz Akane Tendo from Ranma ½] </ .)

In Home Improvement </, Wilson's un-shown lower face became this. Originally, he just stood behind a fence on stage. As the show progressed, Wilson was shown out of the house more and set designers went to town finding ways to keep the portion of his face hidden with props. In all these cases, he was never shown, being obscured by at least three props in the scene as he moved around the set. Even at the final curtain call, actor Earl Hindman came out holding a miniature fence in front of his face (he did move it, though). Hindman was even known to do out of character appearances</ , for instance interviews about his experience working on the show, with his face obscured.

On Usenet , the word (for "predictable", naturally enough) denotes a response to a topic that is a) completely unoriginal and b) nonetheless required.

In Space Ghost Coast to Coast </ , Space Ghost would often abuse his Destructo Ray to blast the guest or Zorak when he tires of them.

For every complicated villain with abandonment issues that has a chance to redeem themselves, there are ten Card Carrying Villains out there who are just in it because they love being villains. But what happens when you have a villain who understands that to be a good villain, you have</ to have Genre Blindness ? You're left with a villain stricken with Contractual Genre Blindness. This is the baddy who captures the hero and uses overly complicated Death Traps , not because it's the smart thing to do, but because it's what a villain is supposed</ to do. While usually reserved for a Card-Carrying Villain , this trope does reach out into the realms of the Affably Evil , the Punch-Clock Villain , the smarter Harmless Villain , Spies trying to keep their job secret from their spouse , Cartoonish Supervillainy and the Deadpan Snarker who gives up and "plays along." Slave to PR to the extreme. If a villain, usually a Mad Scientist , has a mental handicap which forces</ them to act like this, even when they know better, that's Science-Related Memetic Disorder .

A major character is seemingly killed, leaving the story permanently. However, the dramatic tension falls flat because we know these kind of events are very seldom permanent . There are two main causes of this. In television, actors have contracts, and if an actor's contract ends we probably would have heard that the actor has quit or been fired long before any on-screen death. Even if a character does somehow die, it is very unlikely that they are Killed Off for Real , and are probably Not Quite Dead . In books and any other media without real individuals playing the roles, there are a number of ways that the reader can be sure a character will survive, such as stories told in asynchronous order or an unfulfilled prophecy in any setting where that kind of thing is reliable Guest stars and minor characters introduced in the last couple episodes, on the other hand, are very mortal. Not to mention anyone wearing a Red Shirt . Less applicable near the end of a season where contracts are up for renewal... you'll want to stay on the writer's good side at this point Not quite as powerful as Foregone Conclusion for saving lives, but close Compare Plot Armor , which is where the main characters don't die in the first place because of their importance to the plot. Also consider a Disney

Death , which is where characters are seemingly killed but you know it's not permanent cause it's a kids' show Not to be confused with a character being literally immortal as long as they meet certain conditions See also: Like You Would Really Do It , Joker Immunity , Popularity Power , Contractual Boss Immunity , and Disney Death . Contrast Anyone Can Die and Dead Star Walking . Can lead to Opening a Can of Clones As a Death Trope , all Spoilers will be unmarked ahead. Beware

Works creators say they did mainly to fulfill a contractual obligation Similar to Money, Dear Boy except for the creator's goal in many instances is to avoid losing money as a result of getting sued for breach of contract, incurring legal expenses, and (in the worst-case scenario) having to pay damages For a creator involved in a contractual obligation project, the obligation</ aspect looms over everything. A typical example is when there's a final project left in a long-term agreement between parties whose relationship has soured. The enthusiasm for this last project may be low since at least one party just wants to get it over with and end the deal. Other times, the Contractual Obligation Project may be one a creator will do just so they can get to do another more enticing project that's also part of the deal. This does not mean a Contractual Obligation Project is all but guaranteed of being a dud. There are times when, in spite of everything, the final product will end up being financially successful, award-winning, and highly-regarded Note that this is mostly an American trope, due to the way in which Common Law works. Many other countries forbid forcing a person to work against their will unless the person who signed the contract also compromised in some way or another to work in that project. There are a few exceptions to this, especially when divorced people are involved Compare with Ashcan Copy , which is a project that is greenlit to avoid a penalty because the terms of a contract aren't</ being met, and Merchandise-Driven , where the writers of a show are contractually obligated to add elements inspired by real life merchandise in order to advertise it

When a young actor comes to public prominence in association with clean, wholesome family entertainment roles, the expectation of studios and audiences is that the actor's personal life will reflect the same upright morality of the character they play. Heaven forbid, then, that said actor should be found engaging in perfectly legal, perfectly normal adult activities like drinking alcohol and/or having sex. And should said actor take a role inridicu a production where they'll do things like nude scenes, using foul language or engaging in criminal behavior, then Moral Guardians will arise against that actor for betraying their expectations or somehow corrupting their young audience . As most of the examples on this list will show you, this trope usually (although not exclusively</) applies more to female celebrities than males . Some actors deliberately seek out such roles precisely to shed their image , and seemingly the majority of male ones lately go through a phase of sporting stubble for photoshoots and red-carpet events to remind us they're not boys anymore (even if they are still playing high school students). There are two sides to what happens with this controversy. First is that Moral Guardians really have no right to get upset that it is "corrupting our youth" because an individual of a certain age is well within their legal rights to smoke, drink, swear, have sex, etc. On

the flip side, being a public figure, especially one who is popular and well-known amongst young people, carries a certain degree of responsibility for the influence one may have since they will</ be treated as a role model. George "Superman" Reeves , for example, took great pains to not smoke or be seen with his lady-friends in front of children. (He was also careful because kids wanted to see if he was as invulnerable as he was on TV.) This will very often actually</ be enforced by a morality clause in the contract. A form of Typecasting . See also Old Shame and Not Allowed to Grow Up . May result in the actor/singer hating the job, but still enjoying the publicity that comes with it . Contrast So My Kids Can Watch , which is when an "adult" actor takes on family-friendly roles, usually so that their children can watch them without being exposed to violence and/or sex . For a specific supernatural version of this trope, see Virgin Power . Subtrope of Slave to PR . Exactly what</ counts as "purity" varies wildly from culture to culture — see Values Dissonance . For the polar opposite of this trope see Controversy-Proof Image . Real Life Examples (in alphabetical order when not Disney):

There are some notable aversions and inversions, where the actor or actress's first role (or at least breakout role) is in a decidedly adult production, only for them to move onto more family-friendly fare. Compare Bleached Underpants , Rated G for Gangsta . Charles Barkley famously used this stigma to great effect in a Nike commercial that began with him saying, " I am not a role model ." The Moral Guardians that protested the commercial apparently skipped the second half of the ad , where Barkley expands on this: " Parents</ should be role models. I get paid to play basketball, not</ to raise your kids." The Beatles had something of a (relatively) clean-cut, madcap, teen-friendly "mop-top" image, and were a youthful breath of fresh air in America following the JFK assassination. They were advised to stay away from politics and kept much of the rougher aspects of their personalities and humor (and burgeoning marijuana use) under wraps. Then came John Lennon 's " more popular than Jesus " misquote, and later Paul's admission in the British press of trying LSD. Though it took a toll on their " Beatlemania " image, the changing times , their refusal to tour, and their psychedelic , facial hair-wearing period would soon follow with Sgt. Pepper's Lonely Hearts Club Band </. They would be Growing the Beard in more ways than one . By the late '60s, the group would develop a more serious image for the rest of their careers.

Making a sequel is hard. One needs to find the perfect balance of new stuff to contrast with the original. One way to get some difference is to take your old protagonist and make his mirror image, but with contrasting traits. Was the previous hero a Hot-Blooded Action Hero ? Make the new one a Action Survivor who relies on brains over brawn. Was he a young Wide-Eyed Idealist ? Make the other an older Knight in Sour Armor . Was he a man? Have the new one be a woman . The new protagonist will sometimes have an Establishing Character Moment just to drive the point home that they’re nothing like the previous one. The trope can also potentially lead to some interesting moments should the two ever meet. Such characters may share some more basic traits, like heroism, allowing someone to note how they aren't so different . Beware, however, as they can easily end up becoming a Replacement Scrappy . Subtrope of Breaking Old Trends . May overlap with Anti-Hero Substitute . For contrasting villains go to Contrasting Sequel Antagonist . Contrast Suspiciously Similar Substitute . Star Trek </ :

Looney Toons : The quotes page? I just took a look — it's gone now. (14 July 09): OK, . Though this is on the back xkcd. Silent Hunter : Lovely. Thanks. Looney Toons : (17 April 2009) I'm back, btw, in case you haven't spotted my byline on any edits in the last five days. Tropers/fleb: Ditto, it's annoying and unnecessary. Indigo : Been advised that Dr Horribles Sing Along Blog </ expires on Hulu.com tomorrow (this writing from 11:10 am Eastern time). Tropers/Also, belated respect paid to the fact that The Dark Knight </ actor Heath Ledger was nominated for a Best Supporting Actor Academy Award. Wall-E also received a nomination. Adam850 : This was posted January 27th, FYI. Andrew : January 20th 2009 marks the end of an era. Happy Inauguration Day! Here's hoping the next four years under President Barack Obama are great! Indigo : A moment of silence for Ric ardo Mon talban and Patrick McGoohan who both ascended to a higher plane this week. Silent Hunter : Also for Sir John Mortimer . Indigo : Congrats are in order. Dr Horribles Sing Along Blog has won the People's Choice Award for "Favorite Online Sensation". Congrats also to any and all tropers and fans who helped our little troperiffic three-part Web Original make it to this auspicious position! Vampire Buddha : It's be great if we could watch it . Indigo : You can't order it from Amazon and play it region free? Bummer. Vampire Buddha : That's right, it's US and Canada only, and the Canadians have to pay for it. Sure, there's a DVD now, but I suspect it only works on an NTSC player. Moocow1452 : It's made Region Free. Indigo : For those of you beyond the meridian, Happy New Year! For those of us in the US who have yet to reach the future, Happy New Year! May it be Troperiffic for us all! Silent Hunter : Happy New Year! Tropers/Before we roll it out, please visit the and play with it, so we can get some idea if it is ready for primetime. Cassius335 : Merry Christmas, everyone! Silent Hunter : Merry Christmas! Freezair For A Limited Time : Merry Christmas to one and ALL o' dang y'alls! Indigo : Merry Christmas to everybody! Looney Toons : Good idea, and good luck. Also, I seem to remember that somebody had started a project to translate the wiki into, um, Russian, I think, several years ago. Gus would know, as he's the one who told me. I wonder whatever became of that... Citizen : Woah. That's quite a project, even just hammering out the standards for what gets ported over and how. Good luck with that. Citizen : No. That's too common a terminology to bother with. Newbies can look it up once if they don't know it, and then they'll know it from then on. Vampire Buddha again: That reminds me, some people have a tendency to refer to characters, organisations, and events without saying what work of fiction they come from. This seems to be most common among American comic fans, but it is far from exclusive to them. Just for the record, not everybody likes the same things as you, so always</ state the source of your example. For example, instead of saying "Ben Grimm does this," write "Ben Grimm of Fantastic Four </ does this". Capisce? Cassius335 : At least we're back. Citizen : FictionPress. ...Um... yay us, I guess... Cassius335 : Meh. When we get on Doctor Who or The Simpsons , that'll be something. This/ Not so much. Silent Hunter : 8 November 2008- back now. Robert : But don't assume there is necessarily an appropriate link at all. If an incident falls between the tropes, unlink it. Cassius335 : I'm sorry I missed the YKTTW on that, because then I could have pitched in on the name (Moral Event Horizon is basically Rape The Dog V2 and I wonder why you're even trying to pretend otherwise by changing the name.)

Vampire Buddha : We're not. The name was changed to stop people misusing it. Cassius335 : Do you really think making the name less catchy is going to help? Moral Event Horizon is still</ a Subjective Trope (and part of the "the Dog" trinity)... just with less "the Dog". All the name change has done is replace "[Insert Name Here] rapes the dog" with "[Insert Name Here] crosses the horizon.". Robert : No. We're using a significantly narrower definition, so it's not a straightforward replacement. It should help that the term is less catchy, and not one of the 'dog' tropes. Fast Eddie : "Less catchy" is not one our goals. We're not shooting for "dry as dust", either. Moral Event Horizon is not necessarily a dry title, but if it doesn't "catch on" in some fashion, the renaming exercise was a waste of time and effort. Robert : It's a balancing act. Trope names certainly needs to catch on; they don't need to go critical, which Rape The Dog was close to doing. Tropes too broadly defined loose all meaning, but tropes too narrowly defined get no examples, so we strike a middle course, and correct ourselves as needed. Duckluck : Good advice, LT. It's important that people that people remember that not every page needs to go through YKTTW and some (series pages, for instance) shouldn't. Citizen : (had a habit of citing this as a reason) Hey, I'm just saying that some of those useless pages could have been avoided if they had checked elsewhere, first. But then, if they don't know any better regarding creating those pages, then they probably wouldn't regarding using the YKTTW , either... Freezair For A Limited Time : As someone else who frequently cites this, my complaint this: It's not that they didn't go through YKTTW , it's that they've posted a duplicate article or one with an obscure, untelling title which could have been aided had they gone through YKTTW first. This also tends to lead to a severe derth of examples (sometimes with only 1 example) which makes pages look severely barren. Indigo : And a fine job of it ye did, LBO...must remind meself not to abbreviate you that way again. Me brain insists it is pronounced "elbow". Arr. Cassius335 : Or Superman's other family member: Boe El. :p Large Blunt Object : "Elbow" I've had before. The Kryptonian thing, though? That's new. fleb : And hey, Smallville Pa Kent was also Bo Duke , so that pun makes way too much sense.

Tropers/Didn't know what you folks' policy was on that sort of thing, so I figured it was better to make a note of it here rather than going around changing stuff willy-nilly. — Jeysie</ fleb : Willy-nilly is practically our middle name . 'TV Willy-nilly Tropes Wiki.' Duckluck : Glad to have you on the case, Eddie. While you're in there, can you fix my account? He changed my name to mess with me. Kind of petty stuff, really. I wonder if he has any connection to the DDOS we got earlier. Indigo : Thanks for being on the case. * applause

Tropers/UT: Thank goodness! That was a strange hacking. (I could still access YKTTW , and new edits, but nothing else.) Big T : It isn't fixed. The douchebag came back. Everything works except the forums. I'm not quite sure what perverted sociopath thinks that the way to get someone's attention about a security flaw is to affect the users that can do nothing about it, but I digress. Tropers/This hacker seems to have the idea that, since he didn't completely trash the place, he's a "different type of hacker." The amount of harm has nothing to do with the severity of the wrong, however. Tropers/I am hoping we were just being clever, setting up a trap so he'd come back, so that we could track him. But with the lackadaisical way things are run around here, I doubt it. Fast Eddie : "lackadaisical"? Big T , please feel free to find some other place on the Web to hang

out that is more suited to your exacting standards and delicate sensibilities. Etrangere : "The amount of harm has nothing to do with the severity of the wrong" ??? I'm sorry but if he had trashed the place utterly for days I would think there'd had been greater harms. Tropers/Yay that things went back into order quickly :) Silent Hunter , 4 September 2008- Voiceover artist Don LaFontaine died on 2 September 2008. So long and thanks for such a great trope . Tropers/This is my fault. I started the article, but did not write a proper description for others to write by, and did not adequately maintain it. So I'm fixing things. I plan to preserve the lists in a forum thread and leave the original article. I still believe that we can have a (non-subjective, non-nattery) article about the subject, as long as we make it clear that it is only for things . Fast Eddie : One thing to add to this consideration: If you go to the So Bad Its Horrible page and use the "Refs for this page" tool, you will see that there are around 700+ sites that reference that page. It might be nice if they found something</ on that page. The sub-pages have much smaller refs, but it may make sense to leave them in situ, with new content, as well. Kizor : Yeah, I was planning to leave a nice, normal-sized article on that page. How about redirecting the sub-pages to the article? Fast Eddie : After some thought ... It might be better to just abandon that article to what it has become. People obviously want a place to sneer at stuff. Leaving that section for them to do so in will likely tend to keep it out of the rest of the wiki. If you feel a need to define things that are Truly Lousy , it might be better to do it in a new article, making it clear that any entries there will be on clear criteria. Tropers/Axing a huge amount of input is bound to torch a few egos, in ways that make more heat than light. Kizor : Okay, he went on desperately, what if we give a month's warning and have each list start with a paragraph's worth of red text warning of this issue, asking for comments on So Bad Its Horrible Discussion and an assurance that the lists will be preserved in a forum thread that the resulting article would have a link to? fleb : Yeah, if the Ultimate License To Whine page is going to continue to exist at all, we should shrink it down to things several people have talked about and agreed on. The red asscaps could say something like, "If you were thinking of adding to this list, make a post in the forum or on the discussion page instead. If consensus is reached, it will go here. This is for our protection, Neo." That will let us keep up quality control, hopefully, while being able to list things like E.T. the Extraterrestrial</. Repeating the warning in commented-out (with double-percent-signs) warnings on the page source, like , would help reinforce that to people who don't like to read. Indigo : August 20, 2008: A moment of silence for actor Julius Carry, aka Lord Bowler from The Adventures Of Brisco County Jr , and Sho'Nuff from The Last Dragon . Silent Hunter , 15 August 2008: Today is the 63rd anniversary of the end of World War Two . Tropers/May the sacrifices of those involved never be forgotten. Truly, a Crowning Moment Of Awesome . Gemmifer : And I always thought it was a series of Rape The Dog Moments ... Tropers/What, precisely, is going on is unclear at this present times, but a war between Russia and Georgia looks very likely. Tropers/My thoughts and prayers are with our Readers and Tropers in the region. Tangent 128 : Ditto; I can't say I know much more about events, but they don't look good. Grev : Are we gonna have symbols for all of them, too? Like a teardrop for Tear Jerker or a crown for Crowning Moment? Fast Eddie : Sure, why not? Tropers/Which means things like Crowning Moments and Fetish Fuel and Nightmare Fuel or I'm Not Kidding or So Bad I Coughed A Lung Up Into My Soup and all those things that require

the name to consist of mile-long repetitions can be moved to an appropriate namespace with minimum hassle, now. Citizen : A good change, though now we have to go into all the subpages of stuff like It Just Bugs Me and add in</ the namespace for the index markups... Fast Eddie : The trick there is to make the index page in Main, and only have the subpages in the namespace. Just Bugs Me, WMG, and some others are built wrong for that, but it is a pretty simple fix to those index pages to make it go.// later: I just did Just Bugs Me and WMG. C Ouple of seconds, and it works fine. Looney Toons : Aaaand I'm back now. Tropers/Punctuated titles can be made. They do NOT create a redirect from the the un-punctuated form. When making a punctuated title for an existing article, copy in the text to the new article and then make the old article redirect to the new one by putting redirect:ptitleXXXXXXX into the old article. The 'ptitle' is what appears in your browser URL bar at the end of the URL. Looney Toons : Yee-ha! Duckluck : Thank you, and a happy, well, 4th of July to you to. Tropers/Silent Hunter: Thank you. Looney Toons : over at That Other Wiki is up for deletion. Apparently, they don't like our supporting citations. Anybody who wants to keep it there, please jump in on the discussion. Fast Eddie : Why do you assume it has to do with citations? There doesn't seem to be any reason given for the deletion. I think they should be able to verify that we are here... Anyway, if it is</ deleted, it won't mean anything at all of importance. We get like 4 referrals from them per day, out of the roughly twelve-thousand referrals we get every day. Looney Toons : Maybe I was unclear. They feel that no one authoritative links to us, just a number of blogs (which they discount), and the references on the Lost</ DVDs are simple shout-outs. Given that, plus what seems in the brief discussion I read to be a low-level prejudice against other wikis, there is a proposal to nuke the entry on the grounds that we aren't notable after all. Big T : I talked to the guy who started up the AfD, and he says all he would want (and he's pretty influential) is a single source that actually talks about how we are a good resource, instead of just assuming it. It's also a border-line case, so it might just survive anyways. I posted a request over at What Are The Contributors Real Names Discussion for one of those famous people to publish something like that. Tropers/I do think that the current suggestion for a tropes (TV)</ that links to us will pass. Also, if the main article gets deleted and you want to contribute anyways, go to . (Yes, I got permission to do that.) As I've said, I just think it would be awesomely ironic for us to be considered notable, with There Is No Such Thing As Notability and everything. Looney Toons : Well, hell. I'm a published author with books on Amazon, I'm a member of SFWA, et nauseum cetera. I'd be happy to cite the Wiki on my own website as a fine resource for the aspiring (or successful) writer, if that's all it will take. Of course, as pros go, I'm about as small-time as you can get and not be a strictly fan writer. But we have some big-time pros here, too, even if they're all mostly in disguise. If one or two of them would do the same, we can probably provide at least one link that will satisfy him. Fast Eddie : I missed the delete discussion link. Here it is, for others: If I understand the thing correctly, a person can just go there and vote "Keep" if they want to. I don't see any reason to request that any of our contributors jump through any higher hoop than that. We have our personal anonymity and notability policies for our purposes, and Wikipedia has its policies for its purposes. If the policies are incompatible, so be it. Shale : Didn't the New York Times source us not that long ago? Large Blunt Object : Bleh. Now I remember why I hate That Other Wiki . So up</ themselves with the

notability crap... Tropers/And if that's not "reliable" or "explicit" enough, screw it. ED would probably get us more referrals... though on second thoughts, that might be a very</ bad idea. Shay Guy : "If I understand the thing correctly, a person can just go there and vote "Keep" if they want to." Except . Not quite. Maybe I should see if I can find a friend-of-a-friend who works at a newspaper and would like it enough to write an article on it. Halfling Daniel : Now the article isn't up for deletion anymore, because there's no consensus Citizen : United we fall, divided we stand! \o/ Tropers/Statuses of shows relevant to tropers: Tropers/For example, a search for 'Lost' will first give a list of all titles that contain the word. The body-text search will show the thousands of articles that use the word. The "Related to..." button will give the hundred-or-so articles that refer to Lost . Fast Eddie : Turned off trail maker. It was killing us, performance-wise. Silent Hunter : That was me. It would be Girl of the Week , now I think about it- and I'll alter the redirect. Ununnilium : Looks good! Looney Toons : Indeed it does, but it also looks like it shoves any intervening rule lines up above all the nav bars. Should we start trimming those out? Willy Four Eyes : Yeah. We only need to use one, anyway. I think it looks much nicer that way, though I think they ought to be a little thinner. The Other Wiki doesn't use lines between category entries, AFAIK. Tropers/One problem with the new system is that it doesn't pick up on indented bullet points within indices. Should we rearrange them so that they're still in alphabetical order for the category bar to pick up? (Thank Crystal Dragon Jesus they're updated automatically when adding a new index instead of having to do a do-nothing "minor edit" for the change to appear.) Fast Eddie : No, don't alter the indexes. I just need to get the trail-maker working right. I'll also see if I can get it to chop off those extra horizontal lines. The code for the trail-maker when in a little too early, testing-wise. Big T : I've had to fix some (using the Add-a-space technique) on pages that haven't updated in quite a while. I finally found one I hadn't gotten to before I read this: IC Number . I'll leave it, just in case there's a bug you still need to work out. (I'd think it's because they are so old they didn't get the last update, however many times removed.) Duckluck : Here, here! Large Blunt Object : Hear, hear! Duckluck : Yeah, that too. Fast Eddie : You are zapping them, when you see them, right? Seems like the people who use that kind of opening are the kind that Drive By . Silent Hunter : I've done it in the past. I'll stop. Sorry. Large Blunt Object : I've deleted about half a dozen today. Dentaku : I can't believe nobody brought this up until now. Fast Eddie : <throws water baloon at Dentaku /> </ Large Blunt Object : Make that fifteen. This is fun! >:) Looney Toons : Didn't we actually have a trope for that kind of edit? I can't for the life of me remember what it was called, and shots in the dark using the search engine turn up nothing for me, but I'm pretty sure there was one. Ununnilium : Can't think of anything. And yep, I always zap 'em. Morgan Wick : I think it was on YKTTW but rejected or withered away. Kizor : It was launched and promptly destroyed. Shoot on sight. Rarrr. Document N : Alternatively, you might be thinking of How Did We Miss This One , which is similar. Dentaku : It actually looks like more of an epidemic now. I keep squashing them left and right, but there is just no end to them. Tropers, unite against this scourge! LORd : So I found this orphaned trope called Plot Sensitive Strength and it has like zero references to it anywhere on this wiki. I was wondering if it was worth working some Wiki Magic or whether it should just be thrown to the Cut List . Cassius335 : We've already got As Strong As They Need To Be ,

so... Ununnilium : ...do we? That's a redlink for me. Morgan Wick : Strong as They Need to Be . Big T : Yay! I've been wondering what those were. //later: Well, we're up on the new gear. Feels a little faster, and the server stats look good so far as of 01:35 (17 APR). Lets see if we can get through a whole day without any database hate. Looney Toons : A little</ faster? It's freakin' miraculous. I was used to opening another page and reading while waiting for my watchlist to load; it loaded this morning before I was done opening my supplemental reading! Major kudos to you and everyone else who helped in some way. Cassius335 : We're not free of the database hate yet. Transformation Sequence just glitched on me (10:12pm GMT) Large Blunt Object : I've still been getting the odd database error, but nothing like as many as a day or two ago. Fast Eddie : What we hope to be the last piece of the puzzle went in at about 16:00 PDT 17APR (call it 02:00 GDT 18APR). Silent Hunter : Hope it works. Thanks. Ununnilium : Nicely fast! One problem: Firefox froze up for about a minute while I was adding something to my watchlist, around 3-ish PM Eastern; happened twice in a row. Fast Eddie : The server log shows we had exactly one second of database hate in the last 24 hours. It lasted from 11:47:26 to 11:47:27 PDT. Which is around 3-ish EDT. Apparently, then, we need to change the default message to "The database hates Ununnilium ..." Ununnilium : Wow. XD But it hasn't recurred, so... Tropers/The site's changed a lot since I came. Tropes was once one page for a start. Tropers/I'd like to give a heartfelt thank you to everyone here. You are directly responsible for introducing me to Firefly </, MacGyver </, NCIS </ The Princess Bride </ and most recently the Giant In The Playground forums, among many others. Tropers/The combination of facts behind the fiction, great wit and Mega Neko have made this a very regular visit indeed. Janitor , Fast Eddie and others' able work have kept the site going I have made lasting friends here. Tropers/I am glad to be a Troper. TV Tropes has benefited my life. Tropers/Congratulations and long may we continue. 14 April 2008 Ununnilium : applause</ Looney Toons : I was going through my quotefile this morning and I found a dated quote from the wiki — 12 March 2004. I don't know for how long I'd been visiting the site before that, but I've clearly been here at least</ four years and one month. Tropers/Anyways. Woo-hoo! Tangent128 : Happy wiki-versity, then! fleb : I don't know how many people would use it, but I've made that creates a button that will let you view the markup of a page, without having to lock the page for editing. It's still a little rough, ATM, but works. // later: I updated it april 27th so it works from 'page history' pages, too. Fast Eddie : Thanks for the effort! Actually, though, there is a button (View Source) at the far bottom of each entry that does that thing. fleb : Ohhhh. Can't believe I never scrolled down that far. Fast Eddie : Yeah, it is pretty hidden, down there. I was just too lazy to find a way to work it into the layout. Maybe it could go on the tools menu? fleb : That could work, though all the current Tools are links to completely separate pages. There's enough room for a seventh button in the top menu, but that would be the limit without stretching the page horizontally. Silent Hunter : Nice one! Thanks! Adam850 : The above was by "Unknown Troper 66.69.86.114". Not sure what's up with that. Tropers/The edit war in question was Yes, but What Does Zataproximetacine DO? and again, I'm sorry. Adam850 : Please sign your posts. It'd be nice to see who</ is back and remorseful. MysteryMan23 : A person using the handle Psycho Kirby has recently vandalized the Super Smash Bros page. There should still be some evidence in the page history, as well as the discussion page. Please do something about this. Thanks! Tropers/Are you certain?

Psycho Kirby edited the page earlier in the day, as well as during the incidents. Whoever it is used a name with the word "joe" in it, and has a completely different IP address. MysteryMan23 : Well, Psycho Kirby's name was on all the edits, so either he did it, or his account was hijacked. Also, my computer's been acting weird on this site lately, so what you're getting might be different from what I am. Heck, for some reason, I couldn't see YOUR edit on the new edits screen, Falcon Pain , so it's possible my computer's just acting up. But I don't think a computer malfunction could have caused the vandalism I saw. MysteryMan23 : ATTENTION! The Psycho Kirby that's doing the vandalism and the Psycho Kirby that complained about it on Ask The Trophers have two different IP addresses! Looks like an imposter. Tanto : Whoever he is, He's Back . Ununnilium : Yeah, seems like someone with a pretty obvious grudge against the real Psycho Kirby . Fast Eddie : The new method only works on articles that have been edited since we started storing the HTML. Which is, since the Great Crash. Doing a do-nothing edit on an article will make it store the HTML. // EDITED: Never mind. It hammers performance flat. More cowbell needed. Tropers/Okay, let's try it again. Seems to be holding up with the new technique. Still only works on stored-as-HTML articles. Ununnilium : Oooooh. Awesome. Thou art Made Of Win . Citizen : What about red links in the page history? Fast Eddie : Not going to do anything about that, I think. What's the utility? Citizen : ¯\(º_o)/¯ Just wondering. fleb : What about ykttw? Can it even benefit from the new Super Serum you fed the wiki? Even if it can't, thanks</ . I forgot how much I missed red. Fast Eddie : Working on the YKTTW parser right now. This</ -> <- close to making it so that YKTTW parses exactly like the main wiki. Not quite there, yet. Silent Hunter : I would like to wish all my fellow tropers a Merry Christmas and a Happy New Year. Tropers/In case I forget, for Koveras , Sikon and Tulling : ? ?????????? ????????? ? ? ??????????? ????? ?????! Tropers/Thanks for all your help on the Russia material! Fast Eddie : Sorry to announce that I have blocked Man Without A Body , who had many valuable contributions of text but refused to heed nine warnings about hot-linking images that were too large. A block is a serious thing, not done lightly. Sad, when someone potentially one of us doesn't get it. Man Without A Body : But I stopped doing that long ago. And I'm still here. I think. Fast Eddie : Bans only last for a while. One of the reasons being it is hard to tell if communications are being received. Man Without A Body : I'm afraid only one of these aforementioned warnings actually reached me. And in future, it might be a bit gentler to directly say "Stop or you'll get banned" before banning transgressors. Still, I've got my upload account and have learned my lesson. //eta: One of us has been nominated and accepted for the . Big pride. Silent Hunter : Congratulations! Seth : You can nominate an entry you have already written or you can write one, but we want submissions in by December the first, voting procedure will start on the second. There is a cash reward and as it stands there aren't many people competing for it. Come on people. Tangent 128 : ...and we could really</ use more votes. It's a three-way tie with three votes right now. Voting isn't that complicated; just make a post in the forum thread. Fast Eddie : We have this... (We are Server Beach Customers) ''Dear Server Beach Customer, Tropers/We will be performing scheduled network maintenance on Friday, November 23rd from 23:00 pm ? 03:00 am PST (GMT -8) and again on Saturday, November 24th 2007 from 23:00 pm ? 0:300 am PST (GMT -8). The duration of each maintenance window is 4 hours. Tropers/The purpose of this maintenance is to upgrade the core routers in our Los Angeles Data

Center to ensure a robust network. Tropers/Please be advised that network traffic will be re-routed around the affected router at the beginning of each maintenance window. During this time, you may experience a brief period of latency and packet loss. Upon completion of each maintenance window, the network traffic will be normalized and another brief period of latency and packet loss may occur.'' .. which is kind of ominous and unsettling, unless you are a Troper who is used</ to the thing throwing white pages at you and eating your edits for no good reason. What do these Server Beach people think we are? Some kind of wimps? Fast Eddie : The Inbound Links report is back on Tools (on the Changes page, only). As is . Paul A : Would it be possible/worthwhile for the Orphans list to show redirects in a different font or something? Tropers/Here's how it will work: We tell DNS servers all over the world that we are a new address. It takes a little while for that message to propagate across the net, so there is some chance the joint will look "closed" for you for a few minutes. When your part of the web becomes hip to the new address, you will see the site at the state it was in on Sunday. Over the course of about an hour, I'll be transferring in all the edits made in the intervening days. While that is going on, editing will be "turned off" (the edit buttons hidden). Updates will be done in this order: The entries, the forums, YKKYW, and finally the Known accounts. //Later still: We should be all up and open on the new rig. //Even later: Gah! Something is fracked with History and I am to brain-dead to see what it is, right now. Must have sleep. Ununnilium : YKTTW works so much better now~ Fast Eddie : We have clearly outgrown our current hosting setup. Janitor just pulled the trigger on a contract for hosting that will provide us 20x the bandwidth and a dedicated database server separate from the web server. Migration to our new home should be done over the next few days. All of this thanks to those who occasionally recall to click an ad that interests them. <big geeky-nerd smile! /> Tanto : Sweetness. Seth So my random add clicking pays off. Fast Eddie : Not cutting over to the new silicon on Sunday, after all. We are presently under attack by a bot-net. Trying to figure out what to do about it. Seth : Is that the greek thing you mentioned? Fast Eddie : Yes. The "package" is the same, but it is now coming from IP's all over the world. No idea why a bot-net operator would be targeting us, unless it is to exercise his 'net. Fast Eddie : Wow. That one is just gone.</ Not sure how they did that. Please reconstruct it, OP. I'll run an immediate backup on that entry. Not going to let some super-prude neocon shut us</ down. Seth : Just in case anyone missed the memo, be sure to register for Our Forums . Tropers/More sophisticated anti virus than we had is now working to assure that it will be some new</ problem that beats us up, next time. Tangent128 : Ah, that's what it was... bummer. A year</ ago? Who thinks, "I know! I'll attack this site in twelve months!"? Tropers/Good News: The $300 has already been received (via paypal). It is here, ready to award. Bad News: We have no idea how to decide what is "best." Tropers/Clearly, anything by myself (nothing, thankfully) or Fast Eddie can qualify. It seems pretty plain that there must be a time limit of some sort. How to determine "best" ... There are so</ many wrong ways to do that. Opening discussion at ATAAFOVS Prize Discussion]]. Fast Eddie : Drawing your attention to the addition of the watchlist buttons at the bottom of each entry. These will build a list (for Known Tropers) of entries you want to keep an eye on. The next iteration of the code will use the list you build as a filter for Recent Changes. Seth : ... Awesome.

Tropers/That person has sent us a not-lean donation to keep us happening, as a celebration and a gesture of gratitude. Morgan Wick : This season or next? If the latter, is it possible it could be squeezed out of the schedule? Janitor : This Fall. CW. Not sure if the "squeezing" is done, really. It was in the up-fronts. Not sure about the CW's behavior — they could be another FOX, or they could not be another FOX. Morgan Wick : Ah. I was working on the assumption the news was current. (After all, I seem to remember the original declaration that someone had a show picked up was after</ upfronts, or at least not long before it.) Janitor : I'm more than a little vague on the particulars of how it works, when it does work. Here's the current news. The upfronts are over. The production company has gotten money to produce six episodes. They are doing that. It is scheduled, to the extent that the schedule is solid for Fall. Morgan Wick : And considering there are only four shows on CW's fall schedule, it narrows down the options considerably. fleb : As a short-time contributor, my sleuthing skills are failing me. The Other Wiki indicates all four new non-reality CW shows had 13 episodes ordered in May. I guess the funding is separated from the ordering? Tropers/Like this (view source): Tanto : We couldn't do that before? <fasteddie>Nope.</fasteddie> <morganwick time="muchlater" specifics="afterzekescomment">Sadly, it is still far too easy to do on YKTTW , at the expense of being able to end</ a list.</morganwick> What I'd really like to see is the ability to add Fast Eddie : Hmm. I'll take a look at it. Not sure unordered lists ever work like that in HTML. There may be a CSS workaround. Seven Seals : They do</ work like that in HTML, if you start a sublist: <ul> First item, which has a... Fast Eddie : Yup. Did a that worked the way Tanto wants. Now, we just need to trick Pm Wiki into doing it. It parses for asterisks after hard returns followed by an asterisk and assumes the <ul> is finished if it doesn't find one before it finds another character. Oh, boy! Nummy fun time regex deciphering. Seven Seals : Oh, what the hey, if we can have wrasslin', let's do programming tropes on the wiki too! Now They Have Two Problems . Looney Toons : Um... back when the "->" markup indented to the same levels as the bullet text, that was ridiculously easy to do. For some reason those indent sizes were changed, and suddenly a lot of entries that used them to line up paragraphs in this manner were broken. Maybe put that back instead of trying to trick PM Wiki into doing something new? Zeke : Just noticed this. Neat! Thanks. Fast Eddie : There will be an outage the evening of 31 August, while the hosting company ... feeds the hamster, or flushes out the "tubes" or something. Fast Eddie : Save-as-draft is implemented. Your changes will stay off the Recent list when you save "as draft". Saving it without the draft flag will allow it to show up. You can find your draft on the Drafts List. There is also a little note there about it works with regard to draft expiration. Tropers/This should serve most of the needs of the oft-requested "preview" mode. Paul A : Is there any way to unmark a draft when you're done with it, or do you just have to wait until the flag expires? Fast Eddie : Edit it (add a space at the bottom or something, so there is something to save), then send it without the draft flag being checked. Voila, not a draft. Tropers/Go, Tropers, with your bad selves! //later: No more email about "Who?"! None of the admins. You probably thought he/she/it was an anime geek , from her/his/its posts. Further Deponeth Naught Said. Looney Toons : Presumably, if the pilot is picked up they will then provide an encyclopedically-complete series listing for the wiki. <grin> (I presume that would be a first, but with all

the industry folks here hidden under their Latex Perfection masks, I wouldn't be surprised if I were wrong...) Oh, and although I am in fact an anime geek, at least part time, it ain't me. I don't do TV work. Janitor : < Thinking back...</> Yes, I think this is possibly the first series possibly born here. Although ... Drive</? ... we'll have to let that guy comment, next time he swings by. Episodes</ have been born here, without a doubt. Good point-out, LT, about script pickup and series pickup being way</ different things. Also, yes! Just because someone might have been socked with a demand for twenty-odd episode scripts is no</ excuse for not keeping up their TV Tropes contributions. Seth : The ultimate feather would be when a pilot of AATAFOVS gets made. Congrats to whoever got a series, glad to see people rising. Tim Minear : No part of Drive</ was inspired by or attributable to any Troper or anything else on this site. I deny you all, and will pursue that assertion relentlessly in any Court in whatever jurisdiction, as long as I get to spank Janitor when I lose. Fast Eddie : Whoah! I had no idea a Name was in the house! An actual, public ... Name! < mutters: Sure, come out when you have something to promote, media whore.</ > Tim : Bite me, bitch. Everything I have out right now is paid-for. If you weren't a guy who knew a guy that I knew, I'd put a Guy Richie slap</ on you that would spin your head around backwards. Fast Eddie : For those watching: That Tim person actually likes me. I am giving him the mickey about being a Name, and he is being a right prick, which we are used to. Tim : The farther back you fall in an argument, the more Brit you sound. What is that, a tic? Janitor : So ... what went on with Drive</ is not our fault, and we had nothing to do with how Fox did its thing, Fast Eddie is a bitc, and you are a spanking-perv? Tropers/Cool. Having a hero is good. Ununnilium : This website is awesome. I just want to say that. Morgan Wick : Phartman has done some nasty trolling on Console Wars Discussion]]. At least that's how it came across to me, take a look at the history for the details. I removed the first bit because it wasn't anywhere near even the end of a section, yet it was a direct reply to another statement, so it would have been out of place at the bottom of the page, and I didn't want to risk trying to clarify and getting it wrong or mangling the statement. Then he removed my (properly added) statement on said removal, accusing me of "censorship", so now I don't know what to do, now or in the future. Janitor : I don't know, Morgan. From the history, it looks like you deleted a thing in discussion, he deleted a thing in discussion ... it was a whole deleting things in a discussion thing. The easy fix? Don't do that. People will say things in discussion that may offend others. Either ignore it or engage in the discussion. Zapping someone's comment is</ censorship My take: Neither of you were right, in deleting discussion. Phartman : You know, not to troll or anything, but I don't act that way to people who aren't assholes. Perhaps you should quit being one and observe how differently things work out for you, Wick. Fast Eddie : 7 May 2007 — Four hour outage. Longest we've been down in three years. We may need a new hosting solution. Seth :Can people stop deleting the gaps underneath the markups, they are there for a reason. Pavlov : An example of whatever you are talking about would assure 100% compliance from me. Tanto : In a properly-formatted entry, there should be a blank line at the bottom of the page, beneath the categorization bars. This prevents the last line from showing up in the page history and makes it easier to read. Don't delete 'em. We thank you. Jisu : Okay, I feel swamped. Has anyone else checked General Suggestions and seen the new categorization format for trope pages? If we all work together, I'm sure it'll

go a lot faster! Seth : Don't make it a project, that would take forever and drive you nuts. As people edit pages if they just sort the examples when they do it, it will go much smoother. Fast Eddie : Yup. This doesn't impress TV network people, but it should. All of our readers can READ and several of them have JOBS and can BUY stuff. Tropers/Okay, maybe "several" was a bit too grandiose. Tropers/The JOB thing ... You know, those crappy JOB s you can get when you are over-educated? The ones where you can't actually afford to BUY anything? Tropers got that all covered. We own</ that stuff. Mediate right into us, advertisers. Earnest : For a movie/book with no less than 21 hits on a simple search, I was surprised The Princess Bride didn't have an entry. So after a flurry of editing and crosslinking The Princess Bride is ready to be filled in with stuff. I'd do it myself but I'm just a casual fan and never read the book. Fast Eddie : We had a little hack-attack around 5Am 17-APR that caused the edit page to come up empty. That hole is closed, now. Fast Eddie : Wondering about the performance today? We've been by a very popular Wired</ magazine writer and</ linked in a Digg comment. After a while, the Digg folks will skitter back off into ADD-land and things will get back to normal. In the meanwhile ... drop and roll. (16 APR 07) Morgan Wick : Now, now. Don't go tarring everyone who uses one website with the same brush. Seth : At least it was a good place to pick up editors. A few of those comments were pretty good trope talk. We have been getting inbound links from 4chan though - that's who i worry about. Citizen : Hey, a link from 4chan is how I got here, but maybe that just drives your point home? =P Seth : I just don't want to become and encyclopedia dramatica style website. I like it here. Fast Eddie : The wiki is going down for a hardware refit at 8pm PDT 12 APR 07. Should only be about ten minutes of outage. Should. Fast Eddie : Outage should be over now (8:44 PDT). // later: Ok, sloppy number. According to unique ip addresses — not a very good indicator, as some people come in on multiple ip's — I'm guessing 24,000 visitors today. Which means that out of a group of Mensa members (2% of the population), less than 1% are actual posting Tropers ;-) Tropers/It also means that a visitor reads about 25 pages, then wanders off. Well, it could mean that, if averages meant anything. Seth : Its the people who read more than that who start editing. I didn't make my first edit until i had been reading here for 2 weeks. Citizen : My IP seems to fluctuate because I'm on a NAT. If what I'm looking at is correct, I've gone through 49 uniques in the 15 hours I've been online. I think I started editing within a week of discovery, but my mind is fuzzy~

To err is human. Most people are aware of this, and recognize that we are all prone to the occasional act of clumsiness. Hence, when someone accidentally spills a drink, or steps on a foot, or knocks something over, most people are willing to forgive and forget if an apology is given. This also means that people can, on occasion, do something generally mean-spirited to someone else in public, and potentially get away with it if it appears to have been a mistake. Of course, sometimes the person doing this wants</ everyone, particularly his or her victim, to know it was done very deliberately, and will communicate this by issuing an insincere or flat-out sarcastic apology. Whether or not the character engaging in this behavior chooses to cover it with a sincere apology may depend on whether or not the character believes his or her audience will sympathize with the action. For example, if Alice is a particularly vicious and foul character who is not well liked, Charlene might choose to issue a sarcastic apology after dropping a plate of tartar

sauce on her cleavage; her audience will smile because they all know that Alice had it coming, and they are pleased with Charlene's courage, knowing full well it wasn't really an accident. On the other hand, if Bob is a major Jerkass who is not especially well-liked, he may attempt a sincere apology after "accidentally" tripping the much kinder and sympathetic Charlie; he knows that those watching don't like him, and the apology works as a pre-emptive defense. Of course, if Bob is very powerful, he might decide not to put any effort into making the apology sound sincere since he really doesn't care what everybody thinks since there's nothing anybody can do about it. This type of deliberate accident is often motivated by spite or revenge, although not always. Sometimes it's a necessity to divert someone's attention , gain</ someone's attention, plant a Tracking Device , steal something , or just get someone worked up. The key to this trope is that an action is being presented as a mistake on the part of the person doing it. Since there's no point in holding up such a pretense if alone, this is something that will be done in public, even if all that's available is an audience of one. Usually, this action is more of an irritant than anything that's likely to cause serious injury or death, but not always. Common variants of this trope include, but are not limited to: : A character spills a drink or some kind of food onto another character or him/herself. See also: The "Be Quiet!" Nudge , in which a character punches or kicks someone and pretends it was an accident, in order to get the other character to stop talking. Compare Interrogation by Vandalism and Intentional Mess Making . This trope bears no relation to the Sitcom Accidentally On Purpose </ .

In order to keep a story moving, things need to happen a certain way. Sometimes everything is carefully set up and orchestrated, so that events unfold in an organic, natural fashion. More often than not, though, things happen the way they do simply Because Destiny Says So There's just one tiny little problem with that theory: Sometimes, Destiny doesn't</ say so Contrived Coincidence describes a highly improbable occurrence in a story which is required by the plot, but which has absolutely no outward justification — not so much as a character saying There Are No Coincidences . The concept of "destiny" is glossed over altogether, and the events in question are simply disguised as mere happenstance. This would be jarring, but most of the time no attention is drawn to the event at all. It's just a narrative convention designed to skip over lots of irrelevant stuff by putting the important events all together, leaving the audience to forget the improbability of the event In cases where the coincidence is acknowledged, it's likely a Lampshade Hanging . Unlikely coincidences are bound to happen once in a while. Exceptional things don't happen to the main characters because</ they are main characters; rather, they are designated main characters because</ exceptional things happen to them. In other words, there would be no story without this first exceptional coincidence. The earlier in the story the plot-driving coincidences occur, the more leeway the writer has with them Contrived Coincidence is one of the driving forces of Farce , decreed by the Rule of Funny . This is a major reason why wariness is needed in other genres; too much of it will make the story farcical Make note that like its sister trope Theory of Narrative Causality , this is one of the most pervasive tropes out there. Remember though, that just because a work uses this trope is not an automatic black mark against it. Even the greatest works out there

sometimes need a great leap to get the plot to go in an interesting direction Too many contrived coincidences may result in One Degree of Separation . For a more grandiose or plot-wrapping version, see Deus ex Machina . A person who is a Weirdness Magnet tends to be a walking contrived coincidence. Often, these can disguise a Gambit Roulette as The Plan . If the story's premise is this trope or relies on it, it's It Began with a Twist of Fate instead. Framing the Guilty Party invokes this trope when the one doing the framing didn't know that party was already guilty Super-Trope to Coincidental Broadcast and It's a Small World After All Compare with Doom Magnet . See also Fridge Logic (or Not My Driver), for the moment the character realizes this trope

All too often, a plot thread depends on one or more characters doing something really stupid. They don't have any chance of doing the smart thing, because then the plot-driving conflicts wouldn't happen Even if the stupidity is an organic outgrowth of prior characterization, that doesn't necessarily make it contrivance-free. As addressed in The Movie and lampshaded in the "Homer's Enemy" episode of The Simpsons </, the continued tolerance of Homer by his friends, his family, and his employer — indeed, his very survival </ — is simply unbelievable at this point. Then again, Rule of Funny Contrived stupidity commonly causes things like the collapse of A Simple Plan in a Sitcom or the effectiveness of Schmuck Bait in Slasher Movies . It is often accompanied by the meta-stupidity of the other characters' ignorance of Hanlon's Razor . It is vulnerable to Fridge Logic ; however, do remember that Tropes Are Not Bad On the other hand, it should be noted that many Contrived Stupidity Tropes are also Truth in Television to some extent and have several Real Life examples Contrast with Intelligence Tropes . Compare Stupidity Tropes

Someone who is obsessed with doing everything rigid, proper, and by the book — even (or especially) if it interferes with doing it right On TV, a Control Freak is usually not the big boss; they act the way they do because they're stuck in a professional rut and they want out. Most end up as big fish in small ponds, abusing what little authority they have and hopelessly trying to impress the boss by forcing underlings to fill out all forms in triplicate with identical number-two pencils. They will brook absolutely no dissent from those below them — for the Control Freak, it's My Way or the Highway Every Control Freak specializes in endless stories about their past achievements, usually involving the military and usually bogus With a bit more power, they're the Obstructive Bureaucrat . Ten steps beyond that is The Chessmaster . Often closely related to Pride and Despotism Justifies the Means - it is common for dictators, whether an Evil Overlord , enforcer of The Empire , or some other incarnation of Order Is Not Good , to have this trait. The Neidermeyer and the Sadist Teacher are usually this Not all Control Freaks are self-serving Glory Hounds per se; some may have perfectly kind intentions, but their egos drive them to think said kind intentions can only be set out through their</ way of doing things and if they are forceful enough in their ideals people will naturally see they are for the best of everyone . Several realistic mental disorders, such as Obsessive Compulsive Disorder , can also drive otherwise pleasant people to demand things just so almost subconsciously. Most Rightly Self-Righteous characters become insufferable to others due to acting like this

When it's parents that are involved, they're usually either a My Beloved Smother or Fantasy-Forbidding Father . If said parent is in show business, they're likely to be a Stage Mom Not to be confused with the Teen Titans </ villain named Control Freak

Looney Tunes Intro Bloopers </ : Microsoft Sam is this.

A gift which the giver has clearly put little time or thought into, and usually of little use/relevance to the recipient. Alice is all ready for the office Christmas party and on the road when Bob calls to make sure she's on the way. "I sure had a hard time picking out a Secret Santa gift for Carol!" he mentions. Alice just then remembers that she drew Zachariah in the Secret Santa exchange, and never got around to buying anything. He just transferred into the department last month, Alice barely knows the guy. And it's 8 PM on December 24th, nothing's going to be open—what luck, there's a Gas-N-Go on the next exit! Now, present, present...store's nearly been picked clean! And Alice leaves the shop with a box of Cloud Cakes ™ and a gift ribbon... There are many gift-giving events throughout the year, some of which you can dodge, and others that you really shouldn't for reasons of family tranquility, office politics, or simple etiquette. But sometimes you just don't know a person you're giving a gift very well, or they're difficult to shop for, or you have no imagination, or you put it off until the very last minute. So you just grab the first thing that seems vaguely appropriate and give that. Some "white elephant" gifts have been making the rounds for years, being regiven over and over. Gifts that fit this trope tend to fall into one of two categories: The usual gifts that "everyone" gives for certain events, such as ties for Fathers' Day, toasters for weddings, fruitcake for Christmas , etc. Often there's a scene with the recipient putting it with all the identical items from previous years/other givers. Monetary gifts generally don't count for this as the recipient can easily use money, unless it's obviously a last-second resort (crumpled, sticky dollar bills, say.) Likewise, gift certificates or cards are usually not this unless it's restricted to a service or store the recipient isn't likely to use. ("A $20 gift certificate to the Bouncing Baby Boutique. How nice. Have I mentioned lately that I'm childfree?") Often overlaps with My New Gift Is Lame . If the giver is especially confused they may give a Shoddy Knockoff Product as part of this trope. The recipient might say "You shouldn't have!" as a result. Contrast Crappy Homemade Gift . See also Gift-Giving Gaffe .

Bob is being chased and/or attacked by a Big Thing, which is probably some sort of monster. (The Big Thing can range anywhere from "10 feet tall" to "Friggin' Godzilla", just so long as it's bigger than Bob.) But Bob discovers a convenient hiding place, which protects him from the Big Thing because the Big Thing is too big to fit inside. This hiding place is called the Convenient Cranny The Cranny may be something like cave with a narrow entrance, or a doorway, or a gap between tree roots, or whatever. Often, the Big Thing will claw or dig at the edges of the Cranny's entrance, but this rarely works. Bob may now be effectively trapped in the Cranny until something kills or distracts the Big Thing, or perhaps the Cranny has a back door of some kind which allows Bob to get away on his own Compare Behind a Stick , Convenient Escape Boat and Corridor Cubbyhole Run . May

overlap with Try and Follow

As the saying goes, opposites attract; heroes and villains have a natural tendency to draw their opposites to themselves. Nowhere is this more clearly demonstrated than in the this trope: If the heroes crash-land or shipwreck while on a mission against a powerful enemy, they will almost always wash up no more than a mile or two from that enemy's camouflaged and hidden headquarters. The heroes, after coming to, will then automatically and unknowingly walk directly toward its main entrance, even if they're trying to go anywhere but</ Often a consequence of It's a Small World After All In Nadia: The Secret of Blue Water </, Nadia and/or her friends end up unwittingly sitting on top of enemy installations twice</ in the course of the show

In one X-Men </ story, Cyclops gets shipwrecked onto an island; by purest coincidence it turns out to be the base of X-Men adversary Magneto, who is just about to enact a plan to take over the world.

In the movie GoldenEye </, James Bond flies over a lake in Cuba looking for Janus's secret base. He's just about to give up when a missile shoots him down. After the Dragon sent to finish him off gets killed, Janus thoughtfully drains the lake, revealing the base.

This is part of how the Doctor operates on Doctor Who </ : he always seems to end up somewhere with something interesting happening, although it's implied he and his companion(s) go other places offscreen.

Knights of the Old Republic II: The Sith Lords </ :

In the G.I. Joe: A Real American Hero </ "Shaggy Dog" Story "The Viper is Coming", the Joes interpret part of the message to mean a set of coordinates. Even though the message turns out to mean something entirely different, when they check the location out, whaddaya know? There's a Cobra training camp right there!

The bad guys are on your tail! There's nowhere to hide, nowhere to go... but if you're anywhere near a body of water, don't worry: Guaranteed, there's a boat about to leave the dock. Just run a bit faster, hit the edge of the wharf, and jump onto that bad boy! You'll be safe at last, and if you're lucky, your pursuers will try and follow— and end up swimming back to shore, shaking their fists all the while This also counts if you drive off a bridge and a barge shows up below. Very rarely is the subject of how the escapee gets off the boat addressed— they</ might end up swimming back to shore, too. Sometimes justified by having the pursuers cuss about how their quarry not only got away, but stole their boat as well. Another frequent example is a rowboat or motorboat being left unattended with the oars left or sufficient fuel near lakes and rivers. Can also extend to pre-made rafts In the case of rowboats or motorboats, it's common for the boat to either be busted up and sink immediately or missing or oars or fuel. Closely related to its action-movie brethren Roofhopping , Hero Stole My Bike , Trash Landing , and Train Escape . Car examples may include a Ramp Jump

Space is huge, and the distances involved are far beyond normal human experience. On Earth, if your car breaks down on a country road, you can reasonably expect a rest stop or a gas station within 50 km (ca 30 miles). Space, however, is not like that country road. If you set your space RV in a randomly-selected trajectory and continue going straight until you get within 50 million</ kilometers of a star, the chances are (quite literally) astronomically high that you will reach the edge of the galaxy, keep going, and never enter another galaxy... ever. For another example, every planet orbiting the sun (including the likes of Jupiter and Saturn) could easily fit between the Earth and its own moon. That's how few planets there are in our big solar system. This problem exists even for space travel restricted to within a solar system. Objects travel in orbits and don't occupy the same place all the time - planets orbit their sun, and other objects orbit something else that orbits that sun. A planet does not occupy its entire orbit at once, either. For example, the position of the Earth in its orbit during June and the position during December is a difference of 300 million kilometers. A space traveler who doesn't check his Earth calendar might be in for an unpleasant surprise. Add to this the fact that the sun itself is in orbit around the center of the galaxy, and the galaxy is also in motion, and things become rather complicated very quickly. The solar system and the universe are far bigger than anyone expected them to be. People who are interested in space are pretty much flabbergasted when they try to take it in. The Moon is about 384,400 km (238,900 mi) away from the Earth. Ignoring the air/gravity/etc issues, if there were a highway to get to the Moon, it would take you five straight months of non-stop driving In Real Life , nothing</ in space is ever close, convenient, or in the same place it was a minute ago. This does not deter sci-fi writers, though! A chance to visit a Single-Biome Planet or a planet with a dark secret offers far more story options than a spacecraft silently cruising for eternity , running out of power and with a group of mummifying bodies on board . A subtrope of Artistic License – Space . A common side effect of Sci-Fi Writers Have No Sense of Scale . A sort of Artistic License – Geography , though the term "Geography" isn't usually applied to space because it's so big and different. Generally a necessity for Casual Interplanetary Travel . If characters not only find a planet but land next to what they're looking for see It's a Small World After All . Keep in mind that having Faster-Than-Light Travel would make things conveniently closer, but carries a laundry list of issues of its own. When asteroids are frustratingly close to each other, it's an Asteroid Thicket . Compare Road Trip Across the Street .

People do not always think in complete sentences, and often idly muse on trivial things for a few seconds before passing to the next thought. Some don't even think in words, but pictures or events. However, when telepaths read minds, they don't have to sift through all of that 'mental' garbage. The thoughts that they read are usually incredibly coherent (and relevant to the plot) This might be an Acceptable Break from Reality ; forcing the audience to hear a bunch of garbled thoughts might be entertaining , but likely not in a way that contributes to the plot. Could also be considered a kind of Translation Convention — just as you can understand a guy speaking French if the character understands it, you can understand the garbled contents of someone's head if they're filtered through the mind of a trained or experienced

telepath. A telepath might already have some sense of where they could find the information they are looking for

When a building in a modern action film or series is blown up or otherwise totaled, there will be explicitly no people or plot-critical items inside when the destruction hits. We've all seen a movie where a missile flies past the hero directly into a window and causes a building to explode. Or a timer ticking down to zero on the immovable bomb in the basement of an office building. And gosh! Let's not forget the many, many fun cartoons or anime where skyscraper after skyscraper after building is just freaking totaled But is there ever anyone in the building? Nope. It was conveniently empty. No carnage. Whenever a writer gets his hands on a special effects budget, it seems that several buildings suddenly become conveniently empty - inevitably leading to explosive goodness and giant fireballs . This is dictated by the Second Law of Metafictional Thermodynamics . A probable reason is to keep villains (or even heroes when they end up getting their hands on something that goes boom in populated areas) from crossing the Moral Event Horizon and to prevent viewers from getting a Downer Ending . Or else it's to maintain Willing Suspension of Disbelief : while action films are supposed to be for high stakes, one tends to think harder about what the characters have been doing when people are seen dying ''en masse''. Unless it is clearly stated or visibly shown that there were no casualties one cannot be sure that it was empty after all. After all, there was no holocaust on Endor .

A rarer and more badass way of escaping from bonds that doesn't require an Idiot Ball is to somehow dislocate the bones of one hand</ and pull the crushed hand through the loop before the swelling sets in. (Ouch!) Sister Trope to Pet Gets the Keys , Hooking the Keys , and Within Arm's Reach . The latter is where, instead of being tied up, the character is being attacked and manages to grab something that they can use to turn the fight to their advantage. One step further, and it becomes a Life-or-Limb Decision .

The hero is cornered. His back is to the wall, his gun is out of ammo, he's bleeding from at least one wound, and the bad guy has him dead to rights. Perhaps the hero is hanging from a ledge by his fingertips with a bad-guy standing over him, and the bad guy is about to play a round of " stomp the fingers ". Whatever the case, things look bad for the hero But just before the mook can end both the hero and the franchise, one of the hero's allies shoots the mook from behind (or runs him through with a sword, or hits him over the head with something heavy) and thus takes out the mook. Regardless of means, someone has just come to the hero's rescue Unlike the In the Back trope, this is rarely presented as morally dubious, even though it literally involves shooting someone while their back is turned. The fact that the villain is threatening someone else is justification enough Often involves Version A of Bait-and-Switch Gunshot , or in some cases Impaled with Extreme Prejudice . A variation on Big Damn Heroes , sister trope of Thwarted Coup de Grâce . Compare Stab the Scorpion and The Cavalry

The lead character has just successfully carried out their tricky infiltration of some high-security facility and copied the information/stolen the technology/rescued the prisoner/what-have-you. Just as they're done, in wanders some random security guard, who sounds the alarm. Cue the action sequence Basically it's a way for a Spy Drama to have its cake and eat it too. You want to see a perfectly-executed piece of espionage, but you also want to see the lead kicking and shooting and fleeing? Throw in some nicely-timed security personnel and you can have it both ways. Although sometimes you have to wonder, did the question "What do we do about the security patrol?" never even come up during planning? In Spy Fiction, the fact that the enemy would quickly realise that their secret files had been stolen also rarely seems to come up Otherwise, this trope is something of an example of Truth in Television . It is surprising how many crimes are stopped because police or security forces happened to show up at just the wrong time for the criminals, or someone saw something and called the police Related to Contrived Coincidence and possible Diabolus ex Machina . See Clairvoyant Security Force for the Video Game related variant

Anime and Manga Fanfic

Live-Action Television Video Games Web Original

This trope makes sense: it is counterproductive to send players through areas with high-level monsters. Similarly, putting the Sword of Plot Advancement or Infinity Minus / Plus One Sword in the town next door kills the game. Long travel times are dull, and they may require creating landscapes that aren't used for anything else in the game. Convenient Questing avoids this and is economical with design time Some games will justify this via the plot. For example a chase for someone who you have always just missed when you reach the next town Convenient questing can also be a way to ensure that the player gets all the required plot exposition. In Tabletop RPGs it can herd players through areas with no monsters or treasure but packed full of history and epic folk poems Accessing the next area may require you to Get on the Boat or fix the Broken Bridge . A softer version is the Beef Gate See also: Sorting Algorithm of Weapon Effectiveness , Sorting Algorithm of Evil , and Law of Cartographical Elegance

When Boy Meets Girl at a party or a club, and music (often performed by a live band) is playing, the next number that comes up will</ be a slow dance. Usually, it's a Contrived Coincidence , but smart characters will make sure beforehand to tell the band to make it a slow dance at the right moment This will also happen with two people who already know each other, and who have unspoken feelings for one another. May lead to a Dance of Romance There's a specific sub-trope where two characters are already dancing to a fast song, when the music abruptly switches to something slow, and there's an awkward "Do we keep dancing or not?" moment

The characters are talking about tropes. They're not talking about tropes from their own series, so it's not Lampshade Hanging . They're not talking about tropes in a way that goes " hey, we're aware

that we're fictional ", so it's not Meta Fiction . They're not actively involving the viewer, so it's not Postmodernism . They're not tearing down the tropes, so it's not Deconstruction . They're just talking, in a Seinfeldian Conversation kind of way, about conventions found in media in general. Pointing them out, going, "Huh, that's interesting," idly coming up with possible reasons for them. Starting to sound real familiar, right? Often used as a Shout-Out , in a similar vein as an Affectionate Parody — or not. Sometimes it's subtle Lampshade Hanging , describing tropes that occur later in the work, or earlier, but not talking about those events. Either that, or the writers/characters just found some time to kill. Compare Discussed Trope , I Always Wanted to Say That , and This Is the Part Where... .

Bob is unconscious, for a prolonged time. Alice goes into the hospital room to talk with him. Possibly to say " How Dare You Die on Me! ". Often prompts deep confessions of things she regrets never having said to him while conscious. But watch out! The curative power of these confessions is mindboggling, although not absolutely perfect. Needless to say, the more embarrassing it was, the more they actually heard. (A certain amount of Truth in Television , though not much; apparently unconscious people, whether in a coma or just asleep, may hear things, and talking to them is often encouraged.) Sister Trope to Dude, She's Like, in a Coma! , Taunting the Unconscious , and Unbroken Vigil . Compare Talking to the Dead

A person decides to become part of a religion due to some sort of romantic interest Happens quite often in Real Life , particularly with religions that do not allow their believers to marry outside their faith. It is somewhat more common for the woman to convert. Perhaps this is because so many cultures are patriarchal Of course, actual dedication to the new religion varies from convert to convert. Individuals who lack genuine religious fervor may stop practicing their new faith if they Did Not Get the Girl (or guy) they were interested in. On the other hand, it is also common for the convert to become more</ fervent than their loved ones who grew up in the religion Compare Love Is Like Religion , when the "conversion" is to</ love. See also Turn to Religion and Changing Yourself For Love

Not to be confused with Inconveniently Placed Conveyor Belt , a common hazard in video games. </ The main character(s) have become trapped on a conveyor belt (mining ore cart, log in a flume, or any other mechanized delivery system) responsible for shuttling them into a large blast furnace or incinerator, crusher or grinder, large rotary saw blade(s) or anything else that will give them a quick and painful end . Sometimes this is done purposely by the villain (like tying the Damsel in Distress to railroad tracks) as part of (or in place of) a Death Trap , or as a method of interrogation (as an alternative to physical torture). Thus, often a part of Lumber Mill Mayhem . Or the heroes may wind up in such predicament by more or less coincidence but still have to find a way to escape whatever machines whose job of processing and/or assembling raw materials is invariably lethal to their soft warm bodies. Commonly seen in large mechanized factories, mills, mines, research labs — or any place with No OSHA Compliance . This may also provide the reason why the heroes always end up trying to run against the direction of the conveyor instead of, say, trying to leap off the side — it may

be 1-Dimensional Thinking on the part of the writer, or perhaps the conveyor belt is situated high up where there really is nowhere else to jump to . If the hero wasn't deliberately tied or trapped on this conveyor by a villain, expect them to trip over something, or get an arm or leg snagged underneath whatever debris or items normally travel the belt, just to up the tension. Likewise, if there are any Mooks trapped on the conveyor with the hero, expect them to be the first ones meeting whatever doom awaits at the downstream end. Depending on the length and path of the belt, sometimes the ultimate fate of the conveyor belt is unknown at first, giving everyone a moment to look up in shock once they realize exactly what they're being drawn towards. Playing Raymond Scott's " Powerhouse " in the background during such a sequence is purely optional. Originated as a standard Cliffhanger scenario in 19th-century melodramas and the silent matinee film serials that followed them, such as The Perils of Pauline </ (and echoed repeatedly on The Perils of Penelope Pitstop </). Probably a Dead Horse Trope , at least in the dramatic sense. But then, it wasn't too bad in Enemy Mine </ . Compare the comedy Sister Tropes Assembly Line Fast-Forward , which involves the characters working at a conveyer belt, and Packed Hero , where the machinery stuffs the hero into a container.

Usually when a person's guilt can't be proven (or has not yet been proven or disproven, without counting ridiculous technicalities) in a court of law, it is assumed that they are innocent. But in the court of public opinion, it tends to be the exact opposite. The public (or even the authorities) are convinced you're guilty; they just don't have enough hard evidence to prove your guilt. Now, this doesn't necessarily mean the person in question is</ guilty. It just means that they have already been tried and convicted by public opinion. The public can either be completely right or dead wrong (and are usually the latter, per the Rule of Drama) Whenever someone is placed in the dock accused of "Crimes Against Humanity", you can be pretty sure this trope is in full effect. The same goes for rape because Rape Is a Special Kind of Evil If the public is particularly displeased with a juridical decision, they might take the matter into their own hands. See Witch Hunt and Vigilante Execution , although the public does not necessarily have to be unjust and violent. If the convicted is convinced that it is hopeless to appeal, he might as well become the monster they asked for . Guilty Until Someone Else Is Guilty may be the only way public will be convinced of the person's innocence Usually combined with Reformed, but Rejected . Compare Shamed by a Mob , Pariah Prisoner , and Pædo Hunt . See also Never Live It Down for the fan version This is sadly Truth in Television , but No Real Life Examples, Please! Though if you wish to read about that, The Other Wiki has articles on the and Death Note </ : Kira gets much of the "evidence" for his executions from reading about them online. At the end, there is mention that people will sometimes post things about another person in the hopes that Kira will take notice and kill them

The classic whodunit challenges the viewer to solve the crime along with the detective. Since the viewer isn't a professional, the crime has to be set up so that the solution doesn't rely on skills only a professional criminologist would have. These mysteries often work by reducing the crime to a logic puzzle: you solve the

mystery by finding the fact that doesn't fit The problem with this is the "solution" at the back of the book doesn't give the perp a chance to offer a perfectly reasonable explanation So, for example, let's say the police are investigating a murder, and Bob is their lead suspect. Bob says that at the time of the murder he was attending a party and his friend Alice was there with him. But wait! It turns out that Alice was on vacation in a foreign country at the time, so she couldn't have attended the party with Bob In fiction, this is usually enough to prove Bob's guilt, or at least cast serious suspicion on Bob. In the real world, of course, this does not in any way mean that Bob committed murder. Maybe Bob still attended the party, but it was with his friend Allison,</ not Alice. Maybe the party was on a different night, or there was a second party that Alice did</ attend with Bob, and Bob just mis-remembered. Maybe Bob was lying because he was doing something embarrassing that still wasn't, you know, murder Real crimes aren't logic puzzles and mere factual inconsistencies aren't a substitute for hard evidence. Poking holes in a suspect's story might push a jury towards the edge, but it's not going to convince them by itself. You might be able to Pull the Thread , but on its own, proving that the suspect lied about something doesn't prove he committed the crime (especially if he has a Big Secret). At best, this kind of logic game can be used during Perp Sweating to get a confession. At worst, Detective Brown will arrest the perp immediately, but Perry Mason wouldn't even break a sweat getting an acquittal from that More realistic examples focus on the investigative side, where the contradiction satisfies the significantly lower standard of proof required to arrest</ someone and investigate them further, rather than the much higher standard to convict</ them, or on non-legal contexts where the solution is just about swaying people's opinions rather than meeting any rigorous standard of proof. Some stories handwave this issue by having the contradiction lead to further investigation and the discovery of more concrete evidence. In stories involving teenage perpetrators, the crimes are often rather minor and the solution has them immediately confess when the contradiction is pointed out; this is somewhat less plausible against adult suspects, but even in Real Life , plenty of people don't know their rights or make mistakes when pressed Note that in modern legal systems, it is far more realistic to have this trope derail a prosecution</ , both because the defense only needs to introduce the possibility of reasonable doubt (which a contradiction in a witness statement often accomplishes), and because the prosecution has the burden of having to prove their case. A contradiction in the defense's alibi doesn't necessarily prove them guilty if the prosecution otherwise failed to make its case; but for the prosecution, even an entirely innocent mistake in a key witness statement can call the credibility of the entire statement into question and cause the case to collapse See also Conviction by Counterfactual Clue , which is when the "flaw" found to prove the suspect's guilt is simply erroneous. This overlaps with Hyper-Awareness — sometimes it's just hyper-awareness taken too far, to the point of noticing details that logically shouldn't even be noteworthy. Can lead to a minor Inferred Holocaust , if logic dictates that the supposedly happy ending will lead to either a guilty character escaping or an innocent one being convicted. These types of inferences often run afoul of Hanlon's Razor , blaming every flaw or contradiction on lies and conspiracy rather than, say, faulty memory or panic Compare I Never Said It Was Poison , where the suspect demonstrates

knowledge of a detail or two they shouldn't This gets particularly egregious when the story contains perfectly good alternative clues, but the flimsy one was chosen as The</ Clue

This is a specific kind of Artistic License , where a pivotal clue in solving a mystery or puzzle is actually erroneous. This is related to Conviction by Contradiction , where a single thing wrong with an alibi is sufficient to prove guilt, but goes further: the key that makes the claim or alibi wrong is itself</ factually incorrect For example, a guy's alibi is that he was caring for his pregnant mule, and he is immediately revealed to be lying, since mules can't get pregnant. We've got him! To the jail! Not so fast: there are a handful of real life cases where a female mule has</ given birth. Thus, there's a problem with this "revelation": it's simply wrong</ When adding examples, keep in mind that a fact has to be actually wrong</ to qualify for Conviction by Counterfactual Clue. If there's simply a way to explain away the objection without calling factual</ rightness into question, it's Conviction by Contradiction . Many examples, especially ones with complex contexts, have some aspects fall into one, and others into the other This can be sometimes excused by Science Marches On . In many cases, the "clue" started out as Conviction by Contradiction , then science marched it right over here. When this happens, but the ultimate conclusion is demonstrated to be correct, it overlaps with Right for the Wrong Reasons , especially</ when other clues in the story are skipped over, but are both factual and more useful

Cooking stories are often Slice of Life shows that have little in the way of action driven plot, but focus on daily life and characters. However, they can use plots similar to Sports Stories . For example, instead of Big Game or a Tournament Arc , they might have a cooking competition or have to prepare for the visit of an important VIP guest, a major food critic, or the health inspector Not to be confused with Cooking Show . Compare to Sports Stories and Music Stories . Generally involves lots of Food Porn and other Food Tropes

There comes a time in every adventure show when the hero must face torture . But beating and whipping is really dull for any self-respecting criminal mastermind. And more importantly, really dull for the audience, unless it's done so gruesomely that the Media Watchdogs complain. Besides, why beat the hero when you can torture him with the most horrible thing in the universe... six hours of opera (Scare Chord)! Or six hours of laxative commercials, or six hours of Céline Dion . Basically anything so bad that the Suckiness Is Painful . It would make anyone confess. A variant is for the villain to do torture that is so ridiculous and/or Faux Horrific that it would never work, but everyone acts as if it would. When on the receiving</ end of the punishment, though, it's common for the villain to be showered by a neverending stream of rainbows, sugar, and diabetes , much to his horror and disgust . And it's always fun when one character has such offbeat tastes that he or she enjoys </ the experience. Typically, the form of punishment may be introduced as being harmless, only to be quickly revealed to be the opposite . Though not an unusual tactic for the Martial Pacifist , this is used most often in shows for kids, where showing the application of real torture methods would get the parents up in arms — especially

when they find that they can't sleep afterward . Better to employ something ridiculous . The Punishment is when this happens to give the sufferer super powers. ...Why do people do this? When the Cool And Unusual Punishment is loud music or annoying sounds, the trope is Loud of War . See also Tickle Torture . The Maximum Fun Chamber and Room 101 often involve this, played for laughs and for drama, respectively. May serve as a Take That! . For when someone merely threatens to do something like this, see Cut His Heart Out with a Spoon . Compare Cruel Mercy , Ironic Hell , Mundane Afterlife , and The Punishment Is the Crime . Compare and contrast Prank Punishment for something like this is indended as a playful punishment from a mentor or a loved one, rather than a type of torture. Also contrast Poke the Poodle . Not to be confused with Unishment , when it's the character</ who wants the punishment rather than the audience. When this involves sending somebody to a city that they may or may not hate, see Place Worse Than Death ; when it involves just sending them anywhere that's dull and/or unpleasant, see Reassigned to Antarctica . Frequently follows the stock phrase " We Have Ways of Making You Talk !". Likely to be present in an Ironic Hell . Not the same as Cruel and Unusual Death .

On the intro segment of the 29th episode of the EVE Online </-based podcast Warp Drive Active</, one of the hosts (Urban Mongral) and the owner of the site where the podcasts are stored are 'convicted' (in a mock-court scene) of 'Aggravated Negligence in Uploading a Podcast' (the 28th episode cut out at 58 minutes of "over two hours" in the first release). The sentence for "this most heinous crime"? "I sentence you to playing two weeks Hello Kitty Online Beta." Cue the Big "NO!" .

This young lady may catch a Shōnen series lead's eye, though often more due to her hotness if he has already entered puberty. She's more likely to be paired up with either The Big Guy , the Team Dad or the Big Brother Mentor . Or maybe</, if she's persistent enough, she'll end up in an Odd Couple with an Aloof Big Brother or a single father. She may also evolve into a Team Mom thanks to Character Development Expect a somewhat jaded character who prefers to work the system to their advantage rather than admit to others she's become cynical. If old enough to drink, she may also be a Hard-Drinking Party Girl , or even The Lad-ette ; if not, she'll often be a Lethal Chef and/or Big Eater . If older than the standard, she might be a Christmas Cake as well. She's often a Good Bad Girl and frequently the person who keeps the main characters in line. Sometimes she's even portrayed as the only person the protagonist is truly afraid of Note that, while less widespread, this trope can be gender-swapped Compare Onee-sama , also a sister figure but usually more ladylike, quiet and graceful, and Aloof Big Brother , where the status causes a conflict between the (usually male) siblings. Contrast with Disappointing Older Sibling if she's regarded with shame and derision in the eyes of her younger siblings, and Big Brother Mentor , a similar but not identical trope much more common in male characters Almost all of these characters will have some form of a Big Sister Instinct

In the future, we will have Ray Guns , space-food, and all other manner of things replacing current day technologies. Sadly, they will also be far less efficient than what we have today, raising

the question of why people invented them in the first place . Sometimes they don't work as well as what we already have, sometimes they work as well or better but require too much additional work, sometimes they're just annoyingly prone to Phlebotinum Breakdown . Such technology is never useless in the show or movie's universe, and seeing it in action defines this trope. Sometimes its shoddiness serves to add drama to the plot; at other times, the only reason for it being there is to look cool and futuristic. This is not in the least helped by a tendency not to do the research; futuristic rayguns also tend to lack some of the most common-sense niceties of modern firearms. The most frequent mistake is the lack of a trigger guard, anything vaguely resembling sights, a shoulder stock, or anything else to give you an edge over just firing from the hip, or indeed a rate of fire better than a flintlock. Sci-fi spacecraft, in general, heavily tend to fall into this trope. Wings, fins, streamlined designs, and pointless projections stud the outside of spacecraft never intended to enter an atmosphere. Most modern portrayals are savvy enough to at least justify streamlined spacecraft. Star Trek </ leaves gaping voids in the middle of their spaceships, but in-universe, this is because the warp fields generated by the nacelles necessitate them being kept at some distance to the rest of the ship. Likewise, the Alliance ships in Firefly </ look nice because of their vertical ship alignment, but the placement of the engines is to keep the ships from ripping themselves apart every time they accelerate. Alternately, one could build along the lines of the Discovery</ from 2001: A Space Odyssey In a case of Reality Is Unrealistic , there were Notice that this is</ Truth in Television , as several armies through history have used awesome but inefficient weapons to lay fear among enemy ranks . See Zack Parsons' book My Tank is Fight!</ for some examples. See also Awesome, but Impractical (which is where there actually is a genuine advantage to using the stuff, but the added drawbacks, conditions, and/or costs are so substantial as to limit its usefulness) and Cool, but Stupid . Compare Useless Superpowers . Contrast Boring, but Practical . Often the Required Secondary Powers are the underlying reason why something is Cool But Inefficient. And also see Crippling Overspecialization which overlaps with this trope. The PPGs (Phased Plasma Guns) of Babylon 5 </ look cool especially when firing, but lack trigger guards, don't appear particularly accurate, and emit an audible whine when powering up (eliminating any possibility of stealthy approach) Indeed, several characters are alerted to an ambush over the course of the series by hearing the power-up whine. Hand weapons such as the Minbari pike or Good Old Fisticuffs are generally more effective at catching people unawares. However, the weapon does have some practical use in that it can do a lot of damage to organic targets and can be set to cut through reinforced doors, but its standard setting won't risk punching through the hull, unlike conventional bullets. Bullets are stated to be still be in use, but it's mainly private citizens and the occasional security force that live and operate planetside.

Heroes need to be able to get to where the action is. And when they have to get from point "A" to point "B", no ordinary vehicle will do. The hero's ride has to be just as unique and awesome as the hero is. Enter a Cool Car! It looks cool , it goes fast, it might be modified to go even faster, its engine can be expected to make the Most Wonderful Sound , it may even be bulletproof and contain an assortment of weapons and gadgets . A really</ Cool Car can fly </

. Most Cool Cars, even ones that have no inherent super abilities, will be curiously immune to breakdown, physical damage or a realistic fuel range. No matter what manner it is in which the hero drives, as long as he's determined to stay on the straight and narrow and fight for the forces of good, his car shows an Empathic Weapon 's ability to never get scratched, dented or even dirty. It may also be able to outperform similar or even superior vehicles simply by virtue of having the hero behind the wheel. Driving one also seems to ensure you'll have Rock Star Parking privileges. If you're really</ lucky, you'll have a Cool Garage to park it in. Sometimes, the car is cool enough that it actually can become a protagonist in the series — e.g.</ KITT in Knight Rider </ and the General Lee in The Dukes of Hazzard </ are arguably the main</ protagonists of their respective shows and are as iconic to the audience as the human stars. A Car Song is where a Cool Car is the star of a song instead. When a car literally</ becomes a character, see Sentient Vehicle . For a living creature that serves as both a vehicle and a character, see Sapient Steed . A Super-Trope to Pimped-Out Car , Weaponized Car , Hero's Classic Car (a classic car driven by The Hero). A Theme Mobile is a Cool Car that ties into the character's motif in some way (e.g. the Batmobile .) Contrast The Alleged Car , as well as Rice Burner — but compare</ What a Piece of Junk . See Improbably Cool Car for cars that are just too</ cool for the setting or the characters, and Metallicar Syndrome for eye-catching vehicles driven by people who would be better off picking something less conspicuous. As any car could be considered this in reality, No Real Life Examples, Please!

People Sit on Chairs all the time, but this one is awfully cool. In Ye Olden Times, they called it a throne, and there was usually a King on it. Or a Queen. Or a princess . Or some dude named Orcus . Nowadays, the Corrupt Corporate Executive and Mob Boss use the swiveling chairs behind the desks of their penthouse offices to much the same effect. More futuristic versions can include buttons on the armrest, which can help The Captain take a memo if there aren't any Bridge Bunnies around. Alternatively, if it belongs to the Big Bad (in black leather , natch), any built-in controls will probably have to do with the tidy disposal of underlings . Other fiendish uses for the Couch of Villainy (muah-ha-ha!) include practicing your Slouch of Villainy and, naturally, the Chair Reveal . Villains and roguish heroes of the barbarian or Middle Eastern persuasion will often be surrounded by scantily-clad women fanning them and feeding them grapes . Cool Chairs will always be thematically appropriate. You will never find Lord Azazel the Befouler brooding atop his dread throne of plush cushions, and conversely you'll will never see Captain Jake McHero reclining on a seat made of iron spikes and human tibias . In The '60s , the</ Cool Chair was People who have their own Cool Chairs tend to be (understandably) attached to them; should some irreverent interloper put his seat in your seat, feel free to declare: This Is My Chair . A Sub-Trope of this is the Hovering</ Cool Chair, often found in video games and more fantastic works of fiction. Hovering Cool Chairs are also sometimes weaponized — machine guns, rockets, and lasers pop out of it to attack the villain's enemies — especially when also functioning as a Super Wheelchair . This may serve as a way to introduce a Boss Battle with a mastermind-type villain without resorting to Authority Equals Asskicking . Swivel-Chair Antics is another sub-trope. On occasion, the Chair may serve as an escape pod for the villain to make his getaway .

First you're here</. Walk through this here gate—possibly only when the moon is gibbous, or you have yellow violets in your left hand, possibly only with the Applied Phlebotinum and Techno Babble of quantum mechanics or folding space-time or maybe even magic —and then you are... there</ . Cool, ain't it? Unlike Cool Car , Cool Boat , etc., this is not about distinctly cool gates. Gates tend to be rare enough that they are all</ cool. Even when they interconnect into a Portal Network . This is a common way of getting to Magical Land . After all, even the coolest of airplanes and boats have a little trouble with the travel there; subtropes include Portal Pool , Portal Door , and Portal Picture . It's also common in Science Fiction . Be warned that there is no guarantee of pleasantness or even familiar physics on the other side. Alien Geometries are not unknown. After a time, Portal Slam may result, or it may close when in use . Since there's no real-world analog to teleportation, writers can apply any variety of bizarre special effects to the act of being transported without hurting Willing Suspension of Disbelief . On the other hand, they can also appear relentlessly mundane—perhaps a simple arched doorway in a wall of crumbling stone—until you look or step through them, and notice the discrepancy. Note that Thinking Up Portals is the trope for characters who can create holes in reality to transport themselves without crossing the intervening distances. This is a kind of Teleportation with Drawbacks due to placing restrictions on an entrance or exit. It may overlap Our Wormholes Are Different . Has nothing to do with media or political scandals being referred to with a reference to "Watergate" or with a particular brand of toothpaste . You go in here...

The keys we use every day are small metal objects with little grooves on them. Accustomed as we are to their use, it's hard to imagine something less tropeworthy than a humble key. Yet consider the symbolism of this tiny object—it opens that which is closed, changes barriers into passageways (or vice versa). A key in the wrong hands can be disastrous. And possession of a key can be a sign of authority and responsibility, from a housewife's key ring that indicated she alone could disburse food and drink to a lord's master key giving him the run of his domain A Cool Key is one that is intended to reflect these values. It may simply be ornate and fancy, or it may have some special attributes that are unusual, most commonly the power to Open and Shut . The most common type is the Skeleton Key , which in addition to just being cool , is associated with the ability to open any lock for historical reasons: skeleton keys were used in antiquity to pass warded locks, which is why warded locks aren't very popular anymore. There are also master keys, which are designed to open any lock in a given set, allowing its possessor unlimited access to the household or area associated with the locks A Cool Key typically goes hand in hand (so to speak) with an equally elaborate lock or possibly a Cool Gate . In speculative settings, the key to a particular mechanism may not resemble a normal key at all, or not even be a traditional key, but a particular word or phrase to be spoken or even a person

Anyone who routinely covers at least half of their face is likely to be at the top end of the personal power scale. Habitual

illusions and kabuki-style makeup also count. Often worn by The Faceless Almost prototypical for Super Hero characters. In anime, these are standard issue for Char Clones Humongous Mecha frequently gain a mask (over their mouth at the least) when combining or entering a Super Mode Note that this only applies to major characters. Mooks in masks are in a special subcategory , but are still Mooks underneath A Super-Trope to Coat, Hat, Mask (combining this with a hat and Badass Longcoat), Malevolent Masked Men , Hockey Mask and Chainsaw (horror Shout-Out combining Chainsaw Good), Mask of Power A Sister Trope to, and often paired with, Nice Hat Compare Superheroes Wear Tights

The "understood set of rules" is usually the rules of reality , but it can just as easily be some set of rules established within the work in question . Less props for explaining the rules after the fact This rule is not a contradiction of, but is in tension with, Artistic License . But if you use the Cool Of Rule to make something so cool that the audience willing suspends their disbelief, congratulations! You're an example of the Cool Of Rule See also: Suspension of Disbelief , Magic A Is Magic A , Chekhov's Boomerang . Compare Rule of Cool , MST3K Mantra , Reality Is Unrealistic , Puzzle Thriller . Contrast Hand Wave , Plot Hole In The Sixth Sense </ Dr. Malcolm Crowe follows all the rules

The effectiveness of a cast member is often determined by his distance from the median age of the cast . Deviations up or down will always be coupled with a lack of effectiveness. The Cool Old Guy is an exception to this. At some point, if one character is much older he swings the meter back </ to 'totally awesome'. In a lot of anime and video games, this makes him somewhere around middle age and the only non- clean shaven guy . Expect him to be greying, a loud voice, but in peak physical condition and unafraid of anything. For reasons that should be clear enough, this trope frequently overlaps with Bald of Awesome He usually won't have any special powers but that's only to marginally keep him from intruding on the others' limelight. He usually either has a dated and dramatic but lovable personality or is a complete no-nonsense hardass, depending on how the other characters act In Japan, this trope is called the Oyaji, written 親父 or オヤジ, which means "daddy". Can often stray into Even the Guys Want Him or Stupid Sexy Flanders territory. Wise Beyond Their Years is a younger version (usually no younger than late 20s at minimum) that has many of the same characteristics

Much like its Spear Counterpart the Cool Old Guy , the Cool Old Lady is a character that's much older than the main cast but for whatever reason, they become deeply attached to her. She can be a "hip" grandma that rollerblades, bungee jumps, can speak the teenage slang without it coming across as Totally Radical , an Apron Matron who's gruff but caring, or a Cloudcuckoo Lander who is a joy to have around. Or she could be a kindly old lady who obviously led a very rich life (when she was younger, she bungee jumped, rode a motorcycle, knows the teenage slang of her era but doesn't dare try to incorporate it into her current speech) and regales the cast with saucy stories of her escapades. The fact that she's survived</ doing all that and lived</ to that age tells

you that you should Never Mess with Granny If the grandma did all the cool stuff in the past, expect her to be low on the Sorting Algorithm of Mortality ; on more dramatic shows, she will die by episode's/story arc's end. Often, she is helping all her new younger friends come to terms with their</ grief while being rather at peace with it herself because she "led a good life" See also My Grandma Can Do Better Than You : For when Grandma is not so cool, and this fact is used to insult someone else by implying they are even worse Compare Mrs. Claus . Not to be confused with My Old Lady </, a film starring Kevin Kline

Wearing dark glasses or mirrorshades is long-standing visual shorthand for badassitude. The act of putting them on</ means that it's time to kick ass, take names or do both. The act of taking them off is a sign that somebody's about to get scrutinised by the badass, usually just prior to an asskicking Obligatory for a Cyberpunk setting, or for intimidating Deep South Lawmen. A nice accessory to a Badass Longcoat The opposite of Nerd Glasses , and the inverse of The Glasses Come Off Overlaps, but is not identical to, Scary Shiny Glasses . If the shades are on the character 24/7, it's Sunglasses at Night . If the effect is to make the wearer look sinister rather than badass, this is Sinister Shades . If you're Making a Spectacle of Yourself , the effect is to make you look just plain </. But remember, sometimes the Goggles Do Nothing . Occasionally the character may just wear their glasses on their heads as a head decoration rather then where their eyes are Aside from making them look badass, the reason behind them wearing shades is so they don't show that their eyes flinch when firing a weapon or having massive swords flung at their face. So when a character isn't wearing any shades and running around firing automatic weapons and manages to show no discomfort you know they're truly badass Another reason being that most people commonly have visual cues they give with their eyes subconsciously. Something a properly trained (or badass) opponent might pick up on. If they can't see your eyes, obviously they won't see you look at the gun before you leap into a roll for it, or look at the guy in the corner right before shooting him and making a break for it Each type of frame has become an archetype of its own over the years: Wayframes Most usually Aviators and Round Hippie Glasses be sure you get the frame shape right or you'll wind up suggesting that your General Ripper drops acid; of course, that might be exactly and Wraparounds have found their place within espionage For some specific variants, see Sinister Shades , Triangle Shades and Round Hippie Shades

The cool ship can be a spaceship that many other characters consider a piece of junk . In fact, you get extra points for junky . If you can't call it a rustbucket, though, it has to be the one and only latest, just-about-a-prototype, bleeding-edge techno-miracle An ancient living Precursor-craft , retrofitted with the latest techno-miracle gadgetry disguised</ as a rustbucket, that can think for itself... Okay, dude, quit hogging the cool A form of Cool Ship . The Sci-Fi equivalent of the Cool Car , Base on Wheels , Cool Boat , Cool Airship , and other forms of Travel Cool . In fact, because Space Is an Ocean , it is often heavily inspired by the Cool Boat ; many spaceship types are named after equivalent water ship types. See the Standard Sci-Fi Fleet for various types

Cool ships can even be single-seaters or maybe doubleseaters with no room to get up and walk around but capable of zipping across the cosmos in no time . The lack of facilities is a non-issue, Hand Waved for the Rule of Cool To be even cooler, the cool starship may also be a Faceship or come with escape pods , lasers , faster than light drive , and transporters , which may be used to travel to and around any number of Stock Star Systems . If enemies try to board it, you may need to activate the Self-Destruct Mechanism If the cool starship has enough surreal qualities, it may be an Eldritch Starship as well

There is something a sword has that other weapons don't. It could be that it is an Elegant Weapon for a More Civilized Age , or perhaps it's because sword fights just look so impossibly cool </. Often Heroes Prefer Swords .

Longsword (two-handed): The quintessential knightly weapon of the Late Middle Ages, with an average blade length of 90 cm (35 in). Sometimes used as a generic term referring to any sword that long or longer. This type of sword came into vogue in the late 13th century, and remained in use until the 17th century. Prone to a lot of misidentification, it's commonly mistaken for a bastard sword, greatsword, broadsword and other types of swords from the Middle Ages and Renaissance. The longsword was made to be wielded with two hands, and thus has a handle long enough to comfortably accommodate them, yet doesn't qualify as a BFS since it can be used one-handed, although you would lose dexterity in your swordplay if you did. Greatswords ARE the BFS of the real world, sometimes as tall as a man of their period and with pretty big handles and handguards. Some of the specific types of greatswords are mentioned below. Both the German and Italian schools of swordsmanship deal with the longsword.

This trope is Older Than Feudalism , because the sword is a very, very old weapon and there are tons of examples from mythology . Possibly the most iconic Cool Sword of all is Excalibur , the sword the Lady in the Lake gave to King Arthur (which supposedly wasn't the original Sword in the Stone) And no, having a sword is not (necessarily) Compensating for Something Recording the sheer number of characters who use swords in media would make for a VERY long trope. Basically, name any hero from a Heroic Fantasy series or an RPG (of any genre), and chances are he'll be using a sword. Thus, this trope should be reserved for cool</ swords; those with some exceptional quality, name, or power. Not just any old sword will do Compare its Gun Counterpart , Cool Guns . For swords that aren't fantastically and impractically cool, see our Useful Notes: Swords page. Oddly Shaped Sword is the Sub-Trope for swords that have a really weird</ shape

The classic Buddy Cop Show formula usually involves two law-enforcement officers with very different methods pairing up to fight crime . Older versions usually involve a By-the-Book Cop working with a Cowboy Cop . They will form an Odd Couple due to their views of regulation In recent years, new shows have partnered Cops and Scientists. Rather than squabbling over regulations, their Odd Couple differences come from their roles in each investigation, which brings out differences in personality. This

may have something to do with the success of the CSI </ franchise, which highlighted the scientific side of law enforcement The Cop will deal with the elements of police work that involve dealing with other people such as interrogations, arrests, and dealing with superiors . If a fight breaks out, it will be the Cop who does the heavy lifting. The Cop will usually be Book Dumb but Street Smart The Scientist will usually be more of an ivory-tower intellectual with little practical experience in law enforcement. They will usually have personality quirks or No Social Skills (except when they're one-on-one with the cop). They might also be a Straw Vulcan . They will handle the CSI-style parts of the investigation and rarely do anything physical. If they interact with witnesses, suspects, or superiors, they'll either keep quiet or end up making things worse. Usually, Hilarity Ensues Despite their differences, both halves of the team come to respect each other and become an effective crime-fighting force. The Scientist does not need to become a Badass Bookworm ; becoming a Cowardly Lion , where they overcome a persistent issue to get the Cop out of danger, is usually their big Moment of Awesome . The Cop does not need to be a Genius Bruiser ; being Strong and Skilled enough to uncover and act on the key clue that even the Scientist didn't catch is usually their own big moment It's important to remember that, to count as this trope, the Cop and the Scientist must have roughly equal focus. They must be partners</ . While many crime-themed shows have both cops and scientists, they might focus more on one or the other. If so, then that show does not count as this trope Compare Androids and Detectives

A character is currently in a very stressful situation and may or may not be alone. It might be that they're dealing with the loss of someone dear to them, an event that traumatized them, or maybe the apocalypse has begun and life has become a daily struggle to survive. As a means of coping, they quite literally pretend that things are not as bad as they are. Perhaps by making up imaginary people, or pretending that, in-between scavenging for food and running from monsters, the morning paper is still running. It could go as far as to pretend that the event that hurt them so never happened at all. Cope by Pretending usually comes in two forms: aware and unaware. Someone who is aware that they are Coping by Pretending knows how bad their situation truly is, and knows that the pretending is just that. But it just makes things easier, so they keep doing it. Someone who is unaware that they are Coping by Pretending are most likely dealing with Sanity Slippage , or are experiencing some other psychological issue. Coping by Pretending, in this case, might be a sort of defense mechanism. Related tropes are: A character who is Coping by Pretending specifically due to being alone and is unaware that they are doing so has probably Gone Mad From The Isolation . See also Cope by Creating . Sad Clown , which refers to a character suffering from something despite being funny Comic Relief , is not synonymous with Cope By Pretending (their humor may not be done deliberately out of the desire to cope with their problems). When considering the Five Stages of Grief , someone who is Coping by Pretending is stuck in the Denial phase. In the Dreaming Stage of Grief is a sub-trope. Compare this trope to Through the Eyes of Madness , in which a work is shown through the eyes of a character with questionable stability, thus making it unclear what is and isn't happening. May be a reason behind an Imaginary Friend if the person imagining the friend has no friends.

Police officers are (at least in theory) responsible for enforcing the law, keeping the peace, and stopping criminal activity from growing out of control. However, some people just don't like or trust the cops, either being very afraid of their presence or outright hating them with a burning passion. There are many reasons why a person dislikes law enforcement: Most of the time, their views are justified, but sometimes it's nothing more than pettiness and/or paranoia. Often times, they'll have a grudge towards all</ law enforcement, even those who are good and have not wronged this character. This hatred may be used to outline the character's backstory, possibly a Dark and Troubled Past that explains why they despise the police in the first place . Note that if a character hates the police because they arrested them for breaking the law, then it would only count if the punishment for the crime was unjustified, as it's obvious that criminals would hate the police for doing their job correctly. If a character hates the cops because someone they knew was the one arrested, then it still counts since, while they're not the ones being arrested, their experience with someone they care about being incarcerated will sour their overall opinion on the law, even if that character was a legitimate criminal. See Protest Song and, more specifically, Anti-Police Song for songs about hating the police. Closely related to, but shouldn't be confused with Cool People Rebel Against Authority , as "fuck the police" is often used as a rallying cry against authority in general. Said character may be The Paranoiac . Can overlap with Rage Against the Legal System if the character tries to take direct action against law enforcement and Cop Killer if this trope is their main motive for killing police officers. No Real Life Examples, Please! This is Truth in Television , but we don't need to start any arguments about the competency of law enforcement. Comic Books Literature Live-Action TV Music Web Original Web Animation

In most productions of film, television, and theatre, the work is split up between a large number of people, mostly because individuals tend to specialize in a specific part of the artistic process. Some are actors, others writers, editors, etc Occasionally, though, you'll find a work where a single person is credited in a whole bunch of the tasks. Sometimes this is because they couldn't afford anybody else , other times it's because they wanted complete control , other times it's just because that's how they work This is often seen as a sign of dedication or ego, but what can't be denied is that the presence of a Copiously Credited Creator almost always indicates that whoever holds the credits is Doing It for the Art . Also, various union affiliations or distribution platforms can require that various production-related roles be included in the credits which can actually mandate that the same person is listed several times Sister-trivia to Directed by Cast Member , Produced by Cast Member and Written by Cast Member . For a musical example, see I Am the Band . Not to be confused with In Case You Forgot Who Wrote It Instances of when a Copiously Credited Creator's project goes sideways due to the creator's runaway ego and lack of talent are covered in the Vanity Project sub-trope

"Officer Down!". The two words that haunt every police officer's nightmares. If the criminal is purposely going after cops who previously arrested him, this can overlap with Rage Against the Legal System . Other times, cops may be killed in the line of duty by trigger-happy criminals . Of course, they're in particular danger if they're three days away from retirement . May also be done by a Cop Hater . While this is often a villain trope, there are cases that this trope may be applied to an Anti-Hero or a vigilante (particularly if the character suffered some form of Police Brutality that would result in the Anti-Hero or vigilante hunting down cops as well). If The Bad Guys Are Cops this may be one way for them to meet their fate. Still, it's very rarely condoned, if ever; killing a representative of law and justice is generally agreed to be something of a Moral Event Horizon , for obvious reasons . The inverse of Killer Cop , a cop who is a murderer, although in some cases they do overlap. Particularly with cases of a Dirty Cop killing an honest one who's discovered his crimes, or the local Vigilante Man making an Asshole Victim of a Killer Cop. See also Police Brutality and Pay Evil unto Evil , possible reactions by the police when they find the cop killer. No Real Life Examples , please. We all know this happens in real life; there is no need to go into specifics. </

A staple of the Criminal Procedural when the writers want to create a "This Time, It's Personal " episode. Pretty much Exactly What It Says on the Tin : a criminal kills a cop, whether on or off duty, and the dead officer's colleagues, perhaps one in particular, go all-out to find the killer. These episodes frequently end with Police Brutality , as cop-killing is a rather serious business. When the cops find the cop killer, they don't treat him very well. Not to mention that they're more likely to have "accidents" or be " Driven to Suicide " at some point between arrest, trial, and imprisonment. Conversely, a Cop Killer will likely be regarded as particularly notorious by fellow criminals . No Real Life Examples, Please! </

Please sit down. We'd like to ask you a few questions. Who are</ </
we? We're detectives; the folks who solve those mysteries you see </
on TV and read about in the paper . Most of us are what you'd call </
Seekers . Now, if you'll just answer a few— What? You want</ </
more info? Alright, I'll let you ask just one more thing , but 'm </
really supposed to ask the questions. We come in all shapes and </
sizes, from meddling kids to sweet old ladies to grizzled PIs. </
Some of us can tell if you're guilty just by looking at the dust </
on your shoe . Some of us... can't . Take a look down and see our </
many faces. See Crime and Punishment Tropes for the stuff we do </
and Sliding Scale of Law Enforcement for how we're portrayed. Now, </
about your whereabouts last night... Did you contrast this with </
Organized Crime Tropes on the night of the 15th? </

The Cop Show is an idealised representation of police work, justified by the Rule of Cool . Morality is very black and white, being a cop is far more dangerous in this genre than it really is, shoot-outs and standoffs are common, as are car chases and Serial Killers . The protagonist is often a Cowboy Cop who often get their man (even if not the first time). Of course, they don't forget the niggling details of the job, either Specific variants: Buddy Cop

Show The more realistic representation of police work in fiction is a Police Procedural See also and compare with: Criminal Procedural , Forensic Drama , Law Procedural

In first world countries, cops have rules. They're not allowed to beat a confession out of you or ransack your home on a whim or throw you in prison for months and wait for a confession. There's also a great deal of paperwork. A By-the-Book Cop follows these rules scrupulously, a Cowboy Cop just breaks them. A lot of cops get annoyed by them Private citizens, though of course bound by the law, aren't bound by the rules cops have to follow. A lot of cop shows/movies like to throw a cop and a civilian together so that the civilian can work around the annoying rules and the cop can nab the bad guy officially</. Unless he just shoots him , possibly when he takes the civilian hostage . The cop might also help the civilian out of any legal trouble he gets into In truth, it doesn't matter if you're getting a paycheck; if you're working on behalf of the state, you're a state agent. That is to say, a cop can't ask you to do what he's not allowed to do There are two different ways this can go. If a cop asks someone to do something he can't, the law has been broken, the evidence is inadmissible, and everyone walks away with egg on their faces; fiction typically ignores this except to ratchet up the tension. If the cop didn't ask but gets an unexpected windfall, then the law was still broken, but many jurisdictions will still allow the evidence (providing it can be authenticated) Related is Stepping Out for a Quick Cup of Coffee when the cop "accidentally" helps the other party Compare Recruiting the Criminal and Boxed Crook . See also Bad Guys Do the Dirty Work and Vigilante Man

A lot of fanfic writers start up because of their passion for a show. While any number of things can be the source of passion, a very common fixation is on one of the primary characters. So they start to write something because of their passion for this character, but they find something about the character that doesn't mesh well. Maybe they're the wrong gender or are otherwise not close enough to the author's expectations. Or, alternatively, the author wants to pair their favorite character up with somebody, but "nobody is good enough for them". In any case, rather than put them through the Possession Sue process, they just get a Clone-O-Matic ™ and out pops a Copy Cat Sue. The Copy Cat Sue is a common occurrence, marked by their uncanny resemblance to a canon character. This is usually most blatant when it involves traits that are supposed to be unique in The 'Verse , but pretty much anything where the Backstory and key character traits of the two characters are nearly interchangeable counts. The canon character is the last of their kind ? Well, so is this character! Abusive Parents ? This character can sympathize! The canon character has a unique Transformation Trinket ? It's not unique any more! They might even have another Team Pet of the exact same species, and they get along with the canon pet absolutely fine! And any markings or iconic disfigurements (such as scars or a missing limb) the canon character has, this character will also have, in exactly the same place ... somehow . Naturally, they are instantly accepted into the group and have to go on a mission where they kill the Big Bad , slay The Dragon and, provided they're sexually compatible (not like it stops them from trying, though) , they'll inevitably pair off while flipping the bird to the Official

Couple (extra points if the canon character's original love interest randomly turns evil or worse, is revealed to have always been evil) Or die. That happens sometimes . A fairly common storyline that lampshades this is where the Big Bad (or, perhaps, just a neutral Mad Scientist ; it's almost unheard of for anybody without a direct connection to the hero and his True Companions) makes an actual clone of the character (usually of the opposite sex , but not always). They play themselves off as family members from out of state, or exchange students from Mary Suetopia , but they have a mission to off the main character when they get the say so. Of course, since 99% of the Copy Cat Sues out there are synthesized to allow the author to imagine being both the canon character and friends/lovers with them, they'll betray their creator and join with the heroes (who, despite the character's connection with the bad guys, will rarely question them for very long), usually proceeding to kill the Big Bad , slay The Dragon , and become best friends/lovers until the end of time. Or die. That happens... a lot really . A telltale sign of such a character is that any "fan art" of the character will actually just be recolored images of characters from the actual show and that may or may not explain why, say, Sailor Earth has a crescent moon on her forehead. Some get more creative and edit their source image a little in an attempt to make them look a little less like the character they copied. A precious few can be bothered to actually create real art, but nine times out of ten, even that art will simply be traced from a picture of the source character. In either case, the character might be intended as a replacement</ for the canon character, but without whatever icky traits the author hates. They'll then rob the spotlight, prove the canon character to be unworthy of his/her position, and either relegate the character to obsolescence or, perhaps, even remove them entirely. Sometimes, this is done because the author likes the villain and wants them to be friends/lovers with the other character, but can't find any real reason that they wouldn't kill each other. Thus, to get the ending they want, they just make somebody that practically is the other character but without the key trait of wanting the villain dead. Yay, Fanfiction! Compare Overused Copycat Character and Fountain of Expies .

The Cordon Bleugh Chef is a "chef" who does know how to cook but seems to be willing to combine foods that should never be used in the same dish or, in the worst cases, even in the same universe . If the resulting dish doesn't cause an urge to purge </ with just the taste, finding out what was in it surely will . At the very least, many of those eating will comment that it tastes like something the dish has no right to be tasting like given its ingredients Some examples of disgusting dishes a Cordon Bleugh Chef might create include things like strawberry and liver pate cakes, lemon curd with ham and sardines, chocolate cod roe, parsnip brownies, fish fingers and custard , and endless other stomach-emptying recipes. Occasionally though, the combination actually turns out to taste pretty good , at least to one person out of the group Cordon Bleugh Chef is not about "chefs" who make food that either looks absolutely disgusting or is even harmful to the one unlucky enough to eat it; that's Lethal Chef . It also isn't when someone adjusts already-created food to make it more "appealing". That's Bizarre Taste in Food . Though it could make them into an Angry Chef , feeling like everyone else just can't appreciate "original works of art" like he can Compare Foreign Queasine : foreign dishes such as haggis , deep-fried

tarantulas and casu marzu which are fairly popular in their own country but would be thought of as too disgusting to try by many people in other countries. See I Ate WHAT?! for when people don't find out what it contains till it's eaten Compare and contrast Overcomplicated Menu Order , which may or may not involve mixing two foods together and/or modifying it to oblivion like this trope, but coming from someone's order

Corporal punishment is the practice of deliberately inflicting physical pain as a form of punishment. The most minor version is generally children getting a swat on the backside from their parents, while the opposite extreme can lead all the way to Cold-Blooded Torture . Note that it only</ counts as corporal punishment if it's legitimately inflicted — Police Brutality and the Jack Bauer Interrogation Technique are illegal, and thus don't qualify. A Dope Slap from one friend to another might count as an "informal" version, though, if you consider one's peers to be a legitimate authority. Somewhat common in fiction that takes place before 1960 or so (roughly), when this sort of thing started to be frowned on in most places. Before that it was accepted, even encouraged, as a form of discipline. Subtropes include: Depending on the situation, corporal punishment can be played for comedy, horror, drama, or titillation. Most likely to be seen in military or school settings. They may be meted out by a Stern Nun . This does not</ mean a punishment issued by or to a low ranking NCO, though this can overlap with the actual meaning in a military setting. Nor does it refer to Krusty the Clown's third-ranked TV sidekick on The Simpsons </. Also not to be confused with capital punishment .

In many superhero works, the big, problematic question is usually "Where DOES he get all those wonderful toys?" . Superheroes have to pay the bills, after all, and superheroics isn't really that lucrative . So what's a superhero to do? Well, if you weren't lucky enough to inherit a large fortune and head a major corporation , you can either find a day job or seek out sponsorship for your heroics! While some might turn to the government, others might want to head to the private sector for financing. Enter the Corporate-Sponsored Superhero ! Captain Bland-Name Product is here to save the day, and tell you about all the great deals you can get on insurance to cover the damage incurred by your rescue ! Note that this applies only to heroes with explicit ties to their corporate sponsor. Characters who use funds from their corporation to secretly finance their heroism (Batman , for example) do not count. Expect to see corporate logos printed on tights , advertising appearances , and rampant toy marketing . Also expect the heroes to develop serious qualms about the shilling they have to do, especially if they discover their sponsor in engaging in unethical or criminal activities . Related to Law Enforcement, Inc. and Heroes "R" Us . May overlap with Punch-Clock Hero if they view heroics as nothing more than a 9-to-5 job to pay the bills. See also Celebrity Superhero .

Explored in Evil Plan </ where the US government runs on a "hero economy" that sells merchandise and licensing of the heroes. In Chapter 17 after Amazingman is paralyzed he is taken in and given a cybernetic spine which he is charged crippling debt levels to repay and told that he must work off his debt within The Company by promoting his brand and selling his hero status for the profit of The

Company.

One common feature of Mega Corps and Predatory Businesses , both real and fictional, is the possession of private armies and the ability to wage war A staple of Cyberpunk media. Megacorporations typically are depicted as having "Company Security Forces" which are often as powerful as the military of a small nation. Besides the option for open warfare, they also heavily indulge in covert operations against their business rivals, ranging from espionage to sabotage and "wetwork", meaning assassinations of key personnel In Real Life , the East India Trading Companies officially conquered and outright governed large areas of India in the name of their home nations Compare Mob War . Contrast to One Nation Under Copyright , where the corporations literally are nations. May involve an Army of Lawyers or Corporate Samurai . Private Military Contractors are a common choice for such security forces. May overlap with N.G.O. Superpower . If one company attempts a hostile takeover of another, it will likely invoke Majority-Share Dictator

When a great battle, massacre, or terrible cataclysm occurs, the people involved may someday forget, but in some cases the land doesn't. Sometimes a place becomes contaminated, or possessed, by the misery that transpired there. Vegetation fails to grow, beasts and birds become sick or mad. The land is cursed, forbidden and dangerous A Corpse Land is called this mostly because the bodies of the dead are ever present. No matter how many are buried, more seem to just appear, still bloody and disease-ridden, attracting scavengers that become puppets of the ghosts that haunt the place. In fantasy stories, Necromancers are drawn to such locations, and no matter how noble the armies involved may have been, they become twisted and malevolent, even attempting to re-enact their final moments with travelers who pass by In reality, openly decomposing bodies are only disease vectors for a relatively short time — once animals and bugs have cleaned the bones and the tissue has been absorbed into the soil, all that carbon and minerals can actually promote</ plant growth . However, wars fought with modern technology — or magic — may leave a lot of stuff behind that's more dangerous than bodies, and the psychological associations of a place of mass death may keep people away better than any threat to their health A hidden form of this may be a Field of Blades . See also Atop a Mountain of Corpses , Nothing but Skulls . May overlap with Polluted Wasteland or Unholy Ground Not to be confused with Giant Corpse World , a land made of</ a corpse

"Corpsing" (also called "breaking") is actor-speak for having an unscripted fit of laughter onstage, so-called because the worst time to have the giggles is when one is playing a corpse . Corpsing doesn't necessarily mean that the material is especially funny (though, of course, it can be), or that the actors aren't taking it seriously ; it just happens</, and even excellent actors can corpse. Many actors try to cover this by covering their mouth and muffling the sounds they make. When this is done, a fit of laughter can rather haphazardly be turned into violent sobbing , with varying levels of success. Of course, that only helps if violent crying is appropriate for the scene (again, playing a corpse leaves you in trouble, as corpses don't cry either — usually) Some actors, of course, will try their level best to make other actors corpse. It seems to be a feather in one's cap of some

sort, to either be the guy who never corpses, or the guy who can make even the guy who never corpses corpse. Bonus points if you're working in a scene with a very seasoned and well-respected actor. Even if they have a great sense of humor in real life, getting someone the caliber of Robert De Niro or Meryl Streep to get the giggles is a big achievement At other times, it is just mean to tell an actor to keep a straight face on camera while watching a character bounce off the walls. And if somebody happens to have Contagious Laughter , you're in real trouble It's rare to see extras corpsing in the background. While the main cast can get away with corpsing without being fired, if they do</ manage to get through a take without laughing but an extra ruins the scene by laughing in the background, that extra will probably be let go on the spot and probably blacklisted from future projects A common type of Hilarious Outtakes . On the other hand, can be subject to Throw It In! — if the work is a comedy and the actors are able to recover in time for their next line, it can make for a natural aversion of Tough Room . Opposite of The Stoic ; see also Not So Stoic . When this happens In-Universe , it's a subtrope of The Show Must Go Wrong . Compare Angrish , when it's anger that prevents someone from speaking coherently When the hapless individual actually is trying to play a corpse, this can overlap with The Living Dead Has nothing to do with Joker's laughing gas that makes people laugh to death (although some overlap is surely imaginable)

The trouble with space being so mind bogglingly huge is that virtually everything we know about civilization wouldn't apply to a world with infinite horizons, and post-scarcity issues aren't something most people are interested in Cue the Corralled Cosmos. Thanks to the magic of plot convenience there is now some impassable obstruction to keep people herded into a relatively manageable area, where they will be sure to explode into a ratings-friendly conflict sooner or later. The corral itself can take many forms. It might be a physical barrier like a black hole, asteroid field, or a particle storm. It might be Handwaved away to those who ask as "lawless space" where any number of Space Pirates or eldritch abominations might be waiting to ambush you. Hell, maybe there's just a whole lot of nothing. Whatever form it takes, the message is clear: "we don't go there" Frequently, the protagonists will be involved in busting out of the corral, or dealing with the aftermath Of course, this can be justified if the limitation is to one planetary system - the difference between the timescale and technology necessary for Casual Interplanetary Travel and Casual Interstellar Travel is enormous. Still, many justifications run in Sci-Fi Writers Have No Sense of Scale Compare The Wall Around the World (a smaller scale confined space) and What Other Galaxies? (where inability to go beyond one galaxy is not explained)

A situation where a character doing something minor seemingly causes some major effect, although it's obvious that's actually not the case. If the character is an animal, young, or just plain stupid, they might think that they actually (say) caused a explosion by pointing their finger. Otherwise, they'll simply be shocked and confused. Take, for example: Alice and Bob are playing around in the woods, Flynning with some sticks. But when their sticks clash, they hear a massive explosion! Did the clashing of two seemingly

normal sticks sound off such a massive bang? Of course it didn't, but the gag is that it seemed like it did. What actually happened was dynamite detonating about half a mile away to open a mine, or a warship firing its guns in the distance, or something similar; they just heard the explosion at the same time their sticks hit. The name comes from the logical fallacy of Correlation vs. Causation (two things happening in succession or together does not imply that one caused the other). This is where the humor or irony in this trope comes from. Often Played for Laughs (or at least irony). Framed for Heroism is a specific subtrope. It can, however, be Played for Drama , as it can be used to reveal something ominous (like an invasion or gunfire). If a minor act truly does have a catastrophic effect, that is Unwitting Instigator of Doom . Compare Retroactive Wish , where it's assumed something happened because a character wished for it, but it's just a coincidence. Compare and contrast False Cause , where the lack of causation isn't immediately obvious.

A senior manager, CEO or owner of a major definitely-for-profit corporation who is out to make as much money and gain as much power as possible, by any means available, regardless of who suffers . To that end, they are perfectly willing to violate business or social ethics, commit crimes (ranging from fraudulent accounting to mass murder), and devastate Mother Nature and human communities, justifying those actions under the name of "just business." They are confident that all they have to do is spread enough money around to get their way or avoid punishment, and are very likely to cross the Moral Event Horizon in their search for profit. They are also very, very likely to be White (or Asian) and male, like CEOs in real life. Expect to find them at the head of an enormous boardroom table on the top floor of an Evil Tower of Ominousness . He may be a Bad Boss , but not always. A few of them can actually be very decent employers, with employees who are completely in the dark about their underhanded plans. If so, the public is often just as much in the dark . Naturally, this sort of villain tends to have an Amoral Attorney (or several) on his payroll, in case he does slip up, and a small stormtrooper army of " security personnel " who have carte blanche to commit any number and kind of violent crimes to get a good performance evaluation from the boss. If those resources fail, he often uses money to "buy" or even "own" officials. They usually fail to consider the full effects of their plan , or the fact that they can make more by going legit , and at times the plan seems to have no concrete way of creating wealth. Usually, they remain in business thanks to Offscreen Villain Dark Matter . Though there are earlier examples, the modern Corrupt Corporate Executive had (until relatively recently) a distinctly The '80s feel, which made him seem progressively more out of place as those affectations become less mainstream. Earlier Corrupt Corporate Executives tended to be far less stylized and distinct from other "smooth" villain types (often with a healthy streak of Ernst Stavro Blofeld). However, starting with the Turn of the Millennium onwards, countless high profile real-life cases of corporate corruption have arguably diminished the '80s feel of the character and made the Corrupt Corporate Executive a very modern villain. A well-known variation of the CCE, which is popular in dystopian and Cyberpunk fiction, is the CEO or President of a megacorporation that produces and controls everything (even the authorities) and is the de facto ruler of the world. Similarly powerful CCEs are popular villains in superhero stories, as an explanation for why you need costumed vigilantes rather than ordinary police in the first place (because the local/national government

works for the CCE, not the public). Another variation of the CCE is the Robber Baron, a pre-80s, industrial revolution era manifestation that retains all of the CCE's cosmopolitan, far-reaching financial and political power, with perhaps even less governmental or media constraints to consider. Joseph Pulitzer, from the movie Newsies </ , is a perfect example of this subtrope. The Robber Baron will have a different wardrobe and jargon than the 80s CCE, as appropriate to his setting, but is otherwise indistinguishable. Another variation on the CCE, found mostly in Walking the Earth series, is basically a Corrupt Hick with a business. The "corporations" they represent are not major multinational conglomerates, but small businesses like trucking companies, hotels, or other "mom and pop" ventures that simply want their competitors out of action. They tend to have little power outside of a single town or county, but can usually amass a small army of redneckish goons and threaten violence with impunity by virtue of paying off local law enforcement and/or the judiciary. This flavor of Corrupt Corporate Executive favors harassing a competing store owned by a kindly old man /woman and/or their family. This is one of the inevitable progressions that any ambitious character will end in. See Also There Are No Good Executives . Occasionally, the CCE will be the producer of an Immoral Reality Show . If the executive is a caricature of a certain someone with fake poofy hair and lives in a giant tower , then that is a Trumplica . See also the Corrupt Politician , who is likely to be his drinking buddy, the Morally Bankrupt Banker , who is his other drinking buddy and the Amoral Attorney , a brigade of whom will be found on his payroll. Compare Greedy Jew and Pointy-Haired Boss . Contrast Honest Corporate Executive , the CCE's natural enemy. But remember that sometimes, Even Evil Has Standards (and/or Loved Ones), especially in a What You Are in the Dark situation. Sadly, this trope is all too often Truth in Television , but be that as it may, No Real Life Examples, Please!

This is the invers Sometimes children can convince adults to e break the law. But they're such innocent little darlings! e How on earth is that possible? They could turn on the charm, e particularly on a gullible adult or one with low self-esteem, or e one who just likes kids and wants to be nice, or maybe one who e sees the kid as an equal or a friend. Other times, the kid simplye bribes the adult. This is pretty much the favourite technique of e the Enfant Terribl See also Troubling Unchildlike Behavior , Kidse Are Cruel , Deliberately Cute Child , From the Mouths of Babes , e Corruption of a Minor , and Enfant Terribl e

In many countries, there is a crime with a name similar to Corruption of a Minor, which is basically an adult teaching a kid things they "shouldn't" know ; generally things that could increase the kid's risk of becoming a criminal. Things like bringing the kid along while committing a crime such as shoplifting, for instance, or outright having the kid help in the commission of a crime. The purpose of these laws is to try to prevent future criminals by stopping those who would try to Corrupt the Cutie in this way Contrast Corruption by a Minor . See also Harmful to Minors

Many women (and some men) put in a great deal of work and effort to constantly show their beautiful visages and bodies to the world. Seeing the behind the scenes process of becoming so beautiful —

for men — is a terror right up there with running into your average masked slasher killer. The Cucumber Facial . Hair up in curlers. Girdles and corsets . Being Covered in Mud . Wrap treatments that turn one into a Bandage Mummy . Legs and/or armpits unshaved. Any man catching any woman in this pre-glamorous condition will be rooted to the spot, or run screaming. Occasionally, it is this horrifying for other women. This also includes seeing women without their makeup and other glamour accoutrements: wigs, false eyelashes, etc. Then there's the Truth in Television beauty rituals which can be really horrifying in a non-comedic manner and can be, but aren't as often, Played for Drama : Tweezing, threading, sugaring, waxing, razoring, shaving. Piercing of the ears (and other body parts). The one undergoing the beauty treatments is almost Always Female , though when a man is in such a state, it's Played for Laughs . The Double Standard says it is unmanly to want/need such treatments to look good. Though this hasn't always been the case, nor is it the case in every culture. In fact, in some cultures and at some times in history: the exact opposite was true. Very old works or works modeled on very old works may therefore feature men in this role. Compare Women's Mysteries and Wondrous Ladies Room for other female-only tropes that confuse and bewilder primitive males . Related to Cosmetic Catastrophe , where the results</ of the beauty treatment are terrifying. See Uncanny Valley Makeup for when cosmetics are applied in what is meant to be a normal manner but comes out being scary anyway. See also Plastic Bitch . While the Cucumber Facial is portrayed as scary to look at with the cream covering the face and vegetable matter over the eyes, facials are in the main quite harmless, and often beneficial when done properly. Done improperly, they can remove layers of skin. The salon version of these treatments is usually more of a Women's Mysteries trope and usually part of a montage before She Cleans Up Nicely . The home version is almost always played for laughs, and more often than not goes horribly wrong — especially if hair dye is involved . Lastly, although the trope is called Cosmetic Horror, it can and does include beauty treatments beyond the cosmetic (from corsets on outward) that induce horror when seen as part of the treatment, or just from what they do to the wearer. Has nothing to do with Cosmic Horror . See also Weight Loss Horror for instances in which attempts to look better can backfire horribly.

An extension of Cosmic Plaything , where two or more gods (or similarly powered entities) are effectively using the entire world as a game board. Often one god is portrayed as actually caring about his pawns while his opponent is pure evil . May lead to a Rage Against the Heavens when the heroes find out they've been used. Often a god acts specifically through one mortal or a small group, sometimes an entire species. May be considered an inversion to Cosmic Horror Story , as the deities in question excessively obsess over the seemingly inconsequential mortals to the point of tormenting them with responsibilities and consequences beyond what they can rationally comprehend, though the tropes may overlap if the manipulators are incomprehensible entities or if the game has few high-order consequences This is a subtrope to Divine Conflict . Indeed, it might overlap with Combat by Champion to prevent the gods from duking it out themselves. Contrast Chess with Death . Human Chess is this on a much lower scale

Somehow, somewhere, something went horribly wrong</ on a cosmic

scale Maybe it's a Negative Space Wedgie . Maybe the Butterfly of Doom flapped its wings once too often. The point is, the universe isn't behaving as it should, and this is not a good thing for our protagonists. Whatever the "flaw" is will almost always be very vaguely defined, typically by means of You Cannot Grasp the True Form . Just thinking about might cause a Brown Note -like effect Whatever it is, it's almost always causing the world to become more crapsack . If the "error" is personified, it will usually be an Eldritch Abomination . Correcting it may be a goal of the protagonists, but sometimes whatever it is is so far outside their ken that it's untouchable by them Contrast Cosmic Keystone , something necessary for balance and stability in the cosmos. The Cosmic Flaw may have been created from weakening or removing said keystone, the result of Upsetting the Balance , a Reality-Breaking Paradox , or The Death of Death . The Reality Warper may fix or cause this. May sometimes happen because God Is Flawed and He made a mistake. The Cosmic Flaw may involve Merged Reality and/or All of Time at Once

Played for Laughs in The Amazing World of Gumball </ episode "The Job", where Richard gets a job delivering pizzas. The very concept of Richard being employed is so unnatural that reality starts breaking apart all around him; normalcy is only restored once he gets fired.

Imagine a universe where even the tiniest spot of hope for the future is blindness in itself , the insane Straw Nihilist yelling about The End of the World as We Know It in the asylum is actually the only one with a clue , and too much curiosity about the true nature of the world is a precursor to a Fate Worse than Death . A universe where humanity is preyed upon as a mere plaything for all kinds of inconceivable horrors, and all our ideals are naught but cruel illusions; a universe which was once ruled by such eldritch abominations from the depths of space long ago. Nor are they dead; they merely wait, and soon they shall wake . They shall return to rule this world, and all our grandest achievements shall have been in vain . For all our blind pride we are but mice in the wainscoting, making merry while the cat's away—but even today, the world is more dangerous than we may know. Take one step away from the comforts of home, and you will find danger hiding almost anywhere, terror and madness on every nook and corner — dark cults, hideous monstrosities, truths so terrible that none may comprehend them and remain sane . Demons gibber in the tunnels beneath your feet. Parasites and worms slither unseen in whatever food or drink you dare put into your mouth. Ghosts hover unseen and unheard around you, discerning and mocking your every thought and secret. The vile essence of an alien disease lurks in the recesses of your own family tree, a genetic time bomb just waiting</ to go off ... Such was the vision of H. P. Lovecraft , pioneer, Trope Maker , and Trope Codifier of the Cosmic Horror Story. This type of fiction doesn't just scare you with big, ugly monsters—though it can certainly have them—it depresses you with the fatalistic implication of being insignificantly powerless before such vast, unknowable and fundamentally alien entities. As a genre, Cosmic Horror is at the very pessimistic end of the Sliding Scale of Idealism vs. Cynicism . If you aren't sure if a work is a Cosmic Horror Story or not, ask yourself these questions: Answering "No" to more than two of these means that the work is probably not a Cosmic Horror Story, although it may share tropes with the genre. (Note that the scale and stakes

of the story is allowed to go much lower than the above implies; the fate of the world need not be at stake to qualify as a Cosmic Horror Story, as long as the implication remains clear that The Universe is Scary and some truly horrific things can happen if you look too deeply.) In the last few decades it's become fairly popular to invert the common indifference of the Cosmic Horror Story setting, while still keeping it every bit as horrifying, by incorporating elements such as Your Mind Makes It Real , Sense Freak , and Humans Are Cthulhu . Such settings are usually still classed as Cosmic Horror, and are embodied by the works of Clive Barker , and the Warhammer </ games. In such settings humans often learn that they really do matter, and their emotions and desires really can shape reality...only to then get smacked in the face with Be Careful What You Wish For .

The genre is sometimes called "Cosmic Horror", Lovecraftian Fiction, or Weird Fiction. Very likely to use Paranoia Fuel and invoke an atmosphere similar to Room 101 ; both tropes play with the fear of that unknown thing</ that happens to traumatize all those who encounter it. A Despair Event Horizon or a Downer Ending can be used to add to the depressing atmosphere. Compare/contrast with Gothic Horror (on which prose the first Cosmic Horror Stories, like those from Lovecraft himself, borrowed), Dark Fantasy (a genre that has a of overlap with this one, although some works are one but not the other), Crapsack World , Mind Screw and Through the Eyes of Madness . Cosmic Plaything could be viewed as this on a much, much smaller scale Note that while the Cthulhu Mythos originated in the Cosmic Horror fiction of H. P. Lovecraft , a Cosmic Horror Story need not refer to the Mythos or borrow from its imagery. Lovecraft Lite goes a step further than that by either giving the setting some genuine hope or playing it for laughs

Isaac Asimov 's "Nightfall" invokes this premise not with a paranormal deity, but with a natural and real phenomenon. On the planet Lagash, the night sky is only visible every two thousand years, during an eclipse. The concept of "darkness" is so foreign to them that one of the characters needs the concept explained, and torches are an experimental new technology. These eclipses have seemed to coincide with the collapse of past civilizations. A new scientific theory postulates that the night sky, in all its awesome, terrible wonder, has driven every previous civilization mad. On the eve of the next eclipse, the citizens of Lagash are about to find out whether this theory is correct.

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experimental new technology. These eclipses have seemed to coincide with the collapse of past civilizations. A new scientific theory postulates that the night sky, in all its awesome, terrible wonder, has driven every previous civilization mad. On the eve of the next eclipse, the citizens of Lagash are about to find out whether this theory is correct.

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Oh no! The world is in danger! Happiness, sunshine, puppies, and ice cream will cease to exist! Why, you ask? Well, it seems that the villains have stolen, corrupted, or destroyed the Four Orbs of Fate , the Pillars of Reality , the Tomes of Prophecy and Fate , or The Lifestream . The loss of even one</ of these is enough to make the world spiral into a hellscape of torment consumed by Inconceivable Horrors beyond the comprehension of All Logic and Reality . It seems that, for whatever reason, the Powers That Be who created the universe needed to make its continued healthy existence contingent on these poorly guarded, easily found, delicate, carry-on-luggage sized objects. Obviously they never heard of redundant systems and failsafes . The reasons for this vary Justified if the world/universe was once healthy and self sustaining but was broken due to some catastrophe, requiring the hasty creation of a Cosmic Keystone by benevolent precursors as a patch</ of sorts to hold the world together. The cosmic keystones could also be a side effect of creating the world in the first place If the villain ever gets the cosmic keystone, expect him to try and use it to destroy and/or remake the world in his own twisted image to rule over. If he even realizes the reality-central nature of the item. Sometimes the villain has a smaller goal in mind for its power; he just doesn't believe it'll destroy everything if something goes wrong, or else has an overinflated opinion on his ability to prevent that from happening. If he doesn't have it he'll tail the hero, let him do the hard work of finding it, and snatch it from the heroes' grasp at just</ the last second, only to fly away cackling. One would think they'd know better than to tamper with the underpinnings of reality, but villains have never been the sanest lot . When the changes can be easily reversed , there is obviously No Ontological Inertia in that cosmos A person</ who is one of these is a Barrier Maiden . Settings where reality works via the Magical Underpinnings of Reality will probably have a lot of cosmic keystones

Nearly all characters in anime who are otaku are guys, although occasionally a female fan is included. This could be seen as an attempt at fair balance, but it's noticeable that this will inevitably be a specific kind of fan: the Cosplay fan While this reflects a very real trend in fandom popular with ladies, it can come off like an excuse to put the resident cute girl of a cast in a variety of fetish outfits for the audience's benefit if done badly. Especially since the second most stereotypical interest of fangirls tends not to appeal to a male audience much

A costume drama is a Period Piece in which elaborate costumes, sets and properties are featured in order to capture the ambiance of a particular era. Most costume dramas are adaptations of

classic literature, often romances, but the term can also be used to describe things such as Robin Hood Even if the plot is not realistic or is victim to Sadly Mythtaken , if the costumes are lavishly detailed and the designer has Shown Their Work a film can still be a good example of costume drama Because of its tendency towards spectacle, costume drama is the home of Costume Porn , especially the pimped out Gorgeous Period Dress . If the character is of sufficient social status to afford a vast wardrobe (and the budget can accommodate it), the costume designer usually runs with it If this is a one-off Out-of-Genre Experience for the sake of Costume Porn , you are watching a Costumer See also Swashbuckler , Sword & Sandal , Wuxia and Jidaigeki , many of which can be considered costume dramas

"Cosy Catastrophe" is a term coined by Brian Aldiss To dismiss the work of fellow British Sci-Fi icon John Wyndham , particularly The Day of the Triffids . The End of the World as We Know It has arrived and... our heroes feel fine. Sure, it's a pity for all those billions who just perished at the hands of super-plague/aliens/nuclear war. But for our safe, middle-class heroes, it means a chance to quit their day job, steal expensive cars without feeling guilty, sleep in a five-star hotel for free, and relax while the world falls apart around them. Maybe things weren't as good as they were in The Beforetimes , but all in all, life is still enjoyable. Especially if you brought your dog Maybe later they'll band together to recreate a humble yet sustainable pretechnological society. Maybe, if they're of mixed genders, they'll see it as their duty to repopulate the species (wink wink). Maybe they'll just learn to accept the extinction of the human race with quiet dignity . Either way, the end of the world shouldn't be the ... end of the world, so to speak Expect Arcadia since there's not as much pollution and construction Many have noted that the popularity of the Zombie Apocalypse in media is probably in part due to this trope. For people's sensibilities, a future in which you may be prey to flesh-hungry ghouls is worth it if at least you don't have to face all of the pressures and responsibilities of modern life anymore. In many ways, it makes life more interesting A high form of Escapism , as who wouldn't want to drop all the pressures of modern life, with the odd chance to prove your bravery and resilience? Compare with Scavenger World , After the End . Usually goes hand in hand with Apocalyptic Logistics . See also Disaster Democracy and Angst? What Angst?

A trope throughout a series by which a part of the opening or ending credits is interchangeably switched, and the content can be different every show. Some of the same shows also have couch gags at the end as a Credits Gag . Alternatively, this gag may occur at the end of The Teaser , just before the credits start Named for one of its best-known incarnations, the family scrambling to gather on the couch during the opening sequence of The Simpsons </, as seen Note that it need not be a "gag"; TV dramas such as Mission: Impossible </ and Justice League Unlimited </ will sometimes have clips from later in the episode Compare to Different in Every Episode . Not to be confused with the other</ type of couch and gag Randomized Title Screen is a Video Game only Sub-Trope , applying only to the Start Screen and chosen by the Random Number God

Know what's cool ? Fist fights , shoot-em-ups , sword fights , fireballs and explosions ! Yep, any good cartoon, action movie, or TV series has to have at least one of the above, forget all that " True Art Is Incomprehensible " junk — and any series with all of them will be bloodless beyond belief. Especially if it's for kids/pre-teens, you just have to to make sure to stay on the Media Watchdog 's good side and not let anyone spill blood, die , or get mauled. Not a problem, really—our hero is already an expert at dodging; otherwise, he'd be toast! However, the more the hero gets shot at , sliced, and stabbed without getting anything worse than cut or singed hair, the louder that niggling little voice saying "Y'know, if he'd been half a second slower" gets. Then, of course, you eventually start to wonder at the morality of the heroes for using clearly lethal attacks against opponents with playful and innocent abandon simply because (or rather, you assume because) they know</ they'll dodge the attack. Taken to extremes, these shows often have to take a time-out for a Very Special Episode to prove that, in fact, those red lasers , swords, or (censors forbid) guns</ are not in fact toys, and can kill people. Our heroes will learn a valuable lesson about not running with atomic-powered scissors, and they'll use their weapons or powers with more restraint— until tomorrow's episode. The trope origins lie primarily within Comic Books , whose fantastical nature easily allowed passage of such action-oriented, reality-bending situations. With the generally less restrictive Japanese broadcasting, the trope tends to be less apparent with anime/manga, which regularly features bloodletting and dying. Nevertheless, even here Could Have Been Messy is instinctively applied towards main protagonists or other characters that the writer simply doesn't want to let go of just yet. Could Have Been Messy enables (or is enabled by) several other tropes: Contrast Violence Is Disturbing , when they do</ show all the dangers inherent in violence and make them horrifying.

I'd like to explain that this is when Bob wants to say something, but for whatever reason can't, because I'm not supposed to. If I did, I'd say that maybe he'd risk his job if he spoke up, or maybe he just doesn't want to look crazy or malicious, or something like that. And I certainly can't tell you that Bob gets around this by mentioning it but pretending he isn't, as in, "Well I could tell you that the shutoff switch to the Doomsday Device is down the hall, first right, second left, behind the water cooler, but I won't do that because I'd lose my job." I'd like to explain that, in other words, he Could Say It But... he won't, except he just did...but I can't. Sometimes used as an insult, especially in politics. For example, "I refuse to stoop to the level of calling my opponent a corrupt, greedy slimeball." Truth in Television . The technical term is "paralipsis" or "praeteritio", depending on the nature of the information you're definitely not giving. See also Suspiciously Specific Denial or I'll Never Tell You What I'm Telling You! , for those bits when this is not intentional. Also related to I'll Pretend I Didn't Hear That and Stepping Out for a Quick Cup of Coffee . Do not confuse with I Would Say If I Could Say . May result from the asker using Politeness Judo .

So you're sitting down, getting ready to watch some Prime Time television. It's Wednesday night, and that means a new episode of your favorite show. You're excited to get through the commercials and onto the programming, when, right before the episode begins, a news

advertisement plays. "Coming up, some older T.V. models appear to be linked with cases of in their viewers; details at eleven." Well, I'm not going to stay up that long, you say; I've got important work to do tomorrow. True, but is it really worth potentially your life we're talking about here. You wanna tell your family, lying down on your death bed, that the reason you contracted cancer was because you didn't stay up a few measly hours to watch one news broadcast that could have saved you!? The fundamental question in all of this, the one that keeps worry high and answers limited, is "Could this happen to you?" This is the quintessential Real Life example of the trope. When a news station wants to drum up views, it can always rely on this tried and true scare tactic (while adding a bit of blood for good measure). This leads to a situation where the viewer would feel the need to give up any minor inconveniences if it meant saving their lives (and boosting ratings). Rarely is the answer given before the end of the news (see Film at 11). This trope has given birth to Betteridge's Law of Headlines</ , wherein such headlines that pose such an ominous question can be immediately disproven. No matter how often the practice is scoffed, it still proves to be effective and used all the time. Outside of Real Life, this trope is more often poked fun of rather than invoked. See also You May Panic Now . The equal and opposite reaction to Ripped from the Headlines . Usually involves several Commercial Break Cliffhangers that promise the answer is coming up next! Might lead to Crying Wolf . This trope may be invoked and Played for Laughs as part of a Clickbait Gag .

A hypothetical planet on the other side of the Sun from the Earth which is usually like the Earth, but hidden. The idea was popular in old science fiction, and continues to appear in sci-fi that is not very hard The concept originated with the ancient Greeks and was known as Antichthon</, which is Greek for Counter-Earth. Its use in modern stories is an example of All Theories Are True In Real Life , this idea has been proven false, even before the Space Age. A Counter-Earth's gravity would affect the motion of other planets, and other planets' gravity would cause it to drift out of its position, and the final blow was when probes actually went the other side of the Sun from us and didn't see any counter-earths. It's still an exciting idea for fiction, though

Not related to blocking .

Instead of robbing or stealing directly, some criminals prefer to make fake bills — that way, not only do they not have to pay for whatever they're "buying", they get real money back as change. It can be anywhere from one dude operating a low-grade printer out of his garage to a gang using a top-end press making super-bills. Sometimes, this extends to creating fake coins as well In other words, " Screw the rules, I make my own money! " When Played for Laughs , there will be a GLARING difference between real and fake bills, like the counterfeiter's face instead of Benjamin Franklin or Queen Elizabeth , or "unconventional" denominations such as a $37 bill. Counterfeiting rings tend to be popular villains for Kid Detectives and other G-rated heroes, since the crime is serious enough to call for legitimate secrecy and cunning, but not</ instantly synonymous with Family-Unfriendly Violence like robbery or drug-dealing. That said, don't expect every counterfeiter (fictional or otherwise) to be a pushover ; it takes a lot</ of muscle to carry

all those printing plates, after all...

Ricky has been pulling a Zany Scheme to keep Lucy away from the club the night the big celebrity is visiting. Lucy finds out. Instead of confronting Ricky, she enlists Fred, Ethel, and the visiting celebrity in "teaching Ricky a lesson he won't soon forget." They stage an elaborate charade, making Ricky believe his scheme has had unintended consequences. Ricky confesses and everyone yells, "Gotcha!" Usually we see a conspirator whispering, "Here's what we do," and the scene cuts away. See Unspoken Plan Guarantee . The comedic variant of Out-Gambitted . Sometimes the Zany and the Counter Zany collide in a matter- antimatter explosion, resulting in Aesops all around, on the house. If the Counter Zany is then countered, you have Zany Scheme Chicken .

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. Turns into a game of Zany Scheme Chicken when Yuriko launches a real alien for the girls to fight... and all</ of the aliens look like pandas.

Bill & Ted's Bogus Journey </: "How do you stop a pair of bad robot usses?" "By building a pair of good</ robot usses to fight them!"

The works of P. G. Wodehouse run on this trope.

I Love Lucy </ was probably the first to do this on television. And the second and third and fourth and tenth.. Dates back at least to William Shakespeare . Consider Much Ado About Nothing </ — this goes back and forth at least three times

Whateley Universe </ : when Generator hatches a plan to prank Phase with realistic shoulder angels, Phase retaliates by stealing Generator's lingerie. While Generator is standing in the middle of the cafeteria. Generator does not take this lying down.

South Park </: the boys' parents launch a Zany Scheme in which actors pretend to be the boys' time-traveling future selves, with the aim of scaring the boys away from drugs and alcohol. After discovering the truth, Stan attempts to fight the zany scheme with logic but gets nowhere. Butters, with the help of Cartman, launches a Counter Zany to get revenge on his parents (by smearing feces all over their house). Needless to say, the Zany-Counter Zany collision results in a standard Anvilicious message about communication and honesty.

In situations involving single numbers—or letters when spelling out—any of these numbers or letters may be replaced by one out of sequence, a numerical for a letter or vice versa, or just a random word. This is most often done by The Ditz or by someone mocking their perceived lack of general knowledge, or by characters to try to appear stupid . This trope comes in a few different flavors: : B: Lists : : π: Alternative Number System : -21: Unusual Chapter Numbers : Sex : Homophones (and homosymbols) : ¶: Lucky Charms Title : Surprisingly unrelated to Letters 2 Numbers , 2 + 2 = 5 and

3 + 5 = 4 . Occasionally overlaps with Counting to Three and may result in a case of E = MC Hammer . A key element of the Disorganized Outline Speech . Super-Trope of Unusual Chapter Numbers and Lucky Charms Title . Compare One, Two, Skip a Few .

Ah, country music. The American answer to Folk Music that is mostly associated with places like Texas and men wearing cowboy attire unironically. Despite its widespread notoriety, country music is not unpopular, as proved by many musicians, and is in fact by some measures the most listened-to genre of music in the United States. Together with Blues it was a huge influence on Rock & Roll and Rockabilly Country music as a genre of its own originated in the 1920s in the United States, primarily played on string instruments, most notably the guitar, fiddle and banjo. It has its roots in the folk ballads of the Appalachian Mountains, which in turn descended from the various folk traditions of the British Isles. Depending on whom you ask, the offshoot genre of bluegrass might be referred to as " good country music ". Modern mainstream country has progressed through a "Nashville sound" in the 1970s, which layered the string sections on heavily, and a 1980s pop-heavy "Urban Cowboy" sound inspired by the film Urban Cowboy</, followed by a more traditional wave in the 1990s inspired by honky-tonk music. Modern mainstream country music has become a melting pot, ranging from more traditional acts such as George Strait and Alan Jackson to pop acts such as Carrie Underwood , and in-betweens such as Brad Paisley . Starting in the 1990s, a large number of pop and rock acts, ranging from Bon Jovi and Jewel to Kid Rock and the Eagles , crossed over to country with varying degrees of success. The crossover acts, in particular Taylor Swift , are often among the most divisive in the fanbase The New '10s saw the rise of "Bro-country", basically a combination of Testosterone Poisoning and modern rap influence, leading to jacked-up songs about driving around in pimped-up pickup trucks, drinking copious amounts of beer with friends, and partying in the woods with a hot girl. The Trope Maker of such was Florida Georgia Line 's "Cruise", a review of which even coined the term "bro-country". However, bro-country quickly drew ire for its simplistic themes and marginalization of women (lampshaded heavily in Maddie & Tae 's "Girl in a Country Song"), which led to an increased discussion of misogyny in the genre. From this spawned a more romantically-minded "boyfriend country" and a mix of artists with more traditionally country influence drawn from the early 1990s traditionalist boom, as well as a resurgence in female artists who were largely marginalized during the heyday of "bro-country" On that note, the fanbase is stereotyped as being right-wing Boisterous Bruisers who personify the Deep South of Eagle Land . While such an portrayal is two-dimensional and uneducated, one must remember k.d. lang was</ blacklisted for being outspokenly pro-vegetarian (she didn't come out as a lesbian until after she felt she no longer had a country fanbase to alienate). And yet the Dixie Chicks were surprised when their fans turned on them after bad-mouthing George W. Bush (granted, the death threats were a bit much) " Alternative Country " (sometimes abbreviated as "Alt-Country") is a loosely defined term that means, more or less, the attitude of Alternative Rock with a country sound See also: Country Rap , Alternative Country , and Gothic Country Music

For whatever reason, when married couples (or even just couples who are known for being together) make a movie, it rarely works. Who knows why? In some cases, it's public backlash against the couple. Sometimes the couple's Real Life chemistry just doesn't show up on-screen (or it does, and it becomes somewhat unsettling when you realize you're watching an actual</ couple during a love scene). Sometimes, it's just a Vanity Project with no real direction. In any case, even though Couple Bombs have a track record of not succeeding, they somehow still get made anyway Subtrope of Real-Life Relative . Might be related to Creator Couple if the Love Makes You Uncreative trope is factored in. Could also be a result of Yoko Oh No . Should not be confused with Battle Couple

A frequent setup for romantic comedies and sometimes dramas, this trope explores the romantic relationships between four principal characters. By far the most frequent version is to have a Gender-Equal Ensemble with two male and two female lovers, but other versions are possible too If the lovers are not already paired up, they will get together during the course of the story, and the progress of each relationship may be used as a foil or yardstick for the other. There may be a clear Alpha and Beta Couple , or the two couples may be equally important in the story Whether or how the lovers pair up may, on the other hand, only be resolved near the end of the story, although it will probably be hinted at early on by the chemistry between them. Unlike Two Guys and a Girl and Two Girls and a Guy , this arrangement offers (and most often fulfills) the potential for romantic resolution without involving any additional people. Occasionally there may be transfers of affection within the foursome before the final resolution Each of the four lovers will be previously acquainted with at least one of the other three. The four may be staunch friends who spend a lot of time together, or there may be rivalry involved. In the case of a gender-balanced foursome with two heterosexual pairings, the same-gender characters may be Heterosexual Life-Partners , sometimes with subtle or not-so-subtle hints of Ho Yay . There may also be sibling relationships within the group Four-Temperament Ensemble and Four-Philosophy Ensemble may be applicable to this arrangement. Compare Double Date

Anime & Manga

Live-Action TV

Western Animation

You, an unimportant background character, need something delivered to or across a barren wasteland, deadly jungle, or simply a dangerous urban environment . The Internet, phone, or regular mail service isn't going to cut it. You're going to need something special. And what is that something special? Why, it's the local Courier! A Courier is essentially a mercantile mailman/woman, delivering messages through cities and towns on foot or other single-person conveyance. In fiction this often comes with some level of danger involved, either from the environment the Courier crosses, the package they're delivering, people who may be after the package they're delivering , or simply through the Courier 's own

recklessness. Even if there's not an element of danger, there will usually be a tight deadline the parcel must be delivered by, forcing the Courier to bust their hump getting it there on time. Le Parkour or other fancy tricks may be employed to get safely from Point A to Point B (the words parkour</ and courier</ both derive from the French for "to run"). Since it's a romantic spy type of job that still allows cynicism with money, combined with the fact that it's an easy way to bring characters to new places or into contact with interesting people, it's ripe for protagonist-hood, but this is not always the case. Can often turn up even in futuristic settings where you'd imagine advanced technology would make human Couriers obsolete, generally as a form of commentary on the presence of a Shadow Dictator in the setting. See Pony Express Rider for the mounted variety and Unstoppable Mailman for the government-employee version May involve Deadly Delivery , Shoot the Messenger or You Got Murder . A Venturous Smuggler specializes in illegal deliveries.

Courtly love was a medieval European idea of love dating back to the noble courts of the eleventh century. In essence, courtly love was a contradictory experience between erotic desire and spiritual attainment. Courtly Love is having a romantic affair without ever imagining it will be consummated - a type of Romance and Sexuality Separation . The man in question will be in love with his lady — who is normally his social superior — do almost anything for her and in her name. She may love the fella back, if he's fortunate — though that's not expected, and not really the point. The lady in question (and, indeed, the man in question) will almost certainly be married or engaged to somebody else: when Courtly Love happens, marriage isn't for love, but for more pragmatic reasons . In periods where Courtly Love is popular, it may be the only form of affair that doesn't get condemned as evil, simply because nothing more intimate than kisses, handkerchiefs, and sonnets get exchanged. In modern times it might happen just because the characters are too young, such as a Childhood Friend Romance It was a common motif in Chivalric Romance . The fairy mistress, being one of the Fair Folk , was a natural for it; the magical taboos that hedged her around fit well with the ethos of obedience to the lady, however arbitrary her demands. It even allowed the writer to rationalize the taboo into a whim of the lady Almost as soon as it appeared, it was Newer Than They Think ; the King Arthur mythos and the Matter of Britain were hammered into shape, and people began to lament that love was no longer what it had been in King Arthur's day . It has now been a Dead Unicorn Trope for a matter of centuries There is, of course, a dark side to this seemingly idealized fairy tale. Just as Courtly Love is the only</ genteel and "proper" form of romance short of marriage in nobility, the only outlet for carnal desires falls on the shoulders of those not subject to the respect of chivalry; the peasant class. Malory's writings contain candid accounts of Lancelot casually advising Galahad to rape a local village girl to mend his heart wounded from a failed courtship. This is the most benign</ examples of the consequences of unfulfilled lust stemmed from the stifling constraints of Courtly Love In latter times, Courtly Love may be the only way for a Celibate Hero or someone whose superpowers are Powered by Virginity , to express their love for someone. The difference between Courtly Love and Unresolved Sexual Tension is, Courtly Love is supposed</ to be satisfying in itself because of the mix of the romantic and spiritual. Even when it was popular, it

didn't always work that way; Lancelot's love for Guinevere started as Courtly Love but developed into a different sort of affair Later on, this trope helped make the era look far more romantic than it already was. Thus we have Knight in Shining Armor , Prince Charming , and Princess Classic Older Than Print . Also known as Petrarchan Love, after the Trope Codifier , Petrarch , whose lovesick series of sonnets to Laura made poetry an essential facet of Courtly Love. Today, if one of the two is married, this is known as "emotional adultery" A Sister Trope to Old-Fashioned Rowboat Date which is a similar romantic ideal that started up centuries after the medieval European period Compare The Lady's Favour , Lady and Knight Nothing to do with Courtney Love , who is pretty much in a polar opposite position of this trope

Sometimes, a soldier doesn't respect the law and/or his orders; other times, someone under military jurisdiction, such as a civilian living in a zone under anarchy or working for the army, ends on the bad side of the law. In both cases, they end up court-martialed. Military courts have a reputation for harshness, and in portrayals of authoritarian states, they are used as a background effect, especially when used against civilians; Hanging Judges can end up serving as judges in these. Among the outcomes of these courts are Shot at Dawn and Insignia Rip-Off Ritual . In fiction, this is often played as a particularly dark take on the Kangaroo Court . Historically, a court-martial may not only be held to determine someone's guilt, but also to verify their innocence and officially clear their name. This was a fairly common outcome for Captains who faced court-martial for the loss of their ships. It also wasn't unheard of for a disgraced officer to request a court-martial, in hopes of clearing their name in a court of law. Note that most navies have a standard court-martial which convenes whenever a ship is lost; this does not presume that the captain is suspected of wrongdoing, but merely that the circumstances surrounding the loss of the ship be made part of the official record (in fact, some captains saw their careers harmed or even effectively ended - because they didn't</ have a court-martial for an official record). The inevitable intersection of a Courtroom Episode and Military Fiction . May also take place in a Law Procedural dealing with the military. Obviously Truth in Television . Anime and Manga Comic Books Fan Work Literature Live-Action Television Video Game Western Animation Real Life

People getting covered in gunge (also known as slime). A variant involves a large cake and comedies : it is inevitable in such shows that someone will end up with their face in the cake. If the cake is big enough (as many wedding cakes are), they'll do a full-body dive into it Often a result of a Food Fight or Bucket Booby-Trap . Edible gunge can lead to I Taste Delicious if the person covered in gunge tries to eat his way out A trope of the Saturday Morning Kids’ Show genre or anything else aimed at kids. This trope is also popular in a number of programs aimed at adults. The game show use of gunge was particularly ubiquitous during the late 80s and early 90s , but it seems to have died down now as health and safety and general dignity take increasing hold Britain started all this in the 1960s with Not Only … But Also </ and the festival of anarchy that was Tiswas </. Slightly later on, America got into it as well thanks to the Canadians with the sketch show You Can't Do That on Television </, and it became a hallmark of the network Nickelodeon . In general, American game shows tended to

use slime as an obstacle or even reward, while the British, with their typical mastery of villainy, treated it more as a sort of ritual punishment with various elaborate and spectacular gungings being dealt out to celebrities or the general public courtesy of The BBC Check The Pig-Pen for someone who is always like this. When it's blood that somebody is covered with, it's Blood-Splattered Innocents ; if they did it intentionally and like it, it's Blood Is the New Black . If it's mud they're covered in, it's... well... Covered in Mud . An Older Than Television version is Pie in the Face Often an essential ingredient in a good Humiliation Conga Not to be confused with something being Covered in Grunge

Face it, we all take some</ stock in our appearance: at least, enough that we don't want to be all dirty, especially not in front of others. So what's a universal way for someone to be brought down a few notches? Well, by them being muddy, of course! Mud is a particularly dirty substance, hard to wash out Occasionally they'll be pushed</ into mud by someone, or simply fall on their own , which either way is an embarrassing experience. Bonus humiliation points if it's right in their face, or if they fall into a patch of mud that had pigs wallowing in it — this implies that the character is even more lowly than a pig, and, of course, there's a chance they're going to stink afterward. It may be part of a Humiliation Conga It can also have practical purposes for temporarily blinding an opponent in battle Now, while getting muddy may not</ be the character's choice, there are times when they'll intentionally cover themselves in mud. It may have a practical purpose such as helping to camouflage them or keep off stinging insects. Or, perhaps, they may be getting extremely dirty in order to help someone else out, in which case they're seen as being more humble and selfless because they put themselves in that position. Sometimes, if the mud is from a character that spends a lot of time outside, such as gardening, it can imply that they're more of a down-to-earth person who spends more time actually doing</ things than worrying about their appearance May be used as Body Paint . Sub-trope of Covered in Gunge — if it's anything other than mud, it goes there. Not to be confused with The Pig-Pen , a character who could be covered in either mud or something equally dirty so often that it's a matter of routine (no special explanation needed for why he's so muddy today</), and usually seems content with this situation. The Trope Namer for The Pig-Pen was thoroughly covered in dirt, but even in his case at least it was only dry dirt rather than mud

A specific form of Older Than They Think , in which the Cover Version of a song becomes so iconic that people forget it was a cover at all. The cover becomes the definitive version of the song, while the original fades into obscurity to the point where the cover artist may be incorrectly credited for writing it. To a certain extent, this is generational — if you hear a song before the cover is even recorded, you're less likely to be confused. (It doesn't count if the new version is in a different language.) This can become a Fandom-Enraging Misconception for fans of the original artist, and sometimes even for the original artist themselves (as the David Bowie quote above demonstrates). Nowadays, "covers" are used to describe any band performing a not-originally-written song. However, when bands writing all their own songs was a less common

practice, covering referred specifically to doing a version of a song in a style similar to that of another artist. With the advent of the Internet, it is possible for covers to overshadow the original version thanks to metrics such as YouTube view counts, or if they come up more often in search results. The "Weird Al" Effect is this taken Up to Eleven , in which an entirely revised and rewritten version of a song by a different artist becomes more prominent than the original. Somewhat related is Breakaway Pop Hit , where an iconic song (or cover) composed specifically for a film overshadows its film. Compare Sampled Up and Eclipsed by the Remix , and contrast with First and Foremost . See also Revival by Commercialization and Misattributed Song . See also Adaptation Displacement , in which later entries of a franchise are better-known than the original entry that spawned the franchise. If you were thinking of the other meaning of "covers", you might be looking for Modesty Bedsheet . Also not related to any Cover Tropes , nor to Revealing Cover Up . For the opposite of this trope, see First and Foremost .

And one final note: Fan Myopia runs quite high when it comes to music, so please avoid the "quick, what band do you think of when you hear X?" cockiness, because chances are not everyone will have the same answer as you.

Perhaps someone is letting loose a torrent of profanity . Perhaps there's a streaker running past. Perhaps somebody is about to rip out somebody's heart. Whatever the case, there are children around , and they are being exposed to some highly inappropriate content. Quick! Cover their eyes/ears! This trope generally depends on the idea that Children Are Innocent , and furthermore, should stay</ innocent. Children should be protected from anything considered Harmful to Minors . Usually it's a parent who will do this. This can be played for laughs if the “innocent” kid still understands what's going on (e.g. The Simpsons </ episode “Bart Sells His Soul” where Todd still repeats a curse word after a parent covers his ears). Usually the scene that causes this is concealed in a Discretion Shot . For some, doing so may only make the "innocent" child want to see/hear the denied spectacle even more . Compare Not in Front of the Kid , Take Five , and "I Can't Look" Gesture .

Don't judge a book by its cover - no, literally . Nor a video, a comic, or even a record. The cover is an essential part of the marketing plan. As is common in marketing , it can be an entirely inaccurate representation. It's not just the artwork that's misleading, either. The Blurb on the back may be even more disconnected from the story. Popular characters who appear in little more than a cameo on the inside can be larger than the main character on the cover. A quiet, contemplative issue can be made to seem like an action-packed frag-fest, and vice-versa. The cover can push for an entirely different demographic than the rest of the work. This is often done intentionally so customers will purchase the product assuming that it relates to their interests in a visual version of Follow the Leader , as commonly found in The Mockbuster . Film Posters and video packaging are particularly likely to mislead if it's an independent film, or a film in a genre that the marketing people assume most people are unlikely to appreciate. For example, an intelligently-written mystery for the whole family may have a

cover that implies it's a comedy, or a family film that happens to have a dog in it may emphasize the dog on the cover. See also Never Trust a Trailer . In non-graphic literature, it is not uncommon for a female character to be portrayed in a Stripperiffic outfit when they would wear nothing of the sort in the story. Also, virtually any Speculative Fiction book will have either a rocket or an alien of some sort on the cover, and dragons are commonly used on Fantasy, High Fantasy and Sword & Sorcery books, even if there is no dragon in the story at all. (Frank Frazetta and Boris Vallejo are particularly noteworthy as artists whose paintings make great book covers, but only occasionally actually relate to the contents of the books.) This trope also applies to album covers , especially singles, which often get their own album art, for one or two songs. The chances of this happening are magnified many times over when the game has to jump the national boundary. Especially in the pre-internet era, it wasn't at all uncommon to see the localization team (who may not actually be all that familiar with the work in question) creating a new cover from wholecloth, and said cover had about a 50-50 shot of looking nothing whatsoever like the actual product. A related subtrope is the practice of creating the cover first</, and writing the story based on that. This was common practice for comic books, especially at DC, during The Silver Age of Comic Books under editor Julius Schwartz, and was responsible for some of the weirdest stories of the time. However, it would sometimes result in a story that went off in a totally different direction and disposed of the cover situation in a panel or two. The website Superdickery features many strange, silly and inane covers of this kind . Finally, in some cases, it may result from using stuff that was never meant to be a cover. A classic example is concept art, which can end up way off-base from the final product, but still look nice enough and roughly similar enough to be pressed into service as such. This has occasionally gotten lampshade hung on it, as evidenced , and . Many of these overlap with Sexy Packaging and Contemptible Cover , and often feature Lady Not-Appearing-in-This-Game or Advertised Extras . Compare with Never Trust a Trailer , Wolverine Publicity , Bait-and-Switch Credits , Superdickery , Never Trust a Title and enjoy . For cover illustrations that whiten dark-skinned characters, see Race Lift . For in-book illustrations, see Unreliable Illustrator . For magazines that sometimes put a bit of skin on their cover even though the interior is about gaming, sports, or whatever, see Fanservice Cover . Inverted Trope of Spoiler Cover , where the cover is so accurate that it gives away important points. Covers lie a LOT. It happens all the time, even if only to prevent spoilers. So only put really interesting examples here now, not every cover that tells a little fib.

Uncharacteristically suggestive comments and thoughts from a character usually considered pure and innocent . Sometimes this is played straight and shows that a character is mature or smart enough to notice subtle themes their friends don't. Most of the time it's a trait given to a shy character to show they're not quite as mousy and meek as we think. Usually cued by fantasy segues becoming more and more lewd This will always be fiercely denied by the character, especially if they're cantankerous and dismissive . The more comedic princess-like types often get this too until it turns into a more overt Running Gag Note that the title refers to covertness in the figurative sense, not the literal . This trope is also Truth in Television — you know who you are. Don't say

it, otherwise you won't be one anymore. If the Covert Pervert is outed they may be subject to a girl getting set to Pervert Revenge Mode or even an Unprovoked Pervert Payback Compare Naughty by Night

My Little Pony: Friendship Is Magic More than one fanfic has Fluttershy as the author of saucy novels (as being an animal caretaker doesn't pay the bills). One particularly blatant example is </ Twilight asks if they really want to know , and Celestia replies that no, they really don't . Neon Genesis Evangelion Advice and Trust </: After hooking up with Shinji and especially after Their First Time Asuka becomes sex-crazed and gets frustrated if she has not sex with Shinji every day... but in public she still pretends she is not interested in sex so that nobody suspects they are together. When someone figures out they are together and finds out what kind of thoughts she has they are shocked because they did not think she could be so lewd. RWBY Fates Collide </ : Naruto Hinata gets this a lot in fanfiction. The fact that she has the power to see through any object , including people's clothes , certainly helps.

Tropes for covers of books, comics, music albums, film posters, DVDs and others Compare Film Posters

A character wants to avoid others' judgements on what they wish to buy. Maybe it's something they find embarrassing, maybe it's something they'd prefer to keep a secret, but either way they want to avoid awkwardness or wary stares. Even though they had just wanted to buy that one thing, the character ends up buying other things along with it in order to draw attention away from a specific thing they bought A Cover-up Purchase can also involve buying the same item in small quantities from multiple stores Super-Trope to Trojan Gauntlet for when the person is embarrassed by condoms specifically, Infraction Distraction for when a character admits to a minor wrongdoing to cover up a larger one, and Tampon Run for when a man is embarrassed about buying menstrual products. Faking and Entering uses this same kind of misdirection when stealing from a room One " " ad from 1995 has a man nervously buying Trix alongside more "grown up" cereals like Wheaties. As it turns out, he's so nervous because he's the Trix rabbit in disguise. The joke finishes with him being out of milk when he tries to eat the Trix

Osomatsu-san </ : In one episode, the sextuplets give "virgin training" to their father in attempt to rekindle his love for their mother. One thing they teach him is to hide dirty magazines between ordinary ones to make it seem like an accident.

In one issue of Young Justice </ , Robin mentions he was able to bury the expense of producing and shipping a Batmobile across the country in "the Batarang budget".

In American Graffiti </ , Toad tries to purchase alcohol without an ID, so he tries to hide it with some other items.

In Big Blonde </ the protagonist plans on killing herself with bottle of veronal. She buys it but also buys some make-up to make it seem less suspicious, however she notes that the cashier doesn't seem to care either way.

In the Dexter and purchases life vests along with the tools. When asked, he says, "We can't exactly load up the cart with axes and machetes, now can we?"

MAD Magazine </ had an article about an honestly-labeled video store, and one of the categories was "Diversionary rentals to put on top of the six porn tapes you're slinking around with so the cashier won't think you're a total sleaze"

In The Navy Lark </ , C.P.O. Pertwee has to get Number One a luxury chair that he really isn't entitled to, and decides the best way to do it is by indenting for a large quantity of them because the only time he indents for a single anything is when it is a battleship. Ultimately it fails because everyone else up the supply chain has the same idea, and by time the request reaches the naval supplier it has multiplied into every single luxury chair in the Royal Navy.

From Spoony's review of Sewer Shark</ :

In Hey Arnold! </ Season 1 "Helga's Makeover", when Helga wants to show that she's feminine to attend Rhonda's slumber party, she goes to a corner store to buy a preteen beauty magazine for makeover tips, along with other magazines to cover it up. Unfortunately, the cashier has trouble scanning the beauty magazine and shouts to her co-worker asking for the price for it while describing the magazine, which gets the attention of all shoppers. Helga quickly pays for all the magazines and then runs out the store embarrassed.

Variant example from Real Life . Criminals sending letterbombs tend to use stamps to avoid a paper trail at a post office and often put more stamps on than are required to avoid any chance of the package being held due to insufficient postage. Postal and security staff are trained to look for this as a possible indicator of a suspect package.

Not all heroes are fearless. Some of them are characterized by nervousness, timidity, reluctance to go anywhere near danger — all the hallmarks of a coward. Yet when push comes to shove, they will always be right there in the thick of the action, doing whatever it takes to accomplish their objective and get themselves and their teammates out alive. In other words, not</ a Dirty Coward or Accidental Hero Unlike Took a Level in Badass , these characters don't get over their fearful ways after a single moment of glory. They remain scaredy-cats and/or insecure in their regular lives despite the fact that they can kick major ass when they put their minds into it. Many of them will tell everyone to Think Nothing of It , because they think the fear they felt trumps the heroism they performed. These characters may also be Combat Pragmatists who get the job done by using brains rather than brawn when they go up against enemies that outclass them and they know they'll get killed if they just charge in and attack. Typically, his closest friends know exactly what he is capable of and know they can depend on him in crises, with a little prompting of course Usually, inverse of Miles Gloriosus . Unlike The So-Called Coward , this character is not actually misunderstood and does not need to be viewed by other characters as cowardly; it is his own opinion that matters. (And the so-called coward may be perfectly confident in his own courage.) Unlike the Accidental Hero , the examples in this trope are characters that manage to get things done with their

own worth, despite their fears Contrast the Fearless Fool — especially when it is invoked to encourage him. Prone to Heroic Self-Deprecation and Face Your Fears . See also Lovable Coward . One possible way to describe a Weak, but Skilled Paper Tiger . Not unusual for this character to be a Stone Wall . Compare Heroic Neutral One of the major subtropes of the Classical Antihero In King Kong (2005) </, Bruce Baxter abandons the rescue mission, claiming that they're going to die and all but calling himself a coward. This doesn't prevent him from returning Just in Time to rescue the rescuers, in a Big Damn Heroes moment that would give Han Solo a run for his money

This is when the media reports blatantly incorrect facts about a creative work that any fan or — in the most egregious cases — even just someone with any kind of passing knowledge of said work would know to be wrong. It seems like some people just can't be bothered to do any fact-checking. Let's face it — sometimes, it's easy to do. But what about the news? Newspapers, a News Broadcast , national news, etc.? It is in their job description to do at least some</ research, to make sure they aren't stating factual untruths This rule apparently doesn't apply much to works of fiction. Maybe the news media doesn't seem to care as much about it in question as about whatever effect it had. But that's no reason to make an error that could have been avoided by looking into the material a bit, especially if said error involves serious accusations like blaming a child's death on imitating something they saw on TV. This often results in examples either factually incorrect, from minor to grossly wrong like the Trope Namer itself , or taking some "facts" from The Theme Park Version of a larger entity, which to some is much worse than just not doing the research Subtrope of "Common Knowledge" . Compare Complaining About Shows You Don't Watch . See also Fandom-Enraging Misconception (when it's the fans</ who get the names wrong), Animation Age Ghetto (when people dismiss various kinds of cartoons as family-friendly when they, in fact, are anything but) and All Anime Is Naughty Tentacles (a problem endemic to Anime and Manga). I Am Not Shazam is a key trope involved. Also compare Dan Browned , the version for fictional</ works. Also see New Media Are Evil , though if you find yourself constantly annoyed by this kind of thing then you probably believe Old Media Are Evil . May also overlap with a Shallow Parody if the parodists in question are really careless with their research. This is basically the Real Life version of Critical Research Failure

He's a loose cannon, but </DAMMIT he's the best we have!</ Sure, our society may be built upon rules and procedures, but they usually make for bad television. Sometimes you have to bend the rules, rough up the suspects , moon your supervisors and shred the Constitution to get stuff done. A Cowboy Cop may be an Anti-Hero (or an occasional Byronic Hero) if he is the protagonist of the show, typically Hot-Blooded and passionate about his maverick antics, or a Jerk with a Heart of Gold whose unlikely claims will generally be proven correct . However, in shows that feature cops as secondary characters, the Cowboy Cop is often at odds with the main characters, as he will trample all over the crime scene and/or

the suspect's rights. If Da Chief is a Cowboy Cop he would often reprimand the naive upstart who is being too soft with the criminals and will gladly let the loose cannons go in shooting first and asking questions later. He will usually be a detective, as a beat cop is much less likely to be intimately involved in a case's full duration. In a SWAT Team type situation where the cops are expected to shoot to kill, he does not care about human shields or property damage and will more often than not almost level the place to take down the suspects (especially</ with a car or truck), with extreme lethal force. Cowboy Cops are almost always asked to Turn in Your Badge by Da Chief , at which point they usually become a Vigilante Man in regards to whatever bad guy they are after for either the rest of the movie or until they get their badge back. As a result of his flagrant rule-breaking, Internal Affairs hates</ the Cowboy Cop with a passion. Often policemen who oppose the Cowboy Cop are revealed to be Dirty Cops , scared that he's going to shake up the system they've worked so hard to manipulate in their favor. As part of being unorthodox, the Cowboy Cop often has at least one contact on the street to feed him information that can't be obtained through an official channels. Just as with cowboy sheriffs in the old west, cowboy cops rarely show any remorse for using lethal force. First kill scenarios are rarely depicted; these guys (and occasionally gals) have usually filled whole cemeteries to capacity before we meet them for the first time. Being a Cowboy Cop may be just be backstory — the character might make the transition to another field such as being a federal officer, a Man in Black or a Deep Cover Agent , where their methods might fit in a little better. May often be the recipient of Arson, Murder, and Lifesaving . The Trope Namer for "Cowboy Cop" is Beverly Hills Cop </ (1984), then the term was popularized by Die Hard </ (1988). Compare Bunny-Ears Lawyer . Contrast By-the-Book Cop . Compare and</ contrast Dirty Cop and Rabid Cop . While a Cowboy Cop is generally more well-intentioned than a Dirty Cop, more deconstructive works will concede that they both show equal scorn for necessary regulations; meanwhile a Rabid Cop is a Cowboy who's lost all sense of perspective and morality. For the military version, see Military Maverick . Old-Fashioned Copper is the specifically British subtrope. For a policeman involved with literal Wild West cowboys, see The Sheriff . Be aware: pretty much everyone hates cowboy cops in Real Life . They don't solve cases, they cause cases to collapse in court, vital evidence to be ruled inadmissible, compromise investigations and in worse case scenarios get people killed.</

CPR is an emergency first aid protocol performed on an unconscious person in whom normal breathing cannot be detected. It's characterized by someone pressing rhythmically against a victim's chest and occasionally blowing air into the victim's mouth. In Real Life , CPR stands for its success rate: less than 10%. On TV, though, CPR stands for "clean, pretty, and reliable": This is a sub-trope of Worst Aid and sister trope to the Magical Defibrillator , another medical technique that works very differently on TV than it does in Real Life . A specific subtrope is Heart in the Wrong Place , which shows CPR given with the compressions too far to the left. For an equally clean, pretty, and reliable healing technique, see Psychic Surgery . For more information about CPR in Real Life , see the Useful Notes page . (That page is not meant to be a guide for how to actually perform CPR in real life; if someone near you actually

needs CPR, call emergency services instead.) Finally, as this trope involves dying characters,

Aging is one of those things that happens to us all (at least in universes where the aging process hasn't been defeated in some way). As people (and other creatures) get older, their joints begin to crack and pop, despite their best efforts. Sometimes this is painful; sometimes it also prevents the crack-ee from being able to move. Arthritis and Rheumatism set in. You get the picture. It can even start as early as middle age when a person still looks</ young and hale, but finds they're not as young as they used to be when they try to act as young as they feel. It's often an old person just trying to stand up or do something ordinary, emphasizing the creaky, fragile state of an elderly body. Oddly enough, in fictional media, this situation is frequently Played for Laughs , making this a very specific type of amusing injury . The most commonly shouted phrase after the crack is "Oh, my back!" but the trope itself isn't confined solely to spinal-lumbar complaints and can happen with any body part, bone or joint. Occasionally, this will even happen with younger characters if they move in very awkward positions. Variations include: May be a sign that said character is Feeling Their Age and/or Dented Iron . Compare and contrast with Knuckle Cracking , in which a character cracks their knuckles audibly to intimidate or scare.

A Sub-Trope of Disposing of a Body , this trope involves hiding a body in a coffin that is already scheduled to be buried or cremated. This can be done with the connivance of a crooked funeral director or, for the more desperate or less organised, by breaking into a funeral home the night before a funeral If it is done by a crooked funeral director, then the concealment may involve a false bottom in the coffin. Otherwise, the second corpse will just be shoved under the first and the lid screwed back down In fiction, at least, this ploy will usually be discovered when the pallbearers drop the coffin due to the extra weight, and two bodies spill out A variation involves burying a body in the bottom of a newly dug grave, so a coffin will be placed on top of the corpse and the grave filled in Contrast Together in Death , where lovers in life get buried together after they die. A sister trope is Coffin Contraband , where something other than a body is hidden in a coffin. Bodybag Trick is when a coffin is used to smuggle a living body

Compare Hollow-Sounding Head and Stomach of Holding . A Sub-Trope Cois Your Head Asplode , where the head only opens in anger ntrast CoHead Hat

Hats, caps, hoods, crowns, tiaras, headbands, helmets, and all the other things that cover at least part of your head Contrast These Tropes Are Made for Walking (if you count feet as opposite of the head)

What's more fun than a carnival? It's got rides and games, frequently travels (though some don't, such as those of Coney Island), and is known for sideshows containing smaller acts than a circus (freaks, contortionists, and cabinets of curiosities).

However, in some fiction they're cheap, bad ripoffs. The rides break, the games are rigged against you, and the magic acts are dishonest. The workers are creepy "carnies", too. These aren't places to have fun, they're only there to rip you off, not provide decent entertainment If the carnival is just a civic event and not a traveling show, expect it to be even crappier. Stalls serving unhealthy and/or disgusting food; bazaar tents selling cheap, ugly (often homemade) merchandise; either oldies music or some street musicians playing in the background; bored people milling about mindlessly; and few actual amusements other than really lame ones (a face-painting booth, maybe). Only yokel tourists, dateless losers , and the very poor will be caught dead at such an event Sadly enough, genuinely fun carnivals are not often seen in fiction anymore except in period pieces. These carnivals, while no more thrilling than their modern counterparts, are a lot more charming, often with Gay Nineties garniture, and wholesome diversion for children, their families, and cute couples on dates. Expect to see people leaving the grounds with cotton candy or gigantic stuffed animals Related to Souvenir Land , but distinct in that this isn't asking for you to buy their merchandise. This carnival is too crappy to be a pastiche of Disneyland. Darker versions are Amusement Park of Doom and Circus of Fear . Compare with Suck E. Cheese's , which also boasts disappointment and creepiness in equal amounts

A setting which, at first sight, looks</ nice and cute. The world is full of cheery colors, people are smiling, happy and helpful, and you're probably thinking you've just stepped into a Sugar Bowl that seriously Tastes Like Diabetes . Suddenly, you notice something wrong</, and upon investigating, you realize that every single thing</ below the surface is horribly wrong and dysfunctional</. Maybe the society is Powered by a Forsaken Child . Maybe the cheeriness is maintained by totalitarian rulers that dole out horrible punishments for the slightest infractions . Maybe the bright and shiny part isn't the only part, and the more traditional Crapsack World is kept hidden from the public eye. Maybe people who ask too many questions or don't meet the standards the society pushes for suffer unfortunate accidents , or disappear, or are labled as criminals. Maybe it's just a manufactured atmosphere , full of nice-looking but fake towns and cities , or even a manufactured reality . Basically, this is a Stepford Smiler on the scale of an entire setting, where behind the bright, cheery and colorful appearance, it's really a Crapsack World Compare with False Utopia , when one of the main points of the story is the contrast of how perfect the world looks and how imperfect it truly is, Gilded Cage , Peace & Love, Incorporated , Light Is Not Good , Stepford Suburbia , Techno Dystopia , and Town with a Dark Secret . Often involves Fridge Horror , Sugar Apocalypse , Grotesque Cute , Dangerously Garish Environment , and Glurge as well as Sunshine Noir . A Type B cynical portrayal of The Promised Land that isn't a used-up and barren wasteland is likely to be one of these If the seemingly perfect world is a full-on illusion, created to entrap or otherwise fool someone, then it is a Lotus-Eater Machine See also City in a Bottle , where Crystal Spires and Togas meets Government Conspiracy , Soiled City on a Hill , which can be a former Shining City that retains its shiny exterior even though its heart has become corrupt and rotten, and Vice City , a city whose have already been overrun by

criminals and other serious issues under its face value of being a Shining City . Urban Segregation can result in this if the viewer is initially shown only the utopian parts of the setting. A child-oriented Adventure-Friendly World or a City of Adventure is prone to being this, so does Graffiti Town Contrast with Sugar Bowl , the (usually) non-ironic version of this trope. Compare and contrast Vile Villain, Saccharine Show and the similar Uncanny Village wherein a world becomes a perfectly ordinary Sugar Bowl if its horrifying villain were removed, whereas a Crapsaccharine World is fundamentally rotten to the core. The two can overlap, however, if the villain is bad enough to make their world look good in comparison. Contrast People's Republic of Tyranny , Fauxtivational Poster , A World Half Full , where it looks like a Crapsack World , but it can</ get better, and Heel-Face Town , where the town (or city) is a Shining City which was reconstructed from a Crapsaccharine World. Happiness Is Mandatory can be this, but often fails to create even a pleasant veneer over things Note that this trope is about a setting. If the art style clashes with the mood of the work, that is Art-Style Dissonance instead

A Crapsack World is a horrible setting where the jaded notion of " anything that can go wrong will go horribly, horribly</ wrong" almost always applies, and it corrupts its inhabitants into perpetuating that nastiness against each other . More succinctly, trying to survive in one of these places is gonna suck . Although there are countless ways Crapsack Worlds can be depicted (often with Scenery Gorn), it is usually dark , and on the cynical end of the Sliding Scale of Idealism vs. Cynicism , so it will have either Grey-and-Gray Morality or Black-and-Gray Morality , if not outright Evil vs. Evil in the worst of cases (beware of Too Bleak, Stopped Caring if you decide to go this route though). Settings like these are not kind at all to idealists , who usually get traumatized and/or die horribly when their attempts to change the world through idealism meet tragic ends. Heroes in this setting are usually Anti Heroes , and often have at least a bit of the Deadpan Snarker about them. Being good will suck , and if there are genuinely good heroes in this setting, expect them to be Knights In Sour Armor and/or Hurting Heroes —more idealistic heroes such as the Knight in Shining Armor tend to not last long in this kind of setting. Any victories they manage to win over the forces of this world are likely to be Pyrrhic in nature. Villains tend to run the gamut from sympathetic Anti Villains (on any level of the Sliding Scale of Anti-Villains) right down to the most horrific monsters to grace any kind of media. Truly awful villains are especially common in these kinds of settings, both to represent the misery of the setting in general and to give the Anti-Hero someone to whom he can look good in comparison. In truly extreme cases, even the most popular or powerful of these monsters suffer just as badly as everyone else . And Anyone Can Die . From here, these worlds can be depicted by authors in various ways, whether it would be dramatic or comedic, immutable or mutable. Though most of the time immutable equals dramatic, it is possible to see combinations between these categories. A dramatic </ Crapsack World has plenty of angst to go around, and often makes Woobies out of its sympathetic cast, particularly the protagonist, as they suffer horribly in their attempts to do the right thing or pursue their dreams. Expect characters who do the right thing to suffer for it . Expect characters who do the wrong thing to prosper...

and then </ suffer . Examples: New World of Darkness </, Old World of Darkness </, Sin City </, and Neon Genesis Evangelion </ . This kind of world often occurs After the End . Wretched Hive and City Noir are city-sized versions of the Crapsack World. A Dystopia is a speculative Crapsack World ruled by repressive forces modeled after real-life politics. A Teenage Wasteland is a Crapsack World run by kids. If the Crapsack World's continued misery is caused by supernatural forces, see Dark Fantasy , Hell on Earth or Cosmic Horror Story . If a Sugar Bowl (usually the antithesis of this trope) turns out to be one of these under the surface, then you have yourself a Crapsaccharine World . If the people who live in the Crapsack World don't realise or pretend it isn't a horrible place to be in, it is a False Utopia . A Villain World or Death World is likely to be this, and Bad Future is a Sub-Trope . Someone who just thinks the world they inhabit is this is a Cynic or a Straw Nihilist (or a Grumpy Bear , if he lives in a pretty nice world). For worlds that are almost literal sacks of crap see The Dung Ages . See You Would Not Want to Live in Dex for other crapsack environments, and (on a less negative note) the World of Badass which is also likely to have elements of the Crapsack World, to give justification on why kicking ass is very important to survival. Compare World of Jerkass , a world which is only unpleasant because all of the characters are horrible people. This trope is also known as World Half Empty, for the expression of pessimism being a state of seeing a glass with half the amount of water in it as being "half empty". Also, a half-empty glass means it can only be emptied, and can't be refilled. It represents hopelessness and inevitable doom , fitting this trope perfectly. By definition, contrast A World Half Full . C.T. Phipps talks about some of the appeal to the concept here. No Real Life Examples, Please! This is not a subjective trope; this is a metaphysical trope that's clearly defined by the writer, not an opinion by people complaining about the world as a whole (localized places that very horrible in Real Life should perhaps go to Wretched Hive and other non-metaphysical tropes instead). </

For whatever reason, our young male protagonist is in the middle of a chase scene or bar brawl and crashes straight into a room full of beautiful young women. Depending on the setting, this could be an Arabian Nights </-style harem , a bordello, or a girls' locker room, but it will be a private place containing several young women, usually in some state of undress. Expect there to be lots of silk curtains and maybe a bath or shower. They may act offended (going so far as to go after the young male protagonist for intruding or just scream at him and throw stuff) or they may giggle and even flirt with the hero... until their dour chaperone shoves him back into the fray. Sometimes, the young male protagonist may hide out in the harem, bordello, or girls' locker/shower room in order to escape whoever's chasing him, often dressed in drag, posing as a chaperone/eunuch/locker room guard, or disappearing into a locker, curtained-off room, or in a vent May overlap with Distracted by the Sexy , Accidental Pervert or both. Can lead to a Crash-Into Hello . For when it's only one girl in a state of undress, see Naked First Impression . May also overlap with Naked People Are Funny and Moment Killer

A variety of Meet Cute : A bad first impression wherein a character in a hurry or simply not paying attention runs into another character as their first meeting, often done while Late for School

Sometimes the inattentive/hurrying character apologizes for doing so, but the other character shrugs it off with some snarky comment. After all, it could be worse . Far worse . With the latter situations, this usually starts a small animosity but is a nice guarantee to the audience that they'll get together by the end of the show If there is no animosity involved, this kind of situation is perfect for a Love at First Sight scenario If both parties are sufficiently inattentive, they wind up piled one on top of the other on the ground in a position easily mistaken for extreme passion. After a beat, the two will wind up in an Instant Seiza position, facing away from one another and blushing furiously. One party could also be mistaken for a pervert . This is a favored pickup tactic of Cute Clumsy Girls . Or it might give a more sweet atmosphere A sweeter method is for one character to drop a pile of things, and the characters's eyes to meet as the other one gives them a hand picking things up Compare Watch Where You're Going! , Suggestive Collision and Funbag Airbag , Living Crashpad . This is, of course, a kind of Dynamic Entry . May be a ruse by a Percussive Pickpocket . May be caused by Crashing Through the Harem

Found on 24-Hour News Networks , such as CNN , this line of scrolling text provides viewers with the headlines while they are watching a report on, say, tax evasion. Also called a . Any spoof of a news report is almost guaranteed to have a silly headlines populating this bar for the entire time for bonus jokes, which often requires one to rewatch the scene twice to catch everything. Said headlines may or may not be about a Noodle Incident While these seem fairly ubiquitous now, the idea of a 24-hour news crawl on the screen didn't become popular with many television news networks until after September 11th, 2001. Prior to this, a few networks did run constant crawls, but mostly with stock information, sports scores, or weather updates Not to be confused with Dungeon Crawl </, the video game Crawl </, the 2019 film Crawl </ or Dungeon Crawling . Almost always either a Funny Background Event or a Meaningful Background Event

Characters from a foreign culture compare (and contrast) their everyday habits and social rituals with the corresponding behavior of the host society The outsider is usually a Funny Foreigner from Cloud Cuckooland or an Amusing Alien . Odd courtship customs or mating rituals are a popular topic, especially for otherworldly beings and their Bizarre Alien Biology . For awkward handshake/greeting actions see Cross-Cultural Handshake

In real life, when someone is in serious trouble, they, even on the fly, have to think of a logical, sensible, and reasonable strategy that can get them out of it with as little loss as possible and in the best conditions possible. In movies, the characters can make the most irrational, nonsensical, or plain dumb decisions, and it works! Why? Because it's Crazy Enough To Work, that's why. Sometimes characters will even credit it to</ it being crazy (enough to work) A possible example would be something along the lines of "What about patching up the nuclear reactor with a pack of gum and peeing on the fire from the top of the reactor? That's so crazy, it just might work!" Although heroes of every genre will come up with these, expect a lot of them from Badass Unintentionals , since they lack the

knowledge , strength, and sometimes even the courage to come up with a better idea. Lampshaded frequently enough that it's become a Stock Phrase (especially if one of the characters is Genre Savvy — it's not uncommon for In-Universe media to have a love for this kind of thing). Routinely pulled off by Cloud Cuckoolander characters. Compare Million-to-One Chance ; the less probable a plan is to work, the more likely it will succeed in Hollywood conditions. See also It Runs on Nonsensoleum and Refuge in Audacity (which run on a similar premise) and It Will Never Catch On (which is a specific type of joke that invokes a similar reaction in the audience). See also Actually a Good Idea when people acknowledge its effectiveness and Confusion Fu for people who weaponize this trope.

Meet the Spear Counterpart to the Clingy Jealous Girl . Combining the Deadly Sins of Envy and Wrath, nothing pushes his Berserk Button faster than seeing someone else look at his Love Interest (or worse, seeing his Love Interest look at someone else) Naturally , this is often handled differently than the Clingy Jealous Girl . An irrationally jealous female partner is often used as an element of comedy, treated as "normal" or more inherently justified or sympathetic behavior for a woman, whereas the irrationally jealous male partner is more likely to be treated as if he has a serious flaw: he's portrayed less sympathetically, criticized more harshly by fans, less frequently played for comedy, and has a higher tendency to either rape the girl he's in love with or Murder the Hypotenuse , rather than drag the object of their affections away by the ear or pummel them into space with a Hyperspace Mallet . Interestingly, though, at the far end of jealous insanity, the Yandere is far more often female However, a guy obviously acting paranoid in a situation where there's no reason for him to be jealous, especially as a Running Gag , makes for comedic gold. As long as the comedy comes from making the guy look like a fool and not from making his partner suffer, it's okay (though the latter being funny isn't statistically impossible) Of course, all bets are off when this trope is mixed with the Boys' Love or Ho Yay , which is certainly not all that rare; in fact, the biggest Played for Laughs examples tend to come from this field May double as a Stalker with a Crush or Prince Charming Wannabe . Compare Friend Versus Lover for another strained triangular constellation

Simply put, a character is excessively</ prepared for a scenario, no matter how unlikely. This trope is for you if you always have on hand what it takes to MacGyver your way out of a tight spot, or have your large, impressive gun rack all sorted by varmint size, and are Genre Savvy enough to prepare for every unlikely trope, See also:</ Police Code for Everything , Properly Paranoid , Suddenly Always Knew That , You Didn't Ask , Unspoken Plan Guarantee , Batman Gambit , Hidden Supplies , Survivalist Stash , Seen It All , Wall of Weapons , and Crazy Survivalist . Also compare The Anticipator , who manages to remain unsurprised despite lack of preparation. Contrast Forgot to Feed the Monster . Trust Password is a Sub-Trope . If programmers try to anticipate everything the user might do, then it's Developers' Foresight .

A creation myth is a supernatural mytho-religious story or

explanation that describes the beginnings of humanity, the Earth (see Genesis Effect), life, and the universe (cosmogony), usually as a deliberate act of "creation" by one or more deities. It may also include the creation of one or more deities (theogony), either before or after the cosmogony Many creation myths share broadly similar themes. Common motifs include the fractionation of the things of the world from a Primordial Chaos ; the separation of the mother and father gods; land emerging from an infinite and timeless ocean; everything coming from a Cosmic Egg , or creation ex nihilo (Latin: out of nothing) Since this is a very common trope in ancient mythologies, it is Older Than Dirt Creation myths are often used by modern writers to help give depth to their fictional world or mythologies. Mythopoeia almost inevitably includes a creation myth Compare Creation Story , where characters of the story are involved as creators or witnesses. See also Caused the Big Bang

There's nothing like creating something, as storytellers should know. So it's no surprise it shows up in many tropes Like these, for example Artificial Humans : A human being who was created artificially rather than born naturally

Often given as the public reason for a performer's decision to leave a TV series or musical group. Usage: "Joe Smith left the cast of Murder on Cliche Street</ this season over creative differences with the production team." When they actually mean it, it refers to irreconcilably different artistic visions for the show or band. But nine times out of ten, it really</ means the person quit or got fired due to personal clashes and the PR team is trying their best to sugarcoat it for the media. At least, until the tell-all book comes out, or the social media blowup occurs. Also anytime someone mentions "scheduling conflicts", it likely means there's been a conflict between the director and producers or studio. Then the director quits or is fired. If there's only one constant member and a steady flow of departures and inductions, this is usually an indication of a Prima Donna Director at the very least and is also usually a sign that the lone holdout is a total diva who doesn't know how to share the spotlight . If the reverse is true and one person gets fired from everything they're involved in (or quits under contentious circumstances), odds are that they absolutely suck to work with and wear out their welcome in short order. A frequent joke that's made by observers in this situation is that the creative differences were simple: Either "She/he was creative, the [producers/rest of the band] weren't." or "[They] wanted to be creative, She/he wanted to be different.", depending on who is felt to be the more talented party A common factor behind Revolving Door Bands .

What Measure Is a Non-Super? We can't fly , we can't shoot fireballs out of our nostrils , and we live pitifully short lives . Those Sufficiently Advanced Aliens , vampires, or cyber-humans are so far above us in every respect we should just accept them as a Benevolent Alien Invasion . And yet every non-human and supernatural creepy-crawly without its head up its butt envies us and wants to be like us . Why? Because we can create. Despite our flaws , Humans Are Special for some reason, and only an unaltered human body, soul or mind has the unique ability to create things that supernaturals seem to lack. For some reason Cybernetics Eat Your Soul , vampirism drains your humanity or being soulless means you're dead inside. Oh

sure, a vampire scientist might make great discoveries, but all of them will be of the Science Is Bad variety whether he likes it or not. A robot can't paint or write a sonnet, and even Elves can't seem to make anything that has a deeper meaning behind the generic beauty they're so good at. For some reason, a non-human's work is stale, at best a repetition of more creative, emotive, and insightful peers. This can be an overt or subtle cue that we're dealing with beings that are Not Even Human . Depending on how it's played in context, it can be used as a negative trait to balance out a race much superior to humans , which does not make them any better or worse than us, just different. It can also lead to Cultural Posturing on the part of the humans, as the page quote shows, or in more extreme cases serve as an excuse to feel indifferent towards killing them . After all, anything incapable of creative endeavors can't be human and is therefore fine to kill. This can have interesting ramifications in a plot. They might seek to become human by learning to feel or even transforming themselves physically , hoping The Mind Is a Plaything of the Body which will allow them to understand us. It may be cultural: enough exposure to humanity may well "cure" them , though any of them who resist this change and want to stay uncreative are likely to be Obviously Evil . It can also lead to more frightening efforts at stealing</ that which they lack from us—whether it is in the form of " Creative Energy ", souls, wombs , or slaves. In this case, Evil Cannot Comprehend Good and their sterility is self-perpetuating. If (when) anyone brings up that average humans can be biologically sterile or have little to no "artistic talent" the normal response is either: they get ignored , point that in comparison humans produce over hundreds of millions of works while the race total work is 0, or point that this is because humans are, in comparison to other races, total wackos . After all, anyone who had visited Myspace or FreeJournal can attest to the insane... "imagination" of the average Joe/Jane. A common variant outside of the development of artificially or supernaturally prolonged life concerns the differences between men and woman, in which it will be observed that, in going through pregnancy and giving birth, a woman is capable of creating life — perhaps the ultimate form and union of both creativity and fertility — whereas a man can not It is often suggested that men are thus capable only of destroying, not creating, as a way of attempting to compensate for this lack of creativity. This is often used as a way of arguing or justifying why women are inherently better than men , although it can also be used to indicate that the woman in question making this argument is a deluded Straw Feminist capable only of seeing the worst in men. Furthermore, while men do not actually carry the baby, they do in fact play a fairly important role in conception... something which is rarely mentioned either way. Compare Medieval Stasis , where elves, aliens, demons and other immortal races far older than humans typically have technology comparable or only slightly more advanced than humans. The most common explanations given, if any are, is either that the other species is creatively stagnant or that they've hit an upper technological limit and it's impossible to advance farther (The Singularity notwithstanding). If an entire race has stagnated culturally, they may become a Dying Race — or the fact that they are dying may be the cause of the stagnation. Contrast Deaf Composer , who can still</ (probably) create despite lacking a necessary sense, Grew Beyond Their Programming , when a robot evolves free will, and Alien Arts Are Appreciated , for when these other beings can</ get creative. See also Imagination Destroyer , which has this trope as the end goal.

It's not just about the creator. This index archives all the ways in which producers, executives, advertisers, editors, and fans hold sway over the creative process.

Fandom is an interesting entity. Nobody can quite tell how people will react to anything, making the creation of a popular work a crapshoot. However, it's assumed that most creators hold an equal or greater amount of affection for their work than their fans. After all, they had to actually make it in the first place. So obviously, anything that's popular must be something the creator likes, right? Not quite. See, the creators are people too, and even if they're the origin of a particular work, that doesn't stop them from holding a negative opinion about it. This is what is referred to as creator backlash. It's the most high profile form of hatedom possible, since it's the very creator(s) of the work denouncing it. As they bring up their feelings of hatred for their work in interviews, public forums, and their other creations, it brings a certain amount of discord into being a fan when the very source has denounced it. It might even trigger feelings of betrayal, or resentment that the author has (apparently) become a holier-than-thou hypocrite. It can take on many forms and for many reasons. Many creators feel their work has been ruined by executive meddling . Perhaps the creator didn't really intend for it to become so popular, only making it to pay the bills and fund their more serious work (perhaps even getting forced into continuing it). Perhaps people completely miss the point . Perhaps it has them typecast to a sickening level . Perhaps the project that he puts a lot of effort on gets pathetic reactions from fans . Perhaps they were going through a rough time while making it . Perhaps they thought it was great at the time but, in hindsight and with a more "mature" perspective, think otherwise. Perhaps it has become their only work that is generally known, casting them as a " One-Hit Wonder " in the eyes of the majority. Maybe they thought they could have done better. Maybe they begin to think The World Is Not Ready . Perhaps it's all of the above . It is quite common for creators who start early to simply grow out of their early work. Added to which is the common artistic trait of always wanting to move on: the criticism is just an expression of boredom; been there, done that. Or perhaps they just really do hate the work they created after all this time; maybe their personality (or the effect the work has on today's society) really has changed that much. The reasons are as myriad as the reasons a fan might choose to like their work in the first place. Not all creator backlash is permanent, though. They can just as easily choose to later embrace their work when they get over whatever was troubling them in the first place. This seems to be quite rare, however. When it does happen, it usually seems to occur after a lengthy period of time has passed between appearing on the show and the present. And, of course, no matter how bad the backlash is, the artists rarely return any of the cash they've made from a work. Compare Old Shame (where the work in question neither caught on nor has many redeeming qualities in the first place), compare and contrast Bleached Underpants (where the work in question has questionable </ history which its creators would like to dispose of) and see also Magnum Opus Dissonance and Disowned Adaptation . Overlaps with Canon Discontinuity if the creator removes a disliked work from the series canon entirely. Not be confused with Creator Breakdown or Artist Disillusionment , though they can definitely overlap with this. Artist disillusionment is against fans while this

is against works. And definitely not</ to be confused with creators getting their backs lashed. This can sometimes result in creators going uncredited for their part in the work, with some going as far as removing their name from the credits .

Sometimes, you just have a bad day The people who tell stories are just like anyone else. The difference, though, is that if something in their life goes all wahoonie-shaped , they have someone to take it out on — the fictional characters that inhabit their created worlds. Thus, you occasionally end up with a story taking a sharp left turn into the author's psyche. Characters can die left and right , the teenaged hero's schoolteacher will be a sadistic tormentor , and no one's love life has any chance of turning out well That being said, though, this doesn't necessarily make the show bad</; some shows have achieved their highest ratings and even Grown the Beard in the middle of a bout of Creator Breakdown, and it would be hard to argue that angst can't help you make some really good art. People who have something to work out through their creativity also tend to put a lot of effort into making it good, especially if it's concerning something important or special to them. See also Reality Subtext . However, do</ look out for the Writer on Board ; it can also lead to an overload of Wangst , Deus Angst Machina , Issue Drift , or Too Bleak, Stopped Caring if the creator is really</ determined to make their creation suffer in their name. The most volatile demonstrations of the Second Law of Metafictional Thermodynamics arise from a Creator Breakdown A Creator Breakdown may also be the underlying cause of a Schedule Slip or an Orphaned Series . If the author has enough rights over the distribution of the work, more serious instances of this may result in a temporary or even permanent case of Keep Circulating the Tapes . This is very</ common among independently produced Web Original works Contrast with Died During Production where the creator of a work just dies, leaving a work in an incomplete state. Of course, they can overlap if the creator was Driven to Suicide . If this happens to an in-universe</ Creator, see Mad God Please note, however, that it's hard to tell when Creator Breakdown is happening, this means that if it's a case of Genre Shift for some artistic reason; you shouldn't put an example here unless</ you have word from either the mouth of the creator themselves or from someone who knew them well . That said.. When an author simply rebels against a work that he's dissatisfied with, it's Creator Backlash . While this is trivia it may be accompanied by the Author Avatar trope if the author uses a character to write the situation into the story or reflect on it Oh, and yes, a particularly</ bad Creator Breakdown usually means that the series will get torn apart piece by piece , often along with the author's reputation . See Prima Donna Director when a director who always behaves in an eccentric way The Opposite Trope to this one is Creator Recovery , in which a creator's newfound happiness positively influences their subsequent work. See also Author Phobia when a creator's fears influence the work. An in-universe version of this usually involves the character being Too Upset to Create

One popular form of The Cameo is to have a franchise's creator, or a film's director or producer, appear in the franchise itself Similar to Author Avatar , but an Author Avatar is a creator appearing as more or less themselves, as opposed to a cameo as

someone else. Many comics will have either their original creators or the artists of the current Comic Book Run drawn in as background characters, although they rarely have dialogue. In video games, very likely to appear in any Developer's Room May lead to Death by Cameo . When the creator plays the part of an actual character rather than a simple cameo, they're a Descended Creator . See also Insert Cameo

The author wants to portray their character as a loser but doesn't want to offend people in any particular occupation. So they make the character's occupation their own. This allows for a lot of Self-Deprecation , which is probably the whole point. It also means that the parody will be much better informed than one from someone who knows less about the profession - being on the inside means they include anecdotes and details that other scientists or teachers or priests or whatever will find greater recognition and (hopefully) humour in The loser cartoonist can't draw , the writer has an obviously Mary-Sue version of him/herself , or some other type of Stylistic Suck . These characters may also be prone to extreme Writer's Block , which can justify the times that they aren't working/don't have a job This be where a character's career is the same as the author</ of the work. A hack novelist main character in a novel would be an example, but a hack novelist in an animated show or a cartoonist in a novel would not be Compare Acceptable Targets , Self-Deprecation , Write What You Know , and especially Writers Suck

People who are creators, whether it be music, film, TV or whatever, are human, and most humans meet their partner through work. This means they will at some point inevitably end up in a romantic relationship with — or sometimes get married to — someone in their creative business. Sadly, these boyfriends/husbands/girlfriends/wives (the latter two are more common for some reason) will sometimes attract that insidious form of Die for Our Ship Fan Dumbness known as Yoko Oh No . And then there's the dreaded Couple Bomb A Creator Couple, on the other hand, is the nice, happy opposite to the Yoko Oh No — a trope for the times the opposite happens, when said love interest has something good to contribute to the entertainer's work, and sometimes becomes a key part of said work (but this is not strictly necessary all of the time for the trope), said love interest has his/her own talents and isn't just a useless Dungeonmaster's Girlfriend , and cooler heads prevail and the fandom embraces said love interest without the whole Die for Our Ship bitching. One major downside to this arrangement is that if the couple's romantic relationship ends, the professional relationship usually dies along with it, though there are some exceptions

A Creator Killer is a rather unpredictable phenomenon when one or more works flop badly enough to take down or badly damage the publishers, the reputation of creative talents behind it, or both. Though there are usually many factors needed to cause the death of a publisher or a creator, some high-profile flops are linked (rightfully or not) to the death of the organization working on it. They will Never Live It Down Compare Genre-Killer and Franchise

Killer . Not to be confused with Died During Production where the creator dies before their work is completed, Rage Against the Author or The Fourth Wall Will Not Protect You , where the creator can be literally</ killed by his or her work. See Star-Derailing Role when it happens to the performers. See Old Shame for an old work which a creator turns against later (or refuses to let see the light of day), but which by itself probably won't destroy their credibility. See Tough Act to Follow when one's career was not killed by a flop but the inability to follow-up a massive success. A Role-Ending Misdemeanor is when this trope is caused by personal scandal rather than a failed work. Contrast Breakthrough Hit (when the work makes the creator a big name) and Career Resurrection and Win Back the Crowd (when the work makes the creator a big name again after a Creator Killer). For understandable reasons, many of these overlap with Troubled Production . If it literally, and directly, kills them, then it's probably an example of Fatal Method Acting While a good number of these entries have either been Vindicated by History or are a Cult Classic , they still count as Creator Killers because of the damage they did at the time of their release Not to be confused with Fallen Creator , where a once-respected creator is permanently disgraced</ due to a string of flops or personal misbehaviors. A creator/business that went defunct after one or two serious flops/mistakes could still leave a lasting legacy and be fondly remembered in hindsight Do not confuse with A.I. Is a Crapshoot or for when an author wants to kill their own work . Has nothing to do with killing God , nor does it have anything to do with the creator dying for a different reason. Also has nothing to do with the God Killer awakening from Puzzle & Dragons

Let's face it: Most of the time, a work is at its best in its original form . However, sometimes there are exceptions to this, and be it by Adaptation Distillation , Adaptation Expansion , Woolseyism , or Superlative Dubbing , the new version of a story comes out so much better than the old that even the original creator admits the superiority of the new one Compare Approval of God , which refers to fan-works that the creator has a positive opinion on, even if they don't Ascend into canon. Contrast Disowned Adaptation . See also Superlative Dubbing

But what happens when the opposite happens? Whether by dint of marriage, the birth of a child, the author finding religion or some other cause, the author now finds themselves in a much happier place than they were before. And, hardly unexpectedly, this starts to bleed into their work, which becomes Lighter and Softer and much more optimistic Just as Creator Breakdown isn't necessarily a bad thing from an artistic standpoint (many artists produce their best work while feeling down in the dumps), this trope isn't necessarily a good thing either: feeling happy and self-satisfied can often lead to an artist becoming complacent and unwilling to push themselves creatively. On the other hand, a sunnier disposition may result in an author cutting down on the Wangst and producing something more accessible This is the Opposite Trope to Creator Breakdown and, just as with that trope, Word of God examples are required for it to qualify See also Tone Shift , Lighter and Softer , Darker and Edgier and True Art Is Angsty . Compare Career Resurrection , when the creator returns to form after a period of

diminished reputation or below-par work

Neon Genesis Evangelion </ is a dark, psychological deconstruction of Mecha anime about loneliness and despair created when Hideaki Anno was suffering from clinical depression. Cue being married and recovering and all of a sudden we get a retelling in a series of movies by the same guy, called Rebuild of Evangelion </ trying to make the story make more sense and have less of a Downer Ending . Hmm… coincidence?

The lighting is so bad you can see the shadow of the boom-mike on the wall. The zippers and seams are visible on the People in Rubber Suits . The editing looks like someone playing with the wipe feature on Windows Movie Maker. There are times when you really start to wonder what is going wrong with a movie; in theory, they should</ be trying to make the best product they can, right? But that's not what happens. A strange lack of enthusiasm and/or optimism sabotages the production. The creators were completely apathetic, and they admit it </ . Examples for this "Creator's Apathy" are all about the production values. It is possible to be apathetic to other aspects of making a story, but we have another set of tropes for that. Also worth remembering is that while the quality of any work given as an example has likely suffered horribly from its makers' apathy, this apathy itself is not necessarily all bad. As many an artist and writer can testify, any work for which the publisher's editors and executives have a complete lack of concern can be an opportunity for the creator to put whatever he or she wants in it, as their superiors' apathy provides a kind of de facto</ Protection from Editors . From a business perspective, some works simply have no target audience , or sometimes the concept underlying them is just so bad that no one should ever have approved any budget or other resources for its creation in the first place. When such an abomination makes its way down to the production crew, sympathetic souls in middle management will often warn everyone involved not to waste too much talent or money making it. On the critics' end, works for which even the creators showed no concern can have some Narm Charm , be So Bad, It's Good , or at least inspire some Bile Fascination . Compare Stylistic Suck , Artistic License , Who Writes This Crap?! , Money, Dear Boy , Creator Breakdown , and Contractual Obligation Project . Contrast Developers' Foresight and Doing It for the Art . All examples that are not In-Universe require Word of God confirming

In some instances, the creator's choice may be a case of Magnum Opus Dissonance Not to be confused with Creator's Favorite , which covers creators' favorite characters - but it may overlap

Just like the fans, it's inevitable for a creator of a work to have a favorite character. When this happens, it can go horribly wrong, leading to the creator trying to force the character on an uninterested audience and we get a Creator's Pet . However, they can just as easily handle it better. Maybe the character isn't The Scrappy and audiences like them, or they don't get a lot of Character Focus , or maybe instead of Character Shilling the writer chooses to show instead of telling you how great the character is. Whatever the difference is, these characters do not qualify

as a Creator's Pet In fact, since many of the obvious tells for favoritism aren't there, often the only way to know for certain is from Word of God . Compare My Real Daddy , where the fanbase displays this towards one of the specific creators associated with a character or work Contrast Creator's Pest , a character which the author hates

All about the people and organizations who actually create works of media If you want to create a page for one, the Creator Page Guidelines are recommended reading

Creator's Oddball is a work which clashes with the rest of a creator's output. It can be much Lighter and Softer or Darker and Edgier , or even a different genre This might be related to Early Installment Weirdness , where the writer has just started their career, and hasn't settled on a genre yet If this occurs in an actor's filmography, that actor is Playing Against Type . If this occurs in an actor's filmography when it really shouldn't have, this is WTH, Casting Agency? In music, this might become a New Sound Album if the change in direction doesn't take and the artist goes back to their signature style. If it's a specific song, and it becomes successful, it's a Black Sheep Hit For Franchises instead of writers, this is Oddball in the Series . When it's a show on a TV network, this is Network Red-Headed Stepchild . Sometimes results in Magnum Opus Dissonance in either direction

Creators with indigenous Pacific Island heritage, which encompass the islands of Melanesia, Micronesia, and Polynesia (which includes Rapa Nui/Easter Island , French Polynesia and indigenous people of New Zealand , the Māori) Also see Pacific Islanders in Media

Professional Wrestling

An index of content creators and performers with Autism Spectrum Disorder, which includes both classical autism and conditions such as Asperger's Syndrome that are grouped together with classical autism under the ASD label as per the revised diagnostic criteria and categorizations included in the 2013 Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition</ (DSM-5). Note that the DSM-5 is only used within the United States; its international equivalent, the International Statistical Classification of Diseases and Related Health Problems</ (ICD), still lists Asperger's Syndrome and classical autism as separate diagnoses, and because of this people with Asperger's outside of the US tend to refer to themselves as having Asperger's or being "Aspies" rather than being autistic. We ask to please please please</ not list anyone that has not stated themselves that they have autism, unless confirmed to be professionally diagnosed by family or other loved ones, or speculate on anyone here There is debate on the validity of self-diagnosis, however we wish not to exclude those individuals. We do ask to note if the diagnosis was given by a doctor and/or psychiatrist or self-diagnosed if that information is available Also see Autism in Media

Useful terms and concepts about creating works for media Compare and contrast Fan Speak . See also the Creators index

There are characters that a majority of the fanbase dislike . But it's also possible for a creator to hate a certain character in their own work Maybe that character is born out/modified because of an Executive Meddling , maybe the creator realized that they have written the character wrongly, maybe the creator has gotten tired of the character because fans keep asking for more , or maybe the creator is pressed because the character they intended to be unlikable ends up having a lot of fans Often, it's a case of the character just came with the work, such as where a creator joined the staff after the character was created. Or maybe the work is an adaptation and the character is too important to the story to be Adapted Out . And, for obvious reasons, The Scrappy probably ends up becoming this in most Fanfics This dislike often shows in how the creator handles the character. They might try to keep them as Out of Focus as possible, give them a lot of Character Derailment on purpose, or turn them into a total Butt-Monkey . However, being any of those tropes doesn't necessarily mean that the creator hates them The opposite of Creator's Favorite , where a character is well liked by the creator. Not to be confused with Creator's Pet , where a character is loved by a creator but the fans hated that character See also Unpopular Popular Character , when a character is loathed by in-universe characters but is well liked by the audience If this goes for an entire work however, that is instead an Old Shame Please only put examples of the creator admitting that they dislike the character</

That's the Creator's Pet in a nutshell. The main characteristic of the Creator's Pet is that the writers' focus on him is detrimental to the show. It's not that the parts featuring this character necessarily suck more than the rest, but that so much effort is being directed to him that it detracts from the quality of the series as a whole. It's as if the writers think that there's nothing more important than browbeating the viewers into falling in love with this one character. And it never works. In fact, shilling a character excessively can cause other characters to be drawn into the hatred. Keep in mind that this isn't " The Scrappy with a big role", nor is it the Canon Sue , although there's a lot of overlap in both cases. The Creator's Pet is a combination of being: Hated by fans (The Scrappy) Unless it meets all</ of these criteria, it doesn't fit. Compare Spotlight-Stealing Squad , which happens when Character Focus pushes a lot of the other characters out of the limelight for an extended period of time; Periphery Hatedom , when this kind of character is hated by people he's not even targeted at; the Canon Sue , which is frequently also this trope by default; and the GMPC , which is often this in a Role-Playing Game . Compare Character Shilling , which is unwarranted praise for one character by one or more other characters, regardless of fan reaction. Contrast Shoo Out the New Guy , whom the creators get rid of as quickly as possible, the Unpopular Popular Character and the Designated Monkey , who's adored by fans despite being loathed in-universe. Finally contrast Ensemble Dark Horse , a character who receives relatively little Character Focus but is adored by fans. On the flip side, take note of Creator Breakdown and Artist Disillusionment , which can happen when the author vehemently disagrees with the fans and takes it out on the

show. For cases when the character is heavily hyped out-of-universe as well as within it, see Wolverine Publicity . If the "character" is a real person, that's Billing Displacement . Although this is subjective, only blatantly obvious or creator-acknowledged examples should be listed in the pages below.

Creators , as we know, are people, too . They have ups, they have downs, they have opinions, and sometimes they screw things up . This is an index for all of those tropes that show or result in some part of the creator's humanity, world view, or mental state influencing his or her final work Please note that if someone else's opinion influences the work, they've probably got the creator(s) on a Creativity Leash

Isn't it interesting that the defining additional information coming from the creator of a medium is called the Word of God ? Sometimes, a fandom seems to be dedicated to not only the specifics of the show, but to every word or comment that is issued from the creator's mouth. Often anything the creators say, even when not related to the fandom, will be adopted into their vocabulary and mindset. If the creator decides to drop an anvil , it will always be an anvil in dire need of dropping according to the fans. If they decide to suddenly insert a long diatribe that otherwise has nothing to do with the rest of the story or force-feed their opinions about politics or other touchy subjects down the viewers' throats , hey, it's their book/comic/show/whatever, they can voice their opinions if they want, and they should because their opinions are right and should be respected! If the creator seems to be getting more and more full of themselves , well they're entitled to it because they're just that awesome! These reactions can vary from mild to extreme, but basically the object of Creator Worship will always have fans ready to make some</ kind of excuse for whatever they do. The creators themselves may become aware of the power they hold. Some will use it conservatively, to promote unity and not impose their opinions to the masses. Others will wield it like a weapon, boldly stating their position on subjects and obviously hoping their followers will... follow. Obviously anyone who rises to some type of popularity will have fans, but this is not about a fan going "I really like this one guy..." This trope is about the fans worshipping these mere mortals</ , and not just the stuff they make. Such worship may come to resemble established religions, with vicious attitudes towards non-fans. Compare Sacred Cow , where it's the work that recieves the worship, and Unacceptable Targets , where any negativity towards them will garner backlash. When it goes wrong, or when the inverse happens, see Misblamed and Fallen Creator . Also note that the devotion implied by this trope need not be permanent to count. Be wary that this not a place for Gushing About Creators You Like . This is for documenting a fanbase who holds the creators in high regard.

A plot trope that involves a fantastic version of the most basic conflicts: Man vs. Beast. In a World… usually without The Masquerade where humanity is terrorized by a race of Nigh-Invulnerable behemoths . Humanity is at a disadvantage, but at some point, they discover their enemies' weakness, and now have a fighting chance. And thus begins the tale of their struggle. The most

basic form of this is that a certain organization is in charge of recruiting people and equipping them with a specific set of equipment and/or skills vital to exploiting the weaknesses of the monsters they are fighting. In cases where there is</ a Masquerade , their purpose is to uphold it by preventing muggles from discovering the existence of such monsters. The organization is usually the only one of its kind, but within a global reach there will often be "branches." Size and scope also vary. They can be as large and publicized as the military, but an Oddly Small Organization or a small The Squad / Five-Man Band would also do. There usually isn't a prerequisite for its recruits; as long as they can fight, they can join. In verses that rely on Applied Phlebotinum , compatibility with the phlebotinum is the only requirement, and you usually cannot refuse to join them , especially if compatible people are rare. The monsters are usually characterized by being non-sentient beasts that devour or destroy humans or resources which make them a direct threat. Sometimes though, they are sentient but Always Chaotic Evil with little regard for self-preservation. Whatever their flavor, they're out to multiply and destroy, and our heroes' job is to stop them from doing so. The monster's origin usually vary from being simply Aliens (or Angels & Demons or Robots & Golems); to coming from a single Hellgate ; to being a result of Creating Life Gone Horribly Wrong ; to being a mutant strain of an existing lifeform ; or a beastly sort of Henchmen Race created by the Big Bad ; to simply just popping out of nowhere . Whatever their origin. There will already be quite a lot of them already by the time the story kicks in. Whatever their origin, they will always be Nigh-Invulnerable (or just Made of Iron) or have Healing Factor which makes them hard to kill. This doesn't mean they are invincible though. These monsters usually have an Achilles' Heel — usually in the form of Applied Phlebotinum that is the only thing that can harm them (which our organization would exploit as weapons), or a certain weak point in their body, which is usually a core placed in a strategic part of its body . This trope has two common variations: Remember, for the trope to count: Within the subtropes, there is the common element of "being imprisoned". Whether by a literal wall (like in Attack on Titan </ or God Eater Burst </) or by humanity being forced to live in Citadel Cities (like in The Matrix </ or Strike Witches </) due to relentless attacks by the monsters. The plot will usually involve the organization finding ways for humanity to live outside these "walls" and have character dream about how The World Is Just Awesome and that they and everyone else need to see it. Subtrope of Hunter of Monsters . Sister Trope to Bug War , which is about humanity in general fighting Big Creepy-Crawlies or Horde of Alien Locusts , and may or may not employ this trope. Compare Who You Gonna Call? , for an organization that tackles the supernatural in general in an otherwise normal world. Contrast Anti-Human Alliance , where a group of aliens, monsters and non-human creatures team up against humans. See also The Men in Black , an organization tasked with upholding The Masquerade .

When a sitcom character is issued a credit card without understanding the ramifications of its use, they will treat it as free money and be grossly irresponsible with it. When the Shockingly Expensive Bill arrives, or when a store cuts the card up into pieces , they will be hit with the realization that the card was not the bottomless supply of cash they thought it was, and must earn the capital needed to repay their massive debt The credit card is usually provided to a teenage character by a parent for

emergencies, only for them to regard a closeout sale at the mall as an emergency. In these cases, the character is more likely to be in trouble with their parents</ as opposed to an actual bank, but still needs to pay back or work off the debt in some way. Pretty much discredited for adult characters unless they're idiots Common in media from the late '80s into the mid '90s , due to the rising availability of credit cards to the common folk of the world, and at the time acting as a necessary anvil in reaction to a real-world credit crisis To resolve the story quickly, the creditor will simply repossess their purchases . Real world credit cards are a form of unsecured debt and therefore, repossession is not a possible means of collection on the default. Instead, a debtor would be subject to a decimated credit score, endless collection calls and letters, and finally a lawsuit by the lender Compare Never Win the Lottery where the character wrongly thinks they've won</ a fortune. Also see Ms. Red Ink

This is a trope where a monster of some kind has extra-long arms. These arms won't necessarily be used in a physical way. It's more just to indicate how unnatural</ the monster is. Shows up frequently on Humanoid Abominations as a quick way to indicate something's not quite right In some cases, the arms themselves might not even need to be shown: if the creature/character in question is wearing clothes of some sort, the arms might be hidden at first by long sleeves, only for their unnatural length to be revealed when they bend the arm or grab something Often paired with Creepy Long Fingers . See also Noodle People . Compare Rubber Man , who tend to be not (as) creepy

Ballet is typically thought of as a pleasant dance form — the Dainty Little Ballet Dancers are graceful and elegant, the plots tend to be romantic, historical, or fantastic stories set to a sweeping stage design and bombastic music, and the impressive tutus are pretty. However, there is an unnerving element to it. Not only do ballet dancers have to rely on raw acting and athletic ability to tell the story, they also have to contort themselves into exceedingly difficult positions in order to sell the choreography, and often do so in synchronization Things are usually worse offstage. The physical training required to achieve such grace and flexibility is grueling, and may be paired with the struggle to maintain the ideal slender body for ballet. The mental pressure on the dancers doesn't help and neither do clashes with other dancers , the Prima Donna Director , the choreographer, or anybody else involved in production. In addition, many classic ballets draw on fairy tales and gothic romance tropes or have otherwise violent stories, making it easy to twist these stories into something darker Some works run with these notions and use the intensity of ballet to highlight horrific or unsettling things. Maybe the heightened form of drama ballet brings and the high-stress environment surrounding it takes a toll on a ballerina's sanity, the physical requirements results in mutilation (especially Agony of the Feet), the Dream Ballet takes a scary or dramatic turn, or the art itself is directly tied to the supernatural. In particular, the ethereal visage of a graceful ballerina might be tied to something ghostly . Overall, there is a lot of storytelling mileage in the dichotomy between the feminine, delicate-looking performance

and its darker underbelly. See Subverted Innocence May overlap with The Dead Can Dance , Marionette Motion , Surreal Horror , and Weight Loss Horror . Contrast Dainty Little Ballet Dancers

Let's face it. The darkness is scary . Even if you aren't terrified of it by itself, it can sometimes give you a horrible feeling that you're Being Watched , because you just can't see if there's something there. Children everywhere feel nervous about the closet or the space under the bed , but while those little bits of darkness are unnerving, there is a place yet creepier. A room where the darkness is the color of pitch, with no little lights anywhere</ , where even standing still and waiting for your eyes to adjust doesn't help. That room, home of the really, really really scary dark, is the basement Perhaps it's the fact that most basements are built into the ground, or how the dank, sparsely furnished ones seem horribly reminiscent of some kind of tomb or prison. And those spiders that like to hang out in the cracks and corners spinning their sticky transparent webs probably don't help much It should be noted that for a lot of people, this trope is Truth in Television . However, nothing impedes a house owner from averting the trope entirely by making the basement a clean, well-lit and light-hued living area, even with ground-level windows for natural illumination- and filled with cool stuff, from TVs to bars to pinball tables. Many bedrooms are done that way, in fact See also Torture Cellar . If there's a monster locked down there, see Madwoman in the Attic or Room Full of Zombies . But there is no inherent connection between this trope and the Basement-Dweller ; although it's possible for a Basement-Dweller to be creepy (especially if he's a Psychopathic Manchild or someone's uncle), there are many Basement Dwellers who are as pleasant as you could wish, and in general, the non-creepy characters live in a non-creepy basement

Solifugids (lit. "sun-fleers", after their habit of hiding from bright lights), also known as solifuges or, more colloquially, as camel spiders, sun spiders and wind scorpions, are an order of arachnids related to true spiders and scorpions and chiefly found in deserts and other arid areas. They possess a fearsome reputation in urban legends and popular fiction, where they typically appear as intensely aggressive desert terrors that will attack humans at the slightest provocation. They are often portrayed as highly venomous; traditionally, their bites are described as being either paralytic or outright deadly The urban legend originates from encounters with these creatures by soldiers stationed in North Africa and the Middle East in modern conflicts. The soldiers described these creatures as gigantic, capable of running at extreme speeds and aggressive enough to attack humans and camels. Pictures posted by American soldiers duly made their rounds on the internet where, between dramatic posing, the strange appearance of the creatures, their unfamiliarity to most audiences and the grapevine effect, they were swiftly made out to be terrifying monsters In real life, however, very little of this holds out. Real solifugids aren't terribly aggressive — they don't usually go after prey larger than big arthropods or smaller mice and lizards, let alone much bigger humans. They're also one of the few orders of arachnids to be entirely non-venomous — meaning not that they happen to possess venom that simply isn't strong enough to

be more than an irritant to anything larger than a rat, as is the case with most spiders, but that they lack any venom glands or ducts whatsoever. Solifugids rely exclusively on strength and their enlarged, powerful jaws to bring down prey It's not impossible to see where this reputation has come from, however. Solifugids are exotic creatures, for one — they're not found in Europe or in most of North America, and for tourists, soldiers and explorers from those areas wild solifugids are thus something of an unknown quantity. Solifugids are also very fast runners and ferocious hunters of their natural prey, and their reliance on biting to subdue their food means that their jaws are proportionally immense compared to a spider's or a scorpion's. Also, their drive to get out of the sun is so powerful that they really do</ run towards people to rest in their shadows, adding to the startle factor in people who don't know what they are Sub-Trope of Artistic License – Arachnids . Compare Spiders Are Scary and Scary Scorpions , for other arachnids portrayed as much more dangerous than they are in real life, as well as Creepy Centipedes . See also Seldom-Seen Species , as solifugids feature in fiction much less often than spiders and scorpions do

So, you're up against the Corrupt Church . You know that they're lying to the people, but no one will listen to you . It's time to take matters into your own hands, storm their base and reveal them for the evil bastards they are There's just one little problem. That means you actually have to go in their Church. And that place is scary as Hell itself The Creepy Cathedral might not have the vigour of a good old Haunted Castle , and it might not seem to give off that scary dungeon aura... but there's just something about it that makes you think, " Oh, Crap! ", the moment you go inside Guaranteed</ to be a Gothic cathedral, in all their pointy towers and Unnecessarily Large Interiors glory. Bonus points if it's accompanied by organ music — which of course will likely be the Toccata and Fugue in D minor . Triple Word Score if it has Ominous Latin Chanting . May have spooky nuns , Sinister Ministers and Creepy Cool Crosses at no extra charge. Other action scenes, especially in works aiming for a gothic vibe, might take place in an abandoned cathedral instead

Light and darkness play an important role in every religion. When it comes to Christianity, however, Catholicism is by far the most associated with dark elements, including exorcisms , evil hidden behind a collar or more mundane ones like corruption and a very controversial history (which, however, isn't uncommon when it comes to religion). Unless these things are portrayed as literal</ light, in which case it's all light Creepy Catholicism embraces the description of Catholicism either as simply uncanny and dark or outright criminal and corrupt, especially if compared with other religions. This portrayal is typical of countries characterized by a Protestant majority. Once the Protestant Reformation got going, many Catholic traditions were suppressed. The sort of very bloody and gory art (crucifixes, frescoes of martyred saints, etc.) and ostentatious church decor popular among Italian, Spanish and Latin American Catholics, for example, can be quite shocking to someone from one of the more austere Protestant sects that favor plain wooden crosses and unadorned churches So if a writer wants to evoke the sort of mood and creepy factor of a pagan sacrifice or

incomprehensible witch-doctor ritual, yet make it Christian, then the creepier sort of Catholicism is the way to go, especially once you toss in some Ominous Latin Chanting Truth in Television much of the time, since Catholicism retains many of the "otherworldly" traditions discarded by Protestant churches (the aforementioned Latin chanting, exorcisms, Purgatory, transubstantiation), some of which might seem like something straight out of a horror film to non-Catholics , especially children. That isn't to say that certain Protestants don't also have some spooky beliefs and rituals (snake-handling, the Rapture, beliefs about demons etc.). And of course, more knowledgeable Catholics might point to Orthodox Christianity as being even spookier: besides keeping the same beliefs and medieval trappings — and then</ some — you think the chanting is ominous when it's in Latin? Try it in archaic Greek, or Syriac, or Old Slavonic, or Coptic</ (which is Ancient Egyptian</ with some Greek tossed in), plus people prostrating themselves and hermits Catholics in general were historically also more open to science and magic (relatively, of course; one can list many heresy cases for either, after all), having an extensive number of scientists and alchemists under its name, so it is a lot easier to demonize Catholicism as demonic or "false Christian" than other Christian groups, which often tend to reject science and/or magic Creepy Cathedral and Hollywood Exorcism are generally associated with this trope. If a Pedophile Priest or a Sinister Minister appears, he'll probably be Catholic (but not always). May have something to do with Christianity Is Catholic . Anime Catholicism may overlap with this trope

Caves in fiction are generally portrayed as unsettling at best, frightening as a rule, and downright horrifying at worst There is good reason for this , as caves in Real Life can be extremely hostile environments to humans. The lack of light alone is enough to scare off many, and even the most intrepid explorer has to contend with hazards from rock falls to flooded areas to plain old hypothermia and exhaustion —not to mention the twisting, turning, often labyrinthine structure of the cave itself. Caves can be deadly, and we are not ideally evolved to inhabit them Many works of fiction will take these already present dangers to extremes , often while adding in the threat of some sort of blind subterranean predator or other creepy creature . And possibly a connected Ancient Tomb full of skeletons and curses . Maybe the cave is the monstrous skull of a giant beast that is occupied by villains or other monsters . Perhaps the cave in question was once occupied by such horrors but now lies empty and devoid of life, only for travelers to get the creepy sensation of Being Watched . Oh, and did we mention the possibility of slumbering dragons ? Expect any character foolish enough to enter a cave who doesn't encounter one of these nasties to end up buried alive , skewered by a falling stalactite , burned by lava , or driven mad by the darkness , isolation , getting lost in a labyrinth and impossibility of escape . The lucky ones who do see daylight again will be shaken and possibly scarred for life by the experience The milder version of this trope, common in children's media, is when caves are simply depicted as dark and spooky places inhabited by bats and with chilly winds blowing out of them. Entering a cave is a common visual shorthand for confronting one's fears A Primal Fear . Subtrope of Nature Is Not Nice and often Forbidden Zone . A staple setting of the Doomed Expedition . Supertrope to Abandoned

Mine , Sinister Subway , and Dug Too Deep . Sometimes illustrated through Cave Mouth , where the entrance to a cave resembles an engulfing maw, or Cobweb Jungle . May overlap with Beware the Skull Base , Beneath the Earth , The Underworld , Elaborate Underground Base , Secret Underground Passage , Eldritch Location , Thrown Down a Well , or even Underground City . Often present in a video game's Underground Level . Compare Eldritch Ocean Abyss , The Maze , Don't Go in the Woods , Hungry Jungle , Swamps Are Evil , Creepy Basement , and Absurdly Spacious Sewer . Contrast Evil Tower of Ominousness . See also A Way Out of a Cave-In

Cemeteries have long held an air of creepiness about them. They are the places where we bury the dead, after all, and our loved ones in particular. Places that make us think of unpleasant things. Places that can sometimes manage to creep us out simply because of the way they look Little wonder, then, that so many Fantasy and Horror works like this setting. In one of these</ graveyards, it is Always Night , or occasionally twilight. Most often the moon is full , for extra supernatural points. Snow may also be present, or clouds , or fog . And more importantly... the dead people there aren't really dead </ This is the birth place of The Undead , and in a Zombie Apocalypse you can expect every grave to be a Clown-Car Grave . If you're lucky, the local vampire coven didn't get the memo about this not being the best place to sleep, so you'll just need to find their Ancient Tomb and hope there isn't a night guard (and that they're heavy sleepers) Big Boo's Haunt overlaps when it takes place in a cemetery. See also Indian Burial Ground and Elephant Graveyard

Sometimes, an inanimate object such as a painting or statue might inexplicably change off camera. For example, in one shot a statue of a man may be smiling, and in another shot the statue will be frowning. This can be used as a Funny Background Event , but is often used in horror, and can possibly be a source of Paranoia Fuel . Sub-trope of Anomalous Art and Spooky Painting , possibly a Sister Trope to Offscreen Reality Warp . May overlap with Expressive Accessory . See also Portrait Painting Peephole . That's it, scroll right down. You need to go to the very bottom of the page. Got it? Now then, back up. Good. Look closely at the Mona Lisa. Notice anything? </

They look sweet, innocent, even angelic, but there's something not quite right about them . They're too calm , too knowing . They aren't really children any longer, not at heart Children should</ be innocent and in need of adult protection. By inverting this, the trope arouses deep-rooted fears. The Creepy Child might not be physically dangerous, but their profound unnaturalness is just as chilling Creepy children are frequently female, and often Emotionless Girls . They can be, among other things, a Robot Girl , an Oracular Urchin , a changeling , a Waif Prophet , or Evil . As prophets, they emanate otherworldliness; as heroes , they may elicit distrust and contempt from the rest of The Team sans the Team Mom , and as villains they remain cute even while the bodies pile up around them . They usually have an Ironic Nursery Tune theme May be holding a Creepy Doll . A girl wearing an Ethereal

White Dress is usually the Creepy Child. If a Creepy Child is shown drawing, it will usually be a Nightmare Fuel Coloring Book Compare and contrast Psychopathic Manchild and the usually much more proactive and physically dangerous Enfant Terrible . See also Undead Child and Ambiguous Innocence . Also compare Creepy Cute

For added atmosphere, play the music from while reading on If a program or film wants to add fear to a scene one of the most creepy ways is to have a Creepy Child , or a whole creepy choir, singing somewhere in the distance or background, usually the tune is a mournful nursery rhyme. Sometimes it will seem like the characters can hear it and they may even call out, asking if anyone is there In Japanese works the Playground Song Kagome, Kagome</ is a popular choice for this, due to its sinister-sounding lyrics. Said lyrics include the line "Who is now behind you?", which makes a perfect cue for a Jump Scare Compare and contrast: Ironic Nursery Tune which is always something the characters can hear and is often said or sung by one of them. Compare Ominous Latin Chanting . Contrast Cherubic Choir

For added atmosphere, play the music from while reading on There's something about circus music Done straight , it lets everyone within earshot know that they are in a world of fun for children of all ages! However, unless you're in an actual circus , then you are more likely to hear this kind of music slowed way</ down and played in a minor key. The effect is haunting, scary and maybe even sad and nostalgic. Often it will sound as if it's being played on an old, rusty calliope. To make it even scarier, it's often Source Music in an Abandoned Area to indicate that the area is not so abandoned as the characters thoughts – and if a circus, which is well accustomed to packing up and moving, had to leave everything behind...well, whatever's inhabiting this place now</ is something to run away from very</ quickly Definitely "Music To Run Away From Really Fast", if ever there was such a thing, as it usually means that there's a Monster Clown somewhere waiting to eat you. Or the circus is haunted. Or both. The other main use of this is as a cue that a character is losing their mind Instruments you might hear in this type of music include a pipe organ or calliope , a music box , and, less commonly, bells or a children's choir Compare Ironic Nursery Tune , Creepy Jazz Music , Sinister Whistling and Soundtrack Dissonance . See also Circus of Fear and Amusement Park of Doom . May overlap with Circus Synths , in which case it also fits Freaky Electronic Music . Contrast Happy Circus Music Fun fact: The "standard" circus theme is called and was composed as a military march. (History does not record whether the soldiers were intended to emerge from a tiny little car .) Because the song is so recognizable, it is common to hear the familiar 10-note melody in creepy circus music

Can be related to a Neat Freak , especially if Affably Evil , or to a Depraved Dentist . May happen if Cthulhu invites you to have tea with him and you find out its lair is actually too clean</ Sister trope of Room Full of Crazy and Straight Edge Evil . See also Spring Cleaning Fever and Ascetic Aesthetic when this is a building or even setting </ motif

They're dark . They sound ominous. They'll eat just about anything

they can find, including dead bodies on the battlefield or corpses hanging from the gallows. A group of crows is a murder; a group of ravens is an unkindness or conspiracy In most of their fictional appearances, crows, rooks, and ravens are scary birds. They are often associated with death, danger, and even evil. In Fantasy and Horror works, ravens and crows are often depicted as spies , Familiars and Mooks of the Big Bad or as Feathered Fiends in their own right. The Haunted House or the scary Derelict Graveyard often has crows or ravens hanging about. Some works depict them as being neutral in morality, but still associate them with death, such as having crows or ravens act as servants of a death god Even in more realistic works, the presence of ravens and crows can be used to set an ominous mood and to signal death and danger, similar to Circling Vultures . The presence of a dead body might be indicated by a flock of ravens or crows. A sudden rush of crows might startle a character during a tense moment. In works where ravens and crows are not outright ominous, they'll instead be portrayed as annoying pests in vein of Pesky Pigeons Because they are so visually similar, in many visual media it can be hard to tell whether the bird in question is meant to be a raven or a crow. There is usually little if any difference in how they are treated. Scientifically speaking, ravens are crows, that is they're members of the genus Corvus</ . The term "raven" originally applied to the common raven, the largest and most widespread crow species, but is also used in the common name of some other species; rooks and jackdaws are also crow species with different common names. However, some works might single out only one of these species as being bad. A few works might even show ravens as good (or at least normal) and crows as evil, or vice-versa Compare to Circling Vultures , Ominous Owl and Pesky Pigeons . Not to be confused with Idiot Crows , where the crows denote stupidity rather than evil. May overlap with Clever Crows , although Clever Crows are more often benevolent. Also see Plague Doctor , as fictional portrayals often play up the Creepy Crows aspect of the costume

Miniatures are creepy. A common variation on this is the Reality Changing Miniature . However, dollhouses, often used for child's play, have come to be regarded as creepy in and of themselves. It's one of the easiest ways to create an Uncanny Village in a single room, and is often cost-effective. Unlike the Reality Changing Miniature , they do not need to have - and, most often, don't have - supernatural powers. They're just viewed as creepy by themselves. A common variation is when a dollhouse is eerily arranged to mirror some terrifying or disturbing event that has occurred in real life It can frequently reflect Alien Geometries , and more vicious versions can be an Eldritch Location . Regardless of villainy, they are often Bigger on the Inside (or made to appear this way) The most popular version of this is twinned with the Creepy Doll , simply because dolls and dollhouses tend to go together, and tend to be possessions of the Creepy Child or the Deliberately Cute Child . For this trope, it's important that the dollhouse itself also be scary or used for scary purposes, and not just be creepy because it's occupied by one of them As time passes, creepy dollhouses tend to be used by a wider spectrum of people and for different reasons other than just horror. It's easier to use a dollhouse, for instance, to mimic a Haunted House , an Old, Dark House , or a dark secret. It also need not have a horrific purpose, as dollhouses can often be used to represent the Cloud Cuckoolander

or as a favorite pastime for a Broken Bird . The main point is, they're unnerving</ in some way. May be accompanied by an Ominous Music Box Tune Not to Be Confused with the series Dollhouse </

Dolls are perceived as harmless, and they can be gorgeous and/or adorable, but there's still something scary about dolls. It's probably because many of them fit squarely in Uncanny Valley territory. The blank gaze and unmoving stare reminds us too viscerally of corpses , perhaps. This goes even more when the doll is damaged in some way, such as missing limbs or eyes, or having holes in its head Another way to do it is make it a clockwork toy (usually an organ-grinder's monkey with cymbals); something that moves on its own when someone winds the key, then not have it wound up for years, and have it click its cymbals in a haunted, mechanical rendition of Terrible Ticking In horror, dolls are often used as part of the scenery to help establish the mood, even providing a theme for The Doll Episode . Like clowns , what should be a silly, innocent bit of childhood fun can make a scene ironically unnerving , depending on where they're placed, what they're doing, or even simply how they're lit. They may even be the antagonist or be used by the antagonist . Despite how ridiculous a doll trying to kill people should</ be, it's still seen as quite frightening. A similar idea lies behind the Demonic Dummy and Scary Scarecrows

These families are not like the others: they range from friendly monsters to real psychopaths , and sometimes friendly psychopaths . Well, families tend to have things in common. Members tend to look, behave and act similarly, whether because of genetics or uprising, a family normally has traditions, internal rules, shared hobbies and a whole microculture. This is what happens when the family is unusual The two most well known examples are probably The Munsters </ and The Addams Family </ ; both sitcoms aired the same year and had the same basic premise; a family that scared people, and both were not only amazingly successful but also had a strong impact in popular culture. Other than that they had a key difference: the Munsters are monsters acting like humans, the Addamses are humans acting like monsters A case of It Runs in the Family and very often a behavior that identifies The Clan , most of the cases show a Nuclear Family albeit often with cases of Nephewism and, ironically, in most examples they are not Dysfunctional Families . Nonhuman examples often involve a Monster Mash via Random Species Offspring . Sometimes overlaps with Quirky Household , when is an entire village is a case of Halloweentown . Contrast with The Family That Slays Together for the horror version, not to be confused with Creepy Uncle

A type of character often found in horror of the backwoods variety, the Creepy Gas Station Attendant is a grizzled and almost Always Male hick who appears to be the sole proprietor of a dilapidated and desolate service station (although he may be accompanied by an ensemble of similarly creepy locals whose only apparent purpose is to stare silently and menacingly at "outsiders"). You know the ones, unsanitary and filled with an assortment of vermin, outdated products, non-functioning fixtures, and rusting heaps that may have once been vehicles. Depending in the setting, may have a Hayseed Name akin to Otis, Dale, or Zeke, which will typically be

on a patch stitched onto the breast of his shirt This character in horror films often acts as the Harbinger of Impending Doom that should warn the film's character(s) into turning back. Contrast with Apathetic Clerk , where a character working a menial job is Played for Comedy See also Gas Station of Doom , when the gas station itself is a horror setting, though the tropes can obviously overlap Not to Be Confused with Nightmare Fuel Station Attendant , though there can be overlap

Comic Books The Punisher MAX </ story arc "Welcome to the Bayou" has Frank battle a Cannibal Clan , starting with the rat-faced guy running the gas station. Films - Live-Action Probable Trope Maker Drayton Sawyer from the original The Texas Chain Saw Massacre (1974) </. Encountered early on by the protagonists, he appears normal enough, but when Sally goes to him seeking aid after her friends are killed, he is revealed to be the head of Leatherface's family and captures the girl to take home for dinner. Other examples from the series include Alfredo from Leatherface: The Texas Chainsaw Massacre III </ and W.E. from Texas Chainsaw Massacre: The Next Generation </ . Literature The gas station owner in Friday the 13th: Mother's Day </ turns out to be a Captain Ersatz of Norman Bates . Live-Action TV The series premiere of Criminal Minds </ ends with Gideon stopping at a gas station operated by a twitchy and stuttery man who he realizes is a Serial Killer the FBI has been after for a while. The next episode shows how he deals with being taken hostage by the guy. Another episode had two service station owners who hunted people for sport. Video Games Persona 4 she's actually Izanami, the Big Bad responsible for starting the entire plot, with her going One-Winged Angel in the final battle . Western Animation An episode of MTV's Downtown</ featured such a character, which the main characters thought was part of the titular Cropsey Clan of that episode due to his unibrow (the inbred Cropseys supposedly all had unibrows).

A common stereotype of coaches and school gym teachers is that they have a "special interest" in their students. Some of the things they may do include staring intently at people while they exercise, getting all touchy-feely with them, making flirtatious comments, trying to peek at them changing/showering, stealing underwear (and sometimes sniffing them), or desperately trying to get into people's pants. Their intentions can range from plain creepy (staring and sexual comments, but not actively trying to hurt people) to downright villainous (e.g., rape). If the coach is well respected (usually because they coach a famous sports team), then they might get away with their actions . People who are victimized by a creepy coach can be any age, with people who are school-aged being the most common. It won't end well for them if the parents find out, however . This is Truth in Television , as there have been coaches and gym teachers in real life who have sexually harassed or even sexually assaulted the people they were coaching. Due to the perception that All Men Are Perverts and that A Man Is Always Eager , the coach is usually male . A female coach who behaves like this is more likely to veer into Double Standard: Rape, Female on Female (unless she falls at the Psycho Lesbian end of Lesbian Jock) or Double Standard: Rape, Female on Male (unless she's an Abhorrent Admirer in the case that No Guy Wants an Amazon —and even that</ is more likely to be played for laughs than if the genders were flipped). Related to Teacher/Student Romance , Sadist Teacher , and Evil Teacher . See Drill Sergeant Nasty for another stereotypical portrayal of coaches (even though it originated with drill sergeants). This trope is a

stereotype , so No Real Life Examples, Please!

Ever found yourself at a huge mansion in the middle of a torrential rainstorm? Chances are the door was opened to you by a Creepy Housekeeper. This character spends much of her time walking around a large manor house cleaning, cooking, being fanatically devoted to her master, and scaring off any new female inhabitants of the house. Although she often welcomes hapless visitors, chances are they will be either murdered or scared off by the end of a terrifying night. She will be common in murder mysteries/tales of the supernatural, although often subverted for comedy Her male counterpart is the Crusty Caretaker . They'll often tag-team any newcomers into being properly creeped out before the hauntings start. Sometimes takes on double shifts as a Haunted House Historian to ratchet up the creepy. Contrast the sexier French Maid , as well as the more maternal and less unsettling Kindly Housekeeper

Characters and monsters (or both) have a little extra creepy added to them when they have longer than average fingers. They don't even have to be a foot long, the Uncanny Valley can make even just slightly longer fingers off putting. This is one reason Femme Fatalons which lengthen the apparent size of fingers can invoke this effect, as can actual claws These characters are likely to use their big hands in expressive ways, whether subtle or overt, and comparisons to skeletons and spiders are common. They'll usually gesticulate with surgeon like precision or herky-jerky motions . Outright inhuman creepy long fingers may have extra knuckles or Freddy Krueger style finger attachments that can double as weapons The one big drawback to using this trope in live action media is that human actors are unlikely to be able to handle extra knuckles or delicate motions, which is why animatronics and CGI fare better. Actors with these finger extensions are usually limited in their range of hand motions, being unable to make a fist, wield guns or more generally grasp thin objects When villains, these characters enjoy making Sinister Scraping Sounds and Finger Licking Evil Often overlaps with the similar Creepily Long Arms . Goes well with the stretched-out physiques of Noodle People . Long fingernails are usually included as well

Normally, people who are calm tend to speak in a clear, even voice that doesn't vary too much from word to word and is immensely reassuring to the listener. This isn't always a good thing, however. A perfectly monotone voice usually means just the opposite of sanity, safety, and cause for reassurance; usually, it means the speaker is mind-controlled, crazy, an impostor, or is being threatened with death. In these cases, the creepy monotone is a sort of Glamour Failure to clue in the hero that any of a dozen things may have just gone wrong Usually, the creepy monotone varies from a calm monotone in that no word or syllable is stressed at all</, even when they should be. This is the difference between saying "Oh hello!" and "Oh, hello." Even Spock Speak sounds more natural and less unsettling by comparison. Contractions are often omitted, as are specific or explicit mentions of names and facts, depending on the cause of the monotone. Here are some common scenarios for the Creepy Monotone "Yes, I am fine. I'll be even better once I load my gun, though."</ The character has just suffered a Heroic BSoD or one too many rounds of Break the Cutie

and/ or is about to go completely homicidally berserk . Usually paired with jittery motions, twitching , or a Broken Smile Machine Monotone is a Sub-Trope . You may wish to compare Dissonant Serenity . Can make a very effective Deadpan Snarker . Compare Tranquil Fury , Alternate Catchphrase Inflection , and Voice of the Legion

Creepypasta is a collection of creepy, frightening, and/or utterly terrifying (and sometimes laughably terrible) horror fiction stories that originated from, and still are floating around, the Internet. The name itself is a portmanteau of "creepy" and the internet slang term "copypasta", referring to pieces of text (most commonly long-form jokes) that are commonly copied and pasted throughout the internet. Creepypasta stories can range anywhere from ghost stories or mind-bending tales of terror , to stories about slim businessmen. There are several common traits among them: A lack of disclaimer from their authors stating the work is fiction, which may cause the lines of reality and fantasy to blend. Often, real or well-faked place names, character names, or website names are used. Archives where they can be found are , and . There's also and . The SomeOrdinaryGamers Wiki also have their own creepypastas for further reading. Can be found in illustrated form Often the subjects of ARGs , because audience participation can add whole new levels of Nightmare Fuel . Sometimes, these may actually have a decent ending. Some works have also subjected the genre to a kind of defictionalization by making, eg., a computer game that's exactly like something out of a creepypasta about a computer game, minus the part where the player dies and/or goes insane. This genre expansion has also had the effect of people calling all horror elements "creepypasta". Not to be confused with pasta that may be creepy , that two-week-old tuna casserole in the fridge , or with a Creepy Pastor . See also Urban Legends , which are related and often share story elements, the SCP Foundation (which has its origins in a creepypasta) and . Creepypasta has also been subject to dramatic readings by an online group called The Midnight Society </ that post their work on YouTube . Of them, the most prominent member is . He has a list of links to the others members' YouTube channels on his own. They frequently crossover in each other's videos for the purpose of voicing different characters. Other honorable mentions of dramatic readers include , , , and (who focuses mainly on video game pastas, but does other creepypastas as well). There's also for a different</ view. And just in case you were planning on sleeping tonight...

Medical examinations, particularly the physical exam, are generally not the most comfortable of situations. Real-life doctors generally get specific training to address professionalism and bedside manner Fictional doctors, on the other hand, generally come with a selection of flaws that are demonstrated in their overall behaviour. And patients may have their own hangups. Thus, giving or getting a physical is a great way to demonstrate that something isn't quite right. The doctor may be a little too intimate, brutally logical, or obsessive about some minor symptom that turns out to be a major plot point. The patient may have a panic attack, revealed to be related to past trauma. The discomfort of the exam itself is sometimes an allegory for the greater difficulty faced by the character. Or perhaps they enjoy the exam a little too</ much themselves. The viewer may be meant to share in the discomfort, creating sympathy for the patient, antipathy for the doctor, or a

chance to display the emotional attachments of another character Often involves a medical Ass Shove gag. See also Strapped to an Operating Table . And whatever you do, never Turn Your Head and Cough . Compare Pervy Patdown

We all have souvenirs — items that remind us of a place we visited or thing we did. But what happens when, instead of remembering your trip to Souvenir Land , you want to remember the time you murdered some orphans or decapitated your mortal enemy? The Creepy Souvenir is a sufficiently morbid item that is kept to show off the (normally) horrible thing(s) a character has done. Mostly, it's human body parts — heads, teeth, skulls, skin, fingers — for obvious reasons. Sometimes, other personal items are taken, like dog tags, but the general rule is the bloodier, the better. For extra bonus points, taxidermize it because Taxidermy Is Creepy . The character might have an entire Trophy Room or Wax Museum Morgue of such things. Particularly disturbed individuals may carry the items around with them wherever they go. Related to, but distinct from A Love to Dismember . Even most collectors of human trophies don't go so far as to " use " the body parts. May easily lead to a case of Chronic Evidence Retention Syndrome when these souvenirs end up in the wrong hands. Human Head on the Wall is a Sub-Trope . Crosses over occasionally with Skeletons in the Coat Closet , Genuine Human Hide , Shrunken Head and Having a Heart . Compare Battle Trophy , Collector of the Strange , Stalker Shrine , Kitsch Collection , Decapitation Presentation , A Scar to Remember , and Past Victim Showcase . Tragic Keepsake is one of the few methods that this trope can be used by a good (but still creepy) character, carrying a body part of a loved one in their memory. Note that this is different from using body parts for religious; medical; magical; or other purposes , although that's no less creepy. No Real Life Examples, Please!

Commonly seen in crime dramas, especially of the noirish variety, this occurs when a character or characters, having committed one crime, perhaps one not even that serious, must then commit another crime to cover up the first, and so on, leading to an escalating series of crimes set off by what may have originally been just an accident. A very common manifestation of this trope is in criminals eliminating witnesses to their crime If the character had just come clean at the beginning, he might have gotten off with a relatively light sentence. After a little while with this trope, he's looking at death row if he gets caught. Can be Truth in Television , though it usually takes the form of a Revealing Cover-Up (eg: being caught for tax evasion, perjury, or obstruction, rather than the original crime) A tendency to encourage this is what makes All Crimes Are Equal a Very Bad Idea. Compare He Knows Too Much , "Fawlty Towers" Plot (this trope's much less dark, non-criminal counterpart), Jumping Off the Slippery Slope , Unintentionally Notorious Crime , and Serial Killings, Specific Target (the trope's much more deliberate and heinous cousin). Contrast Revealing Cover Up and Not the First Victim (the specific instant where a character learns that the villain has committed many more crimes and/or had more victims than they previously suspected). A major cause of Never One Murder and Plethora of Mistakes

Live-Action TV in the Cop Show , Criminal Procedural , Police Procedural , Law Procedural , Detective Drama , Spy Fiction and

related genres For literature in related genres, see Crime Fiction , Detective Literature , Gangster Fiction and Mystery Fiction See also: Crime and Punishment Tropes

Tropes regarding the depiction of law, crime, and justice in works of fiction.

A character has a hobby or other leisure activity that actually hides their criminal activity. Often they're genuinely interested in the hobby, which lets them make money from doing what they like and avoid Bluff the Imposter questioning Compare Naughty Birdwatching (where astronomy and birdwatching equipment is used for a less noble purpose) and The Convenient Store Next Door (where the location that is used to perform said hobby is an important part of the criminal plan). Also see Embarrassing Cover Up

Literature primarily about crimes, their detection, criminals and their motives. See also Detective Literature & Mystery Literature .

This trope is situation where someone becomes a tempting target which others will try to take direct advantage of. This is usually through some quality of theirs Generally comes in three general flavors Taking advantage of someone else's good fortune: Lets say Bob becomes wealthy. Hearing this, Alice, an acquaintance of Bob presents him with an investment opportunity, that can't possibly fail . Or maybe she announces that she's a long-lost relative of Bob, and if he could just help her out a little financially, she'd be eternally grateful. In general Alice wants to profit off Bob's wealth Another case is where Alice becomes famous, and Bob offers to become her publicity manager. He's offering not because he's experienced at this type of work, but because he can profit off of her publicity Being in the wrong place at the wrong time.: An example is Bob who doesn't have any street smarts. He's walking down the street in the wrong neighborhood, and is spotted by Alice, who sees him as an easy mark A lack of common sense that causes criminals to see you as an easy target. : Bob has just come into some money, a lot of money. Maybe he won the lotto, maybe just got an inheritance, but he feels the need to tell anyone and everyone about it. Or maybe he just flashes his money around in public. Charlie sees this, and thinks he could part Bob from his money rather easily Compare Mugging the Monster . Contrast Gold Digger . Can easily lead to Victim Blaming . Not to be confused with the Mystery Magnet , who attracts crimes committed against others</ in their vicinity

Thomas And Martha Wayne were gunned down in an alley. This isn't quite the trope, as at the time the place was known as a nice neighborhood. However, since then its become known as Crime Alley, and is now definitely this trope.

Bob has just beaten off a murderous attack by Alice. Plot over,

Alice goes to jail, roll credits, right? Wrong. Maybe Bob was bigger, or stronger, on the wrong end of a Double Standard (such as, for example, Double Standard: Abuse, Female on Male) or could conceivably have run away. Or because of racism (regular or the fantastic variety), all evidence, no matter how blatant, is ignored Either way, someone in a position of authority feels that Bob was in the wrong inflicting whatever damage he did to Alice, who on the other hand, is a poor victim. Cue drama . This often involves Double Standard: Abuse, Female on Male , as in the page example; sometimes, it's due to Selective Enforcement . Compare Can't Get Away With Nuthin' , Wounded Gazelle Gambit , Wrongful Accusation Insurance . An attacker may even play a Deliberate Injury Gambit to invoke this trope. A history of such cases In-Universe may explain occurrences of Once Is Not Enough . If the attacker uses words instead of violence, it's Made Out to Be a Jerkass . As with everything else law-related, expect the writers to interpret self-defense laws creatively . Whether this is Truth in Television varies heavily depending on circumstance: self-defense laws usually give a person the benefit of the doubt when defending themselves or others against attempted murder, rape, or assault with a deadly weapon. However there are many circumstances in which this presumption goes away, and you can be put in prison for attempted murder for firing a warning shot Furthermore, it has to be a situation that you yourself did not cause or substantially contribute to; starting a fight with someone or doing everything in your power to antagonize and enrage them in a dispute, then claiming self-defense when you seriously injure or kill them will not fly in any</ court of law (unless the outcome was predetermined , of course). Compare Arrested for Heroism , Fighting Back Is Wrong , and The Lopsided Arm of the Law . Not to be confused with Self-Offense . See also the Sliding Scale of Unavoidable vs. Unforgivable , Inconveniently Vanishing Exonerating Evidence and Killing in Self-Defense . May result in Then Let Me Be Evil . No Real Life Examples, Please! This happen in Real Life, but let's leave it here.

On many a True Crime show (e.g. The First 48 </) and "help us solve crime X" programs (e.g. America's Most Wanted </, Crimewatch UK </) or even on the National or Local News real crimes are acted out on screen for the viewer. Either by actors or by the actual victims with the perpetrators played by actors. This is to help the viewer visualize the situation which might be otherwise tricky if there are a lot of details to take in in a relatively short amount of time. It can also just be used as filler in some shows. Sometimes these aren't the most tasteful things in the world in the cases of unsolved crimes. They retell the story melodramatically but in a way that prompts the viewer to enjoy the thrill of the gruesome crime and the knowledge that the culprit is still free. While crimes are by far the most common thing to be given this treatment they aren't the only thing. Accidents may be dramatized this way, especially on "heroes of the emergency services" shows like the now defunct UK show 999</ . Historical events like battles often get this treatment in documentaries too. See also Dramatization . America's Most Wanted </

A play on Prime Time Soap , a Police Procedural drama that focuses Aas much on the complicated personal lives of its characters as it Adoes on the crimes themselves s a crime and punishment show ages Aand begins to exhaust the variations of its genre, the producers Awill start to crank up the soap elements of the show to compensate

The detectives are on the heels of a very unbalanced criminal who has left them a trail of clues to follow — these clues aren't meant to cover the criminal's tracks, but, for the criminal's (and the audience's) entertainment, are usually intended to be a test of their intellect, or their investigatory skills, as though the criminal wants to see if the detectives are worthy of catching him Not only do the detectives oblige the nutter and follow his breadcrumb trail, they tend to give up all conventional routes of investigation. Usually they are the minutest step behind their quarry right until the end. Sometimes the criminal wishes to distract or trap the detectives, sometimes they want them to uncover some other truth along the way, but usually they're just being a real smartass. Sometimes the clues are hidden in the Serial Killer 's Calling Card or in its gruesome souvenirs . There is often a Breaking Speech (or "The Reason You Suck" Speech) and a Kirk Summation (or "No More Holding Back" Speech) exchange between The Protagonist and antagonist some time before the climax The criminal will often warn the investigators that there will be consequence for cheating on the game Can overlap with Absurdly High-Stakes Game These people often enjoy wordplay. Anagrams abound, as well as sentences with a carefully designed second meaning, and proper nouns which are conveniently also real words ("wait a minute, does he mean Jim</ Trashcompacter?") See also Linked List Clue Methodology for a number of non-(or at least less</) criminal scavenger hunts. Compare The Walrus Was Paul

The equal and opposite of the Cop Show and Police Procedural , the Criminal Procedural is a type of Crime and Punishment Series that focuses on people who are on the wrong</ side of the law, and especially their present-day transgressions of it. Examples often focus on certain types of criminals: Con Men and Gentlemen Thieves are the most popular, since it's easy to make them sympathetic to the audience by making their victims rich and greedy. They are also usually charismatic and attractive. Their shows are usually light in tone and there will almost certainly be one episode where they actually help the police to take down a violent (and therefore "bad") criminal. There may be a recurring police officer who tries (and fails) to capture the protagonists, or who coerces them into helping him out with his investigations. are the next rung down on the popularity ladder. Generally petty crooks, fencers, forgers, dealers of soft drugs and other people who are on the wrong side of the law but not sufficiently nasty to put off the viewing audience. Expect the really nasty criminals to pop up more regularly, usually as a plot device if the protagonists owe them money/drugs/something else. The outsiders are usually cowardly or otherwise non-violent. These guys typically star in dark comedies. are the least popular protagonists for Criminal Procedurals, largely because they have to be shown to be despicable people in order to come across as being remotely realistic though occasionally they will have their Pet the Dog moments, especially among the more sympathetic gangsters. It's also difficult to play down the crimes that they commit: murder, extortion, dealing in highly dangerous drugs, etc. As a result, such series tend to be very adult in tone and morally complex, and therefore not attractive to advertisers. Where there is humour, it tends to be pitch black. The "Rise and Fall" Gangster Arc is commonly found here. do not fit comfortably into the popularity ladder. This is because, since they have been taken off the street and are (in

theory) paying for their crimes, they don't necessarily have to be shown committing criminal acts. Or, when they do commit such acts, they are usually in flashbacks, as a part of the convict's origin story - or against fellow inmates, which attacks can be seen as justified to some viewers. As a result, series set in prison can have wildly different tones, from harrowing to comedic.

Terrorists, assassins, murderers, killers, poisoners, rapists, drug dealers, kidnappers, counterfeiters, robbers, muggers, burglars, thieves, bootleggers, conmen, and little cheats . These characters will tend to be involved with Crime and Punishment Tropes Villains like the Corrupt Corporate Executive , the mercenary, or The Emperor and other Lawful Evil villains are per definition not included, even if you may consider them as a kind of criminal. Also, don't list more fantastic villains like the Mad Scientist , evil wizards , or Evil Overlords here

A big trend in modern TV and film comedy: shows where the humour mostly comes from placing characters in the most embarrassing situations possible, or having them say the most awkward or offensive thing possible at all times. Often uses documentary feel to heighten the naturalism and increase the cringe, or has actors in character interacting with an unsuspecting public. Comedy that gives you second-hand shame. Comedy you have to watch through the gaps between your fingers Often this is mollified by the characters being oblivious to the embarrassment they should be feeling. Sometimes though, all the characters are acutely aware of their humiliation, which can make it so much worse (which is how Digging Yourself Deeper works when the attempts to improve the situation just cause further awkwardness). Or worse yet, there's a single Audience Surrogate character who realizes how humiliated everyone should be feeling, while everyone else remains oblivious Some shows specialize in this sort of humor. Others include a scene of it here or there, largely avoiding it. Still others make this sort of thing a sort of Running Gag , as with taking a character who can't act and requiring them to play a part for the good of the team — repeatedly German, the language that brought you "Schadenfreude" , has developed the term "Fremdschämen" (basically "secondhand embarrassment") to cover this phenomenon For a specific type of cringe related mainly to being in a small, confined space with a stranger, see Uncomfortable Elevator Moment See also Crosses the Line Twice , where the same basic material is used, but more to make people laugh than to make them uncomfortable. If the show is partially or wholly unscripted (as in Reality TV or a Talk Show), it may be a Point-and-Laugh Show . Of course, if Eight Deadly Words applies, nobody cares anyway

Competitive Balance exists so that there is some symmetry between specific advantages and the Necessary Drawback . If someone can hit hard but is easily hurt, they are a Glass Cannon . If they are unstoppably strong but slow-moving, they are a Mighty Glacier . If they are incredibly fast but go down quickly when hit, they are a Fragile Speedster . A crippling overspecialization occurs when an obscenely powerful advantage makes a trade-off that limits how effective it is . In some Real-Time Strategy games, unit types are often specialized beyond all reason. They often have only one weapon, effective against just one particular kind of enemy, and

usually cannot defend themselves at all if their particular weapon is ineffective. The most prominent examples can be seen in this genre: explosives will deal low damage to infantry though maybe the problem isn't so much with their damage as with their accuracy , while Anti-Aircraft cannons can't defend against ground units. This is usually a result of game balance. After all, if tanks are effective enough against other tanks and</ infantry, then why build anything else? Additionally, until recently, most units in games were depicted with only one weapon. A few might've had a second gun used for attacking enemy fliers, but that was about it. Can result from a Tactical Rock–Paper–Scissors design scheme, from intensive Min-Maxing in a character build, or a case of Highly Specific Counterplay . People who do this for Elemental Rock–Paper–Scissors are suffering from Poor, Predictable Rock . See also Anti-Air and Strong Flesh, Weak Steel . Compare to An Adventurer Is You , where this is used to force players to work together. See also Sacrificed Basic Skill for Awesome Training for a characterization equivalent and Single-Task Robot for a robot equivalent. Severely Specialized Store is a comedic variation. Don't confuse "having a weakness" or "not being the best at everything" or even "not being quite good enough" as being this trope. Don't be tempted to list something because it failed in some way unless you can point a finger at its crippling specialty! The opposites of this trope are the Red Mage , Jack-of-All-Stats , and Master of All . At the other extreme that loops right back is Master of None , where the character has no great specialization... but sucks at everything anyway.

Sometimes someone is just too good at something. There is no way you can beat them at it. Or they have humiliated you once too often in their field of expertise. You decide to fix it so they can never beat you ever again Crippling the Competition is when someone, usually a villain, injures their rival to get the advantage. A Sub-Trope of Career-Ending Injury , Crippling the Competition is always a deliberate act done with malice and forethought. Can overlap with Game-Breaking Injury if it occurs during the final showdown Sometimes the opponent to the crippled competition isn't actually the one who did the deed and said opponent may not even have desired it. In these cases, the person responsible for crippling the competition generally is either a misguided fan trying to help , or a third party that stands to gain from a certain outcome of the match When applied to superpowered beings, this trope may lead to them being Brought Down to Normal Often overlaps with Fingore . Frequently leads to Throwing Off the Disability . A Sub-Trope of Removing the Rival . It's commonly the purpose of Unnecessary Roughness unless the roughness has no purpose and is just For the Evulz Different from Make an Example of Them , where in some cases the victim's punishment might deliberately target their ability to perform, but the motivation is not the fear of competition. For example, this trope would be a bunch of mobsters might break the legs of a championship marathon runner so the guy they're betting on will win, whereas, with Make an Example of Them , the mobsters break the marathon runner's legs because he failed to pay his gambling debts Note that in real life this can backfire, especially in team sports, where a player getting taken out can encourage their teammates to step up their game. Some coaches even tell their players to "punish them on the scoreboard" rather than physically retaliating Not to be confused with Blasting It Out of Their Hands . If the person being

crippled attempts to compete or fight anyway, this may lead to You Can Barely Stand . And if the person tries to compete despite the attempted crippling, you can always Attack the Injury during the competition to make sure it pays off

The opposite of Hype Backlash , critical backlash is what you get when something is over-criticized and condemned to the extent that it couldn't possibly</ be as terrible as everyone makes it out to be. Like hype backlash, it's yet more proof that the critics aren't always necessarily correct, and Quality by Popular Vote isn't always a reliable indicator of something's merits (or lack thereof) Critical backlash tends to occur when critical reaction towards the product is tainted by some outside factor; overhype , overexposure , and outside controversy may prompt the critics to focus on the noise surrounding the work rather than the merits of the work itself. Critics are often primed to dislike the product based on some preexisting prejudice and fail to look deeply enough for redeeming value, particularly if the work suffers from Public Medium Ignorance . Some critics may Follow the Leader and echo more popular and louder critics Of course, some things also just press a critic's buttons the wrong way; critics usually have different expectations and approaches than the wider audience, and just because something doesn't tick the right boxes on their checklist doesn't mean the wider audience might not find something of merit in it. Alternately, it may be that the vehemence of the criticism has conditioned the audience to expect the show's flaws, lessening the blow, and thus making what good qualities it has stand out more If the work develops a particularly devoted audience despite the critical drubbing, then it may experience hype and critical backlash from different quarters; the work may not be as bad as the critics say, but likewise not as good as its most ardent fans claim, falling instead somewhere in between. Cult Classics have often suffered from a critical backlash, only to be later rediscovered and Vindicated by History or (if they went from popular to hated first) subjected to a Popularity Polynomial Adaptations and works that generally fall into a critic's Acceptable Targets radar (such as animation and genre fiction) often receive this kind of reaction. This phenomenon is deeply related to the Streisand Effect and No Such Thing as Bad Publicity Please note that this page is not a personal blog to discuss your personal experiences of this; this page is all about the general properties which tend to receive this treatment. Also remember that this is YMMV; seeing something you hate here only means that other people may not hate it as much as you do, not that it doesn't have points worth of criticism, so try to resist the urge to make a Justifying Edit

Critical Dissonance is polar opposition of public to critical opinion. Critics might love a certain work while general audiences shun it, or vice versa Critics may look down on a popular work on principle, denouncing it as Lowest Common Denominator garbage that’s all flash and no substance. Conversely, the public may see a work beloved by the critics as boring, angsty and pretentious drivel engineered solely to win awards from equally boring, angsty and pretentious Academy members . Other divides have been forming involving some critics putting greater emphasis on the politics some media are perceived to be pushing rather than the merits of the media itself (or, inversely, a work's political angle being

largely looked past by critics while serving as a Berserk Button for the opposite-leaning fanbase) Sometimes later opinions can match, and then we have Vindicated by History (or Condemned by History , as the case may be), but not always Some media are less affected by this than others. Since comedy relies on what an individual finds funny, this is the genre of movie most likely to spur on Critical Dissonance. One critic may find a movie hilarious while another finds it tacky. Switch out comedy for the horror genre and you get the same polarizing results. Art — all kinds, not just abstract — is notoriously subject to this. And architects get hit with it all the time In general, this trope has historically been uncommon with video games, partly due to the far greater reliance on reviews among gamers, and partly because the technical side (gameplay, graphics, etc.) tends to carry more weight with games than with books or TV. Additionally, good gameplay (at least in terms of, say, lacking glitches) is much more black-and-white than a good story, writing, or acting. However, video-game journalism is infamous </ for its frightening degree of corruption, to the point where reviewers who don’t sufficiently praise games that buy enough advertising space on their stomping grounds tend to get fired pretty quickly. When Critical Dissonance does occur with games, it is more often than not because gamers thought that the critics had been overly kind (like the Four Point Scale), or had even been paid upfront by the publishers as part of an advertising and/or first-look article special Niche media may particularly suffer this because some or all of the critics assigned to review it aren’t members of its target demographic, or don’t even have a basic knowledge of the genre . To look at it another way, if the business model involves an audience who will actively seek it out, those people will be predisposed to enjoy it, whereas critics who see it out of professional necessity will not have that selection bias Another factor is that critics tend to watch a ton</ of movies, understandable given that it's their job. However, it can lead to something that seems fresh to viewers who aren't too familiar with similar works getting panned by critics who've seen that kind of thing a million times already Telltale signs of Critical Dissonance include disagreement between a work’s revenue and its reviews, simultaneous nominations for both ‘best X’ and ‘worst Y’ awards (bonus points if X=Y), and angry comments on those review sites that have them. Note that both Rotten Tomatoes and Metacritic user</ scores should never be used to evaluate whether something falls under this trope since its voting system is extremely susceptible to manipulation That the main differences between the average audience viewer and the average critic are vocabulary, sometimes ego, and employment in the field of journalism, that is what makes the large contrast between viewpoints either fascinating or predictable, depending on your degree of cynicism See also Critical Backlash , Critic-Proof , Bias Steamroller , It's Popular, Now It Sucks! , Opinion Myopia , 8.8 , and Oscar Bait . Could overlap with Pop-Culture Isolation and Acclaimed Flop . Critical Dissonance is often a driving factor behind shows and works being consigned to the Comedy Ghetto . Contrast with Cult Classic where a work tends to have neither critical acclaim nor general popularity, but is enjoyed by a few die-hard fans. Possibly the cause of Mainstream Obscurity No examples are allowed from works that - at the time of posting - were released less than a month ago, or have not finished their first season or theatrical run

This is a particular instance where a story or character features something — a statement, the depiction of something — that is so egregiously off-the-scale in terms of inaccuracy that anyone with a high-school education (or less) and/or a cursory knowledge of the subject realizes the writers made the whole thing up Many of these will be disaster movies or action movies and will use state-of-the-art computer effects to keep your interest . This can be Played for Laughs by having a Book Dumb character make such an error so that a smarter character can spot and react to it, which is In-Universe Factoid Failure , as a character is in-universe wrong Also see Didn't Think This Through , which is less about research failure and more about planning failure. Contrast with the MST3K Mantra (which tells us not to worry about these little details), Accidentally Correct Writing (which is when non-experts think the creators are wrong, but experts know the creators are right by complete accident) and Like Reality, Unless Noted (where what appears to be a research failure can be written off as the result of an Alternate History or Alternate Universe) For examples of research errors regarding media, see Cowboy BeBop at His Computer . See also Dan Browned , for situations when an author falsely claims they did the research. For downplayed inaccuracies that require more in-depth knowledge to notice, see Artistic License and its subpages. If it's specifically math that is off, see Writers Cannot Do Math . For cases of a character</ getting something spectacularly wrong and the work acknowledging it, see In-Universe Factoid Failure . For mistakes about details from within the story itself, instead of mistakes about real-world things, see Continuity Snarl and Series Continuity Error

A list of tropes based on how the viewer/reader/player sees things from a critical perspective.

Sometimes a movie, book, game, TV show, or song is released, and the critics hate it. They just hate it. Entire forests are destroyed printing scathing reviews that dissect such media down to the bone, showing in every possible way that the general public should stay away in droves, and even go as far as to place it on "Worst [X] of All Time" lists just to show everyone how much they hate it. But, no matter how bad they are... no matter how many bad reviews they receive, the public loves it. The movie becomes a blockbuster. The book sits atop the New York Times</ best-seller list. The game flies off the shelves and becomes a must-have. The show is weekly appointment viewing. The song is on everyone's iPod.. The reasons for this phenomenon are myriad and diverse. Critics are people who watch movies/read books/etc. for a living, on average they consume far more media than the average person. They tend to gravitate towards works that are innovative and experimental, being different makes a work stand out more than the average blockbuster/bestseller. They also have to write about works, which means breaking down themes and metaphors, putting far more thought into a work than the average person would even think of doing. This means that obscure art film excites them far more than some generic superhero movie Critics are often not fans of the source material being adapted (if any), so they look upon things from a layman perspective. Some dislike the

style and humor, preferring more 'sophisticated' works. Sometimes the fans are so hardcore that they'd accept anything</ from the source, and sometimes, it's made to be fun </. In fact, many who see/buy the work may not even think the best of it either, but it's familiar enough that it manages to stand out and market itself. Sometimes it's simply become popular through being So Bad, It's Good , or by fans acknowledging the work's flaws but considering them insignificant. There’s also a Vocal Minority who will reject any review and criticism, no matter how legitimate, out of sheer stubbornness Other times, critics (being human, and therefore imperfect), let their biases and misunderstandings of creator's intent cloud the final review , portraying the work as objectively</ low quality. Critics don't always "get" the work the same ways the audience does. There are also some critics who will reject a work simply because it’s popular or not True Art . At worst, critics will only pay attention to works that pander to their tastes More cynically, sometimes everyone, fans and critics alike, know the product is a stinker, but heavy prerelease hype and no small amount of Polish the Turd can put the project in the black long before word gets out. In these cases, usually, the first installment ends up like this but the second takes a dive When no critic in the world can affect a work's popularity, it is Critic-Proof. And even then, some might assume the critics do their jobs as a Failure Gambit Compare Love It or Hate It , Critical Backlash , It's Not Supposed to Win Oscars , Critical Dissonance , and He Panned It, Now He Sucks! . Contrast with Oscar Bait , Acclaimed Flop , Confirmation Bias , Reviews Are the Gospel and Guilty Pleasure . Not to be confused with Protection from Editors

Early reviews for The Looney Tunes Show </ ripped it apart, calling it an insult to the Looney Tunes </ franchise, but that didn't stop the show from gaining (at least at first) huge ratings and even a sizable Periphery Demographic , including classic Looney Tunes</ fans.

A list of people who work as critics and/or review works of art and/or media. A good critic will provide an analysis on the strengths and weaknesses of a certain work and provide his own opinion based on that. The opinion in question can be very subjective and merely follow his or her own view of the world. Or it can be a more general approach where the reviewer may not personally be that engaged or interested in a work, but would still take the time to take a fair and serious look at it and may even recommend it to others Try to avoid listing stuff here that is merely ranting or reviews not meant to be taken seriously Rob Ager : Online film critic. Does not as much review them as analyse them on hidden themes and messages

A list of Croatian media.

Crop circles are large geometric patterns that appear in fields of crops, usually corn (because cornfields are creepy), and are created by flattening the stalks in such a way that each individual one remains undamaged. They are usually presented as being paranormal or supernatural in origin, with the most common explanation being that they were created by extraterrestrials, although the reasons behind why aliens visiting Earth would want to do such a thing varies. This area is a staple of publications such as Fortean Times </ . In fiction, the question of who's going to pay</ for the vandalized crops never seems to arise. Not to be confused with Compare/contrast

Aliens Steal Cattle , a much more comedic way for aliens to attack a farm.

If shaking hands isn't a culture-specific habit, it sure seems like it ought to be. So Science Fiction authors who are trying to be clever will come up with some other gesture for alien cultures to use for the same purpose The trouble is, shaking hands probably developed to its present form because it's a darned convenient thing for our human bodies to do. Obviously, other species have other ways of greeting each other, but the Media Watchdog would never let you show humanoids sniffing others genitalia. There are</ cultural differences in the way various groups go about the whole handshaking thing, but these are fairly subtle and the TV audience might not notice As a result, it seems like a lot of aliens shake hands by grasping each other's forearms, which is actually an old Earth method of shaking hands, by showing that you have no weapons in your sleeves, as a display of trust Compare Crazy Cultural Comparison . Misjudging this can lead to Greeting Gesture Confusion The Undertale </ Fan Fic , , has the Inertia Society handshake, where the two participants press their palms, or palm-equivalents, together

Sometimes, an animated character is better suited for being voiced by a voice actor of the opposite sex. A higher voice is needed for a male, a lower voice is needed for a female, or an opposite-sex actor auditioned and it sounded right</ A common example is prepubescent boys being voiced by adult women. This is because, in addition to the usual child labor laws pertaining to young actors, an actual boy's voice is going to break and deepen from puberty sooner or later. It is possible to replace a young male character's voice actor once he ages out of the role, but it is more economical to cast a single grown woman for the entire series. Alternatively, if a male child is in a cartoon as a one-off, it is easier to have a main female cast member provide the voice rather than going through the trouble of finding a child who can do it. You're more likely to see Children Voicing Children in movies or guest appearances as opposed to regular characters in a series that lasts several years In some cases, when dubbing a foreign work (mostly anime), sometimes there would a be a character where the original voice actor is voiced by a male, yet the dub casts a female voice actor instead. This is caused by Vocal Dissonance between languages and the voice actors, as a male voice actor's vocal range would be so high-pitched that it would be relatively difficult to dub properly with another male voice actor. This is apparently more common in Japanese to English dubs in anime and video games, where a character that is voiced by a man in Japanese would have a female voice actor in the English dub instead, due to the difficulty of dubbing that character with a male voice actor in English. Kazutomi Yamamoto and Ayumu Murase are noticeable examples where many of their roles that are dubbed in English are voiced by a woman instead. It's quite often reversed as well. Teenaged boys, often soft spoken, quiet or effeminate ones, have a decent chance of being voiced by a woman in Japanese, but then are often voiced by a male in the English dub. See Voiced Differently in the Dub for a similar trope The live-action equivalent is Crosscast Role

" Pain is funny. Therefore, more pain must be even funnier!" </ Thus goes the logic in a lot of comedy shows and a few adult cartoons.

Sadly, that's not the case. The line separating The Three Stooges </-style painful fun from outright villainous squicky sadism varies from person to person but is definitely there; crossing it makes one fan's "Nyuk nyuk!" </ another fan's Guilty Pleasures . However, if a show goes far enough with its violence, it may end up crossing the line not once but twice</, as it goes around the planet and crosses it again. This second crossing takes the violence from sick back to funny in its ridiculous extremes. Similar to So Bad, It's Good , but done quite intentionally. This isn't as easy as it sounds. Shows attempting to be Darker and Edgier with their humor this way straddle the line between sadism and comedy, and it's easy to make a mistake and fall on the wrong side of the S.S. Tightrope. Rather than cross the line a second time, the show makes a Wrong Turn at Albuquerque and breaks the audience's Willing Suspension of Disbelief . Some people just don't have a second line to cross in their minds, and will dislike any turn into sadism or vulgarity. This can also apply to things other than violence for funny's sake ; any time a little exaggeration would provoke a negative reaction, but exaggeration Up to Eleven is fine, that's crossing the line twice. Take action scenes, for example: some shows try to keep action scenes realistic in order to seem believable, while others go so far over the top that it breaks the audience's Willing Suspension of Disbelief . Still others take the over-the-top so over the top that what was before unbelievable garbage is now heart-wrenching, adrenaline-rushing, undiluted AWESOME . Of course, this form of the trope is just as subjective as the last, so be careful what you put down as an example. See also Black Comedy , Bloody Hilarious , Refuge in Audacity , Vulgar Humor . If this happens completely by accident, that's Springtime for Hitler . Part of the Sliding Scale of Comedy and Horror . When this trope isn't</ taken to extreme, over-the-top levels, it's mere Comedic Sociopathy . When it succeeds in being offensive but not so much at comedy, it's Dude, Not Funny! . The Hilariously Abusive Childhood depends on this trope, piling misfortune on misfortune until it becomes so ridiculous it's funny. For instance, the Boarding School of Horrors in Bleak Expectations </ would be abusive if the staff beat the students and deprived them of food. That they use the boys as ammo for artillery practice and make them play a game where the smallest boy is chosen as the ball, kicked and punched across the field, and finally has his head shoved in a bucket of manure to score a goal is just silly. This is also the way the Heroic Comedic Sociopath holds the audience's hearts. This character does evil in such an over-the-top, outrageous fashion that the audience stops feeling any moral qualms, because it's so over-the-top and out of line that it becomes hilarious</ instead. Compare Actually Pretty Funny , when even the target of the joke concedes the humor of the situation. For the (mostly) non-vulgar variant, see Overly Long Gag .

The start of a new generation of video game consoles is often an exciting time, as the new hardware offer a wealth of new possibilities for visuals, audio, and game design. However, in spite of these advancements, not everyone jumps on board with the new hardware right away, due to new consoles often being expensive or hard to find soon after they launch, or people simply being satisfied with the machines they already have. This puts game developers and publishers in the awkward position of wanting to take advantage of the new technology while keeping the still-large number of people using last-gen hardware in their

potential audience. The solution to this is the Cross-Generation Game, a subtype of Multi-Platform video game that is developed and released simultaneously or near-simultaneously for last and next-gen hardware This is a more controversial practice than one would think. Technophiles and early adopters of new hardware are often critical of this practice, as such games typically don't take full advantage of the technology offered by new consoles, with the next-gen versions being more akin to Polished Ports of last-gen titles as opposed to true next-generation games. Others appreciate not being forced to upgrade to new consoles immediately in order to play the latest games. Of course, no one likes this practice when it's done poorly, which can result either in the next-gen versions having little to no noticeable improvements over the last-gen versions, or the last gen version being a Porting Disaster due to the older consoles not being able to handle the game This doesn't really happen on PC games, due to both PC's lacking distinct generations for the most part, and because almost all PC games are designed to scale across hardware to a certain extent thanks to graphics settings Compare and contrast Moved to the Next Console , where a game shifts entirely over to new hardware without releasing on the previous generation. If a game has radically different versions on different generations, then it's a Reformulated Game instead. Goes hand in hand with the Daddy System trope, where an older console remains popular and supported even after its successor releases

So, it turns out that All Myths Are True ; you can have breakfast with the God of Thunder, chat it up with the Anthropomorphic Personification of Dreams , or even have a heart to heart with The Grim Reaper . All the while remaining totally un-conflicted about remaining faithful to the Big Guy Upstairs or whichever major religion the characters follow; even Crystal Dragon Jesus can hang with the Powers That Be and get a high five A Crossover Cosmology is different from All Myths Are True in that many of the cosmologies involved are themselves mutually exclusive either in world view, history, philosophy, or all of the above. The issue becomes especially thorny when polytheistic religions with large pantheons are mixed with monotheistic religions and reincarnation-based belief systems. It's rarely inadvertent, either. Black Adam getting his power from the Egyptian gods whereas his successor Captain Marvel gets them from the Greek gods (and one Biblical figure) wasn't a slip-up; neither was making both Hercules and Thor superheroes. Writers have no problem doing this to "pagan" gods, and outside the mainstream they don't have much trouble doing it to either This can be justified from the characters' viewpoint by having them point out that there's no reason they should believe that, say, Thor is a god in the same sense Yahweh is, when there are people who are flying around and summoning lightning, or are even immortal , who are plain old Mutants , metahumans , or aliens . There are even stories where a pagan god or gods convert to one of the Abrahamic religions and worship Yahweh themselves, which to human characters would be even further proof that they're not the same sort of god When taken to the extreme end of the Sliding Scale of Idealism vs. Cynicism it may result in a Cosmology where local deities are weak and irrelevant and Eldritch Abominations and other ancient nasties can and do casually traipse over any local deities' shrines and followers. Even in more optimistic portrayals, one has to wonder at the fairness of a universe that allows Galactus , Darkseid , Anti-Spirals , and Imhotep to exist

Some belief systems work like this; the term "henotheism" exists to describe the belief that all gods exist, but one's particular god is superior. Of course, most people who ascribe to this don't have said gods playing croquet in their backyard . In fact, quite a few non-Abrahamic religions worked this way, as did early Judaism. The Romans believed in Jupiter, and the Egyptians believed in Ra, but the Romans didn't think believing in Ra was wrong, just not for them; they were fine with any kind of worship as long as you skipped Human Sacrifice and paid proper respect to the gods they did recognize. They experienced some amount of confusion in this regard when trying to take over Judea Another option is "syncretism", where you conflate two religious concepts. The Romans did this as well by occasionally claiming other peoples' gods were their gods under different names or by combining earlier strictly Roman gods with foreign gods, hence for example, the "Gallo-Roman" god Apollo Sucellus (combining the Roman sun god with a Gaulish god of agriculture), or Tacitus writing that the Germanic tribes worshipped Hercules (Donar) and Mercury (Woten); this is why certain Roman and Greek gods are all but interchangeable today Variations on the Romans' logic are quite popular in attempts to resolve the massive Continuity Snarl created by multiple similar pantheons coexisting, especially since the myths have often evolved from common ancestors . The Magic Word in this case is "aspect" — deities who closely share an archetype (say, Ares and Mars) are really aspects</ or interpretations of the same god. This even crops up within</ a lot of religions of the Loads and Loads of Characters variety, with Ehecatl being an aspect of Quetzalcoatl , and Kali being (sometimes) an aspect of Parvati . Monotheistic religions either worship the single ur-God of which all</ gods are aspects, or they only worship one of them See also All Myths Are True , A Mythology Is True , The Multiverse , Clap Your Hands If You Believe , Fantasy Kitchen Sink , Fantasy Pantheon , Gods Need Prayer Badly and Magical Underpinnings of Reality

The classic crossover started itself off as a good way to make the best of what you've got — so if you have two shows on your roster, it's a no-brainer to have the shows and characters cross over every once in a while, especially if one of the shows is less popular than its sibling. The popular way of doing this is the "true" crossover, in which a storyline will begin in one series and cross over</ into the next one, encouraging viewers to tune into a show that may be thematically similar but which they do not usually watch. For example, Buffy the Vampire Slayer </ has a handful of episodes where the characters head off at the end, only to turn up in Angel </ straight after. This also works the other way, with a magic amulet in Angel</ turning out to be vitally important for the last-ever episode of Buffy</. This also highlights one of the dangers of crossovers; if you or a fan watched only Buffy the Vampire Slayer</, but not Angel</, this particular amulet appeared to come totally out of nowhere</ to save the day... (See Red Skies Crossover .) Sometimes this is done to provide the lead-in for a spin-off show , as happened with both of the CSI </ spin-offs. Alternatively, a single popular character can cross over from one show into an other for a brief guest appearance; this has the effect of attracting that character's fans from the other show without requiring the writing teams to sync up or creating DVD- and arc-unfriendly episodes. This is very common in comic books, in which most characters are part of a larger universe, such as the Marvel Universe or The DCU . It

happens less often in TV and movie properties based on comic books, since they are often made by different production companies. Not to be confused with station wagons made taller for ease of acces- sorry, because ADVENTURE!, nor with the Star Trek: Deep Space Nine </ mirror universe episode .

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If the two works are owned by the same company, it doubles as Company Cross References . If owned by different companies, it can be a Lawyer-Friendly Cameo .

As a general rule, this is much more light-hearted and less Serious Business than intra-continuity shipping, favoring the Rule of Funny instead of an unironic OTP . These ships are usually labeled as Crack Pairings , but it's not impossible to make some of them seem like they can actually work, depending on various factors When you factor in Non Linear Sequels like the Final Fantasy </ series that have multiple continuities, series with a multiverse and even official Massive Multiplayer Crossover franchises like Super Smash Bros. </ and Kingdom Hearts </, it all turns into Schrodinger's Ship, as it becomes simultaneously impossible and canon-friendly Theme Pairing holds a lot of Crossover Ships. Common Crossover may relate. Series where preferred relationships are not possible or unlikely due to Situational Sexuality requires branching out of that Verse. Crossover Couple is for when this appears in semi-canon, canon, and licensed material, as well as specific fan-works Since there's a infinite number of possible

crossover pairings, don't be surprised if you don't see a crossover pairing that already has fanart, fan videos and/or fanfiction for it here

Due to the simple fact that it's easier and cheaper to rely on actors from the area in which the studio's based, voice acting is usually done in separate regions. This is not always the case. If a work uses two studios based in different areas, then they have access to actors from both regions. To say nothing about home studios for personal use. Please note, this is not about an actor from one region doing work in another, this is about two regions being used in the same work.

There is a vast universe with multiple series taking place in different places/time periods/whatever, and a Cross Through is a Story Arc that starts in one of these series and cycles through several self-contained series (alternating between them), affecting each one, usually with one recurring element or character appearing in all parts. Compare with Shared Universe and Crossover . The trope's name was coined by comic writer for Star Wars : Vector </ , which is an example. Compare the Crisis Crossover (a step up in terms of interconnectedness) and the Red Skies Crossover (a nice big step down.)

Describe "A game of using clues to fill in words and phrases into overlapping horizontal and vertical lines on a grid — 9 and 6 letters" here. As a hobby in fiction, crossword puzzle solving shows that the character is intelligent and good with words—or wants people around him to think he is. Some common motifs are: Also see Smart People Play Chess , Genius Book Club , and Pastimes Prove Personality .

The trope carries rather different cultural baggage depending on which side of The Pond you live on.

A character is minding their own business when suddenly, they find an abandoned dog or other animal. They talk to the animal and interact with it, with the intention of possibly keeping it. They wonder what sex the animal/pet may be, so they pick them up and look at the animal/pet's genitalia, which isn't shown to the viewer. Alternatively, the viewer will find out what sex the animal/pet may be if it lifts their leg to urinate or if someone else says the sex of the animal/pet without checking (which is usually done offscreen) This can also happen to babies when the babysitter or caretaker believes the baby is a girl and are shocked to find out they are a boy when they change his diaper This is, of course, Truth in Television See Your Tomcat Is Pregnant , which may happen when a pet, who is assumed to be male, has babies. Urine Trouble may occur when the character is holding the animal See also Viewer Gender Confusion Compare Crotch-Grab Sex Check and Outfit-Rip Sex Check

Let's say you've got someone with an Ambiguous Gender on your hands Either the Dude Looks Like a Lady or the Lady Looks Like a Dude . The

mystery is driving you nuts , so what's the fastest way to figure it out? Grab a handful of "the merchandise." When it's done to one's own self after a Gender Bender , it's Man, I Feel Like a Woman . After an accident or near-miss or otherwise worrisome body alteration, it's Testes Test . Do Not Try This at Home . It's one of the class of acts that are known as "sexual assault" in the real world. Compare to Crotch-Glance Sex Check , in which a character checks an animal's crotch to determine their sex, and Outfit-Rip Sex Check , which is a more extreme version where a character's clothes get ripped off.

At first glance, they're The Fool . The Ditz . The sort of person you wouldn't trust to screw in a lightbulb without hurting themselves or someone who continually makes a fool of themselves around others who find them a total embarrassment. And no, it's not the act of just Obfuscating Stupidity — they're really like that. Most of the time.</ Then someone pushes the right button at the right time and things suddenly change. The goofy smile disappears. Their eyes start glowing. An aura of energy surrounds them. Little pieces of rock start floating up from the ground. And they proceed to demonstrate the fine art of the Curb-Stomp Battle on everyone involved. It doesn't really matter what makes the character badass when they switch gears. They may display enhanced speed, strength, and martial skills. They might demonstrate latent competence, leadership skills, and courage completely inconsistent with their normal personality. They may Hulk Out , manifest Psychic Powers , MacGyver together a plasma rifle out of a toaster and a tv remote, unleash an Angst Nuke , or even become an One-Winged Angel . Similarly, the reasons for this deceptive outward appearance vary. They may be a genuinely good-natured moron or a kind-hearted idiot who only fights when they have no other choice . They might be a Retired Badass who's gone a bit senile. They may be handicapping themselves in some way that reduces their overall abilities — for instance, the Inept Mage may fumble with Functional Magic because their true</ strength and skill lies in dangerously uncontrollable Wild Magic . Occasionally the character even has a Power Limiter that seals away from their full strength until needed — they might not know</ they have the power, let alone how to control it . The main point is not the powers, but the personality shift that comes with them. No matter what their exact situation is when these characters find themselves in a situation where a badass is needed and they are the only ones available, the guy who's been written off as harmlessly incompetent grits their teeth and becomes a One-Man Army . Common triggers include a friend or loved one in danger (see Mama Bear and Papa Wolf), a Million-to-One Chance scenario, or just a "worthy cause". Sometimes, just getting 'em really, really pissed off will do the trick — although their easy-going personalities make that a rare occurrence. Inevitably, after the dust settles they're right back to smile goofily, tripping over their own feet, and just generally acting like the Plucky Comic Relief once again — while their teammates are rubbing their eyes, and trying to figure out what just happened. Often, the character doesn't actually know himself. In some cases, the character will gradually learn to control his power — although he'll usually still need to Freak Out a bit to use his full</ power — and may evolve into an Idiot Hero , or more rarely, a straight-up Messiah . In other cases, things will go bad. The badass powers are required too often, and they gradually take their toll on a previously cheerful individual. It might even turn out that the individual was once like their badass side all

the time, but somehow 'sealed' that part of themselves away — or it was sealed away by someone else — to keep them under control. Usually results in a Knight in Sour Armor or, in the case of females, an Emotionless Girl or Broken Bird , and their friends wondering if Saving the World was really worth the price. In the worst cases, this can end up as a full-blown Superpowered Evil Side or Jekyll & Hyde scenario. The Japanese term for this is "dame elite" ("dame" meaning no good</). Contrast Obfuscating Stupidity , where the incompetence is just an act; and Minored in Ass-Kicking , where the character acts like The Smart Guy instead of The Fool ; and Mistaken for Badass and Leeroy Jenkins , which are essentially two forms of Crouching Badass Hidden Moron. Compare/contrast Weak, but Skilled , Beware the Silly Ones , Genius Ditz , Heroic Resolve and Eccentric Mentor , which can overlap. If the body count they rack up is unintentional, then we're dealing with Mike Nelson, Destroyer of Worlds or Non-Malicious Monster . See also This Looks Like a Job for Aquaman , where their badassdom occurs because they're in an environment where their</ abilities stand out relative to everyone else's. Crouching Moron Hidden Badass will sometimes occur as a result of Giving the Sword to a Noob or putting The Load in the right situation. Let's Get Dangerous! , which is when a seemingly ditzy or harmless character also demonstrates fighting skill, but without</ the change in personality and may not involve powers. Check out the index for sub-types of this trope.

If there comes a time in a work when the author wants to convey that the community has come together to celebrate an achievement or themselves as a society; or maybe you want to let the audience know the entire crowd backs up a competitor. That is when you'll see the crowd all chant the same word or phrase together over and over again Often, but not necessarily, it will consist of three syllables or portions of the word separated to the rhythm of two quarter notes and then a half note (or two quick beats and a slow beat) . Note, however, that this trope refers to the crowd chanting together, and the number of beats or syllables does not matter In some ways similar to a crowd chanted repeated version of that often quoted "This Is Sparta" from 300 </, and is a cousin to the collective gasp. Similar to the Slow Clap . Related to Crowd Song and Audience Participation Song . A Pom-Pom Girl may be employed to help start these up

A gag which calls attention to the fact that a show has Loads and Loads of Characters . In response to some summons, event, or strange series of coincidences, the show's entire cast winds up in a single shot, often cramped into an enclosed space. Phonebooths were an early version, followed by elevators, but most modern shows put their own spin on this. The humorous absurdity of such a situation is augmented by the viewer's sudden realization that he recognizes everyone</ , or the characters trying to fit everyone into a small, small, SMALL setting Compare Group Picture Ending

It's the big concert that everyone's been waiting for! The music swells and the crowd rises with it, and suddenly you're up off your feet, being passed along like so many beach balls. You've done it. You've achieved the number one goal of any concert goer: the crowd surf. Crowd surfing has three major variants: The trope has

subversions built into it as well:

An index of tropes which require at least one crowd or a large group of characters See also the indexes Our Clones Are Identical and Military and Warfare Tropes (the section "Armies and units")

Some people die of old age, or gradually succumb to one of a number of illnesses. When death comes, the lucky among us will go out peacefully with dignity. Some of us might go out fighting the good fight, saving the lives of some unfortunate person whom our consciences cannot ignore and force us to help. They'll all die "good deaths" (and in some cases, heroic deaths). This trope is not about those people. Some deaths not only suck, they suck beyond the telling of it. These deaths are extremely painful, particularly gruesome, and morbidly embarrassing, so horrific that they leave the deceased absolutely no chance to retain any sort of dignity, forever. These deaths transcend from being merely "bad" into the realm of being "ugly." This trope isn't about just any unpleasant death. Sure, it's bad to get shot in the head...your blood spills all over the floor and you may void your bladder or your bowels . But compared to... oh, being eaten alive from the inside out</, getting shot is a walk in the park. It is worth noting that for the most part, creators reserve these events for use as villainous karmic deaths (where the level of horror involved with the death is often part of the karmic punishment) and to get rid of unpleasant people who are Hoist by Their Own Petards ... especially the embarrassing type . If this is done to a sympathetic character, on the other hand, it is usually the point where the killer crosses the Moral Event Horizon , if he or she is not on the other side of it already. If someone kills people like this on a regular basis, chances are they're a Complete Monster . There isn't necessarily a correlation between the visible gruesomeness of the death and the actual nature of the character's death , some deaths that fall under this trope happen offscreen , and it's the very </ of it that makes it horrific. Deaths with a high horrible factor with less visible content can just as easily fall into scary, though. Deaths like this tend to fall into two categories: The first one is where the victim is a rather sadistic villain who deserves it , who you really aren't going to feel sorry for (well, maybe a little...). The second one is where the killer fits that description, and the intent is to show the viewers how sadistic they are (more often than not, it's convincing). Occasionally, the two situations happen in the same work of fiction, with the killer in the second type becoming a victim in the first, which is very much a Karmic Death . Warning: The following contains some serious Nightmare Fuel and Nausea Fuel , with a liberal dosage of Squick . Read at your own risk. As this is a Death Trope , all spoilers will be unmarked ahead. Beware!

Need something to take the edge off now?

A Twist Ending that serves no purpose other than to be excessively cruel</ The Cruel Twist Ending is basically the Evil Counterpart of the Karmic Twist Ending : in the latter, the twist is a form of divine justice, a bad thing happening to stop a bad person from getting away with it (or a good thing happening to someone who deserves it). In the former, it's just Finagle's Law : the universe is a mean place and wants to hurt you. Often, a Cruel Twist Ending

is what happens when a writer attempts a Karmic Twist Ending , but fails to carry it off. It can be used for cruel irony and very dark humour but has to be undeserved and unsatisfying in order to be different from the karmic one Most common in genre anthologies with a darker tone such as The Twilight Zone </: Tales of the Unexpected </, Tales from the Darkside </, Monsters </, The Outer Limits (1995) </ (so often, in fact, that "Outer Limits Twist" was the previous trope name), etc Lighter-weight versions come up very often in shows where Failure Is the Only Option , especially when the show has run for a long time, and the writers need to contrive more and more extravagant reasons why the protagonists can't win. It can also be used as a shock subversion of a stereotypical happy ending. If it's overused, it becomes a Mandatory Twist Ending . If the ending makes you wonder what the point of the story was, it can come across as a Shoot the Shaggy Dog . A particularly dark version can lead to Too Bleak, Stopped Caring . The Diabolus ex Machina also often gets involved. And Then John Was a Zombie is often an example. Compare Not Quite Saved Enough and Sudden Downer Ending . May causes Ending Aversion if it's handed poorly </ 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

A variation of Absolute Comparative that shows up mostly in children's commercials. An advertiser uses completely made-up adjectives to describe their product. Whether this invokes Totally Radical or Weasel Words is up to the reader Portmanteaus with "delicious", "terrific", and "fantastic" see the most use; it's easy to append -icious, -ific, or -tastic to the end of any other word. This trope is often paired with Lite Crème Compare with Perfectly Cromulent Word

The Crusading Lawyer is sympathetic to your problems and help you, though they may need some prodding or screentime before taking your case. Whether suing a Mega-Corp because they poisoned the water supply or defending a client's innocence in a murder trial, that's the lawyer you want. Money will be a decidedly secondary worry for this type, and if you can't afford a crusader's services, there is always pro bono In some cases, a Crusading Lawyer becomes a prosecutor who takes on the most hopeless cases so that justice can be served and will never forget that they serve the people, the law, and the victim. Defense attorney examples are also common. In legal dramas, The Protagonist usually fits this trope if</ he's a Hero Protagonist (a Villain Protagonist may be crusading for another cause and be opposed by a Hero Antagonist who more closely fits this trope). If you're in a Crapsack World or the protagonist is an Anti-Hero , they may have started</ as a Crusading Lawyer before turning into the Well-Intentioned Extremist version of an Amoral Attorney . If a Crusading Lawyer lives in a Crapsack World but continues to live up to this trope, expect them to have at least become a Knight in Sour Armor . If the character happens to be "quirky" as well as a competent lawyer, you have a (literal) Bunny-Ears Lawyer . The two tropes aren't mutually exclusive, and a Bunny-Ears Lawyer may turn out to be a Crusading Lawyer underneath the Courtroom Antics . If the crusader loses and goes beyond the bounds of the law, they've crossed the line and become a version of the Well-Intentioned Extremist . This can be permanent, a form

of Character Development (particularly when done in reverse), or temporary. Contrast this trope with other lawyers who are Only in It for the Money . These kinds don't care who you are or what they are represent at court as long as the bill gets paid. You can also contrast with amoral attorneys who will do anything to win, regardless of the broader impact and with no concern for what's "right." Compare to Good Lawyers, Good Clients . A Crusading Lawyer can appear outside of criminal cases — civil litigation is hugely</ expensive, so the crusader may decide to fight for a nobody in a police brutality case. In criminal law, crusaders may defend the obviously guilty to uphold the right to a fair trial, if the letters of the law do not fully suit the situation , or because of broader issues related to the case. Depending on where the work in question falls on the Sliding Scale of Idealism vs. Cynicism , it's possible to see two crusaders in head-to-head battle.

Love — even Puppy Love , perhaps especially</ Puppy Love — makes the young and innocent blush. Whether speaking of the Love Interest , realizing that you are the Love Interest , being caught studying the Love Interest (especially by the object of study themselves), declaring that She Is Not My Girlfriend , or actually talking to the person, expect the character to turn red, still more so if the Love Interest expresses affection or praise. Very young or innocent characters may evince this even when an attractive person seems to notice them, or when they witness other characters in love. Less innocent ones may be driven to it only by the Love Confession . Because it is out of control, the Tsundere and those Oblivious to Love may be betrayed by it People prone to the Luminescent Blush or Blush Stickers are bound to suffer these. The Celibate Hero is often but not always prone to it. An apparently hard-bitten character who evinces it is revealing a soft side to himself. Adolescents are particularly prone to revealing they are not as grown-up as they pose as. This may be accompanied by a giggle Very much Truth in Television , as the reaction is involuntary and triggered by emotion. Many people of both genders have felt or been told to have one of these in real life Contrast Gibberish of Love , which indicates more ineptness than innocence

In visual media, the shortcut to let the audience know that a character has a big crush on someone is to apply the Crush Filter. It's a very specific sort of Imagine Spot , sometimes augmented by the environment The viewer/audience sees the object of affection as they are in their normal appearance, even if they're not perfectly cleaned up, tidy, neat, or groomed The shot then changes to the crush's point of view, and the person they're crushing on is suddenly highlighted to romanticized perfection. The Hot Wind may come out of nowhere to tousle their hair fetchingly. If they're sweating, it's glistening and sparkling like magical dewdrops so they look pretty and rain-kissed rather than gross and sweaty. If they're not wearing makeup, it's suddenly there and absolutely perfect. The entire world has dropped into Slow Motion for them The light may suddenly become all soft and filtered , or full of inexplicable sparkles or bubbles . Red and/or pink hearts may float around the person being filtered. Fireworks may go off, or other aspects of the environment may fall into place as if by magic If their gait is normally purposeful or unflinching, it is now, thanks to the magic of a crush, a slinky, sexy sway. The air may fill with the sound of singing angels, or some other appropriate romantic Mood Motif . How detailed and/or sexualized the fantasy

vision is will vary by how family-friendly the medium is The shot then returns to the object of the crush. If we get another look at the one with the crush, they may be displaying the Crush Blush There are innumerable combinations for the effects that show off the gorgeousness of someone affected by the crush filter — limited only by the imagination of the character (and the creative team) Sometimes, in a story the narrator will launch into Purple Prose whenever the object of the crush is mentioned The Crush Filter may also be part of a montage in which the besotted imagines meeting, courting, marrying, raising children with, growing old with, and finally dying happily beside the person they thus envision The Crush Filter can be applied for a long-term crush, a child's Precocious Crush on someone older, or for Love at First Sight The person being viewed through the crush filter is not Always Female , but frequently is Sub-Trope to Imagine Spot . Related to Bishie Sparkle , Gaussian Girl , Holy Backlight , Hot Wind , Mood Motif , Heart Symbol , Everything's Better with Sparkles , Pretty Butterflies , Love Bubbles and Empathic Environment

Alice has something that is very important with her that she trusts Bob will keep safe. Bob, however, is a klutz or just an asshole , and the second Bob is handed Alice's MacGuffin , it winds up falling into the street where it is immediately run over by an oncoming car But maybe it doesn't look so bad. Maybe there's small hope that what has been broken could be salvaged Just as Bob is about to suggest to Alice that it might not be so bad, another</ car comes by and runs over the MacGuffin again</... and another... and then a truck!</ By the time the steam rollers show up, you absolutely know for certain that Alice's item is completely wrecked Next, a marching band heard in the distance comes by and tramples over the crushed mess as they pass... followed by parade floats, a row of elephants, and army tanks Finally, something considerably smaller compared to what came before (such as a man on a tricycle or an old lady with a cane) runs the MacGuffin over one last time just to sprinkle one last pinch of salt in the emotional wounds Crush Parade is essentially an exaggerated form of Squashed Flat where an item that's either highly valued or greatly needed by a character that winds up falling into a street to be predictably crushed and flattened is Played for Laughs in an over-the-top, absurdly comedic fashion, usually at the expense of The Woobie or The Chew Toy When this happens to actual characters, this can be a more literal form of a Mutilation Conga or a variant of Rasputinian Death This is very common in Animation genres where a gag like this is more of an Acceptable Break from Reality

Comic Books Fanfiction Film Video Games Western Animation

He — and it is always he — is a caretaker, janitor, groundskeeper, or better yet, gravekeeper, who is crusty, uncouth, or otherwise lacking in people skills Popular in horror, because there's a lot of overlap with The Igor , Sycophantic Servant , and The Renfield Then, may also be the Old Retainer , in which case he is often the Jerk with a Heart of Gold . Expect the children of the house to love him despite his rough exterior His female counterpart is the Creepy Housekeeper . Compare Creepy Gas Station Attendant The janitor who takes care of Freddy Fazbear's Pizza in Something Always Remains </. He's pretty blunt in his belief that he thinks Mike won't last the week, as he's seen security guards come and go,

refers to him as " kid " instead of by his name, and overall has a callous attitude.

Alright. It finally happened. You just had sex, and it felt so good . It felt so good you feel like you could just cry. And you did Reasons behind this can vary. Sometimes it can be the psychological loss of self from the experience. It could be feelings of inadequacy, either due to a need to compensate or because they could not experience the moment just a little longer . It could be that the high emotions raised during sex brought up buried feelings While normally Played for Laughs , sometimes this trope is invoked at some point because the people who do it do it because they really needed Sex for Solace . Or worse... Defiled Forever </!!! Afterall, Rape Is a Special Kind of Evil Either way, that glaring, dissatisfied look on their partner's face says it all Contrast Smoking Hot Sex (where partners have a different post coital reaction)

We all know the expression "to cry oneself a river" is a figure of speech, right? Well, not always in Fictionland. This is for when a character's tears could at least fill a bathtub, but sometimes they could fill an entire ocean It's usually a gag trope, used to perhaps bring some levity to an otherwise sad scene, but other times it's exploited by having people actually swim in the tears or whatever Sometimes, the character doing the crying is huge (a giant , a large dragon, etc) so you have a good reason for their producing that much saltwater. Other times, they're regular-sized but cry that much anyway, due to Rule of Funny or because they're just that sad</ or whatever the case may be Not to be confused with Ocular Gushers , which involves tears spurting out like a fire hydrant, but doesn't necessarily involve the tears accumulating in a large pool. The two do often occur together, though. Compare Swiss Army Tears . May result from Giant's Droplet, Human's Shower

A variant of the Security Cling , but differs a bit in timing and execution. Usually, this will take place after a large emotional ordeal when some character, in search of some catharsis, will finally just break down and bury her head into someone else's chest, sobbing and weeping There are two main varieties. If the character whose shirt is being used as a handkerchief is male, the character crying will frequently be female, and the reason this situation is occurring is due to a height differential, since men are on average taller than women . The point will be to accentuate the guy's stronger, more protective attributes. Frequently, the two are a couple, and in this case, it will serve as a sort of Cry Cute If, on the other hand, the chest belongs to a woman, the relationship will be closer to that of a mother and child, and the woman's more motherly attributes will be emphasized. This case is far less likely to be between love interests (though there are exceptions), and the two characters are a bit more likely to be same-sex. If a woman's more "motherly attributes" wind up in a character's face by accident, it's a Marshmallow Hell In another variation, the chest belongs to a person who has just died and this trope becomes a variation on Pietà Plagiarism as the crying person mourns them In all forms, this trope is likely to double

as a Tear Jerker and Heartwarming Moment for the audience since it often serves double duty as a Sadness Trope and a Love Trope A Sub-Trope of Cry Cute and The Glomp . Compare Funbag Airbag

It is said that laughing and crying are very close actions, despite usually expressing opposite emotions. So close that, in fiction, a character faced with a dreadful situation may start laughing out loud, gradually growing more and more discordant and strained, before that laugh progressively melts into sobs. When this happens, the initial laughter is usually just there to mask the distress, and isn't so much genuine as it is a hysterical reaction. It's sort of a way to say, "My emotions are out of control; not even my body knows what to do right now." It can also be done as a form of Mood Whiplash , where the character is in the middle of a laugh and learns bad news, immediately making them switch to tears. It has nothing to do with laughing so hard that you have tears in your eyes. It's also sometimes used by actors to cover for Corpsing , in scenes where they can get away with disguising a fit of the giggles as violent sobbing. This trope is surprisingly prevalent in Real Life with some often resorting to laughing when faced with any depressing or traumatic moments, before starting to express their true grief in tears. A subtrope of Mirthless Laughter . Also compare HA HA HA—No , Laughing Mad , and Tearful Smile . Related to Made Myself Sad .

For such an advanced technology, cryonics is subject to a surprisingly high failure rate. Whenever our far-future heroes discover some long-forgotten set of Human Popsicles , at least one of them is inevitably dead or otherwise can't be revived. (Mainly so they can give a good skeleton scare .) In some cases, this is practically a "cherry popsicle" in that a great number of the unrecoverables are insignificant to the story. This might be an example of Truth in Television , though, given the real-life uncertainty of the process. For the situation when someone is frozen and then deliberately smashed to pieces, see Literally Shattered Lives .

Some science-fiction works don't risk putting their dangerous criminals in a Cardboard Prison , instead they freeze the criminals . It makes sense, they can't escape without outside help while in cold sleep (and you don't need to feed them), but you have to wonder if it's punishment enough. Sometimes the pacifistic future society needs someone to teach them how to fight again, or after civilization collapses some foolish adventurers will unlock a cryotube and accidentally unleash a monster There is some Fridge Logic involved in the premise. It's not really a punishment, discounting future shock after long periods of incarceration. Most of the time there's no opportunity for rehabilitation. Also, there is no aging while in suspension so the prisoner is not losing a significant part of his life while doing time. Really all it can do is remove a dangerous felon from society, like life imprisonment or execution. And unlike execution, cryonics could potentially be reversed if the inmate turns out to have been framed or otherwise innocent, or someone has need of their particular skills A common cause of Cold Sleep, Cold Future , frequently results in a Fish out of Temporal Water ; it may also be a case of Sealed Evil in a Can . Compare Crystal Prison

If older style computer or TV screens are recorded on film, the scan lines on the picture tubes can become visible, making a mess of the image that was easy to see by everyone but the camera. This is because the TV's scan rate and camera's frames-per-second are not synchronized, and as a result, a black bar repeatedly rolls up or down the screen There are two ways to avoid this. First, there are ways a television screen can be specially synced up with the camera. This is surprisingly difficult with older technology. Indeed, nobody completely figured this out until 1982's Videodrome </ , although a few productions managed it with black and white monitors Second, the images on the TV/computer screen can instead be added as an optical effect in post-production, with the result that now a clear picture appears. This is a less sophisticated effect, so you tend to see it more often only in older productions. Sometimes, the FX-inserted image is suspiciously crisper than everything else around it. Another dead giveaway is the shot suddenly moving to an extreme closeup of the TV screen, with only a dial, button, or paying brand name visible off to one side to even clue the viewer in that they're being shown the same screen that other characters are looking at, and not switching scenes entirely Rarely seen on newer shows because of advances in special effects and new monitor technology, but just about any sci-fi series from the 60's or 70's will have at least one example Contrast Deliberate VHS Quality and Raster Vision

After passing the " big, shiny and sciencey! " period, a highly developed civilization can enter a stage where technology continues to advance, but becomes a lot sleeker and subtler. At the same time, society gets epic. Jumpsuits will start being replaced by togas, robes and such garments, bustling mega-cities by brilliant arcologies . There will be crystals . Lots and lots</ of crystals . This world of tomorrow may end up looking much like Ancient Greece or Rome (the theme-park Cecil B. de Mille version at least) while still enjoying ultratech comforts It's kinda like the civilization-scale equivalent of crossing the Bishōnen Line Any society with Crystal Spires and Togas holds a high chance of being ruled by Philosopher Kings , and populated with Perfect Pacifist People (or aliens, as the case may be) and requires others (namely The Hero and his squad) to take up arms for them . Occasionally they occur in the past , A Long Time Ago, in a Galaxy Far Far Away... , since decimated by some catastrophe with perhaps a single surviving Advanced Ancient Acropolis . Sufficiently Advanced Aliens are not the same thing, but as beings who can do anything with no apparent devices, they could be a logical outcome. Thematically it may play opposite number to a society in Medieval Stasis . A common subversion has this kind of atmosphere only for the rich and powerful, while everyone else lives in a Used Future The rare cases where a future society is genuinely not a Bad Future might look like this, but even some Bad Futures still do The same sense of style permeates other facets of society, not just clothing and architecture. Instead of a president or an assembly, the Minbari are ruled by the Grey Council, the Nibblonians from the Hall of Forever (which also hosts the Feast of a Thousand Hams), and the Eldar by the Farseers While there's a definite trend towards giant and architecturally impressive glass towers in the modern era, the trope hasn't quite made it to the status of

Truth in Television yet — aside from a conspicuous lack of togas, robes, or unisuits, these shiny new buildings aren't part of the sort of sweeping social movement this Trope describes but individual corporations jockeying to display their wealth . Utopian cities they are not; very real slums crowd their feet As TIME</ magazine put it, this is nearly the opposite of Steampunk , as Steampunk seeks to make technology more visible, easier to connect with than the sleek shiny technology of this era. Another opposite would be The Apunkalypse , where the future belongs to violent, shabby-looking vandals. Compare with Defector from Decadence , Space Elves , City of Gold and Space Brasília . See also Power Crystal and Data Crystal , for the Plot Device version. Cyberpunk was created as a reaction against this particular Science Fiction trope

An index of all media originating in Cuba Western Animation

Symbolic horns are used as a visual shorthand to indicate a man whose wife cheats on him . This may involve allusions to horned animals such as bulls and stags. The symbolism is more rarely applied to women whose partners are unfaithful While in English-speaking countries this has been a practically Forgotten Trope for over a century, it still thrives in European and Latin American countries where the word for cuckold literally means "horned", the Italian word "cornuto" being perhaps the most widely recognized example A prank in various European and Latin American countries is to surreptitiously hold two fingers behind an unwitting victim's head, giving them cuckold horns. The American variation is the Bunny Ears Picture Prank , which is done with different fingers and doesn't have any negative connotation besides looking funny. Incidentally, do not</ show the "hook 'em horns" symbol to people from those countries, because that gesture means "Your wife's sleeping around" to them, and it is a very</ ugly insult that has led to fights See also Horned Humanoid , Warding Gestures , Emasculated Cuckold . Contrast Crown of Horns

It's the Big Game , everyone is in the stands and excited. They can't wait to see what happens, to hear the announcer as he or she comments on the action and keeps the crowd up to date. Too bad said announcer is off in his own little world and not really paying much attention to the actual game The Cuckoolander Commentator is, as the name suggests, a Cloudcuckoolander whose job it is to announce, comment on, or otherwise narrate on what's going on at an event. This will cause, at the very least, an Unreliable Narrator and will usually require a straightman second announcer to act as the Cloudcuckoolander's Minder It's less common to see such announcers in a serious event or setting, unless the story in question is a comedy in the first place. More commonly it will be a relatively informal affair, and indeed the Cuckoolander Commentator may just take up the job himself without anyone asking (or particularly wanting) them to do so If the character does appear in a formal or major setting, it could be that the Cuckoolander is actually a deliberate act. A characterization the announcer does to add some flavor to the job and add to the witty banter between a co-announcer or host Compare Large Ham Announcer , which this trope can overlap with, since the Cuckoolander Commentator's antics can

easily be part of the Funny Moments for a work. Tends to be the Wise Guy half of a Straight Man and Wise Guy duo May also be The Announcer for a game show, in which case any Cuckoolander qualities may indeed be an intentional act for entertainment Currently, this trope is envisioned for announcers at particular events or shows, rather than the general narrator, though that may change depending on examples. Also, it isn't intended to include merely snarky or funny commentators. Cuckoolander Commentators are</ usually funny, but it's often because they're so out there and, barring the deliberate act clause, usually aren't doing it intentionally

A gag in which a character is reading something aloud, and accidentally cuts himself . (Beat .) Off in the middle of a sentence by stopping too early. The truncated sentence is still grammatical, so it sounds like he's saying something complete . ...ly different from what he meant, and it takes a moment for the audience and the other characters to catch up with the new information and parse the sentence correctly. This usually results from trying to read from cue cards , note cards or a screen that doesn't scroll quickly enough. A similar catch-up effect can occur if an unprepared character encounters a or a headline. Sometimes a part of Bad "Bad Acting" . Averting this is why a lot of instructions begin with a direction to fully read all instructions before starting. Compare Bait-and-Switch Comment , Reading the Stage Directions Out Loud , Stopped Reading Too Soon , and Telegraph Gag STOP .

In comedies, clock dials are occasionally seen with one or more of the numbers replaced by a non-numerical word or picture telling what will happen on the hour A slight variation of this is when a character creates a fictional time based upon the actions of one or more other characters

This inherently punny Hollywood trope is where, all of a sudden, a pool table is shown at an angle. A shot is made, balls fly in any which direction they are set to fly in, then the camera pans up to show the player, a typically shady, or at least "biker" type of guy in a cowboy hat . Bonus points if a jukebox is playing country music in the background Related to Bad Guys Play Pool , but this one is not a character trope, it's a scene-establishing device Subtrope of Establishing Shot

A picture is worth a thousand words, but sometimes, even a nice still image won't do. You want to really emphasize on your point, in this case, the fact that the place you're showing is a mess, so what do you do? Make something fall over in the background , obviously, so the audience knows just how much the place is in shambles. This trope will usually play out in two ways: The main characters have just had a big fight. It was brutal and half the building they are in just got trashed, but they emerge victorious. The characters then continue with their quest, and the following shot shows the place lying in ruins as something falls over or breaks. The main characters have, in one form or another, found themselves in a place that needs tidying up and/or fixing (badly). One of them might say something along the lines of "This place isn't a mess" or "We'll clean this up in no time!" which, as a form of the universe laughing at you, will have something falling over or breaking. In both scenarios the trope is invoked for comedic effect, although the former one is usually to

show how badass the characters are that they are nonchalant as if big fights trashing buildings are normal and expected (as per the Rule of Cool), while the latter is a form of Instantly Proven Wrong . Note that while the above are the two most likely</ scenarios there are also other situations where this trope is invoked, usually when whatever the characters are doing end up with everything trashed. Compare Free Wheel . See also Cue the Rain , Gilligan Cut .

This is what happens when Finagle's Law , Tempting Fate and the human tendency to spout hyperbole when a simple "never" would suffice all get together and have a drunken party with hilarious results When circumstances conspire to incite someone to exclaim that something would happen if and only if something everyone knows</ is impossible occurs — "when Hell freezes over" (nevermind that according to The Divine Comedy </, the final level of Hell is</ frozen over) and/or "when pigs fly!" and/or " when pigs fly over the frozen landscape of Hell! " — you can bet that by the end of the episode we will see pigs soaring majestically over the landscape or Satan running ski slopes while sipping hot cocoa Compare No Man of Woman Born , Ironic Echo Cut , Retroactive Wish , Instantly Proven Wrong , And I'm the Queen of Sheba and Or My Name Isn't... . See also Kitchen Sink Included . Moving the Goalposts can often follow

A character has been shackled or put in handcuffs and upon being released they must rub their wrists. Somehow this not only stops the pain but removes all physical evidence that the character was chained up to begin with. In fiction land, having your hands tightly bound for long periods of time usually only causes mild discomfort.

The air that every Geek breathes, a Cult Classic is a film or other work which has a small but devoted fanbase. Such fans are often proud of their membership of the cult and may resent it when the object of their devotion becomes a mainstream hit. Some Cult Classics are obscure commercial failures at the time of their premiere which have since then successfully attracted a fanbase, even to the extent of becoming moneyspinners. Although this is the common public perception to a Cult Classic, some Cult movies were in fact box-office successes at the time but maintained a cult following long after public interest has moved onto the next flavour of the month. It's probably for this reason that some films with a strong cult following (eg The Blues Brothers </) are sometimes wrongly assumed to have been unsuccessful at their time of release Cult classics have an unusual shelf life, and seemingly avert the Popularity Polynomial completely. Rather than receiving a short but large burst of popularity before ultimately fading completely into obscurity, cult classics receive a marginal amount of attention almost indefinitely. It's a good bet that a show or movie considered a cult classic 30 years ago will still be such today Though some movie studios have intentionally tried to position releases as Cult-Classics-To-Be (like MirrorMask </ and Snakes on a Plane </), perhaps hiring a bunch of cult actors and funky music , it is not usually successful. A true Cult Classic is as rare as capturing lightning in a bottle Note that not all cult classics are actually good</. Although many of them are, or at least, are remembered as such . In fact, many cult classics are hilariously bad — which is why</ their fans adore them

. These are sometimes called "Camp Classics" See also Critical Dissonance when the critics hate it, and Critic-Proof when...the critics hate it, also. If it's a critical darling on the art-house circuit, but has no following beyond that, that's the other</ kind of Critical Dissonance . Contrast Quality by Popular Vote , which is the inverse trope. Compare Stoner Flick and/or B-Movie Not all B Movies have a cult following; see page quote. Stoner Flicks are usually considered cult, however Often the term "cult" is (perhaps) inaccurately applied to anything that is both old and has a devoted fan following, even if it was popular at the time</. If the devoted fan following is rooted in it being both old and critically-acclaimed, and thus popular with fans of classic works in general (e.g. The Marx Brothers), it probably doesn't count Also note that "cult classic" is an affectionate English expression for a work of this type, and does not mean that it's a "classic" in the same sense of, say, a "classic novel" or "essential work". Unless the fandom are surrounded by a sea of indifference, such usage is too broad to be meaningful, so works such as Star Wars </ don't count. Otherwise, the phrase would be meaningless, as Roger Ebert has noted in lamenting its misuse , since it does carry certain genre-specific connotations The word "classic" may also be seen as an intensifier of sorts, implying works that have become seen as cult over the years, similar to a Sleeper Hit — due to factors such as Audience Participation , or other engrossing aspects that attract a select audience who proselytize fervently and disdain non-believers One good measurement to use when in doubt, is critical consensus. If a work is commonly described by critics as quirky, fringe, bizarre or off-putting to newcomers, and therefore "cult", then that meets the definition of the trope. If this is actually used as a selling point, then that is a good sign. An even better sign is if critics debate whether or not it's still cult On The Other Wiki , "something of a cult classic" (exact words, always; see for yourself) is a well-worn Justifying Edit When a cult classic actually does become popular, expect geeks to complain It's Popular, Now It Sucks! A standard guide in the cult film genre is Danny Peary Cult Movies List No Examples, Please . The subjectivity of the phrase makes an example list impractical to maintain

A band of religious fanatics, that's who The sort of people who, in Real Life , build isolated compounds out in the middle of the desert. The sort who set out in leaky boats with names like Mayflower</ and cross vast oceans to build quaint little English villages in the middle of the wilderness on a barely-explored continent Even once colonization really gets going, there will still be groups of like-minded religious individuals who pool together their worldly wealth and found themselves a colony of their own, where they will be free from persecution (or perhaps just free to persecute the heck out of any of their number who aren't theologically pure enough) This trope is for both colonies explicitly founded by monolithic religious organizations, whether mainstream or cult-like and for colonies which, some time after their founding, become religiously monolithic due to a sort of revival fervor or the rise of a local charismatic religious leader who converts the vast majority of the population Frequently overlaps with Space Amish , when the rejection of technology is religiously based. Naturally qualifies as a Planet of Hats . If the

cult develops unsavoury traditions that it hides from visitors, the result will be a Town with a Dark Secret One possible outcome when Settling the Frontier

The Cultural Cringe is an internalized inferiority complex that causes people in a country to dismiss their own culture as inferior to that of other countries. Such people will thus tend to discount a lot of their own culture and embrace another country's 'better' culture instead. In fact, it's common for people suffering from Cultural Cringe to disavow that their own country has a legitimate national culture at all</ . There are many possible reasons for this, but one is due to it being true what they say: familiarity breeds contempt. Other cultures seem so much more exotic and interesting when you don't know much about them, and don't have to actually live with their more negative aspects day in and day out. Australian literary critic and social commentator A. A. Phillips named and codified the trope with his 1950 Meanjin</ essay "The Cultural Cringe", in which he observed this behavior — specifically Australian feelings of inferiority towards Britain — in rampant abundance among his contemporary fellow Australians. (This is also why it's a part of Australia's Useful Notes , along with Tall Poppy Syndrome .) This trope is at least Older Than Radio , though, enough so that among the people Gilbert and Sullivan felt " would not be missed " was: This isn't necessarily the opposite of Patriotic Fervor , though it may of course arise as a (possibly overcompensatory) reaction to it. Nor is it quite the same thing as Boomerang Bigotry . Someone with the Cringe may still love his/her country and national heritage despite</ its supposed inferiority. As one may put it, their own culture may suck, but it's still their</ culture. The flip side of (and often combined with) a Foreign Culture Fetish . Compare Internalized Categorism , where the character starts hating themselves for being a part of a culture perceived by others as "bad," rather than merely seeing their culture as inferior to other cultures. See also Boomerang Bigot , where the character might feel anything from their ethnicity to their species is inferior, rather than feeling their country and its culture specifically</ is inferior, in comparison to another country and its culture. See also Cultural Rebel , who may or may not suffer from this trope. Compare also Cargo Cult , and My Country Tis of Thee That I Sting . Compare Stop Being Stereotypical , as something unique to a specific culture can end up being viewed as a stereotype by members of that culture. Contrast Cultural Posturing .

conducted by the shows how Cultural Cringe among nations has changed in recent years; it appears now that Canadians and Australians lead the pack for those who have the most Patriotic Fervor for their country, while Americans (who are traditionally mocked for having "a flag on every building") are actually in the middle of the pack, near Russia in terms of national pride. Japan, it seems, is the country that now suffers most from the Cringe. Further details on the study can be found It's important to note that none of the countries in that study put themselves below 50, suggesting that even with the cringe, on average most people everywhere have a respect for their country

You're watching the dub of an anime or non-American animated series, playing a localized version of an imported game, or reading

a book or manga/manhua/manhwa in translation. You stumble across a cultural reference that you're absolutely sure couldn't have been in the original — it just seems too culturally out-of-place to have been in the original source. Except that it was</ in the original Thanks to the increasingly international nature of popular culture, combined with Pop-Cultural Osmosis , an all-too-familiar cultural reference has managed to make its way halfway around the world, showing up in a completely unexpected place

Cultures do not evolve identically. Even ones with similar backgrounds and languages have something they disagree about, and it just gets worse the more alien the two cultures are. Naturally, this has great potential for writers who want to introduce conflict to the plot, or just want to show off their worldbuilding skill. Some tropes associated with Culture Clash : See Values Dissonance , for when this happens to the audience. Also see Crazy Cultural Comparison , a milder form of Culture Clash played for laughs. There's also Pop-Culture Isolation . Often an element of Fantastic Racism .

Many soldiers in fiction are rough, abrasive grunts who wouldn't know a work of poetry if it hit them during an artillery barrage The Cultured Warrior is somewhat different. He (it's usually a he; if it's a she, she's usually also a Lady of War) knows his history and culture. He'll happily quote Byron or Keats during a battle. Often a Blue Blood , he likes fine wines and opera music and may have gone to a Boarding School . Oftentimes, they simply believe that things like culture are what they are fighting for; without the fine things in life, there is nothing but more war to look forward to It does not need to be evident at first. This is a common form of Hidden Depths Can be good or evil. Compare Officer and a Gentleman and Warrior Poet (usually positive), Wicked Cultured (negative), and Cultured Badass (either way)

The Squad or the Command Roster don't always have the luxury of operating in countries or planets where everyone conveniently speaks English , so it falls to the Cunning Linguist to be the interpreter with the locals, decode enemy transmissions, help them pass themselves off as enemy soldiers, and help interrogate captured POW's In The Squad , the Cunning Linguist is often a white collar officer who has been "just transferred" into the squad, rubs everyone the wrong way, and worse, is completely and hopelessly lost in an actual battlefield. In the Command Roster , they fit in better. Subplots involving the Linguist usually have them grow a spine. Other times the linguist was always a part of the squad, but has been hiding their talents out of fear their friends will think the linguist is like their enemy , or unapproachably intellectual May overlap with other squad archetypes. If their skill with languages is overplayed, they may become an Omniglot . It is also not uncommon for this character to be a Gentleman and a Scholar . Compare The Smart Guy A common subversion of this trope is to land the Cunning Linguist in a situation where he/she doesn't speak the language—often a ridiculously common one, like Spanish or French. Such people tend to have worked in intelligence, where the language skills required are generally more exotic. Another is to simply depict them as being bad at a given language they claim to speak well. See Informed Ability Can easily overlap with the Communications Officer . See also Speaks Fluent Animal This trope is named for the cunning most linguists display throughout a given

movie, always saving the squad's collective asses with only their quick wit and quicker language skills , and is not at all a pun on the word "cunnilingus" (that we took from James Bond) Not to Be Confused with The Power of Language , though these characters will often comment on that trope

When two friends or siblings fall in love with the same person, one of two things will happen If the show is an After School Special or comedy, the friends will fight for a bit and then realize that what they are doing is stupid because " friendship is more important than some guy/girl". The guy/girl turning out to be a Handsome Lech or The Vamp is what usually makes the friends realize this If the show is aimed at an older audience, this Love Triangle will break when one steps aside and allows the other to have a chance at love . This preserves their friendship

Cupid, the personification of Love at First Sight . Always looking for couples to shoot with his arrows to make them fall in love. Sometimes, he misfires and hits the wrong person. The results are sometimes Played for Laughs , sometimes not. Unsurprisingly, the day Cupid often does his "work" is Valentine's Day See also Love Potion and Love Goddess

A fight that's extremely one-sided, where one side just absolutely trashes the other with little-to-no effort. Commonly used as a way of establishing a character as being very strong, especially if the person on the receiving end of the beating is known for being very rough and tough The name comes from the act of forcing someone to lie down in the street and bite the curb, then stomping on the back of their head. This could be very humiliating, especially if they were to die . Even if the victim were to survive, they may be missing some teeth and have a severely broken jaw Sometimes, this is played for humor; other times, it tends to be a Moment of Awesome Sometimes, it actually makes sense by the logic of the story, but writers use Third Act Stupidity to avert it Compare Pendulum War , which is where sides take turns to perform this trope upon each other. In Professional Wrestling , this frequently overlaps with Squash Match . In video games, see Flawless Victory . Breather Bosses , Zero-Effort Bosses , and Anticlimax Bosses are the types most likely to be on the receiving end of a Curb-Stomp Battle. If this is done to the heroes</, on the other hand, it becomes a Hopeless Boss Fight , often from a Hero Killer (or is at least a sign that you're going to have to do a lot</ more Level Grinding to get past that Beef Gate). Compare No-Sell . Contrast Story-Breaker Team-Up . If the curbstompee manages to get a few good hits in to show that he or she is not totally</ helpless, it's a Curb Stomp Cushion . A No-Holds-Barred Beatdown is similar, but much more realistic, brutal, and violent. And more importantly, the one dishing it out doesn't necessarily win in the end. In fact, foes that manage to withstand such a beatdown often get a chance to return the favor . That said, many curb-stomp battles happen to be</ no-holds-barred beatdowns (but it's just as possible for a curb-stomp battle to be over in just a few blows, if not just one , whereas a no-holds-barred beatdown is always</ a prolonged smorgasbord of violence) One-Hit Kill is a subtrope that's Exactly What It Says on the Tin . A subtrope for elections is Landslide Election . There Is No Kill Like Overkill is often the result of a Curb-Stomp Battle. Often paired with The Worf Effect , which it amplifies

We are witnessing a Curb-Stomp Battle . Maybe the Imperial Japanese Navy has caught the American giant sleeping . Perhaps Skynet's forces are ripping the TechCom troops a structurally superfluous new behind . Whatever the case, the losing side is getting it hard </ How do we show that it's not hopeless, or that the losing side isn't utterly incompetent ? Give them some small victory to help counterbalance the stomping they're getting. A Curb Stomp Cushion is kind of like a Hope Spot , except that it doesn't necessarily give the impression that the good guys are gonna win</, just that they're still capable of taking a few bad guys down with them , or fighting back hard enough to make sure that a powerful, nearly unbeatable foe doesn't get to walk away unscathed as a final middle finger. This can also serve to foreshadow that the until-now nigh-invincible enemies may not truly be as invincible as they seem If it is the villain at the losing end, this is likely to avoid Invincible Hero shades overcoming the winning hero, or even worse, nulling out the notion they are the defending side . Possibly also combined with Not-So-Harmless Villain See also Do Not Go Gentle and Pyrrhic Victory , the latter which the surprised curb-stompee is likely to achieve

Just like Pandora should have known better than to open her box , characters in fiction should know better than to ask questions, explore Haunted Castles , read aloud from the Tome of Eldritch Lore , or be curious on general principle . It inevitably starts the plot, which of course starts things moving and gets people dying. If these characters are in a horror flick, such as a Slasher Movie , anyone showing the slightest bit</ of curiosity will die. Or release the Sealed Evil in a Can . Or get their Genre Savvy friend killed as he complains that they shouldn't be there. Or gets them captured . Etc, etc. Outside of the slasher horror genre, the death rate of this trope drops considerably, even if it still stirs up a hornet's nest of trouble. Since curiosity is often the driving force that starts a plot, it can be used to get heroes into and out of several precarious situations. For example, considering the tone of her Web Comic is goofy and mysterious, odds are Kat and Antimony aren't going to be dead at the end of that particular story... though you can bet your second shadow something interesting will happen! Sometimes, it pays to be apathetic . A subtrope of Tempting Fate . Compare Forbidden Fruit , Death by Sex , Too Dumb to Live . In games, can be the cause of Total Party Kill . Often the result of falling for Schmuck Bait . See also Curiosity Causes Conversion and He Knows Too Much . The title is a pun on the idiom phrase "curiosity killed the cat". As a Death Trope , all Spoilers will be unmarked ahead. Beware.

A character, usually a child, who is always</ monkeying with things to see how they fit together, or work, what they are made of, or what they can do. (Always in total innocence.) Generally found with assorted parts of a now-out-of-commission machine scattered about his feet. Or attempting to find out what the Big Red Button does. Or poking the Disaster Dominoes . Truth in Television for anyone who's seen the aftermath of a bored six-year-old with any form of tool Hilarity Ensues Even for this person, Curiosity Is a Crapshoot , but generally turns out well... for the monkey, at least . The Fool often displays these traits when he isn't

an Idiot Hero : given their ability to throw a Spanner in the Works of even the most well-oiled machine, they can sometimes become an Invincible Incompetent Accidental Hero throwing the Clock King 's perfectly planned scheme into smoking rubble simply by asking the wrong questions and pulling levers to see what they do. This form of the trope can sometimes be Truth in Television for gamers who accidentally discover Easy Level Tricks by poking at the scenery and AI Usually the Cheerful Child , and often a Wide-Eyed Idealist when given deeper character development. The Smart Guy , Gadgeteer Genius , or Wrench Wench can show signs of this in the presence of machinery although they usually do less damage. (She may even improve it!) In more cynical works or when used for plot development, a curious monkey can be an Unwitting Instigator of Doom , because they have</ to know what exactly IS in the box they aren't supposed to open . An excellent way to justify a Nice Job Breaking It, Hero! moment, and especially common in the cosmic horror genre Compare with the Constantly Curious , who ask questions for the same reason. A character Curious As A Monkey tends to be a less persistent nuisance, but makes trouble on a much grander scale. Sometimes, they overlap, when the child has moments of acting like either Contrast Little Jimmy , who has no characterization except his ignorance. Compare/contrast Lethally Stupid and Too Dumb to Live who act out of stupidity rather than curiosity, and are far more likely to get themselves and everyone around them killed. The Lethal Klutz does the same thing by accident—God help you if this one overlaps with Curious As A Monkey

Tropes about coins and paper currency itself.

Exactly What It Says on the Tin : a blog whose primary purpose is to cover current events. Sometimes these blogs will link to a big media news story and then have a comments section on that story. People often read those for the comments. </ </ and the Mexican </ are examples of this type. Other blogs are more ideological, and the blog owner will add political commentary to the bottom of an excerpted section from the news story. </ and </ are two such examples of this second type. The second type can tend towards Astroturf , since they are often strongly associated with specific political parties. Still others are just attempts to get Google AdSense money, where "current events" is defined as "whatever's on Google Trends that hour." Please do not add examples to work pages; this merely defines the term .

A character is part way through saying a rude word when they are abruptly interrupted, often for comic effect. Often, the interrupter will finish the curse with his/her first syllable . Likely began as a means of Getting Crap Past the Radar . More common in post-watershed viewing, for obvious reasons, but family shows can also get away with it. Possibly related to the practice of censoring written swear words by blanking all but the first letter, the rationale being that the reader will understand the sentence without being offended. This can happen in different ways: Alternately, this may be enforced by a Narrative Profanity Filter . A character will get in "Oh</ —" and then the you will be informed that the narrator has neglected to transcribe the rest of what was said. The phrase, "Son of a..." is such a widespread variant that it's practically become a valid expression in its own right. Similarly, "Why, you little..." Compare Last-Second Word Swap , in which the expected curse is avoided by saying something else, rather than being cut off. For the non-cursing

variety where important information is cut off instead, see Lost in Transmission . See also Catchphrase Interruptus . See also Subverted Rhyme Every Occasion , for the common case where a speaker sets up a rhyme to lead you to expect a bad word, then says something else. Not to be confused with Curse Escape Clause .

Wait, it's over already? Well, f-

Sooner or later, that something you really wanted nothing to do with is going to be what saves you A character has some "terrible" curse placed on them (if they weren't born with it) that is actually pretty awesome. Often, such characters will bemoan their fate and go to great lengths to be rid of the "curse" instead of taking advantage of whatever cool side effects the curse may have. Other times it's the "reward" for Heroic Willpower . Sometimes a subset of people try to tell them this . The idea that the awesome is a curse may cause some forms of Internalized Categorism Immortality has been done to death under this heading, even garnering its own trope . While eternal life does</ have some understandable drawbacks, excessive emphasis on the negative side can push it straight into Cursed With Awesome territory, where it becomes another trope. The Emergency Transformation of a character often crosses into this, as the condition is considered literally de-humanizing. The Curse That Cures can skirt this depending on the severity of the curse and the illness or injury it's curing as a side effect Vampire protagonists are very frequently Cursed With Awesome The jury is out on the justification of the "curse" of Awesome being Fantastic Racism ; on one hand, superpowers aren't that much fun when the majority of the population believe suffocating you in your sleep is pest control . On the other, it's not like All of the Other Reindeer will have an easy time burning you . But if you keep driving off every Torch-swinging Muggle for a generation or so, you're just reinforcing the Fantastic Racism... On and on it goes This trope is a major source of Angst Dissonance — if not used carefully, then a character being Cursed With Awesome carries the risk of plummeting straight into Wangst or Deus Angst Machina territory, as nothing</ is guaranteed to piss an audience off more than a character complaining</ about having abilities that are, on the face of it, utterly fantastic and that the audience would kill to have. This is especially a risk if a balance between the awesomeness of the powers and the suckiness of the consequences of possessing them is not maintained; if the drawbacks are outweighed by the benefits, then the character just looks whiny. On the other hand, it can make for some great Character Development if the character is saddled with something that is genuinely difficult to live with, but later figures out a way to benefit from it There are also some cases where the drawback is just a straight-up Informed Flaw , or negated by a bit of Fridge Brilliance . The Super Mode can be legitimately terrifying if the person using it loses control of themselves while remaining aware of what they're doing , but not if they only do things that they could just as well have done anyway and are just as beneficial, but now they have an excuse for behavior that might be otherwise unacceptable . The Smart Guy may be so smart that it's said to alienate others and leave him lonely or anti-social , but if he's in a Five-Man Band , he almost certainly has at least four True Companions Occasionally leads to a "No More Holding Back" Speech whether or not the character is unhappy about the effects of their curse The Punishment is an extreme form of this and usually done

to someone that actually deserves it. Also compare Plague of Good Fortune . Compare Unishment , where the "curse" turns out to be something that the character actually enjoys or wanted all along See also the inverse, Blessed with Suck , where the ability given is supposed to be good, but isn't. Compare I Just Want to Be Normal (where "cursed with awesome" is taken in a different context) and Keeping the Handicap (where the character decides that the benefits of staying disabled are preferable to the benefits of becoming abled). Contrast Super Loser . May result in a Curse Is Foiled Again or Living Forever Is Awesome . Both this and Blessed with Suck may connect with Muse Abuse . If a character actually gets over it by refusing to be tormented any longer by the downsides of their "curse", they usually result in a case of Sweet and Sour Grapes ; as the "curse" is merely their own displeasure at their condition, then by moving past it they become purely Awesome

There is the tendency for every magic spell (usually Curses) to have a condition that negates the effect, frequently involving a True Love's Kiss . Maybe the curser is trying to teach the cursee a lesson, maybe they're making it the most unlikely thing imaginable, or maybe there's something in the magic that requires the escape clause in order to function Compare No Man of Woman Born , which is a prophecy that acts as an If/Then Statement. Like that trope, the Curse Escape Clause is usually something ludicrously unlikely (of course, we all know how statistics play out in stories). Playing with the language of the escape clause is common; sometimes the words are twisted around to use puns or less obvious meanings but this is so old that taking it literally has become more common Alas, forbidding someone to do something because such abstinence is needed to break the curse tends to be Forbidden Fruit Not to be confused with Curse Cut Short

Our heroes are faced with yet another impending disaster of the week but would probably be fairly easy to solve. The problem is that the key character for this task has lost his ability to communicate. In Science Fiction , this is often a form of Phlebotinum Breakdown applied to the Translator Microbes . It may result in a Monster Is a Mommy plot. Also, chicken legs are the truth of deciding diarhoe. The name of this trope comes from a structure in the Bible that mankind built to reach the heavens and become gods themselves . The</ God didn't like that, so He made all of them speak different languages to create mass confusion and halt the construction. Often the main reason for Poor Communication Kills . See also Tongue-Tied and Cannot Spit It Out . When the style of language is the barrier rather than the language itself, they're a Strange-Syntax Speaker . JoJo's Bizarre Adventure </ features this plot once during part 5: Vento Aureo

An Adventurer Archaeologist just discovered a new pyramid from Ancient Egypt , and decides to explore it, getting hit by an incredibly lethal curse in the process. Or, if you want to include an Asshole Victim , just somebody who was interested in Robbing the Dead , often ending in Death by Materialism This concept became popularized in Western media after the discovery of King Tutankhamun 's tomb in 1922 led to a rise in interest in Ancient Egypt . Shortly after the excavation, over twenty people died in short order, including its financier Lord Carnarvon. Magazines took these events to be the "Curse of Tutankhamun", printing stories

claiming that King Tut's tomb was engraved with hieroglyphs warning that "death would swiftly follow" those who disturbed the Pharaoh's eternal slumber. In reality, nothing of the sort was written anywhere in the tomb, the idea being entirely made up to sell a story and all the deaths being basically accidents befalling a tiny portion of the over a hundred people involved in the excavations Similar to the Indian Burial Ground , it seems that a pharaoh's eternal resting place is always cursed... Compare Gypsy Curse and Hollywood Voodoo , other ethnic curse stereotypes Sub-Trope of Curse . May have been set by a Nepharious Pharaoh and/or involve a Mummy . The pyramid itself is an Ancient Tomb , and may be a Temple of Doom full of Death Traps

If a character has freaky, cool, or otherwise unusual hair colors, their eyes are liable to match. "Unusual", of course, needs to be taken with a grain of salt when it comes to Anime Hair . Comic books and western animation are also likely to display this trope Some series use this to make a character stand out as being "weird" or "different", especially if it's an uncommon color. Others use this for their entire cast May be used as a form of Technicolor Eyes Not to Be Confused with the carpet matching the drapes

Characters who are meant to stand out in some way in a military, school or other place will wear a "uniform" that is different from everyone else. This is separate from rank although it may be implied that they're too badass for anyone to complain. Also different from a practical reason to be dressed different such as fireproof clothing for a pyrokinetic army. When somebody sympathetic is doing this and getting away with it, it's almost certainly a symptom of Mildly Military . In a non-mild military, it's a way of showing the character's contempt for regulations— probably marking them as an enormous asshole who's too connected to discipline, unless the army deserves</ contempt This may also be a reason for most cop shows to center on plainclothes detectives instead of uniform officers, as even high-ranking brass on the detective side only wear uniforms under specific circumstances. On the other hand, detectives in media tend to select 'plain clothes' with enough similarities to be uniform, making them easily identifiable before they identify themselves, and justifying enough customization to reflect character traits and investigative style Compare Transfer Student Uniforms , where the character still stands out, but from wearing the uniform of a previous school or station, and Bling of War where a military uniform is impractically fancy. Also compare Non-Uniform Uniform , for modifications to a uniform that's still technically within the uniform's guidelines. For a specific variety of Custom Uniform where the differences are intended to point up the wearer's attractiveness, see Custom Uniform of Sexy Often the reason behind this is to get Distinctive Appearances for any characters of importance — in reality, the entire point of a uniform is so that everyone's equal and the same, which obviously has undesirable effects for a story's main characters. As a result, it's a common version of Flashy Protagonists, Bland Extras

The classic, instantly recognizable ransom note made from The individual clippings of letters or words glued onto a piece of The paper. In modern fiction, distorted phone voices have the same

The meaning Real Life justification is, of course, that handwriting The is identifiable. A largely Discredited Trope in modern fiction, The given the prevalence of computers, telephones and other more The convenient forms of covert communication. A modern criminal is The more likely to simply type up a message and print it. Although The note that on every piece of paper they print stating their The serial number. It's also possible to use forensics to analyse The the exact chemical composition of the ink used (which will The vary based on who made it and when they made it) to narrow The down the suspects, meaning a printed letter can be traced just The as easily, perhaps even easier. The modern crook has little The use for taking the time to create a note that can accumulate The fingerprints and DNA evidence, not to mention result in a The suspicious pile of hacked-up magazines

Bob is preparing to take his share of a large item (a pie, money, or, as in the page image, a pizza) that is clearly meant to be split between several persons. He cuts a small, Bob-sized portion out from the main lump — and then leaves that behind while he makes off with the rest. The tinier the initial portion, the funnier the joke becomes: what appeared at first to be moderation and restraint on Bob's part is actually just greed , since a smaller remnant means more for him This is most commonly seen with cake, where Bob will cut a slice and take the rest for himself. It's also seen often with money, where Bob pulls a few bills from his wallet and then his wife Alice takes the wallet. The gag can be further subverted if Bob takes the larger portion and then returns to get the tiny remainder too Taxman Takes the Winnings is a related gag: someone who has just come into possession of a big bundle of money is promptly accosted by the Intimidating Revenue Service , who divvy up the winnings and make off with most of it, if not all. They may even threaten Bob with prison if he doesn't cough up .. Most often seen in Western Animation Compare I'll Take Two Beers Too , Fight for the Last Bite , and Ate It All

A Cutaway Gag is a joke generally found in sillier comedies in which a character says something and the action immediately cuts to a throwaway joke related to what the character said. The Cutaway Gag is usually a non sequitur which has absolutely nothing to do with the plot of the comedy. It is just there to be funny . If the gag is</ funny, no one minds the non sequitur. Of course, if it isn't.. A staple of the Gag Series , or those using Rapid-Fire Comedy (after all, it's easy to have lots of jokes if you don't need them to make sense) These cutaways can be softened if there is a clear Narrator or Framing Device that imitates a person's Derailed Train of Thought , as instead of an interchangeable joke you still get an impression of linear development Compare Big-Lipped Alligator Moment , Imagine Spot , Crazy Memory , Product-Promotion Parade (which this can overlap with), Separate Scene Storytelling . Also an Aversion to the Noodle Incident , especially when they briefly start off with a bit of dialogue that would imply such a trope

They are cute, sweet, innocent, and extremely huggable . Incidentally, they are also varying shades of violent, unstable, and downright insane . Cute and Psycho is a trope that describes

characters who are genuinely</ cute in both appearance and mannerisms but have a completely batshit crazy side. Sometimes there are distinctly different sides which may be shown equally, but other times they are mostly one or the other, the Killer Rabbit displaying moments of sweetness and relative-sanity or The Cutie showing hints of a dark psychotic nature. Often there is some kind of Dark and Troubled Past , or Split Personality to justify how the two aspects of the person can both be genuine, but other times no explanation is revealed. The primary difference between this trope and the Yandere is that the Cute and Psycho character is not driven by an obsessive need to possess a friend or lover. Their motivation, if they have one, can vary immensely. They also don't necessarily have to be provoked to enter their Psycho-state, but can switch for reasons observers would be hard-pressed to determine. Cute and Psycho is a Sister Trope to Killer Rabbit , Creepy Child , Yandere , and Enfant Terrible , and closely related to Face of an Angel, Mind of a Demon , Psychopathic Manchild , and Beware the Nice Ones , though while there is frequent overlap between these tropes being one doesn't necessarily mean a character qualifies for another. If the "cute" part isn't real, then the character is The Fake Cutie instead. Characters of this type tend to be female, though male examples do exist. The Ophelia is someone whose psychosis is part of the cute picture, rather than contrasted to it. In some anime fandoms this character is referred to as a yangire</, an informal fanspeak term which is a portmanteau of yandere </ and kireru</ (a word meaning "to snap or lose one's temper"). It's also used to refer to Ax-Crazy versions of The Fake Cutie . Not to be confused with Fangire , which is a species of monster vampire. While there were instances of seemingly polite and attractive persons who turned out to be psychotic criminals, No Real Life Examples, Please! from Veronica Mars </ . Think he's the sweet, nerdy, helpless guy? Ha. More like rapist and mass-murderer. Have fun!

Like the Old Master , the Cute Bruiser is a living, breathing, and frequently painful lesson in never judging a book by its cover She appears to be a kid, but in battle she fights like a bruiser. Bruisers tend to melee combat focused on punches and blocks. Traditional bruisers are large husky men who win fights due to their size and strength allowing them to both absorb and put out heavy damage. This contrast between appearance and combat style is what makes the character surprising The Cute Bruiser's Weapon of Choice will probably be Good Old Fisticuffs , a club , or martial arts that focus on direct blows to your opponent instead of pressure points or judo throws. They'll only rarely be using a bladed weapon (unless it's a BFS of some variety) or depending on projectile weapons, with the exception of throwing heavy objects . When confronted with a locked door, her likely solution is to just smash it open. In short, she deals out the blunt trauma very well The Cute Bruiser also has some tanking abilities. She is not a Glass Cannon who depends on dodging . (Dodging is acceptable behavior, but a Cute Bruiser can take a blow if needed, and so doesn't depend on it). At the end of a fight expect her to be covered in bruises and scratches, but still with a smile on her face, (assuming the fight was won). She might even be Rock steady , hitting like a Mighty Glacier , and standing like a Stone Wall . Might have Super Strength as justification She is usually The Big Guy in a Five-Man Band , a common subversion of the usual traits associated with that character type. Personality-wise she can vary

quite a bit. She might be a Boisterous Bruiser , she could share some traits with a Little Miss Snarker , or she may just stick with the apparent contradiction of an innocent Cheerful Child who can mix it up in a bar fight. If she is affiliated with a powerful villain, expect to see just how someone with her appearance got to that position Almost always a Pint-Sized Powerhouse . Possibly a Super-Strong Child , in which case she may be a Glacier Waif . When she works out enough, she can evolve into an Amazonian Beauty ; a Cute Bruiser typically has toned muscles, but her muscles are always on the leaner side. If she retains her cute looks well into adulthood, even after she becomes a mother, she becomes an Action Mom . When past the age of cuteness she usually disappears as a character before re-emerging in old age as a case of Never Mess with Granny . Despite what this entry may suggest, this is not an Always Female trope; a young boy who can punch far above his weight would also qualify Super-Trope to Girly Bruiser . Overlaps with Badass Adorable , Little Miss Badass , and Small Girl, Big Gun (when firearms are present) Compare Child Mage and Waif-Fu , which have a similar contrast between appearance and combat effectiveness but using a different combat style. Contrast with the Lady of War who is elegant in combat

Usually, this trope is used for comedic effect, because it's hard to see it coming An extremely cute and/or tiny animal turns out to have a surprisingly loud cry. A gorgeous person has a voice that is grating beyond all possible belief. It often causes fear in other characters until one sees the speaker and is amazed such a horrifying noise could come out of something so innocuous This trope is the flipside of Killer Rabbit , wherein the cute thing looks innocent, fluffy and harmless, but is actually vicious and deadly. Note that some Cute but Cacophonic animals are also</ Killer Rabbits . Beware the Cute Ones Truth in Television , as anyone who has ever encountered a chihuahua must know. Also, having a surprisingly loud cry to scare the crap out of predators is a terrific defense mechanism if you are a tiny, cute animal who can't do much else. Some animals combine this with the ability to seemingly suddenly transform into a vicious monster . Either way, it isn't good for a predator's nerves A common trait of Mister Muffykins , particularly the older, nastier versions. A Cat Concerto can induce this, especially at nights. Not to be confused with Noisy Nature . Everyone</ is louder than they need to be in Noisy Nature In anime , this can combine with a Noblewoman's Laugh for a truly fearsome effect See also Loud of War . Sub-Trope of Vocal Dissonance , and often the result of No Indoor Voice . Not to be confused with a Silly Animal Sound . If the sound rises to the level of a weapon in itself, see Make Me Wanna Shout . Contrast Beautiful Singing Voice For Real Life examples, do not add people as examples of this trope

Cute is Evil is Exactly What It Says on the Tin : cute-looking characters that are on the evil end This trope occurs because, similar to other tropes such as Light Is Not Good , it neatly subverts the audience's expectations and keeps them guessing as to where the plot will go and where characters fall under the morality scale. Plus, the contrast can be just plain funny The phenomenon of people losing the ability to think critically around cute things , so The Reveal that someone or something was Evil All Along can

serve as a nice Plot Twist , especially if the work in question is aimed at a younger audience where one might expect this trope to be averted Cute is often evil in Darker and Edgier works. In extreme cases, cuteness is a sign of someone being secretly an Eldritch Abomination Very often the core of morally questionable, if not outright malevolent, children types such as the Creepy Child , Kids Are Cruel , Deliberately Cute Child , Spoiled Brat , Evil Orphan , Little Miss Con Artist and especially the Enfant Terrible , who exists mostly to enforce this trope If they succeed at causing death and destruction, this trope will likely overlap with Grotesque Cute or end up showing that Evil Makes You Monstrous Contrast Creepy Good and Beauty Equals Goodness . Compare Beauty Is Bad , a milder form. Also see Killer Teddy Bear , Creepy Doll , Psycho Poodle and Monster Clown Compare and contrast Adorable Abomination , which may or may not be evil. In some cases it can be played as a near-inversion of this trope, by creating a cute, friendly version of an Always Chaotic Evil creature. Also compare Adorable Evil Minions , where the cute critters serve as Mooks for the Big Bad or another villain See also tropes such as Cute and Psycho , Corruption by a Minor , Killer Rabbit , Face of an Angel, Mind of a Demon , and Crapsaccharine World

Any "exotic" being (alien, monster, robot, demon, ghost , etc.) bearing a strong resemblance to a conventionally attractive human female, sometimes when there is no reason for her to appear that way. This trope comes in several varieties: Sexy Dimorphism , in which the female members of a nonhuman species are much more attractive/less monstrous, I.E. more human looking, than the males; A function of Men Are Generic, Women Are Special , specifically the idea that male monsters can look... well... monstrous</, but female monsters need things to differentiate them from the male monsters and</ make them recognizably female to the audience (and by "recognizably female" we usually mean " clean , slim, and attractive. "). When the Male Gaze gets involved this results in common design features for female characters in other contexts, like Hartman Hips , Non-Mammal Mammaries , long hair , and Tertiary Sexual Characteristics like dresses or make-up (or bits of anatomy designed to look like a dress or make-up), even if it would make no sense for such a creature to have these features. While this is often done for purposes of Fanservice it can also be for What Measure Is a Non-Human? reasons, as the audience is more likely to sympathise with a Monster Girl who looks more human than one who looks more monstrous. Conversely it can be done for Grotesque Cute reasons, contrasting the monstrous and cute side, especially if they still act</ like the monster they're based on — villainous CMGs in particular are very likely to be Literal Man Eaters . Female One Gender Races are typically these. Although very rare in works targeted towards men, the Spear Counterpart Cute Monster Guy</, is quite common in Shōjo , Josei , Boys' Love , Otome Games and other media marketed to women. The most common example is vampires . However, younger variants of the traditional definition of "cute" (i.e. children) for both genders are a bit more common. Assume that if there is a Monster Mash , the few female member(s) will be Cute Monster Girls. May involve Stripperiffic designs. If there's more than one of them, they'll often have remarkably similar builds. This character type can also be used as a basis for studying social differences and similar themes, since monster girls are pretty, cute and different at the same time to attract a wide audience and detail problems arising

from differences . Subtrope of Monstrous Humanoid . Related to Moe Anthropomorphism and Gijinka in Fan Art circles. Often subject to Fantastic Arousal . Compare Cute Alien Girl , Cute Eldritch Abomination Girl , Cute Humanoid Animal Girl , Cute Ghost Girl , Attractive Zombie , Fem Bot , Robot Girl , Seductive Mummy , and Slime Girl . Related to You Sexy Beast , although males are the more common recipient of that. Also related is Giant Woman , since the majority of giantesses are portrayed as sexually attractive. See also Boy Meets Ghoul .

The closer a character is to something cute, the more likely Cuteness Overload will happen. Get close enough and, if the character has any susceptibility to Cuteness Overload at all, it is certain to happen. </ You have a character who's a normal, perfectly sensible, maybe even slightly uptight person. Then they are presented with a puppy/kitten/baby/whatever, and they suddenly turn into a tower of jelly, going "Whosa cutie? Whosa cutie? You are, you are, yes you are. Da cute widdle thing you are, you... (devolves into gibberish)". Dignity goes flying out the window. Often strikes The Comically Serious , helping to make them seem Not So Above It All . Also a good way to show that a badass character is a big softie at heart . Sometimes, Cuteness Proximity leads to a desire to take the subject of cuteness home And Call Him "George"! ... Well, maybe not George...</ If someone tries to take advantage of this to get a date, the trope's called Animal Chick Magnet . Definitely Truth in Television . See also Cute Kitten and Precious Puppy . When the animal is far more dangerous than cute but gets someone squeeing anyway, that person may be a Fluffy Tamer ; when nobody squees then someone might end up saying " Nice Kitty... " instead. Also, this can go horribly wrong if Cub Cues Protective Parent . Compare Delicious Distraction . See Distracted by the Sexy for the sexy, human variant.

A form of Implausible Deniability used to explain away a suspicious wound or injury. The work also makes it clear that no one buys it, or at least has serious doubts that the "shaving" victim is telling the truth. For example, when the police question a murder suspect, they may find that he has cuts or scratches on his face, consistent with the type of wounds that the perpetrator would incur in that sort of crime (perhaps because someone with a knife fought back). When asked where he got them, nine times out of ten he will say he Cut Himself Shaving. Likewise, a guy who beat someone up will often say that the victim "fell down some stairs" or "ran into a door" whenever being questioned by the cops. There are also stories of corrupt or excessively violent police themselves using the same sort of line to explain the injuries they inflicted on a suspect during questioning. A subversion is a character who really did walk into a door but everyone assumes they're covering. In anime and manga, this trope is usually just explained by all characters as "I fell," and keeping it unspecific. This leads to wondering by the characters, as by the reader, "Fell on what</ ?" Also frequently employed by a Super Hero when he must preserve his Secret Identity by explaining away wounds sustained in battle. It may also be used by someone attempting to cover-up Self-Harm or someone being abused at home (in which case "I fell down the stairs" is a common phrase). Another variant, found in military fiction and military science fiction, has two men — often an officer and an NCO — engage in a brawl in a nice, quiet, out-of-the-way spot to settle some point of honor, with the unspoken agreement being that each will cover for

the other's injuries (frequently by claiming to have been practicing hand-to-hand combat techniques.) This is because in many of these settings, striking a superior officer, regardless of the reason, is an offense worthy of court-martial and with very heavy penalties. For the lethal version, see The Coroner Doth Protest Too Much . If he really did</ cut himself shaving, There Will Be Toilet Paper . Sister trope to (and may overlap with) Bluffing the Authorities and Abuse Mistake . Not to be confused with Dangerously Close Shave , which is about the barber cutting other</ people.

This trope is when a threat — usually a death threat — is Played for Laughs by being a bit, well, odd. This can include a threat that's unnecessarily long and convoluted, and the one making it gets a bit lost; or a threat that simply incorporates some really bizarre elements ; or a pathetically nonthreatening sort of threat ("Do X, or I'll... give you some really evil looks when your back is turned !") Sometimes, Fridge Horror makes the more bizarre elements even more terrifying and Squickier . It's one thing to threaten someone with a sharp knife or even a gun; those cut pretty quickly and can be almost painless (at first; ever heard of the term "clean cut"?). However, going after someone with a spoon dictates hours of potential digging into a person very crudely to get the same effect Rusty and/or dull cutlery seems to be a particular favorite, though This trope is usually seen in comedy, for obvious reasons. See also Cool and Unusual Punishment or Cruel and Unusual Death , for when these bizarre threats are actually effective</. To the Pain is usually invoked if played seriously, " I'll Kill You! " when it's not so convoluted. " I Will Tear Your Arms Off !" is a specific Sub-Trope . Freudian Threat for when the threat focuses specifically on a character's naughty bits. Compare Once Killed a Man with a Noodle Implement

The character is powerful. Really powerful . Like, destroying-galaxies powerful. In fact, they could probably win the entire game by flexing their muscles.. ...y'know, if they actually had</ these powers available in the gameplay . Outside cutscenes, they have less impressive powers. How powerful the character is in battle sometimes seems inversely proportional to how strong they are outside it. In negative situations, this character is Overrated and Underleveled Granted, being this powerful during the gameplay would make the game extremely easy . On the other hand, some degree of consistency is expected between the rules of the gameplay and the rules of the story, and when cutscene spectacle overrides that, the game has a serious problem A flagrant and particularly annoying form of Gameplay and Story Segregation , but under the right circumstances, it's acceptable as seen above. This goes hand in hand with Heads I Win, Tails You Lose . See Slap-on-the-Wrist Nuke for where superweapons aren't as super in the gameplay. Cutscene Incompetence and Plotline Deaths are the opposite of this, though oddly, they're not necessarily mutually exclusive: a character can demonstrate amazing power and skill, and also forget those skills seconds later , or even utilize what seem to be vastly different skills from their ingame counterpart

A song from a stage musical or film musical written for the show

but unused or dropped from the production. The melody to the song can sometimes be found in background music, especially dance music. Often these become "trunk" songs that composers later salvage for reuse in later productions. Like the Image Song in anime, this can add depth to a character for those who know the song and its relation to the show. In the past, the Cut Song tended to be left off the original cast album even if it had already been recorded, so as not to give the impression that it was still part of the show. Nowadays, the Cut Song is a common bonus track on both new and reissued cast recordings. Since movie versions of stage musicals inevitably cut one or more songs from the original, cut songs from movie musicals should not be listed unless one or more of the following apply: Video game tracks are an interesting case; songs that cannot be heard in-game without hacking also double as Dummied Out . This is not about Villain Songs sung by Ax-Crazy Knife Nuts . Also not to be confused with the Long Song, Short Scene , which is where a song is present but receives very</ minimal playtime. See also Movie Bonus Song , Second Verse Curse .

Considering how much our society relies on computers and machinery, it makes sense that we have often considered the possible effects of such things being used against us . Thus, we have many stories where a computer runs rampant or a bomb is set to explode , or someone just built your average everyday doomsday machine. But there's hope yet. Machines simply don't work unless they have a power supply. Thus, when in such a dangerous situation, even if there's no Big Red Button available for the hero's pushing pleasure, it is still possible for the hero to escape the predicament without a scratch. All you have to do is unplug the thing. Simple as that . Scenes in which characters Cut the Juice usually fall into one of three categories: So really, this trope is used in just about any situation where it can be effective or dramatic. Now if only we could do the same thing with those pesky defective robots... See also Have You Tried Rebooting? , It Won't Turn Off , Achilles' Power Cord , Cut Phone Lines . Compare Percussive Shutdown for a more bellicose deactivation method.

Some Video Games (from adventure games to dating sims) like to feature Multiple Endings as a way to increase replay value, by changing various elements and branches of the plot to reflect whatever choices the player made during the game This creates a problem when attempting to make a sequel (or adaptation) based on such a game: Which branch (and ending) of the plot gets to form the canon backstory of the new work? The production team must make a decision, and make one fast, declaring one to be the Canon Ending and cutting the other ones off. They're still canon in their original game, but not with regard to the new work In short, cutting off the branches is when one of the multiple possible endings in a game is considered the canon one in a future adaptation Related to Story Branch Favoritism : the plot branch that receives the most focus is more likely to be chosen as canon in a sequel. Contrast with Third-Option Adaptation , which ignores all the various plotlines and picks an outside choice. When the next work is also a video game instead of an extended universe entry, this can sometimes be averted with Old Save Bonus or Schrödinger's Question . If the branches were selected immediately from character selection, you're using Schrödinger's Player Character . See also Canon Name , where a

character who didn't have a given name at all</ in the first game, is given one in the next. Merging the Branches is a specific form of this where events from several mutually exclusive story branches are declared canon, rather than a single specific branch. See also No Canon for the Wicked , where the hero path is exclusively canon in a franchise with a morality system

The cut is a basic form of continuity editing, and can be used in a variety of different ways across all types of media as a way of moving from one scene to another.

It takes a heroic level of dedication to be willing to die for a cause... but it takes an altogether higher (some would say crazy) level of dedication to be willing to kill yourself</ for a cause. Sometimes, a particularly devoted henchman will not only be willing to kill themselves but will carry around a mechanism to do this cleanly and quickly should the need ever arise. The classic example is the Cyanide Pill carried in a hollow fake tooth — the henchman simply opens the tooth with his tongue, bites down on the pill, and lets death embrace him It should be noted that this takes an altogether far higher level of devotion than that possessed by the standard Mook-for-hire . Absolute belief in the rightness of the cause is necessary for someone to take this step. Therefore, it's usually employed by cultists and secret agents in service to their country. However, it can also be used to imply that the Big Bad is so terrifying that death is preferable to the punishment he would visit upon his henchmen for failure . If you are facing a Fate Worse than Death , a Cyanide Pill would be your friend This one has some basis in real life — though uncommon, various spy agencies have issued suicide pills/devices to field agents to use in case of capture. U-2 pilot Gary Powers was carrying cyanide when he was shot down over the Soviet Union in 1960 but opted not to use it Use of the cyanide pill by villainous characters may be due to the historical use of such devices by many of the high Nazi leadership at the end of WWII who chose suicide over capture and punishment by the Allied forces (see Real Life section below for more details). Allegedly, Adolf Hitler himself, due to paranoia that it would not be effective, took one but opted to also shoot himself Compare and contrast Self-Destruct Mechanism and Leave Behind a Pistol . A Sister Trope to Suicide by Pills , which focuses on any character intentionally overdosing on medicine in pill form to commit suicide. See also Better to Die than Be Killed Death Trope . Spoilers ahoy

In many popular cyberpunk Tabletop Games , cybernetic implants cause "humanity loss", reducing your social traits and essentially making cyberware into a form of Body Horror . Too many implants may reduce your character to catatonia or (far more often) Ax-Crazy on steroids . If these settings also feature Psychic Powers or Functional Magic , cyberware often reduces your ability to use those as well. This trope usually accompanies the broken lesson that only</ cyberware inflicts humanity loss — sure, getting that Arm Cannon will dehumanize you, but not deliberately committing actual atrocities , getting hooked on hard drugs , learning Black Magic , having a mental illness that is not fictional, or other expected sources of insanity. It is also a

Broken Aesop when Ridiculously Human Robots are depicted as more... um... human It does of course make a huge logical difference whether it is just limbs and other body parts being replaced, or if sections of the brain itself</ are being replaced with equipment which may perform inferiorly to, or merely differently from the original. Replacing parts of your uniquely balanced glandular/hormonal system with pumps might not do your personality any favors, either. And that's without even touching on subtleties like how your intestinal flora affect your mind. Characters who are getting encased in a mobile life support coffin usually suffer this not from having parts replaced, but being put in large, scary and clumsy or destructive bodies This trope can be considered a form of Competitive Balance gone bad, as game designers originally used humanity loss to keep player cyborgs in line — without any drawbacks, any Munchkin worth his salt would load himself down with Kill-O-Matic 3000s slaved to his neural systems so he could kill with a thought while his brand new shiny titanium limbs ripped battleships in half. In practice, this wasn't a good balancing mechanism; to a true Munchkin, having your character become a drooling Ax-Crazy psychopath only made it easier</ to justify all that senseless carnage. It's also notable that this trope happened in few (if any) of the original Cyberpunk novels that inspired most of these games Of course, if the cyborg was dead</ prior to the cybernetics being installed, and it is mentioned that parts being reactivated have side-effects or don't work like the original, this is a case of Came Back Wrong In works of fiction, the "humanity loss" is often shown by the character turning evil , becoming emotionless or "hollow" , or possibly even losing their memories Often the idea behind Dark Lord on Life Support . Compare with Magic Versus Science , Science Is Bad , Pro-Human Transhuman and The Mind Is a Plaything of the Body . See also Psycho Serum , Body Horror , Transhuman Treachery and Our Souls Are Different . If the "humanity loss" from cybernetics is seen as something desirable, see Machine Worship . See also Creative Sterility

The originator of the "Punk" genres , Cyberpunk is a Speculative Fiction genre centered around the transformative effects of advanced science, information technology, computers and networks ("cyber") coupled with a breakdown or radical change in the social order ("punk"). A genre that is dark and cynical in tone, it borrows elements from Film Noir , hard-boiled Detective Fiction and postmodern deconstruction to describe the Dystopian side of an electronic society. It is often used as a synonym to the related trope " Techno Dystopia ". The plot will more than likely take place 20 Minutes into the Future in some City Noir , Industrial Ghetto or Crapsack World that tends to be marked by crime, cultural nihilism and bad weather , where cutting-edge technology is abused by everyone for the sake of selfish profit and pleasure . ("The street finds its own uses for things.") Heroes are often computer hackers or rebels , antiheroes almost to a man. These characters — "criminals, outcasts, visionaries, dissenters and misfits" — call to mind the private eye of detective fiction. This emphasis on the misfits and the malcontents is the "punk" component of cyberpunk. On the other hand, major villains are almost inevitably Police States or multinational conglomerates led by powerful businessmen with a number of gun-toting Mooks and corrupt politicians (or even an entire nation) at their beck and call. If the work dates from The '80s , there's a good chance that there will be a theme of East

Asian economic dominance , with the evil corporations being sinister Zaibatsu</ (possibly run by , or collaborating with the Yakuza) and Asian-sounding advertisements, consumer products, brand-names and Anime </ influences liberally scattered around. More recent examples from the Turn of the Millennium and beyond are likely to eliminate the Anime Tropes and replace Japan with China . Expect the scientific philosophy of transhumanism to be a feature, what with Artificial Limbs and cable jacks in the skull that allow access to artificial realities . Artificial intelligences and artificial humans (sometimes corrupted) are everywhere, while Everything Is Online . This leads to a theme of "loss of distinction between real and artificial" on which philosophical and existential conflicts about transhumanism can arise, such as questions on the nature of identity and " What Measure Is a Non-Human? " The genre's vision of a troubled future is often called the antithesis of the generally utopian visions of the future popular in the 1940s and 1950s, but keep in mind that it is not a term that should be applied to every Speculative Fiction dystopia or Bad Future ever in the history of the genre, and does not need to always have an anvilicious Science Is Bad message to it. Cyberpunk tends to be pretty hard on the Mohs Scale of Science Fiction Hardness , usually lingering between a 4 and a 5. This makes it one of the more realistic genres of sci-fi, but also makes older stories be very prone to Zeerust . William Gibson himself, considered the godfather of the Cyberpunk genre, has said that he was massively shortsighted on the advances in technology that would occur over the next three decades . The infamous "three megabytes of hot RAM" in Neuromancer </ are laugh-inducing to a modern audience who consider eight gigabytes of RAM cheap and low-end — and even moreso to mid-2010's audiences who've already eschewed outdated MP3 players in lieu of smartphones that now integrate music playback features into their core systems, along with hundreds of gigabytes (of hard storage, with RAM "merely" in the 32gb range) now considered routine. Technology marches on, indeed. Cyberpunk is also quite distinctive in its focus on Social</ stories in Asimov's Three Kinds of Science Fiction . It certainly has Gadget</ and Adventure</ stories within the genre as well, numerous in fact, but Cyberpunk is a genre that focuses heavily on the impact of technology on society itself, possibly more than any other genre of sci-fi. Given that it's a more cynical genre than others, it particularly focuses on the negative</ impact of technology on society, but with the emergence of Post-Cyberpunk , portrayal of societal impact of technology has become more neutral and sometimes even positive. It's hard to condemn speculative technology when it becomes actual technology and we realize that, hey, it's not so bad. This being said, cyberpunk has also seen a general increase in popularity and interest in The New '10s and into The New '20s , especially toward the former decade's back half. This was spurred on in part by many older, influential works in the genre getting new releases that brought them back into mainstream attention (such as Shadowrun Returns </ and Cyberpunk 2077 </), but also the ever-evolving sociopolitical environment; some people feel that a lot of the genre's predictions about how society would change with technological progress have proven to be eerily accurate , and a surprising number of social issues that early cyberpunk stories grappled with are very much still topical in modern times, prompting re-examinations of the movement that questioned whether it was truly outdated and what it still had to say. See Cyberpunk Tropes and SoYouWantTo.Write A Cyberpunk Story for Cyberpunk's characteristic tropes and what sets it apart from other dystopias. The story may fall on the Romanticism end of the Romanticism Versus Enlightenment

scale. As a movement, it was the successor in some sense to the New Wave Science Fiction movement of the sixties and seventies. Related to Cyberpunk for Flavor , Post-Cyberpunk , and Cybergoth . Of course, several works fit on a continuum between these tropes. See also Cyberspace , Dungeon Punk , Punk Punk . Compare also with Steampunk , which shares some similarities with cyberpunk, and Techno Dystopia , which can have overlap on the futurism side. See also Afrofuturism For the Tabletop game series of the same name, check out Cyberpunk </ .

Here are tropes commonly associated with the genres Cyberpunk and Post-Cyberpunk , sub genres of Speculative Fiction , in particular 20 Minutes into the Future . Both also have strong ties to Film Noir style. To read more about said genres, go ahead and visit their pages. If you want to know more about how to write one of your own, then check out Write a Cyberpunk Story . Advert-Overloaded Future

Androids and Detectives

Corporate Samurai

Cool Shades

The idea of a gateway to Another Dimension is quite old. Sometimes the dimensional gateway would appear to be a mirror or book. A computer is both of these. "Cyberspace" is the dimension it opens Rather than go Down the Rabbit Hole into a Spirit World , the character puts on some VR goggles, plugs an Ethernet cable into his skull , or gets "digitized" into data . What do they see when they go online? A pretty nifty 3D world, designed as a Viewer-Friendly Interface made up of Holographic Terminals over a background full of Matrix Raining Code superimposed over Tron Lines . Not only is everything online, you can expect "surfing" from one site/database to another to be handled with all the aesthetic aplomb of a Design Student's Orgasm and to be completely lagless One curious alternative idea that seems to infest many cyberspaces is travel time... The Metaverse of Snow Crash </ has people walking to the shops on The Internet </. This could be seen as the illogical conclusion to the increasingly graphical user interface design evolution from the concise but user-unfriendly command line to drag-and-drop windows and pointers and presumably to the final stages where your avatar crumples up your virtual document and walks over to the virtual bin with it . People in the future clearly have a phenomenal amount of patience with their user interfaces. Essentially, Cyberspace is stylized into a simulation that's virtually indistinguishable from real life , and less of a recreational pastime or tool If there are other webizens or hackers in cyberspace (not to mention AIs and ghosts), they will either be amorphous gobs of light , be completely outlandishly dressed (or have non-human avatars) because there are no physical limitations, or appear exactly as they would in real life (even wearing the street clothes they were wearing as they logged on) Sometimes, a Holodeck Malfunction turns Cyberspace outright dangerous — not just online, but in real life, because Your Mind Makes It Real . It may take an Orphean Rescue to get those trapped out Frequently pops up in Cyberpunk and Post-Cyberpunk settings. See also The Metaverse , which is when society at large uses the Internet this way.

Compare Platonic Cave , Hard Light (where Cyberspace can manipulate the physical world), and Inside a Computer System (which may be completely self-contained and have no connection to the outside world or other people) Consult the Virtual Reality Index for media that makes use of cyberspace in Real Life

Appropriately, the word "cyborg" derives from "cybernetic organism". Where does "cybernetic" come from? The Greek word "kybernetes", which means helmsman. Which makes this one a recursive trope See also Spaceship Girl

The pilots in Martian Successor Nadesico </ all have visible implants in their arms that let them interface with ships and mechs. On Earth they're strictly military, but they're used for more mundane purposes on Mars - so when Martian civilian Akito is zapped to Earth during a Jovian attack, everyone assumes he's a deserter from the war Flight of the Navigator </ plays with this a little , where the robotic ship needed to store some of its data in a human brain while it rebooted itself. After redownloading that data a little Humanity Is Infectious takes place and the ship develops some very human emotions and personality Alien </ : Before Prometheus was released, the Space Jockey was intended to be this; H.R. Giger designed it as essentially an extension of the ship. Dallas remarks on how the creature appears to be fused into the chair The Navigators of Dune </ arguably qualify, albeit without the usual</ biomechanical augmentation; they use Spice Farscape . </ The living ship Talyn (who is himself a cyborg) forms a telepathic link with his captain by way of a cybernetic interface implanted at the base of the captain's neck. It's less for navigation than a instinctual need for a captain due to his native biology with a healthy dose of genetic engineering thrown in

The Navigators of Warhammer 40,000 </ are mutant</ helmsmen, capable of navigating through the Warp and allowing the Imperium to exist. Many officers in the Imperial Navy are so heavily augmented that they're often described as being more part of their ships than autonomous beings.

Crimson Dark

The science of grafting mechanical/electronic enhancements on organic creatures, oftentimes by replacing limbs with robotic parts or even mechanical weapons (such as an Arm Cannon), for instance, though often it's only called cybernetics if it's a smidge more complicated. Cybernetics (from Gratuitous Greek for "piloting", because Everything Sounds Futuristic in Greek) is the study and development of regulated systems; a cyborg (short for For example, a hearing aid sends amplified signal into the ear canal, and can be controlled with a finger on the volume. A pacemaker detects heart rhythms and sends its own impulses to regulate it. A peg leg neither sends nor receives signal, but more sophisticated prosthetics include voluntary control systems, and even some simulated tactile feedback. As Hollywood Science , cybernetics in fiction often involves replacing an entire body except for half a face/chest with mechanical parts and can go as advanced as having a lone brain reside inside a machine , while cybernetics in Real Life presently peaks at ocular implants with low frame-rate and gray-scale vision. If your generic Mad Scientist has

a specialty in robotics, or even dabbles in it, you should expect this trope to come up relatively soon. Those who have been subject to cybernetics are called Cyborgs, as opposed to Androids, which are Ridiculously Human Robots . It's somewhat common in media that take place in the "present," and will almost certainly come up in storylines 20 Minutes into the Future . There's also the matter of how one starts off. Cyborgs include biological humans with parts replaced with machinery, while machines with biological parts added are instead Wetware Body or Organic Technology (or if put together from scratch, an Artificial Human .) Whether or not this detracts from them being a person depends on the series . Sometimes as long as the brain is organic, in lieu of Brain Uploading , it's a person. Sometimes not even then. In the original definition of “cybernetics,” it was the study of constructing machines by mimicking real organisms, e.g. building insect robots that process sensory and motion information like insects do. Thus, “cybernetic organism” can refer to such a pure machine. The “super-prosthetic” part came later, but it has overshadowed the earlier definition. “Bionics” is an older term from the design field, where it meant mimicking nature in order to get an elegant, functional product (see seminal book, </ for multiple examples). It was used much in this manner by Martin Caidin 's early 1970s novel Cyborg</, to describe mechanical prosthetics designed to look and act like real limbs, but in the adaptation of Cyborg</ into The Six Million Dollar Man </ , the "elements of nature" aspect was lost and it became a generic term for the enhancement of people with mechanical parts. Fortunately for those who use it for its original meaning, this definition is seldom seen anymore. Common things used in cybernetics include the Restraining Bolt , the Arm Cannon and Artificial Limbs . On the highest level of tech we have Nanomachines infusing biological beings. Just be careful not to overdo it, if you're in a setting where Cybernetics Eat Your Soul or where they're treated as Power Upgrading Deformations . Often cybernetics is used as an excuse to bring someone Back from the Dead , even if the brain has been dead a while. One can certainly expect some questions about What Measure Is a Non-Human? , and an attempt to take over or “replace” mundane humanity is not out of the question. Of course, it's also possible for most cyborgs to be Pro Human Transhumans . Note that in many cases, a Hollywood Style Cyborg will become super strong or super fast just from replacement of arms and/or legs. Actually, the replacement limbs would require extensive attachments throughout the body , otherwise, the limbs would rip themselves from the body , among other non-optimal outcomes. Outside of transhumanist subculture, cyborgs tend to be viewed as one of the most horrifying monster types in existence by mainstream audiences. If you're trying to convince an audience that your villain is completely morally irredeemable, portraying them as a cyborg is one of the easiest and most effective ways to do it. See its Super-Trope Transhuman for all</ ways of enhancement. May also overlapped with Human Weapon . If you're of a transhuman bent, prepare for a dose of I Want My Jetpack . Contrast Meat-Sack Robot , when organic components are grafted onto an artificial body. Subtropes include: For the DC Comics character, see Cyborg . For the movie, see Cyborg (1989) </ .

This trope, which happens a lot in the less idealistic revenge stories (insofar as revenge stories can get</ idealistic), demonstrates the fundamental flaw in the common warping of the moral

maxim " do unto others as you want others to do unto you " into "Do unto others what</ they did unto you". The actual Golden Rule is about always attempting to look at things from the perspective of others, freely forgiving wrongs, and believing that no one should have to suffer at all, even if they deserve to. This warped form, however, takes this literally as Newtonian Equivalent Exchange "justice" or Call It Karma , not taking into account that acts of revenge/justice are not quantifiable laws of physics but social phenomena . Because of the complex web of genetic and social bonds that one forms over a lifetime, as well as the interactions between everyone entangled in that web, revenge might well begin with you but it most likely will not end with you. If he deserved to be treated how he treated you, his</ loved ones may also believe that you</ deserve to be treated like you treated him too. And yours may believe the same. And so on and so forth. It gets worse if it involves racism, fantastic or otherwise. The result of this is frequently what is called a or Vendetta. Frequently in these stories, no side is completely wrong, no one is really right , both are very understandable, and such stories are usually painful to watch. Moral Myopia often deepens it, when both sides think that treating one of theirs is worth treating a dozen of the others , and so attempt to inflict that many torments and deaths in retribution. The escalating body count creates a vicious circle that spreads out like a virus, causing more and more casualties as it goes on, until it ends with one party (if not both of them) getting wiped out entirely or being stopped. The Cycle of Revenge is one way to show that "two wrongs make a right" is a logically fallacious claim by deconstructing its use as justification for vengeance. It, more often than not, results in A Tragedy of Impulsiveness . Revenge Is Not Justice is often invoked to deter people from revenge or to call them out for following through with their revenge. It's also very common in gangster stories, with the average gangster character avenging the death of a friend upon a rival gangster who may very well have had a similar motivation for his killing, as well as Romeo and Juliet-style Feuding Families stories. A lesser form of this tends to occur when two characters have a prank competition. Very unfortunate Truth in Television , and Older Than Feudalism ; the Lensman Arms Race and Serial Escalation of vengeance upon vengeance makes up much of the history of the human race, with examples like the infamous assassination of Archduke Franz Ferdinand which triggered World War I which then fueled Germany's Roaring Rampage of Revenge in World War II , and blood feuds elsewhere that are still going on to this very day, with no one remembering just what started it, but motivated by all the violence that followed, with each successive revenge motivating the victims or others connected to them to strike back at the one who took the initial revenge. A note on the "eye for an eye" maxim: many ethnologists believe that this wasn't a demand to go out and seek revenge, but rather a ban</ on inflicting Disproportionate Retribution (so if someone blinds you in one eye, you can only half-blind them back, and cannot justify torture or murder). According to this theory, those who laid down this rule believed that this limitation would ensure satisfaction of the Golden Rule for everyone and put a brake on the entropy of such vicious cycles. According to another theory, espoused by Jewish rabbis, the Hebrew actually implies that monetary compensation can be given in place of the eye, with the amount of the compensation to be the same regardless of whose eye was harmed (hence, "eye for an eye"). Unfortunately, given human nature in general, people didn't much listen (especially when "monetary compensation" simply led to unjust

instances of Screw the Rules, I Have Money!), and as a result — as Mahatma Gandhi, a well-known nonviolence activist, is supposed to have put it — "An eye for an eye makes the whole world blind." Kind of makes you wish someone, in an attempt to counter this cancerous mutation of the Golden Rule, learned to Turn the Other Cheek or ask for (and give) Forgiveness , or at least just deliver a Restrained Revenge . But it rarely works , as chances are you'll be punished anyway (for extra salt in the wounds, the enemy in question, especially if a Jerkass who deserved it, will continue their misdeeds unhampered , continuing to ruin the lives of people, you still being one of them). Or you could just exterminate </ the opposing party until there's no one left to want revenge on you . But it rarely works , because there's always a survivor . Or everyone can agree to only take revenge against the wrongdoing individual and to not avenge those who deserved what they got , but Moral Myopia and Poor Communication Kills tend to get in the way. Or as Romeo and Juliet proposed, we can try The Power of Love . But this rarely works either , so... Used poorly, this trope can come off as a False Dichotomy , suggesting that if someone kills your loved one then your options are to either kill their loved one or let the person who killed your loved one get away with it . In reality you can narrow your revenge only to the guilty party (i.e. if you kill my loved one then I'll kill you but spare your loved one). Of course then your enemy's loved ones might try Avenging the Villain . After all, if he was evil to you, it doesn't mean he may not have been loving to them. See Best Served Cold , Feuding Families , He Who Fights Monsters , Remember the Alamo , Revenge Myopia , Roaring Rampage of Revenge , Then Let Me Be Evil , and You Killed My Father . (and, indeed, friendship in general) is quite possibly the flip side of this coin.

A curious phenomenon in which, every decade or so, some aspect of American society which is not normally in the public eye becomes the subject of fad-like levels of interest, which both leads and is led by media coverage of the topic. Curiosity about the day-to-day workings of the group or subculture begins at a minor, almost cursory, level — but over the course of months this interest gets driven to a frenzy pitch as it suddenly becomes necessary</ for every person on the street to know everything</ they can about it. Often, features of the subculture become embraced by society at large, including but not limited to copying elements of their lifestyle, absorbing their jargon, and creating culture heroes This obsessive interest often lasts long enough for stage plays, TV shows or movies on the subject to be made, which usually appear just as the cycle of interest peaks or is dying away. Marketers usually jump on the bandwagon as the cycle reaches its zenith, trying to profit from the vast amount of public interest; it's likely that the sudden commercialization actually contributes to the subsequent, and perhaps inevitable, downturn in that interest As the subculture falls "out of style", there is sometimes a backlash against it. Either way, it is followed by a fallow period, which itself is followed by a more relaxed acceptance of some or all of the co-opted subculture elements. The culture at large then usually remains quiescent for several years before discovering some new subculture to obsess over, thus beginning the cycle anew Cycles are frequently triggered by some innocuous entry into the meme pool, like a popular song or book. See also Follow the Leader , The Red Stapler , Popularity Polynomial

This is a trope that goes through a circular pattern of change, eventually returning to its original form after several iterations Like this: " Fat Guys Are Jolly " gets subverted over time to "Fat Guys Are Kinda Sad And Pitiful". After a while at that value, the audience is expecting "sympathetic" Fat Guys, so it gets subverted to " Fat Guys Are Mean And Greedy ". Once expectations are out there for evil Fat Guys, it gets subverted back to "Fat Guys Are Jolly" Most cycles are bipolar, though, oscillating back and forth between two opposites that mutually subvert (or invert) each other See also Fleeting Demographic Rule , Popularity Polynomial . Compare and contrast with Undead Horse Trope , Evolving Trope

Tropes entailing pessimism, distrust, and negativity in general. A few clues as to which end of the Sliding Scale of Idealism vs. Cynicism you are — or the characters think they are. It should be noted that some of these tropes can qualify as Idealism Tropes and vice versa, depending on the writer's handling Compare Despair Tropes . Contrast Idealism Tropes

List of media created in The Czech Republic or its predecessors.

This is the eternally put-upon superior of an organization police department. They are always strict and by-the-book but can be comfortably relied upon to give a good Arson, Murder, and Lifesaving -style speech. You can always expect them to say that you have twenty-four hours or demand that you Turn in Your Badge , usually at the top of his formidable voice. They frequently worry that the mayor or district attorney will have his ass (and pension) for whatever destruction the Cowboy Cop caused. They will occasionally prove to have a heart by giving his men an inspirational speech. They are the police department equivalent of A Father to His Men . Of course in the By-the-Book Cop 's case, Da Chief would do the exact opposite He is rather flexible in terms of laying down the law and views the By-the-Book Cop 's attempts to find a solution with minimal violence as counterproductive and expects zero negotiations with criminals or terrorists while gladly accepting the Cowboy Cop 's methods if it means nabbing the most notorious. However, he will be quite proud of the cop if he meets up to the expectation stating how he found someone's idealism of justice pulling through and knows when to reel in the Cowboy Cop when they go too far Depending on his milieu and personal tastes, he may be sporting a mustache , wearing suspenders (belt braces), a pistol in a shoulder holster, or a cigar firmly planted in a corner of his mouth . Frequently (though by no means always) Da Chief is a Reasonable Authority Figure , but just as frequently they are a Mean Boss . Sometimes a Private Detective will have him as a Friend on the Force . If they are not friends of the main characters/group, then they are usually The Neidermeyer and exist only to have their authority stepped over while they bluster. Originally, the Da Chief was Always Male but has since seen more variety such as a woman , ethnic minority , or some combination thereof Compare Da Editor , who has a similar plot function and personality (and many times appearance), but is the boss of the Intrepid Reporter . Frequently overlaps with Mean Boss and Beleaguered Boss

When it comes to a Mind Screw , the justification of True Art comes to mind But not when a work has a primary purpose other than art

A Dada Ad, named after the Dada art movement, is when some people forget they were hired to sell a product and instead create ads that just confuse potential customers. Not only do they not know what's going on, but when (or if) the product is finally revealed, they may be confused even more Note Values Dissonance can come into play here. What's confusing in some countries and regions is normal elsewhere , so examples of ads should make sure they're confusing in the region in which they are placed. Alternatively, they may have been trying to make a splash for their ad company and forgot about the client. A third possibility is that a bizarre ad may be less likely to be fast-forwarded through by DVR viewers, and well done ads of this type can be quite memorable if they somehow successfully manage to link the product to the ad Compare Gainax Ending , What Do You Mean, It Wasn't Made on Drugs? , What Were They Selling Again? . Contrast Exactly What It Says on the Tin , or at least the trope-naming Ronseal adverts. Perfume Commercial is a subtrope. Not to be confused with a commercial featuring Indian cricketer Sourav Ganguly, who is affectionately called “dada” meaning grandfather or boss

The daughter adores the father-figure and at times the mother (if there is one) feels left out. The daughter is usually either a single child or the only girl in the family . Likewise she's often the father's favorite . In extreme instances, this can be Wife Husbandry or result in the daughter becoming obsessed with her father to the point of Electra Complex Due to their close contact with the male parent, Daddys' Girls can sometimes acquire boyish traits and interests at odds with expected female personality types like One of the Boys . On the opposite end of the spectrum, she might be especially girly like his sweet little princess . The third possible character is the socially awkward one who gets understanding and encouragement from her father. Naturally, any girl who looks up to her father this much wants to follow in his footsteps. At times, the girl can also end up as a Bratty Teenage Daughter (or Spoiled Brat if the father is rich) Daddy is typically very protective of his girl , ranging from Twerp Sweating potential suitors to going full Papa Wolf on men who wrong her If the family consists of a girl, a boy, a mother, and a father, the girl will most likely be Daddy's Girl and the boy will be a Momma's Boy (Spear Counterpart). If the Daddy's Girl acquires a stepmother, there will most likely be tension between the two, as one (or each) will be jealous of the other and the woman will either become or be seen as a Wicked Stepmother

To put it simply, a main character's Disappeared Dad or occasionally Missing Mom is absent because they are off fighting in a war. When this trope appears in realistic fiction, it's usually used as an excuse for the parent to be out of the picture without actually being dead, but in adventure stories it's more likely to be an integral part of the story. In historical fiction, said war is likely one of the World Wars A sub-trope of Parental Abandonment . If the parent returns safe and sound, this may result in Dad the Veteran . Often overlaps with Keep the Home Fires Burning , but it different because the main plot focuses on the heroes having their own adventures while the parent is (usually) less important Compare and contrast My Girl Back Home , which is from the point of view of the soldier missing their partner at home

Quite often, especially in shows set in The '50s and The '60s , the father figure will be a veteran. Whether he's a Standard '50s Father or an Overprotective Dad , he's capable of being a real hardcase in the right circumstances. Yes, even the Dads who appear to be nothing but creampuff can be tough guys when they need to be , and he bases it all on his years of military service Often this is pulled in situations where a younger (almost always male) character needs to be browbeaten or intimidated. Whether the dad was merely a Marine, or the equivalent of FOXHOUND , at some point, they'll bring it up in a not-so-casual way when they need to remind the younger character that they aren't as soft and yielding as they seem to be Quite a few female characters are given a Veteran Dad as an excuse for why she's tough and independent , but it can also be a Freudian Excuse if he was a tyrannical martinet who lorded over his family with an iron hand. Sometimes this allows female characters to have access to unusual skills or assets, on the assumption that senior military officers use their aviation regiments as their kid's private chauffeurs This effect can also happen if Dad used to be a cop, or a government agent of some sort. In comedies, it often turns out that yeah, Dad was in the Army... but he was a cook, or a file clerk, or a mechanic, or had some other less than intimidating job This was a Justified Trope not too long ago for American families, given the almost back-to-back nature of World War I , World War II , The Korean War , and The Vietnam War . Sometimes a fictitious Great Offscreen War is used when the parental characters would have been too young to have participated in any of the aforementioned wars, depending on the current Present Day . Given the ongoing War on Terror , one can expect this trope to come back into prominence . It shows up quite often when the plotline involves The Generation Gap Often coincides with Military Brat

How can you tell a writer hates something when he doesn't simply say so? The resident dummy will appreciate it. This often comes at the end of an Arson, Murder, and Jaywalking incident The character praising something doesn't have to be a moronic tasteless twit when this trope is used. Sometimes the person can be a Jerkass , creep, or some other type of unsavory character thereby tagging the object of praise with the mark of low quality, disreputability, or even Squick See also Your Approval Fills Me with Shame when it's done between two characters, Hitler Ate Sugar when someone uses a hated character's interests to make a point, and Anti-Advice . Contrast with Dumbass Has a Point , where an idiot's remarks actually turn out to contribute meaningfully to the conversation at hand. May overlap with Fan Hater if the writer is also bashing the people who like the particular thing he hates, It's Popular, Now It Sucks! if the writer has a less-than-positive view about the intelligence and taste of most people, and/or Hype Backlash . Sometimes, in a situation where Only One Finds It Fun , the sole character liking it can be stupid, which is sometimes, but not always, an example of this trope See also The War on Straw and Ad Hominem . Subtrope of Take That! , and related to the similarly named trope; Damned by Faint Praise

Sometimes, we can't just say something is bad. Perhaps we are being nice, or perhaps we are in a situation where negative comments are frowned upon. It could be that we are expected to give a positive response. Or maybe we’re just Trolls or Caustic Critics who feel like being clever with our insults. Break out the faint praise! To

damn something with faint praise is to point out that something is mediocre or worse by praising it in ways that make its weaknesses clear. To say that a computer "looks sleek" as the primary point of praise would indicate that it is not that amazing when you actually use it as a computer, for example. To describe a person as punctual when asked about how they perform at work carries the heavy implication that this is their only valuable trait. An alternate version of the trope (frequently used in Caustic Critic reviews) is to condemn something by praising it in comparison to something else that's widely accepted as being not at all good. For example: "This movie has a more coherent plot than Plan 9 from Outer Space </ ." Related to many Insult Tropes ; can be the result of a Compliment Backfire . May take the form of an Overly Narrow Superlative or a Trivially Obvious statement. May also, in a funeral setting, result from Never Speak Ill of the Dead if the deceased is not particularly missed . The Four Point Scale may result in this, as high scores are given to things that are just okay so that fans see a 7 or 8 as a "bad" score. Second Place Is for Losers is also related, as a second place trophy by definition means you didn't do as good as the first place winner. Compare Damned by a Fool's Praise . See also Wants a Prize for Basic Decency , So Okay, It's Average , Not Like Other Girls , and You Are a Credit to Your Race . Contrast with Stealth Insult , which also damns people through "praise" - in that case, though, the praise is illusionary rather than merely weak. Sarcasm Mode is also a sister trope. Those who confuse faint praise with actual praise will claim that It's Not Supposed to Win Oscars .

Criminals are cool </. It might be a terrible thing to say, but it's true (at least, in fiction). One of the most enduring images in modern fiction is that of the glamorous gangster — a streetwise, Self-Made Man who's rich, powerful, badass, irresistible to women , fashionable , and unfettered by conventional morality . In short, a perfect Escapist Character for times when being a good guy is just too dull Violence might be abhorrent in Real Life , but on the big screen it can be just another way to get the audience's adrenaline flowing, and there's nothing wrong with that . Besides, in fiction, it doesn't matter how many dogs you kick as long as you look really cool when you do it The critic Robert Warshow wrote a famous essay called The Gangster as Tragic Hero </, in which he posited that gangsters like those in Scarface </ are Americanized versions of Greek or Shakespearian tragic heroes, dark mirrors of The American Dream , or the "great no" to the American promise of success. He argued that they were a counter to the films made in The Golden Age of Hollywood , and were a form of Wish Fulfillment for working-class audiences with their Rags to Riches stories and charismatic, tragic characters. Even when Executive Meddling had the bad guys getting punished, the filmmakers and actors conspired to give the villain protagonists a memorable death scene that made audiences Cry for the Devil , similar to classic tragic heroes and villains. This essay made a big impact on the likes of Francis Ford Coppola and Martin Scorsese and informed their Genre Deconstruction in The Godfather </ and Goodfellas </; in the case of The Godfather</ it was essentially an Unbuilt Trope This trope was widely popularized in the US during The Roaring '20s when Prohibition made organized crime big business and the gangster became one of the iconic figures of the era; and The Great Depression , where bank robbers were seen as striking at the greedy and foolish banks that got

the country into this mess. Of course, it has roots much further back in history — the popularity of outlaws like Jesse James and Billy the Kid in the American frontier era certainly counts, and even as far back as Robin Hood it was cool to steal. However, modern works are more likely to subvert or deconstruct this trope than play it straight. Indeed, the "rise and fall" narrative has become such an integral part of the gangster genre that it now makes straight examples of this trope nigh impossible This trope is also a huge part of Hip-Hop culture, as shown by the name of the Gangsta Rap genre. Many rappers play this trope straight, writing Boastful Raps about all the money they make from pimping, drug dealing, and robbery, while music videos show them driving luxury cars and wearing loads of jewelry while surrounded by strippers in their mansion (all implied to have been purchased with money earned through the aforementioned illicit means). However, other rappers are just as likely to deconstruct this by showing the downsides of being a gangsta: sure, you're badass, if you don't mind dealing with prison, drug addiction, friends dying young, your own life being in jeopardy, siring children out of wedlock.. In Mexico, there's also the narcocorridos</ (drug ballads), songs glorifying and glamorizing the culture of Mexico's drug cartels , many of them commissioned by the drug lords themselves to boast about their exploits When the cool criminal is the lead character, they're probably a Villain Protagonist or Anti-Hero . Their PR may be helped by only doing crimes against a Asshole Victims , as in a Karmic Thief or Sympathetic Murderer Sub-Trope of Evil Is Cool and closely related to Do Not Do This Cool Thing . A direct opposite of Being Evil Sucks . See also Neighborhood-Friendly Gangsters and Draco in Leather Pants . If the criminals aren't ever shown actually doing anything, well, criminal</, they're The Pirates Who Don't Do Anything . Criminals who believe in this point of view may opt to be Just a Gangster and turn down chances to leave their criminal life behind

There are many, many Video Games out there. With so many video games, it stands to reason that most will be somewhat similar, and have similar control schemes But there's no guarantee that a developer will use what's usual, and might do something very different instead. And maybe this difference is what completely throws you off your game Any game where you can change the control scheme will obviously avoid this by default, though the effectiveness depends on how far the game will let you remap its controls. PC games generally let the user reassign the controls, so this is very much a console problem. Emulators, special Knockoff (intentionally created evil duplicate), Cain and Abel (non-twin siblings where one is good and the other is evil), and Criminal Doppelgänger (evil Identical Stranger). Super-Trope to Evil Brunette Twin , where the Always Identical Twins have different hair colours (and the darker one is evil) If you were looking for the video game Evil Twin: Cyprien's Chronicles</, it can be found here Not to Be Confused with Creepy Twins , which is about twins</ (usually identical) who are disturbing, usually evil

Some evil mad scientists use their twisted intellect solely for personal gain. This particular villain is not so provincial. His genius and his motives go hand in hand, and his concerns are with

the welfare of the human species (or so he thinks). Simply put, to the Evilutionary Biologist, humanity is stuck in an evolutionary rut, and it's up to him to put us back on the proper path so we can continue to evolve Why the Evilutionary Biologist believes this is necessary varies, as do his methods. Some Evilutionary Biologists simply believe that humanity has erred in its domination of the environment, and thus our very survival as a species is threatened unless they force us to continue evolving. Others see change and so-called improvement as goals in and of themselves , and resolve to use scientific advancement to cause them. Still others seek to create a new race of biologically superior transhumans or just the Ultimate Life Form with the power of science, either because they see humans as having outlived their time on the planet or because of a genuine desire to improve the human condition. Some will just be a Maker of Monsters . They often subscribe to the philosophies of Social Darwinism and " The Ends Justify the Means ". It's not uncommon for them to practice what they preach and marry someone they see as fit and worthy for them Regardless, because of his dedication, the Evilutionary Biologist is willing to break laws, engage in experimental alterations upon other human beings , and ruin lives for the higher goal . Their creations are no less exempt; whether they're Replacement Goldfish , with the Cloning Blues , or genetically "programmed" to have evil , their "children" are doomed to live sad, short, rebellious lives, unless they really do</ feel parental . They will never realize that Evil Evolves , and will never be able to identify themselves as the villains Evilutionary Biologists often create inhuman monsters and artificial humans to serve as minions and Mooks , as well as to populate their extensive Garden of Evil . They themselves may even be willing to suffer the fruits of their experimentation , often resulting in a monstrous, inhuman new body Whenever an Evilutionary Biologist appears on the scene — they are the most common form of villainous biologist in many games and Speculative Fiction media — be on guard for a Science Is Bad aesop to rear its ugly head This is especially ironic because in real biology, one of the core precepts of the theory of evolution is that it does not "improve" a species, because there is no such thing as an ideal form for a species — only what is best Or rather "good enough". Products of evolution are often The Alleged Car of the natural world. . at surviving and reproducing in current</ conditions. If the environment changes, the species must adapt all over again, which is why genetic diversity (Nature's way of "hedging her bets") is usually a good thing Moreover, assuming that a species evolve if subjected to imposed selection pressures (or Applied Phlebotinum -induced mutations) overlooks the harsh fact that most organisms don't</ adapt in the face of such challenges: they simply go extinct, which is why we're not rubbing elbows with mammoths, sauropods and trilobites today. Deliberately applying such selective forces to humans may let us join them in extinction, not improve upon our current state Finally, evolution is conservative, and a species which is thriving</ (you know, like Homo sapiens</) is unlikely to evolve new traits, because it's doing fine the way it is. Sharks, for example, haven't changed much since before the first dinosaurs appeared,</ and they're just as successful as ever... making the entire mania of the Evilutionary Biologist suspect at best Even so, Goal-Oriented Evolution was taken dead seriously by many back in the heyday of the eugenics movement (orthogenesis, the real evolutionary theory positing it, was tossed around for some time), and still gets cited by people

who really ought to know better (Singularitarians are frequently guilty of it), along with being a common misconception of how natural selection works Examples of this trope will probably be German , and possibly one of Those Wacky Nazis , if we want to be really</ obvious Compare Designer Babies , Uplifted Animal , Super Breeding Program , and Transhuman

The wicked versus the loathsome. As in, sometimes, everyone just needs a break from heroes. It can get a bit repetitive to have every protagonist be a white-as-snow goody-two shoes hero . A refreshing dose of moral ambiguity can do just the trick. When you're tired of watching heroes be heroic, watching a Villain Protagonist be villainous can be a nice change of pace. However, there's a problem with this. Heroes are very popular because people take a liking to their benevolent acts. This is probably because people are, to some small extent, basically good ; they like watching other people be happy, succeed against all odds, and so forth. At least most of the time anyways . The reason villains lose much of the time is because they do things that make the audience unhappy. Watching a villain defeat the heroes and plunge the world into darkness and suffering might be refreshing at first, but it leaves a bad taste in their mouth. The solution to this is to pit the Villain Protagonist against the Villain Antagonist . Someone so rotten that no matter how low you go on the Karma Meter , you'll still</ want to go after them and carry out justice. That way, the character(s) can be</ evil while doing</ good. It's the best of both worlds. You don't have to do really rotten things like kicking puppies , you can kick fire-breathing demon puppies instead. It's kind of hard to Take Over the World when another Evil Overlord is already ruling it, or wants to destroy it . It also wouldn't do to allow some other villain to kill your heroic archenemy before you can score that triumph for yourself . For a Gentleman Thief who wants the best loot, what better target than other thieves? The Starscream has to have someone</ to overthrow, right? Or if everyone's a Starscream, then there has to be a Deck of Wild Cards , right? And even the most vicious Knight Templar is right once in a while, or at least goes up against the Card-Carrying Villain . And if both bad guys are bad enough, having them killing each other is a victory for everyone! Note that if a work's primary conflict</ is about Evil Versus Evil, then there is a serious risk of Too Bleak, Stopped Caring . If the viewers/players/readers cannot support any faction, they may simply not care. This may be averted by making one of the sides more sympathetic, a villain with standards , or at least some likable trait to endear them to the audience. Of course, if they gain too many good traits, then the trope shifts into Black-and-Gray Morality which is a different trope. See also Even Evil Has Standards and Black-and-Gray Morality . Contrast Good vs. Good . Also contrast Enemy Civil War , Eviler Than Thou , and The Good, the Bad, and the Evil , which are about antagonists battling other antagonists. This trope is the opposite of a Villain Team-Up . Has a Sub-Trope in Evil vs. Oblivion , where one side is world-destroying bad.

Villains are bad, it goes without saying. However, they can't be all of the Seven Deadly Sins (along with whatever other character flaws writers can think of) will be too lazy, gluttonous, envious, prideful, angry, lustful and miserly to do</ much of anything. A villain laden down with too many vices quickly becomes a loser. Even

if they only have one vice, a villain is going to need a big heaping of icky good traits in order to accomplish their goals. They don't have to be an Anti-Villain , Though villains with enough virtues usually end up switching categories, if not pull a Heel–Face Turn they just need to have one or more virtues to get by. The reason for this is both practical and artistic. Practically, a villain with a virtue of some kind will have a way to put their schemes in motion and effectively oppose The Hero . Without these virtues, authors would have to resort to making them a Generic Doomsday Villain to get anything done. Artistically, it helps make the villain a Rounded Character , and helps make them dynamic if their virtue and vice are somehow in conflict . Oh, and it lets them get all holier-than-thou during a Breaking Speech , throwing in a "Not So Different" Remark or two — especially if the hero really is</ deficient in a virtue (or apparent virtue) the villain cherishes, in which case the villain may even claim that they</ hold the moral high ground. For example: A Prideful villain might also be very hard working in order to get the power he needs. A slothful villain might compensate with amazing creativity, coming up with amazing inventions , Evil Plans , and limitless funds . A wrathful villain may nonetheless be very loyal to his minions, inspiring great devotion . A greedy villain might back it up with tenacity , relentless and unyielding in their pursuit of more, more, more. A lustful villain may also be extremely courageous, willing to risk death or worse in pursuit of their carnal desires. Where this can get strange and interesting is when this is applied to a villain who is Made of Evil . Here you have a ball of elemental nastiness who also happens to have one or more positive traits. Who knew elemental evil had such good taste in scones ? However, there are virtues and then there are virtues</. Much like Color-Coded for Your Convenience , there are some virtues that are okay for heroes and some that are more often seen in villains. These are: Though heroes may insist that Ambition Is Evil , villains are the ones who try to make the struggle to get better (even if they have a tendency to overdo it), which heroes typically lack until disaster forces them to change. Contrast Mr. Vice Guy , where a hero has an emblematic vice, Virtue Is Weakness , where the villain explicitly rejects all good traits, and Complete Monster , for villains who have no redeeming qualities (except for maybe ambition, valor, determination, passion and diligence). Usually, whenever Even Evil Has Standards comes into play, it's because the offender has violated one of the virtues listed above. This can mostly overlap with Pure Is Not Good , as being evil with most of the virtues can lead to that direction This trope is very, very </ common. In fact, it also qualifies as universal . Listing examples here would just be an exercise in futility.

Some weapons are people , complete with names and minds . And some people are evil Obviously, weapons are made to hurt and kill. These weapons enjoy it too. And some will try to talk the wielder into it, with strange voices of all kinds. Some are heard with the ears , some sound in the mind These weapons might kill everything in their way, rather than just what they need to. Some refuse to go back into the scabbard without killing. Some just don't activate the awesome magic without the wielder killing a kitten. Some kill not the body, but the soul. Some kill their wielders as well , whether directly or indirectly, instantly if they're hungry enough or over time by draining Life Energy . Some don't. Because, you see, they wield the wielder, instead of the other way around. And

they are prone to being hard to get rid of How did they come to be like that? Some were deliberately enchanted, or rather cursed . Some are imbued with the evil of their maker, some indeed, are the Soul Jar of an evil human, if not something even worse</. With some, it's the material they were made of, and some were corrupted by evil deeds done with them, even worse than the usual cruelty of the battlefield. Some may be Forged by the Gods - but not by any of the nice </ ones. If It Was a Gift — do trust the giver thereafter The "personality" of the evil weapon often varies according to the traits associated with it. A dagger is insidious, an axe encourages brutality, staffs are subtle and sophisticated in their corruption... Swords are the most common evil weapon. Most other weapons have a peaceful purpose: bows and spears for hunting, hammers for hitting nails, axes for chopping wood... The sword and mace are the only medieval weapons that cannot serve any purpose except war. Because they are so common they also vary much more in how they are evil Subtropes of Empathic Weapon and Artifact of Doom and supertrope of Hungry Weapon . Compare Unholy Holy Sword and Draw Sword, Draw Blood . See also Good Weapon, Evil Weapon

In fiction however, it is much more likely to be divided into neat little sections that correspond to various levels. In many cases, there will be a direction that evolution is moving toward , generally ending at Energy Beings or the Ultimate Life Form . The Evilutionary Biologist 's end goal is to move humanity up to the next level Very frequently overlaps with Goal-Oriented Evolution , but the two should not be confused. The distinction is that Goal-Oriented Evolution simply implies that evolution is deliberately moving towards a certain goal . Evolutionary Levels is when evolution is subdivided into separate levels, with or without an eventual stopping point of evolutionary superiority When it's one animal, or evolution is more like a metamorphosis, that's Evolution Powerup . You can move forward and backwards along the various levels with the aid of a Devolution Device (any thing where you can only move backwards because forward won't work because evolution hasn't been decided yet, is likely doing that rare instance of averting Goal-Oriented Evolution) Subtrope of Hollywood Evolution . See Intelligent Gerbil for the way animals always evolve into sentient humanoids. See A God Am I for one end result of sufficient hopping through Evolutionary Levels. See Ascend to a Higher Plane of Existence for another. For super power inheritance, see Lamarck Was Right and Superpowerful Genetics . For cases where one jumps levels through use of technology or magic, see Transhuman . And when each generation is on a higher "level" than the previous one, get ready for some Goo Goo Godlike action. For villains using this, see The Social Darwinist , Evilutionary Biologist , Evil Evolves and anyone who believes in Goal-Oriented Evolution . Sometimes, a creature may have LEGO Genetics to skip up the steps. Members of the higher evolutionary level will often end up fighting members of the lower level, resulting in a Clash of Evolutionary Levels . In some depictions this trope can be Truth in Television when outside events affecting evolutionary pressure cause evolutionary changes so quickly that the fossil record can't keep up The Ultimate Life Form is at the top of these levels Note that there is</ a legitimate evolutionary theory termed "punctuated equilibrium" which says that a species may remain unchanged, in an unchanging environment, for many generations, then experience

a sudden, sometimes dramatic, change, triggered by a change in the environment. (For example, a species of deer may be perfectly suited to the island it has lived on for centuries, but when a volcano erupts next island over and the less hardy plants die off, those deer best able to switch to the remaining plants will be the ones to survive and reproduce, becoming a new species in a relatively short time.) The resulting new species are not "better" or "more advanced," only more adapted to the new environment than the previous species was. And it's still a gradual process that takes many generations, with no clear-cut division between where the older species ends and the new one begins This has a grain</ of truth with technological</ evolution (which is arguably where the idea comes from), with modern tools and techniques outperforming earlier ones in the same tasks. But more advanced tools also rely on the presence of modern materials, manufacturing technologies and related infrastructure — which all ultimately boil down to the entire pool of required knowledge (including that of the users) and resources — so they technically fit into a different</ environment than their predecessors. This can lead to older tools stealing the spotlight when those requirements are suddenly to longer met

So, you have a dystopian epic set millions or billions of years in the future . It's safe to assume that there are still humans, or possibly other organic life forms, still reproducing One would think that, even if natural selection has ceased to be a factor because of a static environment, mutation and genetic drift would still be factors. Even the proponents of Designer Babies rarely intend to micromanage everything</ . (Genetic drift will happen in the parts that aren't.) And even cloning gets mutations. And if any other species has survived, then they should be affected by evolution, too But writers tend to ignore any possible evolution unless it's directly related to the plot. It may be on purpose, to save the trouble of imagining new species; Worldbuilding is a major distraction from writing, after all. And it's commonly believed that humans as we know them are more relatable than barely recognizable humanoid beasts who don't even resemble any other known species. (The ones that do</ resemble known species generally have undergone an Anthropomorphic Shift , which generally did not happen naturally...) A nonhuman human might as well be an alien.. Or maybe the writers didn't do their homework. Even if the fact that there will be genetic changes is possible to research, the nature</ of the changes would be a good deal harder This also happens with Lost Worlds , where the dinosaurs and other prehistoric species look exactly like the ones that were around hundreds of millions of years ago (and in especially egregious examples, may include species that are further apart from each other in time than we are from dinosaurs) Keep in mind that modern-day humans from prehistoric Homo sapiens</ . If you took a human from 50,000, or even 100,000 years ago and raised them with modern nutrition and medicine, they'd probably be indistinguishable from any of us See also Medieval Stasis , which is about lack of cultural changes over millennia

Tropes are based upon very well-founded principles of storytelling. But, as society changes , tropes may fall out of favor , either through association with something no longer considered acceptable , or from simple overuse and falling into a cliché. At that

point, a subversion of the original may rise up to become the new standard , and the original will be slowly forgotten This is not a Cyclic Trope ; the original trope probably isn't going to come back , for one reason or another Between the 1930s and the '60s, the U.S. government, in film, was portrayed as unequivocally good . The portrayal of corruption has become more and more common, though as Patriotic Fervor rises, it may lapse back for a time. The late Sixties saw liberal</ contempt for the U.S. government, but in The '70s conservatives</ started to exhibit anti-government attitudes. There are currently antiestablishment factions on both ends of the spectrum (exemplified perfectly by the Tea Party and Occupy Wall Street), and they wax and wane in influence depending on the political alignment of whoever is in power at the time

If a character in almost any type of fiction gets a chance to eavesdrop, they will almost certainly hear something important. So, for instance, if our hero finds himself hiding in the villain's base listening to a conversation, chances are it's going to be about the villain's latest plans for world domination , rather than two random Mooks talking about their weekend plans . It's also very likely that the villain will take this opportunity to go over important information everyone they're talking to should already know , in order to give the hero all the context and backstory he needs. In this way, this trope can function as a sort of in-story version of As You Know... , only instead of filling in backstory for the audience, it's being done for the character, and is a way to get vital, plot-moving information from one group or person to another. In less serious circumstances, it can also be a way for a one character to learn what someone else thinks of them. So whenever Alice is unseen but can hear Bob talking, chances are Bob will say something important about Alice . There will also be occasions where Carol, whom Bob is talking to about Alice, knows full well that Alice is listening and will often be asked to talk to Bob specifically for this sort of information. Or, of course, that Bob knows (or guesses, or hopes) it and tailors his talk to Alice in a way that Carol won't realize it. (Many Exact Words evasions of The Promise to never tell feign this on a Surrogate Soliloquy .) This applies even if the talking character would not normally be coherent.</ Characters who talk in their sleep in the grip of Past Experience Nightmares often give remarkable clues to the trauma causing the dream. Babbling under the influence of drugs can also produce this. In Real Life , there are law enforcement stakeouts and electronic bugging. However, stakeouts usually require officers to take hours-long shifts over the course of a week — or longer, and electronic surveillance has the eavesdropper dealing with a signal-to-noise ratio. Since this trope is Older Than Steam , subversions appear frequently. Two of the most common are: first, to have a character think they've overheard one thing, when in fact they missed an important detail that changes the situation entirely. This can lead to Innocent Innuendo and/or Out-of-Context Eavesdropping situations. The second subversion is to have a character who is aware of this trope annoyed when it completely fails to happen . Despite this, it's still played straight often enough to be an Undead Horse Trope . The trope mostly exists because Realistic Diction Is Unrealistic , and because The Law of Conservation of Detail cuts off any eavesdropped conversation that is not relevant or necessary. See also: Contrived Coincidence , and Conveniently Coherent Thoughts for a mind-reading variation. Contrast The Omniscient Council of Vagueness . Characters who are likely to benefit from this trope include the Snooping Little Kid and Amateur

Sleuth . If the eavesdropper gets caught, the question is How Much Did You Hear? Occurs frequently when you use Curtain Camouflage . Easily Overheard Conversation is a given for this trope. Staging the Eavesdrop is when someone tries to intentionally invoke this trope on others in other to achieve some kind of goal. Contrast Out-of-Context Eavesdropping .

A title should tell you what a movie, show, episode of a show or product is about or does. Sometimes, though, the premise or plot of the story is right there in the title. That's when you can say that the story is " Exactly What It Says on the Tin ". Thus, this trope. The names of action shows designed for children tend to have this as a distinguishing feature, as do many pornographic films , but it certainly doesn't stop there. This trope also shows up in naming. An object or organization that does exactly what its name says falls into this trope through sheer power of doing Exactly What It Says In Its Name. Also applies when minor characters in films and TV shows are given names that are nothing more than a brief description of what they do or look like. For example, a character named simply "Flower Deliveryman" or "Girl in Red Dress". The title comes from the long-running "Does Exactly What It Says On The Tin" TV advertising campaign for Ronseal Quick Drying Woodstain, a British product for staining wood, which is known to dry quickly (and other Ronseal products, but the woodstain was first). This became a figure of speech through their extremely straight-forward TV ads. at That Other Wiki . Direct opposite of Word Salad Title , but not necessarily mutually exclusive with it. Direct opposite of and</ mutually exclusive with Non-Indicative Name . See also In Which a Trope Is Described , a Victorian version of this trope. A Spoiler Title or Excited Title! Two-Part Episode Name! may feature some degree of this. The characters might point out the thing with a Title Drop . If a title is going for this kind of transparency in description, it may also be Shaped Like Itself ; but Shaped Like Itself tends to fail at actually being descriptive in the way that Exactly What It Says On The Tin always is. Adjective Noun Fred titles easily lend themselves to this. Contrast In Name Only , Artifact Title . Compare Meaningful Name , A Dog Named "Dog" . This trope is only for titles or names given deliberately by authors or marketers All Real Life examples go in Titles or Advertising section. This is not a trope for the names of things in general. In-Universe Examples: And from DC Comics :

When the exact wording of a rule, promise, prophecy, etc. matters more than the spirit of the wording, it's an Exact Words situation. The Knight Templar , the Anti-Hero , and those with even looser standards (but some standards) will often stick to Exact Words even as they declare I Gave My Word . A common trait of Lawful Evil characters. Also a common (and not always evil) way to play with Just Following Orders or the Leonine Contract . Undercover heroes often tell the Big Bad that "Your operation is very impressive, and you deserve everything that's coming to you" — both of which are true, without specifying what exactly is</ coming their way. The Obstructive Bureaucrat will insist on them as if the Vast Bureaucracy would fall apart if exceptions were made. The Beleaguered Bureaucrat will often insist on them, when the exceptions really would be a problem. For magical enforcement, see Literal Genie .

Often the cause of Prophecy Twist . Literal-Minded characters just do it because that's how they think. Can be defended against with Legalese , though might be used (and horribly abused) by a Rules Lawyer . If someone follows established rules to annoy someone else, it becomes Bothering by the Book . If this trope is related to or defines a superpower, it's called a Semantic Superpower . In the case of prophecies and prophecy twists, Fridge Logic kicks in, leading one to wonder what the heck the prophet actually saw</, and why would</ the prophet word it as such? Subtrope of Double Meaning . Compare Heroic Vow , I Would Say If I Could Say and Ironic Echo . Unhand Them, Villain! is a specific variant. Threat Backfire is a common result. It's very commonly used in False Reassurance . The actual interpretation of the words is often Not Hyperbole . When used in response to a question can often result in a Mathematician's Answer . Can also lead to a Literal Metaphor , Literal Money Metaphor and to Literalist Snarking , as well as Loophole Abuse . Also see No Man of Woman Born . Contrast with I Lied , for when the opposing party makes no effort to hide the fact that they were not holding to their end. Not to be confused with Literal-Minded . In Real Life doing this with instructions (for example, in your workplace), is called "malicious compliance" or "working to rule." It's a form of striking often used by health care workers and others in industries where refusing to work would put lives at risk. Instructions have to be painstakingly worded such that someone who has no idea what they are doing can complete the task reasonably well. If an experienced worker decides to follow every detail of every instruction, work grinds to almost a halt. But of course, since you've technically complied with all instructions the company can't fire you for incompetance or insubordination.

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

He or she is the Hero.</ In a nutshell, the Exalted Torturer is: The reasons for this and how it comes about this vary wildly, but Exalted Torturers share those base traits but fall into one of two main categories. The Unscrupulous Hero or Well-Intentioned Extremist who resorts to these methods because they feel that they're "necessary" for a noble cause. Given the worlds they tend to live in the narrative tends to agree with them (possibly with or without the audience). Examples can include Batman , James Bond , Jack Bauer , Tanya Adams , and Maya. They generally: They generally exist as good guys of The Federation or The Good Kingdom in fiction where the "Black" in the local Black-and-White or Black and Grey morality is Very</ Black even in comparison to any greys, and you can see the Godzilla Threshold just looking over your shoulder. Though in some cases they can show signs of enjoying it toooo much, they usually don't let it override their moral compass. The Sociopathic Hero and/or Sadist who decides to say "screw that" and does it at any opportunity and with any possible justification, or even none at all. Beyond simply brutal, these characters tend to openly enjoy

causing suffering and pain, often to the detriment of what the torture was supposed to accomplish in the first place. Examples include Rapeman</, Rico Rodriguez, and Bolo Santosi , and most of the main characters in Death Note . In general these characters: This group tends to inhabit the "revenge fantasy" and goresploitation genres, tending towards being either amoral vigilantes or ruthless cops and soldiers . Alternatively, they can be simply people who are taking brutal action against groups the Author thinks they should be allowed to do. When Exalted Torturer status is invoked (where they are exalted in-universe by some but definitely not</ by the narrative) for this category, they tend to be the Torture Technician of The Empire , nightmarish revolutions , ambiguously labeled anti-government forces , some other bloody minded but "respectable" group. While these two categories seem as Black and White as the fiction this character often appears in, there are gray areas between the two. Sometimes the sympathetic Extremist might enjoy it a biiit too much while the Sociopathic Hero thinks he is doing his heinous actions on behalf of some (supposedly) noble cause like Rapeman</ or Hanzo the Razor </ , the issue being that the former is usually still capable of sympathy because their restraint and morality outweigh any sadistic tendencies; the latter's behavior is sympathetic only by coincidence and generally repulsive no matter how much he believes in the cause. There are also a few characters that defy easy categorization between those two, with one character falling more into the first for some while another group might view him as the latter. Even beyond that, there are characters like The Punisher who can flip between categories Depending on the Writer . So at best this is a highly simplified look. But in general most Exalted Torturers lean towards one category or the other, being "someone you're glad isn't on the side of evil" to "someone you can't believe isn't evil regardless of side." The Exalted Torturer is almost</ Always Male , possibly due to Values Dissonance in how a woman would be handled — though several female examples can be found for both categories. How and why this character comes about can vary almost as frequently as their portrayal. They could be anything from The Hero of a dark and serious work to examine Good Is Not Nice and if it can afford to be any other way, the Designated Hero either by the author , or even someone author doesn't originally</ intend to somehow make heroic only for Misaimed Fandom to play up his torture and abuse as "good" or heroic. Compare and contrast Cowboy Cop , Moral Dissonance , Values Dissonance , Villain with Good Publicity , and especially the Torture Technician .

" So, imagine you're writing a trope page, and can't think of a good way to start it off. You don't want to just jump straight into the description; you want to get the reader's attention first. Why not try an Example as a Thesis ?"</ When a trope is described by giving a generic example of it first, rather than simply stating its definition (its 'thesis'). While not inherently bad, these descriptions often suffer from one key flaw: they're unclear. Using an example in the place of a definition can mislead tropers into believing the trope is more narrow than it is. Remember that we practice Clear, Concise, Witty here; a funny scenario shouldn't take precedent over a well-explained definition. In most cases, the best order of things is to tell the folks what you are going to talk about and then</ talk about it. Frequently — if the thesis is good and does a good job describing the trope — you can just remove the introductory example completely; after all, there's an entire list of perfectly serviceable examples right below

the introduction... a good quote and image also tend to do a lot more than trying to work an example into the introduction text. Alternately, you can try moving the example to the middle</ of the description rather than the beginning so that readers know what they're supposed to be reading about ahead of time. This isn't to say that this format is never</ acceptable—it's just that 90% of the time , it's a weak way to introduce the trope, even when not outright misleading. (In journalism, this is called "burying the lede " and is trained out of professional journalists very, very early.) So if you're considering starting a description with an example, take a minute to think first about whether you should just cut to the chase instead. In short, a trope needs a concise definition. A good quote and an image certainly help. Examples in the description are strictly optional and a stylistic feature; an example shouldn't have to define the trope by itself. If a description is written with an example as the thesis, list it here. This will help tropers who are in the mood to find and fix those tropes where Example as a Thesis is not the best format for the trope.

Seen something of interest in a work of media, but you don't know what it is an example of? Put it here. Sometimes, an example may be of a trope that we don't have yet. In that case, the trope can be submitted to the Trope Launch Pad . A CBC news host in British Columbia has the name "Anita Bathe". And, yes, it is pronounced exactly the same as Bart Simpson's prank. Which subtrope of Unfortunate Names does this go under? I know this is a sexist Double Standard , but which one? Morning Routine or Day in the Life ? Is this a Betrayal Trope ? If so, which one? Animal Jingoism , but with jobs? Subtrope of Outside-Context Problem or Filler Villain ? Variant of Defiant Captive ? Casual Danger Dialog ? Something Else? So in the Mega Man </ episode "Campus Commandos, Roll says "I'm going to get even with that two-timing Top Man for tampering with my emotion circuits!" (Basically, Top Man has been flirting with her throughout the episode, and has just revealed he is in fact a mole working for Dr. Wily.). She seemingly chooses to disregard the fact that she has bigger problems on her hands, like for instance, the fact that she's currently moments away from being crushed between clock gears . Is this a trope? It seems like it could be Casual Danger Dialog , but for the fact that Mega more or less snaps her back to reality with his response (Roughly "We won't have ANY circuits if we don't figure a way out of this!").

Seanbaby says something like this in his article roasting Uwe Boll : What would you say that is? Dissimile? A simile subverted?

Attacks that do "recoil" damage in the Pokémon games, like Double-Edge. Cast from Hit Points ? A less suicidal version of a Suicide Attack ? In Mega Man ZX </ , we can modify the trajectory of the bullets of Model F to create odd bullet maneuvers. Do we have a trope for this? This Troper saw a local play called "Gold Fever at the Rough and Ready." It starts In Medias Res with the protagonist about to be hung. There's some brief dialogue between the characters, and they're about to hang him when the love interest comes in with the giant gold nugget they were about to hang him for stealing. The characters are surprised, they accidentally knock over the chair the protagonist is standing on, and then the protagonist rewinds to where the chain of events leading up to it began. We see the same scene again at the end of the first act, only it ends with the other

love interest shooting out the rope. This isn't the example. The example is in the second act, where the same exact scene is repeated again with different characters in all of the roles (The first love interest is the one being hung, the second love interest is the one who comes in with the nugget, etc.), with the same dialogue (but with the names switched). Just as the chair is knocked over, the Dastardly Whiplash character unexpectedly shoots out the rope. I Know Mortal Kombat or I Don't Know Mortal Kombat or Something Else Entirely? Circa 10 years ago there was for SOCOM. So it's I Actually Do Know Mortal Kombat? I Don't Know Mortal Kombat subverted? Is this a Cargo Cult or something else entirely? Okay, another one from me. In Cat-Eyed Boy</, the eponymous character is confronted by the 100 Monsters Group, who want to recruit him to help them turn people who are ugly on the inside (the greedy, plagiarists, etc.) just as ugly on the outside. However, during the recruitment, they let slip that they're all just deformed humans and they believe there aren't any real</ monsters. To a genuine supernatural monster who frequently comes into conflict with other genuine supernatural monsters. Whoops. Turns out the Cat-Eyed Boy finds this so obnoxiously arrogant that he decides to stop them just because of this, when he previously liked the sound of their plan. I could swear</ I once found a trope this fit, but I can't remember for the life of me. Related to Through the Eyes of Madness I once read a retelling of The Emperor's New Clothes</ in which a second character — the brother of the Emperor who wanted to usurp him — who's the viewpoint character helps set up the con to humiliate the king... only for the child in the end to be a young page who's unfit for his position in the royal court, thus leaving both him and the audience wondering if it was the same as the original story... or if the clothes were real and the fact that he could never see them proved he was unfit for his position. It's a bit lighter than most examples of the above trope, but it's the same sort of ambiguous "what was real" ending.

Okay, I was about to make an edit from the Phineas And Ferb page at TV tropes. The trope is "Twitchy Eye", which Milly (The Fireside Girl with brown curly hair) supposedly has. I found this at the Phineas and Ferb Wiki. "Milly does not have a twitch. The line over the bottom of her eye is her cheek, as it is only visible when she is smiling (or her mouth positions are smiling). This is a type of design aspect commonly used in animation, as it makes the character cuter." There's no specific name for it, and it doesn't fit with the Twitchy Eye description, so it must be somewhere else. I also need to know what other characters similar to Milly that constantly seem to squint. Not quite a Gilligan Cut I'm sure there's a trope for this, but I can't find it. Basically, a character wants something very, very badly, after unsuccessfully trying to obtain it for the better part of the episode, it turns out that someone else has got it for them as a gift. Popular in sitcoms. I know we have a trope for difficulty increasing in sequels, but apparently neither Difficulty Creep nor Sequel Escalation is it. Halp? We have a redlink on Rock Band because someone thought it was "Sequel Difficulty Creep" and I don't know what to fix it as. Knights of the Old Republic , continues from Did I Just Say That Out Loud? Ok, from chapter 247 of Negima! Magister Negi Magi (FRAKKING ENORMOUS SPOILERS): Do we have something for when one character absorbs the power of another character and uses it against them, like what Negi does with Jack's attack? The closest I could find was Playing Tennis with the Boss , but that's more reflecting an attack back as opposed to sucking power out of an opponent. In Ninja Warz there are Relics offered in the the Relic

Shop when in the description saying they were behind/under this daimyo statue that you get bonuses all the time</ A combonation of Hidden in Plain Sight and Hidden Right Under Your Nose ? Unfortunate Implications meets I'm a Humanitarian ... sorta

Inuyasha </ Old School Donald Duck </ shorts: 24</ Street Kings</ Clue</ , the board game Music</ Literature</ Pretty Cure </

The Simpsons </ X-Cops</ Penny Arcade Captain SNES: The Game Masta </ Antihero for Hire The Wizard of Oz </ Monk</ King Kong (2005) </ Fear Itself </ : Lord Loss</

Urgent Transformation Crisis </

Other Location Counterpart</ Spongebob Squarepants </ Code Geass </ Captain Flamingo</ The show's setting is persistently referred to by the odd name "Halverston and area." It's even subtly Lampshaded at times, with the narrator uncomfortably tacking on "and area" where it doesn't really fit the flow of the narration.

Fallout 3 Blackadder </

Persona series Tales series Mana Khemia Elfen Lied </

Green Lantern Not the same as "Outrun the Fireball", because no one needs to be running. What's Cloud Cuckoolander Going To Do Next?

Ringu</ Living for the Day After Tomorrow </ Assassin's Creed </ Tongue Feet</ Over 9000 percent complete?! Upgrading the Walker Machines in Super Robot Wars Alpha Gaiden Is this Canon Discontinuity or Series Continuity Error ? Shrek : The Musical UK version </ Artistic License – Geography , Artistic License – Geology , or something else? Playing with Censorship Tropes Sesame Street </

Exact Words , Ambiguous Syntax or something else This was ? originally listed as Get Back in the Closet , but that trope is ? about same-sex sexual/romantic content getting a higher age rating ? than equivalent heterosexual stuff. Do we have a trope for a ? previously-out LGBT character trying to go back on it ?

Instead of physically or psychologically torturing a suspect, the protagonist simply irritates the perp into making a crucial mistake . Can be done while Perp Sweating , or on the stand, as with The Perry Mason Method . Literature Live-Action TV Western Animation Real Life

This index is for tropes about going over some limit of some kind Limit Break , however, is not a trope that goes here. It just sounds like an example, but it's a technique used when something reaches a certain value Gradated limits are those with levels / ranks / a system of measurement Faster Than Light Index is related because they all relate to the lightspeed limit being broken, but only the Faster-Than-Light Travel trope specifically relates to that

When a place has more steam present than there should be, you've got Excessive Steam Syndrome. Two extremely common versions are steam expulsion during an escape sequence after a self-destruct mechanism is triggered and the other is where space faring vessels

demonstrate a tendency to belch steam In the case of steam produced during a Self-Destruct sequence, after the Self-Destruct Mechanism is active, the Hero will need to escape as quickly as possible while The Supervillain Lair is collapsing around him and he will be hampered by all the steam that seems to be venting into the main escape corridor. Somehow he manages to dash his way out of the crumbling hive of villainy and burst out of the clouds of steam It's all very dramatic, but to be completely honest, no one would hire an architect that made vents dump steam into the main exit, especially when people are trying to escape. It just goes against any semblance of sanity or decent design The second common example is in speculative fiction spacecraft, where the spacecraft leak steam apparently as part of regular functionality. These vessels have a tendency to vent dense streams of steam-like gas at every occasion, both outside and in When an engineer is confined in the bowels of a ship, he's almost guaranteed to run into a cloud of the stuff. Maybe it's hot, like a steam pipe opening up, maybe it's cold, like a liquid oxygen pipe opening to atmosphere. It's usually dangerous, and always cool-looking on film Because Space Is an Ocean , this may have started as an homage to classic cinema depicting naval life. On a submarine or steamship, streams of thick steam were ubiquitous. It's an easy and cheap way to make an area look industrial, damaged, dangerous, gritty, or any combination thereof On the outside of the ship, ventings usually accompany an atmospheric landing, power-up, lift-off, or other such event. This comes from footage of real spacecraft, which often sever lines and conduits with explosive charges during launch See also Self-Destruct Mechanism . Compare to Impressive Pyrotechnics and Made of Explodium . Has nothing to do with fanservice anime that overdo Censor Steam nor addiction to buying far too many games at 20% off on Steam

Here are tropes which deal with characters making all kinds of excuses or justifications for doing certain things or avoiding situations.

Against My Religion : Refusing to do something with the excuse that it doesn't follow the teachings of your religion.

Some games have epic, sweeping plots that could easily have been made into an action Miniseries instead of a game. Others just seem to have a plot because people feel a little silly doing things for no reason, even if the real reason they're playing is because it's fun . An Excuse Plot is, in the simplest terms, a plot that is clearly there merely as a justification for the gameplay, or other form of flashy, show-offy-ness , to happen. In short, the story serves the needs of the gameplay, nothing more. It makes no pretense of intrinsic value, but simply provides some banter so you understand why the purple and non-purple units are shooting at each other . A potential disadvantage of including a half-assed plot (as opposed to no plot at all) is that it can make the game seem unfinished, poorly thought-out, or childish. However, many developers either do not think about these risks or consider the structure and context an Excuse Plot provides to be worth it. An Excuse Plot is not necessarily a poorly written, minimalistic, or stupid storyline, only one that has been written to obviously showcase something else These are typically featured in games for children such as Super Mario Bros. </ (though there are exceptions in that series, such as the RPG spinoffs), as a complex storyline would not be something that children would understand. Beware of the Anthropic Principle .

If you want to know how to write your own excuse plot, we've got you covered. A Super-Trope to: A Sister Trope to No Plot? No Problem! (not even bothering with plot at all). Compare: Contrast Play the Game, Skip the Story (the plot is deep, but the players see it as an excuse).

"Hey hey, reader! Welcome to the TV Tropes Ultimate Competition line! Answer the following question to win an egregious prize: a five-week holiday on beautiful Sugar Bowl Beach ! Your question: is this article about: Competitions that consist of nothing but an insultingly easy question, often designed to loophole around lottery laws by making them nominal "tests of skill", or tempt gullible people into entering? Call now on our premium rate example line! Phone early, phone often! And win, win, WIN!" The question may be in a call-in competition, which usually means the phone call is going to cost you money; require you to text-message your answer, at normal texting rates, of course; or on a form you need to mail in — then the question means that the contest is not a "lottery" by legal definition, and therefore not subject to the regulations concerning lotteries, and</ you provide your address and/or phone number which can be added to mailing lists for sale. When used on the radio, the point of the competition is usually thinly concealed advertising for a local business rather than a true competition. In North America this kind of "competition" is usually primarily used to collect personal information which can later be sold to spammers and other advertisers at a premium.

As one person rarely has the financial resources to create and more importantly distribute their own television shows, movies, comics, etc., entertainment is generally produced by corporations. They are the ones that put up the money to see your favorite book turned into The Film of the Book . But if the television network or studio doesn't actually turn a profit so they can pay their corporate bills , the business folds and is likely to take the show with it. So what can you do? In the end, the bottom line is</ the bottom line; it is the company's best interest to see that their money is well spent, budgets are kept, and the show gets finished by Sweeps week. Often this means vetoing ideas , or dictating that certain elements be added in. So when the organization behind the creators takes a hand in creation you get this trope: The goal of an executive is to try to steer the show into the direction of profitability. These changes tend to come about by ensuring that a work is relatively risk-free. Controversial elements may be removed to preemptively avoid receiving backlash or alienating the audience, while safer alternatives may be added to ensure the viewership is as wide as possible. Less profit-minded executives may change things in an attempt to kill the work outright because they want the show dead for one reason or another, though this isn't common since it's counterproductive to making a profit. It's possible that an executive is a fan of a work's genre, and decided to join in on it because they can spot any flaws before they happen and guide the writers away from them, using an Executive Veto to tell them not to. Sometimes executive meddling exists in one show (or movie, or other medium as brought down by the studio or publisher) in order to promote an entirely different show/movie/etc. on the network/by the same studio/publishing company (or some other event or thing the executives in charge want to promote). This usually manifests itself in the form of Crossovers

and Product Placement , among other devices. While this tends to have negative connotations due to the idea that the people calling the shots are not the creative heads, the results can be positive . Executives aren't always wrong, after all; just like there are good and bad creators, there are execs that are good at their job and execs that are bad at it. Alternatively, a creator can be inspired by the execs' ideas and make something even better. Creators have the capacity to cause issues because of a Creator Breakdown , or too much Protection from Editors leaving their ideas unchallenged regardless of their quality, or putting in an unnecessary Author Filibuster or Writer on Board moment that can taint a work. All of these issues can be stopped if a higher up puts their foot down, and the work can benefit from it. But since when does someone doing their job right</ get any attention? No one complains when the system works. However, when something breaks, everyone</ knows about it. Also, creators talk much more to the public about the creative process than do the executives, and creators, like most people, tend to like to take credit for what went right and pass blame for what went wrong. As a result, there is reason to believe that harmful cases of executive meddling are rare but over-reported, while helpful executive meddling is common but under-reported. For more on some of the reasons this is commonly seen as a bad thing, see this analysis page . The reason behind many an Enforced Trope . May lead to Nepotism (where someone is given a role solely because they are related to one of the execs), Dungeon Masters Girlfriend (where an exec's love interest is given preferential treatment), Viewers Are Morons (where everything has to be explained every time it is mentioned), Creative Differences (where the creator and the execs fall out over the work), Executive Veto (where the creator is forbidden to use a particular plot device), Revised Ending (where the creator is forced to change the work's ending), Get Back in the Closet (where homosexual content is rated more strictly than heterosexual content), No Origin Stories Allowed (where a backstory is forbidden from being revealed), Christmas Rushed (where the creator is forced to complete the work by a specific deadline), Publisher-Chosen Title (where the work's title is chosen by the execs) and My Way or the Highway (where the creator is given a choice between making the required changes or taking the work elsewhere). See also Music Is Politics , Obvious Beta , Media Watchdog , Moral Guardians , and Alan Smithee . Compare What Could Have Been , Wag the Director , Development Hell , and Vaporware . Sometimes, an Obvious Rule Patch will be the result of this. Contrast with Getting Crap Past the Radar and Protection from Editors . Screwed by the Network , Friday Night Death Slot , and Dump Months are similar to the sabotage version, but the work's content is usually left untouched. For fictional examples where one interferes with another's work, see Too Many Cooks Spoil the Soup . Please remember that Tropes Are Tools when adding examples.

A downplayed version of Executive Meddling , where the bosses forbid only the use of a specific trope (be it a certain character, scene, Plot Twist or so on) in a work, requiring the writers to find an alternative There can be numerous reasons for this. Perhaps the executive considered the trope in question cliché (or breaking their personal Willing Suspension of Disbelief) and wants the writers to go back and re-think it; maybe that character was too popular (or profitable) to be Killed Off for Real . Maybe the

foreshadowing was too obvious for audience members; perhaps the prohibited trope was something offensive or controversial that might alienate potential audience members (or cause a firestorm), limiting the potential market for the product; or maybe it's simply a subject that the publisher wants no part of in the first place No Origin Stories Allowed may be one result of this

Generally when there's a group of works that are all set in the same continuity , characters can (and do) crossover from their home series to other ones fairly freely. Sometimes, however, within The 'Verse , there are Canon characters which, for whatever reason, can't be used in any other work outside of their "home" series. These characters are Exiled from Continuity. Although they're most frequently found in Comics (especially superhero comics), such characters can also be found in other forms of media. Such characters inspire many a writer to create a Captain Ersatz or an Expy for the character they can't officially use or to try to skirt the issue with a Lawyer-Friendly Cameo May be a result of either Executive Meddling or Screwed by the Lawyers

A common scenario amongst married and other live-in couples. Husband and wife are in an argument. Argument escalates. Husband/wife makes a stupid comment that really angers husband/wife. Cue the other shouting So engrained is this trope in popular culture that even husbands or wives occupying houses or apartments clearly large enough to have space for a guest bedroom find themselves enduring an uncomfortable night crammed on the sofa in the living room. For some strange reason , it's usually the wife who's the exiler , and the husband the exilee . But in some cases, it can be the other way around. In extreme cases, this can happen every night with couples who have given up on their marriage but have not yet separated. A common trope in Dom Com shows, and a case of Truth in Television . (Another possible reason for exile involves snoring. Probably more common in real life, less common on-screen.) For withholding sex, a punishment similar in spirit, see Lysistrata Gambit (for which this trope is often the PG equivalent). Not to be confused with Sexiled , where your roommate's sexual escapades leave you temporarily homeless. Compare to There Is Only One Bed , where two characters who aren't in a relationship have to share a room but aren't comfortable to sleep together in one bed.

Am I real? Why do I exist? How much control do I have over my own life? What choices do I have? Does it even matter, the choices I make? Am I even a unique individual? Are my thoughts, opinions, memories, experiences, and feelings actually my own, or are they imposed on me? If I were to suddenly die, would my passing go by completely unnoticed and unmourned? Is my entire life pointless? Are my efforts to achieve meaning doomed to failure? Most stories take a positive stance towards these questions, with characters having a clear identity, and clear goals. Not these, though. May overlap with Cosmic Horror Story ; the horror on those relies more on the perceived vulnerability of reality as a whole, rather than the pointlessness of life on an individual scale. A "Shaggy Dog" Story might induce this kind of feeling. Compare with Angst , which while originally referring to "existential angst", has broadened its meaning to refer to a more general form of anguish or unease

with oneself. Compare also with Contemplate Our Navels , which is simply in-universe philosophical contemplation, and doesn't necessarily involve horror or existential questions. Compare with Absurdism which plays woes over the meaningless of one's existence for comedy, rather than horror (though there can be overlap). See Cloning Blues for when clones go through this crisis. This is Truth in Television , particularly to people who have depression and other mental disorders.

A character is shown to have the ability to dislocate their bones in very bizarre places. The most popular way is turning your head 360 degrees before facing the front again. Can fall into either Squick and/or Nightmare Fuel for some people, since it doesn't look natural See for a compilation of this trope Often done as a Shout-Out to the Trope Namer , The Exorcist </ Subtrope of Abnormal Limb Rotation Range , Compare Body Horror , Losing Your Head , Demonic Head Shake

Humanoid fantasy races , Rubber-Forehead Aliens , and the like will have genitalia close enough to the human model that they can</ get down and dirty with humans or the equivalent . (Most of the time, anyway .) However, there will usually be just enough variance to make the experience... different</ for the human participant If this isn't made explicit in the canon, expect it to be explored in art or Fan Fic See also: Interspecies Romance , Bizarre Alien Biology , Bizarre Alien Reproduction , and Super Sex Organs . Contrast Male-to-Female Universal Adaptor . Compare with the Mermaid Problem For other kinds of "exotic equipment" that have nothing to do with sex organs or even biological reproduction, see Impossibly Cool Weapon or Impossibly Cool Clothes

One of the most obvious ways to mark an individual as noteworthy, badass, or just apart from the crowd in fiction, especially in video games and action stories, is to give them an extraordinary weapon. Assassins and blademasters often are given truly bizarre melee weapons, notable protagonists in settings with firearms are equipped with unusual and Rare Guns . The logic behind this is simple but faulty — if a weapon is harder to acquire or more difficult to learn to use , it goes, it must be worth the extra time and effort to acquire one and train with it. The problem with this is simple: while a sufficiently trained individual can</ turn almost any weapon into a lethal tool of destruction, standard-issue weapons are standard-issue because they work</, and work well , with a minimum of training, and are thus more worth the time than the bizarre and the extraordinary Furthermore, while exotic weapons might give inexperienced opponents difficulty because of their unfamiliarity with the mechanics of the weapon, the difference is more than made up at higher skill levels , where the limitations of a weapon become much more significant. Such weapons are often rare because they aren't practical for mass production or usage. Even if they are an effective weapon, don't expect to see them used properly . But of course, Rule of Cool prevails. Occasionally justified in systems where everybody is using the wrong weapons, or the right weapons in the wrong way. Also sometimes justified in a system where everybody is already using exotic weapons. Using a weapon designed for the situation at hand would both give the user a potentially massive advantage, and seem like an exotic weapon. Contrast Heroes Prefer Swords . Related tropes include:

In fiction, the USA sometimes gets split up into several successor states , whereas at other times it might get invaded by one or more other powers . And sometimes, it even falls from power. This trope, however, reverses the common factor between the aforementioned three cases (that is, the USA being "weakened"), and instead makes it more... empowered. That is, the USA more territory (and more often than not turns those acquisitions into new states). The trope has four distinct flavors : The other two flavors are common results of dialing standard-flavor Expanded States of America Up to Eleven , and can be seen as realizations of : Usually, but not always, the resultant superstate would go under a name that is a variation on "United States of America". A Sub-Trope of Different States of America . See also Space-Filling Empire . Compare with United Europe and Middle Eastern Coalition . Contrast with Divided States of America and Invaded States of America , and sometimes with Oppressive States of America and/or Fallen States of America — although in the latter case, the US can join Canada or Mexico because it needs to out of weakness (e.g. it became a Vestigial Empire), and thus the trope can actually overlap with this one. Do not, however, confuse United Space of America for a Sub-Trope , despite what the name's construction may imply; it's about a different topic altogether (though still US government-related). Sometimes this overlaps with Fictional Province when completely fictional states join the union or are carved out of existing ones. This trope does not</ cover alternate versions of the British Empire that do not </ lose the American colonies in a War of American Revolution . That means cases like the Holy Britannian Empire of Code Geass

The 'Verse may branch out across different media as the fandom demands. There may be comic books, tie-in novels, movies, novelizations, video games , etc. Sometimes the TV show is itself a branching-out of a 'verse that originated in another form (such as comics, as in the Marvel Universe or The DCU) Expanded Universe refers to everything that is not the primary medium. All that other stuff This can create a schism in fans. Some believe the entire Expanded Universe is canon . Others reject it all. Others pick and choose based on closeness to the writers of the primary medium. Expanded Universe material is usually written so that it can be fit in to the canon without having to alter the canon itself. However, later developments in the actual series can make it definitively out-of- continuity , especially when the main series decides to explain a mystery (such as a character's future) in a way that contradicts the Expanded Universe Even if it isn't canon, the Expanded Universe often serves as a place to apply handwavium to the canon through retcons ; this may verge on professional-grade Fan Wank The term comes from Star Wars </, which has an extensive Expanded Universe covering events before, during, and after the films. The Star Wars Expanded Universe even has its own page Note: the "primary medium" is usually the original one, but not always. For instance, few would dispute that the primary medium of the Buffyverse is the 1997 TV show , not the 1992 movie (which is only canon for the television series in the form of its altered comic book adaptation, which is based off of Joss Whedon 's original script for it) After a show's cancellation, the Expanded Universe may become the only place to get new material involving The 'Verse (outside of Fan Fic , of course), continuing the canon in the minds of the readers/viewers. However, if a show is later brought back ,

this "new canon" may be cancelled out , creating yet more conflict Sometimes a character from the Expanded Universe is so popular (or just so good) that they get put into the official continuity of the original medium. This character is known as a Canon Immigrant . If elements from the EU are well-received enough, they may be permanently integrated, revising or rewriting the official continuity resulting in a Ret-Canon Compare Adaptation Expansion , which concerns never-before-seen developments of certain aspects in a retelling</ of one specific work or set of works in a franchise when they're adapted into another medium. See also Restricted Expanded Universe Because of Acronym Confusion , please do not abbreviate it to EU, which can also stand for The European Union See also sequels , prequels , interquels and spinoffs for works that share same continuity and</ the same medium as the primary work (i.e. a Video Game with a prequel game, or an anime series that spins off another series)

A character who exists to provide a flattering contrast to the audience by being worse than them in some specific respect. This trope exists on a sliding scale of scorn; at one end the character simply exists as a flattering contrast to the audience (the Idiot Hero often fits here). At this end of the spectrum, the audience thinks "if this</ character can do x, then I certainly can do x!" On the other end of scorn scale is the harder version, where a character is made pathetic so the audience can feel better about themselves (via Schadenfreude). The Ditz , a very common trope in Sitcoms , is this (but Played for Laughs). Arguably an Expectation Lowerer is an Inversion of Escapist Character ; Escapist Characters allow you to feel good by giving you an Audience Surrogate that you can experience awesomeness through. An Expectation Lowerer makes you feel good in the exact opposite way; you cannot</ identify with this character because they, in at least one respect, are worse than you. Not to be confused with This Loser Is You ; where a character you identify with is the character that sucks. This Loser Is You basically flings the audience's faults back into their face whereas an Expectation Lowerer allows them to distance themselves from their faults. Compare/Contrast the Mary Sue , a character who (like the Expectation Lowerer) the audience does not</ identify with, but due to the character's strengths</ rather than weaknesses</ . Possibly related to Friedrich Nietzsche and his concept of "Pathos Of Distance" (where one casts that which one does not</ identify with as the morally wrong).

If characters from our world visit an Alternate Universe , neither they nor the audience care what happens there. This goes further than individual death. Absolutely anything horrible can happen in an Alternate Universe— Zombie Apocalypse , life-threatening plague , being taken over by evil , or completely destroyed—and our Earth will still be safe, if we can close the portal. Many heroes will not leave the Planetville of the week until its problems are solved, but for the Alternate Universe, all they care about is getting out alive. The reason for this is that an Alternate Universe often feels like a cheap copy of our own. It's just an extra us, so its people aren't unique characters , and under the Second Law of Metafictional Thermodynamics , ‘not being unique’ automatically makes one expendable. It is extremely rare for so

much as a single refugee to escape a doomed Alternate Universe , because that refugee will ruin Cast Speciation for the Earth-1 version unless the refugee will become a Suspiciously Similar Substitute . In-universe, this is often simply pragmatism from the characters: Works that feature alternate universes often use the "infinite variations" model of The Multiverse , and the leads simply can't afford to worry about saving every single possible universe. Things are even worse if there's only one world, but Time Travel can change it back and forth. People in the future can die a hundred times each, but since the Time Travel will bring them back, who cares? A related issue is that too many alternates can cheapen established stories. If the heroes have saved Earth from Planet Looters , the Zombie Apocalypse , The Virus , the Straw Nihilist and the Circus of Fear , that's impressive. If there's an Alternate Universe for each one of those villains winning, it means our heroes aren't impressive—they lost as often as they won, and we're from the universe where they just happened to win five times in a row. This gets even more egregious when there are infinite</ alternate universes; for every event in "our" universe, there are infinite others in which it didn't happen... The inverse applies as well—if the heroes only manage to win in one out of many possible universes, the fact that the odds are stacked against them can help to emphasize their struggle and thus make their eventual victory all the more satisfying. However, if there is also an infinite number of other possible universes out there wherein they still</ manage to prevail in the end, it can trivialize their struggles and leave audiences wondering what exactly the big deal was . On the other hand, "You can have an infinity of apples but still not a single orange", as a scientist explained this theory: So it's still perfectly possible that the heroes win everywhere, or at least more often than they lose. This callousness doesn't apply to worlds that are less obviously mirrors of our own. Wonderland , Narnia (assuming Up the Real Rabbit Hole doesn't come into play), and dimensions with only nonhuman life are all technically alternate universes, but they're so different that losing them actually hurts For those who don't</ feel an Alternate Universe is expendable and wish to save it, see Save Both Worlds . Compare Reset Button Suicide Mission , Dream Apocalypse , Dead Alternate Counterpart , The Time Traveller's Dilemma .

Bob has the situation under control, and is explaining it to his partner, Alice . While he initially thought everything was fine and going to plan, it's only once he stops to think about it and hears himself say it aloud that he realizes how much trouble he and Alice are really in Essentially, a case of in-universe Fridge Logic (or Fridge Horror) catching up to the characters, can be Played for Laughs or drama . Can be triggered by the listening party's Let Me Get This Straight... putting a new perspective on Bob's explanation The Oh, Crap! can also be simply that there really is</ No Time to Explain . Some situations go further with this, having the feared event happen directly after it's realized, which is a case of Five-Second Foreshadowing The Placebo Eureka Moment is an inverse, in which the act of explaining leads to a solution rather just than a realization that there's a problem. Not to be confused with I Can Explain or Not Helping Your Case Compare Punch! Punch! Punch! Uh Oh... , You Answered Your Own Question , Delayed "Oh, Crap!" (when the character doesn't realize how screwed they are until after they're done</ explaining) and I Never Said It Was Poison (when the realization is that there's something previously

told by another character that doesn't fit the facts or</ make them fit all of a sudden)

Alice is a big fan of a Soap Within a Show . Bob foolishly asks her about it. This is the cue for a long plot summary that is utterly meaningless, often serving as an excuse to lampoon any soap tropes the writers can think of, and generally serves to show how far Alice has gone in her new hobby while Bob acts like a helpless listener. It may also indicate that Alice is sad, lonely and/or romantically frustrated , preventing her from progressing with her normal life A recurring joke is for the addiction to be contagious. For example, Alice is enjoying her soap, then Carol comes in to ridicule either Alice or the soap, only for Alice to reply back with a premise or summary that somehow sounds even more ridiculous than what Carol first expected. Gilligan Cut and now both Alice and Carol are hooked in front of the TV. More Gilligan Cuts later and a significant amount of the female cast is now into it. Additional props include tissues, pillow hair, and bathrobes, with the soap viewers discussing who deserves to end with who and commenting how vile and immoral the cliched Big Bad is. For extra funny, make one of them a man . For extra extra</ funny, make the man the most invested or emotional of them all In any case, it's likely that one person will just not get it at all, and the episode's struggle will center on them not being able to understand what's so good about this soap and feeling either left out or forced to watch something they don't enjoy. If they refuse to even give it a chance at all, you might end with Complaining About Shows You Don't Watch Has nothing to do with explaining literal body-cleaning products

Explicit sexual material, and works containing it. Troper discretion is advised . Also known as Pornography . Hentai is the anime/manga and Yiff the furry version of this. Lemon is this when applied to Fan Fiction , in particular those related to anime and manga series . Some of the works containing this you may have found hidden on the top shelf of your dad's tool shed, under his bed or while surfing on the 'Net . Others may seem like a normal show or book at first, but just when things are getting hot and heavy and you expect a fade to black , you instead get a big surprise - this content has shown up. When you discuss this with your friends expect many nudges, winks, and incredibly lame puns . Plot , or the lack thereof , is not a requirement. Regardless of medium, these works contain at least one depiction of explicit sex, and most have quite a bit more. Depending on the work in question, It's Not Porn, It's Art may be evoked. Not to Be Confused with George Carlin 's comedy album Parental Advisory: Explicit Lyrics.</ For tropes commonly seen in these types of works, see Sex Tropes . Obviously, articles with this in it are usually Not Safe for Work . Compare Too Hot for TV .

A character opens a surreptitiously bulging door to a storage area, and is buried in an avalanche of junk, followed by a skier or something if the authors are feeling particularly silly The set-up may often involve another character trying to clean up in a hurry (and by "clean up", we mean "just hide all the mess somewhere") If the closet is continuously left in complete and utter chaos as a Running Gag , no-one will bother to organize this closet, and instead opt to quickly open it, retrieve what they need, and hastily shut it in one smooth movement Later, a character who is

oblivious of the closet's nature innocently opens it, only to be buried under a heap of cleaning tools, souvenirs, novelties and whatnot Apparently, all household junk is rubbery and spongy enough that you can squeeze a roomful of the stuff into a single foot-deep closet, as long as you're strong enough to force the door shut afterward. Given the fact that many of these knickknacks can be comfortably squeezed into (and pulled out of) thin air , this may not be that inexplicable. Alternatively, the closet could just be really large on the inside If it's people</ tumbling out of a closet or similarly tight space, you've got The Stateroom Sketch . If it's letters that come pouring out of a mail slot, it's Bags of Letters Sometimes Truth in Television , but older . It was most notably the subject of a Running Gag on the popular radio series Fibber McGee and Molly </ — the former trope namer. Compare Closet Shuffle . Has nothing to do with actually blowing up closets, not with Transparent Closet , which is more metaphorical

In action movies, it has become almost mandatory that if an aquarium is shown at any point, the aquarium will inevitably be destroyed , spilling the water and all the poor fish it contains out onto the floor. Sometimes this is the result of collateral damage, the fish tank was merely in the way, and sometimes the destruction of the tank is intentional, with the fish - always some deadly and often poisonous species - being used as weapons themselves Occasionally Played for Laughs in comedies. May start with an Ominous Crack . Compare Opening the Flood Gates . For the outdoor version, see Big Dam Plot

Sometimes it's obvious a trope is going to happen. This is for when a character knows a trope is going to happen, or is happening already, but rather than trying to deny , change, or even hasten the trope, this character instead decides to take advantage of it Perhaps a Mook knows he is turning good, but also realizes Redemption Equals Death . So he uses his upcoming death as a Thanatos Gambit against the Big Bad . Or a girl in a romantic comedy knows whom she will end up with, and knowing that the other guy feels that I Just Want My Beloved to Be Happy , helps get another girl to be noticed by that guy. Whatever the case, doing so usually requires the character to be at least a little Genre Savvy ; similarly, the mark of a Wrong Genre Savvy character is often that they attempt to do this but fail Note that a clever character might also take into account the upcoming trope might be a trick, and this is a Subverted Trope . Thus that character might plan for either outcome Compare Invoked Trope (which is deliberately trying to make a trope happen), Flaw Exploitation Contrast Defied Trope

In recent years, Bud Light commercials adopted the formula that whenever the eponymous drink gets involved, someone says, "Here we go!" For Super Bowl XLVI, a Bud Light commercial is released involving a rescue dog named Weego who fetches Bud Light bottles and kegs whenever someone calls for him. ("Here, Weego!")

In Pokémon </, each town inexplicably has an identical In Nurse Joy and Officer Jenny, all from a common family. The In Magikarp Salesman, a recurring con-artist who tries to sell In useless Pokémon to James, tries to pass himself off as In a similar family to assure wary marks, but he's actually the

In same guy each time the Love Hina </ fic An Alternate Keitaro
In Urashima </, Motoko's Girl Posse , after being rightfully
In told off by Keitaro, exploit Poor Communication Kills by
In deliberately withholding the full story, knowing that Motoko
In will jump to conclusions and assume that Keitaro assaulted them.
In Unfortunately for them, it backfires, and Motoko is subsequently
In arrested and charged with attempted assault with a deadly
In weapon, with said Girl Posse being arrested as accessories;
In Motoko is genuinely shocked to subsequently discover that her
In posse lied and Keitaro never touched them

In Tangled </ Flynn and Rapunzel exploit the Power Glows trope when they use her Magic Hair to find a way out of a flooding cave.

In The Dark Knight </, Harvey Dent manages to take control of dramatic events at a trial and turn them to his advantage, effectively exploiting Courtroom Antics . An accused gangster tries to shoot him in the middle of the trial - Dent promptly punches and disarms him, stunning the entire court. When the judge calls for a recess, Dent hams it up: "Your honor, I'm not finished!"

Animorphs </: On several occasions, the Animorphs exploit Visser Three 's status as a Bad Boss , knowing that his leadership makes the Yeerks less effective. Indeed, it works to their advantage on multiple occasions; more than once, some of the Visser's subordinates have found evidence that the Animorphs were in fact humans, due to such clues as a pair of jeans floating in the sea after a confrontation by a beach. However, due to their fear of the Visser's intolerance and possible wrath, they choose not to question his beliefs (Visser Three was firmly convinced that the Animorphs could only</ be Andalites due to his belief that the Andalites would never</ share their technology, especially the morphing technology , with other species).

In It's Always Sunny in Philadelphia </: A character exploits He Is All Grown Up . He gets revenge on the girls who broke up with him on high school because of his acne problem by going out with them again , pretending to be in love with them, and planning a wedding with them only to leave them right before.

BlazBlue </: A big part of the series is Yuki Terumi exploiting Hate Sink . Virtually everyone in-universe hates him, with several people in particular wanting him dead... and Terumi actually goes out of his way to cultivate</ others' hatred for him, because he feeds on it to stay anchored to the world and power himself up .

In If the Emperor Had a Text-to-Speech Device </, the God-Emperor of Mankind from Warhammer 40,000 </ gets the titular Text-to-Speech Device installed and is Suddenly Speaking , which immediately gets exploited by him complaining about the worrying state His Imperium is in and also exploited by everyone else since they can finally communicate with their Sovereign again and help Him create a good Imperium once again.

The Order of the Stick </: , Tarquin, who is hanging from the edge of the Mechane </ attempts to exploit Evil Cannot Comprehend Good , thinking that Elan will save his life to prove the hero is better than the villain. Elan refuses and abandons his father, turning this trope into Evil Cannot Comprehend Good Is Not Dumb .

When The Nostalgia Critic reviewed the Casper </ movie, the actual Casper showed up and anticipated it to be Suckiness Is Painful , so that he could finally scare people for real. It didn't actually turn out that way though, with the Critic eventually declaring the film So Okay, It's Average In BIONICLE </, Big Bad Makuta put the Physical God Mata Nui into an endless sleep, but he knows that heroes will wake him up again Because Destiny Says So . Rather than waste a ton of resources trying to stop the heroes, he arranges things so that

Hollywood is not interested in teaching or even researching physics, and generally doesn't even depict normal explosions on Earth accurately, so it's no surprise that explosions in space rely on Rule of Cool rather than science. In the movies, explosions in space work pretty much the same way explosions on Earth would (or rather the way film-makers imagine</ they would, with lots of red flames and smoke) In reality, space has no air to transfer the explosive energy to. Thus, explosions would have an initial brilliant flash, and the resulting </ fireball and debris would travel away from the point of explosion far too fast for the eye to see. Do note that without any atmosphere or gravity to act on the debris, it will continue on at full speed until it hits something, meaning such an explosion could actually be more</ dangerous than it would have been in an atmosphere Nuclear explosions would be similar, but with a much brighter flash, and little or no visible debris since it would be vaporized Explosions in vacuum on the surface of a planet, moon, asteroid etc. will look similar to those in zero-g, but any debris that does not achieve escape velocity in the local gravity field will arc back down and rain to the surface. In low gravity, this could take minutes or even hours Further, if a spacecraft blows up, the explosion should have the same velocity as the craft did (possibly altered by the velocity of whatever hit it). I.e., the boom should keep moving. Many movies and shows have a fast-moving craft turn into a stationary</ explosion (relative to the camera) Above all, explosions in vacuum would be silent In many cases, this is caused by the method of special effects: actual pyrotechnics in an atmosphere. It should be noted that this is generally considered an Acceptable Break From Reality by the majority of the audience. Some works even try to find ways to work around it. One way is fictional elements used as fuel for ships, which are very flammable Many Hollywood Explosions In Space will also include a Planar Shockwave This is such an ubiquitous trope that only aversions and subversions should be listed

A character gets a "cigar", puts it into his mouth, lights it, EXPLOSION! Another victim of the explosive cigar! This sort of thing commonly occurs in cartoons In a comedic work, after the smoke clears, the sap will have a smoke-blackened face , their eyes will be bugging out in alarm and the cigar will now be a stub with a star-shape of peeled-back cigar paper at the end. In more serious works, the results will typically end up being fatal A common variation of this joke (usually non-fatal, but not always) is for the victim to suspect the cigar is "loaded" and insist on swapping cigars with the instigator; unfortunately, the instigator is too clever for him and had the "loaded" one in the first place, meaning the victim still ends up falling for it A form of Non-Fatal

Explosions . Also see Ash Face . Compare Eat the Bomb . Contrast Cigar-Fuse Lighting . See also Tainted Tobacco for a more a subtle way to kill with a cigar

In most fiction, outer space is not friendly. Woe betide anyone foolish enough to step into it unprotected (or unfortunate enough to get Thrown Out the Airlock): they'll pop like a turkey with a grenade stuffed inside. Well, that's the movie version. The reality is quite different. As unfriendly as the vacuum of space is, the body's made of stern enough stuff to stay in one piece. When you step outside, you've got about 15 seconds before you pass out from anoxia , a couple of minutes at best until you die from the same, and all sorts of nasty decompression injuries in between. (Exposed areas swelling up, body fluids boiling off your surfaces) But, you never quite</ go boom: remember, technically speaking, your blood is not</ in a vacuum: it's in you</ , so swelling and boiling blood only occurs toward your squishiest, outermost layer of capillaries. Incidentally, holding your breath would be worse than useless; the difference in pressure would cause a serious and fatal embolism even from the smallest amount of air in the lungs resulting in death even if someone manages to rescue you. Though this isn't the bottom line. Pulmonary barotrauma (lung rupture) is possible</ , but not guaranteed. It is far less likely if the decompression occurs slower than about half a second, which is quite common in sci-fi. Good luck getting all of this across to most audiences, though. As one of the great classics of Hollywood Science , the belief in explosive decompression is so widespread that audiences are more outraged when it doesn't</ happen (see The Coconut Effect and Reality Is Unrealistic). That said, an explosive decompression can happen in real life if you get a really</ high-pressure gradient - from far above-normal pressure down to atmospheric pressure, say. Or, to be more precise, at least 7 or 8 atm (atmospheres), with 1 atm being normal atmospheric pressure. These pressure gradients are usually only found in decompression chambers meant to allow deep-sea divers to return to the surface without contracting the bends. These chambers are only slightly</ less dangerous than the alternative of having the divers spend hours underwater as they ascend very slowly</. If you're interested, Google the "Byford Dolphin" incident - but beware of Nausea Fuel . Most space missions never come close to this, though, as they generally use pressures of 1 atm or less. To get an idea of how low that is: a soda can is pressurized at about 2 to 3 atmospheres above ambient pressure. The term "Explosive Decompression" is also legitimate, but it refers to the speed at which the decompression occurs, not the result or cause. There has only been that killed the crew, and numerous cases of (several of which led to crashes). But while it certainly can cause part of the airplane</ to explode (due to whatever fault caused the decompression in the first place), the usual result for passengers is either slow hypoxia, or if they are really unlucky a chance to go skydiving without a parachute. Discussed in detail See Space Is Cold for another way that space doesn't</ instantly kill you. See also Continuous Decompression for how Hollywood Science handles actual A unlucky character might suffer Fold-Spindle Mutilation as they're blown into space, then</ undergo Explosive Decompression.

The government needs a badass special operator for a suicide mission

no sane person would undertake. So they recruit a suitably trained prisoner for the job. How do you ensure that the prisoner will cooperate and not kill you and head for the hills as soon as their cell door is opened? You attach a bomb to them</ . This is a common means of ensuring that people do things they normally would not do because of common sense or other factors. While there are occasions where the bomb is physically implanted , it is usually in the form of a Slave Collar locked around the person's neck. The collar can have a detonator operated by the mission controller. It can be on a timer giving the operator a strict time limit within which to accomplish the mission. Or it can be triggered by proximity to a detonating device placed to prevent their escape. It isn't always for a government mission that this method of control is used. Explosive collars can keep prisoners from wandering off. They can make friends kill each other . They can make law-abiding people commit crimes. The collar is always accompanied by a promise to remove it once certain conditions have been met, but there's never a guarantee . See also Why Am I Ticking? , Strapped to a Bomb , Boxed Crook , and Your Head A-Splode . For non-exploding examples, consider a Restraining Bolt , Slave Collar , or Shock Collar . Sometimes the last trope can overlap with this one.

As You Know... , one of the more obnoxious side-effects of creating a believable world in Speculative Fiction is Expospeak . Aha! I've got it! An alternative to using a narrator (or making characters look bat-shit crazy as they stand around talking to themselves) is to label everything so clearly that the audience can tell what it is without further explanation! Everything shall be Exactly What It Says on the Tin ! Most ordinary things are not labeled like that in Real Life . While an Expo Label or two can help with the pacing, they can easily come across as silly and awkward. On the other hand, various scientific and technical fields are notorious for labeling everything in sight. Console gauges, dials and switches are often clearly marked, with broken components tagged as such to reduce costly (or potentially lethal) operator errors. Programming courses actually encourage you to label every single thing you code. And, obviously, medicine bottles have to tell you what's contained in them and how frequently you take doses of said medicine. Accordingly, the Big Red Button often has an Expo Label. Bonus points if it's handwritten on a piece of masking tape because the creator hasn't had the time or inclination to mount anything permanent. When it's a secret location that's being labeled, it's a Neon Sign Hideout .

Works that combine humans with non-human characters will often have the non-humans walking around stark naked (or as close as the Moral Guardians will allow) as they go about their everyday business. Genitals are never shown (or at least nothing that would be immediately recognizable as genitals to a human is); at best, these beings might wear a Seashell Bra or Fur Bikini to avoid Squicking their human companions While they will seldom mention any discomfort, savvy viewers might wonder how they regulate their body temperature or protect against environmental dangers, especially if they lack fur, feathers, scales, or something comparable. If the topic is raised, it'll usually be justified as either a religious or cultural norm, or Bizarre Alien Biology One might also wonder about the lack of pockets, though this might also be an issue for normally dressed humans in some settings Functionally, this helps to emphasize the otherworldly nature of the characters, as

it contrasts the awkwardness of undressed humans against the easy comfort of the naked aliens/fairies/demons/whatever. It's also an easy excuse to provide some Fanservice or comedy , though (sadly) almost always averted with Human Aliens . It can also simply be a form of cutting corners. After all, designing an otherworldly organism can be enough of a challenge without having to also design an otherworldly fashion sense (you can write your own punchline for this joke) May be an Innocent Fanservice Girl or Shameless Fanservice Girl if the character is a Green-Skinned Space Babe Also see Barbie Doll Anatomy , Fur Is Clothing , Monster Modesty , Our Nudity Is Different , and Non-Humans Lack Attributes . Creatures with a Clothing Appendage may look</ clothed but actually be this. Compare National Geographic Nudity for a concept a little closer to home. Contrast with Little Green Man in a Can . The opposite trope of Enclosed Extraterrestrials . Not to be confused with a Broken Masquerade , which involves extraterrestrials (or otherworldly beings in general) being "exposed" to the skeptical masses

Marvel Comics

Exposition is used to give information to the characters, along with the audience, on what's going on. One way to give exposition is by having a character explain it, usually by Mr. Exposition . But when the character is about to start explaining things, they don't get the opportunity do it because someone else does it for them. When this happens, they will get annoyed or be disappointed because they wanted to explain it There are several reasons why the expositor would get frustrated if this happens to them. The character probably did a lot of research on a certain subject and is ready to reveal what they discover only to find out that it was All for Nothing since someone else already has knowledge of the subject. The character knows how shocking and amazing the information is that they want to be the one to reveal it to surprise everyone, only to be disappointed that someone else beats them to it. The character is Mr. Exposition and their purpose is to explain things, but when someone does their job for them, they would get irritated because if someone already explains it then what exactly is their purpose then? They might also feel embarrass if the information they were about to give may be inaccurate, they're just stating the obvious , or Everybody Knew Already . Whatever the case, the expositor should have some kind of reaction when someone takes over for them On the other hand, there's several reasons why the other character would takeover the exposition for them. The main reasons is the character just happens to have that exact knowledge of the subject or Mr. Exposition is among the group already and they explain it before the expositor even starts. Because the character already has the information they need before hand, they, along with the audience, don't want to hear the same exposition again, unless it has new details. If the other character doesn't explain the subject they could just make an accurate guess on what's going by observing their surroundings or with a Gut Feeling , and the expositor can only confirm their guess with an irritated tone. The character knows the information the expositor is giving is inaccurate so they interrupt them and tells the correct information. The information the expositor is about to give is long and complicated so another character takes over to give a short and simple version. The character can also take over for petty reasons or just to troll the expositor. Perhaps the

expositor is about to say something they were not suppose to reveal so another character takes over before the secret is revealed and they give a less revealing exposition. That way The Reveal can be discovered later on in the story This may backfire on the character who takes over for the expositor because while they may know what's going on, they may not have all the facts and details on the subject and expositor will just assume since they know everything they probably don't want to hear what more they have to say. The expositor may come back later in the story to explain the missing details . Regardless of who gives the exposition, the audience is still informed on what's going on Compare As You Know... and Everybody Knew Already

So, Mr. Exposition 's here and he's about to give a quick introduction to the magic system , outline his plan to defeat the Big Bad and explain where those nasty beasties hail from. Unfortunately, it's hard to explain this to the audience. It may be too complex (or dull) to explain in just words, or perhaps the producers don't want to be accused of resorting to Mr. Exposition talking for 5 minutes Either way there's an easy solution: draw them a diagram. A diagram for the purpose of exposition . Note that this only applies if the diagram is there for the benefit of the audience. Whether or not the cast themselves can see it is incidental (so a diagram which the audience can't see or isn't part of any exposition doesn't count). Variations can include examples where: The diagram really exists and was created normally (e.g. by drawing it). Often the explainer will use drawings in universe too (which may be subject to Stylistic Suck). See String Theory for when things are less organised or viewer friendly. See also Rebus Bubble for another sort of visual representations . See Formula for the Unformulable when a character tries to solve a non-scientific problem with maths and science. If the exposition is about what will happen should the heroes fail, you're Storyboarding the Apocalypse .

Exposition is a literary tool that is used to give information to the audience through dialogue , description, flashback , or narrative In nonfiction , exposition is commonly found in essays, directions such as recipes and instructions, encyclopedias, and biographies . Exposition in nonfiction is usually achieved through description In fiction , exposition can be given in multiple ways. Sometimes it's as simple as a character observing a headline on a newspaper and sometimes as complex as the narrator giving an overview of the full history of the fictional world Exposition is a two-edged sword. While it is extremely useful for establishing setting, plot, and characterization, too much exposition at once can bog down a story and slow the pace to a crawl. An exposition that is overly long or wordy is known as an Information Dump (or Infodump for short) and is very difficult to do well See Information Desk (where characters</ learn things), Meaningful Appearance (using the way characters look as a form of exposition)

As You Know... , Speculative Fiction often relies on large quantities of Expospeak in order to deliver enough information to the audience that they can work out what is going on. When the hero is Trapped in Another World or some other sort of Fish out of Water , he will often be provided with a companion almost immediately who is of this strange world, and therefore can serve as Mr. Exposition .

On the other hand, when the series is based around Imported Alien Phlebotinum , it may come with a comprehensive user's manual, or an alien visitor (in alien invasion series, especially an alien defector) who can reasonably act as a source of information. And then on the other</ other hand, some shows just, well, don't care. But we're still going to need that Expospeak . If the audience doesn't have it clearly explained to them what the aliens' plot is and how their Applied Phlebotinum works, they might not realize how clever the writers were — what do you think this is, Battlestar Galactica </ ? But if he doesn't have the special backstory to justify his insider knowledge of aliens, monsters, interdimensional beings, vampires or mole people, how would Mr. Exposition be able to explain what the bad guys want here or how they work? Well, let's just declare that he's a Scientist . We all know that being a scientist is basically just science fiction speak for being a wizard, and it means you have magical foreknowledge. We'll say that because he's a scientist, he can tell, just by looking, that the twenty-story tall monster must gain his great power from a form of fusion energy, and is obviously weak against low temperatures, and will be attracted by the soothing sounds of John Tesh music. Sure, he'll couch it as a "guess", as if he's just making a perfectly natural extrapolation based on what he's seen and real science. But his "guess" will be incredibly specific, it will be only one of several equally plausible possibilities based on the evidence, and it will never ever</ be anything other than 100% correct in every detail. This will be presented as a natural consequence of Mr. Exposition being very smart, though some audience members might notice when they reach the refrigerator that these "theories" follow about as naturally from the evidence as would deducing the color of someone's eyes from a single shoe print. Note that this trope does not apply to characters who are able to exposit based on performing actual</ scientific research (such as Mr. Spock). See also: Namedar

Is The Hero of your Fantasy tale Really 700 Years Old or your Big Bad a Time Abyss ? Perhaps Mr. Exposition gained most of his knowledge by being Older Than They Look ? They are? Great. Now, how best to go about showing the audience that they are? Exposition of Immortality is a Narrative Device common in Speculative Fiction , Fantasy Literature and media derived from those sources. If a work has a character who falls into one of the immortality tropes you can be 99% certain that, at some point, their age is going to come up in conversation or otherwise be brought to the attention of the audience. The methods that a work uses to show that a character is really, really old generally occurs in the following ways: Bob has maintained a series of identities down the ages, all with the same face and often related to their predecessor . Eventually, someone finds photos or paintings of him from hundreds of years ago. Alice has a company of which she is CEO. And someone finds the documentation that shows she's been CEO since the company was originally founded. During the Renaissance. For some reason, with this trope, no one ever seems to consider the possibility of Identical Grandson , which is generally the more reasonable conclusion. Exposition Of Immortality is the same as Time Travel . Characters who end up with memories of past times or encounters with historical figures solely due to temporal tourism did not live through that period of history, and thus, aren't demonstrating their extreme longevity at all. Such characters may, however, be encountered by people who know them in the future via Time Travel . Exposition Of Immortality only</ applies to characters who're

unusually long-lived or actually immortal. Naturally old characters reminiscing does not invoke this trope. Closely related to Really 700 Years Old , Time Abyss and Older Than They Look . Often involves Dreaming of Times Gone By , The Time of Myths and settings with a Fantasy Kitchen Sink . When Played for Laughs , this becomes a Historical In-Joke . Exposition of Immortality will often lead to two sub-tropes being invoked: Exposure of Immortality and Evidence of Immortality. Evidence of Immortality: Exposition that shows a character to be immortal or otherwise older than he appears to be can happen in any of the forms listed in Exposition of Immortality. However; memories, conversations, and flashback sequences don't tend to hold up too well as evidence. Photos, paintings, objets d'art</ and a series of documents showing that you and the last 10 generations of your 'ancestors' have the same handwriting are much more damning proof of your unnatural longevity.

Sometimes the viewers are morons , but sometimes the characters are even worse. In a story where a potential victim ends up Alone with the Psycho , he or she will, upon working it out, stand there and bark questions at them instead of running away. Because obviously, cross-questioning a potential murderer about how he knew the victim was missing her wedding ring is a much more productive use of your time than clubbing him over the head with a brick and taking to the hills. Usually this happens just after the police/hero and most of the audience have worked out that something is not right about the character, to help the slower viewers catch up. Alternatively, it allows the villain to explain some element of the plot that would otherwise only be mentioned during their interrogation by the police. Usually, the good guys turn up Just in Time to stop the victim from buying the farm, thus throwing a wrench into the Darwinist machine once again. Compare Alone with the Psycho and Have You Told Anyone Else?

A joke based on describing something mundane using such technical language that it takes the audience a while to work out what's being talked about (though a Translator Buddy usually catches it right away). Mostly limited to Speculative Fiction , where it can be seamlessly slotted into the standard Expospeak , but occasionally turns up in other genres, especially when the characters are meant to be especially intelligent or academic, such as scientists or doctors. Sometimes used as a form of Unusual Euphemism or to facilitate an Oops... I Did It Again plot where someone assumes the technical explanation refers to something much more serious than it really does. Can be used to implement a Tomato Surprise , ("Their only weakness is dihydrogen monoxide! ") or serve as a MacGuffin as the hero engages in an Evidence Scavenger Hunt to work out what the Expospeak really means. (For example, the hero is told that the Monster of the Week is a "lycanthrope", and then has to spend the next few scenes doing research to discover that "lycanthrope" is another word for "werewolf.") This second variety is dangerous, as you often run the risk of making the hero look like a complete moron if the Expospeak isn't impenetrable enough. The number one all-time most common Expospeak Gag is, "He suggested that you perform an anatomically impossible act. " Compare with Description Porn and Non-Poetic Mauve Text Reflective Of Electromagnetic Waves Measuring Between Three Hundred Eighty And Four Hundred Twenty Nanometers . See also Sesquipedalian Loquaciousness , Sophisticated as Hell , Layman's Terms , Blunt Metaphors Trauma , Narrative Profanity Filter , Spock Speak , Techno Babble , Call a Rabbit a "Smeerp" ,

Antidisestablishmentarianism , Scary Science Words . Buffy Speak is the opposite. If a character forces someone else to expospeak, that's Insistent Terminology . A subtrope of Bathos .

Expospeak is Exposition , often an Infodump , about the world itself. Science Fiction is often set in a world not our own. This could be an actually alien world, Earth of a different time, or just the world we know with a secret magical subculture revealed. To get the differences across, characters will, in casual conversation, tell us about the world in which they live. It's as if you were driving somewhere with a friend, and suddenly said "Gee, travel sure got a lot easier since we started basing our cars on the internal combustion engine!" or " As You Know... , a red light means 'stop', while a green light means 'go'." It's not simply limited to technology: Science Fiction writers want to explain everything</. How does their evil plan work? What's their motivation for carrying it out? How old is the character? What's his backstory? What's the political history of the region he's living in? A good writer in other genres will probably know</ all of these things, but only in Science Fiction will the writer feel the need to actually tell</ us all of it — it frequently seems as though the author is less concerned that the audience won't understand what's going on, and more concerned that they might not believe that he/she's really thought everything all the way through. Sadly, this often serves the opposite purpose, making the audience all the more painfully aware when the explanations don't quite add up. The Continuity Nod abounds too. When a writer gets sufficiently desperate to explain a bit of science or continuity, one can be left with the impression that he's not doing it so much for our benefit, as to make sure we know he</ did his homework. While other writers use Exospeak when it's completely unnecessary as a joke, the Expospeak Gag . Note that some series have tried to avoid Expospeak. What they pick up in the mainstream, they often lose on the fringes, as fans accuse the writers of sloppiness because they ''didn't'' explain everything . Reflecting this trend, a New Media format of Expospeak was used in GunBuster </, where it was limited to omake segments on the tapes/laserdiscs/DVDs, and completely separate from the main show. A predilection for Expospeak hasn't prevented Police Procedural shows such as CSI </ from leaping to the top of the ratings , or many novels on bestsellers lists (Dan Brown 's books are laden with Expospeak about different subjects), lending credence to the oft-expressed idea that the reason speculative fiction only seems</ to be in decline as a genre is because its tropes have been adopted by the mainstream. Overlaps with many tropes in the Exposition index. See also Luckily, My Powers Will Protect Me , Calling Your Attacks , and Informing the Fourth Wall .

As You Know... — Note, though, that not all instances of As You Know... are Expospeak: when an As You Know... is used to reveal something that previously happened off-screen or to reference a previous episode, that's not Expospeak. When it's used to frame an explanation about how the world</ of the series works, it is.

A pregnancy that goes from conception to birth at an extremely fast rate, often caused by an external (possibly supernatural) factor In Science Fiction , this is often because of some other hugely advanced race knocks up a different one, possibly a human, and the

hybrid offspring gestates at an enormously fast rate, either normal for the other species, and grows to term in a matter of days. Or, if it's created like a robot, the creation is sudden and wasn't announced in previous episodes, and the whole process takes a very short time This is sometimes just when Writers Cannot Do Math or they are using Comic-Book Time or Webcomic Time and lose track of what the hell is supposed to be happening Tends to go hand in hand with Fetus Terrible . Contrast with Longest Pregnancy Ever . Not to be confused with Instant Birth: Just Add Water! , which is where the woman's pregnancy takes the usual forty weeks but her labor and (especially) delivery are implausibly quick. Also, please do not confuse this with Instant Home Delivery , which has nothing to do with birth

In large supermarkets, certain checkout lanes will be designated " N</ Items or Less". These "Express Lanes" allow customers who aren't buying very much to avoid a long wait in line behind those who have many more items In fiction, Hilarity Ensues when someone blatantly exceeds the limit, or tries to stay under by making up rules about what can be considered as a single item. Often times, exceeding the limit by one item is common fodder for a Felony Misdemeanor There's a variant where someone is only a little over the limit in a way that everyone finds acceptable, but wastes a lot of time fretting over the limit out of principle, trying to decide what they don't need and what should or shouldn't count as one item This was Truth in Television for a long time as stores are reluctant to enforce this rule due to customer service reasons. However, the replacement of express lanes by self checkout machines have turned this into a Discredited Trope . Some proprietors have chosen to designate lanes as "basket only", placing a limit on the volume of purchases rather than quantity

An expy (short for "exported character") is a character from one series who is unambiguously and deliberately based on a character in another, older series. A few minor traits, such as age or hair color, may change, but there's no doubt that they are almost one and the same. They often turn up in different works by the same writer(s) or production team This can simply be the tendency of writers to prefer certain characterizations for important characters (or knowing which ones are most marketable/popular), or the influence of the design process. On the other hand, it may just be a bad attempt to try to revive a character who the writer liked, but nobody else did and had to get rid of it . When by a different author, it may be an homage to the original creator and/or character or because the author did not have the rights to use the work and wanted to avoid copyright or trademark infringement issues. In the negative sense, an expy can be seen as just a bloated, gimmicky version of a perfectly serviceable past character. In a positive sense, it can refer to an "upgrade" of a two-dimensional or otherwise limited character to one more appreciably complex Remember that Tropes Are Tools ; an expy can give an old character concept a new lease on life, take it in a different direction, adapt it to a new medium, or simply do something with it that's as good or better than the original. Iconic characters like Yogi Bear and Mickey Mouse are obvious clones of Art Carney and Felix the Cat , respectively, but that hasn't stopped them from being among the most acclaimed cartoon characters of all time Theory: any Characters as Device trope, if taken to the extreme, can result in the character appearing to be

a mere expy of the Trope Codifiers for that trope. Especially if the character is Flanderized to the point of having few defining characteristics outside of the trope they represent. See Fountain of Expies Most often seen in animation and video games, where it's much easier to make a newer character resemble an older one. Occasionally happens when characters from different stories end up sharing voice actors, making or even forcing their personalities to look even more similar, which often leads to jokes based on the voice actor's former role When the character appears in the same series as the previous character, they're often a Suspiciously Similar Substitute . Contrast this with Mirror Character The key difference between this and Captain Ersatz is that an Expy uses the other character as a starting point before going in their own direction,</ while Captain Ersatz is obviously the same character but with the Serial Numbers Filed Off . Please keep this distinction in mind before adding an example here. Also note that a fictional counterpart to a real-life person would be either No Celebrities Were Harmed , No Historical Figures Were Harmed , or a Shout-Out , depending on the intent. A quick glance around TV Tropes will reveal just how often these mistakes are made on this very wiki ; superficial or random coincidental similarities (even very striking ones) do not qualify, so if you aren't certain, they probably are not an Expy. Because many character archetypes and tropes that compose characters are universal, it is easy for readers to fall into thinking that a particular character in the same general archetype resembles someone from their favorite show or novel, especially when Small Reference Pools lead readers to overestimate the cultural impact of their favorite characters Also, note the insistent use of singular pronouns when referring to the Expy's inspiration in this page's description. This is because an Expy is . If a character borrows traits from multiple other characters, then the influence of each source of inspiration is diluted to the point where it doesn't count as this trope anymore Spiritual Successor is a similar trope scaled up to an entire work, and thus as a result often features Expies of characters from the original work A Super-Trope of Alternate Company Equivalent , Corrupted Character Copy , Expy Coexistence and Fountain of Expies Compare to Bleached Underpants , Name's the Same , Roman à Clef , Similar Squad , Same Story, Different Names , Suspiciously Similar Song , Distaff Counterpart , Surprisingly Similar Stories , Evil Counterpart , Whole Plot Reference , Writing Around Trademarks and Product Displacement . Not to be confused with XP , nor XP Compare Fantastic Fauna Counterpart , which is sort of the animal equivalent: a fictional (or extinct) species of animal is clearly meant to be the counterpart of a real-life species, but at the same time is clearly not</ the same species Contrast In Name Only , Transplanted Character Fic For specific characters that tend to inspire expies, see Fountain of Expies . For a series with numerous different expies in its cast, see Cast of Expies . When an expy and the character they are based on are both found in the same universe, then you have Expy Coexistence

Some people can't just say "hello" and leave it at that. These people are the ones who belong to this trope: They cannot give a simple greeting, salutation or announcement. Instead, protocol or cultural mores from their city, state, dimension, planet, or other point of origin, or even a self-imposed code of conduct, require a lengthy greeting far longer than local etiquette requires. Variations include: A character has an extremely long formal name(s) with

titles, and it is a terrible breach of protocol/etiquette to shorten or omit any. The greeter may fall over exhausted after the greeting; or those they are greeting may do so. May overlap with Try to Fit THAT on a Business Card! or Large Ham Title . See also Long List , Secret Handshake , and Fictional Greetings and Farewells . In pre-modern or medieval fantasy settings this frequently overlaps with Verbal Business Card since the greeting may include useful information about the person's identity (rank in society, past accomplishments etc). If one specific person greets people or is greeted in this manner, see catchphrase and Phrase Catcher respectively. Being able to memorize (or even more impressively, extemporize) these kinds of greetings is the chief skill of a Hammy Herald .

See also Amusing Injuries .

A favourite assassination method of mobsters and spies alike is to hook up a bomb to the ignition switch of a car, so that it will lie dormant until some poor soul starts it While the intended target is, naturally, the car's owner, this trope is the number one killer of chauffeurs and valets — which occasionally raises the Fridge Logic of why you would put an ignition-triggered explosive in a chauffeured car in the first place — and has claimed its fair share of helpful Dead Sidekicks and Disposable Women as well There is an interesting case of The Law of Conservation of Detail attached to this trope. In normal circumstances, little to no screentime is devoted to a character walking to their car or starting it. Hence, whenever this does</ happen — especially if you see a close-up of the key — the viewer probably has a distinctly uneasy feeling in his stomach . Wait for it... three... two... one... ignition! Another dead giveaway is if the car is a gift from someone the recipient really shouldn't trust Variations include remote-detonation and bombs hooked up to other parts of the car, but the idea is to kill the occupant. Cars turned into suicide bombs don't count A subtrope of Vehicular Sabotage . See Every Car Is a Pinto for cars blowing up that have no reason to Unrelated to steam engines and Stirling engines, which really do work by "external combustion"

While some works of fiction expose the "truth" about historical figures or events , others expose the "truth" behind the events of earlier works of fiction. This is mostly confined to parodies or works that attempt deconstruction of the work(s) they reference This is most common in Literature , due to their ability to reference other novels hundreds of years old (and out of copyright). Fan Fic , of course, can and does cheerfully ignore the copyright issue, frequently merely to try to justify the source material's tropes by means of Fan Wank When very well done, this can result in interesting and thought-provoking works. When not done well (more often), it can turn into commercially-published Hate Fic , or a shallow and irritatingly self-righteous attempt to impose contemporary moral or ideological standards on a work written in a different era Sometimes overlaps with a Perspective Flip . Often a form of Twice-Told Tale . See also Fractured Fairy Tale Related to Demythification , which applies this to Mythology into Historical Fiction by Doing In the Wizard . The catalyst of an External Retcon is often a Been There, Shaped History character

A common detail used to characterize a futuristic or otherwise crapsack Earth is that a recognizable and/or ubiquitous species in our world is either extinct or critically endangered and on the verge of extinction as a result of disease, pollution, habitat loss , phlebotinum , a past disaster , or just good old human interference. This could be meant as a Green Aesop , to serve as a reminder that Humans Are Bastards , or to easily demonstrate that this world is in bad shape and/or that it is different from our own. Futuristic alternatives to replicate the lost species and/or their ecosystem functions (eg. cloning, genetic engineering, Time Travel , robotic replacements) may come into play as well Whales and other sea life are common victims, as they are quite vulnerable to habitat change, pollution, exploitation, and other forces that can drive species to extinction. This can also be used with so-called "charismatic species" like tigers and pandas, since these are famous endangered species that are familiar to the general public A Sub-Trope of Gaia's Lament , and could lead to Only Electric Sheep Are Cheap (natural products are more valuable than synthetic products in a hypothetical future) Contrast Not So Extinct , where species thought to be extinct show up again. Compare Humanity's Wake for when humans go extinct

The laws of thermodynamics and conservation of mass prove there's a finite amount of energy in this universe. It can never be created or destroyed, but just change form. Of course, there Ain't No Rule that says you can't bring in energy from somewhere else to solve your needs. Enter the extradimensional power source, which is Exactly What It Says on the Tin : utilizing the energy from another reality for whatever purpose one might have in mind for it Depending on the work, the extradimensional energy can be of magical, technological, cosmic, or even quantic nature. The latter often happens in sci-fi works because otherwordly particles are convenient Applied Phlebotinum . Using energy from another world frequently has unforeseen consequences, because of how it may interact with a different world If there is No Conservation of Energy in a work, this trope is the most likely reason. Contrast Background Magic Field , which is when the power comes from the same dimension as the user

Extra! Extra! Read all about it! Cliché stock phrase from the 1890s through the 1940s used to denote breaking news! Sometimes uses "extry" or "wuxtry" to denote a New England accent! Often shouted by overzealous newsies and paperboys! A Dead Horse Trope nowadays owing to television and the internet! Related to Spinning Paper ! Extra! Extra! But what does it mean? In the old days before TV, radio, and the Internet, most people who followed the news got their information from the newspapers, which were (and still are) normally published at best on a daily basis. If a major story (such as the death of a President or a declaration of war) broke after the day's deadline, a newspaper might choose to print an "Extra" edition on top of their regular edition. Sometimes they were short and carried only the story itself, but more often they were identical to the earlier main edition with just the first few pages replaced. By the 1940s, though, newspapers were in competition with radio for advertising dollars, and big-city papers like the New York Times</ and the Montreal Gazette</ published four or five regular editions a

day, taking any possible opportunity to publish an "extra" so they could boost circulation. Even now, papers infrequently publish short "extra" editions if a really</ big story breaks; many did after 9/11, for instance. For extra cliche points, this trope is frequently trotted out for minor happenings and other news events that wouldn't normally warrant the printing of an extra edition, particularly ones exhibiting the Worst News Judgment Ever . Compare This Just In! , which is this for News Broadcasts .

The Extranormal Institute is a strange and/or wonderful place where bizarre is the new normal. It makes good internal sense (as opposed to farce played for laughs) and is genuinely functional (as opposed to a Crapsack World or the like), but has a very high weirdness level as real people deal with fantastical things. Such a location is usually an important part of the attraction of whatever series it's featured in. Naive Newcomers (perhaps Strangers In A Strange School) can be expected to drop their eyes. The regulars may well be aware of their madhouse status and even proud of it. Often, stories in such a setting will be in a genre (besides/in addition to the obvious sf/fantasy) in which the protagonists spend a lot of time exploring the details of the setting, such as School Story, Medical Drama , or Police Procedural . Of course, the contrast with the mundane aspects of that genre helps the bizarre details of the setting to stand out even further. The Cool School is a Sister Trope, and Subtropes are mostly types of educational institutes, including: It also has at least one exception to the above: Contrast with Mundane Fantastic and World of Weirdness , where the entire world is like this (at least for the protagonists). Not to be confused with a School for Scheming , which appears to be this but is actually led by malevolent individuals or groups planning to exploit or manipulate the students. Doumori Primary School in Hell Teacher Nube </ is a huge, glowing focus of paranormal activity in the Doumori district. Hardly a day goes by without it (or its students) being attacked by hordes of demonic creatures from the deepest, darkest reaches of Japanese mythology . Even the staff and the rest of the student body are pretty much used to this sort of thing, but Nube's class gets most of the attention.

Fantasy stories set in magical lands , Fairy Tale kingdoms, worlds of High Fantasy , Heroic Fantasy , or Sugar Bowls and Science Fiction stories set in a Crystal Spires and Togas Utopia or somewhere on the squishier end of the Mohs Scale of Science Fiction Hardness seemingly take place in universes far removed from the concerns of reality. Yet despite how fantastic these worlds seem upon the first impression, it can turn out that their denizens still spend much of their time dealing with the same ordinary matters (e.g., money, employment, taxes, bureaucracy, politics, lawsuits, potholes in the street, etc.) that people do in Real Life . This is how the Extraordinary World, Ordinary Problems trope works. It can be invoked by anything from a quick joke, a parody of fantasy and science fiction tropes, or a complete deconstruction of either genre. One way to get the point across is to feature an outsider who's initially in awe of the new setting but soon learns things really aren't much different from the mundane world he or she came from It can overlap with Weird Trade Union , Magical Society , and Signed Up for the Dental when labor issues and disputes crop up in the fantasy or science fiction setting. Often

comes up in a Fractured Fairy Tale . Frequently part of an Urban Fantasy work (and is among the Urban Fantasy Tropes) A variation on Surprisingly Realistic Outcome and also Fantasy All Along if the aspect of Real Life is only briefly brought up as a joke. Compare with Low Fantasy , Mundane Fantastic , Magic Realism , Mundanger , and Adult Fear . See Fantastic Angst , where a character suffers from a real-world personal problem with an extraordinary source. Compare Inexplicable Cultural Ties

A child is conceived, but instead of simply mixing one male sperm and one female ovum, a third set of genes becomes involved. Most often used in a Free-Love Future or as a result of Bizarre Alien Biology , a child turns out to be the genetic offspring of multiple people — except, it was natural conception</. Perhaps we're dealing with aliens or supernatural beings and it's normal for them to conceive children this way. Or maybe, this was just some freak occurrence which took everybody</ by surprise. However it went down, Mass-Coitus Ensued and a baby happened. May be related to Polyamory or occur during A Party, Also Known as an Orgy . The situation may spawn (or should that be "conceive") an Aesop about such activities Compare Bizarre Alien Sexes and Has Two Mommies . Compare and contrast Homosexual Reproduction . Opposite of Truly Single Parent

This is when a story has a Masquerade in place that, based on the events of the plot, should have been broken , but somehow isn't . Maybe a dragon terrorized the populace of Manhattan. Maybe aliens landed in London and had tea with the Queen. Or maybe the Sphinx came to life and led a mummy army against Cairo. Whatever the specifics may be, it seems like the world of the story should have become unmasqued , yet the general public seems as ignorant as ever Normally this sort of thing gets a Hand Wave about the Ancient Conspiracy or some other entity erasing everyone's memories of the event, passing the whole thing off as a hoax, or at least claiming people's Weirdness Censors take care of the Masquerade for them. Sometimes, though, we don't even get that. The Masquerade just seems to repair itself of its own accord This has the additional benefit of lifting responsibility off the shoulders of the heroes, who now don't have to actively suppress anyone who knows the secret via methods above or passively promote ignorance by not warning Muggles about the supernatural beasties who want to control or kill them

An The official Myers–Briggs website spells it Extravert but Webster's spells it Extrovert. For purposes of this wiki, both spellings are correct) character is one who tends to be right at home in a crowd of people, and generally be talkative and gregarious. They can be the Life of the Party or the leader of their True Companions . The fact that they're right at home in a crowd is actually one of their biggest weaknesses: they may become stressed if away from people for too long The short version: an extravert gains energy by being in large groups of people, and expends it by being alone. In Myers-Briggs parlance, they are E's. They tend to be either sanguine or choleric and the Red Oni Compare Ensembles . Contrast Introversion Tropes . For the Trope Maker and Trope Codifier , See Carl Jung

Ahem... This is a common technique in movies and television shows, Extreme Close-Ups ("ECU" or "XCU") are used when cameras zoom up to the face of the character in focus, sometimes zooming right in their eyes (with some letterboxing for good measure) or any other part of their face. Often time it's used to emphasize drama, and other times it's used for comedy. Maybe even add a hint of mystery Often used in moments of Thousand-Yard Stare , or the Mexican Standoff . Compared to Gross-Up Close-Up , Eyedscreen and Eye Recall

Humble, quiet , obedient , stoic ; the Extreme Doormat is all of these virtues... and that's all they are. A doormat, for those who do not know the slang expression, is someone who lets other people walk all over them. They lack drive, ambition, and even opinions</. Something about them just drives them to make everyone</ happy, even at the expense of their own happiness, and kowtow to every order and insult they're given, no matter how ridiculous or unfair it may be to them Naturally, such a narratively-empty character won't start drama, so they're usually a Satellite Character , Battle Butler , trusty companion, or part of a love harem for the more active hero. Part of being the Extreme Doormat is that they will obey just about any command from their love/hero/superior officer short of the suicidal ones (and sometimes even those). Sometimes, this can result from an Empty Shell with combat training under Mind Control . Or it could result from a character who Desperately Needs Orders as it would be a possible way for them to get people to give them orders A common plot for the Extreme Doormat is the discovery or growth of their own personality and backbone . Be it by having a true friend Teach Him Anger , confronting their (ab)user or being the subject of Character Development or even a Mook–Face Turn when the hero who treats them nicely encourages them to abandon a boss who doesn't , or a "lover" who keeps them dependent Frequently Apologises a Lot . Often the victim of those Taking Advantage of Generosity Contrast Yamato Nadeshiko and Silk Hiding Steel , both of which appear</ to be this trope but have a hidden, ironclad backbone, and Hair-Trigger Temper , who will overreact</ about anything. Compare and contrast Love Martyr , which is, mostly, not this trope

A professional detective applies their crime-solving skills to an old historical mystery. Either the mystery has remained unsolved in the interim, or the detective has found reason to suspect that the original solution was flawed Differs from a usual situation of Revisiting the Cold Case because everybody involved in the original incidents is (usually) dead. This means the detective has no opportunity to re-interview witnesses or suspects and is forced to rely on what physical and documentary evidence remains. It also affects the framing of a successful outcome, since it's too late to make things right for the original victims (though there may be a living relative whose situation will be affected) Often appears as the premise of a Something Completely Different episode for an established detective

It's a place so dusty, the cobwebs are basically measured in depth. If there aren't cobwebs, everything has a layer of gray from all

the dust anyway Heck, the only thing keeping dust from getting kicked up, everywhere someone walks around, is that it would be difficult to film (and be very uncomfortable for the cast and crew) On the gritty end of Sliding Scale of Shiny Versus Gritty . One likely site for a Bat Scare A Sub-Trope of Scenery Gorn Compare Cobweb Jungle , Cobweb of Disuse , Trash of the Titans

A work's size, of course, rarely hints at the lengths an author went to to write, compile, and pass the trial-by-fire that is publication. As a general rule, this trope covers anything that took more than ten years to write or make, or that involved some truly labyrinthine process, or simply because of Development Hell . While a publicised work is trapped in an Extremely Lengthy Creation, it is often comes to be considered Vapor Ware . Occasionally, this can be a very good thing, as having a long time to think about your creation can result in a worthy masterpiece. However, spending too long on something can result in a work that is completely overwrought and filled with flaws that you don't notice because you have spent so long looking at whatever it is that you become blind to your own mistakes and used to your Purple Prose and alliterative grammar. This trope is divided into three categories: In-Universe Examples : These examples occur within</ a work; if the book is about Sue's decade-long fight to finish her Magnum Opus , it goes here. : This category is for examples of works that took a long time to complete relative to the medium used. For example, if it is a book, up to five years is relatively average for a first novel and one-two years for anything after that. As a general rule, anything over six years for a novel and ten years for a door-stopper should be listed. If the book was planned in advance to, say, document a long period of time, it doesn't count unless it over-runs significantly. : Beware of adding examples that are really vaporware . A series that is just incredibly long-running is a Long Runner . See also Sequel Gap , which may involve either this or the creator just taking a long time to be inspired to do a sequel.

There are epics that span a lifetime as it follows the life between two characters, and their challenges to be together. There are others that span multiple generations , as decades pass and history unfolds in the background. Then there's the story where everything happens in just a few hours: Introduction, conflict, character development, dramatic climax, denouement, done! Extremely Short Timespan is when a story, usually a movie, a novel, or a whole season, takes place in a short period of time. This is sometimes done in an action or a thriller movie to emphasize its fast pacing. One sub-trope is Real Time , where everything happens within a minute-to-minute ratio between in-universe and real-life production (automatically a sub-trope of this except for some extremely long experimental films). Note, though, that the majority of works (particularly movies) already take place within a relatively short time span, with the average timeframe being a few weeks. The trope is about unusually</ tightened time spans. For movies, this means everything taking place over three days or less. For television shows and other works, this usually means compressing the entire narrative (or at least a single Story Arc) into a month or so qualifies it as this trope. Not related to Webcomic Time , when the real and in-universe time scales are out of sync purely due to production time, though the two aren't mutually exclusive. Also unrelated to "Groundhog Day" Loop , where the amount of time is short only from an external perspective. Briefer Than They

Think is a real life variation. See Immediate Sequel for when the short span of time forms an arc rather than contained to a single story. See also Cartoonland Time for this trope in action with animated features. This often overlaps with Race Against the Clock , as that trope is about the cast having to get something done under a strict time limit.

The Extreme Omnivore will eat just about anything</ out of hunger or curiosity, so long as it looks like food. And sometimes even when it clearly doesn't . They don't fear the Lethal Chef , and you will never hear them say I Ate WHAT?! There are two versions of this trope: The milder of the two and can apply to ordinary unpowered individuals. This character is willing to eat things that may be perfectly nutritious, but are either considered unhygienic (e.g., it fell on the floor, or another character has been eating it, or it's expired and/or spoiled), or taboo (e.g., insects, horseflesh) in that character's society. They may be indifferent to, or ignorant of, the social conventions that keep most people from eating those things, or they might be from another culture or species where such things are accepted. Perhaps they may just be so desperate for food that they don't care, in which case that would overlap with Too Desperate to Be Picky . Often they have a Bizarre Taste in Food . This version can exist in real life . They may also be the only one who likes food produced by the Cordon Bleugh Chef or the Lethal Chef . Both versions may also be open to the idea of cannibalism when the opportunity presents itself . Please note that instances of someone being forced to eat something disgusting or inappropriate isn't Extreme Omnivorosity. Likewise for unintentional ingestion . A true Extreme Omnivore has a long-term pattern</ of eating everything knowingly, willingly, and usually cheerfully. Compare Paste Eater . Horde of Alien Locusts can be an entire species of this. Extreme Omni-Goat is a subtrope where this applies to goats. A character like this is likely to be a Big Eater , though a Big Eater generally restricts themselves to things ordinarily considered food. Compare Extreme Omnisexual . Contrast Picky Eater and Unconventional Food Usage . Don't Try This at Home , seriously. People have died</ trying to eat things not meant for human consumption. At best, you'll feel sick to your stomach. At worst, you'll die because of it.

Although the present day is still plagued with inequalities and social injustices, the average quality of life has improved gradually throughout history. Even the very poor in the present world are usually better off than peasants a few hundred years ago, and enjoy vastly better resources and life expectancy than primitive hunter-gatherers. And while there are still rich people with much better access to quality goods and comfortable lifestyles, the overall discrepancy has been decreasing over time Writers of speculative fiction often suppose that in the distant future, this trend will continue, and imagine utopian societies of ultimate equality where everyone has unlimited access to at least their basic needs. But what if something went wrong? What if the ruling class hoarded the best goods for themselves, leaving the rest of civilization in a state more reminiscent of the dark ages? Whether because of Fantastic Racism , obstructive social policies, or just overblown greed, a high-class elite lives in sumptuous luxury, while everyone else scrapes through abject poverty, with a minimal or nonexistent middle class between them. This can happen either in futuristic settings or fantastical ones, where it's

likely tied to The Magocracy , with magic-users enjoying the fruits of their abilities and denying them to others. Either way, the crux is that society has the means to provide for everyone, but fails or refuses to do so Cities are naturally arranged by Urban Segregation , and not uncommonly become a Layered Metropolis , the rich on top and poor below. In extreme cases, the elite will be of a different race or species, regarding themselves as superior and may even sequester themselves on a floating city or continent , the better to separate themselves from the rest In such a setting, the protagonists will almost certainly be members of the lower class striving to redress the imbalance, probably by leading a revolution against the elites. If they succeed, in a cynical work they may find themselves occupying the high position, while the system of inequality endures. If any good elites are shown, they'll be a Defector from Decadence also trying to improve matters Kill the Poor and Eat the Rich both tend to crop up in these cases. Related to Feudal Future . May also involve a Fantastic Caste System , with the lower class explicitly being a Slave Race

So you want to make a film or show based on an extreme sport that your target demographic is really into these days, to cash in on the trend. But you can't really focus on it without a plot, unless you want to make a documentary about it. And how could you justify featuring big name, A-list actors in a documentary? So maybe, drug lords are using the local illegal street racing competition as a recruiting ground for wheelmen, and our hero is an undercover cop who must infiltrate them. Perhaps the protagonist's father was killed in the ring of an Mixed Martial Arts competition, and he must seek vengeance by joining the competition and defeating the killer. Or alien invaders use some sort of suppression field to disable all electronic devices, so the only way La Résistance can communicate in the city's battlegrounds is with elite practitioners of '' Le Parkour ' as messengers. May involve Not Just a Tournament . Whichever route you choose, it's clear from the beginning that the whole point is to feature Xtreme Troping for 100 minutes and grab a hold of the people you think are into it. Occasionally the plot will be strong enough to make for an entertaining work on its own, but this is far from a requirement. Compare Excuse Plot . Contrast Subculture of the Week .

When our present-day astronomers think about life on other planets, a term that gets thrown around a lot is the "Goldilocks Zone", the range of distances from the parent star where a planet could have liquid water. This is the only range of temperatures where life as we know it can exist. The only life-bearing planet we know of is in Sol's Goldilocks Zone, and all life on it requires water Some alien life in fiction, however, does not</ roll that way. These</ lifeforms live in glowing-hot worlds with molten metal in their veins, or on icy ones with liquid helium metabolisms. They often have vastly different dietary needs, such as rock or metal. The planets they live on are generally Single Biome Planets by our standards, although they may be lush and varied to local eyes, and their inhabitants may seem like Elemental Embodiments . They're likely to be Starfish Aliens due to the radically different environment, though they can take more recognizable forms Compare to Silicon-Based Life , with which it often overlaps. Contrast Energy Beings , who can presumably survive anywhere, but whose

environmental preferences tend to be simply ignored

In most series set more than 20 Minutes into the Future , the date will be an exact round number of years after the year the series was made. Something made in 1965 and set in the twenty-first century will be set in 2065. Something made in 1989 and set in the thirtieth century will be set in 2989 This also applies to Time Travel , either forward or backward; from 1972, you can jump forward to 2072 or back to 1872 There are two big exceptions to this. One is when they just use a nice round number by itself for the year; thus, all the TV shows and movies set in the year 2000 (or 1999, or 2001). The other is sequels to something that was set in Exty Years; for example, Star Trek: The Original Series , but Star Trek: The Motion Picture </ came out in 1979 and was set in 2272, because it needed to be only a few years after the end of the series. Likewise for Star Trek: The Next Generation </ and its spin-offs, which took place almost a century after the beginning of the original series (2364 in TNG</'s Season 1) and continued in real-time thereafter, but originally premiered in 1987. Thus, when the titular ship of Star Trek: Voyager </ ended its, well, voyage in 2378, its last episode aired in 2001 It should also be noted that characters, like real people, often round numbers off. Just because someone says something happened "1000 years ago", that doesn't mean it couldn't have happened 992 or 1038 years ago The trope's name comes from Homestar Runner </'s pronounciation of an X in "futuristic" dates, such as the setting of Mega Man </ in 200X (later 20XX) and Metroid </ in 20X5. The series parodies this directly by setting their mock-anime mock-spin-off series in the year 20X6 (pronounced "Twenty Exty-Six"). That is, however, another trope The Human Popsicle , Sealed Evil in a Can , and Sealed Good in a Can have often been that way for Exty Years too. Similarly, it's the almost universal practice for the Class Reunion . Not to be confused with Exactly Exty Years Ago , which is when two important In-Universe points are a round number of years ago (although these two tropes often appear together)

Finally, after deadly fighting and clever tactics, the Serial Killer , monster, alien, or what-have-you is down for the count. The hero turns to leave... and the monster's eye opens Typically used as part of a The End... Or Is It? ending, but just as often used whenever a hero dismisses a " corpse " as inanimate and either walks off or gets too close. A favorite is to have the hero deliberately get within striking distance to retrieve a weapon or item near or lodged in the creature... only to have their eyes open and arms come up and grab them. Also frequently happens with hands twitching , especially after the coroner's already pulled the sheet over the supposed corpse's head; that goes clear back to Frankenstein </ An interesting minor variation involves beings in People Jars or who are frozen moving just</ once they're out of the hero's field of vision. Combines nicely with Glowing Eyes of Doom and Eye Lights Out . Compare to Finger-Twitching Revival . See also Pivotal Wake-up , and The Eyes Have It for when the eyes belong to something which is not actually alive . Contrast with Dies Wide Shut , which precludes this trope for reasons that should be easy to see When this happens due to Special Effect Failure revealing that the "corpse" is actually a live actor, that's The Living Dead

A Stock Superpower (and also a classic Super Robot weapon) that allows characters to shoot blasts out of their eyes. Blasts of what, you ask? Sometimes the generic, all-encompassing term of " energy ." Sometimes "heat," in which case it is (logically) known as Heat Vision. Sometimes "lasers," in which case it is known (again, with excessive logic) as Laser Vision. The point is, they hurt. These are the real</ Glowing Eyes of Doom This is the stock power of the Mecha Mook and those with powers beyond mortal men. Also, a stock joke about "laser eye surgery" fad Seldom is it explained how a beam which can burn or injure just about anything else is contained when trapped behind the character's eye lids</ , nor how the beam-producing mechanism within the eye avoids obstructing the vision of the actual seeing parts of the eye Compare X-Ray Vision , Deadly Gaze , Magical Eye , Breath Weapon , Hand Blast and Psi Blast . Often The Glasses Come Off for this. A favorite attack for the Oculothorax . Not to be confused with I-beams, the architectural element, although those too can be used as weapons

An eyecatch, or commercial bumper, is a short blurb displayed when a series goes to or comes back from commercial. Anime eyecatches tend to be either humorous, with a little musical sting played over them, or simple representative pictures with the series' name; they are often an opportunity for gratuitous Fanservice . Series that run for more than one quarter frequently will have several eyecatch styles over their run, sometimes with a small set of choices that rotate from episode to episode Saturday morning cartoons in North America frequently had one generic set of "we'll be back after these messages" Ad Bumpers per network</ , played at breaks for all of the series running on that network. Generally in the west, the term "bumper" applies more to this kind of EC, and bumpers are usually done by the broadcaster, rather than as part of the show itself. In the days of syndication, some syndicated cartoons would come with their own eyecatches, but these were typically rather generic (a still from the theme sequence and a voice saying, "We'll be right back" was usually the extent of it) Not </ a subtrope of Eye Scream

Imagine you're drawing a face. You draw an oval, perhaps a jutting chin, some ruffled hair. Give him (or her, it doesn't matter) ears and a nose and a nice big smile. And then stop What does it look like? Well, not human, that's for sure. Without eyes (even just the sockets), our faces are unrecognizable and unreal . Without eyes, how can we see? More importantly, in many cultures (at any rate in Western culture) eye contact is a means to connect with others on an emotional level. It is said that eyes are Windows of the Soul , so intuitively it is impossible to connect with something/someone that has no eyes Creatures without eyes can be downright creepy, let's face it. Seeing a Faceless Eye chasing you is scary, sure, but seeing an eyeless face is usually more</ scary, since it looks so close to human but there's something not quite human about it . In addition, eyes are a massive weak point if you're looking to attack or injure something. When you're dealing with a hostile creature that lacks eyes, they don't have that weak point Compare with Hidden Eyes , which is a temporary, metaphorical implementation of this. Contrast Extra Eyes , where the character in question has too many eyes. Related to The Blank

. And if something doesn't have eyes on their face, they may have them somewhere else . Not to be confused with Young blood's disease . May be justified as a result of Eye Scream , or (in the case of creatures such as The Morlocks) if Bizarre Alien Senses are used in place of vision. Compare Ghostly Gape

Something covers one of the character's eyes. It might be an eyepatch, a particularly concealing haircut , or a tilted hachimaki . Whatever it is, and however it came to be, through Fashionable Asymmetry it neatly conveys the fact that the wearer is either 1) an experienced combatant or 2) secretly a badass Perhaps both These characters rarely experience any problems with depth perception or suffer from the resulting reduced field of vision. In fact, sometimes the Eyepatch of Power covers a perfectly functional—or specially functional —eye instead of the empty hole one might suspect. This is sometimes a technique of The Trickster . Main characters will often gain an eyepatch as a Future Badass or Evil Twin Pirates often have eye patches as a Stock Costume Trait , which is a separate thematic concept—see Dressed to Plunder —but the overlap of badassery and piracy is significant enough to mention. This is partially Truth in Television , pirates in real life did often wear eye patches regularly, but mainly because on sailing ships in the 18th century there were over a thousand different ways one could lose body parts, including eyes (this is also the reason why hooks for hands and peg legs are commonly associated with them as well, seeing as such items could easily be improvised using materials already on a ship to compensate for missing limbs). In this case, sailors didn't wear eye patches to look tough so much as they did because on average people have an easier time looking at a piece of cloth over one eye than at the scarred tissue where the eye used to be. Furthermore, even pirates (and other seamen) with two functioning eyes were wont to wear eyepatches: since it's so dark belowdecks, having one eye always in darkness made it easier to adjust In The Future , rough and tumble outlaws will often have a single, obvious cybernetic eye which will give them some sort of special holdout ability or Super Senses When the Norse god Odin traded an eye for a drink from Mimir's well of knowledge, he made this trope Older Than Print Related to Blind Seer —power gain through the loss of an eye is a repeating motif in literature, like the Odin example above See also: Magical Eye , Mask Power , Eyes Always Shut , and if you're masochistic, Eye Scream . For characters that weren't wearing it the last time you saw them, see Eyepatch After Time Skip . See also Blindfolded Vision , where a blindfolded combatant is no worse off (or better!) than their opponents. May result because Scars Are Forever

This is a stock practical joke. The victim is asked to look into a kaleidoscope, binoculars or similar item. The eyepiece end has been coated with something that leaves rings around the eyes when the item is pressed to the face.

Happens when a cartoon character is so shocked (shocked!) that his eyes stretch far from his eyesockets or even pop from their sockets, connected only by a thin muscle, or not stay connected at all and fall to the floor, or a myriad of things. Blowing up is optional. Often accompanied by an aooga horn Subtrope of Wild Take

. Compare Eye Take , the realistic and more characterizing form of this. If you're looking for the effect of being exposed to a vacuum, see Explosive Decompression . Not to be confused with Eye Scream

The anti- Eye Scream . When even though in all likelihood one's eyes would be harmed during a fight, or in a nasty accident etc., the eyes remain, remarkably, unharmed. This is seen often in works trying to avoid being Squicky . All the same, eye damage is rarely seen in modern works, as it has become something of a taboo. In a medium like Film or Television, it is also sometimes due to the difficulty in realistically portraying damage to the eye — makeup can create scars, but can't be applied directly to an eye. Also, as noted in the above quote, the expressiveness of the eyes can further emphasize the suffering and Facial Horror of the victim. In animation, this can also be used for humorous effect - completely blackening a character's face from an explosion wouldn't be nearly as funny if their eyes weren't visible to blink in astonishment This is the case pretty much whenever you see a character with a big, deep scar over their eye Sometimes, this can be Truth in Television , thanks to the rather nifty design of the human skull, with the eye set back and largely surrounded by bony prominences in the shape of the brow, nose, and to some extent the cheekbone. This makes it often possible to receive damage around the eye with little or none to the actual eyeball Characters who aren't so lucky may end up sporting an Eyepatch of Power Related to The Dead Have Eyes . The opposite of Eye Scream . The idea of this basically leads to tropes like Harmless Luminescence , where eyes basically are undamaged by bright light

The eyes are our window to the world. We rely mostly on our sight to tell us about the world — its wonders, its dangers, and its beauty (unless you're blind). At the same time, our eyes are very fragile, and mostly made of water and nerve tissue. Which means that most direct attacks on the eyes, especially with a sharp, pointy object, will destroy them. Ah. Made you wince, didn't it? The Eye Scream is when the creator of a work takes advantage of our Primal Fear of having something utterly horrible happen to our eyes, usually involving the invasion of the eye sockets by a foreign body, and plays it up for all its worth ; all its squishy, bloody, traumatic worth. Academically, this is known as the Injury to the Eye Motif</ . An interesting commonality in these examples is that one of the best ways to quickly show a character has gone completely off the deep end is to show them mutilating their own eyes. Usually accompanied with Reflective Eyes , so we can get a nice and nasty glimpse of the incoming foreign object. See also Go for the Eye , A Handful for an Eye , Moe Greene Special , Forced to Watch , and Eye Poke . Likewise, a Groin Attack can invoke the same primal reaction. Compare Fingore , Agony of the Feet and Ear Ache . Contrast Eyes Are Unbreakable . If the character survives, it often results in an Eyepatch of Power (or an Eyeless Face if it happened to both</ eyes). In Real Life , this will usually kill you unless you can get immediate medical attention, due to blood loss and shock. Has nothing to do with Eyed Screen , apart from both being Eye Tropes .

Eyes in places where they just don't belong are a good way to creep people out . The palms of your hands are a particularly frequent place to put them, but they can be anywhere on the body Subtrope of Body Horror . See also Eyeless Face , Faceless Eye and The Walls

Have Eyes . May overlap with Eldritch Abomination and Extra Eyes . Contrast Third Eye

Many of the demonic once-human apostles in Berserk </ but special mention goes to the "Idea of Evil", the God of Evil responsible for the world being such a cesspool of crap and suffering. It basically looks like a colossal misshapen heart with its valves spewing out webs of causality to manipulate humanity's fate and lined on all sides with countless eyes upon closer inspection.

Occurs in a Reaction Shot . The character reacting to the outrageous whatever says nothing, but their eyes widen in a "these people are crazy" kind of way Subtrope of Facial Dialogue . Compare Aside Glance when directed at the fourth wall, Fascinating Eyebrow when directed at the characters in question, and Eye Pop for surprised cartoon characters' eyes. May make use of Eyedscreen as well as Wide Eyes and Shrunken Irises . Sometimes related to Oh, Crap! . No relation to Eye Scream

Alice has gotten in over her head. She's made mistakes, powerful enemies, or otherwise bitten off more than she can chew, and they want their pound of flesh. Running will only make things worse for her and her loved ones, so faced with the alternatives... she chooses to face death with dignity. She turns herself in, doesn't put up a fight, and in so doing takes responsibility for her actions and gains a measure of control in the only choice she had left This is a sad, meaningful fate reserved for only the most tragic of characters, for whom even Redemption Equals Death is out of reach. The best they can hope for is to give their end some order or meaning. Rescue is not impossible, in fact the mere act of facing the music may be a cause for Redemption Earns Life and a chance to become The Atoner , but it's a slim chance Another variant of this trope of a more messianic bent is when a character is offered a Sadistic Choice to save the hostage and MacGuffin if she trades her life for it. This is a Heroic Sacrifice with extensive premeditation, beyond merely being a Martyr Without a Cause to one with a very good one Of course villains who aren't Lawful Evil won't</ hold their end of the bargain , and the prospective martyr is usually savvy enough to tell this or is stopped. Expect the martyr to intone My Death Is Just the Beginning in either case Compare Better to Die than Be Killed where you shoot yourself rather than be executed. In this trope, you choose execution. Say Your Prayers may also have some elements of this, (depending on the case) as characters may give up on taking any action and just say a final prayer while letting the inevitable happen. See also Villain's Dying Grace for a specific villainous version Contrast Get It Over With , which also faces death with open eyes, Defiant to the End which a captive shows no respect to their captors and executioners toward the end, Villainous Breakdown where they'll completely lose their cool before possibly dying, and Hesitant Sacrifice when a heroic character breaks down in the face of their own impending death. An Undignified Death is the opposite of this - either because the victim fails to keep a stiff upper lip and go out with class, or simply because the manner of their death is so ridiculous and/or humiliating that how they react to it doesn't matter See also Obi-Wan Moment , "Facing the Bullets" One-Liner , Leave Behind a Pistol , Dying Truce , and Dying Moment of Awesome . For women, it

may involve a Lipstick-and-Load Montage As a Death Trope , many spoilers will be unmarked ahead. Beware

So you've come across a sleeping or unconscious person, and you feel a bit playful. Maybe you've knocked them out in battle and want to lower their ego a few notches without further physical damage. Or maybe your friend pulled a prank on you earlier, and you want retribution. Got a marker handy? Then pull it out and do a Picasso on their face! For some reason, characters have a thing about drawing on people's faces with felt-tip markers. Usually, it's nothing too elaborate—a pair of glasses, a monocle , a mustache, and maybe a goatee, sometimes they get a little more creative and start drawing little pieces of art on their target. Just who pulls it off depends on the culture from which it comes: Almost always the purview of young (or immature) female characters in the East, and primarily the domain of immature frat boys in the West, where crude drawings of male anatomy are usually the go-to subject to depict. Awake examples are rare, but not unheard-of. The circumstances vary much more widely than the sleeping version. See also Humiliation Conga , of which this is sometimes step one. Not to be confused with Facial Markings , which are even more</ permanent than a permanent marker. The resulting appearance may be similar, though. See also Mustache Vandalism , Suntan Stencil , and Tattoo Sharpie . As any regular, or friend of a regular to heavy drinking parties would know, this is a rather obvious case of Truth in Television . If you have been on the receiving end of this, hand sanitizer gel helps greatly at removing ink from skin.

Sometimes a character is so shocked or surprised by an absurdity, non sequitur, or incredibly stupid remark from another character that the listener actually faints. The remark is so startling that it, quite literally, floors them</ There are usually two variations. One, nicknamed the "flip-take" is very popular in comic strips and animated cartoons. often used it in the final panel of a gag. Character A</ says the stupid/shocking line, causing character B</ to faint by falling over backwards with their legs up in the air. Usually done by only showing the feet up in the air, accompanied by a large thud sound The other, also called an "anime-fall", has the fainting character fall over forwards in the final panel of a gag onto his face, his limbs in a twisted mass above him. A device usually limited to humorous anime, though doesn't actually originate from there. In both instances, it includes, and is confused with, Wild Takes Frequently, this action is depicted using a single, pronounced frame transition Usually, no one is harmed by taking a flying dive face-first into the ground (unless the animator thinks having them pop up with a bruised face would be funny). A less expressive equivalent would be Face Palm ; a more</ expressive one would be a Headdesk Only a handful of comedians can successfully</ pull off a full-fledged Face Fault in live-action performance; notable examples include Jim Carrey , Steve Martin , Dick Van Dyke , and Chevy Chase. Live-action performers are more likely to do The Pratfall instead, which is a similar comedic trick but leaves the character on his rump Closely related to People Fall Off Chairs . Compare Fainting . Not to be confused with Face Plant , which is when someone hits the ground face-first after tripping or falling

A creature reproduces by impregnating another species. This can be a very literal pregnancy, a rearrangement of your DNA, or it could be the implantation of a parasitic egg or larva into the body of a host of either gender, which may very well lead to a Chest Burster situation Please note: Despite the name given to the trope and the pleasant image its name implies, the impregnation doesn't have</ to occur via the face of the victim, nor does it have</ to be non-consensual. The above can result in an Express Delivery . A similar weaponized version of this would be Spawn Broodling which also involves the previous trope Closely related to Face Hugger and overlaps with Orifice Invasion if the process involves forced insertion through a natural body orifice. See Anal Probing , Boldly Coming and Mars Needs Women for more alien-on-human action

The Face–Heel Turn and Heel–Face Turn , as well as every Sub-Trope that goes with them, are legendary tropes that are seen all the time . However, a Face/Heel Double-Turn is the occasion when one character does a Heel–Face Turn while another character does a Face–Heel Turn almost simultaneously This comes in many forms, particularly in a whodunnit mystery. For example, the Red Herring is revealed to be good all along while the real suspect is exposed. Or perhaps in a war the hardass Drill Sergeant Nasty isn't so nasty after all while a seemingly nice and innocent soldier turns out to be The Mole or the Big Bad . Of course, this trope isn't just restricted to finding out one character was good all along while the other was bad; it can refer to characters changing roles in a storyline In another variant, it can involve a villain seeing the error of his ways and wants to turn a new leaf , but the hero doesn't trust him or holds a bitter grudge against him and is bent on punishing the villain for all he did , which leads to him turning into a villain consumed by revenge and hatred for the former villain The Trope Namer comes from Professional Wrestling , where two wrestlers will switch face and heel roles during an actual angle or match. It should be noted that it doesn't count if there are two faces and one turns heel or vice versa — both have to switch roles. Also note that despite the name, it needn't be confined to just two characters. The "double" part refers to two roles switching around When the main protagonist and antagonist do this, it's an Hourglass Plot . Not to be confused with a single character making two (or more) Turns in quick succession; that character is going through the Heel–Face Revolving Door As a Betrayal Trope , there are below

A good guy turns bad, the opposite of the Heel–Face Turn . The ways in which this happens are many: They have become a Rival Turned Evil . This is the Evil Counterpart to the more common Heel–Face Turn and is generally found in a story with Black-and-White Morality . The many reasons and the probability for a turn are listed in the Sorting Algorithm of Face-Heel Turning . In a world full of Brainwashed victims, they may be the one who appears to be but really is Not Brainwashed . The term "Face Heel Turn" comes from Professional Wrestling , in which a "good" wrestler (a face) is occasionally tempted by The Dark Side , or just gets fed up, and becomes a "bad" wrestler (a heel). Magazines and other promotional material from the various wrestling "leagues" frequently comment on various wrestlers' changes in "alignment" (in wrestling's fictional plotline known as kayfabe) nearly as frequently as they actually

cover events in the ring themselves. (They even use phrases like "Face Heel Turn", though the shorter "Heel Turn" is more common.) A wrestler's heel turn is often a sign that he or she is about to see his or her popularity skyrocket. Indeed, it is very common, once they have turned, to remain heels for their entire careers. Heels that become really</ popular may end up "naturally" becoming faces again, but it is just as likely for heels to be beloved because</ they are heels . In fact, as paradoxical as it might seem, a heel turn can help an otherwise despised wrestler become likable: fans may well resent a face character, and may be better able to relate to a character who is profoundly flawed in one way or another . (After all, that's what satire is all about.) Note that a Face–Heel Turn is harder to pull off than a Heel–Face Turn - at least convincingly. If a character is introduced as likable and heroic, it takes some good writing to properly take them through the Character Development required to become a villain. Simply Foreshadowing that a character could turn evil is not enough. The work has to be put in to get the character to that destination; there are plenty of wrestling examples where this hasn't been done, or the reasons for the turn are so badly thought out that the fans reject it, and the wrestler turns back face shortly after. Contrast: Compare Protagonist Journey to Villain , a plot which utilizes this trope as the entire character and story arc. Big Bad Slippage , where the Big Bad does this over the course of the story, is a Sub-Trope . See also Heel–Face Revolving Door , Neutral No Longer , Deal with the Devil , We Used to Be Friends , Start of Darkness and Et Tu, Brute? . If the turn takes place extremely abruptly, it may include Jumping Off the Slippery Slope . Not to be confused with Evil All Along , in which a character that was thought to be good was evil all along . This trope describes a legitimate hero going to the darkside, not a Double Agent .

In Real Life , the nature of Heel–Face Turn and Face-Heel Turn is subjective (one person's "heartless betrayal" is another person's "seeing the light", depending on what group the individual is going to or leaving). Therefore, No Real Life Examples, Please!

You're the face, YAY! A Face, short for Baby face, is a Professional Wrestling good guy. He's the guy the fans get behind, the one they cheer for. A face used to always be an upright do-gooder , but nowadays, anybody the fans cheer for is generally classified as a face, regardless of personality or whether or not they play by the rules. The opposite of a face is a Heel . Some fans draw a distinction between "face" and "babyface". It's argued that the latter should refer to the old-school, clean-cut, "eat your vegetables" type good guys, and the shortened version is simply anybody fans cheer for, including a wide variety of Antiheroes , Nominal Heroes and Designated Heroes . Insiders in the pro wrestling business, however, use the two interchangeably. Some fans also call for the distinction of Tweeners for villains that receive a hero's welcome, though bookers and promoters themselves only slowly started embracing the concept in the late 1990s as, despite perceptions, most wrestlers wanted to be seen as pure face or heel for whatever show they happened to be working on. The Lucha Libre equivalent is known as a técnico</ (or more rarely technico </) which is more about the method they take to win (técnicos are content to rely on valid wrestling techniques, whereas heels cheat or use brute force) but is the same in practice more often than not. To further confuse, in British wrestling (such as World of Sport</), the term

used is "Blue Eyes."

Wrestlers with any sort of non-white (e.g. Wild Samoan) or otherwise "exotic" identity are an interesting topic. A non- evil foreigner is a wrestler whose gimmick revolves around a group identity (usually patriotism). Alternatively, they may appeal to certain subgroup of xenophiles . Their entrance music and attire will heavily-invoke cultural symbols, if not being draped in a flag itself. Two commonly-cited examples are Bruno Sammartino and Pedro Morales , who were pushed to appeal to Italian and Puerto Rican diaspora in the US, respectively. Bob Sapp was hired by New Japan for looking like the kind of loony black man one would find in an anime.

Like many things in pro wrestling, a wrestler's status as a face is anything but permanent; "baby face" is a pun on "about face" after all, and a heel turn could come at a moment's notice The Heel/Face Index has more examples. There's also the Tweener, a guy who falls in-be tween</ Face and Heel status, whichever the situation calls for. (George "the animal" Steele was always portrayed as more misunderstood than heel. He never pulled anything on his own that a heel didn't put him up to.) In Lucha Libre, the typical Rudo</ relies on brawling and underhanded tactics, and doesn't display much finesse or technique when he fights—and he's probably rude, too Unrelated to The Face

The professional wrestler of Air Gear </ is Rika, however it is Ikki who gets slapped with the "babyface" label for his behavior on the inline skating circuit

The Face Hugger, as the name implies, is a creature that preys on other species, usually humans, by attaching itself to their face. What it does to you from there depends on the creature and how it operates. Some take over your body or mind in some fashion . Some drain you of blood or Life Energy . Some eat your brains . Some transform you in horrific fashion . And some will give you a Face Full of Alien Wing-Wong . In pretty much every case, this is Nightmare Fuel owing to our Primal Fear of Orifice Invasion . See also Personal Space Invader . A creature that does this is frequently the larval form of a Xenomorph Xerox . Comics

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The Faceless also come in bulk, as demonstrated by this subset of Mooks whose defining characteristic — apart from being evil, of course — is the lack of individual identity. They will wear matching uniforms and helmets or masks that completely obscure their facial features . Sometimes, the (perpetually scowling) lower portion of their faces may be visible, but their eyes will pretty much always be hidden, like under the brim of a helmet, behind Scary Shiny Glasses or malevolent looking masks (especially gas masks or Rage Helms), or beneath an opaque visor . Note that a balaclava or Ninja mask covers everything except the eyes, but goons wearing them still count. Note that a unique face as a symbol of identity means that You ALL Look Familiar allows for unmasked but identical mooks to be effectively Faceless You'll never see any faceless goon Pet the Dog , but they'll have no problem kicking them by the basketload The reasons for this trope are largely matters of convenience. Most obviously, the faceless goon does not display emotion; hence, he does not display humanity. It's much

easier to accept characters as evil (and by extension, feel no tug of sympathy as wave after wave of them gets wiped out by the heroes) if you are able to forget that there's actually a human being behind each mask. Not showing any pesky emotions to undercut their menace also adds quite a bit to the creepiness factor There's also the fact that it's easier on the budget , as the director can keep reusing the same ten extras without the audience catching on quickly. It's also helpful in animation because you only need to design one character (or render one model in the case of video games or CGI) and one action figure , and the fact some fans will want to make an "army" out of multiple goon toys. Plus, it makes it more convenient for the hero should he ever need to hide amongst their ranks If even hurting them seems a bit extreme, you'll get Mecha-Mooks instead who are beaten till they show broken gears and sparks . This can also serve as a justification for why the Big Bad has so many identical soldiers running around A variant of this trope often occurs in superhero comics, with the various common criminals the hero can fight as a way to bring some action into the story . They are not given backgrounds or individual personalities beyond those of petty thugs and are typically found robbing banks, mugging defenseless citizens, and committing other crimes that the hero must stop. Not very bright , the criminals frequently try to fight the hero, even though the hero has super powers and/or special training . Of course, they never stand a chance What's interesting to note is that in Real Life the Faceless Goons do have upsides; if someone is behind a mask or hood or even mirrored sunglasses they often no longer feel responsible for their own actions and obey commands (especially very cruel ones) more readily than if they were just in plain clothes . Possibly a case of Truth in Television . This can, however, backfire pretty badly. Looking a man in the eye and then killing him is a very hard thing to do. Covering a person's face, subconsciously suppressing our recognition of them as human, makes killing them a lot easier on our willpower . This may be why heroes never have trouble hitting the Faceless Goons, yet the Faceless Goons can't hit the hero not wearing a mask These characters are usually Mooks . It's not completely unknown for the good guys' Red Shirt Army to get this treatment, but nowhere near as common. Should one of them lose their mask, they'll become a Uniformity Exception Not to be confused with Faceless Masses , Faceless Eye , or The Blank

Animation is on a very strict timeframe almost all of the time. It's a massive chore trying to get the main characters, their backgrounds, and their actions drawn and colored. One can forgive the animators for skimping on the unnecessary bits... like nine-tenths of the population of the show. The extras in a scene tend to be ridiculously less detailed than all the other characters, if detailed at all. Expect them to lack certain items like facial features, outlines, or limbs. Occasionally, their faces may be Henohenomoheji . But who cares? They're just there to keep the world from feeling deserted. This is an Animation Trope , but tends to be more noticeable in anime. Contrast with Eccentric Townsfolk , where they all get at least one quirk, or Cast of Snowflakes , where even one-shot extras get detailed faces. The more extreme form of Only Six Faces and Flashy Protagonists, Bland Extras . Should not be confused with The Faceless , nor with Faceless Goons . For a series where the detailed characters are the only</ people living in that world, see Minimalist Cast . Can very easily be creepy (especially if depicted side-by-side

with fully detailed characters), although savvy animators will take advantage of this depending on the mood of the show. This item is available in the Trope Co. catalog. </

Basically this is when one of the good guys becomes a villain not s out of choice, but because they were transformed into one one s way or another (this makes it a supertrope to several tropes as s outlined below). This can also apply to non-sapient entities, suchs as computers that go nuts , mons that are Turned Against Their s Masters because someone else is giving them orders, and so on. As s long as it was happy with its allegiance and something other than s its own whims changed it, it fit Please only put examples here s that don't fit into any of the above subtrope s

In the United States, starting during the mid-1980s and continuing until about the turn of the millennium, there was a practice of putting the faces of children who had gone missing (and were presumably kidnapped or abducted) on a milk carton, in an attempt to get neighbors of the person who had abducted the child to notice and report them A Discredited Trope , if not a Dead Horse Trope . At this point, it has been parodied countless times and has entered the collective subconscious to the point that while people may not have actually seen an actual one in their lifetime, they still recognize it. In comedy, adults can make an appearance on the carton The United States has since developed the Amber Alert</ system, so within a few hours of an abduction, a report of a missing child can be broadcast on TV or radio, sent via text message, or in some cases posted on Expressway notice signs. This means that in some cases the announcement can be passed on to the public in mere minutes, which makes the several weeks notice it would take to get a photograph on a milk carton superfluous. They are supplemented by ADVO cards, which have an ad on the front and a picture of a missing child on the back, and are mailed regularly to homes. Many large stores also have a collection of "missing" posters displayed near the doors, where customers entering and exiting can see them, and some trucks and vans will have them on their back windows. In the Internet age, in addition to the Amber alerts, the family of the missing child may post something on the Internet. This can</ backfire, however: even if the child is</ found and the alert post is no longer relevant, it will still be circulated through email inboxes, blogs, and social media. And sometimes, well-meaning people pass them on, even if it turns out that they are misunderstandings, missing information, outdated, or outright hoaxes May also be used to Lampshade a character's disappearance or have part in a Mythology Gag , but is hardly ever played straight anymore unless it's a Period Piece Sub-Trope to Missing Child For the book titled The Face on the Milk Carton</, click here

Exactly What It Says on the Tin . One of the oldest tricks in advertising is using the face of a celebrity to sell your product. Films, cartoons, comic books, video games and TV series will put the main actors or characters on the posters, ads or DVD covers. Novels and non-fiction books will use the author or a main character. Music albums will just show a photograph of the band or the lead singer, especially after the transition from large LP covers to smaller cassettes, CDs, and digital music at the same popular music became more personality-driven It's the easiest and most uninspiring way to sell your product. Doing something

artistic, like making a Design Student's Orgasm cover where the actual creators or cast may not be seen at all, may be more clever and intriguing, but also confusing to the potential audience. Why show just a picture of a location, an abstract color or motive or something unrelated to the lyrics or music if these things will just confuse potential clients ? Just put the face of the creator or main cast on the cover and people will immediately identify it as their latest installment . It's Show, Don't Tell in its most blatant form The face will often be a close-up, but can also be full frontal. If the creator or cast member is identifiable by silhouette you may show him on the back. Usually he, she or them will be shown prominently on the foreground so that other elements (other people, animals, buildings, nature,...) will not distract. When its just a floating head it's Floating Head Syndrome This is rarely used for animation and video games as the characters are entirely fictional and probably not recognizable to anyone that doesn't know the franchise already. There are exceptions when the character is absurdly popular and well known or has a famous actor and is heavily based on them Compare with Face of the Band (when one person of a group is featured more prominently than the others) and Wolverine Publicity (when one person is always put on the cover, despite hardly being in the work half of the time)

So you're the Only Sane Man , and the lunatics around you are once again</ doing something to make you question your faith in humanity. * sighs * </ It may not solve anything, but raising your hand to your forehead will have the dual benefit of temporarily obscuring your vision of the idiocy as well as cradling the oncoming headache. Variations occur, from pinching the bridge of one's nose to slapping one's forehead (basically a Dope Slap to oneself for the "idiocy" of putting up with this mess). One may also follow up the slap with sliding the palm of the hand down one's face, possibly with a look of exasperation. If they're wearing a hat, expect them to pull the brim of the hat over their eyes in disgust. If they're wearing a cloak or a hoodie, then they're pulling the cowl before their face. Sometimes, there is a distinction between the forehead facepalm (for irritating moments) and the full-face version (humiliation). There's also the Double Face Palm, which is grasping one's head with both</ palms, in "The Offspring"; this one is far more commonly associated with embarrassment. Some people even have gone meta, inserting " * picture of French Enterprise</ captain * " in their forum posts. Of course, it's also prevalent in Real Life . It's universal ; a wide range of cultures, and even animals capable of reaching their faces with their arms/forelegs, seem to have some variety of this. It may be accompanied by the line "That's the Stupidest Thing I've Ever Heard !" It may also be combined with I Need a Freaking Drink . Applying a Dope Slap is often a form of ready relief for the headaches that cause a Face Palm. A Sister Trope to Head Desk (in particularly extreme cases, these actions can also be combined to perform a * facepalmheaddesk </ maneuver), Face Fault , Disapproving Look (also known as the "Implied Facepalm"). Compare Surrounded by Idiots , Only Sane Man , The Take . See also Aside Glance , Stunned Silence . Not directly related to Facepalm of Doom , in which one attacks by placing one's palm on someone else's</ face. Now in Webster's Dictionary

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A staple of slapstick and other forms of physical comedy, a Face Plant refers to any instance where someone ends up having their face be the first part of their body to impact the ground after falling. The results to the victim can vary from simple embarrassment to serious injury or even death (though Rule of Funny usually</ precludes it from going this far), depending on how hard the person hits the ground, what the surface they're falling on is, and how high they're falling from. Not to be confused with the Anime & Manga trope of Face Fault , where someone winds up face-first on the ground after witnessing or being told something absurd. </

This is a must-be effect of almost every zombie movie. The hero sees a person who is facing away. The hero approaches slowly (as does the camera), maybe trying to enter a conversation with that person. More often than not an unnerving music plays. When we come close enough, the person suddenly turns around, revealing decaying flesh, bloody teeth and a missing eye . Oh my God, it's a zombie! Cue the Scare Chord Of course, the trope isn't limited to zombies. Multiple face distortions can be shown this way. Sometimes, a Face Framed in Shadow can be revealed in this way, generally with dramatic results For even more effect, the injury/mutation/decay may be only on one side of their face , allowing them to draw out the suspense by showing the normal side first, before they fully turn to reveal the horror Compare Peek-a-Boo Corpse . See also Emerging from the Shadows , Not a Zombie , Two-Faced , Game Face , Over-the-Shoulder Murder Shot Not to be confused with anything related to Face–Heel Turn or Heel–Face Turn

The facial composite is a standard technique in police investigations. It is a drawing created to try and identify a suspect whose appearance alone is known. While the quality and accuracy of these drawings can vary based on the quality and accuracy of the eyewitnesses, you can reasonably expect the sketch to resemble who the police are after. That is, of course, unless the Rule of Funny is in play. When this happens, the composite sketch will inevitably be a hideous caricature of the actual person. Of course, because it's the Rule of Funny we're talking about here, this will typically do absolutely nothing to prevent people from recognizing the person on the sketch anyway.</ A frequent inversion is for the composite sketch to be very accurate but the character himself, either out of obliviousness or vanity, insisting it looks nothing like him. Another variation will feature a character creating a face completely out of their imagination to blame something they did on a made-up individual, only for the person they described to actually exist and be arrested as a result of their lie. In a bout of Stylistic Self-Parody , animated or comic mediums will have the composite drawn in a realistic style instead of the art style of the series itself. Contrast Super Identikit . This can also sometimes happen because the Suspect Is Hatless .

Much like audiences get squicked out by horrible things happening to our body or our eyes , so too do they get absolutely sickened by the thought of something horrible (and permanent!) happening to our faces. It's the #1 part of the body we use for socializing and is strongly tied to our sense of personal identity, so in essence, destroying a person's face is the equivalent to destroying his or her life. It can often lead to a Nightmare Face , but if the victim is lucky, he can maybe at least achieve the level of The Woobie or even Ugly Cute . This trope can include those who die from the disfigurement, but it's more effective (and more horrifying) to have the victim live with it Compare and contrast to Nightmare Face . The main difference between these two tropes is that Facial Horror deals specifically with severe mutilation of most or all of the face, whereas Nightmare Face covers exceptionally scary faces in general Interestingly, even the most gruesome examples of this trope will often, like Two-Face from The Dark Knight </, leave the eyes completely intact . Perhaps this is to emphasize the facial disfigurement by contrast, or merely a sign that Eye Scream is a whole different level of horror. Or perhaps it's so that the victim can see himself in a mirror See also Glasgow Grin , Mouth Stitched Shut , Two-Faced , and Tear Off Your Face There are several real-life disorders that can cause facial disfigurements with varying levels of severity, such as craniodiaphyseal dysplasia (which causes excess calcium to build up in the skull), acromegaly (the result of excess growth hormones built up after the epiphyseal plate has closed), and Graves' ophthalmopathy (caused by autoantibodies binding on the skin, thyroid, and eye tissues)

Before a character dies, they fire off a line essentially saying " I'm going to die, but our fight goes on ," or otherwise demonstrating their continued defiance toward and disdain for their killers.

Usually included in a Last Stand . Can be the last line of an entire series if it's a Bolivian Army Ending . The Doomed Moral Victor is... fond of this trope. A specific take is Regret Eating Me as well as See You in Hell . Very very often a Dying Moment of Awesome . Some do manage to live, which The Cavalry can help along, but there's significant overlap with Final Speech . A subtrope of Gallows Humor . See Face Death with Dignity . Similar to Defiant to the End , but employs humor rather than treating the situation with contempt or rage. See also Dying Declaration of Hate . Contrast Pre-Mortem One-Liner for when the giving end of the death blow does a one-liner. Since this is a Death Trope Spoilers . Day of the Dead (1985) </. " "

In Strategy Games — whether turn-based , real-time , or 4X — or tabletop wargames , when there are different factions, these will (usually) have different advantages, disadvantages, and play styles to entertain the player. With a low amount of factions, there are clear, fundamental differences, but as the factions grow, the differences subside, until eventually the sides are not polar opposites as much as points on a gradient line between two extremes Compare Player Character Calculus and A Commander Is You

Powerhouse - Power and Efficiency. Powerhouse armies typically consist of powerful units with great durability and attack power. Pound for pound, Dollar for Dollar, their forces are flat out stronger than their opponents and in a head-on meatgrinder, they'll come out on top. What abilities they do have tend to be things like Herd Hitting Attacks , temporary power-ups, healing, economic advantages , and other things that make them even harder to beat head on, or a few tools oriented towards forcing their opponents to fight them head on. However, since their units and upgrades cost a lot, it takes them a lot of time to build a proper army, making them more vulnerable to strategies involving early-game rushes, or constant harassment, since it prevents them from developing properly At six or more factions, there are no established rules. At least one of the five archetypes will present two variations The contrast between the different playstyles allows for a more varied game than strictly Cosmetically Different Sides and mirror matches. However, simply making one faction slightly stronger but slower than the next rarely adds enough asymetry once enough factions are involved, so developers often turn to giving each faction a gimmick of some sort, such as long range or large numbers as is shown in A Commander Is You

So, you have a dramatic scene with your villain. Wouldn't it be so awesome if you ended this bombastic tour-de-force with something more quiet and subdued ? What better way to do that than with a Fade Around the Eyes? A subtrope of By the Lights of Their Eyes and "Uh-Oh" Eyes , this is when everything on the screen fades away, except for a character's eyes (though other facial features, such as teeth, may be used as well.) It is more often than not done at the end of a scene, as a transition to the next, though it can happen at any time. What matters most is that it's done for dramatic effect. It usually begins with a close-up of the character's face, seemingly looking straight at the audience . Usually, this trope goes as follows: The character looks at the screen, which completely fades to black, except for the character's facial features, which then fade to

black themselves. The now completely black screen then fades to the next scene. Less commonly, the black screen is skipped altogether, and it just fades straight to the next scene, but the facial features are still the last things you see. Unlike By the Lights of Their Eyes , which is usually a result of Limited Animation , this trope is done for dramatic effect Although By the Lights of Their Eyes can be used dramatically as well . It is usually done by villains, who often do it at the end of a Villain Song . It is exceedingly rare for a non-villainous character to do this, but even if the character isn't evil, this trope can be a sign that the character is either dangerous, Dark Is Not Evil , an Anti-Hero , a Jerkass , or perhaps some combination of those traits. Another common feature of this trope is that the character who does it will usually have one eyebrow raised, and a smile , as the background fades away. The cause of the fading varies. Sometimes, it just happens, with no other explanation than Rule of Scary . Other times, it fades or turns to black because the room is filling with smoke. There are even cases where it's a mix of both! There will be fire or lightning around the character, and when it disappears, the screen inexplicably goes black, leaving the villain's evil eyes. By the way, we would like to point out that this trope has a really cool acronym . Here's a handy-dandy phrase to help you remember the title: When your enemy does this, your FATE is sealed! This has become a staple of animation, especially in works by Disney . Compare Glowing Eyes of Doom and Nightmare Face .

Fade Around the Eyes , Trope Co. 's all new lightbulb brand (perfect for all villains who enjoy a little dramatic flair), is now available in catalogs! </

Two races, or tribes, were familiar with each other's existence a long time ago but they have gone ages without contact with each other, and now each believes the other to be creatures of legend, that either never existed or died out long ago. Until they meet each other. And they both react exactly the same way: by saying something along the lines of "They do exist!" in a tone of awe. At the same time. (Or at least one directly after the other.) Compare Mutually Fictional , where the two sides really did originate as (or still are) only stories to each other. Also compare Fantastic Fantasy Is Mundane , where creatures in another world make up stories about a world like ours.

When a character fails to notice something important or obvious, something they would want to know, even when looking The name comes from a typical mechanic from RPG games, dating back from the arch-RPG Dungeons & Dragons </ . A character's success on various tasks is determined by a die roll combined in some way with base statistics (such as strength or intelligence) and some skill. The skills in question include several that require substantial luck, like Appraise, Use Magic Device, Hide, or the various Perform skills, but also such mundane tasks as Listen and Spot. Indeed, the Spot skill, which determines whether someone notices events around them in time to react, is often very dependent on luck, even if it's something any idiot should be able to see Because things like searching for hidden objects/doors/clues, "noticing what's going on out of the ordinary" or good old ambushes are all very common events in most RPG games, Spot Checks tend to be among, if not THE most common die rolls being done. A single failed Spot

Check can put the whole party at a disadvantage, and if you're not lucky you can miss something vital, even while looking for it. Considering the number of Spot Checks a typical game involves, there always are instances of missing out on something because of One Bad Roll, which naturally frustrated people about Spot Checks for literally decades Referenced in a running gag in The Order of the Stick </, which is wholly dedicated to common "back" sides of playing RPGs. Ironically, both in D&D</ games and in The Order of the Stick</, the players will know</ that they failed a spot check (though D&D</ GMs are encouraged to roll spot checks secretly when necessary), thus they are aware of not being aware</ of something, only not knowing what that something is. In the D&D</ case, the player</ is aware of the character</ not knowing something. In The Order of the Stick</ case, the lack of distinction between player and character reaches the level of Medium Awareness , and is Played for Laughs This trope differs from Weirdness Censor (where they don't see it because it's so bizarre), Selective Obliviousness (where they don't want</ to see it) and Bystander Syndrome (where they ignore it because they don't care). Also differs from Attention Deficit... Ooh, Shiny! , as there usually isn't that excuse. Opposite of Hyper-Awareness . Can often result in Right Behind Me (although that might be closer to failing a Listen check) or I'm Standing Right Here . If they eventually notice it, but not right away, that's Delayed Reaction This doesn't necessarily imply that the character is stupid; they just aren't noticing an important "something". One of the oldest jokes in Dungeon Master 's arsenal used to be for players who fail their spot checks badly enough to find themselves "discovering" something both incredibly large and plainly obvious such as an island or a mountain, instead of the one unobtrusive detail that they were trying</ to find May relate to Genre Blindness and Forgot About His Powers . May be a sign of a character carrying the Idiot Ball or being an Unwitting Pawn . When the character's creator</ explicitly decides what he can and cannot notice, it may lead to Plot-Sensitive Snooping Skills . In cases of characters consistently failing spot checks to penetrate a Paper-Thin Disguise , we have Clark Kenting . Someone who does this too often may be Too Dumb to Live , or it may be a case of Obfuscating Stupidity , especially if the spot check failures suddenly stop at a crucial point. Can result in the characters realizing that Camp Unsafe Isn't Safe Anymore . Also, this is</ Truth in Television , as anyone who lost his keys in the open middle of his desk can say. Behind the Black or No Peripheral Vision is when the character should</ be able to see it from his vantage point, but doesn't because the audience can't from their angle. The Chaste Hero is a character (usually male) who consistently rolls "1"s where romance is concerned. If the thing they're failing to notice is a breaking news story, that's Ignored Vital News Reports . If everyone</ fails to notice a creature that's big and dumb enough that its presence ought to be obvious, it's Suspiciously Stealthy Predator . If one person is looking for another person but constantly fails Spot Checks when they are close to the person they're searching for, it's Missed Him by That Much . This is usually the reason why Jump Scares happen. Banana peels , however, thrive</ on this trope The scientific term is for this phenomenon is so as incredible (and possibly depressing) as it sounds, it is known to happen to some degree in real life as well Strangely, more likely to happen to a Meganekko than someone with an Eyepatch of Power Contrast with Awesomeness by Analysis If the author</ does this, you</ may end up

spotting Rouge Angles of Satin

When a character tries to be dramatic and fails miserably. Similar to Narm , but in a Failed Attempt at Drama, though the character is trying to be dramatic, the humor is intentional on the writer's part. See also Invoked Trope , when a character actively tries to make tropes appear in " real " life. But since it's a failed</ attempt, it will often be met with Surprisingly Realistic Outcome or a Lampshade Hanging . Compare Bathos and Anti-Climax . See Failed Dramatic Exit when this trope overlaps with The Exit Is That Way . Contrast with The Comically Serious for when a character hilariously succeeds</ in staying dramatic during an otherwise lighthearted or comedic scene. May take the form of Inner Thoughts, Outsider Puzzlement . See also Negated Moment of Awesome , which may be used more dramatically. Æon Flux </: Trevor Goodchild is arguing with a woman. He snaps, "Get out!", then remembers they're at HER place , and says, "I mean... I think that I'll leave now."

Bob and Alice are arguing, screaming at each other at the top of their lungs. Finally, Bob says something that really ticks Alice off. "I'm outta here!" She yells. She leaves, slamming the door shut behind her. Two seconds later she returns...because she forgot her coat. She leaves again, slamming the door behind her again. She returns again... She forgot her keys.. Generally a comedy trope, Failed Dramatic Exit is when a character's dramatic exit is foiled by them returning for whatever reason. Subtrope of Failed Attempt at Drama . Supertrope of House Amnesia , as when the character leaves dramatically but returns when they realize that they're at their own house. Compare also to The Exit Is That Way in which a character storms off but is then told that they are going in the wrong direction

A man sentenced to death. He may be the most vile person in existence, 12 jurors and the judge certainly believed it so, and the moment the word was said everybody got on their knees and praised the heavens There is a bit of a problem, though. The man cannot be killed. They have tried to hang him, and that didn't work . They have tried to shoot him, and that didn't work. They have tried to gas him, electrocute him, toss him from a very high building... nope, none of those methods worked. There may be mundane reasons (like sabotage or mis-preparation) or there may be supernatural reasons (like Nigh-Invulnerability or a prophecy protecting the man) at work So what other options remain? In a more fair world, maybe the court would continue trying to perform executions. At the very least, it would "downgrade" the sentence to the harshest type of imprisonment (most probably lifetime, or even a Longer-Than-Life Sentence) that the crime would require But Fiction Isn't Fair , and the judge decides that, if a man sentenced to die has survived fifty or sixty execution attempts, then he deserves to be released. No other circumstances, no other appeals, no pleas from an irate public nor a victim's grieving family will be heard — the man walks </ This was in fact the custom in historical periods, where surviving an execution was often seen as a pardon from God, but in modern times this line of thinking has fallen out of favor (this is why when this sentence is given, the judge will explicitly say that it will be applied "until (the

one sentenced is) dead"). It would result in the sentence being commuted, probably life without parole instead of death, if the execution really couldn't take place. Sometimes this is justified in that a witness eventually recants or new evidence is brought to light — evidence that would not have been found had the accused been executed as planned and someone hadn't decided to go over the case again, since it was still open Related to The Man They Couldn't Hang , which is a character who survived a hanging This is an Artistic License – Law Trope in modern times

A character, on a city street, is trying to hail a cab. No matter how many times they yell, "Hey, taxi!", nothing stops for them This can be played for comedy, such as trying to show a country-bumpkin just how tough the big city can be. Or it can be played for a drama. One simple and frequent plot is when the lack of a taxi will slow the hero down in their quest . Another is if there's a sinister reason no taxi will stop for the protagonist in particular</, often demonstrated by showing one that just ignored them stop for somebody more "suitable;" for instance, the inability of a black man to catch a taxi is a too-frequent Real Life occurrence that fiction often comments on

Because you can't spell "Failsafe" without "F-A-I-L" Thanks to Finagle's Law (or just ignorant writers), on TV a system's failsafe will never</ work when it's needed the most, nor will it actually be failsafe</ — usually it'll be quite the opposite, sometimes referred to as "fail deadly". The only reference to an emergency shutdown you'll be likely to hear is a panicked tech yelling "It won't shut down!" as the system runs wild. It's supposed to make the phenomenon of Explosive Instrumentation more plausible, by acknowledging it's not supposed to blow up in your face , but a failure elsewhere of a key safety lockout means it can, and will</. It also justifies how something that is supposedly governed by industry-wide standards, regulatory law, and years of engineering refinements could go so horribly wrong in the first place What's a failsafe? Well, the world is full of a lot of dangerous machinery and devices. Huge electrical turbines and nuclear reactors, Power lines carrying enough juice to light a whole city and pipelines carrying millions of tons of explosive petroleum or natural gas. Trains speeding down the tracks at 300 km/h, semi trucks that weigh in excess of 40 tons rolling down the freeways, aircraft that weigh more than 400</ tons flying over our heads. And that's just the stuff that isn't</ designed to kill anyone. There's plenty of stockpiled bombs, missiles and such out there too. These could all cause some spectacular collateral damage if they suddenly went out of control Thus, in the real world, things that have the potential for very destructive damage not only undergo strict maintenance procedures, but usually have circuit breakers, password protection, arming/firing keys, backups for redundancy, and prominent big bright red emergency handles that can shut the whole system down if pulled. More to the point, they usually have a totally separate set of safety features, designed to trigger automatically when the system's operating parameters get too far outside safe norms, which will (ideally) shut down the whole shebang without making the situation worse than it already is Contrary to popular understanding, "fail safe" does not mean "safe from failing", i.e. "failure-proof" — it means that

if (when) it fails, it will do so in a way that leaves it safe. When something is described as "fail safe", it means that it has been designed and built so that a critical mechanical failure or operator mistake will cause the system in question to default to its safest possible state, quickly and automatically, without any human intervention. Consider the following: if you're at an intersection where there's a traffic light, and it fails, if it "fails safe" then either it goes dark or all four directions show a red signal. If it showed green in all four directions, that would be a failure to fail safe. For more info, see the Analysis page . Real Life Failsafe Failures are often caused by an improbable and unanticipated conjunction of two or more failure conditions (one of which will often turn out to have never worked in the first place) Compare the way Hollywood treats personal vehicles when the owner is always Driving Like Crazy or leaving his car in a state of neglect , In Hollywood a decrepit car that endangers its occupants and everyone around it is frequently treated as comedy , and all too often this same insouciance extends to things capable of inflicting serious damage should one lose control of them. There's usually No Plans, No Prototype, No Backup or Lock-out/Tag-out procedures, and the Big Red Button is frequently unguarded See also No OSHA Compliance , Override Command , Dead Foot Leadfoot , Inventional Wisdom and Plot-Driven Breakdown . Often invoked in a chain of Disaster Dominoes

A series premise that allows the heroes or the villains to win minor battles along the way but prevents them from ever truly winning their overall "war" and achieving the Series Goal without ending or completely changing the series. They can't win, because then, of course, it would end the series. On shows with premises like these, there will</ be episodes in which the characters make an attempt to actually resolve the premise. The frequency of such eps can range from occasional (Star Trek: Voyager </, "Timeless") to frequent (Gilligan's Island </, Samurai Jack </, Dungeons & Dragons (1983) </, Pokémon: The Series </). Conversely, a character may briefly rise above his Genre Blindness and try to take advantage of the permanent state of failure , consequently falling right into Springtime for Hitler . When a show's impending end is known ahead of time to the producers, however, they may choose to go out with a Grand Finale , in which Failure is no longer the Only Option. A related trope is Perpetual Poverty ; the show's plot is the characters making a living doing something entertaining to audiences such as catching criminals for money (or maybe being criminals </), and if they ever had a windfall they might actually choose to do something less troublesome and therefore less entertaining. Thus, if they ever do</ get their hands on a windfall they have to quickly lose it . Fission Mailed , Hopeless Boss Fight , and Stupidity Is the Only Option are when this trope is applied to video games, where the player must fail, be defeated, etc. in order to advance the story. This is usually done by making the hero extremely weak at that point in time, or making the boss unbeatable due to superior level or some outside force, especially if it's still early in the game. Mind you, it is almost guaranteed that somebody somewhere will come up with a hack or unorthodox strategy to get around this , resulting in either a complete failure of the plot to acknowledge the player’s victory , the game crashing, or some kind of Easter Egg . If the Big Bad of a given work appears at the prequel , you can be sure that he will not die at the end: he has to live on, to be the big bad of the

main work. In fact, all</ the initial conditions of the main work are unavoidable, including but not limited to the presence of the villain. Consider for example the first Star Wars</ trilogy, and the prequel trilogy. It is a Foregone Conclusion that Anakin would live on, that he would fall to the dark side, but also that most Jedi would be killed, that the Republic would turn into the Empire, etc. Any attempt of the heroes in the prequel to change this is doomed to failure. In cases of game shows with recurring contestants who keep bumbling their chances at winning a game, they are usually defined by the trope Born Unlucky (and if it gets really</ out of hand, they might be branded a Memetic Loser), but once the streak of bad luck is lampshaded and starts to become an in-joke regarding when or if the contestant figures out how to finally win and is expected to lose (or they themselves expect to lose), it transitions into this. Related tropes:

Many works of fiction are set in the right place and right time for it to be cold enough to experience snow, and for lakes, ponds and the like to freeze over. There are also those stories set in and/or near ice-skating rinks. Naturally, either way, one character or another will want to try to ice-skate on such a frozen body—or not, but is peer-pressured into doing so Fairly straightforward, until the character takes their first step onto the ice Expect a lot of imbalance, flailing, failing , struggling, shaking , frustration, hilarity and inevitable crashing. It very often ends up with an Epic Fail Note that, despite the name, the character does not have to be ice skating. It happens just as often with roller-skates When two are involved, it can become a case of Literally Falling in Love Compare Epic Fail and Frictionless Ice , as well as the Slippy-Slidey Ice World , where your Player Character is the one liable to have this trope. Contrast On Ice

Fortune Tellers , palm-readers, fire-readers, insect-entrails-on-windshield-readers, and other assorted diviners are canaries in the mineshaft of adventure. They pick up approaching trouble and reveal it in the form of ominous, inconclusive forebodings even when they shouldn't be able to That's all well and good for ordinary disasters, but when a Third Eye gets smacked with a half-brick of the end of all things , getting the gravitas across takes a fit. Screams, spasms, visible exhaustion, malfunctioning seer's tools, it's all good. Fainting is not required but makes for a suitably dramatic finish Sometimes the interruption means that the prophecy in question is incomplete — in some cases when the seer dies or the props are destroyed, it's because an interested third party is trying to hide the outcome. What all this amounts to is a psychic version of The Worf Effect , and is equally popular with telepaths and empaths . You know shit's serious when the team psi keels over in the middle of a scan A Fainting Seer clearly has some actual power: fakes value customer satisfaction. Nothing spoils a date at the fair like a fortune-teller who starts screaming about death, DEATH, oblivion shrouding the land with its brimstone veil, yea, the very HEAVENS dripping with human gore, aaaiiiigh...</ , etc A variation on My Significance Sense Is Tingling . Frequently paired with The Force Is Strong with This One and Poke in the Third Eye . Can be related to or cause even be the cause of Mad Oracle . Can overlap with Power-Strain Blackout . If trouble happens a lot — compare The Ophelia Historically, this was an Invoked Trope in many ancient

traditions due to the common view that narcolepsy or epilepsy (both commonly referred to as "the falling/sleeping sickness") were signs that one was gifted with prophecy See Post-Victory Collapse when the hero breaks down due to physical or mental exhaustion. Subtrope of Fainting

This trope concerns itself with things from the past that seem like a huge load of Values Dissonance . They may be laden with, say, a Rose-Tinted Narrative or a Historical Hero or Villain Upgrade . Only... it turns out it was comparatively Fair For Its Day. Maybe the Historical Hero Upgrade or Historical Villain Upgrade wasn't that unfair a reflection on the person's views. Maybe the Rose-Tinted Narrative just wasn't rose-tinted enough for its original audience. Maybe it was even ripped apart in its own time for being downright insurrectionist and was brave to go as far as it did. This doesn't automatically make the work immune to criticism: something less dissonant than its contemporaries can still be pretty darn dissonant. Oftentimes, though, a little research will show that something cringe-worthy or laughable today is also something worthy of applause for what it stood for, and the context can be important in interpreting the work at large. Authors often work under a system of rigid censorship that decrees even mild</ criticism of the status quo to be going too far, even in enlightened democracies. Attempting to argue for modern values would have really</ been pushing your luck. (In other words, here Failure Was the Only Option .) A work that's only a little</ culturally subversive is more likely to escape censorship and earn public acclaim than one that goes all the way, thus ensuring its relevance - or at least survival - into the present day. (For an ironic counterpoint, consider Crosses the Line Twice , which is when one has to go all the way to get away with being offensive</ .) Please remember that this trope does not mean "surprisingly enlightened for its time period." It means " more</ enlightened for its time period", which is not necessarily the same thing. If a vintage work has a message that comfortably fits modern audiences, that's Values Resonance . To qualify for Fair For Its Day, a vintage work must have negative cultural traits as well as positive ones. Contrast Rule-Abiding Rebel . Innocent Bigot and Racist Grandma are related tropes. Executive Meddling and Lowest Common Denominator may also play roles if unprejudiced creators are forced to pander to widespread prejudices among the public. The same principle applied to innovation in fictional works is "Seinfeld" Is Unfunny . Ironically, a clear counterpart to You Are a Credit to Your Race , the utterance of which was</ fair for its day. NOTE: For something to be considered Fair For Its Day, said attitude, law, or outcome must be considered progressive compared to what the user can generally believe to know or have a frame of reference. For example, Bill Clinton and his policies on homosexuality cannot be considered such, because other nations (e.g. Netherlands) had more progressive policies, which at the time Bill Clinton would have known. However, the Code of Hammurabi is considered such, because it is unlikely that Hammurabi would have had such a frame of reference or knowledge. Examples more recent than 15 years ago are not allowed.

Brought on from the Fairy Godmother from Cinderella </, the Fairy Godmother (and fairies as a whole) is pictured as a kind, selfless and synonymous with that of hope, light and Happily Ever After The Fairy Devilmother, on the other hand, does not give blessings. In

fact, if you see the Fairy Devilmother, bow down and hope that she is feeling merciful that evening. There is no running from her. You will get hurt somehow</, but maybe things won't turn out as bad if you cooperate. Instead of dealing in blessings, dreams, and wishes your heart makes , this Fairy dabbles in creating doom, using dark, unholy powers to curse their wards Their motivations vary. Maybe they're just evil by nature , or are a cruel trickster . Maybe you gave them great disrespect in some way and so decide to "bless" you or your newborn baby with a cruel and unusual fate. Maybe they think</ they're helping but have unconventional ideas on what that means . While the fairies themselves won't always be in literal black, they are almost always dark , dealing in dark magic in contrast to their more sugary sisters Sub-Trope of The Fair Folk and Fairy Godmother See also Evil Wears Black , Grimmification and Jackass Genie

If a fairy tale is often derailed and ends significantly different than how they originally end, then this is a Fractured Fairy Tale . If multiple fairy tales feature in the same story, it's Fairy Tale Free-for-All . Compare: Storybook Episode , Parody Episode , Rhyming Episode , Beanstalk Parody , Cinderella Plot . Related to Paranormal Episode and Off to See the Wizard Contrast: Twice-Told Tale Has nothing to do with Fairy Tail </ episodes.

A story which depicts a fantastic sequence of events. Often, fairy tales include creatures from folklore such as goblins , witches , and dragons . Fairy tales usually take place " Once Upon a Time ", with few (if any) references to real people, places or events. The term "fairy" in this case is not a reference to the creatures now called fairies, but to the word's original meaning, the "faery"; the "place of the fae" (cf "nunnery", "rookery"). Originally meant to refer to the otherworlds where fairy beings like the elves and the sidhe live, it eventually took on a more generic meaning as "land of magic" Orally told fairy tales are told in extremely spare and laconic style. Even the fancy dresses the heroine wears to a ball are discussed briefly; " three dresses , one as golden as the sun, one as silvery as the moon, and one as bright as the stars" and the story goes on. Likewise, characters are defined by their actions. Even when motives are provided (which is only for human characters), they are short and simple: the heroine is out to find her fortune; the hero wants to marry the princess; the Wicked Stepmother is greedy and doesn't want her stepchild to have an inheritance, or envious of her beauty, or if she has a stepson, destroy his wife; the false hero wants to marry the princess; the king falls in love with the strange woman he meets in the woods because of her beauty. And motives may not be; in the Grimms' " The Twelve Dancing Princesses ", we never find out why the princesses are going to the nightly dances, and indeed never discover whether they are doing so voluntarily or not "Fairy tale" is often used in modern times to depict an idealized romance or ending, although many classic fairy tales are much darker than many people realize. Heroes may be the victims of such violence as having hands chopped off or eyes gouged out; at the end of the story, villains may be disposed of by such methods as having them wear red-hot shoes and dance until they die or putting them in a barrel lined with nails and having a horse drag it until they die . The spare style helps minimize the impact, as it can deal with the violence briefly and

without gory detail, but even so many fairy tales have produced Nightmare Fuel . In some cases, this is intentional, to Scare 'Em Straight Fairy tales are found in cultures all over the world. Many tale types have wide-spread variants. However, only a tiny handful of them are widely known in modern culture. Consequently, when a writer goes to rewrite a fairy tale into Fractured Fairy Tale , with parody or subversion, it generally invokes one of that handful. For instance, the Fairy Godmother is a relatively rare figure in fairy tales, but having featured in " Cinderella " and " Sleeping Beauty ", is epidemic in the Fractured Fairy Tale . Even retellings that do not parody the fairy tales generally stick to the best known We know that fairy tales are Older Than Dirt because clearly recognizable fairy tales turn up, occasionally, in written form as far back as there has been writing. A 2016 Linguistic study suggested that two ("the Boy steals the Ogre's Treasure' (Jack and the Beanstalk </ in English) and various Faustian Bargain stories) date back to the very beginnings of civilization (3500-4500 B.C.E.). The story of Jason and Medea is a form of "The girl helps the hero flee" like The White Dove </; a whole cycle of Chivalric Romance are tales of "The girl without hands" like The One-Handed Girl </. However, many of these are also clearly written in literary form, and the others may also be far removed from the orally told tales of their time. Nor were they distinguished from other types of story. Giambattista Basile's The Pentamerone</ in 1634 (or so) was the first collection to contain only what we would recognize as fairy tales, but heavily rewritten into a literary style. The Brothers Grimm were the first to even try to save the folk version, and all tales collected from the oral tradition post-date theirs Fairy tales were originally intended for all ages, but for a long period of time, they were only written or presented as children's stories. Disney is rather famous for adapting fairy tales into movie musicals , often with changes to make them more light-hearted . Writers who seek to restore fairy tales to their original intensity may intensify it to the point of Grimmification Very few fairy tales actually feature fairies ; even those European countries with a developed fairy folklore preferred to use Talking Animals instead. The name of the genre can be traced to Madame d'Aulnoy's Les Contes de Fées</, which appeared only after literary fairy tales became all the rage. Folklorists have made valiant attempts to give the category more accurate names, such as "wonder tale", or the Grimms' original term "household tale" or Märchen</ , but the name sticks. "Folk tales" include them, but also other tales Several extremely popular tales such as Perrault 's "Cinderella" and "Sleeping Beauty" did feature fairies, helping give weight to the name, while others like " Rumpelstiltskin " and " Kate Crackernuts " alluded to a more sinister kind of folkloric fairies . On the other hand, Perrault's "Cinderella" is an odd-ball; normally the Cinderella figure is helped by her dead mother , and "Sleeping Beauty" is as likely to be a victim of prophecy as a curse). Many, such as " Rapunzel ", " Puss in Boots ", " Hansel and Gretel ", and " Snow White ", contain no such figures. Some, like " The Emperor's New Clothes " contain no magic of any kind See also Fairy Tale Tropes for a list of tropes common to fairy tales, Propp's Functions of Folktales , and Fairytale Motifs . If they're parodied , you get a Fractured Fairy Tale . Not to Be Confused with the similarly-named manga Fairy Tail </ For works about fairies, see Fairy Fiction

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Tropes common to fairy tales . See also mythical motifs . </
Surprisingly, </ fairies in the winged, fluttery sense are . </
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. Also, a fair number of tropes that are thought of as "fairy . </
tale" do not actually appear in fairy tales . </

Tropes about fairies, elves, leprechauns, and their ilk. Compare Angelic Tropes , Elf Tropes , Genie Tropes , and Mer Tropes . :

The United States has the largest native English-speaking population in the world — about 300 million — and due to the tremendous global influence of American-produced media, most non-Americans are familiar with the country's dialects and accents and assume them easy to imitate. Thus it's not uncommon for any</ non-American actor to be asked to sound American for a part Fake Americans are usually Canadians (the two countries' generic accents are virtually identical), Brits, Australians or Irish, although New Zealanders and even South Africans have been known to fake American. This is usually done for biographical reasons, to allow for a familial relationship with another character with an American accent , or to portray a character as stereotypically American. Interestingly enough, the Fake American is not usually Mexican, even though the United States of America and The United Mexican States (official name of Mexico) share two-thirds of their name with each other and the southwestern third of the former was the northern half of the latter before 1848, or Jamaican (has its

own distinct accent, known as Jamaican Patois) or Belizean, even though the two are Anglophone countries like the USA According to a documentary, in 2008 one-third of all piloted American TV series had British people in a starring or main supporting role, so this is expanding almost beyond the boundaries of the trope. There are honestly so many actors playing fake Americans in games, TV shows, and movies as of late, most people that aren't familiar with many of the actors from across the pond assume they're American Britons who essay an American accent will usually opt to make the accent "colorful", and preferably Eastern. Expect to hear something along the lines of a) "salty" New Englander; b) Connecticut "blue-blood"; c) New Yorker, typically of the "Brooklyn" variety; or even d) Southern, usually something from Georgia or the Carolinas but occasionally Appalachian, Ozark, or even Texan. This is because the Eastern, and especially Northeastern accents share many phonetic quirks with British dialects, such as the broadening of vowels or the dropping of "r's." It is rare to hear one of these actors attempts, say, a California accent — but it is not unheard of. In those cases, the overcorrection of final "r"s is a common tell ("picture" pronounced "pickshurr", say) Note that this trope does not apply to non-American actors who are not trying to disguise their accent or origin. Nor should it apply to foreign-born actors raised in America such as Natalie Portman (Israeli), Mila Kunis (Ukrainian Jewish), Sebastian Stan (Romanian) and Elizabeth Taylor (British), as long as they don't have to fake an accent. America is a nation of immigrants after all, and it isn't all that unusual to meet people who were born or raised overseas, or natural-born Americans who carry an accent from growing up in an ethnic neighborhood. Expect such situations to be Lampshaded, however, especially if the actor in question has a relatively heavy accent, like Arnold Schwarzenegger (who, for the record, does not qualify for this trope because while he was born in Austria, he is now a naturalized American). Note also that the majority of Canada is within the USA's dialect continuum, thus most Canadian actors have absolutely no difficulty faking being a generic American (it's when the accent required isn't</ a generic one that this comes into play) A version of Fake Nationality , along with Fake Brit and Fake Irish . If the character is called upon to "fake" the accent that's really theirs, it's a case of Lampshade Hanging , of the sub-type How's Your British Accent? . Ooh, Me Accent's Slipping is quite common, and a few careless examples end up Not Even Bothering with the Accent This can also be done within the United States, if an American is expected to speak with a very distinctive accent other than their own, e.g. actors with "neutral" accents doing a Minnesota or Georgia accent

The specific accent is usually Broad Australian; in reality, Broad Australian is one of several different Australian accents, but it seems to be the only one which appears in popular culture, leading to a self-perpetuating occurrence of Small Reference Pools where most foreigners wouldn't recognize any other Australian accent It should be noted that, to Australians, many attempts to imitate an Australian accent end up sounding like London Cockney instead Compare Fake Brit and Fake American . Subtrope of Fake Nationality

A non-British actor pretending to be a British character. (Please note that "British" here actually indicates "Southern English", not Northern English, Scots, or Welsh.) The most commonly imitated accent is the Received Pronunciation one, or else a Cockney (East

London) voice. There is, of course, a great variety of English accents, but these are the two most recognizable to American ears. Even English actors who don't have these accents normally may be called upon to imitate them. Irish, Scottish and Welsh actors are typically required to play English characters too - due to the fact that England has a bigger film industry and these actors usually end up moving to London if they want to build up an international career. It is a rare Irish, Scottish or Welsh actor indeed who doesn't have half a dozen English characters on their résumé (unless they can't do the accent of course) The most glaring error in fake British accents stems from American English's lack of the short "o" (IPA: [ɒ]) sound with which Brits pronounce words such as "pot" and "orange". Americans tend to hypercorrect this to the long "o" (IPA: [ɔː]) sound as in "all" or "door". There exists a stereotype that American actors simply can't do English accents at all. See the Analysis tab for more information on that. Regardless this page and its offshoots contain plenty of examples of well-done fake English accents - from Scots, Irish and Americans alike. Accents in general usually depend on the actor having a good ear to pick up the differences in pronunciation, and usually a dialect coach to help make sure they're getting them right A subtrope of Fake Nationality , and a Sister Trope to Fake American , Fake Scot , Fake Irish , and Fake Australian See also British Accents , The Queen's Latin , I Am Very British . See Not Even Bothering with the Accent , and Ooh, Me Accent's Slipping when this doesn't</ work

People are willing to do anything for the safety of a friend or loved one. If you're the friend or loved one, you can play this to your advantage for material or emotional gain. All you have to do is "disappear," leave a ransom note, and everyone will think you're being held captive. The best part is you don't have to put yourself in actual danger to get the benefits of people going out of their way to save you There are quite a few reasons for doing this. Perhaps you need money, but nobody would give it to you if you just asked. Or you need the MacGuffin , but seeing as it's so valuable, no one would give it to you either except to save a member of the team . If you're The Mole , this can be used to lure the good guys into a trap as they come to rescue you. (See also the Trojan Prisoner and the Play-Along Prisoner .) Finally, some people do this for fame and attention , for the same reason some fake their death and attend the funeral to see who really cares about them One should choose any accomplices in the scheme very carefully, otherwise it could quickly become a real</ kidnapping or worse As this trope is a Plot Twist , there are in the examples

Food seen in commercials has often been improved for the purpose of shooting the commercial. Lettuce will always be crisp, hamburger buns perfect and full, cake light and fluffy. Ice cream is never melting, unless that was the point. As good as the food may be made to look,</ however, actually eating</ that specific example is probably hazardous to your health For starters, the food may have been coated in shellac to ensure that it stays looking good no matter how many takes are done. This is somewhat reasonable, as heat from any lamps being used can cause things to wilt If the food comes in standard proportions, they may have to keep those

proportions due to Truth in Advertising laws... but they can still engage in trickery. Arrange the items on the plate so that (at the angle chosen for the shot), where the view is blocked by other food, there's nothing behind it - but people won't realise that! Cut a wedge out of the hamburger patty, so you can spread it out a bit, making it look wider (this one's almost universal in fast food advertisements). Use camera angles and zooms that make it look larger than it actually is - essentially, the Hitler Cam as applied to food. And you can always just put those standard proportions on a really small plate For a good example of the last of those tricks, watch a Dairy Queen ad for their Peanut Buster Parfait</ and compare how large it appears with what you actually get in the restaurant. You will notice that you rarely see an actor's hands in the picture to give you a sense of scale The items used for photo layouts and "beauty shots" are often not even edible. Ice cream sundaes are often constructed of scoops of lard or mashed potato covered in motor oil, or other toxic-yet-pretty trickery. Likewise, "steam" rising from "hot" food is often smoke from a hidden cigarette, and ice cubes will really be deftly sculpted chunks of acrylic Note that, in general, truth in advertising laws require that the product being advertised should be the same as the one shown (though some of the tricks described above are still applicable), so, for example in a commercial for chocolate syrup, the syrup will be real, but the ice cream onto which is is poured is just as likely to be made of plasticine . The cereal shown in the bowl is, indeed, the product, but the pouring stream of milk is almost always watered down glue. Fast food that is seen in commercials is usually sprayed with a sealant and painted so that it appears more perfect than it would when you order it in person Played with in Dutch PSA. The items look like food- but they're poisonous

In the Oh My Goddess: Adventures of the Mini-Goddesses </ manga, one of the strips depicts a certain voice actress as having a fetish for touching fake food samples and gets Squicked if they turn out to be real. (This is based on Belldandy's voice actress' real life tendency for such a habit.)

There's a scene in Back to the Future </ where Marty McFly is supposed to do a Spit Take while drinking gin in the car with Lorraine - in reality, the flask was filled with water. Amusingly, production decided to play a prank on Michael J. Fox during one take, replacing the water with real</ gin. Fox, a teetotaler, did a spit take for real In Incompetence </, Harry mentions that he once knew someone who photographed food for a living. Among the tricks used to make the food look more appetizing include secreting a boiled tampon </ on the plate

Exception: in Coupling </ , actor Ben Miles decided that his character Patrick was a Guinness drinker. This may have had something to do with the fact that Guinness is very difficult to fake convincingly, so while his fellow actors were drinking coloured water with foam on top, he was drinking genuine Guinness... The owner of swears that they always use the real candy she reviews in Gratuitous Food Porn !

On stage, food props are almost always real food of some kind (if not the food they're supposed to be) because actors have to eat it onstage. It usually is intentionally made to taste awful so the actors

won't eat too much and it can be reused multiple nights. Alcohol, however, is almost invariably fake because of the hazards of the actors getting drunk in the course of performing the show (usually, dark liquors like whiskey will often be iced tea, lighter drinks like beer are apple juice, and wine is, of course, non-alcoholic grape juice. Obviously these can be subbed out for something more to the actor's tastes, all the way to simply water with food coloring.)

In The Simpsons </ Krusty the Klown is often seen to be disgusted with what he actually has to eat during commercials for his restaurant chain, and spits it out when the camera is off. This may have been a reference to George Foreman, in which leaked footage showed him spitting out food cooked by his signature grill (which is actually what they do when people eat for a shot, since after 30 takes he would have been throwing up with all he ate otherwise). Even better, it's shown that despite being Jewish Krusty has no problem putting his name on pork based products and eating them himself.

Japan, as mentioned in a few examples above, has an entire industry dedicated to producing realistic models of a restaurant's menu items permanently display in the restaurant itself. They were originally made using wax, but many nowadays are made with plastics (as wax models would melt and need to be replaced).

Characters consuming what they think is a drug, they start acting accordingly, but turns out to be a placebo. Whether it's an oregano joint, a mysterious pill that turns out to be aspirin, or non-alcoholic beer, you'd never know it by the way the person is acting Related to Magic Feather (when it's a Motivational Lie) and the Placebo Effect (for how it works) See also I Can't Believe It's Not Heroin! and Drunk on Milk , for when this isn't an accident. If a character deliberately pretends to be drunk/high, they're Playing Drunk

Irish characters are some of the most frequently depicted foreigners in British and American media but they often tend to be played by non-Irish actors with, ahem, "variable" success when it comes to accents, or use the "wrong" Irish accent. For instance Northern Irish accents are quite distinct from southern Irish accents. Ireland is quite unique as a country in that there can be startling differences in accents within counties; a north Dublin accent for instance is like night and day to a southern one from only an hour's drive away Another reason why non-Irish actors are used is the desire for name recognition. Even if an appropriate-age largely unknown Irish actor is available the film makers will often be tempted to go for someone with more international appeal. For some reason this seems to be particularly the case with female actors; even a film with mostly Irish actors, like Intermission</ or About Adam</ or the recent Perrier's Bounty </ will still fill its female roles with British or American actors. This may be why there are quite a few famous Irish male actors in Hollywood but vanishingly few famous Irish female actors: their chances of a breakthrough role are that much smaller (with the notable exception of Saoirse Ronan). See also for theories on why there are so few name female Irish actors. This can also overlap with Britain is Only London - as a lot of casting tends to be based there, especially if it's a UK-backed production - and there's an

inherent bias to favoring London actors, while almost shutting out Irish actors completely (as noted on the Fake Brit page, most Irish actors who get fame will likely play more Brits or Americans in the long run). In recent years, this has started drawing comparisons to whitewashing For some reason Scottish</ actors seem to be disproportionately likely to play Irish characters, which is unlikely to help those who already can't tell the two countries apart. Also, a strong Ulster or Southern Irish accent done by a Scottish person would confuse things even further (such as the Glaswegian actor of Irish descent, David O'Hara in The Departed</ or Dundonian Brian Cox in 25th Hour </) As you might expect Fake Irish characters often slip into Oireland territory. Note that American, British, Canadian, or Australian actors of Irish descent technically avoid the Fake Irish label since they are well... Irish. But if they screw up the accent, expect to hear about it

When a character who is supposed to be of mixed ancestry is played by an actor who obviously is not. This is not to say that people of mixed parentage do not physically resemble one race over another—they often do. This trope describes the flagrant instances of laziness and inattention in casting, which result in an attempt to force the viewer to accept that a character is the biological child of a character of another race, even though their phenotype clearly precludes that from being a real possibility. This is due in large part to the lack of mixed-race actors in the American television/film industries—although one should point out that this is largely due to the biases of the industry itself, which has a tendency to shy away from performers who aren't readily identifiable as members of a particular race/ethnicity . Often occurs where the parentage of the character is a defining issue of the plot. This is not uncommon in American dramatic shows, where it most often involves the children of black/white mixed marriages. Chalk this one up to the rigid and brutal history of the American color line—scriptwriters still use the twist of an ostensibly "white" character being fathered by a black man (or vice versa) to jolt the audience by invoking longstanding taboos against cross-racial romance. Therefore, one could say that the imperatives of plot justify this trope to a limited extent. However, in the majority of cases, it comes across as utterly implausible. More often than not, the writer simply leans upon viewer ignorance—as if the relatively small number of biracial Americans makes it possible to accept that a character is biracial simply because the plot decrees it. Adding to the insult against viewer intelligence is clumsy writing, which often causes the parentage revelation to be completely disconnected from the preceding plot. It is often a ham-handed attempt to up the dramatic ante, without rhyme, reason, or foreshadowing. In other words, it is a cheap source of foundation-shaking conflict that can be invoked without regard for the narrative's internal logic . A variant is often used in a comedic contexts, such as animation or sitcoms (see Family Guy</ quote above). A character will discover obscure roots in another ethnic group, usually by way of a distant ancestor. The character will often proceed to redefine their whole identity in a ludicrously exaggerated manner based on this information, regardless of the fact that the person lacks any substantive cultural or physical resemblance to the group in question. This plotline's persistence can perhaps be explained by its versatility as a vehicle for dissecting and/or subverting ethnic stereotypes and assumptions. In real life,

mixed-race individuals can be anywhere along the range of colors of any of the races in their makeup, up to and including the lightest and darkest extremes of skin and hair color (though this is rare). This nonetheless attracts criticism because Reality Is Unrealistic Compare Gender Equals Breed . See also Ambiguously Brown . Kenneth Branagh's film version of Much Ado About Nothing (1993) </ has Denzel Washington and Keanu Reeves as half-brothers. Somebody's got to be half-something. (Keanu Reeves is actually half-English... though the other half is a mix of Chinese, Hawaiian, English and Portuguese.)

When an actor plays a native of a nationality or area other than their own. Not counting those actors who play an extraterrestrial , who are never</ from the same place as their character. Probably. Nowadays can be known as Colorblind Casting Israeli Jewish and Arab actors tend to wind up playing each other quite frequently (though Israeli-for-Arab is more common than the other way around). Gung-ho movies made during World War II featured every kind of Asian except</ Japanese, since the Japanese-American actors were otherwise occupied. And very few Russian characters during the Cold War were played by native Russians. For foreign actors who are frequently employed to play foreign characters, see Plays Great Ethnics The most common examples have their own tropes: Fake American , Fake Australian , Fake Brit , Fake Irish , Fake Russian , Fake Scot and its ethnic variations Yellowface , Brownface and Fake Mixed Race . The Queen's Latin is a subtrope where characters in Ancient Grome or other classical-to-medieval settings are usually played by Brits, no matter what part of Europe they're actually from. See also: Fauxreigner where the character</ is pretending to be a nationality they aren't (or acting more stereotypical than they actually usually do) If you are actually from the area in question, you may remember one or more of these examples as "That foreigner with a strange accent. Where are they supposed to be from ?" On the other hand, some actors are really good at it. An added complication is that human appearance varies even within nationalities and ethnicities as a result when playing a historical character the foreigner might have been selected because s/he greatly resembled the original An actor who often does this well Plays Great Ethnics . When done poorly, it can result in WTH, Casting Agency? See Pass Fail when, for whatever reason, the actor isn't convincing as another nationality

Two characters, who either appear to be attracted to each other but in denial or just hate each other's guts, find themselves cornered during an emergency. They're about to be caught sneaking into the Big Bad 's fortress, looking at confidential files, or fleeing the scene of the battle. The quickest solution? Kiss — passionately Maybe the theory is that whoever's about to find them will want to look away and give them some privacy . Maybe the logic is to do the LEAST suspicious thing two people would be doing in a dark room or alley, or because it's difficult to recognize someone's face when it's mashed against someone else's. Maybe it's somehow necessary to maintain the Masquerade . Maybe it's a good excuse. Either way, the danger is quickly thwarted... but the moment is not so quickly forgotten Probably the only kiss that comes without warning. Often fuel for shippers anyway, and has a good chance of appearing in that episode's trailer . Distinct from the Kiss of Distraction because that involves one of the kissers being distracted, whereas this seeks to distract people looking at the kiss Sometimes done to interrupt a person

speaking/shouting , either to just shut them up or because someone is coming Compare the longer-term Undercover as Lovers . Compare and contrast Platonic Kissing

Sometimes it's a human being rather than a dog inspiring the panic See also You Don't Want to Catch This

A group of people decide that, for whatever reason, they want to make something. It's not serious. Maybe they're making a fake college so their parents don't find out that they've been rejected by every college in the country. Maybe they make a fake movie so they can bang actresses , or a fake musical so that they can keep the money . But, somehow, people find out about their fake and think it's real. Everyone wants to be part of it, and now they must make it real Similar to Becoming the Mask , but with entities. For cases where the goal was to make something real, but to have it fail, see Springtime for Hitler . If it's a person being faked it becomes Invented Individual . A subtrope is Romantic Fake–Real Turn . See also Secret Identity Identity and Appropriated Appellation . Compare Defictionalization . Not to be confused with Face–Heel Turn

Simply put, two characters who aren't in a romantic relationship pretend to be. Naturally, there's a high likelihood of them Becoming the Mask , or at least one character claiming It Meant Something to Me , in which case you have a Romantic Fake–Real Turn . Supertrope of:

Contrast Secret Relationship . See also Fake-Out Make-Out , Marriage Before Romance (when the fake relationship becomes real) and Marriage of Convenience . Compare the one-sided Intentional Heartbreaker .

Very few characters from Russia (or the rest of the former Soviet Union , for that matter) in Western television are played by native Russians. This was a particular case in the Cold War , for obvious reasons As with Fake American , Fake Brit and all types of Fake Nationality , the quality of the imitation of the Russian accents varies from the very good to the awful to the not-even-attempted For convenience's sake, this trope covers the whole of the former Soviet Union on its post- World War II boundaries. Fake Russian text</ is The Backwards Я

Scottish people in particular get very tetchy about foreign actors trying to pull off their accent, probably because they're so conditioned to it being done badly that they can't accept that someone might actually be good at it Compare Fake Irish , Fake Brit , and Fake Australian Not to be confused with No True Scotsman

There is a practice in some TV shows and especially in commercials Ththat shows the view of someone using a video camera. This usually Thincludes a rectangular "frame" in the scene and the "REC" Thindicator with a red dot at the bottom right corner of the screen This is not the same as captured video, which includes the date Thand time stamp, but rather implies that we are seeing the video Thdisplay on the camera from the viewpoint of the person recording

Thit

Sorry, did you just say that you fake the tricks you do? Yes, you might be the one guy who doesn't have magic powers in this setting and have to find some way to make up for the disadvantage, you might not have developed your wizarding powers yet but know some killer sleight of hand that will put you up with the best for whatever deceptive reason you choose, or you might be that bastard of a con-man who needs to use stage tricks for part of a certain plan to achieve something that magic just couldn't do. Presenting the trope: there's real magic here, but illusion is being used. Reasons for this can vary wildly, but usually it's done to either intimidate opponents into backing off or as part of some elaborate scam or con scheme. One particular scene which seems to be the favourite for Fake Wizardry employment is the climactic scene where the heroes scare off the big bad through elaborately-prepared stunts that make it look as if they have some insanely powerful form of magic (which they don't even though it exists). Other times, a certain feat of über-powerful magic may be some big rumour that it's possible for the most studious or powerful of wizards to achieve. Naturally, some guy is going to either fake this to show off or for the more practical purpose of scaring his enemies/friends either away</ or into treating him like royalty. That super magic might even be legendary or prophetic, and the wizard fakes having it so that he will become The Chosen One . If it's not done for benevolent means, expect it to be followed-up by the plot where everyone discovers that the wizard is a fake and the Aesop that they shouldn't fake advanced magic powers... except for those times when you should. (These times being when you're The Hero and... well, you're the hero, or if you're a slightly shady member of the good side who gets away with ends-justifying-means actions.) If the fake magic manages to not only fool everyone, but actually overpower real magic users, then it's a case of Muggles Do It Better . Contrast Magicians Are Wizards , where someone with actual magical powers presents them as stage trickery. Can be related to This Is My Boomstick and Magic from Technology . See also Phony Psychic and God Guise . One form a "Scooby-Doo" Hoax may take. Has nothing to do with a bootleg Wizardry </ .

Alice comes home to discover a Ransacked Room , the window broken and her laptop and all her jewelry missing. Clearly she's been the victim of a burglary and with the thief long gone there's no chance she'll ever catch the culprit. However, the true culprit isn't some opportunistic burglar, it is in fact Bob, who even now is pretending to console Alice for her loss. Bob only needed to steal the secrets hidden on Alice's laptop and as Alice's trusted friend, had the door key to let himself in in order to do so. However, by trashing the room, smashing the window and taking other valuables, Bob has left enough red herrings that no one will suspect his involvement. The faked burglary has a number of other popular uses: Even if the break-in is genuine and the valuables are kept, the key factor of this trope is that the the burglary is used to mislead and misdirect somehow. One classic method of a detective determining that the burglary is a false one is by finding pieces of glass from the broken window on the outside of the room (thereby proving that the burglar broke it from the inside) or, slightly more subtly, that the window was broken from the outside, but either after the burglary had taken place (footprints under the broken glass) or in such a way that the burglar could not have used the hole in the window to open it.

In a Trapper Keeper commercial, one student answers that he lost his homework after aliens ransacked his room.

Sin City </: A variation happens in That Yellow Bastard</. Hartigan sees that Nancy's house has been broken into and suspects that it was the Rourke family who has kidnapped her. It turns out that the whole thing was a Red Herring . Her apartment break in was a separate crime but he ended up rushing to her job, leading the bad guys right to her.

In A Fish Called Wanda </ , Archie fakes a robbery in order to recover Wanda's necklace from his wife... unfortunately Otto catches him in the act and subdues him, thinking he's doing Archie a favor by catching the robber </ by Lawrence Block

Monk </ : In PAYDAY 2 </ 's Election Day mission, Plan B for rigging the election is to rob a bank next door to the election center, "accidentally" damaging the machines by blowing up the wall next to them. The election results will be invalidated, and everybody will think you were just robbing a bank instead of doing some dirty political work.

In The Boondocks </ episode "Thank You for Not Snitching", Ed Wuncler III and Gin Rummy break into houses in order to drum up business for Wuncler Security.

A character's death is faked, for one or more of the following purposes: To throw their enemies off the trail. Often the audience will think the character is genuinely dead. Extra points if a fake crime scene photo or Staged Shooting is used. Sometimes a John Doe's remains are substituted and destroyed beyond recognition, or everyone is simply told "They Never Found the Body ." The person faking his death might attend his own funeral . Of course, when this happens to main characters in a series, the audience should not be fooled. When the method of faking temporarily turns the character into a realistic-seeming corpse, this is Faux Death . Death Faked for You , Playing Possum , Disney Death , and Fake Kill Scare are subtropes . The inverse is Of Corpse He's Alive (a "live" person is actually dead) and El Cid Ploy (a faction pretending their leader is alive). A play on the common turn of phrase "waking the dead". Contrast He's Just Hiding! Not to be confused with Fake Weakness . See also Reports of My Death Were Greatly Exaggerated . For what (usually) happens next, see Starting a New Life . Remember that faking the dead may seem fun, but it is a criminal act in most countries and may cause legal trouble. Don't Try This at Home . You Have Been Warned .

In the times of Ancient Rome , Cupid (and by extension, his Greek-counterpart Eros) was a god of love and an embodiment of sexual desire . He was armed with a bow gifted to him by his father Mars/Ares and a quiver of arrows; gold arrows that induced love , lead arrows that destroyed it . He was also a terrible shot, and would often be the blame for madness and chaos brought on by raw, uncontrollable desire among the mortals. With cultural osmosis, Cupid as an icon has endured the test of time in the form of an angel and flying baby that personifies love With every angel, there are its Evil Counterparts , with much more malevolent versions of the cupid portrayed as a Fallen Angels or even as all-out demons . Like their heavenly counterparts, Fallen Cupids have bows and arrows too, but they aren't nearly as wholesome. Instead of sacred couplings, perhaps they illicit more carnal desires like the Horny

Devils that they are, portraying them like the Greco-Roman Cupid of old in a more modern context . The love they inflict might be a form of Mad Love , and might even ensure that Love Hurts in the end just for the satisfaction of watching hearts break. They might manifest as a form of Jerkass Genie , granting a mortal's wish for love and have that love be an annoying, corrupting thing that brings out the worst in all parties . They could carry nothing but lead arrows and destroy love, or maybe they can pierce the heart of a person and they bleed to death Compare Bad Santa . Related to Love Makes You Crazy , Love Makes You Evil and Wicked Heart Symbol

Not all villains are born . Some are made, and none are more tragic than the Fallen Hero. As the name implies, the Fallen Hero used to be a hero before doing a Face–Heel Turn . They may even have been an Ideal Hero or another equally optimistic archetype , up until the moment when they suffered something bad enough for them to lose all faith in good and idealism , be it the loss of a loved one , too many good deeds coming back to bite them hard , betrayal by someone they trusted the most , too much distrust from those who should have been allies , or some other faith-shattering event. It might even be a drawn out process of seduction to The Dark Side or fall from grace. Some Evil Old Folks happened to be this type in their younger days. What they choose to do about it determines what they become: They'll use their not-inconsiderable powers and abilities to do it, too. Often, they'll twist healing powers to evil ends, or allow pain to fester by simply denying the use of their powers for good. Where once the Barrier Maiden wanted to heal the world, she'll now spread misery to speed its destruction . The Messianic Archetype who wanted to save the world now wants its damnation . The Gunslinger , once wanting to bring justice to the frontier, now wants nothing but vengeance and blood. Many of these made the protagonist's journey to villainy . Usually revealed in a "Not So Different" Remark moment. Almost always gets a Start of Darkness , and often implies Became Their Own Antithesis . Christopher Booker's sixth basic plot , Tragedy , uses this character arc, with the Fallen Hero as the main character Compare Face–Heel Turn , The Dark Side Will Make You Forget . See also Fallen Angel , Tragic Villain , and Tragic Monster . Super-Trope to The Paragon Always Rebels , in which the character has such influence over other good guys that they fall with him or her. When the Fallen Hero used to be a main character in a previous work, they're a Rogue Protagonist .

A Narrative Device especially common in film and TV, though not limited to them. This is the job where a once famous or admired character is "reduced to this!" More dire than a Day Job , this is a stereotypical last-resort job to which has-beens, people who got fired or laid off from their regular jobs, Impoverished Patricians , or Fallen Heroes have resorted, just to pay the bills. The Fallen on Hard Times Job is often the starting point for a protagonist's Redemption Quest , or attempt to chase after their Lifelong Dream (with accompanying Gonna Fly Now Montage). It can also serve as a recruiting station for a Ragtag Band of Misfits or Putting the Band Back Together . Such jobs include: Party organisers for actors (Party Down </) Compare Former Regime Personnel , when a lot of secret policemen, commandos, spies and similar people end up fallen on hard times at once. The most common Fallen-on-Hard-Times Job for them

is mafia soldier or security mook . Also compare Worthless Foreign Degree , in which highly educated immigrants end up in menial jobs. Contrast Waiting for a Break which is about aspiring actors and film writers doing a day job whilst attempting</ to make it big. Can lead to a Scrap Heap Hero if the person is called back to duty. See also Loser Protagonist , Acceptable Hard Luck Targets .

A common way to create a Crapsack World setting is to have the United States fall so much that it becomes much like a third world nation, with a collapsed economy, decaying infrastructure, fallen or incredibly corrupt government, and so on. Perhaps a new Civil War has left the nation battered and weak, only a shell of its former self; or possibly economic collapse due to poor management, lack of an important resource, such as oil , food, or water, or because of the rise of another foreign power has led to a weak US. An invasion by a foreign power has either conquered part of or all of the United States, or weakened it severely; bonus points if it's Russia and/or Mexico on a revanchist drive. Or even a natural disaster of some sort has happened In a worst case scenario, it is even possible for the nation to cease to exist as we know it, either being swept into anarchy , broken up into new nation states , or the area as a whole being replaced by a new power. If the term "The Former United States" is said, this most likely happened Expect to see major cities from coast to coast become massive slums , with the poor and homeless roaming the streets, sometimes with the tarnished remains of familiar or similar staple American businesses. What remains of the wealthy will be living in fortified enclaves, separated from the common rabble, and the middle class will become all but extinct. Shanty towns become a common sight, and the only form of "reliable" rule is from organized criminal organizations who will jump on the opportunity to take advantage of the desperate situation or large corporations who can now operate above the law thanks to a weakened, corrupt, and/or apathetic government What is left of the government (if one even still exists) will be immensely ineffective and corrupt, with greasy politicians trying to hold onto power, or gain power by proposing solutions to regain the nation's once former glory and by claiming that prosperity is right around the corner, or by arrogantly still believing (or trying to fool the populace) that the nation is still strong, despite obvious evidence to the contrary The work has a huge potential to become Anvilicious if the creator is trying to preach what will happen if the Real Life United States does or doesn't do X, Y and/or Z, or as a way to create a fictional America led by political strawmen whose political views are opposed to the creator's Sub-Trope of Different States of America Can usually, but not always, go hand in hand with Divided States of America , Oppressive States of America , and/or Invaded States of America . Contrast with Expanded States of America , although it is also possible for the US to join with Canada and/or Mexico not because it is empowered, but because it is so weak that it needs to. Compare with America Is Still a Colony , where the US never got off the ground in the first place. Possibly a result of a Second American Civil War , even if the war ends in full reunification Settings in which either Japan or China Takes Over the World will often include this. Contrast America Takes Over the World

Sometimes, the police simply are not going to stop investigating a crime until they find someone</ to arrest. In this case, even if

you've pulled off The Perfect Crime , the only way to be certain of getting away with it is by setting up some other sap to take the fall for you Sometimes the Fall Guy is an accomplice who takes on this scapegoat role willingly . Other times, when you have drawn up plans with the brilliant clockwork evil of The Chessmaster , you might choose a Fall Guy — whether an accomplice of yours, or someone completely innocent — by tricking this Unwitting Pawn into taking the blame, or outright framing them up Maybe you choose the guy no one's going to believe . Better yet, you choose a well-meaning sap whose fears and goals you've been able to manipulate via Flaw Exploitation . Alternately, you could pull off a Deceased Fall-Guy Gambit , since a dead man can't defend himself. Another tactic is for a Villain with Good Publicity to try to paint someone who worked for them and committed a crime as an Overzealous Underling who acted alone and without the knowledge of the boss Closely related to The Scapegoat and, on a bigger scale, Karmic Misfire Not to be confused with a television series or video game

Variant of the Good-Times Montage Two characters get together and they are becoming romantically entwined. Their first date is shown and the audience gets a glimpse at how amazingly compatible the couple is A montage follows, usually with no dialogue and an upbeat or romantic soundtrack, showing the couple during a series of classic dates like the picnic, the carnival, the park, the beach, the drive-in cinema, a bike ride (bonus points for a tandem bicycle), the dinner date or watching the sunset. They exchange classic romantic gifts like Flowers of Romance , Chocolate of Romance , stuffed animals or a prize from the game at the carnival . They are shown in classic romantic poses and situations, including The Meadow Run , Old Fashioned Row Boat Date , Hands-On Approach , Romantic Spoonfeeding , Spaghetti Kiss or Sweetheart Sipping , often combined with meaningful body language like the Meaningful Look or Held Gaze , Holding Hands , the unexpected First Kiss or the Lap Pillow The montage segues into the end of a date and the audience is shown just how in love the couple has become. And how cute they are together In TV shows, this is often a Time-Compression Montage serving to show how, in this episode, the Girl of the Week isn't just a casual fling. This trope is endemic to Bollywood as it's an effective way of showing developing romances between characters while (mostly) avoiding the narrative pitfalls of including them in the first place See Literally Falling in Love for a Sub-Trope . Contrast with Lost Love Montage

In cartoons, the hero finishes off the villain with a powerful blow that sends the latter flying in the air and crashing through the ceiling of a prison and conveniently in a jail cell. How precise or lucky the hero was in doing this, how the villain doesn't suffer any injuries in the process, or whether the hole in the roof is going to be repaired are usually not addressed. Other variations include: Compare Disney Villain Death .

Somebody is building a large and complicated house of cards, and there's stuff going on around them that threatens to cause the structure to collapse The collapse often happens just as the last two cards are being placed, leaving the builder holding them in

place over the empty air where the house used to be Like Endangered Soufflé , only not with souffle , and comes with the same two standard variations: In one, the rambunctious behavior around the house of cards is quieted down with no ill effects, only to have a relatively-distant disturbance (slamming door, car backfire) collapse the structure after it is "safe". The other works much the same, except that it is the builder themselves who triggers the collapse Dish Dash is a related trope The trope name is a play on Edgar Allan Poe 's Fall of the House of Usher</

A major crime has been committed and a killer is on the loose. Luckily for the police, someone has come forward confessing to the crime. Unluckily for the police, the person making the confession didn't commit the crime. Sometimes the police will see through the confession and instantly know that the person is lying. Other times, unfortunately, they will buy into the guy's story, derailing their investigation (at least temporarily). In some cases, even after the person's confession is shown to be false, some of the detectives will still go with it The possible reasons for the false confession are many. Perhaps the character is confessing because he knows or thinks one of his loved ones is really the criminal and is covering . Perhaps the character is mentally ill and is willing to confess to just about anything the police tell him to confess to. Perhaps the character just wants the publicity. Perhaps the real killer is coercing the character into Taking the Heat . And maybe, just maybe, the character actually thinks he committed the crime. Also, as real life interrogation tapes show, being questioned by the police can be a highly stressful experience. If made to go through it long enough, a suspect may confess just to end it, whether they're guilty or not. This can also be done sometime through Police Brutality If the character has a history of confessing to things he didn't do, expect the police to remember him from the last time he made a confession. This could possibly lead to a subversion of this trope when it is later revealed that the "serial confessor" actually did the crime this time Taking the Heat is a subtrope. Often the product of the Jack Bauer Interrogation Technique

Happens in Paranoia Agent

A man named Robert Hubert confessed to starting the Great Fire of London in 1666 by throwing a fire bomb through a bakery window. It was shown during his trial that he was out of the country until two days after the start of the fire, that he was never near the bakery in question in any case, the bakery had no windows, and that Hubert himself was a cripple who was physically incapable of throwing a bomb. Despite all this, Hubert was found guilty and hanged for the crime.

Whenever people from one nation or organization pretend to be members of another, to stir up trouble . Common scenarios include: It's not limited to violence; spreading misinformation or committing sabotage in someone else's name can work wonders too. Basically it is a Frameup scaled up to target large organizations and nations. Heroes typically end up trying to Prevent the War or Avoiding the Great War . This is an example of Truth in Television since false flag operations have been used in real life to do all of this. It's

generally frowned upon by the Geneva Convention . The term comes from naval warfare, where your ships are allowed to approach</ their target under a different flag but have to raise their true colours before attacking. Any False Flag Operation can be used to generate a Pretext for War . If a False Flag Operation is perpetrated by an individual villain or group start a war for private benefit, it's a case of War for Fun and Profit . If the attack is directed against the guys you're posing as (as opposed to your own), it's Dressing as the Enemy . When they disguise someone else</, it's Disguised Hostage Gambit . If the intent is to incite two villainous groups to wipe each other out, it can either be Evil vs. Evil or Enemy Civil War . Thus, it is the third of The Thirty-Six Stratagems . Compare Staged Populist Uprising .

This describes a person, be it a Manipulative Bastard , Bitch in Sheep's Clothing , Alpha Bitch or whatever, who gets close to you and pretends to be your ally, friend, lover, etc. Basically, they earn your trust, and when you least expect it, they betray you and reveal they've merely been playing you this whole time. Another variation on this is that the manipulative character may find himself Becoming the Mask , developing real feelings for the person he betrayed. Sometimes, the betrayer may turn out to be someone you've known pretty much your whole life. If a character with a Friendless Background finally</ finds a person who appears to believe in him or her, and then that person turns out to be a False Friend, it's almost certain that the character will then have crossed the Despair Event Horizon , or at least is very vulnerable to such. The Mole is perhaps the best-known practitioner of this brand of betrayal. Closely related to Evil All Along , Was It All a Lie? and I Just Want to Have Friends . Can lead to an Et Tu, Brute? situation. If the False Friend turns out to be the guy behind everything</, he's a Big Bad Friend . Contrast True Companions . The polar opposite of both Vitriolic Best Buds and With Friends Like These... if true friends are always mean to each other but still remain friends. If it's about a character revealing their hatred for another during a falling out, then it's Hidden Disdain Reveal . Sadly,... Truth in Television . Not to be confused with for words in two languages which look similar but do not mean the same thing . (" Embarazada</ ? But… I trusted you!") Related to Broken Pedestal . in Little Nightmares II she let Mono fall into the depths of the Signal Tower as soon as it became clear she would no longer need his help to escape the Pale City .

The False Innocence Trick (aka Fake Good In A Can) is when a villain or monster locked away for a good reason feigns innocence or being a good guy in order to fool the hero into letting him go. Typically the villain will prey on the hero's good will and strong moral fiber while doing this by making himself and his story as sympathetic as possible. He often is also counting on the fact that the hero has come from a time/place far enough away to not know who the prisoner really is (or, if he's a local, simply hasn't heard of him). Demons contained in the Summoning Ritual of an Evil Sorcerer love this one; usually with Voluntary Shapeshifting . "I'm just an innocent maiden, I have no idea why he has me trapped here. Could you please break the circle?" Compare Wounded Gazelle Gambit , The Farmer and the Viper , and Bitch in Sheep's Clothing for other cases of villains taking advantage of the hero's trusting nature . Contrast the more common Decoy Damsel and Disguised Hostage Gambit for when a villain makes a genuine prisoner look like a bad guy.

Someone claims to be raped. However, the accusation turns out to be a lie. Depending on the scenario, it can be a matter of this fact already being known by the audience or a plot twist. In the case of the former, the conflict is about the credibility of the accused instead of whether or not rape ever happened. This is a very specific form of a Wounded Gazelle Gambit . In order to qualify for this trope, the following is required: There are also a few ways this can play out: See also either Frameup or Abomination Accusation Attack , depending on how the false rape accusation is done. Compare Unprovoked Pervert Payback , where an Accidental Pervert moment creates a backlash for the offender.

A False Soulmate is a person who someone has a deep romantic love for, but the relationship is for some reason not meant to be, perhaps because of the love interest not sharing the same feelings , incompatibility, or misjudgment of character . Alternatively, the relationship ends up being a failure or catastrophe because the love interest's personality or behavior has changed in a negative way (e.g. the love interest may be unfaithful, a user , a criminal, mentally unstable, or a drug-addict). This may stem from Puppy Love , or personality traits that the love interest either had or had more of when they were younger. The Serial Romeo is particularly prone to encountering this This often overlaps with Romantic False Lead . Compare Love Cannot Overcome , Loving a Shadow , Starcrossed Lovers , Unlucky Childhood Friend and Wrong Guy First (if the character meets their false soulmate before their true soulmate). Compare and contrast with One True Love . If the audience thinks a love interest unintentionally</ comes off this way, it's likely a case of Designated Love Interest or Strangled by the Red String Due to the nature of this trope, there may be below

The main character has always loved or lusted for another character on the show. He gets his courage up to go tell her. Music swells, he takes a breath.. And somehow the whole thing gets derailed. Either he chickens out, she asks him a question about this hot guy she's been chasing, or she runs off to go fight vampires, or someone else barges into the room and destroys the opportunity entirely This can be a highly effective writing technique for a couple of episodes, but the writers typically find that it's impossible to maintain forever. Eventually, the character will tell the object of his affections, and the plot will move on...or the viewers will Name comes from the American football term when an offensive lineman moves before the snap (when the ball is put in motion) Compare to Will They or Won't They? and Redundant Romance Attempt . See also Red Herring Twist , Cannot Spit It Out , and So You Were Saying...? Not to be confused with Deliberately Jumping the Gun

In real life, are a sign of age, poor health/dental care, or a combo thereof. As such, they are typically not a laughing matter. However, in fiction, false teeth are usually treated as hilarious and/or gross In many cases, old people have no problem letting you know their teeth are false, and spitting or whipping them out to show you, still dripping with saliva. It's also not uncommon for the false teeth to be left behind either, due to biting into

tough food (or even non-edible objects) or the person in question just forgetting about them and leaving them behind. And that's not getting into using them as musical instruments - they make good castanets, apparently. No matter what form it takes, the bottom line is this - false teeth are funny Phlegmings commonly overlaps with this trope. Compare and contrast Cranium Chase , where a character getting decapitated is played for similar humor

Beetle Bailey </: The General tries to demonstrate Pin-Pulling Teeth and ends up throwing a grenade with his dentures attached to it.

What people (in general, or at least in groups) think about you — or how they don't think of you. How you got there. And what it means to you Compare Fandom , Blame Tropes , Ego Tropes

A familiar is a creature that has been magically bound to a person in a master-and-servant type of relationship. The actual type of familiar varies greatly; it is typically a small animal (such as a witch's cat) but can be anything, including demons or even human beings. Similarly, the type of bond can vary: in some cases, it is nothing more than the ability to understand what the familiar says (if it speaks) while in others the familiar is</ the source of the character's powers. But there must</ be a specific bond; just having a magical creature as a companion doesn't count. The "master" need not be a sorcerer, either — many stories have a normal person gain a familiar by accident, often resulting in trouble This is based on the medieval belief that Satan granted demon servants (in animal form) to witches as part of their pacts and that "cunning folk" (white witches, herbalists, folk healers) were assisted by good spirits. The idea has since evolved greatly in Fantasy fiction, and even some Science Fiction settings have similar concepts (telepathic pets, for example, or even a Robot Buddy , especially if animal-like). Compare Bond Creature , Empathy Pet , Mons , and Right-Hand Cat . The familiar usually acts as an Animal Eye Spy to their master Because All Witches Have Cats , cats, and especially black ones, are the most common variant for female magic users. Frogs and toads, bats, owls, small imps, and sometimes snakes are also very common. In theory, however, a familiar can be just about anything Today, most witches draw a distinction between a "familiar spirit", which is more like your "personal demon/daimon", and an animal "familiar" which is an animal you bond with. Sometimes the term refers to your own alter ego behaving independently; your Shadow Archetype self. In any case, the "familiar" is so called because it stands in a close personal connection to you One possible subversion of this trope is for a wizard to (intentionally or accidentally) form a familiar bond with a human being, usually causing hilarity to ensue See also Sapient Steed and Mentor Mascot . In Japanese Mythology , a similar creature is called a shikigami; see Onmyōdō for details

If this makes family gatherings sound dangerous, don't worry. There is almost always reconciliation in the end, and everyone comes out of it learning valuable lessons about life, love and the value of family .

Family Drama is a genre revolving around conflicts between family members. In a more general sense, any work of fiction about the

relationships within a family. The longer, non-funny version of the Dom Com . Expect lots of this in a Big, Screwed-Up Family . On Live-Action TV , it usually comes in Dramatic Hour Long shows. Many Soap Operas overlap with this genre. See also Teen Drama .

All the complex ties of blood and marriag Check that your trope e doesn't belong in one of the subcategories before you add it her e

When several examples of something are being listed in Speculative Fiction , a couple of them will be from our time (or timeline if it's Alternate History), and the final one will be one from the future (or post-divergence Alternate History) The most common variant is to list famous scientists— Newton , Einstein , Johannes Kepler, Werner Heisenberg and Da Vinci being quite popular—followed, finally, by a scientist from the future. Occasionally their inventions are also listed: Newton's mechanics, Einstein's relativity, Zefram Cochrane 's warp drive. The most common inversion is one where the person lists off several fictional figures and then tosses in a real-world one—the implication being that the real-world one is just as silly as the fictional one Usually the trope serves only to remind us that it is, in fact, the future and people haven't stopped thinking and discovering things in between our time and story's setting. It would be odd if there hasn't been any new discoveries or geniuses worth mentioning, especially if the story involves something like Faster-Than-Light Travel . When someone or something we already know is used as such, then the author is just making a point: say, if Hawking is mentioned, that means people of the future in that verse think he is a genius equal to Newton and Einstein, meaning that readers also should prone to Rule of Three — meaning we go far enough into the future to see a new example, but not far enough that those we know currently aren't still on the short list. It is much harder to find an example which doesn't follow a "present, present, future" (or for added symbolism, "past, present, future") scheme. When there is a long list of examples, expect a third of them to be from the future. Particularly when the work is from the 1950s or 1960s, the third future example will often have a East Asian (or less commonly African or Indian) name, indicative of the the idea that these parts of the world would have a bigger part to play in the future in what at the time were still considered mostly European- and American-dominated fields like the sciences A variation occurs when it's alternate reality: say, when someone mentions Alexander , Bonaparte and Stalin as world dominators who failed, it means that in this reality the changing event is somewhere between the mid-18th century and the early 20th century, which made Stalin and not Hitler start World War II A subtrope of Cryptic Background Reference . Sometimes overlaps with Bread, Eggs, Milk, Squick . A form of The Triple

The graphical image equivalent of Fan Fic . Can be anything from parody to portraits, technical drawings to erotic indulgences , to Chibis , to all of the above combined The most common Art Subjects

are from animation (both North American cartoons and anime), since by nature animated characters are designed</ to be easy to draw. People with an interest in visual arts are also more likely to be animation fans than most others As for live action shows, it takes a certain level of artistic sophistication to depict real people with any degree of recognition. That doesn't stop anyone, however, and any visually interesting or unique show is likely to have some fan-made pieces floating around. Most often these are Speculative Fiction shows, since most fan art based on normal</ people is more about the actor or actress than the character. Then again, an entire is dedicated to celebrity likenesses made with the Poser and FaceGen applications In Japan, the majority of Doujinshi are fan art in manga form Of course, there's always Rule 34 And Chibis . Sometimes Chibi Rule 34 Many Web Comics (particularly ones with recurring characters and good quality artwork) have dedicated fan art galleries on their websites, with images ranging from single characters to full-blown guest strips that don't fit in the archive See also Cosplay Fan Art , Rule 63 (for characters drawn as the opposite gender), Side-Story Bonus Art (official art), Self-Fanservice (when canonically unattractive characters look better in the Fan Art)

The term used for obsessive fans of a particular activity that goes a bit too far onto the creepy side. Unlike fangirls (which usually refers to women obsessed with characters and their relationships with either other characters or themselves to the exclusion of the rest of the elements of the canon), the term "fanboy" is usually reserved for antisocial people with a self-inflated ego over their knowledge and/or mastery of the topic in question, often parading it around and belittling those around him. They are to fandoms what "Stop Having Fun" Guys are to tournament rules. Other times, the term is used to describe people who overzealously defend the perceived objective quality of the object of their obsession In Japanese, the term Otaku is synonymous with this, but implies an almost stalker-like attitude as well. The original (very pejorative) meaning got lost when it was adopted by English-language fans of Anime See also Ascended Fanboy , Promoted Fanboy , Fan Dumb , Saw "Star Wars" 27 Times , Straw Fan , Testosterone Brigade , and Running the Asylum

Many fanbases on TV have their own nicknames. Some are generated by themselves, some from observers and some from detractors Be advised when using these terms that by the time the name becomes well known to outsiders, it's often gathered some distaste by those within the fandom. " Trekkie " has reached universal status and even appears in reputable dictionaries, but while it has usage among the Star Trek </ fandom, a Vocal Minority within the fandom prefer usage of the term "Trekker" and only use "Trekkie" derisively. Likewise, " Whovian " comes primarily from US Public Television — it was originated by, and for some time a trademark of, the Doctor Who </ Fan Club of America — and many fans outside the US think it sounds a bit silly, preferring the considerably more baroque but less jargonish "fans of the programme" For video games, if a given game has a Prestigious Player Title for the player character, the fan community nickname may be based on that title. E.g players of Azur Lane </ are called "Commanders" or "Shikikans" This has really picked up with the introduction of The Internet ,

because fans can interact with each other on Fora and such. 4chan and its derivatives have a common template for such terms : Just take the name or premise of the show and add "-fag" after it... (e.g. Sonicfags , Pokéfags or Ponyfags) ... as suffixes attributed to their Fan Dumb A subtrope of Fan Nickname , but not to be confused with it See also Estrogen Brigade and Testosterone Brigade

Or just Convention or Con. This is where fans of a particular franchise, creator or work all meet together, discuss it and ask questions to the stars. A number turn up in costume. Frequently parodied in the case of a Show Within a Show . The fans will often be portrayed as being geeky immature Man Children who are so obsessed with a certain franchise that they seem to be out of touch with reality. Usually they will be seen gawking over rare valuable collector items that they buy to make them part of their unhealthy large collection of junk. They crowd together at Q&A panels to see their favorite stars and ask them the most in(s)ane questions, usually about continuity errors or scenes in the franchise that destroyed their Suspension of Disbelief . Also common is fans rejoicing because the stars said or shouted a meme or a catchphrase , especially if they requested it themselves . Most of the time the unique experience of having several creators or cast members together in one place will be wasted because the fans keep asking questions in which they shoehorn every possible meme, running gag, catchphrase or pop culture reference they can think of and want to show off their extensive knowledge of every issue, record, episode, game and/or film in the franchise. Some Loony Fans take pride in announcing themselves to be "the stars' biggest fan." A crazy fan theory will be uttered to which the stars answer: "No that's not true", leaving the fan disappointed because he believed in it so much. Hardly any questions about the stars' creative process will be asked. Most of the time it just involves In-Universe questions, as if the franchise is a collection of true, historic events. Many audience members have a tendency to make remarks that show off their own lack of imagination, for instance: "Where do you guys get all your ideas?" or "If that character from that franchise fought that particular character from this franchise: who would win?". Also expect one star to get infuriated with some of the fans and tell them to get a life! One particular convention which is frequently featured in Japanese works (or at least a version of it with the name slightly changed) is , a biannual doujinshi fair in Tokyo which is easily the largest fan convention in the world. Truth in Television , unfortunately and sometimes even This Loser Is You . Contrast and compare trade shows for the entertainment industries like the Electronic Entertainment Expo .

Tropes listed in the Wiki Tropes index are being discussed at the Trope Repair Shop . Click the link to join the discussion. Most of what would be called fancruft in The Other Wiki would feel right at home in this</ wiki — we call it "examples" and we like</ it; successfully qualifying for "fancruft" here requires some really high-quality, genuine brand of narrow-minded devotion. Unfortunately, that's of ample supply on the internet. It's one of those things that is hard to define but immediately jumps at you when you see it You know you've encountered fancruft when reading a paragraph, you suddenly get a distinct picture of some very excited person typing in the edit box with fervor, going all "Oooh! My niche! I get to

popularize my niche! My niche my niche mynichemynichemyniche!!!" This takes many forms. Rambling on the All Psychology Is Freudian page about some non-funny, non-relevant in-joke that used to be mildly popular in the Yahoo! Geocities professional yo-yo forum a contributor moderated circa 2001. Two-paragraph long rants on why opinions differ as to whether the invocation of Not Allowed to Grow Up in Pokémon implicitly lends credence to some secret preteen attraction between Ash and Gary . Square Peg, Round Trope . Renegade Entry Pimping . It's seldom good news. Of course, this is all in theory. In practice, one man's expansive and entertaining divergence is another's fancruft, and there's no objective magical way to tell them apart. "I don't care for this" is not, in and of itself, a reason to delete anything; chances are pretty decent that someone else does</ care (at the very least, the person who added it). If you're looking to improve a well-meaning yet out-of-place contribution courtesy some over-eager niche enthusiast, just treat the symptoms and the problem is likely to go away. Trim Walls of Text , cut Conversation in the Main Page , rewrite the example to focus on actual tropes as employed in the actual work as opposed to Audience Reactions . Only delete it as a last resort. When in doubt, err on the side of accepting it as a legitimate, interesting contribution. Ultimately we're all fans, and this wiki is our great big fancruft compendium. For the time being, there's enough server for everyone, so don't push for the sake of pushing.

The word "fan", originally descended from "fanatic", suggests a sense of loyalty to something. Most fans are, for the most part, a fairly resilient breed who will put up with a lot. However, you can only push them so far; if a fan perceives their loyalty to have been abused or betrayed, the disillusionment that follows can be bitter indeed. Whilst some may soldier on, resulting in the formation of various broken and unpleasable fanbases , true fan disillusionment occurs when a fan abandons the show, book, or whatever it was that they lost faith in for good Sometimes, such disillusionment may stem from an overall decline in quality (or a perceived decline, in any case) in the material itself. The show may suffer from one too many mistakes, glaring errors, cullings of the cast , or the show could even be completely withheld , all of which can lead to fans just giving up. There's only so much you can quietly resign to the dustbin of fanon discontinuity before throwing your hands up in exasperation and storming off in a huff Occasionally, however, the reason for a fan's desertion, or loss of enthusiasm, is because they feel that the people who create their favorite show, book, game or songs have let them down in some way. Sometimes this is justified when the person in question is deliberately cruel to their fans, but sometimes this is entirely the fans' fault for crying Ruined FOREVER at every sign of something happening that they don't appreciate or if the personality in question tells the fan that they are being rude Not surprisingly, this phenomenon is depicted frequently in fiction. Either a bitter artist may drop numerous take thats at their fans, or a show may set up a storyline in which a particularly nasty prima donna of a creator ticks off their entire fanbase. Expect either a fan to get pummeled or a creator to get their comeuppance. Either way, the never-ending saga of fans and the people who create for them is prime fodder for drama A Sub-trope of Broken Pedestal . Compare Artist Disillusionment . See also Ruined FOREVER for just how many times fans will claim this is happening in perfectly

healthy franchises

People love a good mystery and will watch or read a story to the very end just to find out its answer. Sometimes though, for whatever reason, they don't like the answer. The fans then decide it would have been better to just leave the Plot Threads hanging, which would have given them mulch for their Epileptic Trees When a show has a premise that hinges on one or more big unanswered questions, fans feel there is an obligation that these questions be answered. Failure to do so leads to The Chris Carter Effect , which can turn off fans in frustration. Likewise, not answering enough</ questions in a Kudzu Plot alienates fans. The hard place to the above rock is that when a series answers a question and the answer isn't quite as epic, clever, or mind-shattering as imagined. Maybe fan expectations are just too high. Maybe the answer is honestly unsatisfying. Maybe the answer conflicts with the genre established earlier in the work, like a sci-fi explanation in a fantasy book or vice-versa . Maybe it reveals that a character that did something seemingly of their own free will was instead subject to Mind Control or brainwashing. Maybe it's a question no one asked or wanted to be answered at all, meaning no</ answer would be satisfying Regardless, the fans hear your explanation, and they don't like it. It's a Fan-Disliked Explanation It should be noted that one factor in whether fans expect a mystery to be resolved or not is how prominent and important it was made originally. Lost </ made such a huge deal about the mystery of "the numbers" that expectations for the solution were raised to an incredible pitch. In the case of Sherlock Holmes 's backstory, though, it is made abundantly clear that it's irrelevant and that no clarification is to be expected When the authors deliberately choose not to solve the mystery, possibly to avoid this trope, that's Riddle for the Ages . If fans outright reject</ a Word of God explanation as non-canonical, that can be an example of Death of the Author It's just like how everybody wants their Ship to go through, but when it does, the result is Shipping Bed Death Whether a show is better served by answering all, some, or none of the questions it raises varies by viewer. It's worth noting that this trope doesn't just focus on answers that are unsatisfying, but situations where an unanswered question actually helped</ the narrative. As you can expect, this is therefore YMMV This sometimes overlaps with Be Careful What You Wish For - when fans prefer all the various explanations rather than the actual answer Compare Canon Fodder and The Unreveal . The exact opposite is Fanon , in which fan theories are widely treated as canon. If the explanation is disliked because it just raises further questions, then it's Voodoo Shark . This can occur when Writer Conflicts With Canon . See also Retroactive Idiot Ball

The Evil Twin of Fanservice from another dimension, possibly with a goatee (especially if female). Fan Disservice looks like regular garden variety Fanservice , except that the creators intentionally use the circumstances around it to make the scene outright creepy , disgusting and/or just plain ridiculous. Corpses in sexy poses, dialogue that adds Mood Dissonance , seeing someone naked who you really</ wouldn't want to see naked... there's a hundred and one ways that titillation can transform into horror. Just think of how many Slasher Movies have Fanservice Extras meet their demise by

way of Death by Sex . Note that it often seems that film schools grind this into their students, as far too many movies intercut sex scenes with scenes of violence or squick , to truly rub in our faces the polarity of beauty and horror. Of course, the directors just want to be artists (that, or they're puritanical types who are obsessed with portraying sex in the most negative light possible). But sometimes it's implemented in a funny way, so the director can just mess with you. Of course, Fan Disservice and Fanservice are not mutually exclusive. As Rule 36 states: If it exists, there's a fetish for it. Therefore, all Fan Disservice is considered Fanservice by somebody</ out there. Also, due to Troper Demographics , there are many</ examples linked elsewhere on the wiki which are listed as disservice solely because they involve naked men</. Male nudity by itself is not</ Fan Disservice; there are</ demographics that male nudity tends to be Fanservice for. Some Drag Queens are often subject to this trope. (See also Unsettling Gender Reveal .) Also, it's pretty important to state that not all</ Fan Disservice is 100% tied into graphic squick. Context can also be vital into separating Fanservice from Fan Disservice; for example you can have a very gorgeous person in diverse states of undress and the visuals are technically pleasant to the eye, but the circumstances</ that led him or her to be like that can come from Break the Cutie , Break the Haughty , a Trauma Conga Line , No Yay , a horrendously Unequal Pairing , Rape as Drama , etc. Therefore, neither the most artistic and perfect drawing style nor the most tasteful angle shots can make this particular scene/shot enjoyable — you're too busy feeling sorry for the protagonist and/or desiring the perpetrator's head on a pike instead. Alternately, the character is an Ax-Crazy psycho launching a bloody Full-Frontal Assault . A gorgeous Mr. / Ms. Fanservice with a particularly cruel personality is simultaneously Fan Disservice. Fan Disservice frequently overlaps with Nightmare Fuel and Nausea Fuel . For the un</intentional version, see Fetish Retardant . This trope can often overlap with Naked People Are Funny — as often as not, naked people are funny precisely because of Fan Disservice. This trope is for sexy things deliberately placed in disturbing contexts that make them intentionally unsexy. Examples that are unintentional</ belong in Fetish Retardant .

In every community for every series, there are common mistakes. Someone could use the wrong spelling of a character's name, or think that the title referred to the main character , or insist on spreading a rumor about the plot until everyone believes it , or pigeon-holing fans into negative stereotypes Sometimes, it goes further than just "dislike", though. Sometimes it crosses into Berserk Button territory, and the reaction is disproportionate rage at the offender Notice: Remember, it's just a show, you should really just relax. Acting out on such relatively minor things will make you look petty at best Subtrope of "Common Knowledge" . Compare Cowboy BeBop at His Computer (when media gets the facts wrong), Discredited Meme , Fandom Heresy , I Am Not Shazam , Refrain from Assuming (when a song title is different from its lyrics), Serious Business , and Broken Base

This Audience Reaction has been subject to some misuse. Fandom-Enraging Misconception is for If you've seen fans get angry

when someone does one of these things, chances are it should be added here. Note that this list isn't exhaustive, so even if it's not in there, it might still count. Just make sure it's not in the list of things that don't count. Assuming a character's name based on the work's title . The following may be confused with objective misconceptions about the work, so please make sure your example does not fall under any of them: Preferring one spelling of a character's name over another when there is</ no official spelling, or the spelling is inconsistent so nobody knows which is the official one The same goes for names without official pronunciations .

Among Fandom there are some topics which, once mentioned, will cause endless, passionate debate over which faction of the Fandom is correct. Then there are some things which it seems like everyone</ in the Fandom agrees on. Of course</ Alan Moore is one of the best comics scribes out there. Of course</ the American adaptation of Coupling </ sucked. And of course</ Garfield </ has been going downhill for years. How could anyone think otherwise? Well, inevitably there are one or two fans who do. Actually voicing these opinions which run contrary to Fandom consensus, however, can entail some risk. You might get some funny looks if you said you preferred the Japanese GoLion </ over the American Voltron Lion Force </. If you say you liked Voltron Vehicle Force</, however, prepare to be treated as a Fandom pariah, along with comments that you're obviously not a real/true</ fan. Essentially, this is the Fandom variant of The Complainer Is Always Wrong . Sometimes, this trope can even extend to fans who hold opinions that are only tenuously related (or, in some case, entirely unrelated</) to the work in question - which run contrary to Fandom consensus. Can exist in the form of "you can't be a true fan of Band X, if you also like Band Y or you don't also like Band Z ". By the extension of the above two paragraphs, in certain circles, the term "true fan" is the fandom equivalent of Godwin's Law . It's like declaring "I believe in X because I'm a 'regular' fan". In other words, if someone plays/invokes the "X because I</ am a true fan " , then they automatically lose the argument. Please note, to count as Fandom Heresy it must be said by someone who is</ part of the Fandom . For example, someone saying " Anime is stupid" or " Discworld </ is boring" doesn't count. However, an anime fan saying, " Hayao Miyazaki sucks" or a Discworld </ fan saying, "Sam Vimes is the lamest character in the series" would definitely count. A very commonplace, fandom-independent example of Fandom Heresy is disliking the main character, or the Ensemble Dark Horse if the main character isn't also the most popular character. Doubly so if you say that said character is a copy of a character from another series. Being a fan of The Scrappy is just as universal an example of Fandom Heresy , for equally obvious reasons. See also Fan Dumb for another way to hit the Berserk Button of certain fandoms. Compare with Broken Base , where the two sides of opinion are more equal rather than one overwhelming majority against a minority "heresy"; as well as Sacred Cow or Unacceptable Targets , in which the "heresy" includes even non fans Not to be confused with Fandom-Enraging Misconception , which is for common factual errors about works that particularly annoy their fans.

The term used for the collective of fans for any given work, person, or other thing, that came together for mutual benefit. Often have different terms for more specific things, but this trope covers them all The term "fandom" can be traced back as far

as 1903. Fanwank has featured a few vintage wanks that show fans have always been as crazy as they are now. This might have existed since the beginning of fiction Compare Fame and Reputation Tropes , Admiration Tropes Contrast Hatedom and Fan Hater Is not the opposite of Fan Sub . Also not related to wiki hosting service Fandom (formerly known as Wikia) Approval of God : The creator praises works done by the fans

Whether it'd be in movies, TV shows, video games, or any other forms of media, there's a fandom for all of them. Though how big a particular fandom is tends to depend on a lot of factors pertaining to the work, franchise, or even creator they each follow. But rarely does anything last forever, let alone works that are able to keep their momentum and relevancy long after they were first created, hence the Fandom Life Cycle trope. The life cycle of a fandom can be roughly subdivided into seven or eight stages: Note that not every fandom passes through every stage; some stick at the early stages forever, and only a select few ever reach Stage 5. And even a Stage 5 work can</ fall from grace due to Executive Meddling , Seasonal Rot , or a variety of other reasons, as some examples on this page can demonstrate. Fandoms can also be at different stages at the same time (e.g. a fandom might be at Stage 5 in the work's home market but Stage 2 elsewhere). And there have been instances of works that are mainstream before fandom gets organised (particularly in the era between the advent of radio and TV and the advent of widespread internet access). Compare Newbie Boom , which rejuvenates new life to the fandom at the cost of risking a Broken Base due to this new wave of fans. If this trope occurs or is mentioned in-universe</, it's Popularity Cycle .

The more accessible the fanbase, the more widespread this trope, so Webcomics are especially prone. Sometimes, the nod canonizes an idea that came from the fanbase originally , or works an Ascended Meme into the dialogue Compare Official Fan-Submitted Content

Two long-running shows or two star actors inspire dueling fandoms. Fans of one are expected to become Fan Haters of the other, and vice versa. The contrasting merits of both will rarely be acknowledged. Anyone who likes both will be accused of Fandom Heresy . This can easily go on despite the creators' Word of God that they kind of like the other show or the actors making friendly appearances together (Tabloid Melodrama aside). Of course there will be those that hate both In some instances, this is the result of a new fandom displacing an older one. For example, Henry Jenkins notes in his book Textual Poachers </ that the emergence of an American Blake's 7 </ fandom was ideally timed to capitalize on institutional conflicts within Doctor Who </ fandom (which shared its focus on a British series) and declining interest in Star Wars </ (which shared its interest in stories about La Résistance). This also happens when one show is perceived by one fandom as a rip-off of their favorite show It is of course, fully possible for die-hard fans of one "rival" show to enjoy another, and being a member of one fandom does not exclude you from being a member of the other. In some cases, this might lead to the rivalry eventually morphing into a case of Friendly Fandoms Often involves Dueling Works . Compare Ship-to-Ship Combat . See

Broken Base for when fandoms have civil wars amongst themselves</. Contrast Friendly Fandoms . Usually features Ultimate Showdown of Ultimate Destiny

Fanfic is rife with tropes and Memetic Mutation . Some plots are so embedded in the collective consciousness of netizens everywhere that no fandom is complete without them, despite general disdain for them— Mr. Seahorse , for example, or Gender Bender —or even their relevance to the source material, such as Aliens Made Them Do It .

As with everything to do with fanfiction, Sturgeon's Law applies Sailor Earth , Obvious Crossover Method , Fuku Fic , Coffee Shop A.U. Fic , and The Ship's Motor are subtropes. Compare Common Crossover , The Stations of the Canon , and Stock Parody Jokes . See also Fanfic Fuel

A Fandom VIP is someone who, while not officially</ associated with the company that produces a given work — say, for the purposes of this article, Star Wars </ — is still widely known in the Star Wars</ fan community, and possibly by the producers of Star Wars</ themselves Maybe they created a fan website that has become the</ source for information on Star Wars</. Maybe they created a Star Wars</ Fanfic or other amateur Derivative Work that is so well-done everyone Regardless, everyone in the fandom now knows their name... or at least their Internet handle This can get a little weird for some VIPs, who often still think of themselves as "just another fan." Some will let it go to their heads (even before they've truly hit the big time), some will freak out, some will just take it in stride It's arguable where the line is between a Fandom VIP and just plain fan is, of course. However, when they're invited to speak at a Star Wars </ convention, or hired by Lucasfilm to continue what they were already doing for free, any doubt that they've become a VIP goes out the window The recognition is great, but remember that Celebrity Is Overrated : VIPs are easy targets, and are often singled out for torment by jealous fans. This may extend to their friends. Thankfully, the anonymity factor helps their life from getting too</ crazy: the vast majority of VIPs today did whatever they became famous for on the Internet while older ones did so through fanzines and mail, so their faces (and/or real names) are often unknown to most, making them indeed just another fan in the real world (even if they're gods on the Net) In other parts of the net, this is known as a Big Name Fan. However, it is not to be confused with a Big Name / Important Person who turns out to be a Fan - otherwise known as One of Us . Can cause them to become a Promoted Fanboy

A good fandom is successful by having a diverse community of people who share a mutual interest in the shared object of the fandom, but nevertheless remain mature and sensible enough to tolerate and respect differences of opinion. Thankfully, most people in fandoms are actually like this (for the most part at least). Then there's

Fan Dumb. Fan Dumb is the underbelly, where Serious Business becomes obsession. The key characteristics of a Fan Dumb tend to be people with an overdeveloped sense of entitlement and/or victimization, and (usually) an underdeveloped sense of humor or perspective about the subject of their fandom, coupled with an obsessive level of interest and (frequently) some rather irrational views on the whole thing. Finally, we can also mix this with the inability to distinguish fact from opinion and/or disagreement from hatred that so many people on the internet seem to be suffering from these days (despite these lessons typically being instilled in kindergarten</). They usually believe that the very fact that they are fans of something somehow entitles them to special or exclusive treatment, or that they are being persecuted by numerous different parties (the creator, the producers, other fans, the world at large, etc.) because of their fandom. They are nearly always people who have completely lost perspective on exactly how important or special the franchise, the fandom and their views on same is in the scheme of things , and don't understand why others don't feel the same as they do . As such, they tend to view even polite or minor disagreement with them and their views as a personal attack, which often leads to them adopting an irrationally combative, defensive tone towards others in response; in discussion, they will usually resort to unrelated ad hominem attacks on others and place value judgments on them</, not their arguments — expect snide comments about race, gender, sexual orientation, age, etc. (the correct response to such insults is to mute/block the offender and go elsewhere). And any jokes made about the subject of the fandom (or them) will be responded to either with out-of-proportion offense (often peppered with plenty of F-bombing) or a humorless deconstruction of why the joke is "inaccurate". Particularly nasty examples may invite others to fight them or insinuate that they are too cowardly to say anything in person, make threats of violence, "doxx" the other party (that is, publish their contact info online without their consent), or (on occasion) actually engage in violent or threatening behavior in person. The end result of all these people believe passionately that they're the champion elites of the fandom, guarding and preserving what makes it special, whilst ultimately contributing little of any actual value to the property or the fandom, even contributing to its ruining in the process. As a general rule of thumb, the phrase (or some variation thereof) being thrown around is often a red flag that you're dealing with Fan Dumb, particularly if it's being self-applied; the subtext (or text), of course, is "I'm a True Fan ™ , and you're not." Although a Fan Dumb often holds idiosyncratic views about the franchise and demonstrates a passionate interest in it, it is important to note that neither controversial views nor intense interest are necessarily an indication of Fan Dumb in and of themselves. Differing viewpoints are inevitable in a large gathering of people (and knee-jerk objection to a differing opinion simply because it's a differing opinion is often a good sign that you belong in Fan Dumb yourself), and most people join fandoms in the first place because</ they're passionate about something and they want to celebrate it with other people who find it special. Many people manage to hold contrary or passionately enthusiastic viewpoints whilst still remaining civil and decent; similarly, many dismissed as Fan Dumb hold views that, on the surface, are actually quite reasonable. The problem with Fan Dumb is not necessarily the level of interest or the viewpoint, but the way it is expressed; even a reasonable argument will sound insane if it's being screamed in someone's face. Taking these fans too seriously

is a mistake. Although they tend to be louder than the rest of the fanbase combined, they are a decided minority in almost every fandom (though they often claim to be a majority). Fan Dumb also tends to suffer from an extreme case of Fan Myopia , regardless of what kind they are; in any variation, they are often intractably convinced that the views of "the fans" (or more accurately, their personal</ views that they've confused with the majority's views) are both more widespread and more mainstream than they are. If you're a producer, pandering to them is usually a good way to make your franchise crash and burn. And to add insult to injury, they usually won't be very grateful that you were thinking about them, but will instead start whining about how you made the franchise crash and burn. See also Single-Issue Wonk . A specific example is Die for Our Ship . Fan Dumb is a number one contributing factor to both Artist Disillusionment and Fan Disillusionment . Although often a minority, the shrill obnoxiousness of this kind of fan has nevertheless permeated enough people's impressions to construct the stereotype of the Straw Fan . Can be confused easily with a Troll , but, as a rule of thumb, bear in mind that a Fan Dumb is NOT a Troll. See also Unpleasable Fanbase and Broken Base for the massive versions of this. Compare with Viewers Are Morons . Contrast with Hate Dumb , although the two have</ been known to spawn one another. Not to be confused with the Web Comic of the same name, the first page of which can be found . Sadly, every fandom has to deal with this and all of its variations, no matter how much they deny it and how much they wish this problem didn't exist. Trust us, these people even annoy the creators of the things that you like as much as they annoy the rest of us. We admit that even TV Tropes </ has its problems with Fan Dumb of its own. Don't worry, Fan Dumb are usually just a Vocal Minority . Keep that in mind if you decide to put this as an example to any media or see this in any media here. Most fans of a thing , including yourself (unless you actually do fit this— and you know if you do), are not complete and utter morons and just want to enjoy it like everyone else. And on the same flip of the coin, everyone</ (yes, including you</) has probably been guilty of at least one Fan Dumb moment at some point in their lives if they're being honest; the key thing is being grown-up enough to be able to recognize, acknowledge, and correct your mistake, then move on rather than getting locked near-permanently into that mindset. As a footnote, to a devoted member of the Hatedom , any</ form of Fandom appears like Fan Dumb. Fan Dumb and Hate Dumb are light and darkness in these regards in that one cannot exist without the other. In fact, the two can often fuel each other, with Hate Dumb causing normally rational fans to become overly defensive and engage in Fan Dumb behavior, while Fan Dumb can transform reasonable critique into a whirlwind of hatred directed at the fandom itself, contributing to Hate Dumb behavior. Please do not put this on a work's main page and sub-pages. The only exception is if it is invoked canonically as a character trait someone has. In that case, mark it as such. </

: This fan is more a fan of a specific character than the franchise, with the series largely being a vehicle to enjoy them. Their attachment to the character could be an actual crush (in which case, expect them to write fanfiction that ships them with an Author Avatar) but it could also just be the concept of a favourite character, taken up to eleven. These people often take this to the extent that they refuse to follow the franchise if/when their favourite character is left out of it . The lack of this character's involvement in the series or characterization going off in another

direction than expected often turns this fan into a more personalized version of the ; in this case, according to the Mad Bride/Groom, the producers are doing what they do because they have a personal vendetta against this character, rather than because they're unable to fit them into the story (there are a few cases where the creator actually hated the character , but "they're unable to fit them into the story" is far more likely). Tellingly, the fans often have a rather idealized, if not distorted, view of the character that they adore. Shippers are heavily associated with these sorts of fans; this can become doubly worrisome if the character they like is involved with another character with whom the fan actually identifies directly, or if they become involved in a Love Triangle . Contrast with (and sometimes rivals to) the Hate Monger . One should ask the Mad Bride/Groom to compare the amount of screentime they want of their crush to the amount the central protagonist already gets (unless their crush is</ the central protagonist, in which case you should point out that any character would quickly become dull in a vacuum), and also point out that the producers would then get numerous other complaints from the Mad Brides/Grooms of all the other characters. For their own sake, it should also be pointed out to them that people who display this degree of affection for real-life people tend to get restraining orders placed upon them. A variant exists in the form of the , who operates under the belief that even the tiniest voice of criticism will reach the ears of the Powers That Be , who will immediately cancel the franchise in the belief that nobody likes it anymore. Ergo, all voices of criticism must be silenced with prejudice in order to keep the franchise on the air. : Fans who seem to believe that the fact that other people are disagreeing with their strongly held opinions is not because they have different but equally strongly held opinions, but because they're just so much smarter than they are that they can't recognize their correctness. The operative term is usually "you just don't get it" (i.e."you're much stupider than I am and thus can't see why this franchise is amazing/dreadful"), couched in as patronizing and condescending a fashion as possible. This variant can also be found engaging in slightly pretentious (and often wildly off-mark) analysis of the franchise. Many times the Toxic Geniuses are often shown as being single-character-interpreters blind to Alternate Character Interpretation , believing that only their</ interpretation of the character is correct. (Seen especially in character-heavy works like books, film, and some video games.) Likewise, they will not allow anyone to view the character any differently . A common trait of the Monomaniac (see below), though not all Ignorance-Bashers are Monomaniacs. Ignorance-Bashers may also be Elitists or Old-Timers if they bash people's ignorance of earlier instalments, or Memeists if they bash people's ignorance of memes, and are especially prone to No True Scotsman type arguments (e.g. "If you haven't seen all the episodes, you can't really</ be a fan!"), never mind the fact that watching all the episodes/reading all the books/whatever can take time, especially if it's a long-running franchise. A fan who feels entitled to special treatment because "I was here first!" Frequently suffers from Nostalgia Filter and They Changed It, Now It Sucks! . </

An extreme version of the Strawstuffer can risk becoming the , a more paranoid and tragic creature. Like the Strawstuffer, the Tinfoil Hatter ignores Creative Differences or apathy to figure out why things occur. However, they instead believe that everything they don't like is evidence that the creators are out to attack them</ personally and deliberately. They see slights and attacks everywhere, and

blame everything on a vitriolic creator who has a personal vendetta against her/him. This extends to intentional deconstructions of their favourite plots and characters, Creator Breakdowns and characters (especially those the fan identifies with) presented as less than ideal or in an unconventional way. Tinfoil Hatters are usually involved in Periphery Demographics and, more tellingly, Misaimed Fandoms .

Fanfic authors with pages on this wiki.

Many times a creative work will leave large gaps in a character's Backstory , or not mention what happened between two instances of seeing a character, or object or place. We might get a bit of explanation, usually a throwaway line that suggests a Noodle Incident , but either way we are left to imagine it ourselves. So, someone else will, of course, do it for us. Many fanfics that don't involve shipping will fill in any gaps, often with wild adventures that one would expect would get more of a mention in the work if they'd happened, but don't . Anything in a work of fiction that leaves inviting gaps can be seen as fanfic fuel. The more outrageous or open for interesting plot developments, the better. Summers between school years in high school dramas are often great sources of , as well as the draw of giving a mysterious character more backstory (which may result in Draco in Leather Pants) or rewriting things from the perspective of someone else whose viewpoint we never saw in canon. May lead to Continuation or Fan Sequel . See Canon Fodder , a subtrope where these scenarios actually get addressed in the work, or the creators at least imply that they intend(ed) to tell these stories themselves at a later point. See also Fandom-Specific Plot , where specific fanfic scenarios become popular among fanfic writers The main series:

If you want something done right, do it yourself . </ Fan Fiction is a form of Alternate or Expanded Universe created by the fans of a work, rather than the work's original creator. Fan Fiction stories, or "Fanfics" as they are often called, are written for any number of reasons, such as: Due to the inexperience of many fanfic writers, fan fiction has gained a reputation for being a source of horrible , horrible </ writing . However there are fanfics out there that are INCREDIBLY good — sometimes arguably being just as good as, if not better than, the original work. Saying "It was like a fanfic episode," though, is not usually a compliment. Fan fiction is often the place where Epileptic Trees are planted and cultivated. Expect many, many, many</ more fics to star the Ensemble Dark Horse than The Hero . Although fanfic exploded along with The Internet , it existed well</ before the Net did. Such luminaries as John Stuart Mill contributed unauthorized, original stories set in a fictional universe. Before medieval French troubadours were shipping Lancelot and Guinevere , the ancient Greeks were writing plays about relationships between characters in The Iliad </. In Plato 's Symposium </ one character complains that a play by Aeschylus got the characterization of Achilles and Patroclus wrong. Namely, that it got the Lover and Beloved dynamic backwards. Not all fanfic is written, though that's the most common form. It can be in any format that can tell a story. In Japan, manga doujinshi </ (amateur "comic books") are a common vehicle; and with the increasing ease of their production on personal computers, Fan Videos (ranging from anime

series, to Star Wars </) have also appeared. The distinction between fanfic and original fiction, as we know it today, is largely created by modern copyright law; much of classical writing is actually "fan fiction" based on older sources. The major distinction between fanfic and a story inspired by another story is that the story a fanfic is based on has one or more "official" versions, usually owned by a company, a creator, or both. Thus, things like </, a piece of biblical apocrypha featuring Angry!Uber! Baby Jesus, or variations on Arthurian Legend where there is no Holy Grail and Lancelot's affair with Guinevere never happens, would not "count" by this definition. No statement on the legality of fanfic, based on works still under copyright, has ever been given in American formal law or in its courts. The two most common arguments for fanfic being legal involve either implied consent — companies and authors have every right to enact a Fanwork Ban as evidenced by FanFiction.Net 's banlist but are mostly tolerant — or fair use — the non-profit, educational and transformative use of the work justifies its existence; see . The first is something of a misunderstanding of how legality works; you would need active permission from the rights holder for fanfics to be legal and silence does not impart permission. The latter is the main argument that sparked the development of the Organization of Transformative Works, a fan labor advocacy site. Authors often have conflicted reactions to fan fiction set in "their" universe, which sometimes leads to the aforementioned Fanwork Ban . J. K. Rowling has largely embraced Harry Potter </ fanfics, albeit with certain limitations, for example, and Tamora Pierce that fan fiction can be a good way to hone one's writing skills. Sir Terry Pratchett acknowledged it exists and was cool about it, pointing out that everything works so long as people are sensible about it.</ He added two caveats: anyone doing Discworld </ fanfics shouldn't even think</ of doing it for money, and authors should take care not to put it where he might see it — since he didn't want to risk being accused of plagiarising his plagiarists (so to speak) for his own future plots, however inadvertently. George R. R. Martin , author of the epic fantasy series A Song of Ice and Fire </, , saying that "creating your own characters is a part of writing." He's even gone so far as to threaten legal action should he become aware of any fan fiction set in the Westeros universe. In contrast, writer/journalist James Bow for supporting fanfics, pointing out that it forms a stepping stone towards</ creating your own characters and setting. As far as media businesses are concerned, reactions have ranged from Archie Comics demanding immediate removal to Paramount taking some of the better Star Trek </ fanfics and having them published in print books. It should probably be noted that several big-name authors are themselves</ writers of fanfics. Both Stephen King and Neil Gaiman have written (for example) stories dealing with Cthulhu, Dracula, and Sherlock Holmes, and label these stories fanfics. Contributors to franchises such as Doctor Who </ such as Paul Cornell have often posted wholly unofficial stories to their blogs and websites, above and beyond their fully licensed scripts and novels. Some franchises — such as Star Trek </ — have actually turned fan fiction into a profit source by creating Tie In Novels . These books are usually penned by young and upcoming authors, often former fanfic writers, and represent an intermediate state between fan fiction and completely original fiction. In the end, more and more media outlets are recognizing that fan fiction and other fan works are a simple fact of life. And as art imitates life, it's now possible to find fake</ fan fiction created as part of a marketing campaign. For example, the 2010 season

of Showtime's United States of Tara </ introduced a new character, an artist who had created and published a comic book character named "Princess Valhalla Hawkwind". As part of the promotional buildup for this, Showtime actually created a complete with fanfic, fan art, and fan video. Some fan fiction becomes well-known enough to influence other fanfics, which themselves influence more fanfics, and so on in a domino effect. This can and does result in the creation and perpetuation of Fanon — when one author comes up with a "cool detail" and others blindly copy it without realizing it was her invention and didn't belong to the official source material. Furthermore, characters can become Flanderized by the feedback loops of fan fiction, sometimes changing dramatically from their original form . Eventually, this accretion of fan-born details and mutations turns into things that " everybody knows " about the series. Those new to or unfamiliar with the original material are frequently confused into believing that it obviously</ must be canon if so many people mention it, even "facts" of the Epileptic Trees variety. This is especially the case with series that have long runs and which gloss over details which are unimportant to the plot but are of interest to the fans and the fan writers. One example is the Harry Potter </ fanfic The Draco Trilogy </, which was apparently so widely read that details such as Blaise Zabini being female and Ginny's name being Virginia were taken to be canon, although they were both refuted by later books . Another example of this is the manga/anime Ranma ½ (including the explanation of Akane's mallet as either a ki attack or as residing in a hyperdimensional pocket , her Flanderization into a "psychobitch", her lethal cooking — rather than being just bad — and the names and fates of the many missing mothers) were never touched on in the actual show but became standardized in Ranma</ fan fiction over the course of approximately a decade. The process was accelerated and exacerbated by the appearance of fan fiction written by people who had never actually seen the show itself and whose only exposure to Ranma</ was other fan fiction. It's not surprising that fans of some shows occasionally pen FAQs solely to reduce the accumulation of fanon in this way. Another problem with fan fiction is sometimes writers don't do their research even when it is very simple. A common occurrence is when an author from a country other than the original work's country of origin writes characters as if they are from their own country. An example is Harry Potter</ where non-British writers (particularly American) make characters act and think like an American would; this also happens vice versa as seen in Fifty Shades of Grey</ . Currently, the largest source of fan fiction on the Net (and probably anywhere else) is the aptly named FanFiction.Net , which as of 2013 offered approximately nine million stories across all but a select few canons (which were banned due to creator request) and an automated system for posting. A newer site called Archive of Our Own is starting to nip at FanFiction.Net 's heels, though, with over 1.7 million stories and less restrictions on what can and cannot be posted. And to top it all off, in mid-2013, Amazon.com joined in the act with its Kindle Worlds program, which allows for the publication and sale (!) of fan fiction from specific 'verses. See also Memetic Mutation and Shipping . For fanfic-specific tropes, see Fanfic Tropes . Of course, the hive mind has a few favorites . There are also a few favorite unfavorites , if that doesn't confuse you too much . Some here have even written a few . Note that since this is intended to be an index of fics with pages, a Red Link will be frowned on and given a very brief (week or two) grace period before being removed by your fellow tropers. Start the page for the fic if you think it should be

in this index. This page is for fan fiction. Other types of fan work belong on the subpages of Fan Works (Fan Film , Fan Vid , Filk Song , and so on). We're working on moving the misplaced works — help Fan Films , Fan Vids , and others get to their correct index!

Fans! Want to write your own fiction set in our ' Verse , but don't want to tread on the toes of canon too much? Fear not, we have just what you need. Here's a kick-ass one-shot character that the creators have no plans on using ever again. As such, feel free to write their continuing adventures! While "Fan Fic Magnet" feels like a vague term that can refer to any</ character that gets a lot of usage in fan works, for our purposes, it refers only to canon characters who are barely used in the official work, but still inspire heaps of fan fics. Since they are barely used in the canon storyline, there is a lot of freedom in what types of plots that can be told with them while still adhering to the source material (and not having to worry about future events invalidating anything). Besides, if the writers don't see the worth in such a cool character, fandom might as well take up the task. Compare with Canon Fodder , O.C. Stand-in , Fanfic Fuel and Fandom-Specific Plot .

Caveat lector! This is a list of recommendations made by Tropers for Fan Fics . Feel free to recommend your favourite fanfics in the indexes posted here, as long as it's in line with the rules: : This means no fanfics with plots based on sexualizing characters under the age of 16. 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 read the fanfic you're recommending, you should put some effort into writing the description. Sell us the fanfic, 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 recommendation 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 'fic. Reviews of fics are encouraged, but if you choose to write one, please make it substantive, and give specific details about what you liked/disliked in the fic. If you want to give a fic a thumbs-up without writing a full review, you can add your troper handle to the Recommended by line. A Completed Fic would be nice, but not a requirement. 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. Please don't use the old format, those are being gradually converted to this one. Do warn when the fan fiction in question is an Alternate Universe Fic : not everybody likes that. Pairings or changes of a character's sexual orientation are also to be noted — after all, Shipping is Serious Business for many fans.

by Author OR Fic Trope Page, by Author ( )

[[reviews:TitleOfTheFic]] Note: That last bit of gibberish with the square brackets turns into a button linking the fic to its reviews, which is where all opinions about the work go. The recommendations

lists are just for recommendations and the synopses. Since the coding doesn't like punctuation, remember to strip that out before posting the link to the reviews section. If you want to read articles for other fanfics of varying quality, go to Fanfics .

A list of Fanfic Archives. The only requirement to be on this list... well, strictly speaking, to be on this</ list, it has to be a TV Tropes page listing fanfiction archives. But to be on the listed lists, they pretty much just have to exist. Battlestar Galactica (2003) Blake's 7 Buffyverse Civilization Doctor Who Good Omens Halo Harry Potter House Jackie Chan Adventures Katawa Shoujo Lois & Clark Lost My Little Pony: Friendship Is Magic Naruto NCIS Once Upon a Time The Order of the Stick Phineas and Ferb Pokémon Psych Repo! The Genetic Opera Stargate-verse Star Trek Star Wars Super Mario Bros. Team Fortress 2 Tolkien's Legendarium (including The Lord of the Rings) Total Drama Touhou Transformers Warcraft The West Wing The X-Files

This is an index page for Tropes which are typical of Fanfics . Given that fanfiction probably was born only a few minutes after the creation of the first (really good) original story, these are likely among some of the oldest tropes in existence. </ In addition most of the Tropes in original fiction can also appear in fanfiction.

The stereotypical</ fangirl is a girl who loves a story/series for one or more of the male characters. They have existed for longer than you may think: the David Duchovny Estrogen Brigade was a terrifying</ force on The X-Files </' group on Usenet . The term has since widened beyond that stereotype to include girls who are merely fans of something or other It is not always a pejorative term but it can be among people who don't "get" a particular fandom. Most folks today use the term to mean nothing more than a female nerd . Someone describing herself as a fangirl is usually expressing enthusiasm for the subject See Groupie Brigade if they come in swarms. If the fangirl is a fan of a villain, see Monster Fangirl See also Estrogen Brigade , Squee! , and Groupie . Approximately the Distaff Counterpart to Fanboy , though the two types of fan have sufficiently different stereotypes that it would make sense to describe a boy as a fangirl, or vice-versa

A speech impediment that strikes vampires (and other fanged creatures, as well), where their spoken s</'s become th</'s or, more often, sh</ 's. Here's the technical explanation for why it happens: False teeth tend to cause sibilants (s are for the sibilants to become post-alveolar fricatives (sh</), caused by the tongue being forced back by the wider and longer canines</. For example, listen to anything The Master says in Buffy </ season one. When he comments, "Nice dress", he pronounces it "Nishe dresh", not "Nithe dreth". Fang Thpeak can be called to the audiensh'sh attention in two waysh: Can be avoided by the actors just redubbing the offending voices over later (without the problematic prosthetics), but episodic tv shows don't always have the time or the budget for that. The same thing happens to a slightly lesser degree to people who wear upper dentures, and orthodontic retainers. Again, it's the mouthpiece interfering with the position of the tongue. Other consistent mispronunciations include ventriloquists substituting g</ or v</ for b</, and f</ for p</ — it's nearly impossible to pronounce a b</ or p</ sound without noticeable movement of the lips. Related to

Vampire Vords and Sssssnake Talk . Though Joss Whedon uses it, not related to Buffy Speak at all.

To some people, there is only one thing worse than anything they consider horrible — people liking it</ In a nutshell, a Fan Hater is someone who hates the fans of a particular work . Often in a Hatedom , but not always The thing is that to these people, art is Serious Business and they treat their enjoyment of art the way some people take to competitive gaming . If you like anything not up to their standards, they will either mock you, mock that thing in front of your face, or just go on a diatribe about why you shouldn't like that thing. To make matters worse, they will also stereotype fans (e.g., anybody who likes comic books is an obese loser; anyone who likes anime is some annoying, anti-American, over-obsessive wannabe Japan-fetishizing freak; people who like cartoons are pedophilic Man Children ; boys who watch girls' cartoons are gay ; girls who watch boys' cartoons are fake geeks or Yaoi Fangirls ; anyone who likes metal/punk is a wannabe tough guy or a pretentious hipster jackass; people who like rap are wangsters; anyone who watches Professional Wrestling is a redneck-homo and thinks it's 100% real; etc.) and not fitting any of these stereotypes will induce either a No True Scotsman or they'll still find at least one thing they find negative and stereotype the fans of the work with said negative thing. Fan Haters tend to refer to the targets of their hatred as the " Lowest Common Denominator " or "unwashed masses" Note that hating the work in question is not required: there's plenty of Fan Haters who have nothing against the work in question, and are "merely" repulsed by the associated fandom—a common case of the Fan Hater is somebody from a more general fandom finding a subfandom creepy and horrible Be warned some may pretend to be fan haters, but are in fact Trolls , which some find to be worse, depending on who you are A Sub-Trope of Hate Dumb and Opinion Myopia . The inverse is Complaining About People Not Liking the Show Due to past messes, please avoid Take That! statements, flame bait , "This Troper" blurbs, redundancy, and redundancy See our Analysis page for more details

Someone who is really</ into something (or someone). The word's origins are from a shortened form of "fanatic"; "fan" implies the dedication, but doesn't have so many negative implications. (On the other hand, the word "fanatic" originally merely meant "one who is inspired by religious zeal"; given the heights to which some fans take their devotion, that definition is not entirely inaccurate.) One can be a fan of something (or someone) for a multitude of reasons. Perhaps it is incredibly good, and you are in awe of it - or at least consider it one of the good 10% of what's out there. Perhaps you respect it for its historic importance. Perhaps just part of it is good, but it's a part you value. Perhaps it is bad, but in an entertaining or historic way. If a work is to be truly remembered Exty Years from Now , it must</ have fans of some sort. If no one cares enough to watch it, no one will remember it when it's out of print: this can easily lead to Older Than They Think . If a fandom once existed but has died out, Pop-Cultural Osmosis and "Weird Al" Effect are likely to have occurred in the meantime. An active fandom can keep the memory of a work alive after it's gone out of print.

(Just look at the Sailor Moon </ fandom around here.) The plural, genderless form of "fan" is "fen", for when 'Fans' just won't cut it.

Fan myopia is when fans of a work project their opinion and viewpoint of that work onto the general populace. That might be accurate for their circle of fans, but it's very rarely applicable to the rest of the world. To put it another way, it's when a fan fails to understand that not everyone likes the work as much as they do. It's usually a manifestation of embarrassing Fan Boy behaviour, where the fan cannot fathom that other people might not think of the work like they do. There's no room for differing opinions, no room for " casual fans ", and certainly</ no room for non-fans . Sometimes, though, the opposite happens — the fans underestimate</ outside enthusiasm for the work, thinking that they're the only ones who have ever heard of it (and that makes them special</). Either way, it's a self-serving way to think about it — they're part of the fandom, and thus they're cooler and better than everyone else. It can even happen within</ a fandom, where a subset of the fandom projects their views on the work to the fandom as a whole. This often happens when the sub-fandom sees their own subtext in the work and insists on it. Given the things fandoms like to focus on, this usually leads to shipping wars . These kinds of fans cannot fathom the concept of a fan, even a die-hard one, not accepting the idea of Fanon (or indeed, of Shipping). It also creates issues where there is more than one version of the work — e.g.</ a film adaptation , or a foreign translation that's not exact — and a sub-fandom considers their version definitive and is unaware of (or disdainful of) the existence of any other version, even the "original". Fan Myopia is exacerbated by the Internet, which is very good at connecting people with narrow fields of interest and creating an echo chamber — if you can spend all your time talking only to people who think the same way you do, it becomes natural to assume that anyone you might encounter elsewhere will also think this way. Without exposure to competing viewpoints, it becomes difficult to gain a handle on one's own opinions, even if you try. Age is also a factor — people tend to be unfamiliar with works that came before they were born, and they tend to think their favourite works are more groundbreaking and revolutionary than they really are . Naturally, this is not limited to individual works; it can apply to whole genres and media as well There are a lot</ of different ways to get your fill of tropes. A subtrope of Opinion Myopia , the more general phenomenon of a person believing that everyone else shares their opinion about something. See also Fan Dumb , the natural consequence of Fan Myopia, which usually comes from total loss of perspective about the importance of one's favourite work. Fan Myopia can lead to behaviour such as: Believing that their favourite work invented or codified a trope that was already firmly established .

Here at TV Tropes, we're not immune to Fan Myopia, nor do we claim to be. Indeed, much of this wiki could not have come about if it weren't for zealous fans of television and non-television media. However, generalizing from your own experience is usually a bad idea. We ask that Tropers still keep a check on their own biases, as extreme forms of Fan Myopia can lead to bad troping practices that we want to avoid, like: Citing examples of characters or episodes without naming the work, assuming that people will know the work you're referencing. Even if you Pot Hole the reference to the work's page (e.g.</ " Vegeta does this"), that's considered poor form. Always</ write out

the work's name; otherwise, it's Not Self-Explanatory . You might be able to get away with it where the work is named after the character , but you should be clear about that and italicise the title (e.g.</ instead of " Akagi does this", write " Akagi </ does this").

A name given to something, such as a character, by fan communities. It is sometimes possible to read an entire forum about a show and never see a direct reference to the character's scripted name. A natural result if the producers take too long in providing a character with an official name Sometimes fan communities give nicknames to entire groups of characters if the series doesn't already give a name. Anime fans often use [Main Character]- tachi</, meaning "the group associated with [Main Character]." Another option is -gumi</, meaning "[Main Character]'s (metaphorical) troop." These can also be applied in jest to Western fandoms : Harry -tachi, Frodo -gumi, etcetera Note that these aren't specifically limited to characters. Common sets, props, and special effects can also earn nicknames from the fans. Even (parts of) the series itself</ can be referred to with a nickname. Works suffering from Recycled Title syndrome often have a fan nickname to avoid confusion. Also, in series that sequels are numbered , the first is often nicknamed with a Title 1 when it officially doesn't have it See also In-Series Nickname , Red Baron (when the characters do this), Portmanteau Series Nickname (a sub-trope), Portmanteau Couple Name (a Shipping sub-trope) and Lady Mondegreen (a sub-trope). Not to be confused with Fan Community Nicknames , which are names for the communities themselves. Actual canon nicknames used onscreen, however witty, also don't count, unless they were adopted by the producers as a Shout-Out to the fans, or are used far more extensively in the fandom than in- canon . Also compare Canon Name , which is a Fan Nickname applied to a nameless hero who was given that name in adaptations, and I Am Not Shazam , where a character is mistakenly called the name of the work Television Without Pity </ was a fertile breeding ground for Live-Action TV nicknames during its heyday

The Carpet Monster / Feeding The Carpet Monster: Losing small parts that fall off the desk or workbench. Every modeller fears the Carpet Monster.

Shows set in the future will often have many things we have never imagined, but writers can't resist throwing in contemporary references, or at least references the viewers will understand. How do they accomplish this? Have one of the characters be a self-proclaimed expert of the past, e.g. 20th-century Earth. (Or, for newer shows, 21st-century Earth.) A common variation (usually played for comedy) is to have the so-called "expert" be completely wrong about some major aspect of his subject-matter. This works particularly well when the subject is contemporary society, something that everybody living today knows about. Contrast with Disco Dan , except these people know they are not actually in the past. Compare with Born in the Wrong Century , Fantastic Anthropologist .

Fanon ("Fan Canon") Discontinuity is the act of fans mentally writing out certain events in a show's continuity that don't sit well, be it a single episode, a season-spanning arc , an entire season, or even an entire series</. If a plot or ending rubs one

the wrong way severely enough, fandom can just decide that the offending events never happened. On the series level, events may fall under Discontinuity because the show is perceived to suck at that point or decline too far in quality . Events also get "discontinued" for particularly screwing up the characters or setting, and a show that starts to suck will end up screwing things up eventually anyway In effect, Fanon Discontinuity is the opposite of fanon (and not unrelated, either: a great amount of Fanon Discontinuity has resulted from violations of fanon). While extremely negative audience reactions may lead to an offending storyline being officially removed from canonicity in response, Fanon Discontinuity specifically refers to when fans</ disregard a storyline regardless</ of the creators' opinion on it In moviedom, Sequelitis is the most common cause of Fanon Discontinuity. Fans of a popular movie series commonly disavow all sequels beyond a certain point, typically the first or second movie. For example, the unofficial slogan of the Highlander It's a play on the franchise's famous quote of " There Can Be Only One ," in case you're wondering. It is often supported and justified by the fact that the creators of the original had nothing to do with the sequels , so it is essentially not their work Fanon discontinuity can easily occur if the hated storylines are the last ever made and it's easy to pretend that the real ending was in the good ones. If more episodes/installments are made and these are loved and canon-worthy, hated storylines can still become Fanon discontinuity if the hated ones can easily be written out without any loss to the good stories. Discontinuity becomes less likely and more difficult to achieve when the loved storylines keep making references to the previously hated storylines and solidifying them as canonical, even when they do admit that they really sucked Sometimes discontinuity comes from not liking a very specific element while still enjoying everything else. When this happens, you've applied Broad Strokes to Canon . Not to be confused with Negative Continuity Even works liked by fans can be subject to fanon discontinuity if fans prefer to think of it as a standalone work as opposed to part of the continuity, often due to pulling a Happy Ending Override and/or clashing with continuity . Conversely disliked works can avoid fanon discontinuity if fans think it adds something to canon Worth It or it isn't worth the hassle of pretending didn't happen When fans engage in fanon discontinuity by claiming certain events secretly take place in the main character's head, see Delusion Conclusion If the questionable elements are written out of canonicity by the creators themselves , then said elements entered in Canon Discontinuity territory, or, in less severe cases, are given a Discontinuity Nod . It gets ironic when a semi-inversion of this happens when the work is officially removed from continuity, but fans still like it or hate the "real" story meant to replace the old one and still treat it as canonical. If the creator just bashes it, then it's Creator Backlash . If the disliked elements later become more wieldy accepted as canon, be it getting a payoff or fix or other factors causing it to be seen better in retrospect, it's Vindicated by History Compare Fan Wank for when fans come up with rationales to make the disliked stuff better fits their likes. Contrast Fan Disillusionment for when it causes them to stop being fans of the work altogether as opposed to just pretending the disliked stuff didn't happen. See also They Changed It, Now It Sucks! and Let Us Never Speak of This Again Please note that this trope is highly subjective, more based on the fandom rather than the event itself. The visceral response to

fanon discontinuity can baffle other fans who don't see the event as seriously, or even like the event. Just because an event or work has an example on here doesn't mean it's bad or that you're wrong for liking it. And just because a work is heavily disliked by the fanbase, it doesn't mean it should be listed here, because fans can dislike some work but still accept it as canon. This is a neutral catalog of a phenomenon in fandom, not a list of things we think are bad. That also means that you should only post examples where a significant portion of the fandom disregards an event, not just your own personal bugbears. Also, using this as a Pothole is generally rather rude, so please don't do it unless you want to use Canon Discontinuity instead

Official canon is much smaller than the people who throw the term around like to think it is. Canonicity is limited to that which has actually been described in the source material, though if one must stretch the definition, it may also include anything the creators only mention in interviews or supplementary material . But ultimately, canon boils down to what the creators specifically need to worry about conveying to the audience for the purposes of the ongoing plot. In short, canon is what the work clearly says about itself. Fanon, also known by the term "headcanon" , is the set of theories based on that source material which, no matter how much they seem to be the "obvious" or "only" interpretation of canonical fact, are not actually part of the canon. It can arise in a few ways, but mostly boils down to clarifying any vagueness in a story and/or trying to justify an idea held about an element of a work. A piece of fanon can come about to explain holes in the story that the creators of a work may have either deliberately left open in order to have fodder for later stories , or never gave any thought to because it was considered an unimportant side detail. Or it can come into existence as a fact gained from a popular but non-canonical source or a different adaptation of the work. Because many fans mistake their own fanon for actual canon, they tend to get riled up when a new fact is introduced which does not literally contradict anything canonical , but invalidates what were formerly the most obvious assumptions . Many examples of Retcon and Continuity Drift that are imagined to be violations of canon really only explicitly</ contradict fanon. In this way, when someone says "That episode was terrible because it violates the canon!", there is a good chance that it only violates their personal canon. Popular subjects of fanon include character backstories, full names of characters with No Name Given , what characters actually do for a living, and Shipping — a whole other world of its own. Since many creators in the aftermarket series universe are fans, fanon often shows up there, and if those creators in turn start writing for the main continuity , fanon may actually become canonical. Alternatively, you just have Memetic Mutation within the fandom. Then there's instances in which a creator may give a Shrug of God or " Good catch! " when fans come up with theories the creator actually thinks fits in (often saving the creator the time and energy to think of Back Story sometimes.) Remember up above, where we mentioned stretching the definition of canon? Well, if you don't stretch it, fanon can also refer to the body of information provided by otherwise-official sources outside of the main work's continuity. Television and movie scripts are a continuing source of fanon material — Captain James Kirk , for example, has the middle initial ("T.")... but his actual middle name of "Tiberius" was originally revealed in an episode of the Trek</

animated series ; since that show's canonicity is debatable, it was considered "fanon" until featured and explained in the novelisation of the first Star Trek</ movie, which was written by creator Gene Roddenberry and therefore canonical. It was also stated explicitly in the sixth movie. Note that this usage blurs the line between fanon and deuterocanon </ , though. Warning: Fanon and accusations of fanon are a classic Flame Bait , with the accusation commonly leveled by fans who have a different interpretation of the material — even when their theory is just as vulnerable to Schrödinger's Gun . Compare Broad Strokes , where the events of a story are referenced in passing without taking everything said and done as having "officially" happened. If the fanon was repeatedly hinted at by writers until it became fanon, but never actually confirmed in canon, it's Writer-Induced Fanon . See Fandom-Specific Plot and Recurring Fanon Character , when a fan-created Original Character becomes sufficiently popular as to be widely used by other fan creators or even mistaken for canon. See also Fanon Welding , where two unrelated works are speculated to be in the same continuity as each other. Not to be confused with Fanon or Fanon is frequently based on Fanfic Fuel .

In the world of Epileptic Trees , Fanon Welding is what happens when fans see Shared Universes and Stealth Sequels where there are none; a specific breed of fan theory which argues that a particular work somehow secretly shares a universe and/or continuity with another unrelated work, no matter how bizarre the possibility is and regardless of their respective authors' intentions. To support these theories, fans will seek out any supposed link between the works in question as proof that the events and elements appearing in one work were canon to the other all along In other words, it can be considered the act of engaging in unofficial Canon Welding This commonly happens with works that happen to come from the same author, as they often tend to share similarities in style; it is especially guaranteed if they also contain Company Cross References to one another or share some specific Recurring Element despite taking place in entirely different continuities. Another common source of Fanon Welding theories is typecasting , the practice of having an actor play the same character type in works they appear in. As such, expect fan theories about similar characters played by the same actor in multiple works all being one and the same, or somehow related , thus making said works connected to each other. (Though Playing Against Type won't stop fans from believing any</ character played by the same actor is one person, regardless). Other reasons may vary: maybe there is an expy of a particular character, or a character with a Reused Character Design , but the fans think the former is actually that very same character under a different identity, and believe the latter is a pre-established one all along . Or maybe the respective authors of two works happen to be friends, and both are fond of including Easter Eggs as references to each other's work When such theories come to be accepted by the fandom and incorporated into Fanon , expect to see many crossover fics involving the works claimed to be canon to each other. If Word of God confirms the works in question to be indeed related all along , then it's Canon Welding Compare Common Crossover , where the works in question are featured notably often in crossover fics, but aren't necessarily considered to be unoficially canon to one another. Also compare with the Doppelgänger Crossover , a trope where multiple characters

sharing common features, voices, and/or actors are either brought together or revealed to be the same universe somehow

The fandom really loves to pair this character with other characters . Maybe the fandom pairs them with one particular character or ships them with various other characters . The problem is, the character already has</ a canon relationship, and the creator's not</ making those fan pairings canon. As far as fandom content is concerned, however, that canon relationship might as well not even exist Unrelated discussions degenerate into Ship-to-Ship Combat involving them. Fan Art of them embracing passionately is everywhere. Threads dedicated to gushing over their sweet, fluffy, legendary love and scorching hatred of anyone in the way dominate forums. Bits of trivia are cited and Word of God is creatively interpreted to show that they are</ going to happen. The Official Couple they're breaking up gets only three votes in fan support polls, possibly including one vote cast by a very alarmed author. They are a phenomenon shrouded in infamy And still yet, in spite of it all, they are not happening</. Certainly not now, and probably not ever. Whether the story explicitly presents the character in a romance with somebody else , strongly hints that another couple is happening, or Word of God confirms another couple is canon, it's clear that the creator intends for one canon pairing over the popular fanon pairings, even if the latter are way more popular A subreaction of Better Than Canon . Most often the result of a Relationship Writing Fumble , or a Romantic False Lead whom the audience latched onto , but sometimes happens by design or because fandoms just make no sense . Can eventually lead to an Author's Saving Throw or a Writer Revolt The highest aspiration of a Fan-Preferred Couple is to beat the odds and evolve into an Official Couple . This is about the only way the same couple can end up being both</ of these things

Ever hear of a phrase called "The Cutting-Room Floor"? It means that a form of entertainment, whether it be a book, movie or a TV show had an idea that was seldom put into the final cut. This what is know in TV Tropes as What Could Have Been as we see what could have been in a form of media if the creators have decided to keep it in. For movies and television shows, we get to see these instances in something called a Deleted Scene , which is on a DVD of the movie or TV show and for the other forms of media, they're merely talked about...and for some people, they prefer what was cut out to what they received in multiple forms of media You heard right. A lot of viewers actually loved what was cut out, whether it be due to how interesting the discarded material was or that they believed said material would have made the form of media work better. Whatever the case, there are instances where some people believe that What Could Have Been should</ have been Compare to They Wasted a Perfectly Good Plot , which is about any potentially interesting plot point is underdeveloped or not touched upon. This trope can also sometimes crossover with Recurring Fanon Character . Do not confuse the title for Fan-Preferred Couple

Fanservice Extras are rarely characters with actual names. If she receives billing in the credits (many don’t get any billing at all), it will be far down in the end credits, and her character's

"name" will usually be an Exactly What It Says on the Tin kind of description like “ Showering Blonde Cheerleader ” or “Topless Girl in Car” Fanservice Extras are most commonly found in comedies, but also appear frequently in action movies and horror movies. A Fanservice Extra in a Slasher Movie often falls victim to Death by Sex , with a risk of Fan Disservice depending on the level of gore. While this trope exists mostly in "moving" media, Fanservice Extras do appear in manga and comics also. They will usually appear in only one panel and will be drawn to a level of detail not normally seen in the rest of the panel. They can add a " Just Here for Godzilla " aspect to an otherwise forgettable B-Movie , boosting sales and rentals and making the movie Poor Man's Porn or Best Known for the Fanservice The performers who play Fanservice Extras frequently have a background more in modeling than in acting. To illustrate, note how many of the films listed below, particularly from the 1980s and 1990s, use women who have appeared in either Playboy </ or Penthouse</ for these roles. The job usually pays a little more for the nudity or near-nudity required and requires almost no line memorization or acting. Not every person who plays one of these roles is Waiting for a Break ; often they are simply models who have decided that they are young and need the money . As the years pass, some performers will view their role(s) as their Glory Days of back when they had a memorable role in a big movie, while others will consider the job an Old Shame that they don't want to admit to their grandchildren A large number of different Stripping Tropes and Nudity Tropes frequently involve Fanservice Extras. Some of the more commonly used ones include Clothing Damage , Marilyn Maneuver , Naked Freakout , Panty Shot , and Wardrobe Malfunction This trope is Ms. Fanservice without the necessary screen time or character development Compare Lady Not-Appearing-in-This-Game , which is when a fanservice character gets no screen time

The use of sex or sexualized situations to reward or entice viewers. While the specific term "fanservice" arose from the anime community, the concept is far, far older. Most fanservice is seldom explicit or graphic—that is the territory of pornography. Instead, it uses sexuality or hints at sex often in a funny or comedic way to tease and titillate the audience. This is traditionally associated with female characters, but fanservice of male characters isn't uncommon either Some shows may have designated fanservice characters : characters who, even if they are main characters and have a role beyond fanservice, are likely to end up in a fanservicey situation. Some shows have characters for both male and female fanservice Although some fanservice can increase the appeal of a show, too much can become very distracting, and in some cases can put viewers off completely , especially if the fanservice is directed towards people with a sexuality sufficiently different from that of the viewer. However, fanservice can lure in viewers easily . At the other end of the spectrum, Crossing the Line Twice , hard as it may be, can also occur at some point, thus using the fanservice for the advancement of the plot. Negima! </ is a mild example of this, whereas something like Strike Witches definitive example of the phenomenon Fanservice of female characters is often called "cheesecake"; fanservice of male characters is often called "beefcake". Homoerotic fanservice directed at the LGBT Fanbase or Yaoi Fangirls also exists in quite a lot of media. Within the

Visual Kei subgenre of music, for example, "fanservice" and Ho Yay are almost synonymous due to bands being almost Always Male , and an above-usual population of bisexuals early on followed up by the recognition of the Yaoi Fangirl as one of the primary audiences "Fanservice" is also sometimes used in a more general way, referring simply to any crowd-pleaser thrown in just because. When this is something non-sexual, like needlessly flashy attacks in a Humongous Mecha show, long guitar/bass/drum solos in a concert, or throwing in lots of obscure continuity references in a long-running work, it's Pandering to the Base . Sexy fanservice is considered the default form, because it is the one everybody seems to remember , and the easiest to add to any kind of show A Sub-Trope of Sex Sells See also Nudity Tropes , Partial Nudity Tropes For its Lighter and Softer counterpart, see Rule of Cute Not to be confused with Fan Flattering

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A term used for the jargon that fans use. In one sense, this entire wiki is a fanspeak glossary, but that is a little too big a

lump for even the most determined lumper Large enough franchises often develop fanspeak unique to fans of that franchise, which is sometimes Not Self-Explanatory to outsiders but is just as often a particular choice of words in the manner of a Stock Phrase . Most people aren't just fans of one franchise, so the latter often spill over into other franchises and occasionally language at large. Many of these are Trope Namers , but almost all are some form of Memetic Mutation and examples thereof can go there; explain the origin and use of the term in the Explanation labelnote Some of the terms we use are unique to this wiki. Other terms you're going to find all over the internet, either because we borrowed the term everyone was already using or because our neologism for something caught on. At any rate, we're not interested in playing Google Trends and deciding what's "in" and what's "out" . On the other hand, beware of Fan Myopia Most fanspeak is about expressing opinions, so if you came here looking for it, head off to Audience Reactions and you're bound to find a few old favorites and maybe some new favorites Fan Nickname , Anime Fanspeak and Roleplaying Game Terms have their own indexes This page used to be an index, but all of the things on it have been moved to Audience Reactions , YMMV , or listed as a trope on one of the trope indexes Not to be confused with Breathe on the Fan

A specific type of Audience Reaction . For every Unnecessary Makeover , you're bound to find the opposite. This is the case where a character in-universe (usually female) gets some kind of makeover. Her friends are horrified that she would change at all and treat said makeover as something awful or else spend a good time talking about how much better she looked before. Normally, because Status Quo Is God , the makeover will be gone and the character will be back to normal, though sometimes the friends may learn An Aesop that the friend dresses for herself and not to please them. However, Fans Prefer the New Her (or him). Perhaps if it's an Evil Makeover , then it might result from Evil Is Sexy ? The scruffy guy might look good in a business suit, a Tomboy might suit the Girliness Upgrade , you get the picture This is not just 'character gets a makeover that the fans approve of'. In-universe, it has to be disliked by the other characters or the character themselves while still having the fans' approval See also Unnecessary Makeover , Beautiful All Along , and Just the Way You Are , which is what this trope is trying</ to be. Closely related is Critical Backlash - and this is the fans having that to the character's appearance

A Fan Sub is a fan-produced subtitled version of a foreign-language program not yet officially available in the fans' nation of residence. Often of surprisingly high quality considering that they are usually produced and distributed within days of an episode reaching the air. The clarity of the Laserdisc format, which was the most popular video format in Japan, also helped fansubbers create high-quality tapes, along with the Commodore Amiga 's ability to genlock, or synchronize video timing signals, making it easy to overlay text on the video image on low-cost equipment. Most commonly found for Anime , Japanese "dorama" (soap operas) and to a lesser extent Toku - although certain sites allow people to publish subtitles translating works from any country/language to another language. In the early days of anime fandom, fansubs

were a major investment of time and energy for a fan or group of fans, requiring multiple VCRs, special titling equipment and a willingness to do a lot of tape duplication and mailing. The shift to DVD format plus the advent of sophisticated video editing tools for the PC has all but killed the videotaped fansub distributed by mail, replacing it with the "digisub" distributed as a video file on the Net via BitTorrent or other file transfer protocols. Digital subtitles have also split into "hardsubs" which are a permanent part of a video being distributed and "softsubs", text files containing the subtitles, the latter typically published separately (with the audience expected to find their own copy of the work being subtitled). Strictly speaking, fansubs infringe on the intellectual property rights of copyright owners and their license-holders. The justification is largely that they are providing a product simply not available in a country commercially. The official position among most fansubbers is that the production and distribution of a fansub should stop when a licensed version is announced. Often though, this is after the series is completed and the fansub itself spread across the net. Some fansubbers sometimes refuse to drop licensed programs, particularly when those programs are both very popular and long running. It should be noted that licensed or unlicensed status does not alter the actual legality. In the past, Japanese copyright owners almost never got involved with Western fansubbers, probably due to the time and expense required. However, they are beginning to do so. Some import companies are also willing to overlook fansubs, while others issue cease and desist letters as soon as the deals are signed. Enforcement of copyright is largely left up to the holders to ensure, leaving the decision in the hands of the particular companies involved. In fact, there's an odd sort of symbiosis between the fansubbers and the importers. Fansubs can be used to gauge interest in potential licences — a fansubbed series with a major following in the United States is usually an excellent candidate for official licensing and thus potentially a very profitable property. For their part, the fansubbers will encourage fans to buy the official versions. The system appears to work well for both sides; series like Rozen Maiden </, Simoun </ and AIR </ would certainly not have been licensed without the success of the fansubs. It used to be said in anime fandom that fansubbers categorically produce better product than the import companies, particularly in regards to the accuracy of translation. The claim is justified by the statement that the fansubbers are doing it out of love of the show, not for profit. In fact, the quality of fansubs can vary wildly</. Some fansubs really are as good as a professional translation. A few are arguably better, offering more features including things like "karaoke lyric" subtitles and cultural reference footnoting. However, some fansubs are bad beyond belief . Additionally, many of the "extra features" and technical tricks used in fansubbing can result in subtitles that emphasize aesthetics over readability. Common problems associated with fansubs include translations trying to be "more interesting/mature" and name confusion between different translations. These can come from parts of Japanese without easy equivalents, or misheard audio. Almost always fansubs will also retain signs of the original, usually Japanese, grammar and linguistic peculiarities. (A character will say "Your opponent today ... is me!" instead of something that would sound more natural in a translation, e.g. "Come on ... let's fight!") To be sure, some fansubbers exaggerate their effect on the anime community. An example is that the sales of the Naruto </ manga only went through the roof after its appearance on Cartoon Network . And

One Piece </ — another popular Shonen Jump </ manga that is considered one of the "big three", outselling nearly every other series in Japan — is not even in the top ten best-selling manga in the US, being surpassed by shoujo-esque titles such as Loveless </ and Fruits Basket </. Furthermore, many of the niche titles that were popular as fansubs bombed dramatically when actually released, and Geneon in particular was a victim of licensing far too many of these series and overestimating the actual market for them. In fact, of the top-selling anime in the U.S., only major series like Naruto </ and Bleach </ have been heavily fansubbed. On the other hand, Naruto</ had upwards of 50 different fansub groups all releasing competing translations of the same show prior to being licensed, so there's plenty of evidence for a healthy debate. Recently, fansubs have become the largest discussion in the anime community. This started around early 2008 when the anime industry began a major recession, with sales going down 20% in 2007 and significantly less anime being licensed year after year. This issue came to the forefront when Geneon , one of the largest and oldest anime import companies in North America, went belly-up. This was not helped by trolls on both sides, nor by the larger issue of piracy in general. "Ethical" fansubbing has also been adversely affected by a growing trend wherein American media companies offer financing to anime productions in exchange for prearranged North American distribution contracts. When such licenses don't result in all-but-simultaneous releases on both sides of the Pacific, they prevent subbers who respect licensing arrangements — still the majority — from making available those shows during the years it might take them to reach America through official channels. In an attempt to curb fansubbing, some Japanese companies have recently begun streaming their shows on the Net almost simultaneously with their local release — in particular, One Piece</ is streamed (or "simulcast") in English only an hour after the Japanese see it by Funimation . Of course, due to the streaming rights being region-specific , America gets the largest amounts of streams, though Crunchyroll does have streams with large amounts of regions as well. And to some extent, simulcasting hasLet's take the anime of Fate/stay night However, in the last couple years, fansubbing has seen a resurgence due to the recent popularity of Virtual Youtubers . Usually, streams are either only subtitled in small clips after the fact, or, more often, not at all . Subtitled clips of notable moments from said streams will often be posted by fansubbers, or clippers sometimes as short as one or two hours after the stream ends. This has led to a mini-community of clippers, with some developing fandoms separate from those that they clip. about the subject. See also Scanlations for the manga version and Fan Translation for the video game version. Is not the opposite of fandom The Stealth Pun is about dom/sub labels. .

One of the greatest strengths of Sci-Fi and Fantasy is that they can convey real-life situations in a new context by showing everyday problems, humanity's greatest challenges, and even social commentary that's ostensibly free of the prejudices and preconceptions that weigh them down in Real Life , giving us a more detached view of a given problem... as if we were aliens visiting Earth , or rather Earthlings visiting World of Weirdness . However, the Aesops delivered via unicorn or rocket ship sometimes get lost or break . In the course of presenting the story, the Aesop either gets shoehorned to fit into that world or is arbitrarily discarded. The problem isn't

that we can't relate to it. We usually can , because the metaphor is so obvious . The problem is that the deck is stacked, causing one of two problems: These tend to crop up fairly often in a few common flavors: Resurrection Rum and Raisin</, Time Travel Lemon Twist</, Robot Raspberry Revolution</, Mango Magic Mishaps</, Eternal Life By Chocolate</, Superpower Sour Grapes</, Vampire Blood vs. Holy Water Swirl</, and Definitely Divine Ambrosia Delight.</ Resurrection : Many of these are a repetition of the old Science Is Bad saw — we can't do it right now and, since our society is the baseline, if we later learn to do it, that would be strange and different and thus bad . Something does not become a Fantastic Aesop simply because it falls apart when interpreted literally; many works introduce or advocate aesops indirectly through allegory, allusion, or symbolism Compare and contrast Space Whale Aesop , which is when realistic actions cause</ fantastic consequences. When this trope is invoked intentionally and Played for Laughs , it's also a Spoof Aesop .

In fictional media, authors tend to avoid certain issues because they are considered too dark; these issues are very hard to justify without Unfortunate Implications or creating a Moral Dilemma . In fantasy, angst can be caused by means impossible in Real Life . This is often used to avoid Unfortunate Implications or make the show Darker and Edgier ; it can also be used to make a work more acceptable to Moral Guardians . Typically, the focus is on the suffering rather than the cause; for audience members, this makes the character sympathetic by showing that their life isn't perfect, and while the cause of their angst may be very different from the audience members' own situations, the emotion generated is similar to all - too - common Real Life situations. While Supernatural Angst is about a character feeling angst due to something that is entirely fantastical, Fantastic Angst is about angst over an issue that does occur in Real Life , but the issue is caused by a fantastical event For example: A child suffers Parental Abandonment (a Real Life issue) because his parents Ascend to a Higher Plane of Existence (fantastic cause). Because the cause does not exist in Real Life , the moral ambiguity associated with Real Life Parental Abandonment is removed, without removing the tendency of anyone who has suffered Parental Abandonment to see themselves as the child. Subtropes include: This trait is commonly given to an Escapist Character . Sister trope of Does This Remind You of Anything? , Supernatural Angst .

Astonishing as it may seem, not all non- Muggle characters are on a crusade to murder us Muggles . In fact, their motivations will turn out to be surprisingly mundane — they want to see how us crazy Muggles operate. I mean, how do we keep from getting cold without any fur? Where does our food come from if we don't have access to Functional Magic ? And how do we... you know.. This usually non-malicious character type has one primary function in a story— comedy . Because it's hard to beat the humor of someone who doesn't understand human customs trying to make any sort of sense out of them. The Fantastic Anthropologist very rarely has long-term story implications due to their job in large part because part of their job is to keep the Muggles in the dark about what's going on In terms of narrative, the Fantastic Anthropologist's culture can sometimes be a satire of our own. After all, as wacky as this guy may seem, when it gets right down to it we're not so different Depending on the point of view of the story can often come off as Captain Oblivious . Frequently an

Amusing Alien character. Compare Fantastic Science , Crazy Cultural Comparison , Intrigued by Humanity , The Xenophile . A subtrope of The Watcher

So you have some Half Human Hybrids ? What about Beast Men ? Rubber-Forehead Aliens ? Cute Monster Girls ? Well, be careful. If a character has some form of non-human anatomy (ears, wings, especially</ tails), chances are that said physical feature will be… sensitive. Even characters who look mostly human may have erogenous zones in odd areas to establish that they have Bizarre Alien Biology or Bizarre Alien Reproduction . For obvious reasons, this leads to a lot of I Didn't Mean to Turn You On type incidents, especially when one party is unaware that the resident Cat Person gets aroused when someone strokes their tail. It can also be used in some cases of Boldly Coming where the attractive alien doesn't have comparable human-like genitalia , but does have a type of erogenous zone on them, allowing for a type of human/alien coupling nonetheless For obvious reasons , this leads to a lot of Power Perversion Potential when said characters show up in fanfic, and if a character does not possess any known Fantastic Arousal the fans may create one Compare and contrast Something Else Also Rises , where this is more of an innuendo for the, er, traditional forms of arousal Contrast Strangely Arousing , where the inexplicable incident leads to arousal on the observer's part, though there could be some overlap if the aroused believes that ordinary humans have similar erogenous zones to them. Not to be confused with a character having a strange sexual fetish

In real life, social inequality and social stratification can be problems. However, in science fiction, things are often a lot worse. Extreme Speculative Stratification is what happens. This type of fictionalized society generally consists of some measure of central planning by elites, with all of the "dirty work" being done by workers. Expect for the latter to be thought of as a different culture, and in some cases may even be a different species Rest assured that if this system is particularly oppressive, the heroes are not about to let this lie without trying to reform the system by convincing the rulers to change things. Or, if necessary, instigating or at least supporting a lower caste revolution India's caste system is a popular provider for ample analogies. This trope might also owe a debt to both Plato , whose utopia in The Republic </ was highly socially stratified, as well as Karl Marx, in his conception of the relationship between bourgeoisie and proletariat. The feudal "three estates" system of warrior, cleric, and laborer is another common inspiration. Might also have Color-Coded Castes . When a fantasy or alien race has specialized castes with physical dimorphism, as with worker and queen ants or bees, that's Hive Caste System . Compare with Extreme Speculative Stratification , Fantastic Racism , and Urban Segregation , which have some overlap with this trope. Settings where the political system is based on alternative ruling methods like Magocracy or Theocracy will inevitably have one of these systems to systematically organize what happens to everyone who doesn't have the traits desired of typical citizens. See also Divided States of America , which similarly extrapolates on a real-world situation. Compare Hive Caste System , which adds a heap more fantasy. For caste systems and the like in Real Life , see Type Caste regarding varna</ and

jati</ in India , and Knight Fever regarding hereditary peerage and the associated noble titles (along with non-hereditary titles) in Britain

The Catholic Church has existed for close to two thousand years , and nothing steeped in that much history, mystery, and power is ever left alone when it comes to storytelling. It's way too juicy a target not to take advantage of Enter Fantastic Catholicism, wherein creators spice up The Church with fantastic elements, making it out to be the coolest, most badass organization around. Most typical of Fantasy , Science Fiction and Alternate History , this trope applies the Rule of Cool to that fusty old Catholic Church, coming out with a Holy Grail full of awesome. See also Christianity Is Catholic for when it's not explicitly</ stated to be Catholic, but uses elements unique to Catholicism anyways. Compare Crystal Dragon Jesus , where a fantasy universe features a religion with superficially Christian (usually Catholic) trappings. Supertrope to Anime Catholicism

The Church Fights the Supernatural! The Church Uses Magic! The Church Has a Direct-Line to Jesus! The Church Has an Ancient Secret! The Church Is Full of Badasses! The Church Rules the World! The Church Is Technologically Advanced! Compare Anime Catholicism , which is also Catholicism meets Rule of Cool but has Japanese media tropes mixed in. Unlike Anime Catholicism , Fantastic Catholicism is usually more accurate, at least as far as religious beliefs are concerned if not elsewhere (unlike the Japanese , most Western writers at the very least grew up immersed in a culture where Christianity was the dominant faith , and many are themselves Catholics), and less exoticized, with the main characters often in their thirties and older with less emphasis on them being good-looking. Fantastic Catholicism may also be mixed with social commentary on the church, while Anime Catholicism almost never is. So please, unless they explicitly contradict the Anime Catholicism trope. It's a separate trope for a reason: it has an expanded set of qualifications which are very common to anime but very uncommon to Western works.

A Sitcom whose premise includes at least one Fantasy or Science s Fiction element, often an Amusing Alien . These were especially s popular in The '60s , as writers and networks cast about for novels alternatives to the more conventional Dom Coms of the preceding s year See also: Comic Fantasy , Magic Realism , Mundane Fantastic s , Urban Fantasy , and Monster Roommate . Not to be confused with s a comedy that just happens to be very good. See Supernatural Soap s Opera for a serious action and drama filled version that focuses s more on the supernatural world instead of trivial everyday thing s

If you need an addictive or psychedelic substance for a storyline, there's always one old standby: make one up. This meshes perfectly with Speculative Fiction , but would seem completely out of place in a realistic series. After all, the planet "Yalic 4" might not have the same plants or minerals etc. that a fictional analogue of Earth would. Alternatively, if it's a comedy, you could get away with I Can't Believe It's Not Heroin! instead. Otherwise you can resort to the potentially narmy G-Rated Drug Aside from a writer's hesitancy to show a beloved character using drugs, Media Watchdogs

often cracked down on any</ depiction of drugs (even if they were negative) for many years. Lately it's been reduced to "heavily sanctioned" at best, creating the unfortunate irony that incorrect portrayal of the effect of drugs has made audiences more liable to dismiss the true effects of drugs as propaganda In Real Life , these are known as "designer drugs", for people who want to get high without using technically illegal street drugs Often can be the Spice of Life . Compare Super Serum , Undiscriminating Addict . Not to be confused (usually) with Psycho Serum . Addictive Magic is closely related, as is A.I. Getting High . Compare Alien Catnip when a mundane substance proves a drug to aliens

In the real world, people like to read fantastical stories about wizards and dwarfs and play games about dragons in dungeons . Which raises the question: what do wizards and dwarfs and dragons do on their down time? One possible answer is that they enjoy fantastical stories, or play Magic Ampersand games, about people like us, who visit "shopping malls" and do things with a mystical force known as "science". Related tropes include Faeries Don't Believe in Humans, Either (fantastic beings consider humans to be fantastic beings) and Double-Blind What-If (sf writers in alternate histories try to imagine what our history is like).

When it comes to Worldbuilding , writers often want to populate their world with a fantastic fauna different from our own. However, at the same time they want this fauna to be somewhat believable and/or familiar to the viewers. One way to achieve this is to make some of the fantasy species the exact counterparts of a real-world animal. Thus, we end up with things like giant insects flocking like pigeons, giant reptiles hunting in packs and howling like wolves, or tentacled creatures swinging from trees like monkeys. In a sense, each species acts like an Expy or a Suspiciously Similar Substitute of a different species The trope has two main variants. In one version, a number of fantasy/alien/prehistoric species are presented as counterparts to mundane, modern species. In the other version, the animals are mundane species, but clearly fill the role of other</, more familiar species — for example, an underwater setting where fish and other sea creatures act like mammals and birds, a Mouse World where insects and other invertebrates are counterparts to larger animals, or a World of Mammals where there are other classes of animals replacing non-sapient mammals. A World of Funny Animals setting can use this trope to avoid Furry Confusion — if certain species are anthropomorphised, their original niche is filled in by a different species To qualify for this trope, it is not a requirement for every</ species in the setting to have a real-world counterpart. For example, the setting can have giant monsters or magical beasts which, naturally, don't have any real-life equivalent. Regular, mundane animals can also appear in the setting (even if they might have different names). As long as there is at least one species that plays the role of an obviously different real-life species, it counts - but of course, the more such species there are, the better. If the only fantastic species like this is the counterpart to a dog or a horse , add the example to the respective subtropes instead This phenomenon, to an extent, exists in Real Life and is called convergent evolution. It's a well-recorded phenomenon that in different parts of the world and/or in different time

periods, species largely unrelated to each other but filling the same ecological role (niche) will evolve similar anatomical and behavioral traits, in response to similar pressures. However, these similarities will usually be superficial. But fiction likes to exaggerate this, with the fantastic species acting virtually identical to their real-world counterpart. They might even have surprisingly mundane names Common in fantasy and science fiction as well as in Speculative Biology . Specific variants include All Animals Are Dogs , All Flyers Are Birds , Seahorse Steed , and Horse of a Different Color . When these are counterparts to pest animals specifically, this will likely overlap with Fantastic Vermin . If the animals are even named</ after their real-world counterparts, that's Call a Smeerp a "Rabbit" . Compare Animalistic Abomination , where an Eldritch Abomination shows resemblance to a mundane animal; Call a Rabbit a "Smeerp" , where the fantastic species is identical to the mundane species apart from its name and small cosmetic differences; and Informed Species , when an animal is intended to be a mundane species but doesn't look much like it. More often than not, these will be Mix-and-Match Critters . Might be subject to Binomium ridiculus if the writer wants to be scientific about it . Also compare Fantasy Counterpart Culture and Fantasy Counterpart Religion , where fictional cultures and religions replace real-life ones in a similar manner

Martial arts styles that are given a name and/or described in a work of fiction but do not exist in real life. They often involve unrealistic or dangerous-in-real-life moves . Moreover, it will often involve some kind of superpower, possibly Charles Atlas Superpower . Many will be some kind of variant of real-life martial arts See also I Know Kung-Faux and Supernatural Martial Arts

In real life, plants are important in nature. They provide oxygen, pollen for bees, food for herbivores and they make your garden look nice In fiction, however, things can get much more diverse and much, much stranger. Fantasy and sci-fi writers like to create their own unique plants with bizarre appearances and properties. Some may be carnivorous , fast-growing , explosive , springy , fiery , or even sentient You get the idea. They're very</ strange plants. They may be magic or found on alien planets or in other dimensions. If someone can control these things watch out In some cases, they don't have to be any particularly wild properties, and are more or less just analogues for real plants or fruit, but they're still called something fantastic . If unusual-looking plants or plant analogues make up a large portion of the background flora, this can overlap with Alien Landmass And yes, while they aren't technically plants, fungi are included here too

Some fiction will introduce similar or strange fruits and vegetables, often the object of a search and/or an important ingredient in something . They tend to have odd abilities, and properties that don't occur in real life It should be noted that there are a fair number of real fruits and vegetables that can qualify as very strange, unusual, and exotic. (For example: the Durian, the Buddha's Hand, or the Miracle Fruit.) But of course, they have a slim chance of showing up in fiction due to Small Reference Pools , so you get fictional ones instead See also Magic

Mushroom , Healing Herb , Multipurpose Monocultured Crop

Ghettoes are very much a case of Truth in Television : the term "(bor)ghetto</," Italian for, more or less, "little town," originally referred to the district in City-State Venice where the Jews were supposed to live. Ironically, it has been asserted that the original Jewish ghettos</ were privileges, designed to protect Jews from unfriendly Gentile citizens, provided by the local rulers, including walls and locked gates which were bitterly resented by the locals . Like all well-meaning attempts at segregation, the "special treatment" not only turned out to be not so special, but increased division and tension between communities. Especially since the ghettos were often poorly maintained and serviced, despite the frequent promises to the contrary. Additionally their separation from the rest of the city often made doing business difficult for those who lived there, meaning that the community within the ghetto would become poorer over time. When American segregation was being litigated, testimony from the Middle Ages was actually used in court to prove that the claim of "separate but equal" was an impossibility As a form of racial segregation, whether deliberate or emergent, ghettos still exist to this day. Usually because of a practice often called "redlining" where economic and social factors are used to keep people from buying houses in a certain area. This can even include rerouting streets or subway lines to discourage traffic to a particular area. Therefore the topic is usually approached with caution in fiction, usually from the Fantastic Racism angle. However, it can also be implied by the Unfortunate Implications of having different races live in different areas (say, all the elves living in a hidden woodland glade) with little or no mixing. It is important to note however that not all uses of the Hidden Elf Village trope imply racial segregation: many settings that use this trope also include at least the occasional intermarriage between the "elves" and humans after all. It rather depends on whom the "elves" are trying to hide from, and whether they have a good reason for it Not to be confused with Sci Fi Ghetto , or the related term " Fantasy Ghetto," where the genre</ gets this treatment by the literary establishment

Interestingly, the word "ser" is a very common stock fantastic honorific, often gender-neutral, enough to deserve its own folder. (In real life, "Ser" is actually an archaic Italian title, a contraction of signore</, meaning "sir"/"Mr."/"[my] lord"—you often see it in translations of old Italian literature, like The Divine Comedy </ and The Decameron .) See also Hold Your Hippogriffs . Closely related to Fantastic Rank System , and not to be confused with Red Baron (for one-off earned titles). Compare Fantastic Naming Convention and Fictional Greetings and Farewells .

Literature Video Games

Adventures of the Galaxy Rangers </ fandom came up with "Dal" as a prefix meaning "student of" for the Xanadausians. So, a Fanon name for Niko, Niko Dal'Ariel, merely means "Niko, Student of Ariel"

The Vahnatai in Avernum </ have a series of honorifics for various

members of their communities; the three most common in-game are -Tel (for government officials), -Ihrno (for high-ranking mages and similarly powerful community members), and -Bok (a posthumous honorific; the Crystal Souls you meet all bear -Bok suffixes to their names).

In a world where Death Is Cheap and magic can alter reality , legal proceedings can be knocked for a loop. A necromancer , instead of raising a Cavalry of the Dead , might find legitimate work as a consultant dealing with probate cases or solving murders. Maybe the Jedi Mind Trick or magical illusions can be used for Jury and Witness Tampering . Can The Nth Doctor be held liable for crimes committed by their previous incarnations? Does resurrection invalidate a conviction and death sentence, and do resurrectees have the right to reclaim property inherited or salvaged from them? And if your marriage is considered dissolved when you die, but you're brought back to life, are you still married to your spouse, or do you have to do the wedding and the paperwork all over again? How do age-of-consent laws (and other laws meant to protect minors) work if you're Really 700 Years Old ? Are space colonies really</ colonies (and if so, do they belong to nations or to Earth in general?), or are they (or could they be) sovereign nations unto themselves? Supertrope to: Sister Trope to Fantastic Religious Weirdness , where religions and religious practices interact oddly with Speculative Fiction elements. See also Undead Tax Exemption , where such problems are handwaved away.

Grrl Power </ :

In speculative fiction, especially low-tech and high-magic fantasy settings, you can't expect to see much use of regular flashlights to use in dark areas, so there are either Hollywood Torches or the Fantastic Light Source to use. Common variants include glowing gems , lighting bugs and luminescent flora and fungus , while Mundane Utility may be derived from the fact that Power Glows or from fire , electricity , or light-based Elemental Powers . Either way, it's almost always guaranteed to last indefinitely See Hollywood Darkness , for when no explanation is given for all the light and visibility on the scene

In some cases, especially Science Fiction or Sufficiently Analyzed Magic , units will have to be invented where they do not exist in normal speech. Magical energy is likely to have some unit. Particularly well developed settings may even specify what the unit is; for example, one Merlin might be defined as the magical energy required to push a specific object a specific distance Compare Hiroshima as a Unit of Measure , where a unit is scaled to a specific object. See Microts for units relating to time and Alternative Calendar for different ways of arranging time units Note: This article does not necessarily deal with exceptionally good measurement systems , though a fictional measurement system that's well-defined and easy to understand would be pretty fantastic Adobe Flash uses twips internally. It's short for twentieths of a pixel The force of the final Climax move in Bayonetta </ is measured in "Infinitons" (most other moves are measured in "Megatons" and "Gigatons"). Serial Escalation indeed, and possible Fridge Brilliance since the idea of different values of infinity is a real concept in mathematics. Or, y'know it just

sounds cool

In real life , many cultures have unique ways of naming their children, based on family, clan, so on and so forth. It should come as no surprise, then, that writers often come up with unique naming conventions for their fictional cultures The simplest way of introducing a bit of foreign spice is to simply swap the placement of the given name and the family name (which can cause confusion), but it can get far more complex than that. Codifying I Am X, Son of Y is not uncommon, nor is simply giving extremely long and poetic names For names that all have a specific pattern, see Theme Naming . Though do note that if this Theme Naming is intentional in-universe, it could still count for this trope (such as a culture where everyone is named after flowers). In some cultures, children may receive one name at birth and then choose or earn a new name upon reaching a certain age or completing a certain Rite of Passage , in which case it's a Rite of Passage Name Change See also Fantastic Honorifics and Fantastic Rank System . Law of Alien Names , Letter Motif , and Animal Naming Conventions are also related

In a fantasy setting featuring Fantasy Gun Control , Medieval Stasis , and assorted other reasons why the culture would never develop anything even close</ to nuclear weaponry, there may be some form of magic attack so powerful and destructive that it is obviously a stand-in for nuclear weapons. This goes double if it leaves behind some sort of corrupting effect that lingers long after the spell itself is cast, a la</ fallout. Compare to how Automatic Crossbows stand in for guns. Kamehame Hadoken , Wave-Motion Gun , and Person of Mass Destruction are common ways of invoking it. Everything Makes a Mushroom is the usual result Elsewhere, this trope is about the deliberate insertion of something nuke-like into a civilization that hasn't even invented the steam engine yet. That isn't to say this trope doesn't ever appear in higher-tech settings, where it will instead be some nuke-like weapon that nonetheless isn't nuclear. Like Fantastic Racism and Fantastic Drug , in that the situation is obviously designed to parallel a real-world situation, either in order to make some point about the issue or simply to allow all the connotations and associations of the real-world situation to easily be applied to the fantastic. In Japanese works, may be related to Nuclear Weapons Taboo A Fantastic Nuke may set off a World-Wrecking Wave or precipitate The End of the World as We Know It . It's frequently also an Unholy Nuke based on The Dark Arts In some less subtle cases, there might even be some kind of reference to matter-energy conversion And as with Fantastic Racism , we're not using the word "fantastic" to mean "wonderful and great" (i.e., the way the Ninth Doctor uses the word "fantastic"). That would be just plain sick Finally, we should note that while it's not just nuclear weapons that create the infamous "mushroom clouds" (any sort of explosion or even rapid combustion can do this in still air; it's just that the more powerful the explosion is the larger the cloud will be, the longer it will last and the less sensitive it is to disruption by wind, so it's primarily associated with very</ large explosions such as nukes), if something in fiction is described or depicted doing so, it's a good bet the author/creator was attempting to invoke this trope, and it might qualify for

Superweapon status

In Real Life , plastics are used for parts in robots and other machinery. In Science Fiction , you can have indestructible robots made entirely out of plastic. Plastic composite-alloys that are lighter and stronger than steel. With added benefit of not rusting like metal, plastic can last for hundreds of years, maybe even forever in a world run on Raygun Gothic , Cassette Futurism or iPunk . They're easier to mold into the perfect shape and might even be cuttable with scissors, yet make the perfect material to build rockets that can withstand the overwhelming heat of reentry and the intense pressures of the ocean To those unfamiliar with the chemical and historical significance of common polymers, plastic is a varied type of synthetic and semisynthetic material that by the 21st-century has become as common as the likes of glass and metal. It is a light-weight, long-lasting material used in countless applications from packaging, construction and electronics, to energy production, sports, healthcare, color-dying, art, mass production of goods and services and the list goes on and on Much like radiation, plastic is a miracle of science that was not available for wide-spread use in the cultural zeitgeist until the 20th century (specifically 1907), and like radiation , fiction likes to think it is capable of anything</. Sometimes these advanced "plastics", if the fiction goes that far, are said to be reinforced with ceramic or crystalline matrices, carbon or metallic nanotubes, etc. Sometimes they're plastics in name only, making it a case of Translation Convention And, much like radiation, plastic is not without its pitfalls. The environmental and health impact of plastic has only just begun to be addressed, most plastic doesn't biodegrade, instead breaking down to individual molecules which then find their way into animals, all the way back up the food chain into us. Even supposedly biodegradable plastics require industrial composting conditions to break down One of the Ur Examples of this trope is the commonly used "plasteel", a term coined by Harlan Ellison as a fictional compound made up of polymer and steel, said to combine the elasticity of plastic, the heat resistance of metal, and the strength and durability of both Sub-Trope of Artistic License – Chemistry . Compare Magic Plastic Surgery . See also Made of Indestructium

"Fantastic" as in " fantasy " or fictional</, not as in "awesome" ; racism obviously never is Now that we got that</ out of the way, Fantastic Racism is a subset of the old trick of dealing with thorny issues through metaphor . Instead of having the hero encounter racism between, say, white and black people in the American Deep South , or between ethnic Czech and Roma in the Czech Republic, or between Ainu and Japanese, or any other sets of real-world groups, they encounter "racism" between two-headed aliens and three-headed aliens, or between people with earth-themed elemental powers and people with water-themed elemental powers , or between shapeshifting squid-people and shapeshifting octopus-people Not to be confused with Space Jews , in which an imaginary species or culture has disturbing similarities to a real-world racist stereotype. Also related to Have You Tried Not Being a Monster? , where said monsters are usually used as a metaphor for other types of discrimination, oftentimes dicrimination based on characteristics perceived by the bigot to be alterable, "curable" , such as an alternative sexual identity, a disability, or a different religion/religious differences (the two tropes

can often overlap in the case of religion), rather than race or ethnicity. Fantastic Slurs are often involved, as are Monster Rights Movements . Real Life weaselly lines like Some of My Best Friends Are X may feature. The undesired minorities may be rounded up inside a Fantastic Ghetto , and may also be the targets of Superhuman Trafficking Futuristic science fiction examples of human-on-alien Fantastic Racism will often make the human racist a member of a group historically discriminated against on Earth (such as a black character in an American-created work) both to emphasize that human-on-human racism is a thing of the past, and for the sake of irony from the viewers' perspective. Just watch out for the unfortunate implications inherent in depicting a discriminated-against group as "morally inferior" . Or don't, if you think that everybody needs to grow a spine , but don't say you weren't warned If the point of the story is to show the evils of racism , this trope can lead to a Broken Aesop if there are in fact good in-universe reasons to discriminate against a certain type of creature (say, because they need to eat other sapient beings in order to survive , or they genuinely are Always Chaotic Evil apart from the odd angsty heroic one , or they're just potentially-dangerous enough that one doesn't strictly have to be an absolute incorrigible raving xenophobic lunatic to consider making certain... precautions</ (at least against the loose cannons) to be a good idea) Also note that Tropes Are Tools : most people wouldn't believe in a world where elves, dwarves, aliens, etc got along with perfect harmony, because their own experiences of different groups' interactions don't bear that out. It's called Fantastic Racism </ for a reason If the racism appears to be spilling into something a little less fantastic and into something more real, it's Values Dissonance Compare Superior Species , in which one species actually is</ objectively superior in some way; Species Loyalty , which may but does not need to entail this; and Master Race , when it's just in their head (and is probably a metaphor for Those Wacky Nazis for further bad-guy points) See also People of Hair Color (which can be another occasion for racism in fantasy), Dehumanization (where one race is dehumanized to make them easier to kill) and Demonization (where negative character traits are fabricated, exaggerated, and generalized in order to justify some form of prejudice and hatred)

For real ranks, see Common Ranks , (usually) has nothing to do with Rank Inflation . Related to Random Power Ranking , which is for ranking Power Levels . Also related to Space Navy , which often uses one of these. See also Fantastic Honorifics , which can overlap. Compare Fantastic Naming Convention and Fantastic Ship Prefix .

A classic Fantasy and Science Fiction trope. A group with extraordinary powers of some sort goes recruiting among the general population , searching for others like themselves . They may be from The Order , or a school for wizards, witches or gifted youngsters Key to this trope is the fact that they</ come looking for you</. Those extra-normal folk leave their ivory tower or basement lab and go out among the rest of us. The scene may subtly juxtapose the mundane with the fantastic (e.g. Prof X sitting in your living room, drinking Mom's tea like a college recruiter), or it may be as grandiose and dazzling as a WWII recruitment drive Note this rarely happens in a world where the supernatural stays hidden , and the Search is usually open and above-board. Generally

being chosen is a prestigious thing; the only ones who would interfere either have a inherent distrust of all things outside the mundane, or nefarious plans of some sort Regardless, everyone</ accepts. Most characters accept immediately, recognizing that riding a dragon while incinerating your enemies with telekinesis is a lot cooler than moisture-farming on Tatooine or whatever. If not, no matter. Just don't make plans to settle down Contrast with Mutant Draft Board , where acceptance is mandatory. If you want to know what the recruiters are looking for, check out Magic and Powers . Compare The Call Knows Where You Live X-Men </ . Professor X used the Cerebro computer to locate mutants so he could recruit them into his school

Dungeon Keeper Ami </ : Ami initially travels to underworld cities looking for minions (finding Tserk, Brugli, and many of her warlocks that way). Later, on the lightworlder side of things it is revealed the Fairies' have their children tested for Oracle potential.

In Mystery Men </, the Blue Raja, Mr. Furious and the Shoveler realize that their superpowers are too weak to rescue Captain Amazing on their own, so they go on a drive to recruit other superheroes. A Terrible Interviewees Montage ensues, though they do manage to find a few.

Dragonriders of Pern </ : When the dragonriders go on "Search," they seek young women with latent telepathic abilities, able to bond with dragons. This is conventionally only done when a queen egg is laid; normal dragonriders are taken almost exclusively from Weyrborn men In The Witcher </, this happened during the backstory. Because witchers are sterile and can't just breed more, the only way to create more witchers was to recruit young boys, many of whom were orphans, abandoned, or given as payment under the Law Of Surprise, and then subject them to Training from Hell and mutations In Babylon 5 </, Sheridan's alliance is looking for telepaths to deal with the Shadows. Unlike Psi-Corps, where acceptance is mandatory , B5 is looking for volunteers, and not just human ones

Shadowrun </ . People with the ability to use magic are extremely rare. Schools, corporations and magical groups regularly test citizens (particularly children) for magical talent.

The Elder Scrolls V: Skyrim </ has a side quest in Markarth where the player is sent to a small village to find a girl who is to become the new Sybil of Dibella . The father immediately relinquishes her future (knowing that the Sybil is given a life of luxury), even though she is currently held captive in a fortress filled with bandits at the moment.

The protagonists of Legend of Korra to increase their numbers beyond a Republic City civilian called Daw, Bumi (who was already half Air Nomad anyway) and Kai, who joined to escape arrest.

The tenets of a real-world religion can interact... oddly with fantasy or futuristic settings. In the simplest form of this trope, the setting makes religiously forbidden things harder to avoid, or mandatory things harder to do. Maybe it's impossible for Jewish vampires to keep kosher without starving. This is probably true unless they can live on fish blood, which is permitted according to

the Talmud. However, Pikuach nefesh</ refers to a concept in Jewish religious law where certain prohibited behaviors are permissible if they preserve a life. Ergo, a vampire would be allowed to consume non-kosher blood because it was required for their survival, so long as no one was murdered to get the blood... Although at least one rabbi, asked the question, replied that he didn't think pikuach nefesh would apply to the undead, as it specifically refers to the preservation of life . A group of Muslims on a Generation Ship is likely to have trouble making a pilgrimage to Mecca . but that's less likely to happen as it fails to follow the Rule of Drama , although it might be used for world-building or a one off-gag Like having a Hindu Brahmin chowing down on a lab-grown hamburger or a Jewish family arguing whether it's OK to have a lab-grown ham for Shabbat dinner .) There can also be interactions between religion and fantasy that are more complex. The discovery of fantastic elements can lead to crises of faith (or it may not, for no apparent reason), or conversely make the elements of that faith more relevant. And that's not even getting into the situations where the approach to the religion is part </ of what makes the setting fantastical... This can be Truth in Television . Conferences of real Muslims have grappled with the question of how to pray toward Mecca five times a day while orbiting the Earth every 90 minutes. And just how do you determine when Shabbat begins and ends in places that experience polar night and midnight sun? For that matter, can the faithful be expected to fast from sunup to sundown in such locations? Do particular transgenic foods meet Islam's dietary laws? And now that lab-grown meat is just over the horizon, would a beef burger grown in a petri dish be kosher (which demands meat be slaughtered a particular way)? Or acceptable to Hindus (who don't eat beef)? Or Jains (who regard slaughtering animals as always wrong)? Interestingly, in post-communist Poland, exploration of this sort of thing has developed into a real SF genre, called clerical fiction. Overlaps with Religious Vampire and Religious Robot . Sister Trope to Fantastic Legal Weirdness , where speculative fiction elements interact strangely with the legal system. In Piecing Together the Ashes: Reconstructing the Old World Order </, numerous new religions have popped up since the Deluge , while old ones have changed:

If a character is Trapped in Another World and then gets embroiled in such a romance, they often end up saying I Choose to Stay . If they are forced apart, or decide to return to their own worlds , then they are Star-Crossed Lovers . They may still get a Doppelgänger Replacement Love Interest back at home. Such relationships often result in the creation of a Half-Human Hybrid Compare Paranormal Romance , Magical Girlfriend , Magic Contract Romance , Boy Meets Ghoul , Interspecies Romance and Muggle–Mage Romance

If there's a race of non-human, non-spiritual, non-monster sapient beings in your fiction, you're most likely looking at either Sci-Fi or Fantasy . Further, the race probably has characteristics drawn from a common set of tropes. These are some of those tropes Races defined by their sheer unintelligent monstrosity generally don't fall under this set of tropes. Mythical creatures and other non-sapients are covered in Our Monsters Are Different . Contrast Humans Are Indexed

A short string of letters, usually 2-5, that appears just in front of the name of a ship. These indicate what kind of ship it is or who it belongs to (USS — United States Ship</ — is a ship with the US Navy, HMS — His/Her Majesty's Ship</ — the Royal Navy, and RMS — a Royal Mail Ship</ owned by various owners under contract with the eponymous Royal Mail) So, when a Cool Boat or Cool Starship has been created for a work and given an awesome name, creators will sometimes give it a little extra touch of authenticity and come up with a prefix for their ship. It's fairly simple to do; if it's a military ship, take the initials of the military's name and put a 'S' on the end (such as SNS to stand for Space Navy Ship). This is often done to give it a little extra weight of authority Registry numbers or hull numbers are similar, and can also be created fairly easily depending on what type of ship it is Prefixes that are retools of already existing ones (USS, HMS) would not be counted here Compare Fantastic Honorifics and Fantastic Rank System . To avert this trope, see the page on Wikipedia

In Real Life , any time one group of people has animosity for another, they'll come up with mocking or degrading terms for the targets of their disdain. So it's no surprise that in fantasy conflicts, such as humans treating sentient robots as second-class citizens , Elves vs. Dwarves , Fur Against Fang , etc, many fantastic racists , classists , and the like have a wide vocabulary of fictional slurs to use against robots, vampires, etc. It can be very Does This Remind You of Anything? at times. Subtropes include the following: When this happens during times of war or other armed conflict, see Nicknaming the Enemy . Compare Pardon My Klingon . In Command & Conquer: Tiberian Sun </ , members of GDI are referred to by the mutants as "blunts." Likewise, everyone else calls the mutants themselves "shiners."

In real life, terrorists have varying kinds of motivations and goals, as well as how and why they become groups. In Speculative Fiction , they vary even more greatly. But they share one thing in common: they work by spreading terror among people in order to reach a goal Fantastic terrorists may consist of "fantasy races" members, like werewolves, orcs, robots, superhumans, etc., especially when there's Fantastic Racism at work — and if that's the case, their goal could either be the equality of rights, or ruling over the others (likely by attempting to topple the local government or Kill All Humans). Dealing with a fantastic terrorist would be different from — and often worse than — regular ones. Might overlap with Anti-Human Alliance , if the multiple fantastic races are united against humans specifically In a(n inverted) variant, it might be an "anti-fantastic" terrorist instead, consisting of normal people in a fantastic society. They might be Absolute Xenophobes who are against the other race(s) for one reason or another (could be sympathetic or not, justified or not), committing Van Helsing Hate Crimes Despite existing in speculative fiction world for SF reasons, there might be veiled references to actual terrorism or real life terrorist groups Will overlap in many instances with Scary Dogmatic Aliens , the use of antagonistic aliens to depict thinly veiled Real Life ideologies. May overlap with Weird Historical War , if the trope is used in a real life historical setting. Compare Ghostapo and Stupid Jetpack Hitler for when the Nazis get to use fantastic or

science fiction element(s) in their crusades. Not to be confused with terrorists being considered fantastic people, which falls under Your Terrorists Are Our Freedom Fighters . In case it isn't obvious, No Real Life Examples, Please!

Characters are often pressed for time. Maybe they overbook themselves for a specific time period, or maybe they just have a very busy life in general, what with having the Wake Up, Go to School, Save the World all the time. Perhaps they have a deadline that is just physically impossible to meet in the allotted time Well, not to worry: All they have to do is create more time, using Magic and Powers or Applied Phlebotinum Favorite methods include Time Travel (But be careful, San Dimas Time stops for nobody</,) Year Inside, Hour Outside , and Narnia Time , however there can also be other ways of accomplishing this. This is often a form of Mundane Utility

Fictional societies can take on a wide variety of forms, from the familiar to the utterly alien. However, many adhere at least partly to a hierarchy that usually consists of a ruling class, a middle class (if such a thing exists in this setting), and a working class And then you have the Underclass: this level of society is below</ the working class, often impoverished, unemployed, oppressed and regarded with contempt by those above them, even treated as slaves in some cases. In many cases (though not all) they make up the lowest percentage of the population, their limited numbers making them easier to abuse or marginalize The reasons for this vary: in some cases, the members of this class will be some kind of racial or political minority discriminated against by the mainstream, but not enough to be persecuted to the point of extermination; in others, they may have been forced into this group from birth as part of some form of Fantastic Caste System ; in a few examples, the Underclass may consist of individuals who have been exiled for some offense against the law - real or perceived; and in some rare cases, people have ended up here due to sheer bad luck. Whatever the case, these unlucky folk are considered the lowest of the low and have little hope of escaping their unfortunate status Most likely to be found in a Fantastic Ghetto of some description. Often an example of Fantastic Racism on a society-wide scale, with members tolerated just</ enough to permit their survival... though in a few very unfortunate cases , this can change for the worst Compare and contrast Slave Race and Servant Race , who may end up in this societal niche if treated badly enough No real-life examples, please

Fantastic Vermin are everyday creatures — a setting's equivalent of city, household or garden pests — that are fantastical or otherworldly in some way. These can include alien animals, miniature versions of fantasy creatures, common animals with peculiar traits such as vivid coloration, chimeric anatomies or magical properties, or anything along those lines One purpose for including fictional vermin is to emphasize the fantastical nature of a setting — a place must be magical and wondrous indeed if even its pigeons are otherworldly, and flocks of tiny drakes or fairies or alien bugs flitting through the streets is a pretty obvious sign that the story isn't in Kansas anymore.

Similarly, such creatures may be a logical derivation of a world's magical nature: if a setting is permeated with magic and magical creatures, or its ecology is distinct and separate from the mundane world's, then it's likely that even its smallest denizens will be unusual in some way — not every creature in the world can be something rare and majestic, after all Another common aspect of this is the exploration of day-to-day issues in fantastic settings. If regular rats and pigeons already cause a fair amount of damage and headaches through their activities, then pests that can drool acid or set things on fire must be even more problematic to deal with, and can thus provide challenges even to cultures armed with magic or more advanced technology than ours. These effects may also be tailored to a world's endemic technology or magic, affecting it in specific ways beyond what mundane pests could do — for example a creature whose secretions harm the local Unobtanium , or which feeds on magic If these things go from being minor annoyances to an active danger, they may well become a Horde of Alien Locusts These creatures will often be treated as Fantastic Fauna Counterpart to real-life pests species such as rats, mice, pigeons or raccoons. See also Alien Kudzu , for the closely related concept of fantastic weeds, and Explosive Breeder , which may of these creatures often are. Contrast Endangered Species

This trope deals with a story that features some sort of analogue of a real-world historical conflict in a fantasy or science fiction context in a different world from ours. This is especially popular in Japan, since it allows them to tell stories utilizing the era of World War II without actively mentioning the war See also Recycled IN SPACE! , Fantasy Counterpart Culture , and Does This Remind You of Anything? Supertrope to Space Cold War . Compare and contrast Weird Historical War in that it depicts Real Life historical war, but with added fantastical elements

In a setting which is not particularly close to reality, the lifestyles of the characters will also tend to be less like those of the audience. Sometimes, this is intended. Other times, creators will take pains to make the world they're demonstrating more familiar A big step in doing this is to include devices and comforts the audience is familiar with and encounters regularly, such as phones, televisions, washing machines, guns. That way, even if the geography is totally alien, and the culture completely unusual , the viewer will have something to connect them with what they know and relate more closely to the cast With Science Fiction , this is easy. Common objects can be inserted into the world, given a more technological appearance , a few extra functions, and a weird name . Job done. This works as long as the technology doesn't become woefully archaic over time In a fantasy world or a Period Piece , this is harder. Familiar items can still be inserted, creating a Schizo Tech , Anachronism Stew or even Purely Aesthetic Era effect, but this is so jarring that it can actually pull the viewer out of the world they're meant to believe in The alternative is to have devices which have the same functions as those we know, but rely on different principles than modern technology. They may be powered by the likes of Magitek , Bamboo , or Steam . They may look completely unusual, but will be used in a way to facilitate the quality of life we recognise as normal, and the characters will regard them as commonplace Fantastic Nuke and Fantasy Contraception are subtropes. Related to Fictional

Counterpart and Fantasy Counterpart Culture . Compare and contrast Aliens Never Invented the Wheel

Creating a completely new culture from scratch can be a daunting task. Think about everything the word culture encompasses— music , food , clothing , etiquette , dance , religion , and combative traditions , to name a few, and even if one manages to pull it off, one runs the risk of ruining audience's Suspension of Disbelief by having one's creation seem too </ strange. To lighten the burden of creating a believable fictional culture creators often base one or more of their creations off of real human cultures from various times or places. The countries may have significant names resembling the place they are based on This is especially common in Constructed World or Fictional Earth settings, but by no means exclusive to it. It's also often found in satire, as a means of indirectly poking fun at the culture in question There are also sound literary reasons for using this trope. Making the Shire an idealized England transplanted to Middle-earth makes it easier for readers to identify with the point of view characters, since they probably have much more in common with Bilbo than with Thorin. Guy Gavriel Kay 's The Lions of Al-Rassan </ is a thinly disguised historical novel, but changing the names of the countries and religions means the readers don't know how the story will end, helping to maintain dramatic tension It's also more easily justified in works containing humans: the Real Life counterparts of the fictional cultures have all actually come into existence and are the results of real groups of people coming together to build something over time. Basing a new society on one that's already had a turn at some point in human history can both help the audience relate and provide a creative framework to twist and turn said society into an interesting variant of its former self. However this approach still has its risks — if the Fantasy Counterpart Culture is based on a too simplistic view of a particular region of the world, it ends up lacking both in depth and originality Compare with Istanbul (Not Constantinople) , when a real place is referred to with a more archaic or obscure name (e.g. "Columbia" instead of "USA"). Compare also with Days of Future Past , where a futuristic society duplicates (often explicitly and intentionally) the culture and styles of a historical period. Compare with No Communities Were Harmed , which is this applied to a locality, and Fantasy Counterpart Religion for when is applied to a religious group. Compare Fantastic Fauna Counterpart for a similar concept applied to animals, i.e. an animal species being used as a substitute for another See also Culture Chop Suey , Space Romans (and the more offensive version, Space Jews). A Nazi by Any Other Name , Medieval European Fantasy , Ruritania , Überwald , and Wutai are frequently-occurring specific types of fantasy counterpart culture

Some writers created fictional religions for their settings. Religious subjects in fiction are a sensitive issue. Targeting certain religious groups, and how it's done, may cause Unfortunate Implications or have the work Banned in China , or induce an Audience-Alienating Premise . The creator(s) often will wish to comment on real world religion without directly commenting upon on them. They have various ways to get around this: The work is located in an entirely fictional universe, thus no Earth religion could

exist there. Examples: A Song of Ice and Fire </ and Star Wars </ . A Sub-Trope of Fantasy Counterpart Culture . May be involved in a Fantasy Conflict Counterpart . Compare with Fictional Political Party for the political version. Super-Trope to Crystal Dragon Jesus (in which the religion is more or less a substitute for Christianity), Fantasy Pantheon (for a made-up polytheistic religion), Interfaith Smoothie (a fictional religion influenced by two or more from the real world).

In the interest of creating a medieval setting that feels sufficiently romantic , low-tech , and/or in line with The Theme Park Version of history, many authors decide not to include guns and other explosives in their works. Sometimes reasons are given for this, and sometimes not. Note that in Real Life , Europeans had some knowledge of what gunpowder was in the 13th century and started to use cannons and hand firearms in the 14th century, meaning the popular view of gunpowder as a post-medieval invention is incorrect and in fact, the popular image of a medieval knight wearing full plate armor actually came after gunpowder weapons, in the 15th century. Fantasy Gun Control shows up most often in fantasy (hence the name) but can appear in any genre Expect lots of Epileptic Trees about Enforced Technology Levels and other Fan Wank over why. If guns are present, but nerfed — whether for Gameplay reasons or Rule of Cool — it's Guns Are Worthless . If firearms are introduced to a previously gunless society and prove to be a game-changer, that falls under Firearms Are Revolutionary Something to note is that this primarily applies to fantasy set in the typical Medieval European Fantasy setting, with castles, swords, knights, and so on. Urban Fantasy tends to have no problem mixing guns and vampires, witches, wizards, etc., since that form of Fantasy tends to use the modern world as we know it. The same goes for Science Fantasy , where the intent is to Mix and Match things like laser guns and spells. More horror-oriented fantasy works also tend to avert it — if werewolves and vampires are featured, Silver Bullets are likely to be used. When it comes to Fairy Tales , the trope is absent. Occasionally, a Mage Marksman would use guns in conjunction with magic, or as a catalyst for casting spells Notably, despite also relying on gunpowder, fireworks are notably exempt from this rule See the Analysis page for theories on why this trope is so prevalent

Fantasy: it's stuff with magic in it, not counting Psychic Powers , or Magic from Technology , or anything meant to frighten , or Magical Realism , or anything strongly religious, or the technology behind the magic that is Magitek , or — where did that clean-cut definition go? While the core of the fantasy genre is clear enough, there is no succinct definition that encompasses it all. The boundary with Science Fiction is notoriously ambiguous and the boundary with horror is often no less fuzzy. Religiously inspired works, like the Left Behind </ series, can have a basic good versus evil plotline that would fit well in High Fantasy , but few would place it there. And so on. Common features of the fantasy genre include: Magic and Powers — Functional Magic is almost always present, though its role in the world can vary widely. It might be either respected, feared, persecuted, or simply not believed in. Its frequency varies from the stuff of legend, through to rare but available to the well connected, up to a ubiquitous part of everyday life. Magitek

usually lies at the extreme end of this scale. It may be taught through a master and apprentice system , or in a magical university , when it can be taught at all. When wizards are immortal, they don't need to train successors, and may not be able to. However, even magic itself isn't a required element, as novels such as Ellen Kushner's Swordspoint </, K.J. Parker's Devices & Desires</ or Ricardo Pinto's The Stone Dance of the Chameleon </ which feature no magic whatsoever but take place in an alternate, pseudo-historical world, are still classified as fantasy. This is due in part to their widespread use of other tropes associated with fantasy, particularly Low Fantasy . (Swordspoint</ is an interesting case, because while it contains no supernatural elements in itself, one of its sequels, The Fall of the Kings</, is largely concerned with The Magic Comes Back .) Often placed outside the Fantasy genre, or not marketed as such: In response to a flood of inquiries to Ballantine Books from grateful readers of the U.S. edition of J. R. R. Tolkien 's monumental The Lord of the Rings </, many of whom thought Tolkien had invented</ this, Lin Carter wrote Imaginary Worlds: The Art of Fantasy</, a book explaining the origins of fantasy genres (plural) millennia before Tolkien and citing hundreds of authors and titles to guide newcomers. (Carter defined fantasy as literature set in a time and/or place where magic works.) He was also the editor, beginning in 1968, of the which reprinted many out-of-print and older titles, along with new works and anthologies. Ask your grandparents, check online or in used book stores, about this amazing series published under " ." Jamie Williamson's The Evolution of Modern Fantasy, From Antiquarianism to the Ballantine Adult Fantasy Series</ may also be helpful. See also: Maybe Magic, Maybe Mundane , Speculative Fiction Creator Index , and Speculative Fiction Tropes .

Angel Works : Fantasy works themed around Angels .

What happens when All Myths Are True is turned Up to Eleven ? You get a Fantasy Kitchen Sink! Everything is true, even if it comes from vastly different origins. So not only are there really fairies , there are ghosts , Vampires , werewolves , mummies , zombies , aliens , time travelers , espers , angels , demons , gods , Eldritch Abominations , Precursors , magic , and so on. Generally a sure sign of it is when creatures from typically different genres (Sci-Fi, Horror, and Fantasy) all exist within the same world with individual origins of their own , each implausible in their own way — leading up to a long series of suspensions of disbelief rather than just one In general when you have a Fantasy Kitchen Sink, the premise is mostly used for Monster of the Week plots — where there's one Myth Arc that focuses on a fantastic element and a bunch of totally unrelated sub-arcs about various lesser creatures or beings. There's no overlap between the different genre creatures. The alien bounty hunters do not run into the vampires, the angels, or the superhuman (non-alien involvement) mutants; only the main characters. It's as if there are a bunch of disconnected secret worlds lurking under and above the surface of the real world and the heroes are the only ones who go between them . Occasionally, they do interact in the form of a Monster Mash . The Ancient Conspiracy really are behind everything... but so are The Fair Folk , the Body Snatchers , and the Time Travelers and their plans don't have any</ connection with each other. For example, the Witch Species never accidentally erase the memories of the supernatural of, say, someone who's secretly a Ninja or vice

versa; no matter how indiscriminate either are at enforcing the Masquerade Compare this to, for instance, the various Star Trek </ and Stargate-verse </ series, or Babylon 5 </, where the "magical" aspects are Applied Phlebotinum or the Sufficiently Advanced Alien . They aren't "real" magic. There are Psychic Powers , but they are given a pseudoscientific Technobabble explanation. If the Science Fiction series does have bona fide magic, like Star Wars </, it's Science Fantasy The opposite of Meta Origin , in which all of the supernatural elements of a setting come from the same single origin or event. Inevitably results in at least one character who's Seen It All . If the fantasy elements are used to explain how reality really works, it leads to discovering the Magical Underpinnings of Reality Compare Conspiracy Kitchen Sink , Sci-Fi Kitchen Sink , All Myths Are True , Crossover Cosmology , World of Weirdness , World of Mysteries , Domino Revelation and Anachronism Stew . May combine with Crapsack World if the Fantasy Kitchen Sink has elements of the Darker and Edgier . If Jesus, Then Aliens is the logic used creating this world. Of course, tends to result in Pals with Jesus and Monster Roommate after a while Not to be confused with the fictional kitchen sinks

In Speculative Fiction , especially Fantasy , one way of distinguishing your fantasy world from another is to populate it with made-up gods. Real-world theology aside, unless the story involves An Aesop about religion being the opiate of the masses or the tool of corrupt priests, it is popular (but not necessary) for the gods in a fictional world to really exist In-Universe . This can serve many uses for the author: It can provide a base for a world's Functional Magic , particularly clerics, monks and paladins. Roughly 9 times out of 10 and remember, 68% of all statistics are made up on the spot , the Fantasy Pantheon will be polytheistic and each god and goddess will have an Anthropomorphic Personification . Being a Flat-Earth Atheist is a potentially dangerous prospect. Non-godly spirits, demons and ordinary magical beings don't count, but various lesser gods, demigods and Odd Job Gods do. Note that while the title says "pantheon", single Gods count too, but they are rarer. Interestingly, and possibly because of the non-polytheistic background of most sci-fi and fantasy writers, fantasy religions tend to be far more inclined to than most real-world polytheisms. Expect fantasy characters to pick one deity and stick to them rather than worship whichever holds the portfolio most appropriate to the business of the moment. Of course it's also plausible that a work's fantasy pantheon is never even encountered, or perhaps they may or not be real. The gods might also not even be the most powerful beings in their universe. Eldritch Abominations , the Powers That Be , or perhaps even the occasional mortal can be more powerful than them. This trope is the basis of any good Mythopoeia . Compare Crossover Cosmology , All Myths Are True , Crystal Dragon Jesus . May overlap with Original Generation , if they co-exist with pantheon from actual mythology. Expect some incidence of Physical Religion . See Stock Gods for the typical structure and common inhabitants of a Fantasy Pantheon.

There are also the Celestials, who are original creations. Technically Sufficiently Advanced Aliens , but so advanced that the difference is pretty much semantic.

A Fantasy Sequence in a comedy which is much more unpleasant or mundane than your average fantasy, usually for no good reason. Not to be confused with a Genre Shift into the fantasy genre, or

twists that that genre is particularly likely to spring on you In Bee Movie </ Barry's daydream about Vanessa and himself having a romantic picnic together ends abruptly as Vanessa pilots a yellow and black ultralight to fly with him, then crashes and burns when she tries to duplicate an aviation feat only bees can accomplish

In The Leaky Establishment</ by David Langford , when Roy Tappen is trying to smuggle his accidentally stolen plutonium back</ into the NUTC, he briefly fantasises about claiming to have wrestled it from a Russian spy and being hailed as a hero. This fantasy rapidly shifts towards being asked serious questions about the supposed Russian spy, leading inevitably to being cast into the darkness with "UNEMPLOYABLE" tattooed on his forehead. Later fantasies are even worse, mostly ending with Britain becoming a radioactive wasteland, and</ he gets fired .

A whole episode of Malcolm in the Middle </ revolves around Lois imagining that she has daughters instead of sons (interspersed with the reality of trying to handle three boys). At the end, the imaginary daughters turn out to be lying and manipulative, with problems ranging from eating disorders to teenage pregnancy.

Dilbert </ once considered developing a way of leading his entire life from his bathtub. He then fantasised about being interviewed by a group of reporters about his revolutionary new lifestyle, but soon they criticised his system as pointless and even remarked that bathing was an inefficient form of cleaning, until Dilbert complained, "This fantasy's been a profound disappointment".

xkcd </, naturally, takes it to .

On Homestar Runner </ , this happens to Strong Bad a lot:

The Simpsons </ seems to almost specialize in these. For instance, Homer's fantasy about a theme park in his backyard named "Homerland USA" consists of a shabby old thing made largely out of mattresses. And his fantasy about having two wives starts out mundane—he's just making them do housework while he relaxes—then turns sour when he's stung by a bee. And his fantasy about having a private plane ends with him finding that the cockpit is empty. Meanwhile Bart's dream of rock stardom includes becoming a drunken, drug-addled shambles who has alienated all his friends (but he still</ thinks it's awesome). The list goes on and on.

Have a High Fantasy story of a group of heroes traveling the world in order to fulfill their quest ? Then you must include a map! Maps of fantasy worlds have been a feature of Fantasy books ever since L. Frank Baum 's Land of Oz . A visual reference can be very handy. Often drawn in elaborate script, pointing out the Doomed Hometown , The Good Kingdom , The Empire , various Fantasy Counterpart Cultures , each of the Standard Fantasy Races ' lands, many of the Wacky Wayside Tribes , the dangerous Forbidden Zone (Mordor) and The Lost Woods . Diana Wynne Jones 's The Tough Guide to Fantasyland </ has a few things to say on the subject of maps, including the fact that if you're on a quest you may expect to visit every single place</ marked on them . Fantasy world maps will often have roughly the proportions of a standard book page so that all the places in the fantasy world can fit conveniently on the map - the Law of Cartographical

Elegance . Really</ deluxe worlds are proportioned like two pages side by side, thereby indicating they rate a hardcover edition with endpapers. Fantasy world maps sometimes also have a tendency to make it seem as if the world is literally flat. If the ocean is on the left side of the map, then it's a Left-Justified Fantasy Map . If the northern regions are cold and the southern regions are warmer, it's North Is Cold, South Is Hot . When the map doesn't make any geographical sense, it's a Patchwork Map , though these can be sometimes justified by the use of magic . A variation occurs when maps of real places are included in a novel where it helps follow the intrigue. Sometimes complicated by opaque library book covers that cannot be removed from the book. In that case, there will forever be one side of the map that you cannot see without breaking the book cover, though if you're lucky the map will be on the inside of both the front and back covers, covering up the left and right sides respectively. This may help explain why (with a little monster-powered-by-evil-source-you-are-getting-closer-to-in-order-to-remove Hand Wave explanation) you can't just acquire a boat and kill the sea monster now that the sea storm that it entered by is over. Also frequent in Tabletop Games for gameplay reasons, and, occasionally, in anime series. For Video Game sub-tropes, see Overworld Not to Scale , Point-and-Click Map , "Risk"-Style Map , and Sorting Algorithm of Threatening Geography .

A phenomenon that goes hand-in-hand with Emulation , Fan Translation (or "Fanlation") is pretty much what it says : The translation of games that only appeared in other languages (almost always Japanese) into the player's native language (almost always English) as a fanmade Game Mod or ROM hack This most often occurs on Japanese RPGs that were released prior to Final Fantasy VII </. Before that game's breakout success, American publishers shied away from Japanese RPGs because of their relatively poor sales compared to action games. In fact, the fan translation hobby largely began from the efforts to localize Final Fantasy V </ and Trials of Mana </ (then known to international audiences by its Japanese name, Seiken Densetsu 3</), Square games that were heavily hyped as coming to the US, then mysteriously canceled . Some older RPGs were even re</-translated due to the "quality" of the translations ranging from a mere "Blind Idiot" Translation to an outright Translation Train Wreck Licensed Games can also receive this treatment. Often, it takes years before an anime series is brought over and becomes popular in the West, while the Japanese games based on that series are seen as obsolete by the distributors While no legal dispute over a fanmade patch has ever occurred, a handful of cease-and-desist orders have been issued regardless of any actual validity. Since ROM patches contain no assets from the original game and no derived assets that are viable without it, no likely basis for arguing infringement is known. The resulting translated ROMs themselves, of course, fall under the same rules as any other ROM dump if distributed (hence why ROM hacking sites generally only distribute patches, requiring players to find the original ROM elsewhere and use a patching program to actually use the patch) Plus, No Export for You already garners enough bad PR, exacerbating it among fans would definitely not be a good idea See also Fansubs for the Anime version and Scanlations for the manga version Please note that people aren't getting paid for this and are Doing It for the Art (though they may have professional

translation work as their main occupation, as with Clyde "Tomato" Mandelin, the head translator of Mother 3 </, who does fan translations solely as a hobby in his spare time); Development Hell is common, and Vaporware might happen occasionally (an example of the latter being the aforementioned Clyde Mandelin's abandoned translation of Tomato Adventure </, though he did</ release the source code for his work in case anyone else wants to give it a shot). Any ongoing projects may take VERY long

When a fanfiction writer, or group of writers, do several (not just a few, several</) fics for the same fandom taking place in the same continuity as each other, that's a Fan Verse. Another variant of this is when you have a few stories that utilize a popular Fandom-Specific Plot and become so well-loved themselves that several other writers treat them as a framework from which they base their own stories on, creating their own Recursive Fanfiction . The original fanfic writer may or may not then acknowledge these as being part of their continuity. Any fanfic that has a copious amount of worldbuilding counts a lot toward this label as well If they keep it coherent and get enough interest, Fan Verse writers can single-handedly influence Fanon , possibly to the point of being canonized as an Expanded Universe

Fan Wank refers to a fan's personal theory about a work, designed to resolve inconsistencies or help make sense of the work, but tending only to reveal that the fan is putting way</ too much thought into the exercise. It's the other </ reason you should use protection when reading fanfic . Fanfic writers like "mythos building" fics, partly because they tend to be more memorable, but also because they allow them to cement their personal theories into the source material's pseudo-canon; if the fans like the idea, they can collectively adopt it as Fanon . Fans may also try a Fix Fic , where the author identifies something "wrong" with the source material and tries to make it better. The problem with this sort of thing is that these fans tend to put much more thought into the work than the authors themselves did , and it results in theories that make no sense, don't make the original work any more enjoyable, or perhaps even resolve a question that was better left a mystery. Particularly common elements of a fan wank include: If the canon author tries to do this to his own work, it's called a Retcon , Re Vision , or otherwise some form of Continuity Porn . In general, fans treat "retcon" as a value-neutral term, whereas "fan wank" carries a connotation of being crap . That said, fan wank can still be enjoyable , especially if the author is clearly aware of how ridiculous the theory is , and some fan theories can even be adopted by the original work in the form of Ascended Fanon (or a Shrug of God , which means no canon commitment either way and gives the fans room to work with). "Wank" originates in British slang as a term for masturbation . Thus, "fan wank" refers to writers stroking their own egos by writing at length about things only they care about. The term was coined by Doctor Who </ fan and Doctor Who Expanded Universe </ writer Craig Hinton, who was no stranger to fan wank himself, and applied the term to his own work. That said, some fandom circles also use "wank" to refer to a fan behaving like a wanker , such as Broken Base feuding and other gross displays of Fan Dumb . This is YMMV for a reason however, as the sheer amount of Fan Wank in existence shows that a lot of people, at

least within fandoms, really like it. See also Epileptic Trees (the specific crazy theories the fans come up with) and Wild Mass Guessing , TV Tropes' own collection of crazy fan theories. Alternate History Wank is a similar concept, but more limited in scope.

Some creators don't like Fan Work and actively discourage — if not outright prevent — fans from creating, posting, or publishing their fan work. Although such a ban encompasses all Fan Work , it seems to happen most often to Fan Fiction ; hence, most creators who try to enact a fanwork ban tend to be writers. The reasons for such a ban vary, but it's usually one of these: In general, a fanwork ban is not a good thing to happen to a fanbase. While it may (but probably won't) accomplish one of the above-stated goals, a fanwork community is one of the most powerful ways to consolidate the fanbase and generate enthusiasm around the work. In extreme cases, it can drastically diminish a fanbase by discouraging them from talking about the work at all</ on the Internet, meaning that people who discover the work can't connect with other fans of the work (or run into massive Flame Wars about the fanwork ban). The parent organization of Archive of Our Own , the Organization of Transformative Works, was founded to fight against fanwork bans and argue that fanworks are a type of "transformative work", protected under copyright rules. Contrast with Approval of God and Staff-Created Fan Work , compare and</ contrast Oh Crap, There Are Fanfics of Us! (which is when the characters</ react with alarm to the existence of fan content) and see also Rule 34 – Creator Reactions . This is often tongue-in-cheek, and rarely done by creators who aren't actually fine with it.

A creative Derivative Work made by a Fandom . </ This entry defines classifications of fan works. Please do not list any specific works here. If you'd like to recommend a fan work see: Fanfic Recommendations . For the subwiki , see FanWorks.Home Page .

Many people write fanfiction . Many people also read fanfiction. Generally, such people are fans of the original work Generally, yes, but not always Fanwork-Only Fans are fans who produce and/or engage with fan-made media without being overly familiar with the source material, if they even care much for that original work to begin with. There can be any number of reasons for this. For instance, someone could be introduced to a fandom at a time when the series in question is not readily available in their language, so engaging in fan material became the best way to partake with the work before becoming the only way they partook. Alternatively, someone might have been attracted to the fanwork scene due to it highlighting some aspects of the original work said person enjoys the most, such as the setting or a certain character, thus leading to said works overshadowing the original for them. Especially if that fan feels that the original has undergone Seasonal Rot . And in some cases, someone might have actually been introduced to the franchise through its fanwork first and never take much interest in the franchise beyond that For some reason , this tends to show up more often in works that have lots of male characters, though works with a similar setup of many-to- improbable levels of female characters attract just as much attention. Needless to say, this can easily result in copious amounts of Fanon , as well as Canon Defilement in worse case scenarios. Naturally, expect to see this

type of fan declare many fanworks to be Better Than Canon No, do not confuse this with . Get your head out of the gutter

A creative Derivative Work made by a Fandom . </ This entry defines classifications of fan works. Please do not list any specific works here. If you'd like to recommend a fan work see: Fanfic Recommendations . For the subwiki , see FanWorks.Home Page .

This section answers some commonly asked questions. Click on the question and the answer will appear.

Terrorists who have their base of operations in the Far Eastern part of the Asian continent (North, Southeast and East Asia), where they conduct operations against domestic/foreign governments and interests. They can also be based in other places, but are primarily made up (the majority at least) of individuals who are of Far-East origin. Like African Terrorists , they are sometimes used by a well-funded criminal/terrorist organization as Mooks , usually by a Western man (or woman) . Otherwise, they may be led by a Middle Eastern Terrorist In other instances, Far-East Asian terrorists are either Terrorists Without a Cause , La Résistance or are placed under Your Terrorists Are Our Freedom Fighters . Depending on circumstances, they may be tied in some way with with Ruthless Foreign Gangsters , particularly The Triads and the Tongs or Yakuza . While in other circumstances, they may be an individual or a few persons of Far-East origin who operate as a lone wolf-type terrorist. There is a possibility that they can be placed in Unfortunate Implications with a case of Yellow Peril for terrorists who are of East Asian origin, especially Chinese ones Creators can draw inspiration from Real Life sources and cases where terrorism has occurred in the Far East, such as communist or nationalist groups. In other cases, they also include religious terrorist groups in the region. Some may even be Eco Terrorists Compare Western Terrorists , for terrorists who are born/raised in Western countries from the Americas to Europe, including Australia and New Zealand; African Terrorists , for terrorists who are born/raised in the African continent; South Asian Terrorists , for terrorists who are born/raised in the region of South Asia; and Middle Eastern Terrorists , for terrorists who are born/raised in the Middle Eastern region

A comedic Deserted Island Pineapples and bananas don't actually grow on trees, but that's a different trope . in the center. Usually has a single inhabitant. If there's more than one, they'll either be constantly arguing or one will be slowly driving the other insane in a comedic manner (Meat-O-Vision may also occur). Often features a Message in a Bottle . If the stranded are really</ unlucky, there will be a pack of sharks circling the island Should not be confused with those larger, seemingly-deserted islands with a resort on the side far from where the characters landed Please don't think about where the lone inhabitant is getting enough food and fresh water to live long enough to grow that spectacular beard . Or even how they survive high tide

To portray amused superiority or superior amusement, the arched eyebrow is the best way. It is a prime weapon in the expression

arsenal for the Chess Master , Manipulative Bastard , or (in possibly the most famous modern example) The Spock . It's often raised just as the heroes comprehend what the Evil Plan was all about. For instance, when they find out that by foiling one objective they helped their enemy achieve a second , the planner will arch an eyebrow as if to say, "Suckers!" Another common and less malicious use of this trope is to depict a character's discomfort or burgeoning confusion; characters tend to raise an eyebrow at something that bemuses or otherwise unsettles them, as if they're halfway towards opening both eyes wide in shock. This may accompany an Eye Take : the raised brows make room for the widened eyes. And as Expressive Mask shows, even glasses and masks don't get in the way of the eyebrow. Like rolling one's tongue or performing Spock's other trademark , this is not a talent everyone has. With enough dedication and some practice in a mirror, however, would-be Chess Masters can usually develop the skill. Combine this with Twinkle Smile and Dreary Half-Lidded Eyes , and you get the Dreamworks Face .

Tropes involved in bypassing Einstein's universal speed limit. See also Teleportation Tropes .

Faster-Than-Light Travel is a staple of Space Opera that allows an "out" to the unfortunate fact that space is honking big , making it impossible (within physics as we understand it now) to get anywhere remotely interesting within the average lifetime of a civilization. This has been an issue for writers since The '50s or so; before then you could get away with having your aliens come from Neptune without totally losing the audience. Today, it is widely understood that in order for the protagonists to be able to plausibly visit a new Planet of Hats every week, they need to travel through space at speeds faster than that of light itself</. The problem is that as far as present-day science is concerned, going faster than — or even just as fast as</ — the speed of light is, for all human intents and purposes, impossible. See Analysis for more of this . Of course, writers may wave away the issues surrounding FTL travel by invoking incredible advances in future technology, or they may simply not worry about the complications too much at all . In either case, explaining how people may travel from Earth to the edge of the Galaxy in less than an hour will generally involve equipping a Cool Starship with some kind of "exotic" propulsion system , which, approximately, holds the normal laws of physics in abatement. This is the Faster Than Light Drive. The exact mechanism varies, but more detailed works may explain how the system avoids the lightspeed limitation . There are three broad favorites: Sometimes, FTL travel is only possible between specific points — the entrances to wormholes , for example, or alien artifacts that can accelerate ships to FTL speeds (it's reasonably common for this to be the leftovers of an ancient galaxy-spanning civilization , often functioning as a Portal Network). This approach to the trope often means that the ship itself isn't actually required to have any Applied Phlebotinum on-board; on the other hand, sometimes a ship will</ have its own FTL drive, but can only use it at certain special locations scattered throughout the universe. The actual Technobabble explanation for FTL travel in works that use this "restricted" flavor of the trope can still fit into any of the above categories. The important distinction from a story-telling perspective is that our protagonists first have to use conventional, comparatively slow travel to reach some special location before they can warp away across the galaxy. This may lead to the existence of

"choke points" where Standard Starship Scuffles may take place, or tension-building delays during a trip. Hyperspace Lanes may or may not apply: it may be that each "warp point", whatever its nature, connects to just one, or a few other locations, but it could also be that once a ship manages to reach a place where FTL is possible, it can then jump wherever it pleases. This concept can also be seen as the inverse of the No Warping Zone . Sometimes, a "restricted" style of FTL will occur side-by-side with the more general form of the trope; for example, characters may use their ship's self-sufficient warp drive to travel to a few neighbouring planets, but may need to reach a special wormhole to access some really remote and mysterious location. Whatever the nature and form of FTL travel, many works will try to come up with some appropriately snappy name for it. The most generic term for an FTL drive is probably the "hyperdrive", but many books and series come up with their own terminology. It should be noted that any particular name used for FTL travel does not necessarily have to correspond to a specific means of travel as described earlier in this article. In Star Trek </ the Warp Drive is of course just a warp drive, but in Warhammer 40,000 </ the "Warp" is the poster-child for Hyperspace Is a Scary Place , for example. Similarly, Babylon 5 </ used the term "Jump Drive" to describe moving in and out of an alternative dimension, hyperspace, where ships could cross interstellar distances in a short time, rather than instantaneous travel between two points in real-space. Different stories' FTL drives should be distinguished by their effects, not simply their names. From a Troper 's perspective, the story-telling implications of the type of FTL travel used in a work are usually more important than the technobabble behind it. For example, Jump or Hyperdrives may provide a very easy (but often dramatic) way to escape an antagonist because it is usually hard for anyone to track a ship that just disappears; exactly what Applied Phlebotinum allows the ship to do so is less significant. A Warp Drive, on the other hand, usually does not allow the same escape option; we may get a Stern Chase , instead. Again, how</ the Warp Drive works isn't too important here; all we need to know is whether the protagonists can simply leap light-years away from the Big Bad at the touch of a button, or whether a dramatic chase scene is in store. Often, the exact mechanism by which FTL is achieved is only important insofar as it supports various kinds of Phlebotinum Breakdown . And in some series, the mechanism is simply ignored; we just assume that it works and that we shouldn't worry about relativity . At most, some form of Unobtainium may be mentioned to circumvent Einstein's laws. For works on the harder end of sci-fi, on the other hand, the science behind FTL may be more important, and the author may go to great lengths to develop consistent rules for FTL and explore all of the technology's implications. Exotic FTL drives also give us an "out" against inertia: Since the laws of physics are being held in abeyance, we can safely assume that if the drive breaks, the laws of physics reassert themselves, so it is impossible to "coast" at superluminal velocities (see Space Friction). Thus, we can effectively ensure that Space Is an Ocean . It is generally assumed that FTL travel is for travel between</ star systems and furthermore, it is the only</ viable means of travel between stars. Conversely, subluminal, conventional travel is for use within a star system : FTL too close to anything that has gravity tends to be ruled out as dangerous (No Warping Zones often provide justifications). The need to reach a safe distance to use FTL is the stuff of countless space chase scenes, most commonly escaping a planet's gravity well. Faster-Than-Light Travel is generally

considered a necessary break from physics if you want to have a Space Opera (though this was much less true in The Golden Age Of Science Fiction, when it could still be safely assumed that alien civilizations flourished as nearby as Mars, Venus, or even the Moon). A more extreme version, found in Space Operas and other places, is Casual Interstellar Travel . A setting without Faster Than Light Travel involving a trip between planets, usually in a single star system, is an Interplanetary Voyage . Similarly, Faster-Than-Light Travel is usually a technology that cannot operate without the presence of plot-relevant individuals , as it's hard to tell entertaining stories about unmanned probes - all Real Life space exploration is done thus, and holds interest for relatively few people . A related trope is the Subspace Ansible , which allows ships to send messages at superluminal speeds without having to send their engines along with them; this trope will usually be found alongside Faster-Than-Light Travel, though there are exceptions (for example, Andromeda </, Honor Harrington </, and the Vorkosigan Saga </ have FTL travel but no ansibles, and Ender's Game </ has ansibles but no FTL travel — though the series that inspired it, Ursula K. Le Guin 's Hainish Cycle </, did</ have FTL travel in addition to ansibles, it was just that humans couldn't survive it). In FTL settings, an Everything Sensor will usually operate in some FTL manner to allow the ship to detect plot-related events happening light-minutes or light-years away in real time. Distress Calls are a function of the aforementioned ansible, but when the ship can casually detect "enemy" ships from light-years away, just as casually mosey on over and ask what they're doing in their territory, yet must enter a given star system to study it for plot-related reasons, a great deal of hand-waving is in order. Both these tropes have many of the same difficulties with known physics as Faster-Than-Light Travel itself. Beyond the simple fact that relativity implies it's impossible, it also shows that something traveling faster than light must appear to some observers to be traveling backwards in time, and even being able to send information backwards in time produces logical difficulties like the Grandfather Paradox . Even though going faster than light is already extreme in itself, some actually take it Up to Eleven with Ludicrous Speed , where traveling at such speeds results in usually unpleasant side effects. For the record, cSince The '80s , this has been a defined quantity, defining a meter. These days, one no longer measures the speed of light. One measures the length of a meter, or tries to determine if the speed of light has changed over time. This works out to 670M mph, 1B km/h, or about 900,000 times the speed of sound on Earth. It's not just a good idea, it's the law! If your eyes kinda went fuzzy and glazed over the above Wall of Text : Most Writers Are Writers , not scientists or mathematicians . Understanding the things that happen as you approach the speed of light is so perplexing that it took great minds years to figure it out — but it takes no training to make up a story that happens in space. Tropes Are Tools , so writers will merely say you can go faster than light in their fictional universe, or make things in the universe close, like making planets akin to cities in a county . In Legend of Galactic Heroes </ , faster-than-light travel is achieved via "warp drives", which actually function more like "jump" drives.

This is where a television show or film will speed up the film and the comedy comes from the actions you see the actors perform. Audio is similarly sped up and is unintelligible and the action

that occurs on screen will often go from somewhat logical to outright absurd. Depending on how fast these visuals speed by, it may overlap with Freeze-Frame Bonus Additionally, in some cases the humor can also be derived from the continuity errors resulting from fast-forwarding the action Subtrope of Undercrank . Not to be confused with the Gilligan Cut . The Inverted version of this trope would be Rewind Gag

So you have The Squad , commandos from the Badass Army , or just some Elite Mooks . What's a great way to have them join the action in a dramatic or badass manner? Why, have them rappel down into the scene from above! Shattering windows or skylights on the way is optional (though it may seem obligatory) and adds great effect Named after the real military tactic of fast-roping, making this Truth in Television . Although, it can be a case of Awesome, but Impractical considering that the fast-roper is exposed to enemy fire the moment he draws attention. Fast-roping is normally used to insert soldiers in places helicopters cannot land, as opposed to making a grand entrance in front of a machine gun nest . Note that there is a difference between fast-roping and rappelling A type of Dynamic Entry that invokes Death from Above . It's the faster-paced, tactical-level Sister Trope of It's Raining Men . Related to Super Window Jump , which does not require a rope and does require a window or skylight Tends to be a case of Big Damn Heroes . See also "Mission: Impossible" Cable Drop when it's done in stealth, not action. Grappling-Hook Pistol is the (literal) inversion of this trope, when you use the rope to go up</ rather than down. Compare Building Swing

Now and then a detective will be strongly attracted to someone connected with a crime. She (it's usually a woman) may at some point in the episode become the Damsel in Distress , but if not, she's either the perp or will be suspected of being the perp. If she did it, the detective will be reluctant to believe that she's capable of such a thing until the evidence is completely damning; if she's a Red Herring , the detective will confront her prematurely and lose any chance of a romance with her. Sometimes overlaps with Femme Fatale , but more often there is no Internal Reveal of her true nature, she's perfectly nice and sweet until she turns around and holds the detective at gunpoint. Frequently turns up in the first episode/book of a series, with the implication that the detective's sense of betrayal or loss is what hardens him and forms him into the character we come to know. (Details vary: he might become a commitment-phobic womanizer, a celibate justice machine , a Straw Misogynist , or just an all-around cynic , but in any case it's all because of her</ .) For the idea associated with the movie titled Fatal Attraction </, see Woman Scorned . For the man (and it's usually a guy) who seems to serially end up in these sort of situations, see Fatal Attractor . This trope is similar to Dating Catwoman , but riskier.

Some people are just unlucky in love. Others seem to have done something to personally piss Cupid off and are spending the rest of their lives paying for it. The Fatal Attractor is a character whose Love Interests always end up having some sort of critically serious flaw, be it personality, physicality, or just a maniacal urge to destroy the universe , which ultimately precludes any kind of long-term relationship By making sure that the relationships are doomed via the use of flawed love interests, the writers are

able to make sure that Status Quo Is God without having legitimate love interests Stuffed into the Fridge . The trouble is, when it's done to a character several times over the course of a long-running series, they end up coming off as either having really bad taste in love interests or being a magnet for psychotics. Or both For this reason, long-running series characters are the main ones to run into this problem, especially ones who use Girl of the Week or Monster of the Week format (usually the two end up being combined). Usually only males suffer this problem, but that has more to do with the fact that Most Writers Are Male than any inherent quality of this trope Interestingly, this usually only happens to secondary characters — leads tend to have more functionally sane love interests. In any case, all of them suffer from the Cartwright Curse Like everything else that he can't catch a break with, the Butt-Monkey is usually the most common victim of this trope See also: Dating Catwoman , Fatal Attraction , Romantic False Lead

Heroes have a Fatal Flaw which they wrestle with on a consistent basis. This may open them up for specific conflicts later—when a protagonist's fatal flaw is encountered through the course of a plot, the audience's reaction is very tense This is not to be confused with what Aristotle calls hamartia</, also a key part of Tragedy . A hamartia is a mistake or error a hero makes which leads to his undoing. It is the same as a fatal flaw (though the two often overlap). This confusion arose from the misunderstanding of Aristotle's Poetics in the 19th Century In classic literature, a Fatal Flaw is often what prevents a Tragic Hero from succeeding, or serves as the cause of their Tragic Mistake . It is usually some sort of character deficiency listed below or, in conventional television, an addiction of some sort. In modern television, the Fatal Flaw is more likely to lead to a Very Special Episode When a hero zeroes in on a villain's fatal flaw (and they usually do), do not expect them not to exploit</ it Note the resemblance to the Seven Deadly Sins . Also see Virtue/Vice Codification for a more comprehensive list of vices identified by various authors throughout history If the Fatal Flaw doesn't play any role in the story, it's an Informed Flaw . If the flaw isn't quite so fatal, you're likely dealing with Mr. Vice Guy . If someone else ensures that the flaw is fatal, it's Flaw Exploitation . A literal fatal flaw, as often seen in Science Fiction and fantasy , would be Phlebotinum Breakdown and/or Achilles' Heel . If you were looking for a fatal floor , see Pit Trap or Death Course

A performer dies suddenly while on the job. If the audience doesn't realize what's going on, it's a Real Life example of All Part of the Show . Can be a "Funny Aneurysm" Moment if they had acted such a scene in character or a comedian's routine involved jokes about their own death. For understandable reasons, a production where a near or actual death occurs is often a Troubled Production . Film and television usually go around this with a Fake Shemp . Most of these and more can be found on the Snopes.com </ listing . See also: Examples In Fiction (beware of spoilers):

Also called fatbastarditis</. Once a television character reaches a certain level of tubbiness, the show they are in will lose sympathy for them. It is generally assumed that overweight people are either pathetic, obnoxious losers or greedy hedonistic Corrupt Corporate Executives . They also tend to be portrayed as ludicrously obsessive eaters. Furthermore, most are portrayed as lazy, having poor hygiene, bad grooming, and no fashion sense . Glandular conditions, genetic tendencies, a natural endomorph body type, low metabolism, and weight gain as a side effect of prescription drugs are treated as lame excuses alongside the "I'm just big-boned" mold. This trope is Older Than Steam (when resources are short and the peasants are starving, the rich fat guy who owns their farms will attract considerable resentment), but with the introduction of synthetic, high-fat foods in the early twentieth century, which enabled people from most social classes to gain weight quickly, the kind of immorality it was used to signify changed considerably. Prior to that point, being fat was considered high fashion and a status symbol in an unequal world — examples include Adipose Rex and how having a fat wife proved that the Railroad Baron had enough money to feed her a lot. Nowadays, obesity is more associated with the poor, as processed food is far cheaper than healthier alternatives, and a lower-class Fat Bastard will usually be used to illustrate the physical, intellectual, and moral inferiority of the slobs in a Slobs vs. Snobs conflict that takes the latter's side. Interestingly, some comedians (usually fat ones) complain about Political Correctness Gone Mad when it comes to fat jokes... although the sheer quantity of examples available tends to disagree on this point. Obesity is so universally seen as a negative character trait that it's relatively common for characters to be given some Adaptational Attractiveness to offset this fact. Compare Big Eater and Villainous Glutton (often with Jabba Table Manners). Fat Bastard and Big Eater are usually (but not always) mutually exclusive. While Fat Bastard is often fairly ugly, the Big Eater usually has a somewhat pleasant appearance. This is because the former is played for villainy and the latter for laughs. Dead Weight is this type... but undead! When a Fat Bastard does their own fighting, they can be a simultaneously humorous and terrifying foe for a hero to face off against — these portrayals often invoke the character's obesity as a Disability Super Power or Power-Upgrading Deformation . Kevlard is a commonly invoked trope, particularly for a Stationary Boss or Mighty Glacier villain. Stout Strength is also a stock trait for these villains, and they will rarely be Acrofatic . When facing a villain with more than one of these traits, crying is an acceptable tactic . This trope is named after the character from the Austin Powers </ movies. He epitomises this trope to such an extreme that it qualifies as parody. God help you if such a character is Large and in Charge — they could very well be a Corrupt Corporate Executive or Morally Bankrupt Banker . Worse yet, they could be an Adipose Rex . (Bear in mind that the latter is not synonymous with this trope, though.) Fat Idiot and Fat Slob portray similarly negative images of the overweight, though not necessarily unsympathetic ones (there are plenty of dim but good-hearted fat characters) and it's entirely possible to be a Fat Bastard without being either of those other two. Contrast Big Beautiful Man and Big Beautiful Woman (men and women who are attractive because</ they're chubby), Big Fun (fatness = jolly and great fun to be around) and Lean and Mean (a skinny</ bastard). Often stems from Evil Is Bigger and Beauty Equals Goodness . See Also Big, Fat Future .

It seems that whenever there's a gang of lead characters in comedies, children's media, and sitcoms, there's always one</ person that's fatter than the rest of the cast. Usually male, and they'll almost always be the Butt-Monkey / Chew Toy / Plucky Comic Relief - often, though not always, through their Big Eater and/or Gasshole tendencies. When the Fat Comic Relief is of the Big Eater variety, their comedic scenes often involve food; such as eating all the food meant for everyone else , and/or being Obsessed with Food even in situations where they should instead be focusing on something else at the moment . Gasshole Fat Comic Reliefs tend to be Fat Slobs . If you have both flavors of this trope together, this character is very likely to often be Too Hungry to Be Polite Keep in mind that just because a character is both fat and a Butt-Monkey , that does not mean they apply for this trope. Butt Monkeys can be played straight or for sympathy, in which case they are not seen as Acceptable Targets , and so do not qualify. Additionally, their status as a Plucky Comic Relief or Butt-Monkey must be related in some way to their fatness. For example, a Butt-Monkey who is picked on because</ he is fat would qualify (if</ Played for Laughs), but a Butt-Monkey who is picked on for some unrelated reason (such as for being a Nerd) without consideration for their weight would not Sister Trope to Fat Idiot . This character is often the Fat Best Friend . You'll often find these kids gobbling up the ammo of a Food Fight . If the series takes place in school, expect them to be the most frequent target of The Bully . See also Big Fun

You were always going to read this category description.</ See also Seekers and Seers .

A trope most common in the Romantic Comedy genre. Alice and Bob , by complete random coincidence, keep ending up in the same places at the same time, usually while pursuing a mutually shared objective. The basic chain of coincidence goes as follows- Meeting the First: I find you very annoying, yet also charming in a vaguely erotic way. Oh well, not like I'm ever going to see you again. In narrative, this is a specific variant of Meet Cute . It differs from the standard largely in that characters who meet via this method will feel compelled to give each other a chance, even though in other circumstances they probably would not consider it. Often uses a Double Subversion in that the third time they seem to meet, it will actually turn out to be a different guy- and then Bob strolls into the shot a few seconds afterward. Note that while this trope is most commonly used for the sake of romance, it can also be invoked to set up the meeting of a band of True Companions , particularly characters who may not have much in common otherwise. Related to the Red String of Fate . See also You All Share My Story , Forgotten First Meeting , and We Gotta Stop Meeting Like This . Compare Introduction by Hookup , where they have a brief fling before</ meeting again.

Think death is the cruelest fate? Think again. There are several things much worse: torture , taxes , and tofu , to name but a few. And more often than not, some unfortunate soul will experience it. Originally, this phrase was used to mean the rape of virgins in Gibbon's 1781 work Decline and Fall of the Roman Empire </,

but now there's even worse than that This phrase is usually used in a Just Between You and Me moment by the Evil Overlord as they boast about the agony-inducing Death Trap that awaits the hero for delaying their plans . It's also fairly commonly used as a warning to the hero against seeking forbidden power or knowledge , and consequently to foreshadow the particular Karmic Death the villain will suffer because of meddling with the universe's Cosmic Keystone The more fantastic the particular setting, the more creative villains (and sometimes heroes) usually get with this trope. If the victim is immortal, this fate may even replace </ death, which might suck royally. For characters who welcome dying (for example, to become martyrs and be posthumously considered heroes), one could invent a lot of ways to prevent their dream from coming true (and sometimes, just for added cruelty, kill them anyway). That is not to mention the tortures so horrible that death seems a mercy and a long-awaited release: Mercy Killings are common when heroes find anyone in this state. If the character can only beg for assisted suicide, I Cannot Self-Terminate occurs; if they can act on their own, they are often Driven to Suicide . Indeed, since all involve choosing death over a given fate, the characters often conclude that dying is preferable to that</ fate. Contrast Cruel and Unusual Death , for when the victim instead gets a gruesome death that sucks beyond telling Compare Cruel Mercy , Empty Shell , To the Pain , The Punishment , Room 101 , Tailor-Made Prison , and Cool and Unusual Punishment . For extreme examples of this trope, see And I Must Scream . Not to Be Confused with A Fête Worse Than Death , though the two can occasionally overlap

Do not list the real life examples here . It should also be noted that Do Not Try This at Home applies in full in this case. While reality can often suck a lot</, using this trope as an excuse for suicide (or simply choosing death when given a choice) is nearly always a wrong answer. And that is not even mentioning using Mercy Kill as an excuse for choosing death for someone else</ against their will.

A fairly common trope in animated works, this happens when a plump character tries to make themself look strong. They'll often do this by grabbing their fat waists and pushing them up, for the illusion of a narrow waist and barrel chest. The fat then drops back down into place for comedic effect. If they are stout and strong , Fat and Proud , a Big Beautiful Man , a Big Beautiful Woman , or any combination of the above, they might just flex with both their fat and muscles on display There's some Truth in Television to this, as posing technique can significantly transform how someone looks. In the sport of Bodybuilding , where having a V-shaped upper body is rewarded, contestants who are not genetically blessed with a narrow pelvis—or worse, are suffering from a distended midsection—can make themselves look more streamlined by sucking their gut in, which at the same time inflates the thorax and improves their taper. It’s difficult to keep it sucked in through an entire show, however, especially since bodybuilders compete while depleted of water and calories, and posing is more strenuous than it looks. Therefore, even if someone's midsection looks pretty respectable while they're locked into the pose, the moments when they relax or try to catch their breath can be very unflattering if they've got a bad case of bloating Compare Of Corsets Funny . See also Fake Muscles . Sister Trope to Flexing Those Non-Biceps , where the character doesn't even have fat to

flex

Children have a bit of a strange understanding in regards to sexual relationships between adults. If you don't know about the intricacies of all that kind of stuff, it just seems like the husband-wife relationship is between two people who love each other a lot. Never mind what kind</ of love it is. Obviously, since we're talking about little kids here, the effect is usually sweet and endearing rather than creepy This trope is the observation of that childhood fantasy, usually but not always made in reflection on past events, as from an adult (or at least teenage) woman's perspective. Usually, the character in question looks back on this attitude and laughs — a boatload of Squick and concern elicited from viewers if they still have this attitude and mean every word of it Bear in mind that a lot of the time, fans take things a little too literally. The usage of this trope is more common in Japanese-themed works than in Western ones, although it does appear in the West from time to time Related to Brother–Sister Incest , Big Brother Worship , Big Brother Attraction , Like Parent, Like Spouse , Precocious Crush , and Wife Husbandry

This is a sailor who has endured storms , pirates , fog , and all the perils of the sea . He has been in a Bar Brawl in every port and he has never lost. Sometimes he is a Drill Sergeant Nasty to all the scurvy foc'sle swabs. He is a maritime Old Master . Sometimes he develops a Big Brother Instinct toward the Plucky Middie . But he is a lord of the sea and all sailors must heed him or endure his wrath. Often wears a Sea Dog Beard Can end up The Storyteller with all the tales he has to tell about his adventures and the wonders and dangers of the sea. If he actually serves in a Navy then he's likely to cross over with Old Soldier Compare and contrast Lord of the Ocean , who is often more aggressive and temperamental due to the association with more "active" water (ocean waves), and Water Is Womanly , usually more calm and graceful as associated with more "still" water

Like Dastardly Whiplash , this is an oddly specific character. Often a villain, or at the very least extremely shady, the Fat, Sweaty Southerner in a White Suit is where the Corrupt Hick intersects with the Villainous Glutton . They are always obese. They always speak with a strong Southern accent, normally an upper-class drawl. They are almost always dressed in a white suit, cane optional. If it's not truly white, it'll be pale enough to have the same effect. If it's someplace in the Deep South , like Mississippi or Louisiana, they will be extremely sweaty and constantly dabbing themselves with a handkerchief when not lazily fanning themselves. This is optional in places like Kentucky, but they will occasionally manage to be sweaty even in an Appalachian winter The root of the stereotype is in actual Southern fashions, combined with negative stereotypes of plantation owners. The white suit was an enduring Southern fashion down to the '70s, and can still be seen to this day because the South is hot</, not to mention humid. The best such suits were made of linen, which is naturally moisture-wicking and highly thermally conductive; the next-best quality was seersucker, a cotton weave in which most of the cloth stays away from the skin. (Seersucker

suits are fashionable to this day in Washington, D.C. , which is very much a part of the South's subtropical climate zone.) Being white meant that the suit reflected light, and so didn't get hot as fast as other fabrics; it also allowed its wearer to show off that he didn't have to do anything that would get his clothing dirty Historical figures who sported the Southern white suit included Mark Twain and Colonel Harland Sanders , but neither of them was particularly fat or particularly villainous, unless in the latter's case you asked the chickens. Mark Twain's satires of Southern aristocracy might have been the Trope Codifier here The villainous version is a shameless glutton; the usual objects of his gluttony are mainstream Southern foods (sweet, fatty dishes which originated in the wet, cold, rainy Scottish Lowlands, and were definitely not adapted to suit the wet, hot, rainy Southern ones), but he's often found in association with gumbo, suggesting that he may have Cajun origins He occasionally has Jabba Table Manners and often has a careless, laid-back manner. He's probably Nouveau Riche and quite possibly a Corrupt Hick ; he's almost certainly not an aristocratic, genteel, warlike Southern Gentleman He might be rich by anyone's standards, or he might just be better off than the rural poverty that surrounds him. One way or the other, he can afford very large quantities of very good food, and it's not at all unlikely that he gets the money from being part of, or the leader of, a corrupt local government One occasionally sees an uncorrupt or out-and-out heroic character of this sort. They sometimes sell food; at other times, they, like the Southern Gentleman , are lawyers For non-fat, non-sweaty, non-Southerners who may have a different set of villainous characteristics, see Villain in a White Suit . For Southerners too blue-blooded to sweat, see Southern Gentleman . For characters who are more powerful and even less genteel, see Corrupt Hick (remembering that there's a lot of overlap). For villains who eat a great deal, Southern or not, see Villainous Glutton . And for other stereotypes of the obese, compare and contrast Fat Bastard , Fat Idiot , and Fat Slob

A villain whose politeness is an act that only serves to enhance</ their evil. Unlike Affably Evil characters, whose niceness is genuine despite their malice, these villains adopt</ this pleasant persona. They lack a villainous demeanor, yet they are truly, wholly, and unrepentantly evil regardless. This kind of villain maintains a friendly, courteous mask even as they commit incredibly heinous and horrific acts . An Affably Evil villain will treat The Hero like a friend , genuinely regret having to fight them, and seriously try to win them over. A Faux Affably Evil villain will say, "You know, I always look forward to our little meetings" while gruesomely torturing them for fun At heart, they're utterly soulless, but they mask it with a pleasant, polite, "normal" attitude, perhaps because they have social standards to live up to or because their pleasantness reflects their sheer enjoyment of evil . Maybe it's a sign of their severely warped morality, or a form of deception or psychological warfare. Or maybe they're just unbearably full of themselves . It's anyone's guess what this kind of villain will do if they suffer a Villainous Breakdown ; maybe they will drop all pretenses and find that they are Not So Above It All or maybe they will fall into a state of Dissonant Serenity , blabbering off-kilter pseudo-mannerisms as they lapse into their final and greatest puppy-murdering spree Do not confuse with Laughably Evil

, which is a villain who is funny rather than polite. While many Faux Affably Evil villains are also Laughably Evil , many other villains are one but not the other. Compare and contrast Affably Evil (whose niceness is sincere) and this Trope's opposite , Noble Demon (whose demeanor is evil in contrast to their actions). For the Evulz is a common motivation, though using this trope as a form of Obfuscating Stupidity is also possible. Also see its (possibly) downplayed counterpart Bitch in Sheep's Clothing , where a Jerkass at the best of times, is hiding behind a Nice Guy facade in order to trick people and doesn't necessarily keep it after showing his real face, and Stepford Smiler , when a miserable and/or mentally unstable person is hiding behind a cheery and sweet facade. May also overlap with Bantering Baddie Buddies , Soft-Spoken Sadist , Sugary Malice , Wise Old Folk Façade . This trope may also be a fan of Confound Them with Kindness Contrast with Good Is Not Nice , which is a good character that just isn't polite. Not to be confused with Wicked Cultured where a cultured façade hides unpleasant behavior. This trope is also one of the defining traits of a sociopath

While the Documentary Episode makes a point of acknowledging the presence of the camera crew, the Faux Documentary rarely does so, allowing for scenes in which the characters are by themselves or are doing things they would not do if there was an actual camera crew around. Where the camera crew is acknowledged, it is usually for the sake of a brief joke This gets around some of the problems encountered during the filming of This is Spın̈al Tap </ , where entire scenes had to be cut from the film because the director and writers didn't believe that the characters or their lawyers would allow them to be shown (e.g. the sequence where the band get their chauffeur stoned) Not to be confused with a real Documentary , and definitely not with a Documentary of Lies . See also Camera Abuse

A comedy trope where something is played up to be terrifying, and it clearly is not. It's not even something that sets off a common phobia. Sometimes the scene is shot like a horror film. Bonus points if the "Psycho" Strings are playing Advertisements can do this, to show how either not using the product or using a rival product can be horrific Often a Caustic Critic will do this with finding out he has to review some works he really hates, as a way to show that Suckiness Is Painful . Sometimes, even just holding the work in hand is enough to cause emotional scars. Often happens when a character has an Irritation Nightmare , too A Super-Trope to Place Worse Than Death Compare Absurd Phobia , Cool and Unusual Punishment , Evil Cannot Stand Cuteness , Felony Misdemeanor , Lightmare Fuel , Screaming at Squick , Nightmare Retardant , Mundane Ghost Story , Comical Overreacting , Mock Surprise Reaction , Arson, Murder, and Jaywalking , Played for Horror , and Anything but That! Contrast Accidental Nightmare Fuel and Fridge Horror (portrayed as not scary, but ends up being so)

Mostly a Dead Horse Trope A pair of characters (or one of a pair of characters) is in love, but because they are of different ethnicities, they don't actually pair up, out of fear of a Maligned

Mixed Marriage . Then it's revealed or discovered that they aren't of different ethnicities after all, and everything is fine and they happily get together Faux Interracial Relationship is to Maligned Mixed Marriage as Not Blood Siblings is to Brother–Sister Incest

Satirical "How To" guides. The instructions are faulty , or the person following them does it horribly, or the instructions are loaded with irony about how not</ to do it. One sure thing, the point is to laugh , not to teach Compare Mockumentary , Little Known Facts , Parodies for Dummies , Fauxtivational Poster , Faux Documentary , Sabotutor , Anti-Advice Contrast: Documentary

In a "Fawlty Towers" Plot, one of the characters tells an initial lie, then other lies must be told in order to sustain the original lie, until the entire construct of falsehoods becomes too ridiculous and convoluted to hold together, and comes crashing down upon its creators in the most destructive, humiliating, and sometimes hilarious way imaginable A standard sitcom plot since the days of I Love Lucy and The Honeymooners </, it was perfected in 1975 and 1979 by John Cleese and Connie Booth for the Fawlty Towers </ television series. In its typical form it is a specialized form of farce , although it can also be Played for Drama There's a difference between a "Fawlty Towers" Plot and a Snowball Lie . A "Fawlty Towers" Plot typically has only one character doing a majority of the lying, compounding on that lie with even more lies; a Snowball Lie is usually only one lie that gradually gets bigger and bigger over time, dragging others into the scheme, willingly or not The Fawlty Towers Plot Lie is usually exacerbated when a suspicious significant other chooses to Pull the Thread . May lead to the need to Maintain the Lie . Also compare Crime After Crime , which is a much darker, criminal counterpart to this trope If this kind of plot is executed badly, or is misapplied in a dramatic context, it can become a glaring example of Poor Communication Kills . Can lead to an Honesty Aesop

Yikes! Oh! It's y-you! Sorry I f-f-freaked out like that! You just s-startled me! Well anyway, this t-trope is n-not to be confused with n-n-n-nightmare fuel , which is a popular page that describes various audience reactions, which also scares me! It's not tropes used in FEAR </, though a few below are. It's not The Fear Index , even though this is one. Compare Horror Tropes , Anxiety Tropes , and Weakness Tropes . Those really make me feel uneasy! Contrast Bravery Tropes . Oh, how I wish I were one of those! All these tropes are really scary! Let's hurry up and get this over with! I'm not sure how long I could sit through these!

A somewhat common staple in criminal and horror fiction. In a terrifying twist on the Gluttonous Pig trope, serial killers or mobsters use a secret pig farm to dispose of their victims' bodies. It's most likely Truth in Television . Pigs are omnivores rather than herbivores, meaning that they do indeed eat meat if they are able to come by it. Fact of the matter is, pigs can eat almost anything they can chew. No matter how special and worthy of respect we consider the corpses of us humans, it's the same as any other carcass to a pig,

meaning that they will</ chow down on it. A pig's body is also quite up to the task of digesting almost every part of the human body. They can not only chew and digest human flesh, they can also readily digest human bone without excreting a noticeable trace of it. Of course, they can't quite chew the skulls and longer bones that humans have, but if our killer has enough determination, they can just break said bones into smaller, more chewable pieces. They also can't digest human hair and teeth, but it should be a simple matter to shave your victims' heads and pull out their teeth before chow time, right? Not only is this trope plausible, it's also downright horrific because it not only involves an invocation of humanity's Primal Fear of being eaten, but also the chilling factor of role reversal. Outside the pigpen, you eat pig (if you aren't Jewish, Muslim, or vegetarian). Inside our killer's pigpen, however, pigs eat you . Also, there's the possibility that someone will eat the pigs that have been eating humans, which isn't the same as I'm a Humanitarian , but still squicky in its own way. Also, this trope can also be applied when some Fat Bastard gets eaten by pigs, in some kind of Poetic Justice . Subtrope of Disposing of a Body , Eat the Evidence , and Fed to the Beast . It's also a Darker and Edgier subtrope of Gluttonous Pig . For bonus irony, human flesh is sometimes called "Long Pork" due to its alleged similarity to pig meat. So be doubly careful if someone offers to serve you Long Pork Pies . This is a Death Trope ; spoilers ahoy.

Feeding people to monsters or man-eating animals is one of the classic perils that villains and others subject people to. Sometimes this is a Human Sacrifice to a demon, dragon, alien creature, Eldritch Abomination , or some other monster or beast. These scenarios usually have some poor unfortunate Chained to a Rock awaiting their doom. Maybe the local religion is a Giant Animal Worship which demands this to be done to Appease the Volcano God . Maybe the monster wants tribute in the form of people to eat, such as with many dragons. Maybe this is even meant as a punishment, in the case of Daniel in the lion's den from The Bible or Andromeda from Classical Mythology . Other times, the beast is a Right-Hand Attack Dog — a pet or other creature that the villain keeps around for some reason, which he uses to dispose of victims, and more than one villain's underling has met their end in this way, usually after they've failed him or outlived their usefulness . If a villain tries to do this to the hero, expect the hero to kill the beast or escape in some other fashion. It's also not uncommon for villains fond of feeding people to beasts to meet their end by being eaten by the beast in turn , if the hero doesn't kill the beast beforehand. Another possibility is that the villain may set up the hero to be killed by local wildlife to obscure his own responsibility for the death. Fantasy villains have all kinds of monsters to choose from, ranging from dragons to giant snakes to giant vermin to demons or something even weirder. Contemporary and pulp villains will often have their victims eaten by tigers or sharks or some other large man-eating carnivore. Sci-fi villains will often have some really freaky alien monster to feed people to. The Shark Pool and the Snake Pit are two quite common forms of this particular trope. So is Fed to Pigs , although the victim is usually already dead in that case. (Usually.) Also related as Animal Assassin , a more clandestine way of killing people using animals. See also Just Desserts , Eaten Alive , and Eat Me . May overlap with Throw 'Em to the Wolves (although in that trope metaphorical "wolves" are also allowed) and Exit, Pursued

by a Bear . Subtrope of Eating the Enemy

Microphones have been around since the 1870s, so they have become a familiar piece of technology. Yet despite many technological developments since then, one problem plagues microphone users in Fictionland: feedback. This loud squeal or throbbing sound is so ubiquitous that Ebert's Glossary of Movie Terms has a "Feedback Rule". It seems inevitable that someone using a microphone will be interrupted by this sound, particularly when first speaking into it The sound can be used in different ways. Sometimes a savvy character will do something on purpose to create this sound in order to get attention, such as whistling into the mic, moving it near a speaker, or performing a Mic Drop . On a live recording of musicians or other performers, its presence lends credence to the notion that the performance is somehow raw or uncut and thus more realistic or natural. In radio plays and some early animation, the feedback is an audible cue that a microphone is in use, a kind of demonstrative sound effect that is helpful to the audience. Feedback can also serve to point up a speaker's inexperience with sound equipment (moving the mic too much and/or pointing it towards a nearby speaker being likely to result in this sound) , and the audible faux pas</ is useful for indicating anxiety and prompting laughter . By extention, it may serve as an audible indicator of general inexperience with public speaking or performance This Stock Sound Effect may have some overlap with The Coconut Effect when the creators are trying to highlight microphone use and think this is what audiences expect a mic to sound like. It may also result from an instance of Is This Thing On? , when an inexperienced user thinks they have to test the mic before saying their piece

Played with in a Christmas Sketch of Dad's Army </ , the platoon are recording a Christmas message for radio and keep hitting the microphone. The audience doesn't hear the feedback but the poor sound technician does through his headphones.

The Monster of the Week is apparently Immune to Bullets , but not only that, it's getting stronger too! Maybe you shot it with an Energy Weapon, maybe you intervened in a situation and caused a worse problem to appear , or maybe you just hit its Berserk Button , but it didn't die, and now it's stronger than ever. this is the process by which attempting to kill or destroy something ends up making it grow, become more powerful , or otherwise help it out. This occurs most often as a form of Energy Absorption , although Energy Absorption is one specific type of this. If punching a man makes him get stronger, or attempting to stamp out a religion gives it martyrs and helps it spread, that's a case of this. If shooting a laser at the enemy makes it grow stronger, then it's both. If you're using lightning to animate a dead body, that's just Energy Absorption . See Also: Compare Heal It with Fire , Infernal Retaliation . Contrast Kill It with Fire , Feed It a Bomb , Revive Kills Zombie and Gone Horribly Right . A form of Attack Backfire .

You have The Mole on your team. Perhaps you even know who he is, feeding information to the Big Bad , or (if Divided We Fall) to The Rival . How convenient! You can now spread whatever (dis)information you want spread ! You may even manage to trigger an Enemy Civil War

. This trope is when a group that has been infiltrated by The Mole ends up exploiting that Mole by deliberately spreading information, or more usually disinformation. There are at least two reasons why they'd do this: A "Mole" who willingly feeds the information you want is a Double Agent . A Mole who is Becoming the Mask may slowly move to being a Double Agent — though if the mole doesn't know you have twigged, there is the little problem that they will choose their own misinformation. Feed The Mole may lead to a You Have Failed Me moment for the unlucky mole concerned, if their boss ever figures out what they did. The boss may even accuse the mole of doing it of their own free will, when really the mole had no more idea what was going on than the boss did. On the other hand, if the Big Bad figures out or guesses that you know about the mole, he will know that you are feeding him information, false or manipulative, and therefore what you want him to think. If counterploys start forming on each side, this might tumble over into I Know You Know I Know and a Gambit Pileup may ensue. Note that this isn't exclusive to the hero; the Big Bad , The Dragon , or The Rival could just as easily manipulate The Mole in this fashion. The Chessmaster and the Magnificent Bastard are quite likely to use this tactic to confuse or to trick the hero If that's the case, then the tactic will generally be condemned more strongly by the audience as playing dirty than if the hero had used it, obviously because the audience is usually (Designated Hero notwithstanding) on the hero's side, or because it's more likely an opponent will be more ruthless by, for example, using it to get the hero killed. Might make for a good Reveal when the hero or the villainous mole says " My God, What Have I Done? " This is one of The Thirty-Six Stratagems , making it Older Than Feudalism . Compare Bluff the Eavesdropper and Staging the Eavesdrop .

A character says something inappropriate or embarrassing to the wrong person or within earshot of the wrong person . They mention having taken a woman's virginity in front of said woman and her new boyfriend. They wear fur in the presence of an overzealous animal lover . Or they eat peas with their knife . And now the eyes of the world are upon them , sneering and/or laughing contemptuously at their little (or not so little) faux pas A faux pas can be defined as "a social blunder" or "a violation [intentional or not] of accepted social rules or norms". It can be a Freudian Slip , it can put The "Fun" in "Funeral" , it can result in someone saying " How Did That Get in There? " It could even be something as simple as tripping and falling ("faux pas" literally means "false step"). And it is, 99% of the time, played for comedy in fiction Funny Foreigners and Fish out of Water are particularly prone to this (see Cross-Cultural Kerfluffle). You can only hope and pray that those around you will have the good grace to refrain from lining up and rubbing your face in it . Speaking of grace, this trope also comes into play when a character is saying grace before a meal, alongside another character or characters who have already begun eating food This trope has no connection whatsoever to the webcomic Faux Pas </ (which is actually pronounced "Fox Paws", unlike the French, which is more to the effect of "foe pah")

See also Forgot About the Mind Reader , where the character doesn't even have to speak. I Meant to Do That is when the character pretends the blunder was in fact done on purpose in order to mitigate the embarrassment. Compare Protocol Peril , which is what happens when a particular faux pas is treated as a life or death matter.

Young boys and girls are frolicking. Dad is smiling as he watches the game, and Mom is cheerfully making dinner. Then, before we know it, we're learning it's an ad for a plunger The Feel Good ad type is one that is known in the propaganda community as "transfer". Basically, viewer sees or hears X (such as a young boy playing with puppies), viewer sees or hears Y (such as hearing a man talk about a really smooth soft drink), and viewer will equate X with Y regardless of whether or not they're similar. Such is the Feel Good It's also a common practice in political ads, as politicians will try and show that hey, they care</ about the working citizen Also the number one reason people ask about side effects

In this age of digital media and Internet deliverables, the idea that a few decades ago people were shelling out $30 to $50 for a 5¼" floppy disk in a cardboard box must seem bizarre and incomprehensible Digital or not, though, software today is managed entirely by your console or software platform's DRM systems. If you went to a brick and mortar store, you will most likely only get a DVD case and a quick install guide, but in the days before digital downloads started becoming common, things were very, very different. The absolute minimum you could expect with a game was a printed manual, often a thick tome containing instructions, backstory, and even hints More than that, if you were buying a game from one of the really notable production houses, you got what are known as " ". These were real, tangible props, ripped straight from the game world. They were often incorporated into the game's Copy Protection mechanism in order to make it a little less jarring. Such things are almost entirely of the past Nowadays, game publishers sometimes make "collector's editions" of certain games, which usually means that if one pays extra for the game one gets various feelies and supplemental materials included with the purchase. Feelies may also be offered as a Pre-Order Bonus . This trend is leading to something of a revival of the concept Japanese domestic video and game releases are often noted for their high-priced (and high-quality) feely content, primarily because of tighter retail controls which enable very high end pricing Anime releases often come with these, as merchandise and DVD sales are a big part of the industry's revenue, and they make a natural combination. One of the most common inclusions is an "art box" meant to house further volumes See also Revenue-Enhancing Devices . Has nothing to do with Brave New World </, nor to be confused with the Alternative Rock band of the same name although the name is an intentional Shout-Out , or any innuendo

A short- short story (300 words on the average, although 500-word examples exist), ending in a pun or a punchline that is pretty obviously the only reason for the story's existence. The telling detail in a Feghoot is the groan emitted by repadaders/listeners when they hit the PUNchline . In essence, an Overly Pre-Prepared Gag in short story form Named for the character Ferdinand Feghoot, created by Science Fiction author Reginald Bretnor using the pen name Grendel Briarton . Bretnor chronicled Feghoot's adventures in the multi-year series "Through Time and Space with Ferdinand Feghoot!", in which each installment was a short-short that ended in a horrific pun Compare with "Shaggy Dog" Story . A form of Overly Pre-Prepared Gag . See also Collective Groan , which will certainly result if the Feghoot is told well

This trope is when somebody does something wrong, but it's a mild wrong, like a white lie, a low misdemeanor (as in a $20 fine), or something that at most gets a "Hey! Not cool!" from your friends, and then the show treats it as crossing the Moral Event Horizon or at least coming dangerously close. That lollipop you shoplifted? Those 50 cents it cost will land you about 50 years in prison! You scumbag</. How could you? The United Supermarket Corporation will starve</ because of you! How do you sleep at night, knowing what you've done!?</ This trope comes in 3 varieties: Since laws all over the world are rife with Values Dissonance , things that are misdemeanors or not even illegal in one country but treated as serious crimes in others can seem like this. Compare with: Contrast with: No relation to the notion of a "felony/misdemeanor" in some real-life jurisdictions, such as California. In-Universe Examples Only :

Felony murder, also known as constructive malice, is a legal rule used in the United States and some other jurisdictions stating that any death that occurs during the commission of a felony is first-degree murder . The common scenario is that of someone suffering a fatal heart attack during the course of a bank robbery. That death, which may have been caused by the stress of the robbery or the failure to get medical treatment caused during it, would be counted as first-degree murder. Likewise, numerous criminals have found themselves charged with Felony Murder because their accomplice was shot in self-defense by the intended victim. Cue the criminal's family screaming about how it wasn't even their poor misunderstood choirboy who pulled the trigger. The reasoning behind this law is that if the criminals had not been committing a felony, then the victim would not have died, therefore the criminals are responsible for the death. First degree murder is a capital (death penalty) crime in many jurisdictions, but Supreme Court decisions in the U.S have restricted this somewhat; in order to be eligible for the death penalty, a participant in a felony murder must either: Can serve as Justice by Other Legal Means . In the UK, this crime has not been used since 1957. In England and Wales, it is either considered manslaughter (culpable homicide in Scotland), or, if one person commits a crime that is "outwith the common criminal purpose" any of his co-criminals may be acquitted of it entirely. The classic example is a man, part of a group of bankrobbers, who murders the teller because he was having an affair with his wife, without informing his confederates that he was going to do so, in a plan which otherwise did not call for the use of violence. In Australia, the Crimes Act 1900 provides the statutory definition of 'constructive murder'. The act or omission causing death must be "done in an attempt to commit or during or immediately after the commission, by the accused, or some accomplice with him or her, of a crime punishable by imprisonment for life or for 25 years". The rationale is to discourage acts of felony which are dangerous to human life. In some jurisdictions, the constructive murder rule has been abolished, but has been replaced by a similar statutory provision in the Crimes Act 1958. Additionally, many jurisdictions have enacted legislation that explicitly defines deaths caused by arson to be murder. Note that this rule is the subject of great controversy in America. Because any</ felony can serve as the basis for a felony-murder conviction, it can have some odd consequences. The drafters of the (MPC) noted

that because it is a felony in most states to sell a visibly drunk individual alcohol, if the drunk drinks himself to death or crashes his car and kills himself or other people, the liquor store shopkeeper or bartender who gave the drunk the booze might be criminally liable for murder under the traditional felony-murder rule. The two sides of the debate both make strong cases on this example: The MPC (adopted by somewhere in the ballpark of 10-20 states) includes a very narrow version of the rule that explicitly defines it as a form of depraved-heart murder. One state (New Mexico) has modified it in a manner that makes it more or less useless. Three states have abolished it entirely (Hawaii and Kentucky by legislative enactment, Michigan by judicial decision).

The Female Gaze is a Gaze trope about the way a work is presented as from a female perspective or reflects female attitudes, either because of the creator's gender or because it is deliberately aimed at a female audience. Although looking at sexy men can contribute to it, Female Gaze is not restricted to that but is more importantly about the expectations of how the (presumptive) audience relate to the work Female Gaze is a Distaff Counterpart to Male Gaze . It is generally less common than its Spear Counterpart , and this is largely believed to be due to Most Writers Are Male May overlap with Homosexual Male Gaze . Compare Eating the Eye Candy and Longing Look

First, she turns you on. Then, she turns on you. The typical client in a Hardboiled Detective story (French for "fatal woman," idiomatically "woman to die for"). You know the type. Dressed all in black with legs up to here and shady motives, she slinks into the PI 's office, sometimes holding a cigarette on a long, long holder , saying "Oh, Mr. Rockhammer, you're the only one who can help me find out who killed my extremely wealthy husband." Did she do it? Do I care? Wait, where'd that saxophone music come from? Whatever her story is, whether she did it or not, she's definitely keeping some secrets . The Femme Fatale is sexy and she knows it . Made famous by Film Noir and hard-boiled detective stories, she manipulates and confuses The Hero with her undeniable aura of sexiness and danger. Unlike the virginal and sweet Damsel in Distress (or possibly Action Girl), the Femme Fatale exploits with everything she's got to wrap men around her finger. (In some eras, use of make-up is a tell-tale sign.) He knows</ that she's walking trouble and knows much more about the bad guys than she should, but damn it if he can't resist her feminine wiles. If the Femme Fatale is vying for the hero's romantic attentions she will likely have a sweeter and purer rival The hero might decide that she's not worth the trouble she causes, but if he doesn't, then they might become an Outlaw Couple . While related to The Vamp , the Femme Fatale is not just any seductress; she has a distinct look and feel. The main distinction is how she presents herself. If you know</ she's dangerous from the start, but she's sexy enough that you don't care, she's likely a Femme Fatale. On a lesser note, the Femme Fatale generally uses sensuality instead of upfront sexual advances. She may imply</ that you could have sex later, but she'll never promise it, not even say it—that would decrease her air of mystery and power. Her wiles may include apparent helplessness and distress, and appeals to the man's greed, desire for revenge, or gullibility, as well as the implication of possible</ romance or sexual rewards, while The Vamp more often relies on raunchy sex or the promise of it sometime real soon. The Femme Fatale is generally villainous, and heroic exceptions—in

an artificial context to snare the bad guy—are closer to Heroic Seductress . Frequently, she is a Wild Card , changing sides according to her own desires and goals; she does not often go through a High-Heel–Face Turn . If she's actually a kind-hearted person who puts on this facade just for fun , this is Trickster Girlfriend . She's often The Chanteuse or the Lady in Red but possibly dressed like everyone else so as to not be Colour-Coded for Your Convenience . The Femme Fatale is one of the female character types that can often be seen wearing High-Class Gloves , especially in conjunction with her sexy evening gowns, and, during the daytime (particularly in old Film Noir movies), is often seen wearing a "fascinator" or "pillbox" hat with a partial- or full-face veil. She's definitely</ not above using the Kiss of Distraction . If she can fight too , then she's really</ going to be trouble. Subtrope of Manipulative Bastard . The younger version of this is the Fille Fatale . The spy version of this is Femme Fatale Spy . If the femme fatale also eats the targets of her manipulations, she's a Literal Man Eater . This item is available from the Trope Co. catalog. </

Bob's bachelor pad looks pretty decent, almost like a model home. Of course, that's just for when most people come over. Bob either hired a Gadgeteer Genius or is one himself, and has rigged up his house better than Bruce Wayne ever dreamed of doing. Yet, Bob isn't Q from the James Bond </ stories. He's a cad , and his home is rigged with the latest mechanical ways to get a woman in the mood , from a luxurious bed from secret corners, to romantic music at the flip of a switch This is usually a comedy trope, and would rarely happen in a straight drama The trope name is a Portmanteau of Feng Shui and "SCHWING", the sound Wayne and Garth make whenever they see an attractive woman Compare Lonely Bachelor Pad . A Sub-Trope of Super Multi-Purpose Room

No date at the Amusement Park , whether planned or unplanned , "Just the two of us" or "Let's all go together", is complete without a ride on the Ferris Wheel. In most Shoujo animes with such a date, the Ferris Wheel is the replacement for the often cliché Tunnel of Love: the cars only seat two people at a time, are perfectly private with no chance for interruptions , provide a romantic view of the city and amusement park lights, and encourage that now or never moment for the couple to share their feelings for each other. The scenes are easily predictable, based upon the viewers' current knowledge of the characters and plot from previous episodes/chapters. Some recurring examples: See also Tunnel of Love for another iconic carnival date moment. Not to be confused with the Ferris Wheel of Doom , or eating a date while on a ferris wheel. Be advised! This trope generally occurs at the end of an episode/chapter/series and may spoil a Relationship Upgrade or Happily Ever After for you!

Akikan! ! </: Najimi takes Kakeru up on the Ferris Wheel at the water park in episode 8. Her affection is clearly one-sided, however, and a lot of the moment is made possible, and then ruined, by Kakeru's sleepiness. Also, Played for Laughs , Kochikaze and Amaji ride it to spy on the former pair.

Few rides are as prone to breakage in superhero movies and shows as the Ferris Wheel. When the hero shows up, the wheel typically begins to shudder and collapse, dropping children and sometimes

falling completely over. A common variant is to have the Ferris Wheel rip loose from its hub and roll away A Ferris Wheel is the most useful ride for TV and movies because it is both big and tall (a hero saving people from a spinning teacup ride gone amok isn't impressive) and slow (If a rollercoaster doing a hundred miles an hour leaves the tracks, it's unlikely a superhero could respond in time to do anything more than help gather up the dead). Ferris Wheels are also large open structures with a lot of rods and beams that let athletic types show their stuff. Having a hero in the area thus generally causes any Ferris Wheel to suffer a sudden massive breakdown While a Ferris wheel separation would be devastatingly catastrophic in Real Life , it wouldn't roll very far. The wheel itself isn't very strong, and would collapse under its own weight. Fortunately, a breakage of this sort would be extraordinarily unlikely

A Speculative Fiction subtrope of Author Appeal , which is the deliberate creation of a future (or alternate history, or fantasy...) society in which the author's particular kink is "normal". That which is Fetish Fuel to us, is a commonplace to those in-universe. The difference between this and basic Author Appeal is the compulsion by some authors to justify their fetish. Quentin Tarantino having lots of shots of feet in his movies is Author Appeal . If he made a movie that explains how in the year 2525 everyone</ will be a foot fetishist due to some social or technological development, that would be a Fetish-Fuel Future. Used a lot in written erotica. Also some porn movies but not as much as you'd think, given that typically porn movies are Porn Without Plot and thus don't even bother with a story to the sex. Is sometimes used to "justify" the depiction of behavior and social structures that would otherwise push the characters over the Moral Event Horizon . (Although it can still make the world crapsack or crapsaccharine , and make some people suspect that the author actually advocates such values for real .) Sometimes characters of a Fetish-Fuel Future will consider the "normal" sexual practices of visitors to be taboo . See also Free-Love Future .

Fetish Fuel is a fan term used as a label for any element of a story that serves to titillate the reader's erotic or obsessional sensibilities. The term is not limited strictly to what your dictionary would define as a fetish, but it excludes Explicit Content . It stands in pretty well for the word 'fixation', actually. Both of these sentences mean the same thing: Fetish Fuel Station Attendant is an Internal Subtrope of this. They are Audience Reactions , whose In-Universe and invoked forms are called Fetish and Fanservice respectively. Now available in our Trope Co. catalog. We no longer collect examples of fetish fuel. We did so for long enough to establish that literally everything is someone's fetish fuel, and that some individuals are quite willing to go on about theirs at length. The topic seems to want to get out of Family Friendly territory too easily for TV Tropes. </

The only thing creepier and more dangerous than the Enfant Terrible . The Fetus Terrible hasn't even been born yet, but will become The Antichrist or a demon prophesied to bring about The End of the World as We Know It once it escapes from its womb. The woman carrying this (often literally) hell-born spawn is usually an innocent, unwittingly impregnated by the Devil himself, and the

other characters have to race to prevent the birth or stop the child from becoming the ultimate Enfant Terrible . Occasionally this can result of a perfectly normal pregnancy Gone Horribly Wrong pre or post conception, where the issue can be a mutant , Hybrid Monster , Undead Child or some other abomination. This trope can also overlap with Womb Horror , especially if the mother knows what's growing inside her Sub-Trope of Superior Successor , in cases where this isn't usual for the species

Feudalism IN SPACE!!! Kings and queens, princes and princesses , nobles , courts , Knights (in Powered Armor or Humongous Mecha).... A form of Days of Future Past which can incorporate elements from the High Middle Ages right up to the Victorian Age. The chief characteristic is that social status is legally enacted and hereditary . Occasionally we are told that the king/emperor is elected , but it makes no difference in their authority, and issues as who are the electors or who is eligible to run never come up. Among the commonest societies in Space Opera , Planetary Romance , and other forms of Science Fiction. Falls into two categories: Prone to Medieval Stasis , even though technology is far above medieval level. May also involve anachronistic items from real medieval Technology Levels . Evil nobles may restrict commoners' use of high technology; medical technology is particularly common, but commoners often live lives of drudgery and toil . The extent of which any of it can be considered "feudal" is up for grabs. Often an excuse to use Medieval European Fantasy tropes in SF. Frequently rather benevolent , but may range all the way to Aristocrats Are Evil and Decadent Court . However, it is seldom explicitly Dystopia ; Dystopian authorities tend to be more blatantly kept in place by naked force. This trope covers only societies where social status is legally</ inherited; 1984 </ , where the children of Party members are theoretically admitted because of an exam, and the children of proles who might qualify tend to vanish before it, does not qualify. Also, under this trope, the royals and nobles draw their authority from the law, where the ruling party of a Dystopia does not acknowledge anything as giving them their power. Often leaning towards the Romantic end of Romanticism Versus Enlightenment . In some works, heroes have great ease in converting them to democracies. Partly because writers seem to be unaware of any arguments against democracy, and of the complexity of developing a stable democracy. Discussions of in-universe reasons for feudalism should go on the analysis page.

A type of episode that centers around a Break-Up/Make-Up Scenario : two characters suddenly start feuding with each other, either over a minor matter that gets blown out of proportion, or sometimes for seemingly no reason at all . Sometimes, another character will try to get the two feuding characters to make up by putting together some sort of crazy scheme (i.e. writing fake apology letters), but there is actually a 90% chance that the scheme will fail, and the feud intensifies further From Bad to Worse . In the end, the two characters will invariably put behind their silly feud to help their friends in some kind of trouble (if not that, then expect them to stop fighting because of an Enemy Mine instead). An Aesop about putting behind your troubles usually will soon follow afterward They might be feuding over a common love interest , or

perhaps due to hometown prejudices , but sometimes the two may feud so long that, in the end, they can't remember what it was about Alternatively, two longtime friends get mad and breakup over some random bad event (often, a Girl of the Week can be the cause of such a conflict). Kids' shows seem to love this one, as The Power of Friendship is the backbone of their group dynamics This often leads to their other friends getting into an argument and/or and fight against each other, and taking sides . Much commonly, there's always a time where both sides have to reconcile and apologize to each other, which happens at the end of each episode in particular Sometimes a Merchant of Menace makes a few bucks by selling weapons to both sides, continuing and escalating the fight to fatten his own pockets If the conflict seems too reminiscent of a lovers' quarrel, Homoerotic Subtext may ensue Compare Achilles in His Tent . Sister trope to Split and Reunion . Not to be confused with episodes of the Feud Entire sections of Harry Potter a booby trap in one of Voldemort's horcruxes acting as an Apple of Discord by playing on Ron's insecurities

It's a sad Truth in Television that most of the time revenge triggers revenge, triggers revenge, triggers revenge ... you know how that goes . When this happens on a large scale, we have war . When it happens on a more private scale, between two family groups, we have the blood feud or vendetta. If the families of the first perpetrator and victim are large enough and roughly equal in power and resources, this can go on for a long, long time. So long, in fact, that it's rather easy for them to forget what the original cause of their fighting was. A feud usually doesn't help the mental health of the individuals or the wisdom of their family culture. This can lead to three most obvious conclusions: Many depictions of Feuding Families show a Grey-and-Gray Morality , as the feuding parties are not evil but committing cruel acts out of grief and rage. This scenario offers possibilities to explore all these themes, like the cause of war and peace, hate and forgiveness, right and wrong, and family loyalty. Following Romeo and Juliet </, there will often be a pair of Star-Crossed Lovers kept apart by the feud. This is a stock trope for any story about The Mafia or any other similar syndicates . The origin of the feud is sometimes unmentioned or very vaguely explained, as in Romeo and Juliet </ or The Adventures of Huckleberry Finn</ . Not to be confused with the Game Show Family Feud </ . In a Fur Against Fang setting, may result in a Vampire-Werewolf Love Triangle . See also Dueling Dojos and Small Town Rivalry . This is likely to take place in cultures with a high emphasis on Family Honor . Clashing Cousins is often due to this trope. Compare to Familial Foe . See also Feud Episode for when this kind of thing flares up for a single episode.

When a real-life institution is to be featured prominently in a series, it will be replaced by a fictional stand-in. This is done in part to avoid licensing issues, but also to avoid the problems inherent in twisting the institution to fit the specific needs of the show While this gives the writers the liberty to make necessary changes to the real-life institution, it does run the risk of giving the viewers an unintentional laugh. (Or occasionally an intentional one, as when the fictional version is used to provide a Take That! to the real-world counterpart). Also, the authors can easily forget that they already introduced a fictional counterpart to something, and end up creating another one, or even including

the real one A subtrope of Brand X . For fake products that are transparent copies of real ones, but with a letter or two switched around, it's Bland-Name Product . When this is done with a person, it's No Celebrities Were Harmed or No Historical Figures Were Harmed . When this is done with a city, it's No Communities Were Harmed . When this is done to entire countries or cultures, it's Fantasy Counterpart Culture . See Oceanic Airlines for a fictional airline often used whenever something bad is about to happen

Tropes that describe entire fictional cultures, nations or ethnic s group See also National Stereotypes for tropes that relate to the s fictional portrayals of specific Real Life nation s

The landmasses look different . The names of the nations don't exist in the real world . It must be a fantasy world . Nope, it's Earth . Just different It's very much the same planet. It orbits the same star and it has the same moon. But with different landmasses and nations, the creator of the story gets to take many liberties. The use of a Fictional Earth means that past and present real world history doesn't have to affect the story and absolutely anything can be made up. The story's nations may have real world counterparts . These worlds will usually have real world physics, but not always The planet has to be identified as Earth at some point, otherwise you're just dealing with a Constructed World that may or may not look like Earth in some aspects. Alternate History settings that are geographically different enough may overlap with this, if the country or continent boundaries changed, especially after a traumatic event Compare Earth All Along , where a planet seems alien at first but turns out to be a version of Earth. Contrast Earth Drift , where a setting starts as Earth but gradually becomes a fantasy world as the series goes on. Like Reality, Unless Noted is when the difference with our Earth is minimal and mostly about events and characters

The world is full of wonderful things, with countless new discoveries paving the way to whole new scientific fields. A hundred years ago, fields like genetics, quantum physics and computer sciences were either almost unheard of, or simply did not exist yet. Go back a hundred years more, and more scientific disciplines we know today did not exist yet Science Fiction writers have picked up on this, and creating a whole new scientific field has become a common method to show that this is The Future . It also helps legitimize their Applied Phlebotinum (especially if it's a Minovsky Physics -type one) by telling us that there's a whole scientific field dedicated to it, making it feel more like an ingrained part of the work's setting May or</ may not be a fictional extension of an already existing Real Life discipline. Super-Trope to Fantastic Science , which is when the new "science" studies/explains the supernatural. Not to be confused with Fiction Science

So many sci-fi works across the various media forms have Psionics, the " scientific " study of Psychic Powers , that listing them all would overshadow the rest of the examples. The term was first used in fiction by Jack Williamson , and heavily promoted by editor John W. Campbell under the belief that there was some scientific validity to the paranormal.

Alchemy is a well-known and respected field of science in Fullmetal Alchemist </, with the government eager to employ exceptional alchemists and sponsor their research. Alchemy is (or was) a discipline in Real Life , but it doesn't actually work unless you count people who have a particle accelerator.

In the Marvel Comics Civil War </ series, Reed Richards helps Iron Man with the Superhuman Registration Act because he'd calculated the future of society by Psychohistory . In one issue, he explicitly stated that he'd been fascinated by Asimov's description about the discipline as a child, and as a result, had actually defictionalized it in-universe. He and Johnny even went and brought the Thinker to his HQ and showed him his equations, as aside from Reed he was probably the only one who could understand them.

Isaac Asimov :

Star Trek </ has Warp Theory , Temporal Mechanics , Exoarchaeology ("Exo-" as in "Exoterrestrial"), Exobiology, Exogenetics, and Exochemistry.

Shadowrun </ has Parazoology and Parabotany, the scientific study of Awakened (magical) animals and plants, respectively.

Artifice </ features a robopsychologist.

Even in the chaos of war , there are rules. You can't go around killing innocents, you can't kill medics, you probably can't rape or pillage, and you can't use certain weapons. Hollowpoint bullets, some types of gas, possibly barbed wire, and in general much of the methods that had been developed in war have been restricted or outlawed for decades, even before World War I brought it to promise For more information on the weapons that can't be used, see The Laws and Customs of War and Now, what happens when you have a fantastic speculative setting? Where magic spells or high-tech weapons could wreak more damage than imaginable? In any war, there must be certain rules, or people would be doing unthinkable things on a battlefield with nothing to stop them. These may be enforced by a group such as a Fictional United Nations . Oddly, any use of this trope tends to result in the Broken Aesop that making war less destructive makes it more likely;</ without heinous consequences for conflict, people are more willing to enter it. These are common rules that can apply to most Speculative fiction genres: Generally, no Necromancy (this doesn't include resurrection, which is a task of high-level priests or doctors). Having obedient mindless soldiers is creepy and a single person with this power can use it against his own government .

Most SF settings tend to be based on modern warfare. As such, conventions tend to include rules regarding the proper treatment of Prisoners of War and Civilians. Overall, the story will focus on what technologies cannot be used No Nuclear Weapons And to General Ripper and Colonel Kilgore : Yes, sapient lifeforms and/or sapient machines count as civilians and prisoners of war. And yes, even the ones that look like bugs

There are obviously rules of magic, making certain spells impossible (such as resurrection in an All Deaths Final setting). In addition to those, there are certain customs that regulate

the use of magic in war No permanent curses , especially not petrification or soul-sucking

It is quite common for characters within one work of fiction to reference another. If this show takes place in our Universe then it is to be expected that the characters would know about any other show that exists in the real world. The only real show that by default doesn't exist within a story is the one you're watching right now (and there are some exceptions to even this). On the other hand, there is no reason why the author is required to stick to real media. Sometimes, an author will make references to a work that was never written in the real world, even if it's completely real for their characters. Some other times, the author will use a non-existent book to mock something. Or use it as a Take That! for a film, or just as a parody. Characters in series may listen to platinum albums that were never recorded, watch movies never filmed, or play videogames never programmed. This is not necessarily just a throwaway reference either; sometimes the whole point of the main work is based upon this Fictional Media , for example a review of a non-existent book, or a trailer for a film that no one had any intention to make. Common types of Fictional Media include:

The sport equivalent to the Fake Band : A "real" sport invented for the work itself which is played in the 'verse of the work. Different from Calvinball in that the sport actually has consistent rules that could be followed, at least in theory, although for obvious reasons there will likely be some gaps in our knowledge of the game rules These are sometimes defictionalized if the source material gives enough information for fans to base it off of (and sometimes even if it doesn't). How difficult this is to do and how accurate of a recreation is even possible varies pretty significantly, of course. A fake card game can be created pretty easily, while a sport requiring advanced technology, magic, or superhuman athleticism just to play will obviously be impossible to accurately recreate. That said, you'll be amazed how creative fans can be Sometimes a Blood Sport . If a fighting sport, may involve Fantastic Fighting Styles . Related to Improbable Sports Skills for sport skills that are impossible in Real Life , which may or may not involve a Fictional Sport Not to be confused with Fantasy Sports

The Fictional United Nations is a formal international diplomatic Thapparatus that mediates in disputes between nations. Its primary Thgoal is usually to prevent wars, and it sometimes forms out of Than Enemy Mine or Fire-Forged Friends situation, as was the case Thwith the real-life United Nations e concept is similar to The ThAlliance but can contain both good and evil members , which Thprovides a story set there with a source of conflict. Also, Thalliances are often just a treaty or even an informal agreement Thmaking nations allies, whereas here there is a formal governing Thapparatus. However, unlike The Federation , the Fictional United ThNations is not treated as a single state: Individual members are Thstill sovereign nations and may take action unilaterally if they Thfeel the need. It also tends to have no military of its own, and Thoperations ordered by its (usually) ruling council are executed

Thby the armies of member states is can fall practically anywhere Thon the scales of Idealism Versus Cynicism and Romanticism Versus ThEnlightenment . In some portrayals, the Fictional United Nations This hamstrung by applications of Realpolitik and greed, with big, Thpowerful countries essentially free to ignore it without much Thconsequence and run riot over weaker polities. In other cases the Thauthor depicts the job of keeping the peace between nations as Thtricky but not impossible, with the participants more inclined Thtowards Enlightened Self-Interest and willing to work together Thfor the greater good, allowing for Aesops and/or positive moments Thwhen peoples of many tribes and creeds come together and do Thsomething awesome e Fictional United Nations may enforce a set Thof Fictional Geneva Conventions . Compare The Alliance and The ThFederation , as well as United Space of America , which has a Thsimilar based-on-a-real-organization derivation. Also compare ThMultinational Team . See also United Nations Is a Superpower , Thwhere the Fictional United Nations has a lot more power than Thusual; the logical conclusion of this is One World Order

We've all seen Close Encounters of the Third Kind </, The X-Files </ and Buffy the Vampire Slayer </ . But what if these stories weren't false, but rather, made to distract people from the real aliens, government conspiracy and vampires? This trope describes the use of stories to serve as a psychological smoke screen. If someone came up and said that small grey aliens with big eyes just abducted him, you'd probably dismiss him as watching too much TV . It's used in media to show how big the conspiracy is. The people in charge know that they can't keep a lid on it all the time, so they start to release fictional accounts of their exploits, so if they ever do get seen, people will not believe the witnesses. Such a show is always popular , which isn't exactly reassuring about how much power the Conspiracy must have... There are two main variations: Subtrope of Cassandra Gambit . See also Plausible Deniability , Literary Agent Hypothesis , Direct Line to the Author , and All Part of the Show . When the "fake fake show" is a direct part of the main plot, it's a Show Within a Show .

Where Science Fiction is the writing of stories derived from some form of extrapolation from the laws and theory of science, there is a subgenre of books which take well-established settings and worlds and take a documentarian, analytical view of how that setting fits into, illustrates, or contrasts with the "real world" There are many reasons for this. It'd be nice to say that a lot are written because the author is using the known milieu and expanding the understanding of why the stories speak so strongly to the reader, for great stories do not exist in a vacuum. We are hopefully led to a deeper appreciation of both the stories and the world around us However, there is more than ample evidence to make the argument that a lot of it is either merchandising, trying to milk a franchise, or a Fan Wank gone horribly and publicly wrong

How William Shatner Changed the World </ Note that while a lot of the books are in fact science-oriented, this is not the only topic. Thus we also have:

"Ficton" is another way to say 'verse — it refers to the characters and settings of a world, usually as it has been defined by a single author. The term was coined by Robert A. Heinlein as "a basic or indivisible unit of imagination". The term is used

primarily among Speculative Fiction fans. It is possible for two fictons to merge, usually through repeated crossover This page just defines the term. See The 'Verse for examples

Alice and Bob are married, engaged, or otherwise attached. Alice gets it into her head to somehow 'test' whether Bob is faithful to her. Sometimes, she believes he is, but makes a wager with someone who insists that he isn't, or that no one else ever is. Alternately, she's just suspicious for no good reason Then Alice's agent, or the person with whom Alice made the wager, or Alice herself in disguise, goes and attempts to seduce Bob. In almost all cases, Bob will prove to be true to Alice. Often she doesn't realize it, though; either her agent lies to her, or, in a twist as old as the trope, he sees through her disguise or otherwise becomes privy to her plan, and plays along to teach her a lesson A Sub-Trope of Secret Test of Character In Così Fan Tutte </, Ferrando and Guglielmo make a bet with Don Alfonso and he concocts the Zany Scheme in which they attempt to seduce their girlfriends disguised as Albanians

A commanding officer — who may be in command now or may hold the correct rank for his position — sorely lacks in senior officers. Perhaps they're Trapped Behind Enemy Lines . Or communications are shot to hell. Or the senior officers were treacherously invited to a Nasty Party . Or he's piecing together something resembling a unit out of the shattered remains of an army Any suitable disaster to remove them will do. He must brevet many juniors. Expect some of them to panic for at least a minute or two. May also inspire moments of grief because their predecessor is dead — hopefully, no matter how beloved he was, not Losing the Team Spirit . If the doesn't stick, it still tends to be an advantage for future promotions . And it often does, because mortality weeded out the senior ranks, and because the jump is often not that great. There is often a ripple effect: brevet a captain to major; brevet a lieutenant to captain to replace him; brevet a sergeant to lieutenant to replace him; and finally, brevet a private to sergeant to replace him</ . Normally, under this trope, their existing ranks are not put out of order; the sergeant doesn't become the major over the head of a lieutenant, etc. A slightly less chaotic situation may result in actual promotions as needed to fill the gaps, Closely related to Closest Thing We Got , and in fact many stories with Field Promotion also use that trope. If you have no one left to promote you, You Are in Command Now instead.

The act of blowing up or burning down the evidence implicating you in some crime. Very popular among evil corporations and governments who go as far as torching entire city parts to cover up something particularly nasty. Often takes place when the heroes are in the middle of discovering said evidence Attempting this is very much Truth in Television . Part of firefighter training is to be on the lookout for signs that fires might have been started to conceal another crime, such as noting if a window was broken before they put an axe through it to get into the building. Also known to happen in cases of Insurance Fraud . As forensic science has improved, it's often the case that arson will create</ more evidence than it destroys, though it's a very mixed bag whether the writer of a story will actually know this. This trope is

often averted in real life; house fires generally can't reach the temperatures that would be necessary to completely consume a human body, and any competent forensic pathologist would be able to tell whether a person died before or during a fire just by checking whether there's any soot or burns in the airway and lungs Compare Destroy the Evidence which deals with characters covering up the crimes of others. Also compare Gas Leak Cover-Up , Kill It with Fire , and Revealing Cover-Up . Furnace Body Disposal can also easily come into play

A Fiery Redhead is a red-haired character who is strong, Hot-Blooded , outgoing, usually outspoken, and (if a love interest) often female . She has a big personality and she's not afraid to use it. Whatever you do, don't get on her bad side, or there will be hell to pay. (Especially if powers of personality and/or elements are present: she likes Playing with Fire . Thus, in a Four-Temperament Ensemble , expect her to be Choleric.) She will be unladylike unless it's the case of a redheaded Spirited Young Lady . She might be One of the Boys , a tomboy or a lad-ette . Heroes do like redheads after all This hair-color stereotype probably developed since red hair was associated with the Irish and Scottish (and before this, Horny Vikings) for a long time, and they ended up being stereotyped as loud, strong, and passionate (see the Fighting Irish and Violent Glaswegian tropes for more info on that). On the other hand, it's even found in Eastern Europe where any association would have been with Russians or Swedes, and these are nationalities not generally stereotyped as hotheaded In addition to this, it extends even into ancient texts from Babylonian and Scandinavian Oral Historian. In the Prose Edda </, Odin is depicted as blonde, green-eyed, cool, and calculating — while his son, Thor, is a redheaded, blue-eyed (something of an omen of war/perfection in Scandinavian culture) fire-breathing stereotypical Viking (the raiding kind) who treats Earth as a giant freshman mixer. Gilgamesh is also a Fiery Redhead with blue eyes whose duties include being a good precursor to Thor, for the most part — though with more reservation and a cooling trend near the end of his life (this makes both an eerie paradigm of Fiery Redheads at the creation of their respective people's writings). The whole "red-haired, blue-eyed" thing is usually split in Japan between two people Although real redheads can have tempers like everyone else, this trait is exaggerated in fiction , so no real life examples are listed here. Also, they can have green eyes and this association is also exaggerated in fiction Compare Heroes Want Redheads , Dark-Skinned Redhead , Evil Redhead , Rose-Haired Sweetie , Red-Headed Stepchild , Redheads Are Uncool , Red Is Heroic . In anime, could be a Shana Clone . If you have a blonde, a brunette, and a redhead in close proximity (i.e. in the main cast), it's Blonde, Brunette, Redhead . Contrast Shy Blue-Haired Girl for Red Oni, Blue Oni and Eerie Pale-Skinned Brunette for the realistic opposite hair color and personality. Compare and contrast Beware the Nice Ones , if the two overlap you get a redheaded character is super nice and calm all the time but briefly becomes this trope once pushed too far Please do not confuse this with a redhead being literally fiery , or having literal fiery head , although these tropes may overlap. And a red who's literally fiery does have their hair color fit their elemental powers . See also Red Is Violent (in this case, the hair color)

There is good reason why a thirty-second commercial in the Super Bowl costs millions of dollars : The Super Bowl is always, without question, the most-watched program of the entire calendar year in America. If you're blowing half your annual advertising budget on just getting the spot, the commercial better be pretty damned good. And many are. This is so well known that many people watch the Super Bowl just for the commercials, creating the advertiser's dream: a three hour block of time where over ninety million people tune in to watch advertisements Many ad campaigns are debuted at the Super Bowl. The commercials are generally given a much bigger budget, and quite a few include celebrity cameos . Most will have a funny twist ending intended, as many commercials do, to help you remember the product or service being sold (although sometimes this doesn't work out). Many also go sexy (which can cause Distracted by the Sexy to occur on occasion), each year being more titillating than the last... or so they did until the infamous " Wardrobe Malfunction " at Super Bowl XXXVIII. For even more meta-flavor, some commercials will recall commercials from years past Almost invariably , each year's crop of commercials will be called worse than last year's crop These days, organizations will sometimes deliberately create commercials that will be rejected, usually for being too sexy, for the publicity that</ generates. The commercial is then of course put online, where it will quickly generate a million hits This would also be a good time to note that the NFL has trademarked the name Super Bowl , which is why you almost never hear anyone mention it in commercials. Generally, you'll hear "The Big Game" instead, or a gag name like "That game at the start of February where the professional football championship is contested". The league itself runs an ad during the broadcast, often thanking its fans for their patronage during the season that is ending. And, of course, the network that airs the game itself gets plenty of free air time to promote the crap out of their big shows, the biggest of which will likely be airing a special episode right after the Big Game Since the advent of YouTube , advertisers have taken to uploading their Super Bowl commercials (along with behind-the-scenes footage etc.) there. This may or may not result in news outlets posting lengthy articles about the leaked commercials, resulting in a sideways case of Trailers Always Spoil . Platypus Comix took some time out of to state that this seems to be why people say that the ads get worse and worse every year: "Well, what do you expect when there are no surprises going in at all?" The website Adland has a of Super Bowl commercials, dating back to Super Bowl III in 1969 A similar, worldwide version of this is the FIFA World Cup Special: since the FIFA World Cup is the most watched sports event in the entire world, the mid-time ads are where the world's biggest mega-corporations pull out their BFGs Once of the earliest is a Xerox commercial where the monk, Brother Dominic, getting a completely unreasonable order to make dozens of the ornate document he slaved over by hand, and going to a print shop with a professional Xerox heavy duty photocopier to do it instead

Rule of Cool insists that when a bunch of fighters (planes, spaceships, or even Mecha), go into battle, you always have to see them taking off first. Always</ . There are several reasons for this. One is the sound </ of the fighters starting up. There is something very evocative about fighter engines — the promise of power and danger right there in the turbine's whine (or the exhausts'

roar). Science fiction versions of the trope will have the fighters make a very similar sound despite not running on turbine engines. This isn't always a case of Space Is Noisy (because they're probably still in the pressurized hangar) but it's definitely common. This is closely related to Red Alert with its attending imagery of lights flashing and klaxons sounding as the pilots in their flight gear race for their fighters while the ground crew calmly preps them for take-off as their commander goes over the PA with something like "All fighters, " In anime , you always have to have the commander gesture impressively on the Bridge when they do this. In fact, this usually shows up in the Opening Credits. Sometimes this trope is subverted , with the pilots attempting to scramble only to have their airfield or mothership disabled or destroyed before they can launch. That would be an example of Sitting Duck . A Sister Trope to Lock-and-Load Montage , Technology Porn . Compare Engaging Chevrons , Transformation Sequence , Standard Establishing Spaceship Shot , Epic Launch Sequence .

Two or more characters are enjoying a snack from a communal source. At some point there is a realization that there is only one left for multiple people. Hilarity ensues as this one bit of food, unlike its fallen brethren, becomes monumentally important. Usually, this is because the food does not divide evenly, such as there being 9 pizza slices for 4 people. There are several variations on how this may play out: One character may absent-mindedly reach for the last one, when they are interrupted to point out that it is the last one This may be played for comedy as everyone realizes how important the last one is, or played for drama, likely resulting in an argument over why it's so important. If multiple characters realize it at the same time, there may be a Wild West -style stare-down to share this understanding, followed by a quick-draw analogue in grabbing the last one, or a more convoluted competition to determine who is deserving Cutting the last one in half and sharing it is NOT an option. Expect some Fork Fencing along the way, considering how likely this is to devolve into an actual, physical fight. (And while this is going on, someone else might sneak in and take the last piece before the others notice.) Occasionally, one character may simply be deprived of the last one because they were absent when it was taken. They will very likely be upset by this and, sometimes, will launch an investigation to see who took it. If the food was something they themselves brought, they'll be especially</ angry. If the "last one" is a MacGuffin , it's a Macguffin Melee . Subtrope of Lost Food Grievance . Compare Cut a Slice, Take the Rest .

If a bully attacks a kid and the kid fights back in a school environment, often both</ of them will end up being punished for "fighting", with the bully somehow getting kinder</ treatment. This is an Aesop in which fighting back against a bully is portrayed as a bad thing. Often involves the message that sinking down to the bully's level will make you no better, or even worse, than they are and may be a way to maintain the status quo of the bullies picking on the main characters. Countless numbers of books and professionals about bullying will almost always say that fighting back is the wrong option. This can apply to more serious villains as well, but fewer shows will take the extreme stance that fighting back against serious threats is wrong. Another consequence of this trope is that the bully fights back and may kill the good guy and eventually The

Hero Dies , another aesop that you should stay away from making this. Also may lead to Arrested for Heroism . According to law, if someone attacks you, you have the right to defend yourself with equal force. Not so in schools - they're not teaching kids to resolve problems with violence, after all. It's rare for the works to mention any alternatives to deal with bullying, or to say that bullying is something you have to stand against, even if you don't fight it head on. Most commonly it's to report to the authorities; for school settings, it's commonly the teacher. If Adults Are Useless , though, all bets are off - your only good option is to become a Badass Pacifist . If a show like this features a Bully Hunter they will be portrayed as misguided or really just bullies themselves. Compare to Turn the Other Cheek , Actual Pacifist , Suicidal Pacifism , Made Out to Be a Jerkass and Crime of Self-Defense . See also Revenge Is Not Justice , If You Kill Him, You Will Be Just Like Him , If You Taunt Him, You Will Be Just Like Him , Perfect Pacifist People and He Who Fights Monsters . Since this is a controversial issue and could be converted into a Hate Sink if misused, No Real Life Examples, Please! American Dad! </: Played with and subverted in " Bully for Steve ", where Steve is having bully troubles and Francine tells him that fighting back is not the answer... until she finds out that said bully is her own husband.

Usually, when someone fights, it's for a reason. Sometimes it's for patriotism or to fulfill an ideal. Sometimes it's to protect something or someone. And sometimes it's for some sort of compensation. The motivation of fighting solely for monetary gain is generally not treated as sympathetic. However, when the compensation is more than simply money, that can change. This group of people lost their homeland and has been seeking it ever since. Perhaps it was destroyed , or they were exiled , or they were on the losing end of a war. When their home is still habitable, they often want their original home back and prepare to solve the problem that prevent them to live in it. However in cynical stories, some bad things usually happened, making it uninhabitable. They decided to abandon it, choosing to wander around until they find someplace to call home . They often have no one but each other. As a consequence, their commander is often A Father to His Men , and they are True Companions . (But not in more cynical stories.) Compare with The Promised Land , which is what the characters in the work will view this future homeland as. Not to be confused with fighting for your homeland .

There are thousands of places where people can go and battle. Whether it be up on the roof , inside an old warehouse or any place that looks dramatic . But what can they do when these places are unavailable or out of reach? Well, they'll have to make do with what they can find, no matter how silly it looks. A normal fight in the woods can result in being taken to a nearby local park where children usually play. It's rather unlikely that children are around at the time or people passing by. Expect the people taking part in this fight to be either grown adults or creatures from another planet... or someone who should know better. Some instances can be children as well, but the scuffle might not always be childlike . Most cases, the fighters will be using war weaponry like swords and guns, or they'll just use Improv Fu . Expect to see things such as fighting on the spinning roundabout, a quick escape down a slide, and/or someone claiming empowerment on the bridge above the monkey-bars. If they are

ever caught by a passer-by, said passer-by might back away slowly or not react ; it's could also be a child that is immediately shushed by their oblivious parent , but if an adult is the first one to see, they might try to distract the child or Cover Innocent Eyes and Ears .

Everywhere a hero goes, he finds a fight. There's always a horde of Mooks who can't wait to mug the monster and nobody will pass up the chance for a piece of the hero. Complete strangers will pick a fight with the hero for the most trivial of reasons and gang up en masse at the slightest excuse This is especially common in action movies and shows, especially martial arts centered ones. It's often used as an excuse to show a fight scene when the plot doesn't call for one Related: Busman's Holiday , Mugging the Monster , Bullying a Dragon , One-Man Army , RPGs Equal Combat . Compare Enemies Equals Greatness (when the hero is proud</ of having a lot of people out to kick his ass)

The character, usually surrounded by Kryptonite and severely weakened, in a lot of pain, and sometimes already badly injured, uses Heroic Willpower to work through the pain and proceed to save his own or his friends' lives, and kick the ass of the Smug Snake who thought they could just wave a rock in his face and win. This is a tough trope to use correctly: if overdone or used too often then the dramatic purpose of a Kryptonite Factor is lost. Hence, in extreme cases, this precipitates a case of Heroic RRoD and ultimately a Heroic Sacrifice as the punishment his body has endured kills him. Or not Compare Brought Down to Normal , where the hero has to fight with no powers, but is not otherwise in pain. Contrast Cross-Melting Aura , where an evil creature can repel holy items that would otherwise weaken it. See also Kryptonite-Proof Suit , for other means of resisting Kryptonite To avoid excessive overlap with Heroic Willpower , all examples must be of characters with a potentially deadly or disabling Kryptonite Factor

Almost all fighting you see on TV is fake. It's for safety and insurance reasons. Producers just can't have their actors actually</ hitting each other, as most do not wish to be held liable for broken bones, stitches, etc. So, fight scenes in movies have to be cleverly staged to make it appear as though they are real, but in such a way so that nobody actually gets hurt. Sometimes this is pulled off extremely well, making for one hell of a great fight scene. Then there are these scenes . When a fight scene isn't</ pulled off so well, there's usually a number of factors in play, but it can usually be attributed to poor choreography or simply poor acting. But regardless of the reason, the whole fight comes out looking extremely corny to the viewers and the characters look like utter buffoons. Of course, this can be a matter of opinion, though some of the examples that follow are so bad that they fail even the most generous benefit of the doubt. Compare Fight Unscene and Special Effect Failure – when they overlap, this is often an example of When Props Attack . See Wimp Fight , What the Fu Are You Doing? , and Fake Special Attack for when this is done deliberately. If the Fight Scene Failure fails and someone really does</ get hit, expect the producers to Throw It In!

There are at least two kinds of TV viewers: the group that goes to the refrigerator during the fight scenes, and the group that describes the episode's plot as " Blah, blah, blah, Fight Scene!</ , blah, blah, blah." If you are going to have fight scenes, the trick is to write them in such a way that both groups are entertained. If you decide to leave out the "Blah, Blah, Blah" part, see Chop Sockey . Also see Fighting Series , which use these regularly, Harbinger of Asskicking , which is often used to signal a Fight Scene, and Write a Fight Scene for how to write one.

In animation, cool fight scenes draw an audience — but are expensive to create There are two ways to handle this: pour most of your budget into the fight scenes or use lots and lots of tricks. These tricks include tight first-person perspectives, eliminating backgrounds, and making sure there's as little actual contact as possible. There may also be a censorship aspect to it, if the fight would otherwise look brutal Making a virtue of necessity , characters may "move too fast to be seen!" as one of their in-world powers. Ideally, they move between static poses in a split second and dramatically hold those poses for many frames, with the melee replaced by a Hit Flash . Or we can always just see a Big Ball of Violence Typically The Movie will ditch these gimmicks entirely due to the amount of money that inevitably gets put into such projects Can also be Played for Laughs as a kind of Gilligan Cut - Bob threatens to beat Charlie up, and the next thing we see is Bob</ being wheeled into an ambulance Compare Battle Discretion Shot , Relax-o-Vision , Offscreen Moment of Awesome , Coconut Superpowers , Hit Flash , and Inaction Sequence . See also Bolivian Army Ending , Charge-into-Combat Cut , Fight Scene Failure , and Take Our Word for It . When a scene is skipped entirely and only described afterwards, it is Second-Hand Storytelling instead Do not confuse with a fight unseen

This trope occurs when one character asks for information and another character simply refuses. The Only Way They Will Learn is to discover the answer for themselves. Just telling</ them would defeat the purpose This trope is often used by The Mentor and its subtropes. It is all fine and dandy to teach them how to do whatever it is that they teach, but the student eventually has to find their own answers. The Trickster Mentor enjoys keeping him in the dark , of course, but also because it would mean nothing if they just told</ the student the solution to the mystery. Likewise, the Zen Survivor works exactly like this, because some things cannot be explained, only realized</ and understood</ If the person is The Chooser of The One it may be a test to see if the character is in fact worthy of the title of chosen one. It could also be that finding the Call Reception Area is part of how one proves their worth to the Sword of Plot Advancement in the center of it; being told how to get there instantly disqualifies them In other cases, characters who really shouldn't have any motives to keep this information secret from the character do this. Though they frequently claim that making the hero work through things by himself is a necessary learning experience, it may be just because the writers need to pad out the season It is commonly uttered by Time Travellers since solving people's problems for

them would change history... except when it doesn't or already has , or makes everything implode . Time Travel is funny that way. So no straight-answers from your future-self, or whatever An Oracular Urchin will get out of de-cryptifying their Cryptic Conversation this way. Likewise heroes and super heroes with a Secret Legacy might be overjoyed to find out they're not the black sheep of their family, but wonder why mom and dad never helped out before This trope is used in almost exactly the same places and situations as " You Are Not Ready ", with the implication that the act of working the information out is the only way to make yourself worthy of it . This is the intellectual version of Helping Would Be Kill Stealing . See Be as Unhelpful as Possible for characters trying to avoid incrimination. Often couched within a Cryptic Conversation . Can cross over with This Is Something He's Got to Do Himself , if these mentors prevent others from aiding the hero. Compare Never Give the Captain a Straight Answer . See also Sink-or-Swim Mentor

A list with media originating from, or involving, the Philippines Note: This list may include works or personalities coming from the Filipino diaspora</—that is, Filipinos who live and/or regularly work outside the country. Much as with the Jews, the Chinese, the Irish or the Polish, the diaspora is an essential concept in Filipino society, with millions going abroad either to send back aid to their families or to migrate and seek greener pastures. As such, if a work is produced in a foreign country, but primarily by people of Filipino descent</ , the priority is to count it under "Filipino-created" media, rather than "foreign media about the Philippines/Filipinos" In addition, the list of Filipino characters and settings in foreign works may include examples not explicitly stated to be Filipino</ per se, but have strong implications or circumstantial evidence pointing to that conclusion (for instance, an Asian character with a Hispanic name, is Catholic, and comes from an unnamed tropical Asian country). If the general fan consensus, Word of God or not, agrees that the character or setting is most likely Filipino, then it may be considered on this list

Western Animation

Video Games

Self-demonstration aside, "filk" is best described as the music of science fiction fandom , or at least, the music of the filk community. Songs about SF books or movies, fandom in-jokes, or even just related topics such as computer geeky references are all common sources for filk. And, despite what the self-demonstration says, filk doesn't have to be new words to old music, or spoofs of the lyrics of original songs — many filk songs are originals. Filk can also be thought of a special genre of Folk Music . as a typo in a proposed essay for an SF fanzine in The '50s . The essay wasn't published at the time, but the editor liked the typo and spread it around, and it was applied to the nascent but already peculiar style of musicianship, weird humor, and camaraderie of fandom musicians. By the mid-60s, the term was widespread within fandom. Filk has a few general styles: humorous, serious but positive, and depressing and angsty . The humor is often, but not always, parody (here defined broadly as "new lyrics," not only the ones referencing the originals — see Parody Satire Pastiche) — some filkers

are specifically parodists, some do both parody and original, and many only do original work. Some even specialize in "refilking," parodying others' original filk songs. Parody filk is sometimes seen on fanfic sites as an exclusively literary form — lyrics parodying a popular song, but not necessarily meant to be sung (and sometimes taking such liberties with the meter that it cannot</ be sung to the specified tune). The example seen to your right is a parody filk written to the tune of The Beatles ' "Paperback Writer." Sing along at your discretion. The angsty stuff is called "ose," as in, "it's ose, ose, and more</ -ose." Of course, like all things, especially fandom, there can be some overlap — there are terms such as "cheeri-ose," which is both cheery and depressing; "sucr-ose," sweet and sugary and depressing, and "verb-ose," long and drawn out...and depressing. (Oh, and in case it isn't apparent already, a lot of filk songs have puns. Lots of puns.) Most SF conventions nowadays have a room set aside for the filkers to sing in large bardic-style circles once the main panels end for the day — some even have concerts. Filk-specific conventions do exist, the biggest being the , which includes the annual Pegasus Awards for best filk songs. Check it out for some examples of particularly well-regarded filk. For more examples of filk, there's also , which bills itself as the oldest anthology of recorded filk music on the Internet. Unfortunately, defining filk more concretely than "the music of fandom, or at least, the music of the filk community" can be tricky; even in fandom circles, filk is sort of a Red-Headed Stepchild that a lot of people don't like. That's probably because they've been exposed to one too many bad singers — filk has a performance aspect, and mangled music can put you off of the entire field. And Sturgeon's Law still applies, after all — it's just that, unlike fanfiction, filk will often be sung aloud</ , which makes it harder to avoid the bad stuff when you're looking for the good. The filk culture also used to be quite aggressive in getting general participation in the singing, and it still lives on. Partially as a result of that, there are a number of artists — such as "Weird Al" Yankovic and Jonathan Coulton — whose work is frequently sung in filk circles, but who don't consider themselves filkers. Other filkers, especially ones more on the "funny and pun-filled" side, prefer the term "dementia," derived from the Dr. Demento show, which has been playing comedy and novelty music since the '70s. The examples will therefore be divided into "Filk," where the artist considers him- or herself a filker (or dementia artist; we're keeping it simple) and part of the community; "Found Filk," where the artist isn't a filker, but the music qualifies and has probably been sung in circles; and "Somewhere in Between," where it's not so clear. A more detailed history and examination of filk can be found in by Gary McGath. Related genres, as far as themes, are Heavy Mithril , which almost by nature qualifies at least as "found filk," Nerdcore , and Wizard Rock</. The music of the Society for Creative Anachronism has also many connections with filk and filkers. Note there's a related phenomenon in the Second World, called "minstrel song" in Russia. It's also a phenomenon of the fandom, but it's derived from the Soviet tradition of bard song</ (which is itself derived from the early XX century Russian urban romance</ music). Basically, Three Chords and the Truth about various fandoms, mostly fantasy (and among fantasy, mostly J. R. R. Tolkien). Oh, and it almost never recycles melodies from older music. Compare Song Parody , To the Tune of... , Bardcore and Suspiciously Similar Song . Sub-Trope of Fan Work , of course. Not to be confused with Flik of the Blue Lightning . Audience Participation Song . Filk has

historically placed a premium of audience participation and jamming

Discworld also includes song fragments and references to songs. Nowadays there exist several versions of A Wizard's Staff Has a Knob on the End</ and The Hedgehog Can Never Be Buggered At All</ .

The practice of holding certain stories hostage throughout the course of a News Broadcast , in order to force viewers to watch the whole thing to see what it is they're being taunted with. This is done by giving part of the information, and promising to reveal the whole story at some point during the news show. Usually, the story is placed almost at the end of the broadcast (just before Yet Another Baby Panda), amounts to the sum of the tidbits that the newscasters and ads have dropped, and is extraordinarily anticlimactic. The teaser often refers to "your family", as in "coming up, a deadly new trend that could affect your </ family !" The phrase originated in the 1970s, when stations began to run teasers for the late local news during Prime Time (such as "shootout at local gas station, Film at 11.") This was often a Justified Trope at the time, since it could take hours to transport exposed 16 mm film from a remote site to the station, develop it, edit it, and add a voiceover. Even now stations don't like to broadcast raw video from outside sources in case it contains something not fit for the six o'clock news, and satellite uplinks aren't always possible in remote areas or in less developed countries. But the majority of delays these days aren't unavoidable; in almost all cases, they do it only to keep you watching to the end of the broadcast, so they can make more money from advertisers. The phrase itself persisted in the public lexicon long after newsrooms switched from film to videotape .

The first time Superman and Wally West had a race, they were forced into it by Mr. Mxyzptlk, who kept popping up to annoy them as they ran. At one point he says "Who will win? Who will lose? Stay tuned — film at eleven!"

Parodied repeatedly during The Kentucky Fried Movie </ by the Zucker Brothers :

This trope pretty much applies to anything that features "coming up next" clips before commercials, like Reality shows. For example, early episodes of American Idol </ love to tantalize the viewer with clips of a really good or really bad singer...and then shove them in at the very end of the episode.

The characters in the science fiction novel Ridley Walker</ use the word "Filmateleven" to mean "We'll see."

Robert Plant's 1982 debut solo album was called Pictures At Eleven</ .

Wired</ magazine once did a piece taking off on the famous six-word story supposedly written by Hemingway ("For sale: baby shoes. Never worn.") by asking Speculative Fiction writers to try the same format. Robert Jordan's entry was "Heaven falls. Details at eleven." For those of you keeping score at home, yes, Jordan's story was actually shorter than the original at five words.

Parodied in the Flash cartoon Homestar Runner </. In the Strong Bad E Mail " ", Strong Bad kept pre-empting the special "investigative news

report" on "The World In Crisis" for other stories, to the point where it wasn't shown at all. Even better, they continued the hype for it by saying it will be on next time.

Compared to Never Give the Captain a Straight Answer in Dinosaur Comics </ .

Also parodied on The Simpsons when Kent Brockman was one of the many people running for the re-call election of Mayor Quimby. He threatened to withhold vital information about deadly household products if not elected.

"Later in our program: Are your pets healthy? Are you sure? A product facing a nationwide recall may endanger the life of your pet. We'll give you more...in just a moment." (Referred to poisonous fungus in a specific brand of dog and cat food.)

Aka anime comic, Cine-Manga (a trademark of Tokyopop), Ani-Manga, visual manga. In this genre, the artist adapts animation to the comic-book medium by taking actual frames from the cartoon and adding word balloons. Often made obvious by the difference between characters and background . This seems to be originally an anime/manga thing that has spread to the West. It is not known how closely related to fumetti </ this phenomenon might be. Especially funny if the anime was a manga first. Recursive Adaptation here we go! Apparently this medium experienced a brief boom in the United States circa 1970, when it was known as "Film Novels", "Fotonovels" or "Photostories", but faded when home video became popular because it was marketed as a substitute for being able to watch the actual movie. See also Comic-Book Adaptation . For photographic comics that aren't based on anything, see Photo Comic .

Some common flavors of film.</

There is a constant interchange of ideas between TV and film — hit movies getting Spin-Off series, popular TV series getting big-screen outings — so many tropes have entered TV from film, and vice versa Silent film established most of the basic Camera Tricks , and is the home to many a Discredited Trope and Dead Horse Trope , but at the same time many a Trope Maker or Trope Codifier See also Actors , Directors , Academy Award , and Made-for-TV Movie

This is when a show that normally does California Doubling stops</ doing that for an episode or two, by sending the characters to the place where the show is filmed Let's say that Generic Detective Show</ is filmed in Los Angeles, but it's set in New York. They find an actor who can do a Brooklyn accent, throw in some establishing shots of lower Manhattan, and with some clever editing it's pretty convincing as a Big Applesauce series. But then after two or three seasons, one episode involves Detectives Alice and Bob following a lead to Los Angeles. Suddenly, there's Scenery Porn . The show takes place outside more. The establishing shots actually have the characters in them In short, a Filming Location Cameo gives an episode the novelty and excitement of shooting on-location in a different city...but since it's not</ actually

a different city, it's generally cheaper. By its nature, the technique is almost entirely exclusive to live-action TV, although film examples are theoretically possible May be used for a Vacation Episode To reiterate: this is the show being temporarily not just filmed where it is set. There must be a clear pattern of California Doubling that is then broken . If the cast and crew have to travel anywhere out of the ordinary to shoot the episode, it's not this Compare How's Your British Accent? , where an actor uses their real accent for once because their character needs a "fake" accent

For added effect, play while reading the article Film Noir (literally "black film" in French) is a genre of stylish crime dramas, difficult to define, but the 1940s and 1950s were the classic period. Whether works since then can be accurately classed as Noir is a subject of much debate among film critics. Film Noir, and the literature from which it is drawn, is the progenitor of several modern genres, particularly cyberpunk . Common plots of noir films include murder investigations, heists , con games , and (mostly) innocent men or women Wrongly Accused of crime. The double-cross and cigarette smoking are mandatory. Complicated plots are further convoluted by Flashbacks and Flash Forwards — the narration tying everything together, assuming we can trust it Noir</, in the classic and stylistic sense, is visually darker than your average gangster picture, playing with light and long, deep shadows instead of bright, documentary-styled camera work. This visual motif is so iconic that homages and parodies are almost universally Deliberately Monochrome , using a transition between colour and black and white where necessary. Scenes are often filmed on location, and night scenes are shot at night. Camera angles are often very creative and unusual, heightening the viewers’ sense of unease, adding to the atmosphere. The contrast between light and dark is sometimes used in the cinematography to reflect the difference between the villain and the protagonist(s). It rains most every night in Film Noir; filmmakers admit that this is entirely because at night wet pavement looks cooler than dry. Also, the rain makes it plausible that no one else is around Film Noir is not really a genre in any sense, rather it reflects a tendency in certain American films of the 40s and 50s where crime and gangster stories are infused with an excessive visual style, a modern urban sensibility and a powerful sense of moral ambiguity. These movies differed from the crime movies of the 30s, the Depression Gangster films such as The Public Enemy</ or the original Scarface </, in that criminal behaviour is no longer relegated to gangsters or ethnic ghettos, and the plots don't usually revolve around turf wars or police clampdowns. Protagonists in films noir are often normal people who get involved in crime, and the motivations are no longer just social or circumstantial but psychological and personal. The standard noir plot is, in broad terms, best summed up as centering around a protagonist who, usually by pure chance, is placed in a complex and dangerous situation completely beyond their control where they are pitted against an adversary whose identity and motives are not immediately obvious. The system and the law is usually either apathetic to their plight or is even outright working against them , meaning that they will have to take up the fight and make sense of it all by themselves or die trying. As a style and sensibility, Film Noir was flexible to include hybrids such as the Western-Film Noir (The 1947 film Pursued</ with flashbacks, Dark and Troubled Past , high contrast black and white lighting and weird Freudian themes), and even the

film-noir musical (The Man I Love, Love Me and Leave Me</) and in the case of Leave Her to Heaven</ a Film Noir in technicolor Trying to explain Film Noir is hard, since it's kind of a mix of European cynicism and post-war American angst. It involves a clash between crude pulp fiction narratives and complex storytelling and characterization, which itself derived from emerging psychological research on criminal behavior, as well as wider influences in modern art and literature. The term was first used by French critics (hence the name) and it derives from "Serie Noir," the label of French translations of American pulp fiction, and French imitations thereof, which were highly popular in France at the time . French critics looked at the American crime films from their</ perspectives of post-Occupation France, which to some extent led them to overemphasize the doom and gloom of American films by projecting their experiences onto their interpretations of these films. Later, American writers when translating these articles into English brought this into Pop-Cultural Osmosis The mix of European cynicism with American landscape is also borne out in the fact that several directors of films noir — Billy Wilder (who lost his mother in Auschwitz), Robert Siodmak, Fritz Lang , Otto Preminger — were refugees, exiles and emigres from Nazi Germany , being quite active in 1920s Berlin which in many ways was the closest a real-life city came to being the exaggerated City Noir landscape. The lighting in Film Noir was also strongly influenced by European trends, especially German Expressionism , but later after the war, the Italian neorealist films of Roberto Rossellini also influenced it greatly. The subtext of many of these films often dealt with the trauma of the returning Shell-Shocked Veteran (most notably, Act of Violence </) and the rising Red Scare and The Hollywood Blacklist which made the working climate in Hollywood highly paranoid and hostile, and this infused the films made in the late '40s The standard Noir landscape is a large, oppressive city (filmed in dark and dusky conditions to create a moody atmosphere) . Familiar haunts include dimly-lit bars, nightclubs filled with questionable clientele (including the Gayngster) whom the lead may intimidate for information, gambling dens, juke joints and the ubiquitous seedy waterfront warehouse . At night in the big city, you can bet the streets are slick with rain, reflecting streetlights like a Hopper painting. Most of the characters (including the lead) are cynical, misanthropical and hopeless all the way through the film, and never find true redemption . It is important to note that the term "Film Noir" was not available to the people who made them in the '40s and '50s. As Robert Mitchum famously stated, "We called them B-Movies." It comes from later audiences and critics who rediscovered these films in revival theaters and clubs and picked up the subtext, visual clues and other Hidden Depths . Many historians feel that the classic Film Noir genre died when it became self-conscious. Raymond Borde and Etienne Chaumenton cite the MGM musical The Band Wagon</ (made in 1952), where the final number featured a technicolor parody of a Mickey Spillane crime setting, with Fred Astaire and Cyd Charisse playing the detective and femme fatale in an obvious send-up. Others feel that Orson Welles ' Touch of Evil </ was the real end, since it was made by the director of Citizen Kane </ (which, while not a Noir, influenced the lighting and style of several other films noir), and the genre conventions were pretty much stretched inside and outside. They also argue that Noir only worked in a climate of censorship, as the crime genre often fell Beneath Suspicion allowing writers and directors more chances to subvert cliches.

Once censorship eroded, Film Noir had pretty much served its purpose and achieved its goals Attempts to revive this style led to Neo-Noir, which with some exceptions tends to Flanderization . The tone and outlook must</ be bleak , defeatist , and pessimistic , always suggesting</ a sliminess beyond what it can show . Nobody gets what they want, and everyone gets what's coming to them . Characters are often armed — revolvers especially Snubnosed .38's if you're a cop or a dame , Colt 1911s , and if they need More Dakka , tommy guns. Also, no self-respecting Film Noir thug will be seen without his brass knuckles. They'll probably wear a Fedora or trilby hat with a trench coat . Frequently the ending will be low-key and leave no one character happy or fulfilled . Commonly, there is also a great deal of sexual tension between the hero and the female lead; Noir stories are quite risqué. The original Film Noir era followed the Hays Code , so the odds of a female lead removing her clothing are minimal, but even so, she'll often have some fine gams on display . This applies to modern versions; gratuitous nudity or scenes of excessive violence are hinted at rather than portrayed. It is often what is not</ seen that adds to the mystery and suspense Film Noir usually features the Anti-Hero , Anti-Villain , Villain Protagonist , the ambiguity often resting on questions of trust, leading to an atmosphere of paranoia where Poor Communication Kills regularly. The conclusion may or may not tie up all the loose ends, with the major mystery being the morally ambiguous theme of the story. These factors contribute to the widely-held opinion that Film Noir works are among the best artistic works of all time and contributed greatly to the maturity of cinema as an artform See Film Noir Index for a listing of live-action films noir. Examples from other media are listed below Not to be confused with the religious conspiracy anime Noir </ (although that is</ an example of the genre)

The Alcoholic

A common form of Something Completely Different is the Noir Episode — a work spends a single episode homaging or parodying Film Noir style (or just has everyone wearing trilbies and talking about the rain, in black and white). Fantastic Noir is a sub-genre with fantastic or Science Fiction elements. See also our Write a Film Noir guide.

Posters used to advertise a specific movie, usually for its cinema release. Other media have their posters, too Compare Cover Tropes If you're designing one yourself and need a little guidance, visit Design a Film Poster for some pointers and elements common to posters for films and the various genres they belong to

A special kind of film that was a mainstay in cinemas from the 1910s to the 1950s The basic structure is a film that is presented in consecutive installments in a theatre, with the expectation that the audience would come each week to see the whole story through. As such, it was famous for its fight scenes and its cliffhangers (most of which were notoriously poor) The genre first started with such serials as the silent film The Perils of Pauline </. Although some big studios like Universal played the field with the Flash Gordon </ serials, the most famous and renowned producer of serials was Republic Pictures, especially with the director team of Whitney and English, who produced classics like Daredevils of the Red Circle</ and The Adventures of Captain Marvel </ (the

first Super Hero film) Eventually, the genre petered out against the competition of television. Furthermore, a common criticism during the genre's waning years was that the focus had shifted from plot and character development to action and stunts, highlighting the importance of the Cliffhanger as a gimmick tool (and also underscoring said gimmick's flaws to boot). But the spirit of the Film Serial lives on whenever a TV show episode cuts to commercial with a cliffhanger — and even more so in the modern era of arc-based plots, or whenever a last-second twist at the end of an episode entices viewers to keep watching. Of those, the first incarnation of Doctor Who </ (1963-89) is the early example of this programming format with the stories' serial format The influence of these serials also led to film series such as Star Wars </ and Indiana Jones </ See Compilation Movie for the practice of editing a serial down into a single feature film

Fantômas </ (1913, Gaumont): There was another one made in the United States in 1920, which is now lost.

Film series are created when a film becomes a success. Sequels, prequels and spinoffs can turn a group of films into a real Cash Cow Franchise . Sometimes the makers choose not to make another movie based on the success of the first one. This can be due to lack of interest or the knowledge that they will not be able to duplicate everything the original made great Many others simply go for the quick buck and mass produce new movies. Though a huge flop or critically panned film can halt the sequel frenzy, there have been cases when sequels continue to be made long after audiences and critics gave up 48 Hrs. </ — Buddy cop series. 2 films since 1982

Universal Horror Why We Fight </ " All Out for 'V' " (1942)

When someone really doesn't want to be filmed, they'll stick their hand in front of or over the lens For someone filming hands doing something, that's An Insert . Or Hand of Death When someone accidentally blocks the lens with their own hand, that's Camera Obscurer . Compare Turn Off the Camera and Talk to the Hand

All about feature films . See also Directors , Film Genres . </

Now that we have your attention.. Porn is a staple for sitcom gags, as writers love coming up with punny names . Characters will watch Good Will Humping , Thighs Wide Slut , </ or Men in Back There's often a shot of the protagonist staring at the television while cheesy music blares. If ever we see actual footage, it will be random shots of couples in such a preliminary stage of sexual intercourse that they're often still pretty much completely dressed Male sitcom characters often tell each other dirty jokes whose punch lines we never hear , because they are interrupted by the appearance of a lady. It is left to our filthy imagination. Alternately, we just hear the punch line, which is perfectly meaningless and innocent on its own. See Orphaned Punchline The iconic three-page fold-out is also a strong visual image used in many series. Turning the magazine to make sense of the image optional See also Innocent Innuendo , Home Porn Movie , Porn Stash , The Internet Is for Porn . Not to be confused with The </ Filth

</. Or the book Filth </, from the author of Trainspotting </. Or literal</ filth

This is Finagle's Law: The perversity of the universe always tends toward a maximum.</ Sometimes called "Finagle's Law of Dynamic Negatives." A simplified version , often called Murphy's Law (or Sod’s law) is this: Anything that can go wrong, There is another related Murphy's Law — "If there are two or more ways to do something, and one of those ways can result in a catastrophe, then someone will do it." In layman's terms, that means that if someone plugs in a toaster backwards and it fries itself, the problem isn't just that some idiot plugged it in backward, but that it was able to be plugged in backwards in the first place. Someone's</ going to try and mess it up (or mess it up without trying) . Murphy was, unsurprisingly, an engineer. After all, when you try to invent something idiot-proof, the world invents a better idiot. The name "Finagle's Law" was coined in order to distinguish it from Murphy's The term was popularized by SF writer Larry Niven . More on Finagle's Law can be found in the . (The concept can sometimes also be used seriously in certain real-life situations. For example in computer programming this is the driving principle behind so-called .) The true Finagle's Law is stronger than "anything that can go wrong will</ go wrong". It allows for things going well, as the universe is merely lulling you into a false sense of security before proceeding to screw things up for you . It also allows for things that can't possibly go wrong going wrong; some cases of this count as Gone Horribly Right . Finagle's Law in storyland owes its existence more or less entirely to the Rule of Drama , and is especially common in Crapsack Worlds where things that do go wrong tend to go wrong in the worst possible way. Can also happen to Real Life in a limited pace, as entropy indicates. One is generally left with the impression that the universe is controlled by a malevolent (or at least mischievous) deity — some might say author — who is obsessed with making your life as difficult and humiliating as possible. At some level, this underwrites a huge percentage of TV plots, especially in comedy. The odds of something happening as the plot unfolds depends not on its actual likelihood, but on its potential for disaster. The term was also played to both seriousness and hilarity in Christopher Stasheff's "The Warlock Unlocked" and "St. Vidicon to the Rescue" which essentially spotlight an entire order</ of Catholic monk-engineers dedicated to the philosophy of Murphy's and Finagle's Laws, with the Imp of the Perverse thrown in for good measure. Compare with the Rule of Cool in terms of how events may ignore the laws of physics, biology, good manners and others to a proportionate degree that the events in question serve the plot or otherwise catch the attention of the reader/viewer. See also Hanlon's Razor . No relation to Fingal's Quarry ; nor to Murphy's Law , a webcomic. For other uses of Murphy's Law, see the disambiguation page . Tropes that only exist because of Finagle's law or heavily build on it are: Ashes to Crashes

The Fight Scene on steroids , and the perfect climax to the Action Story : the forces of Good and the forces of Evil lock swords one last time. Everything the heroes have fought for hangs on the outcome of this fight. Consequently, the heroes (and sometimes the villains) throw everything they have into winning the Final Battle Often, the battle itself is the object, and, other times,

the battle is merely a diversion: a Supporting Leader leads the army of Good into battle so the real</ heroes can sneak behind the Army of Evil's back to infiltrate the Supervillain Lair and destroy the Artifact of Doom or engage the Big Bad . Oddly enough, the real heroes' success often coincides with (or even causes) their allies' victory in the larger battle Expect Gondor to call for aid beforehand. Expect The Cavalry or the Big Damn Heroes to make their big damn entrance. Expect someone to say " This Is Something He's Got to Do Himself ," or " Leave Him to Me !" (possibly followed by a Foe-Tossing Charge). And above all, expect the "Holy Shit!" Quotient to reach previously unheard-of heights If the story intends to Kill 'Em All , this is where most of them will die. If they were already killed , they may get brought back for a Climactic Battle Resurrection . For an extra-chaotic battle, make it a Mêlée à Trois Sometimes a Final Battle is rendered not-so-final by the events of the sequels or later seasons. On the other hand, if it's the Grand Finale of a particularly long series , the Final Battle can serve as a kind of retrospective; all manner of characters from previous books or seasons will show up to participate, allowing the audience to remember all the many stories that led up to this moment In Videogames , this overlaps with The Very Definitely Final Dungeon and the Final Boss . Not to be confused with Final Fight </. The Space Opera relies on the Space Battle , which can include this or show up at the beginning or middle of the show

Dragon Age: Origins Denerim, the capital of Ferelden . After spending the whole game forging alliances with Redcliffe, Dalish Elves/ , Mages/Templars, and Dwarves you can finally call for them as allied soldiers during the multiple battles throughout the city. Higlights include clearing an entire marketplace of Darkspawn, saving an Elven alienage from being overrun, and playing as your secondary party members while they cover your advance.

To make this reading experience feel as climactic as possible, listen to either , or A Sub-Trope of Boss Battle , the Final Boss is the last major challenge in many video games. They will usually be much harder to defeat than all of the enemies the player has faced thus far (as always, there are exceptions), and will be prone to making a suitably grand entrance for their stature. These may also be known as "the Boss of the Game". Usually resides within The Very Definitely Final Dungeon , and with rare exception is the Big Bad or Greater-Scope Villain of the game's general storyline (in games with a Non-Action Big Bad , the final boss tends to be The Dragon) — in the cases where this is averted, you may find yourself facing a final challenge against someone for the sake of the challenge rather than because they Must Be Stopped. When they're evil, they usually have multiple forms that must all be defeated back-to-back or even taking forever to complete the game. If the game uses the same boss music throughout the game (a lot more common in earlier games), expect this boss to get its own theme. It is sometimes a Load-Bearing Boss , so even after defeating it, there will be one final challenge to escape its Collapsing Lair (or part of the ending cutscene will depict the heroes escaping the lair, if you don't get to play that part yourself). See Giant Space Flea from Nowhere when the Final Boss seems to have nothing</ to do with the events leading up to it. If they show up earlier in the game just to beat up the heroes, it's a Final Boss Preview . If the Final Boss is considered

the last "normal" enemy, but you did so well that another boss appears out of nowhere, the replacement is called the True Final Boss instead. May make future appearances if Promoted to Playable . Being a near-ubiquitous trope in video games, a list of specific examples is unnecessary - almost every game with Boss Battles has one that takes place just before the ending of the game, and that's the Final Boss. Note that the Final Boss isn't necessarily the hardest; even if it's not a pushover , there may be a really hard boss earlier on, and Bonus Bosses are usually around to give Challenge Gamers a tougher fight than is needed to finish the game. More interesting forms of this trope are under different pages. Also, the final boss need not be the very last thing you fight. Sometimes, a post-climax finisher fight occurs; less difficult, or smaller stakes than before, meant to tie up loose ends; we like to call that a Post-Final Boss . Or, as mentioned above, a True Final Boss shows up. We may also use this to refer to the final enemy faced by the protagonist(s) in other pieces of fiction. Also see Wizard Mode , the Pinball equivalent.

The simplest definition of this is " the last character left alive to confront the killer" in a Slasher Movie . The character in question tends to follow a certain set of characteristics. The most obvious one is being (almost) Always Female . Especially in older works, she'll also almost certainly be a virgin , remain fully clothed, avoid Death by Sex , and probably won't drink alcohol, smoke tobacco, or take drugs , either. Finally, she'll probably turn out to be more intelligent and resourceful than the other victims, occasionally even evolving into a type of Action Girl by the movie's end. Looking at the Sorting Algorithm of Mortality , you could say that the Final Girl is a combination of The Hero , The Cutie , and the Damsel in Distress — which obviously gives her a very low deadness score. The Final Girl is usually but not always brunette, often in contrast to a promiscuous blonde who traditionally gets killed off The term was coined by Carol J. Clover in her 1992 book Men, Women, And Chain Saws: Gender In The Modern Horror Film</ , a critical examination of slasher movies The character is ultimately the last one left to tell the story. If the Final Girl appears in a sequel to the movie she survived, there is a very high chance that she will fall victim to Sudden Sequel Death Syndrome It's also interesting to note how the Final Girl can be interpreted in film theory. On one hand, the character seems to be the living embodiment of stereotypical conservative attitudes of what women "should be". On the other, feminists have noticed that through this device, the males in the audience are forced to identify with a woman in the climax of the movie. In practical terms, the makers of a horror film want the victim to experience abject terror in the climax, and feel that viewers would reject a film that showed a man experiencing such abject terror This trope has seen a growing number of subversions, aversions, and parodies in recent years, which suggests it may be slowly weakening. Then again, the Action Survivor 's replacing the Action Hero points in an interesting direction Thank God for Monster Threat Expiration Often overlaps with Token Wholesome . Compare and contrast Kill the Cutie and Men Are the Expendable Gender . Has nothing to do with Last Girl Wins , which is about romantic pairings. A villainous (and usually male) variant might show up as part of a Mook Horror Show As both a Death and Ending Trope , all spoilers will be unmarked ahead. Beware

There are certain places one should expect to find a black, lacy Ann Summers bra, or some other intimate feminine garment. The glove compartment isn't one of those places. When someone does find it there, hilarity may well ensue, or a strange face at least See also Auto Erotica

The latest mission or pursuit of the Monster of the Week is about to commence. However, The So-Called Coward or Commander Contrarian absolutely refuses to go along this time. His teammates, rather than pressing him to Never Split the Party (as he probably expected), say, "Fine, you can just wait here alone." Five seconds later, the thought of waiting alone for whatever danger or villain is lurking out there becomes scarier than the thought of facing it with the team, so he runs after them A form of Morton's Fork . Compare/contrast Let's Split Up, Gang! . Not to be confused with Wait Here

When you need to get rid of a small flame, sometimes blowing it out isn't gonna cut it. Perhaps it's out of reach, or blowing it might cause a mess. So your next best idea is to get rid of it with your hand. Characters may do this through using a wet hand or simply doing it with them bare This trope can be Played for Laughs or used to show how strong a character is. After all, touching fire is the ultimate strength test Another way this trope is played for laughs appears in cartoons with a horror or suspense veneer: the hero may be in an old castle or haunted house, and they hold up a candle or torch as the monster stares them down...only for the monster to grin heartily and put out the torch with a mere pinch Obviously, this is way more common in an animated format, as doing it for live action would require the actors to do it themselves, which, as mentioned below, is a risky endeavor. While it's unlikely that trying this would result in extreme burns or death, the heat can easily blister your fingers, which can cause filming delays and put productions behind schedule. So it's generally best left to the toons In Real Life , requires you to lick or dampen your fingers to protect them from the flame, and to avoid holding the wick too long. Some people can even do it with dry fingers, although it takes a lot of practice before they can get the timing right Can apply to Macho Masochism . Not to be confused with Finger Snap Lighter

In the event of a kidnapping or Hostage Situation where characters are held for ransom, when the kidnapper is ready to make his demands known and/or make sure he is taken seriously by his hostage's loved ones or law enforcement authorities, the kidnapper will send severed extremities from his hostage to the family/police. Fingers are very common, but ears, teeth, toes, hair, etc. are frequently fair game, as well In other circumstances, the situation can involve a Serial Killer mailing more gruesome body parts (typically internal organs or severed heads) from recent victims to either taunt the police/detectives tailing him and prove to them that they are receiving correspondence from the suspect they are after or to convey the gruesome fate to a loved one of the victim See Also: Fingore , Past Victim Showcase

Poisons in detective novels are one of the great romances in fiction. Writers of the genre are always looking for new ways to administer the deadly stuff, which gives us this trope: a murder method wherein poison is unwittingly self-administered when the victim licks an object coated in the poison The object could be anything, although the more innocuous, the better. One popular method is to coat the pages of a book in poison, so that when the victim licks their finger to turn the page, the poison is passed to them. This is somewhat dated, since people don't lick their literature much anymore, but it may be Justified by saying the pages were stuck together or from an old, delicate book Other seemingly innocent lickable objects, such as stamps or envelopes, are also popular Most often a mystery trope , considering the murder angle. Modern examples of are probably inspired by the novel/film The Name of the Rose </, although one early example is from the Arabian Nights </ Related to, but separate from, Poisoned Weapons and Drugged Lipstick . The murderer may use a Perfect Poison to do the job. Not to be confused with a Fingertip Drug Analysis , though less-subtle examples may rely on the victim trying one

Diabolik once used this method, soaking with cyanide the text of a speech a journalist would later read to call Ginko an incompetent and Diabolik himself a lousy criminal. Diabolik chose this method specifically because he knew the journalist had this habit and wanted to kill him in a most spectacular fashion . 11th Hour

In the first book of the Grimtooth's Traps </ series by Flying Buffalo had an 'additional trap', to 'punish' players who read the book. On the trap page, Grimtooth claimed that the book pages had been liberally coated with a deadly neurotoxin absorbed through the skin ... with two blackened fingerprint outlines right where a normal reader would hold the book when reading.

A variant appears in the old TV show, Jacob Two-Two Detective Conan </ :

One Batman In the Pathfinder A poisoned letter stamp in Apollo Justice: Ace Attorney . , had a tendency to bite her nails a lot.

While not highly toxic by itself, Dimethyl Sulfoxide (DMSO) has the property of being quickly and easily absorbed through skin contact, allowing easy contact absorption of whatever else happens to be mixed with it. This allows a deadly but hard to deliver poison to be easily absorbed through the skin. It is regularly used as a solvent in industry and scientific research, so it's quite easy to get hold of too.

The detectives have raided a house and found some suspicious white powder or liquid. One of them puts his or her finger in it, then either sniffs it or tastes it. They pronounce it's heroin or cocaine or whatever. Or if it's phony drugs, they announce "Powdered sugar!" Also done by drug-dealing baddies. Seen in almost every 1970s Cop Show . The mysterious white powder (almost) never, ever, ever turns out to be a deadly poison or corrosive chemical that kills or maims our hero outright, despite the fact that he's found something, doesn't know what it is, and is stupid enough to put it directly in

his mouth. Even if it isn't poison, the amount of powder the hero tastes could very easily be far more than his system could handle. This is Truth in Television to the extent that certain drugs (opium, for example) have a distinctive taste or odor. Cocaine can similarly be identified not by taste, but by the way it instantly numbs where it touches. However, any modern police lab is loaded with all kinds of test equipment for just this kind of thing. Without it, it's just a cop's word on the stand. (And how reliable would that word be if they just deliberately ingested something mind-altering?) But if a chemical reaction proves it's really drugs, it's a lot harder for a lawyer to disprove, and a lot safer for the cop (see the Real Life entries). Not to mention the fact that a police officer could get in serious trouble if they were tested and found to have a drug in their system. If the substance is blood, you're performing The Ketchup Test . For any case of testing mysterious substances by taste or smell see Sniff Sniff Nom .

So... you're unconscious. That sucks for you, huh? After all, this is probably the result of being banged on the head , having some horrible illness , or just being so injured that you can't voluntarily wake up or move around. The doctors around you are talking openly about the likeliness of you never waking up. Bye-bye, you. But wait! You're not licked yet! As you slowly begin to rouse yourself, a telltale sign of your impending consciousness will show itself. It will often go unnoticed, perhaps when everyone has turned away. But it will indeed happen: your fingers will twitch back to life.</ This is an extremely common trope, usually done in extreme close-up on the hand as a last-second Cliffhanger of a scene or even the entire show/film. The dual categories of whose fingers could be twitching determines the tone of this trope. If it's a hero or a love interest, this is a moment of renewed hope and happiness (and usually is then immediately followed by the full wake-up scene); if it's a villain, the moment is a threat. The ubiquitiousness of this trope covers up the fact that twitching fingers may not always be the most likely part of the body to first signify someone's revival - eyes could open, shoulders could adjust, chest could rise and fall with breath. But even when the arms and fingers of a character have been significantly hurt, and are even bandaged up or suspended in one spot, this is more often than not the way we'll be shown that the character is coming back to his/her senses. See also Playing Possum , No One Could Survive That! , Raised Hand of Survival , and The End... Or Is It? . Compare to Eye Awaken , which this may be used along with . Additionally, by its nature, this is more often than not a spoiler trope . Could also potentially be horrific if the character whose finger twitches goes completely unnoticed. Those around could go on to assume that the character is deceased and treat them as such. This can then lead to many situations like abandonment, burial, cremation and the likes... all while the character is still alive. Movement as proof of life, incidentally, is not always Truth in Television : Creepily enough, even dead bodies can sometimes move or make noise caused by the contraction of tendons and the presence of gas escaping from the corpse. Burned bodies often curl into a fetal position as the tendons dry and contract, which can give rise to stories of deceased persons suddenly "sitting up" on the pyre. When this happens because of Special Effect Failure revealing that the "corpse" is a live actor, that's The Living Dead .

Eyes , teeth , tongues , throats , feet and genitalia are not the

only human body parts that are extremely sensitive and fragile. Our fingers are, too. As one of our primary means of negotiating the world other than our eyes, our fingers have an abundance of nerves, making them especially vulnerable to pain. This trope includes all the nasty things that can happen to them: Fingers broken one by one; What makes fingers so attractive for horror writers is that unlike the eyes, we generally have ten of them. The fun lasts five times longer! And that's not counting the toes.</ Also, most people can relate to finger and toe injuries, since they tend to be very common in everyday life. This makes finger severing and other injuries a lot more cringe-inducing than something as over the top as limb dismemberment or decapitation. Most people have no idea how something like that would feel, but we pretty much all can imagine what a having a section of your finger cut off would feel like, and it seems very unpleasant. There's also the fact that in humans, fingers have the highest number of touch receptors of any part of the body, primarily as an evolutionary consequence to the human species' tool biased survival strategy that required the use of the hands. As a result, fingers are so sensitive they could even be considered to be sensory organs on par with the eyes. The loss of hands can also be extremely disabling for the same reasons above, just as the loss of an eye can be. The same thing can also happen to the toes. This is nastier than people may assume, as losing even minor toes can cause serious damage to people's ability to walk and balance. See Mutilation Interrogation for Cold-Blooded Torture that often involves this. For this done as a ritual, see Yubitsume . Fingers are a fairly common Creepy Souvenir . Compare An Arm and a Leg , where an entire limb is lost; and Impaled Palm , where the handpalm is pierced by some object. Contrast, among other things, Intertwined Fingers .

One character starts saying something, and while completing the sentence, another character (or several) join in May be done sarcastically (the first character says X so often that everyone can tell what's coming), or as a sign of group solidarity (especially common with the Catchphrase). This also often happens with Eureka Moments that involve two or more characters of a similarly high intellectual level. It's played for comedy if the characters aren't really that smart, or they're coming to same ridiculously outlandish Insane Troll Logic conclusion by complete coincidence Gags aplenty exist for this one — the people say different things, or there's an Expo Speak Gag or something. Or one of the characters yells "Jinx!" There's also usually also a coda, because you can't let something like that go This is also very common with shows shot before a studio audience; the audience chime-in is usually done out of enjoyment and pleasure of being familiar with the character's Catchphrase or Verbal Tic Closely related to Finishing Each Other's Sentences . Could be related to Are You Pondering What I'm Pondering? . See also Speak in Unison , for when characters do more than just finish the thought at the same time

We've all heard it before... literally. Some people know each other so well, they finish each other's sentences. The effect is usually a demonstration of how close the two people are — they're so familiar with one another, they even think</ alike. (That purpose is the last in the following list of purposes.) Generally comes in two forms— the single line and the complex dialogue. The single

line goes something like, The complex dialogue is more elaborate: Closeness and familiarity aren't the only reason for this trope. Others include: Lampshading a Catchphrase or Arc Words This trait is often found in Creepy Twins , Single-Minded Twins , and Sickeningly Sweethearts , but hardly restricted to them— lovers, parents, siblings, friends, co-workers, enemies, even strangers can do this. And while we're at it, it doesn't have to be only two— loads of people can get in on the act, although it might start to stretch credibility. Also present as a way of showing that two characters are telepathic or are parts of a Hive Mind . If the characters are built around this trope, it's a sign of a big problem when they don't</ finish each other's sentences. If one character is a psychic, expect the other to shout something like, " Get out of my head! " Or even if they aren't psychic, if it happens often enough. A similar effect is having characters Finish Dialogue in Unison . Two Scenes, One Dialogue and Distant Duet have characters finishing each other's sentences without even being in the same scene. Compare Strange Minds Think Alike , Catchphrase Interruptus , Speak in Unison .

The Finishing Move is a special combat maneuver that is only ever used to cap off a battle, especially one that's already been won. It's often incredibly flashy, frequently requiring a "charge-up" time long enough that it would be impractical to use if your opponent weren't already on the ground in a bloody heap. Even without a "charge-up" time, using a Finishing Move at the beginning of a fight is often unwise (especially if It Only Works Once), because if the enemy can counter it, they most likely will When a new Finishing Move is introduced in a story, it's often treated as a case of Forbidden Chekhov's Gun — if the move isn't carried out perfectly</, it could backfire and kill our hero(es), or even cause The End of the World as We Know It . Inevitably, the move turns out to be the only thing that can save them this week, and so it works perfectly , and it's treated as being reliable from then on Limit Breaks in video games are usually intended as Finishing Moves, but often have different uses. Finishing Moves are also common as a natural part of gameplay in games, as opposed to being intended to be used at the end of the fight and it's just cool. A Finishing Move which makes it easier to kill other enemies in a fight after killing one enemy with it is a Chain Lethality Enabler A Coup de Grâce may be used as one, as might Finishing Stomp and Kick Them While They Are Down . See also Coup de Grâce Cutscene . If the effect tends to be delayed then it is You Are Already Dead . If the move is countered, No Selled or otherwise fails to finish off an enemy, especially if it's to show off how badass the newest villain is, then you've got a case of The Worf Barrage

A collection of works created by Finns or in Finland :

It's common enough for a love triangle to be between two guys over one girl, instead of the other way around. These two fellows can be sorted into two general character types, one cold and aloof (the Ice), and the other one warm and passionate (the Fire) Almost always a Type 7 Love Triangle that progresses to a Type 4 when the heroine chooses who she loves The ice of the love triangle will be the Blue Oni compared to the Fire, or in some cases, the heroine.

He has an aloof demeanor, and is quiet, calculating, introverted, cultured, sensitive, and calm. He's that hot, mysterious bad boy your parents never wanted you to date, and the one you've always wanted to. Can be antagonistic to the heroine at first. Almost always cast as The Stoic , and can become a defrosting ice king with the help of the heroine's love Subtropes of the Ice include Love Redeems , All Girls Want Bad Boys , Ladykiller in Love (in some cases), Defrosting Ice King , The Snark Knight , Sugar-and-Ice Personality , and Troubled, but Cute The fire of the love triangle will be the Red Oni compared to the Ice. He's warm, passionate, reckless, and fun loving. He's also the childhood friend you've always thought of like a brother. But NOW... He is all grown up . Is the safer bet to the Ice, and will offer a more stable life Subtropes of the Fire include Just Friends , Dogged Nice Guy , Childhood Friend Romance , and Belligerent Sexual Tension Note that examples involving two girls to a guy do exist, albeit rarer Compare with Betty and Veronica and The Gentleman or the Scoundrel

Whether hostile to each other , indifferent, or strangers, different groups must fight on the same side. All the way up to an Enemy Mine situation. Afterwards, they are no longer hostile and perhaps even actual friends. If they continue as enemies, they are Friendly Enemy . Bonus points if: The Power of Trust often comes into play, since they often must trust the other not to stab them In the Back . Borderline cases when Redemption Equals Death , since the friendship could have broken up after the fighting ended. Still, expect the survivor to refuse to let the other die alone , and often a Meaningful Funeral or To Absent Friends follows, especially if it involved a long period of time and hiatuses in the actual fighting — a campaign or a war rather than a battle. Other hazardous or even mere strenuous activities that require mutual assistance, such as The Chase , can also develop a kind of this; the closer it comes to as dangerous as war, like an attempt to escape through a jungle full of man-eating beasts and other dangers, the more it will resemble it. Overlap with Band of Brothers is considerable, but in this trope, they need never to work together again, and that one, they do not have</ to be friendly, just reliable. When these fire-forged friends belong to opposite genders, expect them to take it to the next level . Truth in Television to a very large extent, as many people who served in any military force can testify, even more so if they are war veterans. Note that if they did not actually fight in the same battles, it's Commonality Connection to learn they were both soldiers. Contrast Defeat Means Friendship , Kill Me Now, or Forever Stay Your Hand , A Friend in Need , Blood Brothers . Compare Relationship-Salvaging Disaster , where traumatic events keep people who were already friends together, Bully Turned Buddy , where the characters were in an outright abusive relationship before becoming friends, and No Animosity in the Afterlife , where it's being dead</ that makes people grow closer.

A water cannon is a device that shoots a high-velocity stream of water, which is frequently used for riot control. This weapon evolved from the use by authorities of fire hoses to quell riots in the late 19th and early 20th century Sometimes in fiction, a character (almost always The Hero) will still use a fire hose (or other high-pressure water source) as an Improvised Weapon . In most

cases (especially if the wielder is The Hero) the target will be an individual or small group rather than a mob A Sister Trope to Water Hose Rodeo and to Deus Ax Machina , as many public and industrial buildings contain fire hoses (probably more than have fire axes) Compare Making a Splash , where characters can do this without</ a hose Very much Truth in Television as any firefighter can testify to the concussive force of a stream from a high-pressure hose, and the difficulty of getting back to your feet if you are being bombarded by it

In fictionland, Water Is Blue , Wind is (sometimes) Green , Lightning is Yellow or Blue , Earth is Yellow or Green , and This trope is fairly omnipresent in cultural thought. Red is the colour of fire and even the Sun in most eastern Asian cultures, and has had associations with fire in the western world for several millennia. When elements are colour coded , who gets Red? Fire. What colour do fire-powered characters wear? Red In Real Life , actual fire is rarely red at all. Most normal flames are either orange or gold with a white center; to get actual red fire, you have to use specific substances. This is why the fire scene when Sam defeats the Samurai in Brazil </ was quite hard to make, as pure red fire is really hard to generate without filtering. The reason why fire is associated with red may be due to the natural tendency to see red as a warm colour (when it is actually the lowest energy region of the visible spectrum; accordingly, blue fire is much hotter), as well as the fact that embers tend to be red. Another possible explanation is the fact that orange's identity as an individual colour is very recent, and thus older works might use "red" as a placeholder As a consequence of this, some works subvert this trope by associating fire with other colours, namely orange or gold. This subversion is Older Than Dirt ; ancient Indian traditions used the colour yellow for the Manipura, the fire chakra, while red was reserved for the Muladhara, the earth chakra This is also a likely reason why Lava is Boiling Kool-Aid A Sub-Trope of Color-Coded Elements . A Sister Trope to Red Is Heroic . Contrast Blue Means Cold . See also Technicolor Fire

Exactly What It Says on the Tin , this is when a character first appears in an act of fiction. Please do not list examples here (everyone appeared at some point, after all). This trope belongs on a work's recap or trivia page This trope could also apply to a famous structure first appearing as well If it's about the first time a trope is first used in a series, use that trope Compare to Trope Maker and Ur-Example

Since man has known what sort of sphere we live on, we have looked at the stars and wondered: are we alone? In this vast, empty Universe, are there any other intelligences gazing up at our star from under an alien moon? A common theme in Speculative Fiction , science fiction writers have loved to speculate for decades what that pivotal moment will be like: the day we first make contact with an extra-terrestrial intelligence. Writers have invented everything from truly Starfish Aliens to Rubber-Forehead Aliens and every scenario from aggressive aliens or humans to peaceful coexistence, and everything in-between The name for the trope and the term itself comes from the 1945 Murray

Leinster novelette First Contact </ . This is not the same as first contact, lowercase, which describes any first contact between two cultures. Expect someone to make a statement or speech about what a pivotal moment this is for the human race. You may find religious fanatics who claim the aliens are devils, angels, or even gods . Unless the aliens are Sufficiently Advanced or it is Handwaved , there may be communication difficulties and misunderstandings , sometimes leading to outright war . Scientists will want to study the aliens, ofttimes without the aliens' consent . The aliens will usually be more technologically advanced, although not always more sociologically advanced. A specific group of specialists may be formed to create a First Contact Team in order to plan for every contingency. If taking place in America, it may turn out that First Contact actually happened decades ago in Roswell, New Mexico , and that the government has been keeping it under wraps ever since. When the aliens send an embassy right to the capital, there may be overlap with a Washington D.C. Invasion if the negotiations disappoint. Speculation about First Contact scenarios has led many scientists and philosophers to consider that the human race may not be ready for such contact — they often argue that the multitude of armed conflicts and the pollution of our own world as reasons that an extra-terrestrial lifeform may pass Earth by, which Hollywood will pick up on when they feel their movie needs a message. Compare Alien Among Us . Contrast with Absent Aliens . See also First Contact Math , The Xenophile (who will actively look foward to this), Boldly Coming (a.k.a. Thirty-Fourth Contact), Faeries Don't Believe in Humans, Either . For the novelette, see " First Contact ". For the film, see Star Trek: First Contact </. For the webcomic, see First Contact </ . Naturally, this is the step between The Masquerade and The Unmasqued World .

First Contact situations with Starfish Aliens have an inherent problem—since the aliens are so incomprehensible, how will you even realize that they're intelligent? For that matter, how can you convince them that you are? The generally accepted universal signal of intelligence in this situation is the ability to produce a sequence of prime numbers: numbers that are only divisible by the number one and themselves. Why? Because it doesn't matter what number base you are using or what you call the numbers, 7 rocks cannot be divided up into any whole number of equal groups of rocks without breaking them. the aliens have math , they'll get this — resource allocation is one of the first tricks any group has to figure out. The idea is that they're too irregular to arise from any natural process), but mathematically simple enough that it's assumed any intelligent being can recognize them as non-random. More generally, anything obviously recognizable as simple math (such as digits of pi, or a proof of the Pythagorean theorem) can serve the same function. Of course, the digits of pi will change if the aliens don't have a base-10 system (odds are that they don't), while the prime numbers will not change if you represent them properly. Often this can look like an instance of Only Smart People May Pass (just like plenty of humans do not know about prime numbers or basic math, plenty of otherwise intelligent aliens won't know what to do with the puzzle). However, while Only Smart People May Pass happens in the context of a pre-created puzzle or situation, the entire point of First Contact Math is that it provides the best hope we might have of communicating without having any context at all. See also First Contact Team , for when First Contact Math might fail and you need to

plan for any</ contigency. Schlock Mercenary </ : When investigating the ancient, planet-sized artifact Oisri, it doesn't take long for people to start noticing that there are too many mathematical coincidences to be anything but intentional. To start with, there's a large effect that is exactly 2063 times the planetoid's radius. This is the first step to deciphering the tools to reading the data Oisri contains.

Whenever there's some kind of alien artifact found, or an extraterrestrial ship spotted in space, the government will always have some kind of official plan for dealing with First Contact . This trope is for when there is a "team" assembled, usually consisting of scientists, mathematicians, cunning linguists , and often a few oddball specialities The reasoning is that, because nobody knows how the heck to talk with the aliens or how to interact with them, you'll want a team with a wealth of knowledge to draw on in order to ease the First Contact . For example, if you can't understand the Aliens language, you might have your mathematician demonstrate a little First Contact Math . Or, if the aliens behavior is bizarre and incomprehensible, you might have an anthropologist on the team to help discern their meaning

In Sphere </ by Michael Crichton, when an alien ship is discovered at the bottom of the ocean, the government sends a team composed of a psychologist, a mathematician, a biologist, and an astrophysicist. Later becomes a subversion : the psychologist who wrote the "Emergency First Contact Plan" admits that, after having been approached by the government to produce the plan, he thought it was so ridiculous that he lazily based all his recommendations on popular science fiction In Communion of Dreams</ by James Downey, when an artifact is discovered on Titan (Saturn's largest moon), the government sends a team similar to the Sphere</ example, but also includes an anthropologist, an expert on Game Theory, and an artist Any Star Trek </ episode that revolved around first contact, from any season, often had this with the away team, although they avert it almost as much Any diplomatic mission meant to travel beyond the sphere of a given ruler's sphere; to chase an interesting rumor, for instance, or to begin relations with a previously isolated people. These were usually sent for utilitarian rather than scientific purposes and some behaved quite brutally. Yet in fact they were a first contact team and may have been the inspiration for this Trope

Bob is entering his first day on the job at Trope Co. Industries. He expects to spend the first few days getting his feet wet, learning what his responsibilities are, getting to know his co-workers And before he can really get settled in, all hell breaks loose. Criminals break in and take hostages. Massive equipment failures. Aliens invade. War breaks out. Demons from Hell . They run out of coffee and can't get more until tomorrow. Bob then either takes up responsibility for dealing with the crisis or the responsibility is already part of their job. No guarantees they're up to the challenge Distinct from It Never Gets Any Easier , in that this is clearly not</ part of the routine. Compare with New Job Episode . Contrast Retirony ("last day from hell")

First Girl After All is a narrative technique of concealing a character's first Love Interest for as long as possible until the moment when it's most dramatically shocking to the audience, usually at or near the climax of the plot. This is accomplished either by never making it clear who the First Girl is, or by misleading the audience into believing that another character is the First Girl After much of the story, we approach The Reveal , the Final Battle , the Grand Finale , or some other tense moment, and it seems like the "Second Girl" in the Love Triangle (or Last Girl in the Love Dodecahedron) is going to win. But something suddenly "clicks", and the story reveals that they first met when they were children! But wait! This could only have possibly happened BEFORE he met the First Girl. This can only mean that the girl everyone thought was the Second Girl is the First Girl After All Most likely a subversion of Last Girl Wins and Double Subversion of First Girl Wins , used to embrace it without giving the romantic resolution away to the audience. In a romance plot, this can be considered a Plot Twist if this happens before a romantic resolution is reached. In a long runner, this can easily be a Retcon that overrides a First Girl Wins by declaring another girl was even firster</ The trope can also be used as a Continuity Nod if this is revealed after they get together, such as bumping shoulders in a hallway during a flashback that was on screen for a completely different reason, an encounter which can have the byproduct of being this trope Related tropes include Love Triangle , Love Dodecahedron , First Girl Wins , Forgotten Childhood Friend , Forgotten First Meeting , Connected All Along , Childhood Friend Romance , any of which may be involved, as well as either a Flashback or a Prequel As this is generally only revealed toward the very end, the example list is generally filled with spoilers and potentially ending spoilers</ . Read at your own risk Flip Flappers Cocona and Papika met each other in Pure Illusion before that took place. Neither of them remembered it due to Laser-Guided Amnesia

In romantic works, the first girl introduced — either overall or as a potential Love Interest — has a very good chance of ending up with the protagonist (especially if the protagonist is male) There are all sorts of explanations as to why this is. Things ending up the same place they started is a very old narrative technique. The First Girl "winning" has a Because Destiny Says So kind of appeal — she metaphorically "called dibs" on The Protagonist and tied a string to his heart . This might actually strike a chord with readers because of its Truth in Television overtones; psychological studies suggest that the first people someone meets in a new or unfamiliar social situation have a greater chance at becoming their close friends later on From a Doylist point of view, the Law of Conservation of Detail suggests introducing the Love Interest early. An early introduction allows you to get the audience interested in her and rooting for her, gives you space for Character Development , and give her relationship with her (eventual) partner the most time to develop organically. And conversely, the later in the story the Love Interest gets introduced, the harder it'll be to convince the audience to accept them in the role. Characters introduced earlier (be they a Romantic False Lead or even a character that was never intended as a romantic contender at all) will often pick up fan followings who root for them to "win", and it's not easy to convince those fans to abandon their initial preference in favor

of the Official Couple And with all that said, it's such a common device that in all likelihood, it sometimes gets played for its own sake</. It telegraphs , "Lookie here, serious contender for Love Interest ." From this perspective, it's not so much that the First Girl wins because she comes first; rather, she comes first because she's going to win As weird as it may sound, sometimes it isn't that obvious which girl is the First. Is it the first girl the protagonist meets according to In-Universe chronology, even if we first see her halfway through the show's run? The first one to show romantic feelings? The first new</ girl the protagonist meets? If we have different adaptations, by which of them are we going? If you're suspecting some girl is supposed to be the First Girl, a good idea would be to take a look at how the writer has played her up. Is she a major character? Is her "first" interaction led up to, emphasized, treated as a big deal? All other things being equal, is she a strong contender for being the protagonist's Love Interest ? These things may be the difference between the First Girl and a girl who happened to be first. Most writers will take care to put some effort into building a would-be triumphant First Girl as a romantic option in her own right, so as to avoid Strangled by the Red String The First Girl will rarely be the first one to confess her feelings , admit them, or sometimes even develop them . In fact, she's much likelier to be the one who does it last — maybe near the end of the series when she and the main character become the Official Couple . The logic behind this is that she's the one whom the main character loves (even if he doesn't want to admit it or doesn't realize it himself); if she showed him romantic affection, then he would immediately choose her. That's tantamount to throwing the Romance Arc (or in some genres , the whole plot) out the window, and we can't have that Of course, a writer can't outright admit that's what they're doing, which is why you can expect an in-universe justification for how these two people met so early and took so long to figure out they belong together. Their first impression of each other may be immense dislike or possibly indifference. Complications will abound, Romantic False Leads will show up, misunderstandings will arise between them, pride and denial will keep them apart. In extreme cases, it may turn out her apparent lack of interest in him was a major turn-on . Paradoxically enough, nothing screams "major romance incoming" like this sort of thing. A more subtle tactic is to get the First Girl "off the radar" somehow — Demoted to Extra , Put on a Bus and similar tactics — but this adds the additional challenge of bringing her out</ of exile in a believable way Inevitably, most shippers will already have their own idea of who the "right" girl is, so if she might conceivably have any sort of claim to being the First Girl they will gleefully reach out to put this feather in their Ship's cap. Given the above ambiguity of what exactly it means for a girl to be the "First", it's not a surprise that the question of which girl was first tends to become yet another front of Ship-to-Ship Combat Be warned before you proceed. "Winning", in this sense, tends to be very iffic See also Victorious Childhood Friend and First Girl After All . Contrast Second Love and Last Girl Wins of adding Beta Couple examples. Their lack of screen-time means the "introduce the relationship early to get space for development" consideration becomes crucial, and as a result meeting "first" is all but a staple of the Beta Couple . They will sometimes have obvious C-List Fodder Romantic False Leads in orbit that we're not supposed to take seriously, but that's pretty much it. For those, list aversions , or instances where more than one

possible relationship involving a cast regular gets seriously</
played up but the "first" one ends up winning anyway

There's a general trend that when people consume works, especially serial works, they read/watch/listen in publication order. Which means "everyone" saw the first installment, most people saw the second, many people saw the third... the earlier it is in the series, the more familiar it is amongst the general populace. The culmination of this is that the very first installment (and, going even further, the first couple scenes</ , even) will be the one that is the most familiar by a wide margin. However, this is not true with all works Creators anticipate that audiences may start a work during the middle of airing, so add tropes such as Soft Reboot to facilitate audience entry to that installment of the work. This provides a contrast where some installments of a series are more well-known or popular than others. Installments can range in size, proportional to the series. A franchise with three Sequel or Spinoff series can consider each one an installment, and each series can consider the first episode the first installment of that series. Examples should clearly define the scope of the series and why a given installment is first. William Hartnell , of Doctor Who </, represents the first installment of the entire multimedia franchise, whereas Christopher Eccleston can only be considered the first installment of the "nu-who" revival . Still, to "win", one of the Doctors would have to be better known than all</ of the others. By now it's recognized as never happening, and Whovians will often introduce themselves by "their" Doctor, which might be the second, fourth, twelfth, or whatever installment. Other works tend not to have the same struggles, and this page contains many examples of works that have embedded their first installments into the public consciousness far beyond what their successive installments have achieved. Concepts that help form this Audience Reaction are Nostalgia Filter , Sequelitis , and Small Reference Pools . Concepts that work against this reaction are Contested Sequel (when the first installment has a Broken Base), Early Installment Weirdness (when the first installment feels strange to fans of the second) and Sophomore Slump (where the third installment of a series turns out to be better than the second, and possibly even the first). Note: inversions may be listed in Sequel Displacement (or Adaptation Displacement), where one of the successive installments (including adaptations) has become vastly more popular than the original. Reactions similar to the inversion are Surprisingly Improved Sequel and Even Better Sequel , where the successive installment is considered better than the earlier installment, which often makes it more popular as well. </

Not only are male-to-female Gender Benders a lot more common than their female-to-male counterparts, they are also a lot more permanent</. One might think that the same Applied Phlebotinum that can change a male into a female should just as easily be able to do the opposite, but that's rarely the case in fiction— most characters who try to reverse a male-to-female Gender Bender will learn that Failure Is the Only Option There are many reasons for this. Even if the phlebotinum is</ ordinarily reversible there will be a Phlebotinum Breakdown or something else</ will prevent the character from simply switching the gender-bender into reverse. Perhaps he's</ become the only person who can protect the Earth with her</ gender-based superpowers . Perhaps she's</ fallen in

love with his</ best friend after Jumping the Gender Barrier (the mind is a plaything of the hormones , after all). Maybe a Kid from the Future triggered her inner Mama Bear and she doesn't want to do anything that would prevent that child from being born (the possibility that he</ could have been the kid's father</ all along is almost never considered). Or maybe the Evilutionary Biologist responsible for overprinting half of his DNA simply forgot to make a backup copy of that pesky Y chromosome Regardless of its in-universe rationale, the First Law is usually enforced because Status Quo Is God : When the original sex change is a central tenet of the premise, then it will never</ be (permanently) reversed because the series simply wouldn't have happened without it . If the series has a finite length, such an event might be saved for its Grand Finale ... or not . On the other hand, if the sex change is not</ a central element of the series, it's probably just the plot of one-off episode and will be reversed quickly (perhaps to deliver a An Aesop about walking a mile in another "man's" shoes). If the work is a webcomic called The Amazing Girl-Boy's Adventures in Femininity</, expect the First Law to be enforced. If one episode of a Kid Com called Homeroom Genie</ involves the Jackass Genie turning Zach into Zoe to teach him a lesson? Not so much Many applications of the first Law carry Unfortunate Implications by trading on the assumption that becoming a woman carries an inherent demotion, punishment, or loss of status. Even the most feminist Take That! against men may unconsciously support this Double Standard if it assumes that a Humiliation Conga is inevitable if you put a Handsome Lech in skirts. (In these cases expect the author to avert No Periods, Period in unfortunately graphic detail.) In contrast, female-to-male gender benders are not only less common, but are typically resolved quickly and easily, ultimately reinforcing the woman's original femininity because Women Are Wiser . And since Most Writers Are Male and Beauty Is Never Tarnished the very forces aiding the restoration of her gender will work against him restoring his because just that much more pulchritude to go around if she gets restored and he doesn't. And if the gender-bent man refuses to act in gender-appropriate ways, then who cares? Tomboys have always been more popular than sissies Before you ask, there is indeed a Second Law of Gender-Bending , and even a Third Law of Gender-Bending . They may or may not overlap with the First Law. See Man, I Feel Like a Woman for an example of why some (ex-)men may not want to change back This trope was originally named "Mandy's Law of Anime Gender Bending", after the person who first promulgated it and the source of her inspiration

For any fictional system, the sum of the mass in the system and the energy in the system is a constant</ . If a character or setting is added, then the plot will slow down so that the character or setting can be properly introduced, other characters or settings will fall Out of Focus , if not outright Put on a Bus . How long it takes to bring the plot up to speed, remember neglected characters, or otherwise regain a status quo depends on how much detail is added at a time; widely-spaced revelations can be worked in more quickly than large infodumps . Adding characters can also lead to Flanderization of existing characters. This is self-evident for SitComs , where all changes are reversed by the Reset Button . But it applies to systems without the Reset Button , too. If a character or setting is removed, then the plot will move faster or grow more complex to accommodate

the development, or the remaining characters and settings will get more focus , or other characters will replace the ones that were removed to fill their niches. Adding energy by removing characters increases the possibilities for those who remain. Usually, some of those possibilities will crystallize quickly. If a work gets Cerebus Syndrome , the work grows more massive, and energy must be removed. If the original work didn't have that much energy to start with, the transition to drama is likely to fail. If a character is Flanderized or a work is converted to The Theme Park Version , the work becomes less massive, and more energy will be released into the system. This is why Flanderization and theme park versions are so widespread. Strictly enforcing continuity adds mass as the amount of continuity increases. RetCons remove mass and release energy. This is why DC Comics is fond of Cosmic Ret Cons . Soap Operas live on this trope; the more subplots and characters involved in them, the slower any of them advance. This law is the force behind these tropes: Bleach </ is a textbook case of the results of suddenly introducing Loads and Loads of Characters since the start of the Soul Society arc: the plot slowed down as tons of secondary characters were briefly introduced, and in the Fake Karakura Town arc the plots slows down even more</ as many of these characters are given multi-chapter fights.

This law explains the rotating roster on most Super Teams , as well as the immediate replacement of Robins and Batgirls .

The Divine Comedy </: The more sub-divisions there are in a circle of Hell or sphere of Heaven, the longer it takes to go through. This is why half of Inferno</ is spent in the Eighth Circle with its ten sub-divisions and why the Eighth Sphere of Heaven takes a similar amount of time with its line-up of those who represent the theological virtues In Serenity

Buffy the Vampire Slayer </: Dawn is introduced, an episode or two are spent explaining her relationship with the rest of the group. Also when Cordelia left the show, Anya was brought back to fill the "Xander's Love Interest / Deadpan Snarker " role.

Acknowledged in Homestuck </ and avoided. Many characters are introduced slowly until Act 5, which introduced an avalanche of characters at once, which rendered many of the original characters Out of Focus . However, many characters, new and old, were Killed Off for Real during Act 5, and according to Word of God this was preplanned. However, Act 6 avoids this, despite also adding many new characters and still manages to bring characters previously Out of Focus back to prominence.

"If the creator wants to bring back a dead character, then by god that character</ come back."</ It doesn't matter how Deader Than Dead or Killed Off for Real that character is, they'll find a way to return. Much handwaving may be required to explain it (if they don't leave it unexplained), but anything is possible with a bit of Foreshadowing thrown in. Also known as "comic book death" because comic books are especially known for taking place in long-spanning continuities where Death Is Cheap , important characters almost never come back wrong , Applied Phlebotinum is everywhere and iconic villains always come back from whatever fate that no-one could have survived . In addition, the turnover of writers means that even if one writer says, "No really, they're dead this time," with no

intention of bringing them back, odds are some future writer will disagree and bring them back a few years down the road . The First Law of Resurrection almost always trumps the Sorting Algorithm of Deadness , with only a few exceptions (like Death by Origin Story). May lead to Opening a Can of Clones . See also Reports of My Death Were Greatly Exaggerated and Disney Death . Despite the name, there is no "Second Law of Resurrection", let alone a "Third Law of Resurrection".

In any work that has both drama and comedy, the drama rises proportionally with the level of tension in the story. The comedy does the reverse.</ A tragicomedy (also known as a dramedy) is a mix of lighter and darker material that uses humor to lighten the tension and drama as a way to show the audience that something serious is going on. This is a difficult balancing act to carry out, and only a few shows have ever done it successfully. In the worst cases, however, over the course of a series of books, films, television episodes, or other media, the subject might start out mainly comedy, switch to dramedy at about the halfway point, then continue to become darker and less comedic until beloved characters start getting wiped out with frightening regularity . Fans are then more justified in complaining that the series Jumped the Shark with a Genre Shift . To prevent this, a show might intentionally keep all the high-tension drama for climaxes and action scenes, while saving all the comedy for the filler moments when nothing too important is actually going on. Other times, outright comedy will be added to an otherwise work of straight tragedy. If it does this by pushing comedic characters Out of Focus or having them Put on a Bus , that's Shoo Out the Clowns . If the work frequently shifts between tragedy and comedy without warning, that's Mood Whiplash . If the actual plot</ has jumped the tracks and gone in a completely different direction, it's Halfway Plot Switch — the trope on this page only implies a tone change. Titles that have undergone Cerebus Syndrome fall under this trope, Cerebus Rollercoaster even more so.

Ah… first love. The love that is remembered the most fondly by the participant , as this is commonly what people experience when they first have a first crush, but it is also the love before the Second Love , if that should ever happen, and for a guy, he usually holds her memory very close to him if he is a widower whereas for young girls, the memory of the First Love they ever had is a special memory to them, especially if he later becomes the boyfriend they've longed for On the other side, if the relationship with the First Love doesn't turn out the way they hoped, the girl or boy might end up having a revelation that the Second Love is in fact better for them even though memories of the First Love linger There is also the story arc that comes along with the First Love when it turns out well for both involved—that "special, sweet, innocent first love" that often plays a major part in Coming-of-Age Stories like Bridge to Terabithia , </ for instance The phrase is somewhat common in Romantic Comedies , where the heroine is likely to say with a sigh, "Oh, he was my First Love!" or something along those lines. In action films, the concept of the First Love tends to pop up as The Lost Lenore for any action hero, male or female Compare The First Cut Is the Deepest , where the first love is hard to get over and Second Love , where the lover who has been in mourning for his First Love finds love again with

his Second Love . Also compare Wrong Guy First , where the First Love turns out to be wrong for the lover, and First Girl Wins , where the girl the boy first meets in the story ends up becoming his first and forever love, although sometimes this is turned on its head and she is actually his Second Love , since this trope is mainly about how a boy meets a girl (or vice versa) within their series, but meeting someone first doesn't necessarily determine true love

The sudden switch in nickname or honorific when referring to a character, usually from their family name to their given name, is frequently used to demonstrate a significant change in the relationship between two characters, the desire for one by one party, that they have evaded listeners who require more formality, or that they are Not Themselves . Never using any</ formal indicators and just calling a character by their exact name is about as common to show the same thing Another common trope is a character saying the other's actual name rather than some rude variant of "you" or of their name to show a relationship getting closer. The other situation is a character who was previously irritated to be called by a "cutesy" name finally accepting the moniker, usually from the sort of overly cheerful character who does that with everyone's name Propriety may demand that it be used only in private. Referring to a character by a first name to a third-party can reveal the nature of the relationship. This can range from a total accident to an intentional flaunting Juniors may stubbornly insist on titles and family names when they think the senior is using his authority to feign friendship For the creepy use of this by an enemy, see Terms of Endangerment Keep in mind that in Japanese the family name comes first so in anime and manga this is more of a "last name basis" . That Other Wiki almost always reverses this order for westerners, as do some translations (and many Japanese themselves when they write names in alphabet), complicating things considerably. Bonus points are awarded if you notice in the audio that one name is used but in the subtitle a different name is used. Note that this is much less important in languages other than Japanese, because most languages just automatically use First Name Basis to denote equality and/or friendship, more or less. Except when they don't A variant of this is when a character on first name basis is known and called exclusively by the diminutive version of that first name. Therefore, a character, named William, regardless of the situation, is "Will", "Bill" or "Billy". The character uses his full first name only when he is required to (official paperwork and I.D., for example). This can often occur with individuals in positions where formality is more the convention, such as Jimmy Carter, Bill Clinton, Joe Biden, and Prince Harry for example. This is often a deliberate, individual preference in the interest of a promoting a more unassuming, approachable, and less high-falutin' persona This trope is the polar opposite of They Call Me MISTER Tibbs! . Compare Last-Name Basis , when the characters never made the switch, Full-Name Basis if they never even switch to last name, and Hey, You! . May get interesting when the character is Pals with Jesus Not to be confused with Only One Name , such as Prince, or Cher

The First-Person Shooter is a subgenre of shooters, and a really popular form of them. Its basic style of play is exactly what the name says: the perspective is through the eyes of the player character, and the action revolves around shooting within a

three-dimensional environment. Contrary to popular belief , it's not always</ about shooting the first person you see. This is a game genre that was first widely popularized by id Software , via Trope Maker Wolfenstein 3-D </ (1992) and especially Trope Codifier Doom </ (1993). Indeed, before the genre's name finally crystallized, many following games were referred to as "Doom Clones". It actually had two potential sets of progenitors: Game designers went with the latter for a while, but as technology advanced, the genre has begun to shift towards having more interactive surroundings, setpieces, friendly NPCs , vehicle driving sections , physics-based puzzles , cover mechanics and RPG Elements with games like System Shock </, F.E.A.R. </ or Half-Life </ . See also: Standard FPS Guns and Fackler Scale of FPS Realism . If a game never breaks from the first-person perspective of the player character, that's Unbroken First-Person Perspective . Some Third Person Shooters have similar gameplay. Contrast Fixed Camera (in terms of perspective).

Want to be able to breathe in outer space or underwater? Easy — just place a fishbowl or a similar object on your head, and you're good to go Commonly seen in older works of fiction featuring astronauts and aquanauts so characters' faces could be clearly seen. NASA astronauts wore throughout the Apollo program, although this was eventually abandoned in favor of sturdier designs with bubble face plates Not to be confused with Mobile Fishbowl . Compare Artificial Gill . For characters who don't even need a fishbowl, see Batman Can Breathe in Space and Super Not-Drowning Skills . If somebody tries a space walk wearing nothing but this it qualifies as a Space Mask

Out on a fishing expedition, and the fish aren't biting. Suddenly, there's a snag on the line. Someone's taken the bait; hook, line, and sinker. A quick flick of the rod and a frantic reeling in reveals your prize to be... an old boot . Dammit. Several false alarms and several boots later, you start to wonder. Why are there so many boots ? Fish don't wear boots, hell, they don't even have feet. Yet there seem to be more boots in the water than there are fish. And it's not just boots, either. Spare tires, tin cans, other useless junk... why does it seem like you're fishing in Lake Erie? Well, you're just having a bad run of luck. The bane of fishermen in old cartoons and fishing minigames alike, Fishing for Sole is when you seem to pull just about everything out of the water... except for fish. Of course, there is also magnet fishing, where a person has a strong magnet on the end of that fishing line and is trying to get metal objects under the water on purpose. Compare I Got a Rock and My New Gift Is Lame for similar lucklessness in receiving gifts. Contrast Rod And Reel Repurposed ; the character tries to use their fishing rod for something other than fishing.

A Fish out of Water situation that results from characters being placed in an unfamiliar time period. This may be caused by: In addition, the story will most likely follow one of these scenarios: Someone from The Present Day ends up in The Future : In this case, the "fish" will be awed by an incredibly wonderful future, be horrified by a dystopian future, enjoy the benefits of a mostly positive future or be surprised by a future that's strange in an unexpected way. Whichever version it is, the future depicted will

inevitably end up being completely inaccurate when the year given actually rolls around . If the story is a comedy, the time-traveller is likely to discover that Ridiculous Future Inflation has occurred Then there will be the pop culture references that no one understands (Elvis? Who's that?) . There will also probably be humorous references to how the celebrities of The Present Day have ended up by then. An amusingly and horrifyingly dated one of these appeared in Back to the Future Part II </ , which had a newspaper in 2015 make reference to "Queen Diana." (On the amusing side, Elizabeth II was still Queen in 2015... and on the horrifying side, Princess Diana died in 1997, eight years after the film came out.) If the story is not a comedy (or is a Black Comedy) you get Cold Sleep, Cold Future . Someone from The Present Day ends up in The Past : This past is usually sometime before the "fish" was born, ranging from about twenty years ago to The Middle Ages . Not that their form of English would be the least bit intelligible to modern-day time-travellers, but hey . The "fish" will probably make little effort to fit in, awing the locals with A Little Something We Call "Rock and Roll" , telling them that This Is My Boomstick and possibly becoming a Blithe Spirit . Apparently it's the sworn duty of all time-travelers to show the people of the past how to be hip in The Present Day. If they get anywhere near a military installation, they'll probably be mistaken for a spy . The "fish" may also describe the future in an ironic way or tell people about things which would have seemed impossible or ridiculous in that era : The savvy time traveller (or the one who thinks they are) in the past might also decide to be the one who invents velcro only to find that when he return to the future, the fact that they now aren't wealthy like they thought they would be is the least of their problems . If a Trapped in TV Land situation fits this trope, it will fall into this scenario. Someone from The Future ends up in The Present Day : In this case, the "fish" will be confused by the simplest things, which are, of course, completely obvious to the audience. They will also likely refer to the newest and most advanced technologies as "quaint". Fortunately, they will have brought back lots of Applied Phlebotinum , just in case there was any doubt that they really were from The Future. They may have a flawed view of The Present Day reality influenced by idealizing revisionism of the historians of The Future , sometimes disenchanted that they lied. The traveler, unless downright awesome at all times</, will almost inevitably be dangerously Genre Blind and equally likely to nearly get killed almost as much as the next type. They will also be horrified and disgusted by some of the mundane tropes and conventions until they are carefully explained. "Hot dog? You mean I just ate a..." Someone from The Past ends up in The Present Day : The humor will result from the "fish" attempting to relate to The Present Day with only the knowledge of a previous time. Naturally, they will make mistakes and/or be awed by things which the audience has come to take for granted. The Values Dissonance between the two eras may come up. This is now its own subtrope — The Future Is Shocking . If they're from any time after about the midpoint of the Industrial Revolution (when people first began to take for granted that the future will be different from the present), the " surprised by a future that's strange in an unexpected way " trope will probably apply. If they're from far enough back, their first encounter with a motor vehicle will</ involve the words "metal demon", or alternately "horseless carriage". They will also be completely unfamiliar with the word "computer" in spite of this being a common retooled word, which once meant someone who does calculations or 'computes' for a living. Not knowing the

word "accountant" would be just as unusual. If the character is from one of the more romanticized time periods, such as the Middle Ages, Antiquity or any age dominated by warriors, princes, kings and Old-School Chivalry , they will regard the people of the present as soft, weak, and uncultured (especially the men) and will often upstage and shame the modern men, winning the present day women over with gallant or gentlemanly behavior . In more recent works, this has however, become more subverted due to the influence of feminism and the historical fact that these time periods look better in fiction than they did in reality . A character who isn't literally</ from the past, but somehow deludes himself that he's still living there anyway, is a Disco Dan . A character who neither literally from the past nor holds no delusions that he's living there, but is just more comfortable with the attitudes, mindsets and styles of the past than the present is Born in the Wrong Century Someone from The Future ends up in The Past : Fairly common Star Trek </ plot (and cause of some of the best episodes and a couple of the worst). Essentially combines The Present Day to Past and The Future to The Present Day tropes. Thank you for being unusual, Data. Thank goodness he had amnesia. Someone from The Past ends up in The Future : Also a common Star Trek </ plot (although not quite as common, and usually done in a more unusual way than straight out time travel. Usually.) Here's looking at you, Sam Clemens. Someone from The Future ends up in The Future : Can involve either going forward or backwards (but generally backwards). Does your mind hurt yet? Will be generally played for laughs (like somebody complaining that the technology that would be super-advanced to somebody from The Present Day is an antique) or for Continuity-based Fanservice (Trials and Tribble-ations</ , anyone?) : There's a LOT of Past. Can usually result in one Historical Figure or archtype meeting; befriending or fighting another. Ninjas, Pirates, Napoleon, Hitler, Genghis Khan; etc. Compare Technologically Blind Elders .

A character is placed in a situation completely unfamiliar to them. Humor and/or tension is created as the character adapts — or doesn't . Naturally, Fish Out of Water have a danger of becoming awkward the longer a show runs. Or conversely, if they become used to their new surroundings, the risk is that their original characterization will be less applicable (same if they return to their old familiar surroundings). Specific variants: If the character quickly adapts to the new conditions and finds it better than back home, it's Like a Duck Takes to Water . If however, they decide to change things to how they used to be back home they are a Blithe Spirit . See also Graceful in Their Element . Contrast Outside-Context Problem . Not to be confused with Terrestrial Sea Life , which is the literal version of this metaphor.

Fish People are a specific category of (usually) intelligent, underwater fantasy species. While they're humanoids (one head, two arms, two legs), they don't look human at all; their bodies, especially the faces, have a fish-like/reptilian appearance. This means that mermaids are not true Fish People, at least not the kind described here. Neither are more human-like sea dwellers such as Aquaman or Namor the Sub-Mariner . A Fish Person's Character Alignment and ability to survive on land vary depending on the character and the work While Fish People are most often a pre-existing race, sometimes they are former humans (or fish) who are the result of mutation . This origin seems especially prevalent in Western Animation Merfolk can have a similar style, but they

usually fail the critical "has legs" check — although the key word here is usually</, since Our Mermaids Are Different . Since many Fish People appear somewhat reptilian, Lizard Folk and Reptiles Are Abhorrent are also related tropes. Expect them to create breathtaking Underwater Cities . The more civilized variants may have Clothing Appendages formed from fins if they don't have actual clothes Like merfolk, they will frequently develop a romantic and/or sexual attraction to humans, though their more animalistic appearance tends put such attraction more in the Mars Needs Women category than Inter Species Romance , and will usually be played as more the monstrous lust of an Abhorrent Admirer than as true love. Exceptions do occur, however Fish people are a subspecies of Beast Man , Super-Trope to Shark Man , and cousins to both Frog Men and the above-mentioned Our Mermaids Are Different

Cheating in games is almost as old as games themselves, but if you get caught, you will be instantly kicked out of the competition This trope however, is when a character is cheating in an obvious and blatant manner and all the other players and the audience can clearly see that. He may do something seemingly impossible that could be only be done with special equipment or supernatural powers that aren't allowed, or something that the game itself makes impossible. The best example is the name of this trope, named after the very common gag in media of a character playing Poker and having a hand of five aces, when a card deck has only four , or something similar like having a hand of six cards, when in Poker you can only get five In extreme cases, all the competitors are doing something impossible or that they can't do all at once, such as a card game in which every player has four aces, meaning all of them are cheating This is pretty much a Paper-Thin Disguise version of cheating and it's almost always Played for Comedy . The more comedic version is when no one notices the obvious cheating and they maybe even think the character is just that good, or someone actually notices but does nothing about it. The less comedic version is when audience and other competitors notice it and complain, but the cheater still gets away, or doesn't. The Played for Drama version is when it's revealed or stated since the beginning that the whole game is rigged, and/or the cheater is such a powerful or dangerous person that nobody will risk standing up to him When adding examples involving supernatural powers, avoid cases where use of powers is allowed through Loophole Abuse or because all the characters regard "creative" use of superpowers as part of the fun

Virtually all US phone numbers on fictional programs are made up of the following: Area Code — 555 Or in works set before the Turn of the Millennium , 555</ — four random digits, as at that time, it was not necessary to dial the area code before making a local phone call. In the late '90s to early 2000s, the area code requirement was tacked on to avoid confusion, as long-distance calling technology improved , more and more people got long-distance plans bundled into their standard phone bills, and more and more people got cell phones, thus requiring more numbers in an area, which in many cases could only be accommodated by using multiple area codes in a city. "555" is an exchange number commonly thought to be reserved by the phone companies for use by TV and movies in order to prevent prank phone calls to real people. In fact, only 555-0100 through 555-0199 are now specifically reserved for fictional use,

and the other numbers have been released for actual assignment. The 555 exchange was originally useful for this purpose because under the North American Numbering Plan (NANP), which includes the United States, Canada, and several other nearby countries, it was reserved for various internal phone company service numbers, so calling one of the 555 numbers would not have reached an actual customer. In particular, in most areas in North America (AREA CODE)-555-1212 connects with directory assistance. Another fake number used back in the 1950s through the 1970s when most of Southern California was entirely one area code, 213, was to reserve the extension 1 plus the prefix in every prefix, so that the number 462-1462 or 733-1733 was never a working number. Eventually the 714 area code would be split off from 213 in 1953 and later 818 would split from 213 in the early 1980s, but Pacific Telephone continued the practice of reserving the prefix-1-prefix number in every exchange as a non-working number. A number of TV shows and made-for-tv movies took advantage of this fictional number feature. Still another fake number, used into the 1970s, was possible because under the original NANP, the second digit of a seven-digit local number was not allowed to be 0 or 1, whereas the second digit of an area code was limited to 0 or 1. This allowed fictional telephone numbers such as 606-0842 in the eponymous song by The B-52s . However, because of the need for additional prefixes and eventually additional area codes, this limitation was eliminated in certain large cities in the eighties and early nineties and throughout the NANP area in 1995. Some movies and TV shows have taken advantage of a technical requirement of NANP telephone numbers, that the first digit of the seven digit local number cannot be 0 or 1. So they'll give a number like 818-162-1353 or 213-079-1611. As it happens, if the area code is "800", "888", "877", "866", "855", "844", or "833" (the NANP area codes for toll-free dialing), "555" is a valid prefix. So 1-800-555-(four digits) could be a real phone number. Some works used to use 311 as a fictitious area code. Now, however, many communities in Canada and the US use 311 as a short telephone number for non-emergency county or municipal services, as a counterpart to 911 for emergency services. A variation of this is IP addresses; media will commonly use addresses such as 127.0.0.1 (which refers to the local computer) or impossible addresses (an address in the most commonly used protocol, IPv4, is essentially a 4-digit number in base-256, so any address with a "digit" 256 or greater is fake). Similarly, any hexadecimal character higher than F is fake (numbers in hex are represented with the characters 0-9 and A-F). And to top it off, there are certain IP addresses that are reserved for private networks and can never be assigned to internet-facing machines (see Real Life section for more info). Another variation is street addresses. A work may be set at an address that is (or was at the time of writing) outside of the range of possible address numbers for the given street. Still another is car license plates. If the licensing jurisdiction (e.g., a US state) is shown, the plate number may have a letter where a digit would be expected or vice versa,</ the plate number may be in a range not actually used in that jurisdiction, or a character may have a Vanity License Plate with more characters than that jurisdiction allows (e.g., eight in California, which allows only seven). The point is moot where the licensing jurisdiction is fictional or where its name is not visible. The latter is often the case in commercials for cars or car insurance. Manga and anime in general often use symbols like Xs, triangles, squares and circles in place of one or more digits of phone numbers. This can apply to license plates too. Works set during an era when exchanges were commonly specified as names (say, during

World War II) may use the exchange name "KLondike (or KLamath)" (followed, or not, by a 5 depending on the exact time period), which works out to the same thing. Works actually from</ those eras normally don't; the songs "Beechwood 4-5789" and "PEnnsylvania 6-5000" are examples. This trope does not apply, or at least should not apply , to telephone numbers beginning with 555 in non-NANP countries where there is nothing special about such numbers. It does apply to telephone numbers or area codes reserved for use in works of fiction in non-NANP countries that have done so. Compare to Jenny's Number , which is also commonly used as a phone number. See also Logging onto the Fourth Wall for the website equivalent. Whatever you do, don't confuse this with 666 , though bonus points for works where that's the area code for The Devil .

Since 555 is commonly used as the exchange for phone numbers in movies and television, the line could be interpreted to mean that if you're trying to fit in and be acceptable, he's trying to be edgy and unacceptable.

The group traditionally includes: The five-man rock band phenomenon, four guys and a girl singer , is no longer as current as it once was. It was very hard to escape in the 60's and 70's. However, the group structure, as you will see in the examples, turns up in a lot</ of storytelling. Like a whole</ lot of storytelling. Subtrope of The Team . See also ¡Three Amigos! , Power Trio , and Cast Calculus . Fighting ability is usually determined by Fixed Relative Strength . Compare the Command Roster , for military-esque teams. The Psycho Rangers are the collective Evil Counterpart of a given Five-Man Band. See also Four-Temperament Ensemble . These are examples of teams that fit As a rule of thumb, if your band example has to justify more than two types, or a single trope with more than two sentences of qualifiers, you're trying to fool yourself. If it isn't a Five-Man Band, it isn't a Five-Man Band.

The Weetabix Gang: In the early '80s, Weetabix cereal showed ads in Great Britain featuring a group of Weetabix who behaved and dressed like skinheads. Initially they just promoted the cereal, but later went on adventures and did several parodies and tie ins to pop music and films.

Chihaya Furu </ : The Karuta team Combattler V </ : The Combattler V team of pilots Detective Conan </ : The Junior Detective League Naruto </ : The New Team 7 that forms in early Part II after Sasuke defects Outlaw Star </ : The crew of bounty hounters onboard the XGP, the legendary ship that's the key to finding the Galactic Leyline Psycho Busters </ : The psychic resistance against the Greenhouse Revolutionary Girl Utena </ : The Student Council members, who work together to "Revolutionize the World." They start off as antagonists, but become more friendly towards Utena over time Science Ninja Team Gatchaman </ One of the oldest examples, possible the first place where the team dynamic and combining mecha intersected Zoids: Chaotic Century </ By the time of Guardian Force, Van and his closest allies settle into this dynamic

The Avengers </: The original line up that joined forces to defeat Loki in the first issue. Immediately after the team started its rotating cast and roles with Hulk leaving and Captain America

joining as the first shakeup Archie Comics : </ The five teens at the core of the series, revolving around their group dynamics and love triangles Knights of the Old Republic </: Much like the films that inspired it, this comic also features a Five-Man Band off on a heroic quest. The Five-Man Band is later joined by Sixth Ranger Rohlan, a rebellious Mandalorian Crusader gone AWOL

Kung Fu Panda </: The Furious Five, who are the elite team who aid the Dragon Warrior (The Hero Po) The Land Before Time </: The gang of five that travels together in the first film. Later installments added Chomper and Ruby. Rio </

Star Wars </: The Original Trilogy's Rebel Heroes. Aside from R2 and 3PO being The Dividual , they are one of the most recognizable Five Man Bands, and the Trope Image for most of them. Lando also becomes this team's Sixth Ranger , after breaking ties with the Empire at the end of the second movie. The A-Team : </ The titular A-Team. Conan the Destroyer </ : The adventuring party Conan recruits. Dungeons & Dragons : </ Had two low budget films built off of the general band, but with thin characterizations that came as much from the characters classes as their screen presence. Fantastic Voyage </ : The science team that shrinks down to enter a human body and remove a blood clot. Flash Gordon (1980) </: The heroes of the film, occasionally aided by Honorary True Companion Princess Aura after her High-Heel–Face Turn . Ghostbusters (1984) </ : The group you should call when there's something strange in your neighborhood. Inception </: Extractions have to be done by a team because there are different roles involved. They're joined by Sixth Ranger and The Team Benefactor Saito, "The Tourist," which actually makes the job more dangerous by having a person that wasn't recruited for an intended role on the mission. Indiana Jones and the Kingdom of the Crystal Skull </ Marvel Cinematic Universe : </ The original members of the Avengers Initiative . At the end of the first film they are officially joined by Sixth Ranger Hawkeye after getting over being mind-controlled. While there are many other Similar Squads , they're one of the few in the franchise where roles and ranks match up properly. The Maze Runner </ Thomas and his friends in The Death Cure</ Rio Bravo </: A sheriff and the Ragtag Bunch of Misfits that help him defend the county jail. Warriors of Virtue : </ The five Roo Warriors.

Animorphs </: The five human kids giving the andalite technology to morph to fight the Yeerk invasion together in secret. The are later joined by Sixth Ranger Ax, an andalite himself but never referred to as a core member of the team. (i.e. "The Animorphs and Ax") The Dresden Files </ : The Famous Five </ : The titular famous five, four kids and their dog who go on adventures together. Guardians of Ga'Hoole </: Lampshaded in the movie by the Echidna, this is the band. E. W. Hidick's The Mc Gurk Mysteries </ was a series about a group of pre-teen detectives called the McGurk Detective Agency. Starting from the sixth book in the series, they were also a five man band. They added a Sixth Ranger in Book 16. The Railway Series </ (Thomas & Friends): The original Ffarquhar Line.

Captain Power and the Soldiers of the Future </ . Hawaii Five-0 : </ The Core 5 members of the 5-0 Task Force. House of Anubis </ : The Sibuna members, who team up in each season to uncover the mysteries of the house and stop the antagonists in their evil plans. The team was nearly a FMB barring gender restrictions in seasons 1-2, but

roster changed a bit in season 3, with two members leaving and two new members joining in their place making it a traditional band. Lost </ : MythBusters </ : The core recurring group putting myths to the test together throughout the shows run. Considering it is a pseudo-reality show you know it was mostly intentional. Power Rangers : </ A longrunning franchise built with this trope at its very core The Trope Codifier and first exposure to the Five-Man Band for many children around the world. Several teams have played it straight and some have subverted roles here and there over the series history since the 1990s (or 1970s via Japan's Super Sentai). The Red Ranger world. With the notable exception of America, of course. Compare Samurai , which usually tends to be the Japanese equivalent of this trope

This is the set of tropes that cluster around Knight Templar : the forces of light in hardcore mode, excessively or otherwise. This mentality is all the way over on the Idealistic side of the Sliding Scale of Idealism vs. Cynicism — but it has nothing</ in common with modern idealism of the Granola Girl and Cloud Cuckoo Lander variety The Trope Codifiers are the Chivalric Romances of the medieval Matters of Britain (King Arthur) and of France (Charlemagne) — especially the innumberable fantasy novels and verse epics of the 15th through 17th centuries which were based on, set in, or the older Carolingian myths. The Arthurian myths have a less militantly idealistic style than the Carolingian ones; the Arthurian work most completely of this style is Sir Gawain and the Green Knight </ This pattern is rarer outside of Europe (and before the Middle Ages) than within it. The closest analogue to European chivalry was bushido </, the code of the Japanese samurai </, but the Japanese code emphasized loyalty to one's lord, even to the point of doing evil , while the European one emphasized loyalty to one's conscience, even to the point of treachery Of course, that doesn't mean that non-European heroes can't act like this—and it doesn't mean that European heroes always do, either. The Roman-derived tradition of " My Country, Right or Wrong " was always present in Europe.. See also Hero Tropes , to an extent. A particular variety of Idealism Tropes . A civilization that embraces this is a variety of Martyrdom Culture

There's a reason the Knight in Shining Armor needs</ the shining armor—and the weapons. The world is filled with Wide Eyed Idealists who believe in truth and justice and devote their lives to fighting for it. And then the dark, cruel and brutal world keeps letting them down. For them, Being Good Sucks . But rather than giving up on their goals, they choose to fight not because they believe they will truly make a difference, but because it's the right thing to do. More often than not these characters are in settings that feature Black-and-Gray Morality . It's also common for Black-and-White Morality and even White-and-Grey Morality as well. They're usually survivors who have largely given up on believing in Honor Before Reason , but still strive to be Lawful Good or as close to it as reality allows them to be. They are willing to bend the rules to save them. In Lighter and Softer settings, these characters are Grumpy Bears and are often mocked by the other characters for being so sour all the time. The presence of cynicism usually makes the idealistic behavior even more noteworthy : it's easy to love everyone when Rousseau Was Right , but you really have to be a good guy to believe that Humans Are Bastards and care about them anyway. Such characters can also be The Fettered ; their cynical outlook

tells them they could probably get away with all kinds of things that they don't do because that would be wrong , and just because the world sucks doesn't mean you need to make it worse. Then again, this kind of character goes great with a world where you Earn Your Happy Ending after much strife. This is the inverse of the worldview of most Well Intentioned Extremists , especially those who believe that Utopia Justifies the Means . Extremists or Knight Templars may believe</ themselves to be this, but their actions are far too extreme. A Knight In Sour Armor believes in the rules and breaks them only when absolutely necessary, which is very rarely; not surprisingly, many have taken a Heroic Vow related to this behavior Often has a personal set of rules, trimmed down to those that really matter</ in order to minimize conflicts and distractions. Contributes to the Knight's gruff tendencies, since politeness tends to appear a lot further down the priority list than feeding orphans and so on. Generally, these characters fit one of two personality types. Members of the first type are former Wide Eyed Idealists who have come to accept that their world is on the low end of the Sliding Scale of Idealism vs. Cynicism , but who still find something beautiful in their former ideals that they want to hold on to. Those of the second type are born cynics, who would make natural Jerkass antiheroes , but who nevertheless have devoted themselves to a code of honor or fair play. In either case, these people tend to have gone through (often painful) Character Development in their past, meaning that they are normally older than the average hero. Either way, however, the effect is basically the same: you have a Knight in Shining Armor wearing Jade-Colored Glasses ; the difference between the first and second types is which comes first. These characters show up often in Film Noir , Dark Fantasy , and Low Fantasy . Law enforcement is a particularly attractive career, but the Knight in Sour Armor will usually hold back from becoming a Cowboy Cop . Very frequently, they end up as The Mentor , a Mentor in Sour Armor , a Grumpy Bear with Jade-Colored Glasses , The Last DJ , or a Cool Old Guy if they last long enough. As teammates, they are often the Sour Supporter . They also frequently end up as Hero Antagonists and extreme Woobies . This is often the final state of The Atoner post- Heel–Face Turn . Despite their cynicism, they behave like The Anti-Nihilist . Will often overlap with The Snark Knight . Compare Angst? What Angst? , for characters who take the troubles of a good alignment with far less complaint; Noble Demon , who will proudly declare themselves evil , but still finds themselves doing good once in a while; Sour Outside, Sad Inside , for characters whose sour attitude hides the fact they're sad; and Jerkass Woobie , who spits in the face of the alignment chart. Also see Iron Woobie if they continue the good fight in spite of their pain , and Stoic Woobie if they hide their pain through Stoicism . Converted Silly Rabbit, Idealism Is for Kids! or Good Is Old-Fashioned believers may well find themselves becoming this trope if the heroes can bring them around. If they don't like idealism, but don't like cynicism, either, then you also have a touch of Silly Rabbit, Cynicism Is for Losers!

In order to add more drama to a series which has been, up until that moment, lighthearted and comedic in nature, a villain (or antagonist of some sort) is introduced and is portrayed as a genuine threat, in contrast to the bumbling and comedic villains the heroes have faced before. The villain's arrival is sudden, and is usually either a totally new character, or a character that has undergone a particularly dramatic Face–Heel Turn

This villain's arrival is heralded by a sudden downturn in humor (although if the villain is Laughably Evil , expect it to turn into Black Comedy), showing the audience this one means business. In other words, a catalyst for a drastic change in mood toward the dark and dramatic. Some characters may take the story to darker territory without being villainous in the slightest, but this trope is reserved for evil creatures. Grimdark shows and stories that take place in a Crapsack World are much less susceptible to this kind of influence, but even they have exceptions if this villain shifts the story from Black Comedy to being more serious. This isn't only about the character themself, it is also about their relation to the story A Knight of Cerebus may be a blatant Hero Killer who poses an actual threat, or even an Invincible Villain . They also tend to be the trigger of The Worf Effect against the hero. They may be the Arch-Enemy as they might have a strong personal tie to the hero or heroes of the work. They are usually distinguished from the other villains as perhaps being worse , stronger , or more personally tied to the protagonists. Sometimes this type of character can be a Complete Monster if they have no redeeming traits and do terrible things by the standards of history in an initially more lighthearted series. Often this character's arrival is a Gut Punch Their opposite is the Fun Personified , who may not be able to change the tone as effectively, but still works to prevent things from getting too</ dark. See also Dead Serious and Not-So-Harmless Villain , when a villain starts as ridiculous but, because of some change from within, ends up becoming this. Compare Shoo Out the Clowns , when the darker tone coincides with decreased screentime for comedic characters Remember, Cerebus Syndrome is a prerequisite for this trope. An increase in danger as a conflict escalates is present in almost any story with a villain, and is not automatically notable. Can overlap with Vile Villain, Saccharine Show when the setting itself contrasts heavily with the character's grimness (and that trope may be what you want for a single work)

Sometimes, the Forces of Light and Goodness get a little bit too hardcore . In a deadly combination of Well-Intentioned Extremist , The Fundamentalist , Moral Guardians , and sometimes He Who Fights Monsters , they get blinded by themselves and their ideals , and this extreme becomes tyrannical sociopathy . It's not the Forces of Darkness' fault, but they are laughing their asses off and feel so satisfied knowing that they were right</ . Usually, the Knight Templar's primary step (or objective) to their perceived " utopia " is to get rid of that pesky " free will " thing that is the cause of crime and evil. Many Knights Templar are utterly merciless in dealing with those whom they consider evil, and are prone to consider all crimes to be equal . The lightest offenses, maybe even jaywalking are met with punishments such as full imprisonment, death, brainwashing, or eternal torture . If you're in a story like this, don't jaywalk, or even THINK about jaywalking. And may heaven help you if you happen to show any mercy or pity for a "wrongdoer." Sometimes even simply being an annoying jerk can earn someone a Knight Templar's wrath, whether they had a hidden heart or not. It's important to note that despite being villainous</ within the context of the story, Knights Templar fully believe that they are on the side of righteousness and draw strength from it and that their opponents are not. Trying to reason with one isn't much good either, because many Knight Templar

types believe that if you're not with them, you're against them . Invoking actual goodness and decency will have no effect, besides making Knights Templar hate you and demonize your cause as the work of the Devil . After all, they are certain that only their</ cause is noble, and anyone who stands in the way is at best a deluded fool who needs to be "cleansed", or at worst an evildoer who needs to die. And doing so is not even Dirty Business (except sometimes, for how much it makes them </ suffer, having to hand out all this justice). Indeed, it may take them a while to realize that a person with sense and good will really opposes them ; the righteousness of their cause — and their own selves — is self-evident to them. One of the few ways to actually change a Knight Templar's mind is to kick their ass down to the ground. This is because most are convinced that Might Makes Right , and that since they are good they only kill the evil, so if you beat them but don't kill them, you are good too They won't necessarily join you, but with a little luck their mild concussion will stop them fighting for long enough to listen to your side of the story, unless of course, they conclude they're still inherently</ superior and that you only beat them because you called upon the powers of darkness to cheat . The Knight Templar is often the ultimate incarnation of Light Is Not Good , and in series where Dark Is Not Evil , you can count on this guy being the villain who believes that the "dark" characters are evil and must be destroyed (though a villain with powers of darkness can still be this if they believe themselves to be heroic). If a Knight Templar is not </ the antagonist of the story , expect to see What the Hell, Hero? and/or "Not So Different" Remark come into play at least once. If not, then they are a Designated Hero . If they are still nominally good, expect them to be a Hero Antagonist . Note that not all Knights Templar are explicitly evil from the beginning. Many an Anti-Hero will start by Paying Evil Unto Evil , and when they're not busting ass, are perfectly decent people. They may even overlook small fallacies and be classed on the good guy roster. These guys are often concerned that they run the risk of falling into He Who Fights Monsters and become this trope. Many Knights Templar can be found in the ranks of the Corrupt Church , the Church Militant , or the Path of Inspiration : expect them to be screaming that they are Holier Than Thou and we should all " Burn The Heretic !" Even a Saintly Church can have one of these as a foil for the Good Shepherds . If the deity</ behind one of these churches is one of these, on the other hand, you've got problems — count on an Easy Road to Hell due to them being so impossibly strict that few (if any) of the mortals under them can live up to their standards of morality. A Knight Templar in a fantasy setting is usually a Principles Zealot , religious or otherwise. In a modern or Sci-Fi setting, the Knight Templar is just as likely to be a Totalitarian Utilitarian instead. In either case, they're likely to be a bigot who hardly qualifies as noble , but might be troubled by their own Black-and-White Insanity . Sometimes, the Knight Templar is an artificially intelligent computer that took its instructions to "protect humanity" a bit too far . Prone to the Breaking Speech and/or Motive Rant about how the heroes going up against them are evil and they themselves the good guys. Another thing to keep in mind is that while Knights Templar will insist that they're good guys, even the ones that are practically villains, they often aren't completely ignorant of the pain they cause; they simply consider it to be acceptable collateral damage, or regret the means they "must" use to achieve their ends. If the Knight Templar fails to see any</ wrong in their actions, then you're dealing with a variant known as the Tautological Templar , who is so convinced that they're doing

the right thing that they can't even fathom the idea that anything they do might be questionable or hurting others. It can get to the point where their rebuttal to anyone that tries to call them out will basically amount to "My actions are good because I know </ I am good and can't possibly be bad, and furthermore, you oppose me because you're bad!" Very prone to It's All About Me , thus, expect their pride on being the only righteous ones to bring them down. Many Templars are Lawful Neutral or Lawful Evil , but the most egomaniacal and self-centered ones are Neutral Evil (though they'll never admit it), and the Animal Wrongs Group version is Chaotic Evil . See also Knight Templar Parent , Knight Templar Big Brother , and Lawful Evil . Those who will really</ do anything for their beliefs count among The Unfettered . A mild, comedic version is the Lord Error-Prone . Blind devotion to All Crimes Are Equal without the religious zealotry falls under Lawful Stupid . Can even overlap with Pay Evil unto Evil and He Who Fights Monsters . Contrast with Card-Carrying Villain , a villain who is fully aware of their evil nature and proudly embraces it. A Knight Templar can become this if they have a Heel Realization and decide to keep being a villain anyway . Expect this kind of villain to view their actions as Necessarily Evil . Compare and contrast with the Knight in Sour Armor , who is what happens when a Lawful Good character chooses to err on the side of Good instead of erring towards Law; and Obliviously Evil , where the villain is so thoroughly convinced of their own righteousness that the idea that they're doing anything wrong doesn't even occur to them without external output, and upon having the consequences of their actions pointed out to them, will either make a Heel–Face Turn or become a Knight Templar and continue believing that their actions are right and the dissenter is wrong. Also contrast with Not-So-Well-Intentioned Extremist , who knows they are in the wrong but keeps up the façade to manipulate others. Compare/contrast Knight Errant . Contrast Good Is Not Nice for when a character is genuinely on the side of good but may rub other characters or the audience the wrong way. Not</ related to Blood Knight . Not to be confused with Trope Namer The Knights Templar , who varied between fitting and defying this trope and were founded with the intention of protecting pilgrims. Due to the controversial nature of this trope, No Real Life Examples, Please! .

Excuse me, do you have a minute to talk about The Lord? So a pair of characters turn up at the doorstep, say something about God , maybe clutching some folded literature, say something about The End of Times with a very small chance of muttering something about a "watchtower." Cue humour inducing response. In fiction, lots of evangelical sects will have their appearances in fiction built around the practise of door-to-door evangelising (with maybe the odd peripheral belief). Jehovah's Witnesses (or at least the Hollywood variety) are the ones most frequently shown doing this, partly because they're the first evangelicals people tend to think of and partly because it's what they do in the real world . Mormons are also well known examples. The portrayal is actually broad enough that it sometimes creeps into this broad evangelical Christian depiction where nothing sect-specific appears , or perhaps some stuff from several denominations do. In fiction, the lead character often finds inventive, clever, or even cruel ways to repel the hapless missionaries. To be fair, it's often quite funny , and it's the character's time and doorstep. To be also fair, it may set up the Unfortunate Implications that it's fine to treat people from

minority sects like dicks for their beliefs. This can be a form of Activist Fundamentalist Antics . The Missionary has also been known to do this. If it actually works</ on the very first try, it's Easy Evangelism , and a high likelihood you're dealing with an Author Tract . Compare Traveling Salesman . The trope name is a pun on Bob Dylan 's "Knocking on Heaven's Door".

The format does tend to make it annoying, as the second person usually wants to hear a joke, rather than be forced to participate. But it is possible to make them funny in the right situation. Because this trope is so well-known, it's subverted more often than not, by replacing the punchline with an unexpected insult instead A second subversion is when person 1 isn't actually trying to set up a joke, but person 2 acts like it is. Generally this leaves out the 'knock knock' being said, with person 1 knocking on an actual door The Other Wiki has on this plus examples, even prototypical ones from Shakespeare's time . A bunch of Troper-supplied examples can be found here Compare Lightbulb Joke , Chicken Joke , What's a Henway? . See also Saying Sound Effects Out Loud Here is a with a lot of examples of this trope

This is the person who always seems to have the dirt on everybody. The person who runs an information-gathering system, with a network of informers. The Knowledge Broker has a web of contacts stretching into various organizations, industries, and government agencies, and always seems to know what's going on. Sometimes the Knowledge Broker seem nearly omniscient. He/she always seems to have just the right tidbit of information for whoever is willing to pay their price. For the most part, he remains impartial despite his vast influence, and most people know to stay on his good (or at least indifferent) side. This is a person who is not mysterious (Compare Mysterious Informant). Everybody knows that when you want information, you go talk to this person. Usually of dubious morality. Often your innocent hero has a buddy who grew up on the wrong side of the tracks, and knows that they ought to start by talking to "Big Eddie" or whoever, cause he always "knows anything that goes down." Sometimes the source of information is more upscale in appearance, in which case they are probably also The Barnum . They usually want something from the hero before they hand out the information (unless they owe the Hero a favor, or have a crush on him). Often they'll want nothing more than cash, but sometimes they want the Hero to run an errand for them. Or they may trade information for information. If there is romantic subtext, she might ask the Hero to be her escort somewhere — always a good choice for drama when the hero is looking for information about the kidnapping of his love interest . Obviously saving his true love justifies cheating on his true love — or does it? Many times this character is relegated to a position as a Plot Device . However, in works with a Crapsaccharine World or Crapsack World bent, they're more likely to be either one of the main characters, or a Recurring Character and have backstory and get Character Development , making them more than a Plot Device and essential to the series. When the Knowledge Broker is given Character Development , expect him to have a traumatizing past and/or an old relationship with one of the protagonists. When acting as a contact for the heroes, expect the Knowledge Broker to supply the catalyst to propel the story forward. If the heroes get stuck, expect him to suddenly come up with a new lead. If he's mostly in it for the money, expect either a Face–Heel Turn or a Heel–Face

Revolving Door that may one day make someone put a gun to his head If he's less-than-impartial towards the main character, expect him to deny payment, with an excuse like "I owed you a favor anyway." Likely to Default to Good (if only because the good side winning would keep them in business); rarely, if ever, is this character working strictly for the antagonist. When the compiler of information isn't impartial at all and instead serves an organization, they are The Spymaster . If the contact is a recurring character and the Knowledge Broker and the protagonist are different genders (or not), expect romantic subtext . Real Life information brokers tend to be consultants who work in market research, though there are exceptions. See also The Fixer .

A Know-Nothing Know-It-All is a character who insists they know everything, is always right, that they were the ''actual'' original creator of an idea , and who generally has an extremely high opinion of themselves and their abilities, when nothing could be further from the truth They are grossly misinformed, or just lying, about everything they talk about with authority. They create nothing new and are Ignorant of Their Own Ignorance . Their abilities could best be described as "scarce". When people call them out on their bullshit or fail to treat them like the geniuses that they know they are, it is because they are jealous or too stupid to recognize or understand their genius. Such people are, in fact, the living definition of the word charlatan While many characters show signs of being this, very few have it as a major facet of their character. For example, Peter Griffin of Family Guy </ tends to spew horribly misinformed information, but oddly enough, sometimes he's right, in the rather odd world the series is set in Little Known Facts are occasionally in the Know-Nothing's mental arsenal, thanks to their obtuse quality, but naturally, the research won't be. Hopefully, they're at least Entertainingly Wrong A Real Life engine driving this is the , where the less competent are paradoxically more</ likely to consider themselves good at a task (because they are also incompetent at assessing their own performance at it) Can sometimes intersect with the Jerkass to become an Insufferable Imbecile . Compare Too Clever by Half (which is when an actually smart person gets overconfident and makes a mistake they thought they were "too smart" to fall for), Small Name, Big Ego (who both want to be recognized and appreciated but take different paths to it), and Feigning Intelligence . Propense to Delusions of Eloquence , though not all of them have them. Contrast Insufferable Genius , who has the same arrogant attitude but is not</ incompetent. Actually listening to one may result in The Blind Leading the Blind . Unintentional cases on serious issues can end up being a Clueless Aesop . For a more "physical" version, see Boisterous Weakling Averted in the case of The Smart Guy , because they really do</ know mostly useful and accurate information Has nothing to do with a know-it-all from the Know-Nothing party

A person who has used the login form linked from the image in the upper right corner of the header bar to make an account.

An Aesop having to do with how You Can't Fight Fate . Knowing when to just let go is a useful skill (it may have even indirectly contributed to the creation of The Thirty-Six Stratagems as an

actual list). Sometimes</ possible to tell that to the Determinator . The Fatalist , on the other hand, is quite aware of this wisdom The Determinator , if presented as flawed, will rarely if ever know when to back down, even when it would be beneficial; a Determinator who refuses to back down from a hopeless battle and gets their ass kicked is a very common (and easy) way to show that the threats are getting bigger and that simple iron-willed resolve does absolutely nothing against someone who can jelly you in seconds and shrug off your very worst. A Combat Pragmatist , however, thinks differently, and would see that sort of attitude as foolhardy; he'll fight as long as he can (and fights dirty</), but flees if in actual danger; quitting while they're ahead also sometimes happens, with the rationale usually being that they are not going to survive a prolonged fight and would be better off using a temporary advantage as a means of getting the hell out of there. Compare You Were Trying Too Hard , which is about situations where folding somehow causes you to win the pot This trope is known as risk aversion in psychology circles. As seen in the prevalence of this trope, it's often a useful evolutionary trait, it's why most people when gambling try to quit when ahead or any situation where risk is involved. After all, you don't get rich playing the stock market like a fool. Taking this trope too far (focusing too much on the "fold em, walk away, and run") can lead to Dismotivation when they decide since You Can't Fight Fate , why bother doing anything? The Straw Nihilist THINKS he understands this trope, but in reality wouldn't even be sitting down at the table; the same is true of The Eeyore , who has already folded before the cards are even dealt Serial villains in general owe a large part of their Joker Immunity to making escapes at the end of the encounter to appear in another . Good exit timing makes more formidable enemies than escaping a Cardboard Prison See also Screw This, I'm Outta Here! ; Villain: Exit, Stage Left ; Opt Out ; I Surrender, Suckers ; Graceful Loser ; I Will Fight No More Forever ; Run or Die ; Switch-Out Move ; Sensing You Are Outmatched ; Tactical Withdrawal . Contrast Sunk Cost Fallacy , which this trope tries to avoid, and Surrender Backfire . Compare with Dirty Coward and contrast with Rage Quit , which are more emotion-driven while Knowing when to Fold 'Em is strategically based, even though anyone who is willing to commit atrocities because he believes he has the upper hand and stands back because of biting off more than he could chew is a Dirty Coward by default, especially if the evil that they intended to commit was petty. Also contrast with Leeroy Jenkins , who is pretty much the antithesis of this trope, and Attack! Attack! Attack! , where the character's determination blinds them to when it is time to give up. Compare and</ contrast the Determined Defeatist , who is a ZigZagged example, having the attitude of this trope, but who will press on anyway

A character is in a very nature-oriented setting, with all kinds of wild plants surrounding them. They're doing whatever it is they planned to do, and at some point pick up or walk into an ordinary-looking plant. After a small amount of contact with it, someone who is more knowledgeable about nature will casually inform them "That's poison ivy" (or poison oak, the plants have the same toxin) Note: These are generally played for laughs. If you're weak of stomach, do not</ Google the types of injuries these plants can create (Unless you'd really like to see an example of a blister the size of a football). Oh, and poison sumac, if burned, releases a gas that causes allergic reactions that can kill. It really pays to

know your plants before you go hiking

This is your standard Limited Animation method of drawing an explosion: as a spikey ball. Usually several such, concentric and multi-colored. Expect some smoke too This effect can also be used to accentuate any heavy or significant impact, such as a blow to the head. See also Hit Spark In Real Life , of course, it's possible to achieve an explosion which simulates this effect. Only, usually, not as colorful as in the cartoons If you don't know what a is, basically it's a ball of rubber spaghetti used as a safer alternative to rubber balls when soft impacts are desired and bouncing is not. "Koosh" represents the sound effect the thing makes when it hits a surface Not to be confused with Happy Fun Ball

Korean Dramas are comparable in content and format to Japanese, Hong Kong , and other Asian dramas. They typically run for one season. Aimed at women with focus on romance, family and, well, drama, Korean dramas (along with music and movies) have been sweeping over Asia for the last decade in a phenomenon called the " Korean Wave " or . Some Korean dramas are popular enough to get remade in other countries— Winter Sonata </ was so popular in Japan that a Japanese anime adaptation was made. The street runs both ways, too, as the immensely popular Boys over Flowers </ was made into a Korean drama as well (not to mention a Taiwanese drama, a Chinese drama, and a Thai drama). Korean dramas are famous for the female lead inevitably having to deal with a vicious mother-in-law , tragic setbacks and someone falling terminally ill. Actually, they're famous for pretty much everything . Here is a guide (under construction) on how to write a Korean Drama. It also has a (which is for Asian dramas in general). Like a lot of things in Korea, the TV broadcasters producing these shows are mostly based in Seoul . See also Turkish Drama , Dorama , and Telenovela , other regional forms of dramatic entertainment. For an index of these dramas, see Korean Series . Abusive Parents : A necessary element in any Korean series for dramatic purposes and they come in all shapes but the most notable ones are:

An index of all media originating in North Korea and South Korea . See also Korean Wave , the phenomenon of internationalization of Korean media.

The Kryptonite Factor is an Achilles' Heel , where the weakness is a substance or state that only affects the Super Hero . It serves a few purposes. The artistic one is to show that no one is invulnerable , not even our godlike main character . This is especially ironic if the vulnerability is completely arbitrary and commonplace. The more powerful a character is, the more likely the Kryptonite Factor will be abused. Writers in particular tend to dislike immensely powerful characters with a single Kryptonite Factor, because not using it creates a drama-destroying sense that the character is never under a serious threat. Conversely, working a rare Kryptonite Factor into the plot repeatedly can seem even more contrived . The most obvious example is kryptonite, the bane of Superman regardless of how powerful he is being portrayed at the time. A literal green rock , it seemed unusually abundant in supervillainous hands for being radioactive bits of a planet that exploded lightyears away. Many Elseworlds and spin offs to the Superman mythos include characters who are more resistant to kryptonite, but conveniently, not as

strong. Compare Supernatural Repellent , which is not specific to superheroes. See also Kryptonite Ring , Kryptonite-Proof Suit and Fight Off the Kryptonite . Contrast Depower , Cross-Melting Aura and Drama-Preserving Handicap . Related to Why Did It Have to Be Snakes? If the character is vulnerable to something comparatively mundane (and even non-threatening), that makes it a Weaksauce Weakness . When this trope turns up far more often than seems probable, see Kryptonite Is Everywhere . When this extends to having characters whose powers are nothing more than a Kryptonite Factor, you have a Man of Kryptonite . Thanks to Superman being a Long Runner , and Pop-Cultural Osmosis , a common bit of Memetic Mutation is to refer to something you are particularly vulnerable to as "My Kryptonite." Not to be confused with The Krypton Factor </. Contrast Logical Weakness , wherein the weakness logically comes about as a direct result of the powers. By the Power of Grayskull! is more or less the opposite, giving powers as opposed to taking them away.

Circumstances always seem to work out so the hero faces just the right sorts of opponents to still give him a challenge. If he has psychic powers, then his enemies will have psychic shields , or computer brains, or be Too Spicy for Yog-Sothoth . If his powers are useless against a particular color , then guess what color the incoming dangerous meteor happens to be. If his weakness is Cold Iron , which has to be both pure and</ forged with a special technique unknown to the majority of the metal-working community, his foes will naturally make millions upon millions of dollars worth of weapons, tools, and death robots out of that specific metal without even realizing... Basically, the Kryptonite Factor shows up far more often than one would expect. Otherwise the episode would be over too quickly The Trope Maker is of course Superman , originating back in the days of the radio show . It seemed that every bank robber and common criminal had a chunk of Kryptonite to threaten ol' Supes. Fridge Logic showed that if that many Kryptonite meteorites fell just on Metropolis, then based on the quoted distance from Krypton to Earth, planet Krypton would have to have been several times as large as our sun. At least one of his innumerable origin stories and retcons thereto has handwaved this by explaining that infant Kal-El's spaceship's warp drive dragged a significant chunk of the debris with it to Earth, but this isn't used nearly as much as it should for explanatory purposes Note that this is a different thing from a Kryptonite Factor that literally is</ present everywhere, like water or plastic forks: that's a Weaksauce Weakness , though they can overlap a fair bit. This is when the weakness shows up far more often than you would expect. To give an example, a character whose Nigh-Invulnerability is negated by aluminum has a Weaksauce Weakness , but it isn't this trope if the character only has to deal with it in places where it would make sense (i.e. people who grab aluminum objects like baseball bats or cans as improvised weapons, or villains who make aluminum weapons specifically to fight them). A character whose invulnerability is negated by aluminum and</ keeps inexplicably encountering swordsmen with aluminum blades, space monsters with aluminum jaws, and prisons whose walls have aluminum lining is this trope This trope is the exact opposite of This Looks Like a Job for Aquaman , where circumstances conspire to make a low-powered hero more useful. Compare Deus Exit Machina , Uniqueness Decay , Why Did It Have to Be Snakes? ; see also Easily Thwarted Alien Invasion and

Contractual Boss Immunity . Countered by a Kryptonite-Proof Suit . If it's embodied in a specific person, it's Man of Kryptonite Note that if the villains specifically tailor their abilities or tools to defeating the hero, this trope does not apply. That means they're just plain smart, or Crazy-Prepared

Weaksauce Weaknesses are great to exploit, but suck to have. However, clever and enterprising creatures of the night, aliens, mutants, robots or what-have-you's can create a limited resistance or immunity by counteracting its effects. Vulnerable to fire? Asbestos-fiber suit! Holy objects repel? Wear a Darwin-fish necklace! (If the reason the creature's faith would matter more than the faith of the one wielding the religious object is even brought up , it's usually that the creatures' vulnerability to holy symbols is a case of Your Mind Makes It Real , and skepticism or having stronger faith in its own God of Evil protects it) Does water dissolve you? Coat yourself in water-proof paste! This doesn't even need to be limited to clothing, a sun-blocking satellite and a Protective Charm are among many possibilities to counter their weaknesses Usually this resistance is limited in some way , it may be bulky or conspicuous, only works once , or rubs off over time . It's also possible for an enemy to somehow nullify the resistance with a counter... unless they have a counter to that counter Commonly used in response to the Kryptonite Factor when Kryptonite Is Everywhere . Speaking of Kryptonite, it certainly helps when you're trying to fight it off . Contrast Flaw Exploitation . Not to be confused with Removed Achilles' Heel , which involves someone developing a permanent way to rid themselves of a weakness rather than use an external protection. In some rare cases this can also crossover with Powered Armor , sometimes it doesn't hurt to have your suit that's able to nullify your weakness to also have a few tricks up it's sleeve

In an optimistic setting, this device is from a character who is aware of their Kryptonite Factor and puts the means to stop them in the hands of another (usually, in case they're brainwashed or go evil somehow). This usually implies a bond of trust since the receiver often has mixed feelings about the idea and the giver has to insist. This is also a show of good faith to a skeptic so he will allow the hero to operate in a legal grey area This trope is named after the ring Superman gave Batman in case he ever got out of control Compare Betrayal Insurance where the "stopping" character came up with it on their own; exactly how extensive this planning comes off can seriously affect the relationship depending on how betrayed the other feels. May overlap with Mercy Kill Arrangement if the results are likely to be fatal

The Kuleshov Effect is a well-documented concept in film-making, discovered by Soviet film editor Lev Kuleshov in the 1920s. Kuleshov put a film together, showing the expression of an actor, edited together with a plate of soup, a dead woman, and a woman on a recliner. Audiences praised the subtle acting, showing an almost imperceptible expression of hunger, grief, or lust in turn. The reality, of course, is that the same clip of the actor's face was re-used, and the effect is created entirely by its superimposition with other images According to Kuleshov, this came into being largely by necessity. Soviet cinema in its

early days was chronically cash-strapped. Kuleshov and other early directors trained themselves by reediting existing films, mostly movies produced in the Tsarist era. Kuleshov found that filmmakers could create an entirely new story by reordering scenes and shots, noticing this could in turn alter an audience's reaction More generally, the Kuleshov Effect is the basis of Soviet montage cinema, and is used in many many films since. The idea is that, by editing different things together, it is possible to create meanings that didn't exist in either of the images put together—constructing 'sentences' and 'texts' out of film Compare Rewatch Bonus , Acting in the Dark , Nothing Is Scarier Contrast with Dull Surprise , which is more or less this trope's opposite. The Kuleshov Effect is about a single dull facial expression taking on deeper meanings based on context, while Dull Surprise is about a facial expression which should convey a deep meaning based on context, instead coming across as dull and meaningless

A New Media and comedy trope in which Jesus (or any other similar Messianic Archetype or Crystal Dragon Jesus figure) is depicted doing very, very</ awesome deeds that somehow were never recorded in the Bible. May involve Jesus being a badass, or just generally doing something really cool . Has a certain degree of Truth in Television , if you believe in the Bible. Another use for this trope is when a messianic figure (not historical) has extreme martial ability as one of his defining traits. He may be a man of peace , but he'll kick your ass six ways to Sunday if you dare to do bad in front of him. Name based on the Exalted </ fandom and on Avatar: The Abridged Series </ description of Aang as a "Kung Fu Action Jesus" . Not to Be Confused with Something Awful goon and Let's Play aficionado Kung-Fu Jesus. A Sub-Trope of Jesus Was Way Cool , and also Historical Badass Upgrade . See also Church Militant and Pals with Jesus . Might go on adventures with Badass Santa , or Gandhi II . Push it to the extreme and you got Everybody Was Kung-Fu Fighting . If it's one of His followers doing the ass-kicking, that's a Badass Preacher or Religious Bruiser ; of course, Real Men Love Jesus for this reason. If you're looking for the Something Awful Lets Player , his page is here . Cracked 's

What happens when you combine Kung-Fu with Feng-Shui A.k.a. Demolition Fu; redecoration through battle. Sheet of Glass meets Punched Across the Room , the Rule of Cool and Made of Iron : In a hand-to-hand fight in a furnished room (e.g. a Bar Brawl), as many props as possible will be destroyed . This may or may not exclude the walls themselves. Luckily, this is covered under Hero Insurance Furniture in movies is actually incredibly rickety; no furniture maker would get away with stuff so easily broken. Except the kind that makes stuff out of balsa wood and sugar glass for the movies, that is. Of course, the intended effect is to make the fighters look so badass that they can</ break solid furniture Higher-powered versions of the trope (for example, those involving Humongous Mecha or Attack of the 50-Foot Whatever) involve the destruction of entire buildings, and from there we go to fighters re-arranging the landscape</: compare Scenery Gorn When two characters use this to resolve their UST , it's Destructo-Nookie . Allowing this in Video Games results in Die, Chair, Die! . When used as part of a grand finale, it's Trash the Set

Empathy is the ability to share in another person's emotions. The capability to be happy because someone else is happy, sad because they are sad, and so on. It is closely linked to love and compassion. Furthermore, guilt to a large extent arises from the ability of a character to put themselves in the shoes of someone they've hurt A lack of empathy is a major character trait, one that drives many others. A villain will often have this trait, and will be denounced sometimes as a psychopath, or a sociopath . Real-world disorders with the same names inform this trope, but the relationship is very loose These characters may feel fear, but not the fear of others</ , regardless of the situation Note that a character who lacks empathy can still be perfectly capable of cognitive</ empathy; that is, the ability to recognise and identify an emotion — they might not be able to share</ in somebody's happiness or sadness, but they have learnt well enough what happiness or sadness looks like, and coupled with the lack of remorse, this tends to result in a ruthlessly effective Manipulative Bastard On the flip side, just because a character has empathy does not mean that they possess one ounce of compassion or sympathy, though the lack of either usually coincides with at least a diminished sense of empathy. For instance, someone with narcissistic or antisocial personality disorder should not be confused with someone with Asperger 's or another form of autism . Narcissists and sociopaths usually have perfect cognitive empathy, but utterly lack the affective empathy necessary for genuine compassion. Those with Asperger's or Autism sometimes have defective cognitive empathy, but normal or even hyper-effective emotional or compassionate empathy. In short: narcissists and sociopaths are generally superficially charming and polite, but their pretense of empathy is simply that, a mere ruse to attain a tangible end. Autistic people, on the other hand, more or less invert this: they're perfectly capable of feeling other people's triumphs and tribulations — often quite intensely — but you wouldn't necessarily know it from their face or tone of voice, and that's assuming they have learned to identify them Jerkasses , the Moral Myopic , Straw Nihilists , Empty Shells , and The Soulless tend to express this. When taken to its logical conclusion, it leads to It's All About Me . Often an integral part of Comedic Sociopathy . Sometimes characters with a Lack Of Empathy have a Freudian Excuse up their sleeve. Sometimes, they just laugh and say Virtue Is Weakness as their justification. These characters often shrug off charges of their actions with But for Me, It Was Tuesday Not to be confused with No Sympathy , which refers to characters who supposedly do</ have an ability to empathize, but completely fail to demonstrate it. Kids Are Cruel , Teens Are Monsters , and Adults Are Useless often have this trope, though these can be (partially) excused by the cognitive faculties required for empathy having had insufficient time to develop (the former more so than the latter; anyone who's been around toddlers will tell you that they can be selfish little bastards/bitches). The person in question doesn't have to be human per-se, but if empathy is an entirely foreign concept to the character because they don't see things the way that we/the character do, it may be a form of Blue-and-Orange Morality instead where the goal-posts of "empathy" have shifted from what one would expect Contrast with The Empath , who is able to empathize with another due to feeling their emotions due to psychic powers, but may still be evil due to what that power can do No Real Life Examples, Please! General real-world

notes are on the Useful Notes page

X-Men Film Series </ : This is the end of the page... but really, does anyone actually care if you've reached it or not?

Canonical List of Subtle Trope Distinctions vs. Laconical List of Subtle Trope Distinctions Some tropes are sometimes confused. This the canonical list of tropes that might be confused for one another; that can be found here . Some explanations of subtle trope differences can be confusing. is a copy of the canonical list in a concise form. The explanations focus on the differences between the tropes, making it easier to identify where a particular example would fall. Ideally they should be concise, accurate and amusing. If the concise version doesn't help your question, try figuring out the detailed version. If the detailed version doesn't help, you're on your own. Please take all discussions of whether two tropes are insufficiently distinguished to the If adding a new item, make sure that the full explanation is included in the canonical list in order to keep the two lists in sync. Compare Trope Grid , which is more about telling apart different versions of Opposite Trope . The laconic version of this laconic (laconic^2) can be found here

Omitting needless words The Laconic subpages are for brief statements describing the core idea of the page they are attached to The full list is available

When The Thirty-Six Stratagems talked about removing the ladder once the enemy ascends to the roof, this probably isn't what they meant This is an occurrence that shows up very often in Comedy or Action films. A character chases after another, until the chase leads to climbing up a ladder. However, when The Hero gets to the top of the ladder and his enemy starts climbing, the good guy will then push the ladder back, causing it to fall backwards with his enemy still on the ladder Expect this to show up in Comedy , or in medieval sieges. This trope may be the reason why some people say " I Need No Ladders "

The Lady and Knight is a chivalric image that many of us probably know very well, though perhaps you didn't realize they come in two flavors. A staple in fiction everywhere, the Lady And Knight dynamic is at least Older Than Feudalism , though no doubt that whole era of Romantic adventure stories like King Arthur </ and Robin Hood </ perpetuated it. While it is very common in works set in a Medieval era or equivalent fantasy version , they can pop up anywhere but even in modern settings, they are usually meant to invoke that era's ideal image of a Lady and her Knight The iconic portrayal is of the Lady as a beautiful, admirable woman with dignity and nobility and The Knight as a strong, brave man of virtue sworn to protect her. The Lady And Knight, while originally female and male respectively, aren't always nowadays and either role can be played by either gender. While there is often a Bodyguard Crush involved, sometimes it's a chaste Courtly Love and in same-sex couple versions, there's less of a chance of romance being involved. In the past, the Lady was often a Damsel in Distress , but now it's nearly as common for the Knight and his Lady to form an Action Duo or Battle Couple There are two

particular variations of the Lady And Knight dynamic: the , a good version, and an Evil Counterpart , the . While the types are fairly distinct, it's not unheard of for Ladies and their Knights to switch from one to the other, should they perform a Heel–Face Turn or Face–Heel Turn . For more information about the two different types, see the Analysis page Often there's some sort of ceremony or official pledging, accompanied by the knight giving the Lady a kiss on the hand or kneeling. Sometimes non-historical based works will slip something similar in as a tip-off to the two characters' relationship. In settings that support actual knights being in the work, if the Knight doesn't start off as an actual</ Knight, he is almost always formally knighted by the end of the work Compare Mistress and Servant Boy which has a similar dynamic, but the Knight is less about serving and doing menial tasks and more about protecting his Lady and his honor. If the servant also happens to be a Battle Butler , however, they may overlap. If there's rescuing going on but none of the courtliness, it's a Rescue Romance

The Casanova has scored dozens of women, never showing any real affection for any of them. However, maybe one of the girls, for whatever reason, is immune to his charms . Maybe he initially hates the girl, but then comes to appreciate her . Or maybe he's beginning to develop romantic feelings for a female friend of his Basically, the man (whore) genuinely</ falls in love It can be played for quite a lot of angst — how will the Handsome Lech convince his Love Interest that he's being genuine? Usually, this trope either humanizes or defangs the character. A staple for Romantic Comedy . Nine of ten male protagonists in Hispanic Telenovelas </ follow this trope and if the lead character of a Chick Flick is a man, you will</ see this in action A common effect is that the charming ways that made these guys such winners with the ladies fall apart under the pressure of really wanting to charm her: fluent flirtation turns to Gibberish of Love and/or Cannot Spit It Out Most of the time, the characters give up their perverted ways for love; however, it's becoming more common for them to maintain their flirtatiousness (for the most part), but have it toned down for the sake of their love interests Compare Looking for Love in All the Wrong Places . Can't Act Perverted Toward a Love Interest can result from this, and if combined with Madonna–Whore Complex , the Casanova themselves may be the one who Sleeps with Everyone but You

An unfeminine female character looks like or is mistaken for a male. Sometimes this is to show that she's as tough as a guy, even One of the Boys , sometimes to show that she's a Butch Lesbian , but frequently just to show that she's (supposedly) unattractive. Often used for comedy, in which case she may be an Abhorrent Admirer Supertrope of Bifauxnen , where a woman looks like a Pretty Boy , usually with fangirls (or fanboys) who take obvious notice. Not to be confused with Sweet Polly Oliver , who is a woman deliberately disguised</ as a man; Samus Is a Girl , where the story is deliberately misleading about the character's gender; or Viewer Gender Confusion , where there's only out-of-universe confusion. Compare Dude Looks Like a Lady for men who look like women, Attractive Bent-Gender for when girls look great as boys and vice versa, and The Lad-ette , for women who act</ like men.

Sometimes involves a Gender Reveal

Not to be confused with the supervillain/ Evil League of Evil applicant Also not to be confused with Mondegreen , which is something different but similar despite sharing an origin and half a name (this trope is created by the other) Sub-trope of Fan Nickname . See also I Am Not Shazam

Basically, the Lady of War is an Action Girl who retains an air of grace and reserve not usually associated with violence . If she's not a Pretty Princess Powerhouse , she tends to be otherwise highly placed or at least look and act like it. If she's not gentle-mannered, she may be an Aloof Dark-Haired Girl or arrogant and generally prissy and might become subject to a Defrosting Ice Queen scenario. Often, she's simply The Stoic . In RPGs , female roles tend to be limited to magic use , but sometimes women get to take on more physical roles in combat, and that leads us to a different Odd Couple pair: the Lady of War and the Cute Bruiser . Character-design wise, she doesn't tend to be overly sexualized in the way that other types of Action Girl often are, or at least not to such an unsubtle degree. The Lady of War does</ have her own charm in a cool, collected, Nicole Kidman way. She's also very likely to have no Love Interest at all, or if she does, she is very unlikely to be paired with the protagonist — that's what White Mages are for — unless there is</ no White Mage. In any case, she almost certainly occupies a firm place in the hearts of at least a minority of the fandom. (see Amazon Chaser) A Lady of War is almost always given an elegant weapon that emphasizes her femininity — often a bow , rapier , naginata , steel fan , or even an umbrella , all weapons that have a certain choreographic element in the way they're wielded. They also allow her to avoid getting her hands dirty and usually invoke Wouldn't Hit a Girl as a result. If guns are the norm, she's likely to prefer an easily-concealed revolver with deadly aim, as opposed to an automatic. If the story deals with martial arts, she'll use a "refined" fighting style like Tai Chi or Aikijutsu or will be given the gymnastic prowess to engage in some variant of She-Fu . Expect her Impossibly Cool Clothes to still reflect her position . She might even wear a Battle Ballgown . In terms of physical capabilities, she's usually some form of the Fragile Speedster (and/or Glass Cannon , if a ranged fighter), but it's not unheard of for her to be a Jack-of-All-Stats or Mighty Glacier / Glacier Waif , especially if she wears armor. It is possible a degree of Sarashi will be necessary to deal with an inescapable physical reality which might impede free movement in combat. If she were a preteen, she'd be a Little Miss Badass . Contrast Short Tank or Bokukko Cute Bruisers . While the Lady of War is about grace and reserve, the tomboyish Cute Bruiser (or Girly Bruiser if they are more feminine) is more about unrestrained passion and power. The former also tends to be older than the latter. There is</ the possibility of having the Cute Bruiser grow up into a Lady of War, but it's not that common. See also Girly Bruiser . Expect anyone</ with the title "Lady" in an Action-Adventure story to be this. Compare Royals Who Actually Do Something , Rebellious Princess , Pretty Princess Powerhouse , Kicking Ass in All Her Finery and Officer and a Gentleman . Contrast Princess Classic , Prince Charming . Compare/Contrast Modest Royalty . If she's based on Joan of Arc, she's a Jeanne d'Archétype

. Compare Silk Hiding Steel for a Proper Lady with a steel core in general, and Nothing Nice About Sugar and Spice for the more girly, loopier, and less successful versions. A subtrope of Action Girl , though not all Action Girls qualify as Ladies of War if they lack the calm, dignified demeanor. Officer and a Gentleman is a related trope, but a Lady of War is not always a military officeholder. A Lady of War who uses magic rather than a melee weapon is a Lady of Black Magic , although a female Kung-Fu Wizard or Magic Knight can fit both. May be the female half of a Battle Couple . Like a male Cultured Warrior , some incarnations have a chance of being developed into a Warrior Poet . Please list examples in alphabetical order.

Every pregnant Sitcom character must</ attend a Lamaze natural childbirth class, usually with the male character least suited for the position as her coach/partner (as the natural father, or most responsible friend was supposed to do it but had a last minute problem that had to be dealt with first). In the event that the natural father is</ her Lamaze coach, it usually serves to highlight that he is either a Panicky Expectant Father or a Bumbling Dad ...or both. What results is the usual total disaster as the flustered male screws up in every possible way. It usually leads into a Screaming Birth later in the season This page may include unmarked spoilers regarding characters' relationships. Beware

In a situation where the usual tropes call for a clever rejoinder, sometimes the absence of one can have the same effect (as far as the audience is concerned) Related to Comeback Tomorrow , except here there is no comeback Also see Dissimile , Metaphorgotten and Buffy Speak for different kinds of subverted verbal setups. See Your Mom , Big, Stupid Doodoo-Head , You Are Fat and No, You for straighter examples Truth in Television ; you know who you are

A character (especially a Pungeon Master) makes a pun , that is claimed to be so obvious or disgusting, that it makes listening characters wince , groan or even feel compelled to inflict violence on the punster — or, at least, bring a lawsuit against him for pun-itive damages. This can work both ways — rimshots and some form of celebration by the punster is completely optional. Since puns are considered one of the lowest forms of humor by default, this claim can be made even if the pun in question is actually really, really funny. The chief purpose of this trope seems to be to allow a writer to deploy an awful groaner and still dodge the blame for it by pointing the karmic retribution at the character, or to use this acknowledgment as a piece of Self-Deprecation , turning this lampshading into the joke's punchline, instead of just having the pun itself. This is a subtrope of the Pun . For other puns that may or may not be bad , see Hurricane of Puns . For a character that always makes these, see Pungeon Master . For a work which is saturated with puns, see World of Pun . For an index of punny trope names, see Just for Pun . Not to be confused with Stealth Pun , which refers to puns where the punchline is simply left to the readers or listeners as an exercise. This may also warrant a Collective Groan or " Get Out! " or have most of the audience groaning, while one laughs . See also Visual Pun and Humor Dissonance . Compare High-Five Left Hanging . Oh, and a lame reaction to a pun is rather (not excluding some possible overlap) the opposite of this trope. In-Universe Examples Only !

Generally speaking, Lame Rhyme Dodge is the result of someone having a Did I Just Say That Out Loud? moment, but doesn't want to/is afraid or embarrassed to admit to having said what they said, or, it's a case of someone trying to dodge having heard what somebody else just said to them. It's the little sibling trope to Last-Second Word Swap Frequently used by guys who are tongue-tied around women, or teenagers trying to dodge teachers or other adults The way both parties try to dodge this situation is to come up with a word that rhymes or sounds similar to the operative word in the sentence. Unfortunately, this usually results in a sentence that makes no sense at all A common variant is to have someone dreaming/daydreaming about something, then they're awakened from their reverie by someone saying "What did you say?" and realize they've been saying everything out loud. They proceed with the clumsy cover-up Compare Freudian Slip . Not to be confused with Subverted Rhyme Every Occasion

We've all seen a lamprey mouth before: a ring- or funnel-shaped mouth with many sharp, inward-pointing teeth. Rather than being embedded in horizontal (or vertical) jaws, teeth completely encircle the oral cavity. Extreme examples may occur in conjunction with Flower Mouth . In fiction, this feature is often a trait of monstrous characters, and may offer a convenient visual shorthand implying that a creature is a parasite of some kind On film, it's often a makeup technique used to make Humanoid Aliens of the Rubber Forehead variety appear more alien by suggesting Bizarre Alien Biology through its outward appearance. Such an orifice could also appear on a radically non-humanoid creature. Common in horror, where it may convey Eldritch Abomination implications A common feature of Sand Worms or an Ant Lion Monster , and an occasional Cthulhumanoid may sport one. Does not cover insect-like mandibles Often overlaps with More Teeth than the Osmond Family . Sub-Trope to Monster Mouth

A character, after delivering a Double Entendre , adds a remark to their statement to ensure that the audience spots the hidden meaning. Alternatively, after hearing somebody else</ deliver a double entendre, appends it for them to much the same effect. Typical phrases used for this purpose include: See also Don't Explain the Joke . If the person didn't mean to make a double entendre but realizes it, they may say That Came Out Wrong . Has a distinct familiarity with Does This Remind You of Anything? and Intercourse with You . If the person being talked to still doesn't get it, see Entendre Failure . Compare Heh Heh, You Said "X" . This trope is about pointing out</ a Double Entendre . If you find a double entendre sinkholed to this article or one of its former titles, remove the sinkhole. Use Euphemism Buster for when the Double Entendre is made clear. …heh , sink hole .

Lampshade Hanging (or, more informally, "Lampshading") is the writers' trick of dealing with any element of the story that threatens the audience's Willing Suspension of Disbelief , whether a very implausible plot development, or a particularly blatant use

of a trope , by calling attention to it and simply moving on This assures the audience that the author is aware of the implausible plot development that just happened, and that they aren't trying to slip something past the audience. It also assures the audience that the world of the story is like Real Life : what's implausible for you or me is just as implausible for these characters, and just as likely to provoke an incredulous response The creators are using the tactic of self-deprecatingly pointing out their own flaws themselves, thus depriving critics and opponents of their ammunition. The Turkey City Lexicon refers to this flavor of Lampshade Hanging as a "Signal from Freud", and reminds the author that if your characters are complaining about how stupid the latest plot development is, maybe your subconscious is trying to tell you something On the other hand, Lampshade Hanging done well can make for an entertaining piece of Medium Awareness or momentary lack of Genre Blindness . It can also be used to take care of Fridge Logic , without having to actually do anything. For this reason, it can either be seen as making a bad movie even worse or as adding clever writing and humour This practice is also known as "hanging a clock on it", "hanging a lantern on it", or "spotlighting it". In the film industry it's sometimes called "hanging a red flag" on something, after the screenwriting adage, "To hang a red flag on something takes the curse off of it," meaning that to lampshade something decreases the negative effects it might otherwise have. referred to this as "the Geryon Principle" in reference to how Dante narrates how unbelievable his "true" story is the more fantastical it gets. We went with our title because it's the one used in the Mutant Enemy bullpen Can also be combined with a Hand Wave , sometimes invoking an unreveal , to make explaining a plot inconsistency unnecessary . When breaking internal consistency is deliberate this trope can be used to show that, yes, it is deliberate instead of a plot hole. Can also be combined with an active attempt to avoid the trope , in which case the Lampshade Hanging turns into a Defied Trope Commonly seen in the self-aware shows that make up the Deconstructor Fleet ; rarely used in the presence of a Drop-In Character . If large numbers of lampshades are hung, then the writers believe lampshades are Better Than a Bare Bulb , this trope 's Logical Extreme At times you may even just have a Puff of Logic , because of this Hypocrisy Nod and Inspiration Nod are specific types of this. Meta Guy is the fellow who does this all the time. Sometimes takes the form of This Is the Part Where... . Compare Discussed Trope , Postmodernism and Playing with a Trope . No Fourth Wall happens when characters not only discuss tropes , but the writers as well Not to be confused with Lampshade Wearing Once again, Lampshade Hanging is when attention is drawn to something that is so strange it threatens to break the Willing Suspension of Disbelief . Leaning on the Fourth Wall is for things which make sense in the story but also have a second meaning outside of the story

When a reference or Shout-Out is made, and it's acknowledged In-Universe to be obscure This isn't done all the time. Sometimes obscure references are subtle, so that anyone who doesn't get them can just enjoy the show. Doing it once in a while can give the audience a bit of curiosity about the reference, but not slow down the show with them wondering about every single one This trope can be done by the lampshading character talking to other characters, or by the character Breaking the Fourth Wall A Sub-Trope of Genius

Bonus Compare Pop-Cultural Osmosis Failure , Shown Their Work , Late to the Punchline See also "Not Making This Up" Disclaimer (when someone might not even think the reference is real) Contrast Small Reference Pools

Lampshade Hanging (or, more informally, "Lampshading") is the writers' trick of dealing with any element of the story that threatens the audience's Willing Suspension of Disbelief , whether a very implausible plot development, or a particularly blatant use of a trope , by calling attention to it and simply moving on This assures the audience that the author is aware of the implausible plot development that just happened, and that they aren't trying to slip something past the audience. It also assures the audience that the world of the story is like Real Life : what's implausible for you or me is just as implausible for these characters, and just as likely to provoke an incredulous response The creators are using the tactic of self-deprecatingly pointing out their own flaws themselves, thus depriving critics and opponents of their ammunition. The Turkey City Lexicon refers to this flavor of Lampshade Hanging as a "Signal from Freud", and reminds the author that if your characters are complaining about how stupid the latest plot development is, maybe your subconscious is trying to tell you something On the other hand, Lampshade Hanging done well can make for an entertaining piece of Medium Awareness or momentary lack of Genre Blindness . It can also be used to take care of Fridge Logic , without having to actually do anything. For this reason, it can either be seen as making a bad movie even worse or as adding clever writing and humour This practice is also known as "hanging a clock on it", "hanging a lantern on it", or "spotlighting it". In the film industry it's sometimes called "hanging a red flag" on something, after the screenwriting adage, "To hang a red flag on something takes the curse off of it," meaning that to lampshade something decreases the negative effects it might otherwise have. referred to this as "the Geryon Principle" in reference to how Dante narrates how unbelievable his "true" story is the more fantastical it gets. We went with our title because it's the one used in the Mutant Enemy bullpen Can also be combined with a Hand Wave , sometimes invoking an unreveal , to make explaining a plot inconsistency unnecessary . When breaking internal consistency is deliberate this trope can be used to show that, yes, it is deliberate instead of a plot hole. Can also be combined with an active attempt to avoid the trope , in which case the Lampshade Hanging turns into a Defied Trope Commonly seen in the self-aware shows that make up the Deconstructor Fleet ; rarely used in the presence of a Drop-In Character . If large numbers of lampshades are hung, then the writers believe lampshades are Better Than a Bare Bulb , this trope 's Logical Extreme At times you may even just have a Puff of Logic , because of this Hypocrisy Nod and Inspiration Nod are specific types of this. Meta Guy is the fellow who does this all the time. Sometimes takes the form of This Is the Part Where... . Compare Discussed Trope , Postmodernism and Playing with a Trope . No Fourth Wall happens when characters not only discuss tropes , but the writers as well Not to be confused with Lampshade Wearing Once again, Lampshade Hanging is when attention is drawn to something that is so strange it threatens to break the Willing Suspension of Disbelief . Leaning on the Fourth Wall is for things which make sense in the story but also have a second meaning outside of the story

Lampshade Hanging (or, more informally, "Lampshading") is the writers' trick of dealing with any element of the story that threatens the audience's Willing Suspension of Disbelief , whether a very implausible plot development, or a particularly blatant use of a trope , by calling attention to it and simply moving on This assures the audience that the author is aware of the implausible plot development that just happened, and that they aren't trying to slip something past the audience. It also assures the audience that the world of the story is like Real Life : what's implausible for you or me is just as implausible for these characters, and just as likely to provoke an incredulous response The creators are using the tactic of self-deprecatingly pointing out their own flaws themselves, thus depriving critics and opponents of their ammunition. The Turkey City Lexicon refers to this flavor of Lampshade Hanging as a "Signal from Freud", and reminds the author that if your characters are complaining about how stupid the latest plot development is, maybe your subconscious is trying to tell you something On the other hand, Lampshade Hanging done well can make for an entertaining piece of Medium Awareness or momentary lack of Genre Blindness . It can also be used to take care of Fridge Logic , without having to actually do anything. For this reason, it can either be seen as making a bad movie even worse or as adding clever writing and humour This practice is also known as "hanging a clock on it", "hanging a lantern on it", or "spotlighting it". In the film industry it's sometimes called "hanging a red flag" on something, after the screenwriting adage, "To hang a red flag on something takes the curse off of it," meaning that to lampshade something decreases the negative effects it might otherwise have. referred to this as "the Geryon Principle" in reference to how Dante narrates how unbelievable his "true" story is the more fantastical it gets. We went with our title because it's the one used in the Mutant Enemy bullpen Can also be combined with a Hand Wave , sometimes invoking an unreveal , to make explaining a plot inconsistency unnecessary . When breaking internal consistency is deliberate this trope can be used to show that, yes, it is deliberate instead of a plot hole. Can also be combined with an active attempt to avoid the trope , in which case the Lampshade Hanging turns into a Defied Trope Commonly seen in the self-aware shows that make up the Deconstructor Fleet ; rarely used in the presence of a Drop-In Character . If large numbers of lampshades are hung, then the writers believe lampshades are Better Than a Bare Bulb , this trope 's Logical Extreme At times you may even just have a Puff of Logic , because of this Hypocrisy Nod and Inspiration Nod are specific types of this. Meta Guy is the fellow who does this all the time. Sometimes takes the form of This Is the Part Where... . Compare Discussed Trope , Postmodernism and Playing with a Trope . No Fourth Wall happens when characters not only discuss tropes , but the writers as well Not to be confused with Lampshade Wearing Once again, Lampshade Hanging is when attention is drawn to something that is so strange it threatens to break the Willing Suspension of Disbelief . Leaning on the Fourth Wall is for things which make sense in the story but also have a second meaning outside of the story

A person getting drunk enough at a party to wear a lampshade as a hat It's hard to pin down the origin of this trope. One theory

is that the guys get drunk enough to mistake lamps for hat racks; other theories are collected on . The idea of a drunk wearing a lampshade goes back to at least 1945 in the U.S. - and probably even earlier (dates it to 1928). If that's true, this trope could be Older Than Television . It has also been suggested that this originated as a piece of "dirty" physical comedy: the man puts on the lamp-shade, exposes himself, and asks for someone to "turn him on" using his " switch " Regardless, the overused nature of it has turned it into a Dead Horse Trope . It's uncommon to find examples nowadays that aren't parodies of this Sometimes the lampshade wearer will say that they're feeling light-headed The same effect is sometimes achieved with a traffic cone, though in reality they tend to be too wide and heavy to be practical as headwear. Add to that the fact that they have to be drunk enough to consider stealing the cone in the first place, so cone wearers tend to be drunker than lampshade wearers Note, there is another reason you may see someone with a lampshade on their head: the Rule of Funny use as a Paper-Thin Disguise , in order to pretend to be a lamp. This has nothing to do with being drunk A third reason is as legitimate Improvised Clothes , when someone really needs to hide their hair or face (often because Our Nudity Is Different) and their hat was stolen. This also usually has nothing to do with being drunk, although it may have something to do with swimming A Sister Trope to Necktie Headband (what a Japanese Salaryman will do instead) Not to Be Confused with Lampshade Hanging

In Speculative Fiction , one will sometimes find that entire planets get used as interstellar landfills. Implicitly this means that it is somehow worthwhile to launch refuse into space and take it to another planet, possibly one that is located in another solar system , in order to dump it there, rather than give it a push towards the nearest star , dump it on a nearby worthless, uninhabitable rock, or just recycle the stuff (not to mention massive and cheap energy sources that make such launches worthwhile in the first place — just getting into space in the first place is a lot harder than most people think) In many cases, the landfill-planet will even be habitable, if only barely, for the convenience of the protagonists who will naturally end up spending time there at some point. Locals will usually be scavengers of some description, picking through the mountains of junk and/or freshly arrived loads for anything they can use or sell, which may or may not include the main characters. Hobo cities built out of scrap optional. There may even be flora and fauna living here, ranging from hardy animals and plants, to Metal Muncher creatures that managed to adapt and thrive on eating the abundant amounts of metal lying around For this trope to work at all, the setting must have very</ Casual (and VERY CHEAP) Interstellar Travel. There are, however, ways to harden this trope: make the planet in question a useless dwarf planet in a nearby asteroid belt, Ceres-like (delta-v to reach such a planet could be really low), used only to dump garbage of space origin from the same system, and equipped with dirty recycling industries that make it more efficient to fling refuse there, rather than into the star. Rarely will it ever be a recycling planet of some kind, which would justify moving massive amounts of junk there. For this trope on a smaller scale, see Down in the Dumps See also Industrial World

This is when a fully clothed character ends up falling, usually from a great height, and lands in a bathtub in which someone is bathing at the time. The bather is commonly the opposite sex of the person who is clothed, but there are times when they are both the same sex. Most of the times when it is the opposite sex, it ends badly with the bather embarrassed or angry at the clothed person This trope also applies to clothed characters that are teleported into someone's bathtub May overlap with Naked First Impression

Back in the day, it was common for households to have multiple landline phones or handsets corresponding to the same number or phone line, allowing for easy conference calls. (Or, being able to pick up the phone in the bedroom instead of having to run all the way to the living room or kitchen and hope you got there in time.) This led to obvious opportunities for eavesdropping. If you want to eavesdrop on another person's phone call, just hide in another room that has a phone extension, quietly pick up, and hold your hand over the receiver while listening in For added drama, old landline phones made it possible for the eavesdropees to realize they were being eavesdropped. In addition to the slight click a phone could make when it connected to the line, older phones tended not to have great microphones and could pick up a wide variety of environmental sounds. And, finally, the eavesdropper might lose their cool and shout something at whoever they're listening to Common offenders include spouses eavesdropping on their unfaithful spouses' Intimate Telecommunications , nosy children spying on their parents or siblings, and Overprotective Dads spying on their rebellious teen's plans. This isn't limited to members of the household, however. It may also be used by an investigator or stalker staking out a target by hiding in their home while their target makes a phone call This was most common in the 1980s and 1990s, when having multiple phones in a house become more widespread. These days it's a Discredited Trope due to the obsolescence of landlines , but was once Truth in Television An older equivalent can be found in party-line phones. Party-lines were multiple households or apartments who all shared a single phone line. They were cheaper than a single house line, and were common from the early days of telephones all the way into the 1970s. The trope of a gossipy neighbor eavesdropping on a party line call was especially common in the 1950s and 1960s, but is pretty much a Forgotten Trope today, since most landlines are single party, and that's if a house even has a landline Sister Trope to Two-Way Tapping . See also Pay Phone and Secret Diary . Could lead to a Funny Phone Misunderstanding

Compare Future Slang . Contrast Eternal English .

TV Tropes in other languages, see also the list of Home Pages .

One coupling sometimes found in fiction is when a man and a woman pair up despite not having any kind of common language . They still manage to have all of the other aspects of a relationship. Usually the man speaks the language that the audience is expected to understand Not to be confused with Everything Sounds Sexier in French , which is occasionally used with this trope

Tropes specifically having to do with use of language, including translations.</ See also: Dialogue , Innuendo Tropes , Oral Tradition , Word Salad Index , the Language Useful Notes , and the Language Indices (for this site in other languages).

A square jawline. A protuberant chin. A manly cleft. Somewhere along the line (possibly around Superman 's time), artists decided that these, more so than anything else, were the</ defining facial feature of really heroic (or really strong and dumb) characters. Perhaps to an even greater extent than broad shoulders, barreled chest, and absurdly large biceps, the surest sign of a character's strength and manliness lies in his chin Parodies of superheroes will take this trope to its illogical extreme , giving heroes jawlines large enough to logically prevent them from looking down</ — and possibly, a ridiculous "butt chin". Some artistic conventions also render the cleft as a "swirl" on the chin. While the gluteus chinnimus can affect non-heroic, not-so-strong characters, "chin swirl" is generally reserved for only the manliest </ of manly If a character with a jawline like this crops up in an American Western Animation production, there's a really good chance he'll be voiced by Patrick Warburton . Also common in Captain Space, Defender of Earth! This has some Truth in Television , as scientists have noted that there is a definite correlation between jaw size and testosterone production (though cleft chins are very much unisex). Plus, exaggerations aside, a well-defined jawline is considered by many to be an attractive trait in a man, which is why this trope is Always Male This is mostly a hero trope, but villains occasionally have chins like this Compare Beauty Equals Goodness , Top-Heavy Guy . Contrast Villainous Cheekbones and Thin Chin of Sin (where angular faces characterize a bad guy)

A good way to show the physical intimacy and trust which a couple have is to rest one's head on the other's lap. Usually, the man does the resting while the woman provides the lap, not only because of anatomical reasons but because the lap-owner is typically of a nurturing nature more associated with femininity. Bonus points if she's stroking his hair In some cases this is done between people who are not necessarily lovers, to comfort someone who is weeping or injured In Japan, if they're really</ close, the sitter is cleaning out the layer's ears with a pick. This is something old married couples do Compare Holding Hands and Sleep Cute . Tummy Cushion is a variation where a much smaller character sleeps on top of a much larger one

Wherever The Empire is, you'll always find La Résistance: A Ragtag Bunch of Misfits using The Power of Love and Friendship to fight against a tyrannical rule, often to help put the Government in Exile back into power. Always underdogs, they fight using guerrilla warfare and by raising the rabble of the people by revealing unpleasant truths about The Empire they've been trying to hide, causing the oppressed peoples to shake off the yokes of their tyrant rulers. Usually led by a Rebel Leader and armed via Vehicular Turnabout . Expect them to be opposed by Les Collaborateurs Almost inevitably, The Hero will join La Resistance

while the battle is already underway, and will grow to become a great champion in the fight against The Empire . After all, Hollywood usually romanticizes resistance fighters , for three reasons. The first is rooted in America's origins as rebels fighting against a tyrannical monarchy during The American Revolution . The second is likewise World War II where the conflict between the Resistance and Nazi Germany fell, as close as it ever has, to clear divisions between right and wrong, and of course, Cool People Rebel Against Authority . In most cases in history and in Real Life , resistance movements are complex and confusing events. A common mistake is to confuse resistance movements with revolutionary movements, when this is not always the case. Some resistance movements are</ revolutionary, seeking to install a new regime to displace the old. Revolutions, needless to say, are complex, murky and at times brutal affairs. It has led in the past to the new regime forming the new government which can be as bad or worse than the old Of course, people rarely like having it pointed out that these groups are terrorists from the perspective of anyone who disagrees with them and Innocent Bystanders who may get caught up in the crossfire of said conflicts. This may be deliberately ironic, perhaps inviting a "we are not so different " moment. Or, the author might simply assume that the audience will always sympathize with rebel protagonists against The Empire , therefore moral justification of the rebellion is unnecessary and the rebels can get away with whatever is expedient . This could be averted if the Evil Empire really is evil and the rebels exercise chivalry and restraint Alternatively, La Resistance will be utterly incompetent and little more than an annoyance until the hero gets in there and shows them how it's done. Sometimes their inner dissensions render them nearly unable to get anything done. Expect at least one member of La Resistance to be The Mole , or a homegrown Les Collaborateurs sabotaging their efforts from the inside. La Resistance may even be defeated without the assistance of its enemy: when the only thing uniting it is opposition to The Empire , they may end up clashing thanks to some point of ideology (generally portrayed as stupid) or method (generally portrayed as worthwhile) Also alternatively, La Resistance may represent the last remnants of the reactionary or counter-revolutionary cronies of the old regime fighting against the Revolutionary Progressive Forces. Once re-installed, the Resistance "heroes" decide to Retcon the revolution and institute purges for the cause of revenge, and remind people why exactly they were toppled in the first place. In some cases, as it happened in some parts of World War II , the Resistance contains factions who want to restore the old regime and factions which want to bring a new regime, and these two factions might struggle during and after the war When La Resistance form the main ensemble of the show, or one of them, they'll frequently exhibit a mix of characters similar to The Squad . However, they'll usually have sneakier methods , they tend to be more morally pragmatic and ruthless than most Squads , and in series like Battlestar Galactica </ members becoming Shell Shocked Veterans Sometimes La Resistance can be downright nasty . Usually, though, even at its worst La Resistance will be the Lesser of Two Evils . If not, Grey-and-Gray Morality may be at play. In an interesting twist, if the resistance is every bit as unscrupulous as The Empire , then the hero will end up doing a bit of Conspiracy Redemption or forming a third faction . Very</ occasionally, La Resistance may even be the Big Bad rebelling against a peaceful government. Occasionally, La Resistance will be shown in a more comedic light, where they don't do much besides

sitting around debating theory Eventually, La Resistance will either die out, or grow into The Alliance as it gains power, allies, and sympathizers For the villainous equivalent, see The Remnant . For the opposite of La Resistance, see Les Collaborateurs . Sometimes La Resistance may not be heroes but villains</, as happens in an Enemy Civil War Compare Vigilante Militia and The Magnificent Seven Samurai Not to be confused with the First-Person Shooter series, Resistance </. Or with WWE's French-Canadian Foreign Wrestling Heel Tag Team La Résistance

The tendency to visually depict leaders of an organization as large, physically intimidating people. This could be because people are more likely to follow orders from a big guy than a small one (because of the physically intimidating height). Exactly what flavor of "big" he (or she) will be depends chiefly on the character's personality, or sometimes species. He could be an Adipose Rex to symbolize his greed and decadence, but could instead be a towering seven-foot-tall man This is abundant in video games since these guys need to be able to make impressive bosses as well and players like big targets. Even when they have magic or machines for fighting, they still tend to be pretty big. Note that tall villains are not necessarily muscular or good at fighting, and in that case will usually have to rely on some shorter Mooks with Stout Strength Because Evil Is Bigger , this is more prevalent among villains. This applies to most of the brutish types of Always Chaotic Evil fantasy races, like orcs , hobgoblins , and some of the many, many types of trolls . Races which get Stronger with Age will tend to justify this either as the biggest individuals being Older and Wiser , or only very tough and resourceful ones reach old age . Thus, this trope most commonly applies to villains but there are also some heroic characters that qualify Related to Authority Equals Asskicking (or, perhaps, Asskicking Equals Authority). Also see Hitler Cam , the camera effect that you can use to accentuate height. Contrast The Napoleon (when he's in a leadership position) Sometimes found in real life- in the modern world, elected leaders are generally of average or greater height. However, this is rarely taken to the kind of extremes found in video games. Also common in the animal kingdom, where in species such as lions, the largest males become the alphas of their prides/packs Can be found in art, especially B.C periods. The most prominent example is Egyptian art; almost all periods of European art before the Renaissance too. This makes sense, as people tend to pay more attention to bigger figures Contrast Mister Big (ironically) and The Napoleon . Adipose Rex is the trope for fat kings In Brave Exkaiser </, Dino Geist , the leader of the Geisters is absolutely gigantic</. His already pretty dang big Humongous Mecha minions only come up to his ankles</

A ridiculously larger-than-life character, public speaker, or orator full of charisma, energy, joie de vivre</, and poetically powerful speeches with dramatic gestures that can devastate a scene to a billion pieces and transform even the most humdrum scene into the most GRANDIOSE </ . Often played by a guest star with an Internet Movie Database listing longer than the rest of the cast put together. Large Hams usually lack an indoor voice , and greatly relish badass boastings where they will punctuate EVERYTHING </. The first line from the Large Hams will be dramatic, portentous, often just before the act break and can almost always be replaced with:

"Did somebody order A LARGE HAM?!" Try it at home; it's great fun. Popular implementations include: BRIAN BLESSED in Britain, William! Shatner! ! North! America!, and Norio Wakamoto in Japan. Many large hams in the past have some experience in stage acting and theater: when you have to poetically act for the back rows (especially when coupled with music) it makes sense. Having an outrageous appearance is helpful but not a requirement. While often male, actresses can pull it off, but it's rarer for them (due in no small part to the expectation that female characters will be more emotional anyways). Often cast as a One-Scene Wonder , or a key redeeming element in shows that are So Bad, It's Good . It's based on the term "ham actor", meaning one who overacts, but where that</ term origininated is unclear: it's been suggested that it comes from the use of ham fat as a cheap make-up remover in the old days of theatre, or because "ham" serves as short for "amateur" (as in "ham radio"); Leslie Charteris stated it derived from " Hamlet </" in a The Saint </ short story. Another possibility is the phrase refers to being 'hamfisted', heavy-handed and not delicate or careful. Note however that a Large Ham is not necessarily a bad actor, it is either an artistic choice made by the actor for a given production or an acting style. Directors hire William Shatner because</ he is a Large Ham , and that's what they want for a particular character. In fact it generally takes a good actor, or at least an experienced one, to pull this off successfully because it takes some skill to know how far is too far. And actually going too far is harder than it looks. One of the United Kingdom's most active export industries. If a character is depicted as an American in a BBC series, he's likely to be one of these. If in a few scenes many Large Hams come together, the likely result is Ham-to-Ham Combat . Large Hams are a very rich source of Vitamin Meme and very often feature in YouTube Poops . While Narm is their primary flaw, the large hams are likely to have come from Hillshire Narm . (Go Keet !) But more often these actors are Narm Charm . A few moments of over-acting do not make a Large Ham. The actor must, to all intents and purposes, be deliberately playing the character that way. A Large Ham may occasionally be an example of Crazy Is Cool . Often a character trait of the Boisterous Bruiser . Deviled Hams also enjoy getting Drunk on the Dark Side . A Smug Super relishes showing off their power this way. Reality Is Unrealistic : a lot of real people are melodramatic or overly emotional. It is therefore NOT unrealistic at all for a character to be this way, despite how it may appear and what plenty of amateur critics will say. The major reason this is often criticized is actually because being melodramatic can be very annoying. But what these critics forget is that a well-written character is not necessarily a likeable one. Writing a hammy character is NOT bad writing. It's only bad writing when the hamminess makes no sense. Note that although it is rare, one can be very hammy without raising one's voice at all. Being hammy is about the emphasis</ in what you say (and Milking the Giant Cow to no small degree), and while emphasis can be easily shown by having No Indoor Voice , it is not the only way. This is what makes the Cold Ham trope possible. If it is the setting itself that seems to demand that ham be served in profusion, dipped in abundant Hot Blood , because it's just how the setting works, you may be in front of a World of Ham : those can provide for marvelous entertainment, if your Willing Suspenders Of Disbelief are elastic enough. Compare Melodrama , Ham and Cheese , Milking the Giant Cow , Camp , Evil Is Hammy , Incoming Ham , The Ham Squad , Ham-to-Ham Combat , Drama Queen , Comical Overreacting , Suddenly SHOUTING! . Contrast Danger Deadpan , The Stoic , Soft-Spoken Sadist , The Quiet One ,

though Cold Ham allows overlap. Just so it's noted, just because a character/actor is hammy does not mean they are bad or ridiculous - far from it! </

LARP stands for Live-Action Role-Play. It's like role playing, but instead of sitting around a table and describing what your character is doing, you generally actually get up and do it (or act it out). Think of it as cross country improv theatre. LARPing has multiple sub-genres. In the US, these include Boffer (which generally includes actually swinging padded weapons at one another) and Theater (which is generally based around pre-written characters accomplishing social and political goals, with combat frequently represented by abstract mechanics. Theater LARPing also goes by a variety of other names.) It should be noted that most boffer games also include a fair amount of roleplaying and that logic puzzles also play a large role in both types. In Europe, LARP usually sits between these genres, mixing character development and role-playing with combat. Weapons are far more realistic than their American counterparts, manufactured using latex-covered foam, or harder, unpadded plastic in some systems; consequently, the style of combat includes taking care not to hit too hard; some variant on "Pull your blows" is a standard rule. In Democratic Russia , LARP is often indistinguishable from historical reconstruction, not that anyone but hardass living-history types (and, more importantly, Jerk Jocks who are in historical reenactment for the fighting) tries to enforce the distinction much. There is a huge sliding scale , from theater RP, where the absolute worst thing that can IRL happen to you is a rubber knife somewhere uncomfortable , to -style faintly-story-driven mass violence, broken bones included. The main distinction of ex-USSR LARP scene lies in players' attitude. Around one third of the players treat it as combat sport with lots of DIY. Other two thirds are composed of teenage counterculture wannabees who are in it for the chicks, said chicks, escapists (mostly teenage, though there are quite a few more mature players) and plain old fantasy fans. Ex-USSR LARP Weapons are made from aviation-grade glass-fiber plastic, running-track rubber, , reforged leaf springs, PVC piping and hardwood, with repurposed sports implements and furniture parts considered a thing of shameful past and frowned upon. Western-style padded weapons are slowly gaining ground in the ex-USSR, but many people still view them as "sissy" and "cowardly" and limit their use to players below the age of maturity (and thus unable to give consent to broken bones). The "pull your blows" rule either only applies to unarmored targets or is absent altogether, and wearing armor is considered the manly way to avoid injury. Likewise, armor has evolved from cardboard, wood and plastic to complex sets of canon-accurate gear tailored to a specific setting, historically-accurate getups brought over from living history and historical combat (which are either past or future hobbies of more than half of LARPers around this parts), sports\hidden armor kits, replicating the construction pinciples of ballistic armor with DIY-store materials, and wide use of fencing, motorcycling and other off-the-shelf protective gear. Worthwhile games are either multi-day (up to a week) forays into the wild, far from any civilisation, with a large part of baggage being vodka (no, really — and this applies to LARP worldwide, not just Russia!), or sizeable social events with elaborate costumes and convoluted plotlines held in university ballrooms. Settings are often some variant of the standard fantasy setting (of varying levels of "yeah, we nicked this straight out of The Silmarillion </"), possibly with

a dash of Alternate History , or taken directly from a popular RPG. LARPs have their own set of common tropes, including some form of Closed Circle or Enclosed Space (which give players an excuse to stay in game even if their character's smartest option would be to leave) and Time Travel (regardless of genre.) However, the largest LARP events (sometimes called "fests", for festivals), who host thousands of players, occur on large swaths of land, which gives players space to flee while remaining in the game. LARP, especially boffer LARP, is considered one of the easy targets of nerddom. This is mainly due to the widespread popularity of the "Lightning bolt" video on YouTube , which features boffer combat in all its anarchic "foam weapons and spell packets" glory. Strangely, LARP makes an easier target among</ nerds than outside of geekdom. The occasional small-press article on LARPing is usually sympathetic, and Role Models</, while pointing out the inherent goofiness of LARP, still treats it as a great way for people to socialize and build confidence. On the other hand, the "Lightning bolt" video is usually circulated around message boards and geek-oriented blogs, often as a way of saying, "I may be a nerd, but </ ..." In several European countries, LARP is viewed in a different light. Especially in the Nordic countries, LARP is increasingly considered Serious Business , to the point where it is no longer considered an acronym, but represents an entirely independent concept, "larp" (similar to how "laser", "radar", and "modem" went from acronyms to proper nouns). This is not so much "nerds acting out D&D in a forest somewhere" anymore, but more serious historical/mythological reenactment (in the same way that 18th-19th century reenactment groups like Napoleonic Era, Wild West, Colonial America etc. tend to be taken more seriously). While your mileage may always vary, LARP is creeping into the realm of the mainstream. For example, there are more Danish kids participating in LARPs (often school or daycare related) than there are kids in football clubs and a popular is aired on Danish national television (and exported to Sweden) . (Denmark also has a LARP boarding school - see 'Examples' below.) The inter-nordic convention in particular strive to advance LARP as a medium in many ways, and serious academical papers on LARP is becoming an increasingly common phenomenon. In The New '10s , LARP is even becoming a subject of academic studies at the Nordic universities, with a large chunk of the contemporary role-playing theory penned there.

For most adults, it isn't easy to change the apparent gender of e
their voices. It can be done — some are practiced enough e
to pull it off, and some can just pull it off by natural talent e
— but otherwise, the voice will just sound goofy. A man e
imitating a woman will speak in a ridiculous falsetto, and a womane
imitating a man will put on the deepest baritone she can muster. e
If the goofy voice is part of a joke in a comedy, it can still e
work. When done deliberately to make a manly-sounding girl or vicee
versa, it's this trop Cross-Dressing Voices is a Sub-Trope , whiche
is an animation trope about adult women doing young boys' voices e
or adult men doing falsettos. Disguised in Drag and Sweet Polly e
Oliver are related tropes for visually impersonating the other e
gender. Not to be confused with Vocal Dissonance , which is when ae
person's natural voice does not seem to fit their appearanc e

The laser blade is a melee Energy Weapon , with a cutting edge made of Pure Energy , giving it Absurd Cutting Power . It also

allows for a Clean Cut the way a regular sword does not. Despite their Absurd Cutting Power , sword fights between two Laser Blade wielders are still possible thanks to the fact that Like Cannot Cut Like . Generally a type of Impossibly Cool Weapon , they require a lot of Willing Suspension of Disbelief , but are generally awesome enough to be worth it Laser blades exist purely because of the Rule of Cool . Power Glows , therefore a weapon made</ out of glow must be really</ powerful. In real life, making such fancy swords is Awesome, but Impractical when Frickin' Laser Beams decide war , but then again, laser blade duels are frickin' awesome, and that's enough justification to be showed on-screen. Another possible in-universe justification in that the duelists are somehow Immune to Bullets , whether thanks to Deflector Shields , The Force or any other such Applied Phlebotinum , thus forcing the revival of old-school sword martial arts with laser blades Note that, although the most prolific Trope Codifier is the lightsaber , you'll almost never see the word "lightsaber" outside of that particular franchise for understandable legal reasons . Thus, such blades are given any variety of slightly less, but still awesome monikers, such as "beam saber", "energy sword", "plasma knife" and, for the paronomasiacs , "laser blade." The energy blade concept tends to be Older Than They Think ; Isaac Asimov used them as early as 1944, for " The Traders " Note also that the word "laser" is frequently used for fictitious energy weapons of all types, even in settings where the beams are created by Applied Phlebotinum and don't share the real-world etymology of the word. Yes, despite having a perfectly fictional sounding, sci-fi/fantasy ring to it, the word "laser" is actually an acronym, standing for adiation Despite being a sword made of energy, it's surprisingly rare to see one that can shoot a Sword Beam Sometimes, especially in video games, a laser blade may be mounted on a fighter ship. This version is even more of an Impossibly Cool Weapon than the usual melee variety A Sub-Trope of Elemental Weapon , Laser Cutter , Cool Sword , Absurd Cutting Power , Energy Weapon , Hard Light , Impossibly Cool Weapon A Sister Trope to Flaming Sword , Hot Blade , Ray Gun

As established elsewhere , amnesia comes up a lot in TV. Amnesia is a funny thing in the real world and can give you lots of strange symptoms. In TV, it's very weird too, but it's much more specific. Amnesia has several basic attributes in TV land: With surgical precision, amnesia strips you of all information pertaining to personal identity , leaving just about everything else intact. TV Amnesia is a disorder where you forget where you put your keys, but you do notInterestingly, while this would seem to be Hollywood Science at first glance, this really is how retrograde amnesia works (well, some of the time). "Procedural memory", which governs skills that the brain has automated, appears to be separate from "declarative memory", where you store previous facts and events, and in many cases only one of the two is damaged. And then there's which may or may not be affected by amnesia. Very useful in maintaining that things are no big deal. To this end, it's pretty standard for The Men in Black to use this on anyone who's seen too much, often employing a Memory-Wiping Crew . Contrast Exposition Beam . Can cause an Amnesiac Hero to be born.

A character has been having a really bad day. They see a commercial advertising a service that can fix their troubles. The ad is

infomercial style, asking the viewer questions before presenting their product, and the questions are all specific to the character as if the ad was meant to be seen by them and no one else. The broadcast doesn't need to be an ad, so long as it seems aware of the viewer's identity or situation. Not to be confused with

While in Real Life there is rarely a direct and easily traced cause-and-effect relationship between Bob's actions and their subsequent reward or punishment, in fiction the connection is usually a lot more... express</. Did Bob help an old lady across the street? Several chapters later, she'll turn out to be an elite ex-commando who will gladly help him storm the Big Bad's castle. Did the Big Bad kick the little dog just because it was barking at him ? The dog will sniff him out and lead the heroes right to his Supervillain Lair . The Golden Rule states, Do unto others as you would have them do unto you</, but in fiction, the rule seems to be more, What you do unto others will be done unto you.</ If you mistreat the people and things around you, karma will strike you down. Treat them well, and you will be rewarded. Accordingly, every notable act of a fictional person will yield a meaningful return before the end of the story; every little action, good or bad, will be repaid in kind with the accuracy of a laser-guided missile. Whether its payload is sunshine and puppies (see Earn Your Happy Ending) or painful irony (also see Ironic Hell) depends on whether Bob was a saint or a bastard. Basically, this is interpreting the concept of Karma as literal Newtonian Equivalent Exchange . If taken too far, stories with this aesop can turn anvilicious or into a Space Whale Aesop : always be kind to strangers , never kick puppies et cetera</, or the universe itself</ will make your life a living hell. It also undermines the standard "do good for goodness' sake" lesson, since Bob never has to suffer for doing the right thing or accept virtue as its own reward — in Fictionland he always gets repaid. That being said, it's worth noting that the negative consequences tend to fall more directly than the positive; the villain's evil deeds turn out to be the ultimate cause of his downfall , while the hero's virtue rewards him with some much-needed assistance (but still leaves it up to him to save the day). On the good side of the karma coin: On the negative side of the karma coin: See also Pay Evil unto Evil , Sweet and Sour Grapes , and Sexual Karma , especially Karmic Rape . Contrast Karma Houdini and Karma Houdini Warranty . For karma punishing a hero for their mistakes, see Tragic Mistake . Also contrast with " No Good Deed Goes Unpunished ", which is a corrupt form of this trope; as well as Can't Get Away with Nuthin' , where the slightest misdeed committed by the hero</ results in Disproportionate Retribution . If the character is a jerkass and the karma isn't enough to make them learn, then it's a Karmic Butt-Monkey . When you help someone but receive punishment rather than reward, you might be looking at The Farmer and the Viper . See also: Hoist by His Own Petard , when a villain gets killed by their own weapon, or The Dog Bites Back , when they're killed by an abused lackey.

Since in Real Life , whether a bad thing that happened to someone had been karma or not is inherently controversial and subjective, No Real Life Examples, Please! This trope is by its nature Spoileriffic ;

The story's over. The Big Bad is defeated. The end of the world has been prevented. The heroes are victorious. BANG! From nowhere, a

bullet rips through one of the heroes, killing them almost instantly. It turns out that the villain, The Dragon , or possibly even a random mook , was Not Quite Dead . Having shot the hero, he then collapses on the floor, dead. The above is the most common form of this trope, but a) it does not necessarily have to be a bullet; b) the villain does not have to die immediately afterward; and c) the scenario may just have been added for the dramatic effect and the hero could pull through in the end (likely due to aid from a teammate). However, it is usually the last we ever see of the villain. This can also take the villainous form of a Taking You with Me depending on the circumstances. The Last Breath Bullet is probably one of the deadliest attacks in fiction. Mentors, love interests, rivals and heroes have all fallen to its power, no armor, Plot or otherwise can defend against it. When the villain does this, it can be a form of the Downer Ending , and a Diabolus ex Machina . However, it is also it is also possible for a dying character to save the hero's life this way or even defeat the big bad with their last shot, which may make it their Moment of Awesome . Occurs most frequently in action films. Can overlap with Taking You with Me , Last Ditch Move (in video games) and/or with Load-Bearing Boss . Compare with Last Villain Stand , Take a Moment to Catch Your Death , and Dead Man's Switch . As a Death Trope and Ending Trope , unmarked spoilers are abound.

In Unwanted Harem shows, the last girl to show or confess her feelings for the lead is the one with the best chance of winning him. </ Usually they will look like the least compatible couple in the beginning; she will only warm up to him later in the series. This law is especially likely to hold if the girl who will be last to confess is a Type A Tsundere . Note that it's the last confession</ that wins. This rule and First Girl Wins can hold at the same time, and it is entirely possible that everyone else will notice her love before she can admit it . Corollary: The girl who states her attraction to the lead from the get-go stands next-to-no chance of winning the guy.</ The reason for this is simple. The girl in question is the one whom the protagonist will love back after the confession, the other half of the Official Couple . Once the official couple is truly official, the premise for the Unwanted Harem show is gone. Thus, her confession will be the last for the same reason people always find lost items in the last place they look: after that, there's no longer any need to look. Be warned before you proceed: "Winning", in this sense, tends to be spoileriffic. Therefore, Ai Kora </ has Sakurako announce her love last. In fact, she doesn't confess until a little over halfway through the very last chapter of the series, even though Maeda had confessed his love (several times in one day!) in an earlier chapter.

A comedic storyline where the characters have been told that they have accidentally been poisoned, or have contracted a terminal illness, and only have one day left to live. The characters typically go around doing things they would never do otherwise: rob a store, insult some very tough-looking bikers, confess their feelings of true love to someone who doesn't reciprocate....and then they find out they aren't actually going to die after all. They are now screwed See also The Last Dance , Your Days Are Numbered , Like You Were Dying , and Mistaken for Dying . Compare The Moving Experience

When First Girl Wins is not in effect, the most likely love interest to win the heart of the protagonist at the end of a story is the last girl we meet in the series. </ In story with multiple love interests, it's usually the first potential love interest you see that wins the heart of the Unlucky Everydude . This is for a simple reason: she makes a strong impression this way, and we aren't blindsided. But there's another placement that makes sense and gives a girl a strong impression: if she's the last</ potential love interest, we see. This makes perfect sense if the series is focused on the main character seeking a long term relationship, since once he's found one he's going to stop looking. (Indeed, this trope is how most Real Life love stories end.) It is recommended that, if this rule is in effect, the entire Unwanted Harem appear in the first episode for the sake of the poor writers' health . A Third-Option Love Interest can</ win — even a girl who we meet near the end of the very last episode can win — but Die for Our Ship will inevitably descend upon her. That's okay for the series in question (since it's over), but it could cause problems for the sequel. Fans will invariably form their own preferences as to who the Official Couple should be, but the Last Girl winning will be better received if she's introduced early enough to get her own fan following, rather than if the writers are trying to convince everyone</ in the audience to abandon their initial preference in favor of her. If the last girl turns out to be the first girl, this is First Girl After All . Has nothing to do with the Final Girl (a horror trope concerning the last girl to survive</ the monster). , of course.

This girl is responsible for a guy in a Transparent Closet realizing he's gay, and inversely this could be a guy responsible for a closeted woman realizing she's a lesbian. The situation is usually that after their first kiss (or sexual encounter in some cases) he realizes that he doesn't feel the right kind of chemistry with her, and outs himself to her and breaks the relationship. Usually this requires that the ex profusely</ reassure them that " It's Not You, It's Me " and that they'll eventually find someone who will return their feelings. On the positive side, they may end up on the good end of Just Friends and have a high chance of becoming Amicable Exes This can be Played for Laughs or Drama with the girl fretting that she's a terrible romantic prospect , or such a shrew or so bad in bed she literally drove the guy into forsaking his heterosexuality . Can be played for extra laughs/tears by her having several boyfriends do this in a row</ , and then with Mom calling to ask whether she's "turned another guy gay" In the least conflictive examples, the guy will realize due to outside events rather than from their (lack of) chemistry. Sometimes it'll happen after</ they've broken up, which may or may not be a relief to the girl. In comedies, this can be a funny way of Cleaning Up Romantic Loose Ends In the case of a lesbian coming out to her boyfriend, a comedy will usually imply that the guy is so bad at sex or such a perverted pig (or both!) that she becomes a lesbian out of disgust This can of course be Truth in Television . Sub-trope to LGBT Awakening . This may be the outcome of a Bisexual Love Triangle . This trope is in a way the Inverse of Closet Key , rather than a lack of reaction from a heterosexual partner, it's a same-sex attraction leading to the epiphany. It's worth noting that some women may become Fag Hags who Settled for Gay because All the Good Men Are Gay

It finally happened. After all the Fanwank and Shipping , after all the denial , after all the Will They or Won't They? , after all the fighting (by either the couple or the fans), and after all the heartless teasing , devoted fans and viewers alike are at last rewarded with the two characters (usually the main character and his/her close friend of opposite gender) everyone knows and/or demands should inevitably get together , finally doing just that. Too bad it can't be enjoyed, what with the show ending in the next two seconds and all. Oftentimes the audience will only follow a series just to see if a specific couple will hook up. Actually hooking up the couple in the middle of the series runs the risk of True Love Is Boring and Shipping Bed Death . In many series, resolving the romantic situations of the main characters is a Series Goal , hence any attempt to break through and resolve the relationships before the Grand Finale results in Failure Is the Only Option . Status Quo Is God results in the characters' relationship stagnating for the duration of the series. With a Last Minute Hookup, even the most uncreative and hilariously unromantic of writers are enabled to enjoy all the benefits of rewarding incessant fans with an intimate relationship, without the hassle of actually having to do so. All they need to do is make sure the two have that one single kiss or exchange a single "I love you" at the very end, and it's all good. It's just that easy. This is also a way writers get rid of inconvenient romantic competition by having said competition suddenly fall for someone else . Though certainly not exclusive to them, the trope is especially frequent in premature crush -laden shows directed towards kids and tween audiences, where very few writers have the guts to take a jab at illustrating actual romance, but nonetheless, a vast majority still feel the overwhelming need to drop an innumerable amount of anything-but-subtle " hints " toward the prospect all throughout the series. For the few bold ones that do have the guts to at least give it a try, they are hampered by Media Watchdogs and the usually larger portion of the audience who, quite frankly, just aren't into that kind of stuff. While actually seeing the couple together and having a relationship would have been nice, there can be potential problems that arise from that, which this trope removes, such as the new couple not having the same chemistry now that they're together , their romance taking over the story , or the characters becoming Sickeningly Sweethearts . It may result in another ship being sunk , but that couple's shippers are spared having to see their rival ship together. This sometimes overlaps with Strangled by the Red String when it's done especially</ badly, but it can also serve as damage control for that trope, though there is a risk of any of these happening in unexpected sequels . See Hooked Up Afterwards for when this happens to side characters, and Maybe Ever After for when the hook up is hinted or implied rather than being certain. Contrast with New Old Flame . : Even though this is not an Audience Reaction , and is usually pretty straightforward, (i.e. the couple hooks up at the last minute), that examples can get subjective due to Ship-to-Ship Combat , Shipping Goggles , or just plain disagreements. What one person considers to be the couple getting together, another person may not. For example, the couple may have confessed their feelings for each other earlier, at which point part of the audience now considers them to have hooked up, but the couple doesn't have their First Kiss until the very end, (or vice versa) and the other part of the audience doesn't consider them officially together until then. This can also apply to couples that hook up earlier but break

up and don't get back together until the very end. Warning: This is an Ending Trope , so spoilers abound

Last-Minute Reprieve is a situation in which our brave hero is facing death on the gallows. Suddenly, a messenger or Courier gallops in to inform everyone he's been pardoned Just in Time The gallows can be replaced with a firing squad , an electric chair or lethal injection in modern settings. Similarly, the messenger on horseback can be replaced with a telephone call from the mayor, governor or other Reasonable Authority Figure Now a Discredited Trope that is subverted more often than not. Sub-Trope of The Pardon . Compare Acquitted Too Late . See also The Cavalry for other occasions when someone shows up to save our heroes in the nick of time

In many shows, the characters refer to each other by their given names , and the audience refers to these characters as such. We refer to the friends of Friends </ as Rachel, Phoebe, Joey, etc. This is usually the case in Dom Coms and other shows where many of the characters are related and therefore have the same last name. In other shows, usually based on a shared workplace, characters refer to each other by surnames only. Accordingly, since this is the way the character is canonically addressed, fans will refer to them by their surname as well, sometimes to the point of forgetting a character's given name entirely. (These characters are not referred to with titles , either.) At times the last-name basis becomes jarring. (This kind of situation may be used to set up a joke if the character has an embarrassing first name .) Characters on a last-name basis are much more likely to be male than female. Sometimes there's a Double Standard for this trope: the same show may refer to men by their last names and women by their first names. In a few of Dan Brown's books, regardless of how the characters address each other, the narrator mostly calls men by their last name, and women by their first name, including protagonists or co-protagonists. If only some characters in a work get this trope, it is frequently because they have a boring or common first name (like John), or an embarrassing or unusual one . Switching from last-name basis to First-Name Basis may indicate a Relationship Upgrade , platonic or otherwise. How much Truth in Television this is varies based on time period and cultures worldwide. Compare Full-Name Basis , They Call Me MISTER Tibbs! . Contrast Hey, You! and Terms of Endangerment . The X-Files </ could probably be considered the Trope Codifier , as that series took this trope to an extreme. Try thinking of a single character in that series who isn't referred to with either a descriptive title, or their last name.

A character who is a species unto themself, the Sole Survivor of some calamity that has wiped out their entire civilization . If this civilization used to be important in the power balance between civilizations that still remain, it's now considered missing This might mean that they're the last survivor of a particular society or secret order, but for full effect they are actually the last of an entire civilization, or even biological species Such a character is liable to manifest some profound Survivor Guilt , and the prospect of avenging their kind may develop into an obsession that acts as an Achilles' Heel . It will also provide an excuse for them to be substantially different (read: "better") in skill,

abilities, or morality than the rest of the characters. However, the writers still need to be careful as to how they construct this Survivor Guilt : owing to Angst Dissonance , even something as traumatic as this can still degenerate into Wangst if the character seems determined not to get over it and eventually move on, or if the character's pain is written in an unconvincing fashion Will often manifest qualities of the Warrior Poet or the Stranger in a Strange Land Since this kind of loneliness is the sort of thing that could easily drive you mad, evil versions are about as common as good ones, particularly of the Straw Nihilist strain. In general, being the last of one's kind is a polarizing experience: the only folks who tend to survive the death of their species are either the very best examples, or the very worst. The evil version will often carry a thematic notion that their very existence is an affront to the natural order, as they "ought" to have died with the rest of their kind, and it's rather rude of them to keep hanging on to life well past their time. Some really evil versions might even be responsible for the deaths of the rest of their race in a way (see Lobo below), as may The Atoner every once in a blue moon (see Tetrax, further below). Not-quite-as-evil versions may have survived because of some evil act such as cowardice, betraying their race to the enemy , being exiled for crimes, or morally questionable ways of prolonging their lives . In either case, if it was an engineered genocide, it just backfired . Or, the "last of his kind" character could be evil just because the "kind" itself is Always Chaotic Evil Very often, at least for the heroic sort, it will eventually be revealed that There Is Another It is fairly uncommon for such a character to be the</ lead character, even if they are an important member of the regular cast. Perhaps that level of isolation is just too much for the audience to really wrap their minds around — with most characters who are cut off from their own kind, there is at least the prospect</ of an eventual reunion. This character lacks even that</ prospect. However, a common Aesop (for the heroic ones at least) they learn is that, even if their race is gone, they aren't truly alone, having people with them who still love and care for them Compare Fling a Light into the Future , Humanity's Wake , Uniqueness Value , Genocide Survivor , and Living Relic . Genocide Backfire and Genocide from the Inside can both cause this trope. Endangered Species and Dying Race are not as extreme versions, although they may lead to this eventually. Sometimes paired with The Aloner for truly horrifying angst. Occasionally Played for Drama or Played for Laughs with Only You Can Repopulate My Race . Occasionally the Last Of His Kind is of a previously extant Barbarian Tribe of some kind. If There Is Another , see Adam and Eve Plot . The Collector likely wants to put him in their Fantastic Nature Reserve If there was only ever</ one member of a species, see Single Specimen Species . Not to be confused with A Kind of One Contrast with Monster Progenitor and The Chosen Many . Compare Racial Remnant . Overlaps with Single Specimen Species . If this is taking place in an After the End setting or such, don't be surprised if The Last Man Hears a Knock

If someone loses an object, it will always be found in the last place they look. Fridge Logic maintains that this is because once they find it, they aren't looking for it any more, thus it's always</ in the last place they look. What they really mean is that it's the last place they would</ look The main example of this is when a character loses their glasses . They will always,

inevitably, have them on their head. Works with keys, books, and pretty much anything you can hold in your hand May frequently involve being Hidden in Plain Sight . The character may also have Failed a Spot Check . As many folks can attest, this is Truth in Television

The Heel–Face Turn that never was If your villain is tragic , insane , infected with some kind of horrible, mutating, alien virus or otherwise not entirely responsible for his actions, and your hero isn't a complete meanie , then you might want to include the Last-Second Chance scene, in which the hero offers to help the villain put things right and/or cure his affliction. "It's not too late yet" is a common stock phrase Because viewers have come to expect that villains must</ die in the final act, this offer is usually turned down . It may be done tragically ("no, no, I can't go back now , not after what I've done"), selfishly ("why would I want to give up this power?"), or dramatically ("there's nothing left for me anymore..."), but it will almost certainly happen</. It may also happen after the innocent loved one of the villain is killed , giving him no reason to turn back and driving him into a despairing rage . Most frustrating perhaps is when the villain realizes that accepting what the hero says is the right thing to do... but he doesn't do it anyway This scene typically occurs just after the big climactic battle, so that the villain can have one last go at killing the hero before meeting a Karmic Death . Sometimes, however, it happens just before</ the big battle, so that the audience can relax and enjoy the fireworks without having their conscience harmed. This also serves to make them a Self-Disposing Villain , freeing the hero from much of the guilt associated with killing Should the villain actually accept the Last-Second Chance, it's usually curtains for them, since Redemption Equals Death , maybe even immediately . At best, they may get a Redemption Quest to go on in their attempt to become The Atoner . Still, this is nothing to sneeze at since they have essentially proved Redemption Earns Life May also occur with a Rival Turned Evil or a Fallen Hero . Different from the Kirk Summation in that there the hero is trying to browbeat the baddie into capitulating through moral rightness, whereas here the hero is trying to save</ the villain and offer help Compare Save the Villain and Redemption Rejection . Flip the speaking roles, and it's We Can Rule Together (if the villain is trying to convince the hero to join him) or Last Chance to Quit (if the villain just wants the hero to back off). In particularly poignant examples, one party can attempt to take the offer after all, only to learn that it's now Off the Table Incidentally, the trope name is sort of a phrasal portmanteau and can be interpreted both as "another chance offered at the last second" and "the final offer of a second chance" at the same time

The character was going to say one thing. At the last second, someone else comes into the room, or they just think better of it, and the character is forced to say something else. Last-Second Word Swap can be Played for Laughs or Played for Drama when a character quickly finds him or herself in a stressful or unexpected position Compare Curse Cut Short (where another character or outside circumstance cuts off the word), Right Behind Me (where someone else is listening without the character's knowledge), and Verbal

Backspace (where the character doesn't quite catch himself in time and revises a statement after</ blurting it out). Contrast with Unusual Euphemism . Subverted Rhyme Every Occasion is a subtrope; before adding an example here, make sure it doesn't belong there. Contrast with Bait-and-Switch Comment , where the sudden swerve was intended from the beginning. See also Sue Donym Sister Trope to Lame Rhyme Dodge . Compare with Lyric Swap Sometimes done to avert a Bread, Eggs, Milk, Squick by omitting the last phrase and repeating the second-last, resulting in the listener Comically Missing the Point . See also Astonishingly Appropriate Interruption

Family Guy </ :

If you were looking for the flash game, look under The Last Stand . For the Arnold Schwarzenegger movie, see here . </ The Siege has not killed you all, but the battle is over. Victory is impossible. Escape is impossible or futile . Surrender will not be accepted, or is dishonorable , or will lead to a Fate Worse than Death . The chance to cross the Line in the Sand has come and gone. The Cavalry might not be coming. There is only one thing to do: make them pay . In blood. Make them pay for every inch they take. For every drop of blood you shed — shed a gallon of theirs. No matter that they outnumber you so badly that you can kill a hundred of them and still be overwhelmed. Take as many of the bastards with you as you can. You can even hope that the casualties you inflict may aid others on your side when you are gone. Maybe. Even if no one will ever know . If the forces are in a place with good defences, Truth in Television . Vastly disproportionate forces may be needed to get at such forces in Real Life . It usually ends badly for the smaller force but can become a Pyrrhic Victory for the larger. Sometimes, The Cavalry or the Big Damn Heroes do</ show up. Sometimes, the enemy will run out of supplies, victuals, or ammunition, or decide a Pyrrhic Victory is not worth the effort, and leave the battlefield. Sometimes, the dogged opposition causes the enemy forces to decide to take an end-run around you. Sometimes, the news of newly-made peace will reach both the defenders and attackers and resolve the situation without a fight. In very rare cases, the defenders even manage to impress the attackers so much that they offer them extremely favorable terms of surrender that are not only perfectly acceptable but can be considered a victory. More usually though, this trope is a set-up for a Downer Ending , perhaps sweetened by one or two survivors Left for Dead , or sent away to Bring News Back of the loyalty, friendship , and unyielding honor of the doomed forces, leading to It Has Been an Honor — and the Dying Moment of Awesome . In rare cases, it ends with Kill 'Em All and a full-blown The Bad Guy Wins . Sometimes the villains</ are forced into a Last Villain Stand , in which case Villainous Valor is often invoked. Tip-offs when the character is wounded , or stays behind to allow others to escape , include: May overlap with You Shall Not Pass! , but in that case, the characters want to maximize the time</ they hold out. They will sacrifice the chance to slaughter more enemies if it would cost their lives when they could buy more time. When the characters make them pay in one grand swoop, it's the subtrope Taking You with Me . This can drag out a long time, as the characters send as many people as possible ahead of them. Individual characters (especially wounded ones) may introduce several Taking You with Me incidents. At least one Moment of Awesome is likely, even if the characters know each one to be a Pyrrhic Victory . From the enemy

standpoint, it is a Self-Destructive Charge . Compare Roaring Rampage of Revenge , which often expresses similar sentiments about those killed. On a larger scale, Hopeless War . Bolivian Army Ending often implies such a stand. In Its Hour of Need often leads to one. May also be related to Doomed Moral Victor . Stand Your Ground orders this. Characters who do this can also be considered Defiant to the End . Compare Do Not Go Gentle when it is individuals doing it. Compare And Contrast The Last Dance that is considered a one-on-one version of this trope. Contrast To Win Without Fighting . It has nothing to do with a person being the possessor of the final Stand

A Last Villain Stand is where the villain has lost his army (if he had one), his plan has been ruined, and he decides to fight the heroes on his own. Usually, he uses Applied Phlebotinum or a Plot Coupon to take on a One-Winged Angel form (or at least grow to giant size) and becomes more powerful than ever before Usually, this is a desperate play by the villain when he has nothing left to lose, has gone through a Villainous Breakdown , and all that he's driven by now is a mad thirst for revenge for the heroes thwarting his plans to rule the world , the universe , or whatever he was after. He may take things to such an extreme that he doesn't care what happens to him as long as he destroys the good guys. Also, he may be deluding himself with the thought that it's not all over and that he will win somehow and may even tell it to his enemies, even when it's impossible to see how the tide can turn now. It usually ends with the villain being destroyed and the heroes coming out alive There are some cases where this trope is inverted when the villain is a One-Man Army , his one man stand is not so desperate and he's still able to carry out his diabolical plans on his own. If this is the case, the villain is usually defeated when a miracle happens and the heroes gain the power needed to defeat him . This requires a certain amount of Villainous Valor , and if played correctly, it may shift the audience's sympathy a bit more toward him Unlike a Last Breath Bullet , the villain is still very much alive. However, this can still lead to Taking You with Me . Compare with Last Stand , where it's the heroes who are the ones making the desperate play. May be a form of Villainous Valour if the villain could easily escape but instead chooses to be noble and fight to the last. Contrast with Villain: Exit, Stage Left , where the villain flees instead of staying to fight to the end

Congratulations! After plenty of hype aversion and general laziness, you finally decided to check out that series everyone's talking about. You go to the store, buy the first season, set up your Blu-ray/DVD player, turn on the TV, crack open the case and... ... wait a minute. Isn't that a commercial for the latest season? Why is the first season's ruthless and merciless Big Bad being all friendly with the main protagonists? You mean he's going to turn good?! Feeling annoyed that a major event has just been spoiled for you? Irritated? Enraged? Too bad, because other fans, and apparently the advertisers, all agree it's your own fault for not being aware. A Late-Arrival Spoiler is when a particular revelation in a current work is spoiled by official sources and merchandise. This could be due to a number of factors, like the toy division making an action figure of one of the heroes post- Face–Heel Turn , or showing them off on the front cover . In any case, it all boils down to being spoiled because you started too late. Hence, it's a late-arrival spoiler. Sometimes, it is hard to avoid this in shows that feature

major changes in setting and cast line-up that hinge on major plot twists in previous seasons. For example, the Season 1 big bad is a major player on the good guys' side in Season 4. How exactly are you going to hide</ that in promos just for the sake of not spoiling the people who haven't watched Season 3 yet? Also a frequent problem in longrunners and multi-volumes where the story unfolds over a long period of time. This may also manifest when publication is not simultaneous across different places, usually between countries (for example, a movie is released at X day in the United States and X+Y day in Europe, or a comic book or animated series is not published or aired in a certain country until it's translated to the local language). Once the work is available to the public at the source country, all official sources and related business may consider that it's fair game to consider that the audience has already seen it, and proceed to sell the " Luke, I Am Your Father " T-shirts. If the spoiler in question is common knowledge to people in general, then it was his sled . See Popcultural Osmosis for cases when the reveal is included in modern and more popular works, such as adaptions or parodies. Compare Spoiled by the Merchandise , Trailers Always Spoil , Spoiler Cover and Spoiler Title , when the plot is spoiled before the fans even get their hands on the product. See also First-Episode Twist and Mid-Season Twist . Can often overlap with a Walking Spoiler , when a work is difficult to discuss in future installments without knowing any type of spoiler from the one before. For obvious reasons, all examples may contain spoilers for some people, as described.</

When a work from another country or region is released in that region, fans elsewhere are aware of it (usually through the internet) and, either due to an arduously long wait for localization, money/licensing, and/or simply laziness on the part of the creators/distributors, it takes several months or even years to reach other shores. However another reason for the long delay is due to local censorship laws that the content is having trouble navigating through. Since there almost always is some</ waiting time involved in an overseas release, examples are limited to when the process takes an abnormally long time and/or gets a significant portion of the fanbase annoyed, or even enraged, by the wait and/or importing directly from the country of origin instead. The wait may also cause a significant amount of Fan Disillusionment , especially if the unlucky portion of the fanbase gets exposed to too many Spoilers in the interim A general example of this occured in South Korea with Japanese media. Most of the anime and manga from 1980s and early 1990s would get its official release in South Korea after its historical ban on Japanese media was lifted in the late 1990s This is different from No Export for You , when the creators don't plan on releasing it overseas at all, and Bad Export for You , when a terrible localization of a work is released. However, cases of this may overlap. This can often go hand in hand with Remade for the Export . Sometimes characters or elements may end up appearing in a different body of work before their "proper debut" in their native series Contrast Short Run in Peru , where the work is released somewhere else before</ it debuts in its country of origin. Also compare the Denial of Digital Distribution variety where the digital release comes much later than the physical one

Sometimes it takes a long time for a character to get a joke. Missed in-jokes , Stealth Puns , and Parental Bonus can mean

someone gets the joke much later. Or perhaps the character is just slow of mind. At the time the character may not even realize it was a joke Truth in Television due to the fact that you probably didn't get every single joke you heard as a kid right away This trope is what happens when, several scenes, in-universe years, or even seasons</ after the original joke was told, the clueless character finally understands the joke and gives off a great big laugh about it. Irony makes this especially funny if the actual joke had to be repeatedly explained in the process of all this Compare Fridge Logic , Fridge Brilliance , Fridge Horror (those three for this trope as applied beyond the Fourth Wall), Brick Joke (where the punchline itself is late in arriving), No Sense of Humor , Comeback Tomorrow (when the character takes too long to think</ of a humorous line) and Lampshaded the Obscure Reference . The non-joke version falls under Delayed Reaction or Late to the Realization

In any form of comedy and/or drama, whether it be Eastern or Western, important characters will be painfully oblivious to the events that are occurring right in front of them. This is a thing that usually happens to main characters for plot pacing reasons, leaving it up to the rest of the cast to take note of the painfully obvious clues and figure out what's going on. Said support then inevitably tries to get the information to the protagonist with unsuccessful results When the main character eventually does</ find out what the others have been trying to tell him/her, one of the two outcomes will happen, depending on the situation: If in a comedy, the character will step back, stunned, and contemplate the news before properly freaking out. Subtrope of Idiot Hero , Too Dumb to Live , Late to the Punchline , Delayed "Oh, Crap!" and Genre Blindness . May involve some elements of Failure Is the Only Option , and might become a Running Gag if used on more than one occasion. For the romantic varieties of this, see Everyone Can See It ("It" being the fact that a couple is in love/attracted to each other, which is a known fact to everyone except the couple) and Oblivious to Love (where one person is oblivious to either someone else's affections, or the stirrings of their own heart.) If it becomes the entire character's mindset, it is destined to become Flanderization . Compare Remembered Too Late , where the crucial knowledge didn't even need to be pieced together, but merely recalled.

In fiction, full-head pullover latex or silicone masks can be made so perfectly that it is impossible to tell the wearer from the person he is impersonating until the moment he pulls off his face by grabbing an invisible seam at the back of his jaw. Sometimes the mask is pulled off by grabbing the top of the head. Even close acquaintances and family members will be fooled. Masks of this quality can completely alter the shape of the wearer's face and head, even to the point of making them thinner or smaller as needed, regardless of common sense or physical law. If you want to make out with someone while wearing one, don't worry—the person you're kissing will never notice your face feels like rubber rather than skin. Best of all for those who need them, masks of such exquisite detail can be made without resorting to casting the face of the target—a couple of small black-and-white photos will do just fine as a reference. Typically, a mask like this can even easily mimic the wearers' expression , making it easier to fool others. In animation, the wearer's eyes can sometimes change to match the eyes of who he is impersonating, or the mask may have molded on eyes that

seem to become real when the mask is worn. Regardless, the mask will almost always have eyelids that blink with the wearer's, something that is rare with such masks in real life. This is the number one tool of the Master of Disguise . It's not seen nearly as often in modern TV, but it still lurks about and surfaces every now and then The Darkman </ movies, for example, and the opening of the first Charlie's Angels (2000) </ film. Sometimes the unmasking is done in a rather dramatic manner . If a man disguises as a woman this way , the unmasking can often be seen as an Unsettling Gender Reveal . This trope can be nightmare fuel for some people, especially if it's accompanied by a graphic "peel-the-face-off" shot (and it often is) Woe to the who runs into a film using this trope (especially if they don't know it's coming) and gets treated to seeing an actor remove their face. If it's around Halloween , then this trope may come into play, as that's the time of year when people can be expected to wear rubber masks. Also expect to see this in parodies of the secret agent genre, particularly spoofs of Mission: Impossible </ (which gradually made this trope into a cliche), but sometimes in James Bond </ -styled spoofs as well (despite the films in that franchise not using it as often - see "Film" for their examples.) The exact polar opposite of Latex Perfection is the Paper-Thin Disguise . When it covers the entire body (i.e. a full rubber bodysuit), then it's a Full-Body Disguise . A usual technique is to use a different actor under the "mask" (Compare Magic Plastic Surgery for another method of "explaining" how one actor can suddenly perfectly resemble another) Remember, We Will Not Use Stage Makeup In The Future , and the latex mask will be subsumed by Applied Phlebotinum .

An index of Latino-American (citizens of the USA who have background/ancestry from Central and South America) creators and performers For media featuring Latino-Americans, please see Latino-American Media

A list of media originating from Latvia or by Latvian creators.

Villains can be many things... magnificent , horrific , self-obsessed , philosophical and even sympathetic ... but special attention goes to the villain that makes you laugh . It might be because they’re an idiot , it might be that you empathize with them , it might be because they’re quick with a quip , or it might be simply that their actions are so unexpected. In any case, some villains will always be funny Of course, funny does not always equal weak. Praise be to the villain who can cause a chuckle from the audience, right before viciously thwarting the hero's best efforts. In fact, if done correctly, the very things that make a villain qualify can make them downright disturbing once they begin crossing the Moral Event Horizon . Villain laughing at faking someone out with a gun with a "BANG!" flag coming out ? Funny. Same villain doing the exact same laugh when shooting them for real a few seconds later? Creepy.</ A truly well written one can manage to pull off both at once. See the trope picture for an excellent example of this subtype. Just because a character qualifies, it does not prevent them from being completely evil and there are many villains that manage to be both (again, see the page image). In these cases, what makes them funny also makes them very</

unsettling because of how much fun they have committing the most horrific acts possible Often overlaps with the Harmless Villain (Harmless Villains are inherently funny, but funny villains are not inherently harmless), Affably Evil , Faux Affably Evil (who are often funny), Love to Hate , the Ineffectual Sympathetic Villain and Magnificent Bastard . And with Large Ham (playing a villain seems to be very fun). It's also a prerequisite for the Bumbling Henchmen Duo , the Terrible Trio and the Quirky Miniboss Squad . Interestingly, this either subverts or complements Evil Has a Bad Sense of Humor , as does Too Funny to Be Evil , a closely related sister trope. Tends to be the sort who Crosses the Line Twice . See also Laugh with Me! and Beware the Silly Ones . A villain who is laughably evil need not have an Evil Laugh , though it can help. Alternatively, they may have an Un-Evil Laugh . A particularly Card-Carrying Villain with emphasis put on the comical aspects of their " Bad is Good and Good is Bad " morality can very easily turn into a Laughably Evil villain

Adventures of Sonic the Hedgehog </ :

A case where a person (often a comedian) will laugh at his own jokes. May be a sign that such characters are not as funny as they think they are . Sometimes involves Don't Explain the Joke , especially if no one else laughs There is a bit of real life stigma against this, but nowhere near as much as you'd expect compared to film or television. Laughing at one's own jokes in certain social situations is a good way of signalling that you're being friendly and jovial, but overdoing it can be irritating. Nevertheless, media will usually depict characters who laugh as a catch-all semiotic that they are meant to be taken as lame and unfunny If a villain does this, expect a Laugh with Me! moment. Sometimes a sign of The Bore . Might also be done in a case of Tough Room

Trauma and tragedy tend to follow characters like plagues, and they often break them down, turning them into insane, jaded shadows of their former selves. This can often happen in various ways, but the best way to tell if a character just can't take it anymore is if they just break down and start laughing for no reason at all, or for all the wrong reasons. Usually, when this happens, they will continue to sit there, laughing uncontrollably, as if in a trance, until someone breaks them out of it, sometimes by a slap in the face Expect the laughing character to either gain control of themselves and apologize for losing it (while still emotionally fragile , of course), or, alternatively, simply stop caring about life . This may lead to them becoming distant , or become more harsh than before More often extreme cases occur, causing a character to turn to complete madness, going into an insane asylum On the flip side, villains are also prone to this. It is often shown as being fundamentally different from an Evil Laugh , usually as them either laughing a lot longer than normal, having the laugh sound more deranged than cold and boastful, or a combination of the two. This is normally used if the writer wants to characterize the villain in a much more psychotic light and have a more frightening nature than normal. Expect it to also be used for a Villainous Breakdown in some cases Like Insane Equals Violent , this phenomenon is rare in real-life instances of severe mental illness. In fact, a common characteristic of

schizophrenia is the absence</ of laughter, or indeed of other indicators of emotion ("flatness of affect"). Of course, the Truth in Television here might come from Bipolar Disorder, where mania causes inappropriate laughter on a euphoric scale — or Schizoaffective Disorder, which is the two in a blender. Then there's the simple fact that inappropriate laughter can accompany intense grief, anger or other forms of distress, without actual mental illness needing to be involved — a related phenomenon is "hysterical laughter", where an intense bout of Inelegant Blubbering starts to resemble a laughing fit. Yet another related if rare phenomenon is Pseudobulbar Affect, which can cause laughter or sobbing at inappropriate times usually in response to stress — like Tourette's syndrome, this is not something the person can control; unlike Tourette's, it usually is the result of severe head trauma and not mental illness Not necessarily related to Evil Laugh , but definitely a type of Freak Out . Also see Put the "Laughter" in "Slaughter" for maniacs who engage in this regularly, and Giggling Villain for a constant if contained laugh. Sometimes overlaps into Die Laughing , especially if it is the result of a Villainous Breakdown . May be the cause of Ominous Adversarial Amusement . Compare Corpsing , involving laughter at inappropriate times (probably because repressing is maddening). Contrast Mirthless Laughter , which similarly involves someone bursting into laughter at an inappropriate/stressful situation but without the extreme of being driven insane

Giggling is also a sign of the character imagining themself doing things with their lover. For... less than stable characters , it shows their obsession with their love, and can overlap with Giggling Villain in extreme cases This trope tends to be common in romantic comedies This is Truth in Television (obviously)

Closed-captioning for the humor-impaired. In the early days of television, comedies were "traditionally" performed essentially as short plays in front of a live Studio Audience , broadcast live or with minimal editing (see Three Cameras). However, as television production grew more sophisticated in the late 1940s and early 1950s, there was at least a partial shift away from live performances to productions that were filmed movie-style, with a single camera and on a closed sound stage or on location. The latter gave the director more freedom in selecting shots and angles, as well as the luxury of multiple takes. However, there was no longer an audience to provide instant feedback on the humor. The general opinion of the audience held by television executives then (and some would argue now) was very low. There was serious concern that without an audience to "prompt" the home viewer's responses, a comedy would fall flat. The solution was the creation of the Laugh Track (also known as "canned laughter") — an artificial audience that did nothing but react uproariously to anything and everything. Naturally, within a few years of its introduction, it was abused and overused . Every</ punchline, no matter how lame or subtle, would receive the same tsunami of belly laughs from the virtual audience. It became epidemic, even intruding bizarrely into cartoons (The Flintstones </ and The Jetsons </, anyone?). By the 1960s, it had become an annoying intrusion, hated but (in the minds of most producers) mandatory. In the 1970s, however, most sitcoms began to switch away from the single-camera, movie-style format and back to the multi-camera format with a studio audience

providing real laughter, which producers found more pleasing because it had a better comic "rhythm" and helped them write better jokes. By the 1980s, the only hit that still regularly used a laugh track was M * A * S * H </ (which increasingly dispensed with the device toward the end of its run). And while the Turn of the Millennium saw a resurgence of single-camera comedies in the US, these were influenced by the new wave of British comedies of the 1990s, which omitted laugh tracks completely (leading to some Misplaced Nationalism). Some comedies resorted to the use of certain sound effects that served the same purpose, but as the focus of 2010s-era comedies shifted towards either dramatic or outrageous situations , laugh tracks have seen a decrease in use. They are sometimes Played for Horror in the Subverted Sitcom , though. Although it may not seem so, laugh tracks were surprisingly sophisticated systems at the height of their use. Rather than being just simple recordings of a laughing audience, they were actually carefully generated and mixed, with such discrete components as "the guy who gets the joke early" and "housewife giggles" and "the one who didn't get the joke but is laughing anyway" all precisely blended and reblended to create the illusion of a real audience responding to the show. Up until the late 1970's, these were all the work of one company, owned by Charley Douglass, which used a mysterious machine of his own invention to create those imaginary audiences for hundreds of shows. A history and analysis of the laugh track can be found on the web Cecil The term "laugh track" is often misapplied to shows that are filmed and later screened to an audience, whose responses are then recorded. This is inappropriate, though, because in these cases the laughter was a genuine response to the humor in the show, and was not pre-recorded... although it's not unheard of for supplemental canned laughter to be inserted afterwards. Sometimes the term is even applied to the existence of a Studio Audience . In fact, studio audience sitcoms tend to get accused of employing "laugh tracks" more </ than shows that actually do so, because a laugh track tends to be quieter and less noticeable than real live audience laughter. This situation led to many shows, such as Cheers </ to add a disclaimer either at the beginning or the end of a program: "(Program X) is filmed before a Live Studio Audience ". In some Latin American countries (Argentina, for example), the laugh track is replaced by a crew of off-screen people paid specifically to laugh on command</ whenever the comedic situation (presumably) merits a laugh; they are known as reidores; a senior laugher signals all the others when to laugh. In Mexico, the Chespirito programs, particularly El Chavo del ocho </ , had laugh tracks for most of their runs, but in later years this device was dropped, with a disclaimer proclaiming that it was done to respect the audience. Note that even the shows that record laughter live from an audience (or show pre-recorded material to an audience and record that laughter) will edit, alter, or even add to the laughter in some way, even if (as in most cases) it's just to cover the transition between takes/scenes, using the same techniques used to add true canned laughter. While some claim the reason for laugh tracks is Viewers Are Morons , in their defense laughing along with everyone else in a group is a very social phenomenon and watching TV can be a very solitary phenomenon. It's not polite to laugh at something that isn't funny, not everyone has a well defined sense of humor (and that doesn't mean they are a moron, either), so the cue can be helpful to some people. One other criticism of laughter tracks is that it creates an enforced No Fourth Wall scenario for every series that features one, continually reminding viewers that that are viewing a performance rather than allowing for immersion into the story and characters (see, for example, M * A * S

* H</). Laugh tracks and other uses of recorded laughter can have one interesting benefit in terms of pacing a show. Similar to theater, when the audience laughs, the actors will often pause for the joke to "land" and for the audience to calm back down before continuing. This pause is beneficial in some cases because it prevents dialogue or important details from being missed if the audience is still laughing. However, the dialog sounds very strange without the laugh track, as the actors must deliver a line then pause for about five to ten seconds for the next one. It also changes the type of dialog one writes; a laugh track forces short, brief, quip-laden dialog. Without a laugh track, more natural dialog and more complex jokes can get the space to breathe.

The Big Bad has the princess locked in his tower, the hero is in a death trap, and he is moments away from taking over the world. He is surrounded by his minions so it's the perfect time for a little Evil Gloating followed by a nice, hearty Evil Laugh . He belts one out but stops once he realizes he is the only one laughing. Where's his Contagious Laughter ? He will immediately let his Mooks know, probably through verbal means, that they need to join in. Getting the message, the henchmen start laughing and continue to do so until it's okay to stop Then, the villain might tell them to shut up after a few moments Sometimes the villain might even persuade the captured hero to join in the fun, to get everybody in the room laughing like idiots for no real reason. See also Actually Pretty Funny for when there actually is a reason to laugh This trope is typically Played for Laughs and is a parody of the Evil Laugh trope. Contrast the Everybody Laughs Ending , which may still seem contrived but isn't forced Compare Tension-Cutting Laughter , often used in a similar way; in that case, the other people are laughing out of genuine relief that the boss is amused, as it looked like he might go another way

When shipping , some fans have One True Pairing that they cannot bear to break (or several of those), but some have just a Launcher Of A Thousand Ships character. It's the character that goes with everything</, or, in this case, everyone. Actually, come to think of it, everything For example, if someone in the Harry Potter </ fandom says his Launcher is Snape, he will happily read Fanfics featuring the Snape/Harry ship as well as fanfics with Snape/Hermione, Snape/Lupin, Snape/Lily, or even exotic pairings such as Snape/ Legolas or Snape/ Megatron . Anything goes as long as the Launcher is included There is also a tendency for the entire fandom to consider a character a Launcher Of A Thousand Ships; notably, the Heroes not helped by the fact that Milo Ventimiglia, who plays Peter, and Hayden Panettiere, who plays Claire, dated for a while, spurring a) and even his own future self Also known as the "ship launcher", the "fandom bicycle" (everyone gets a ride), the "cargo container" (gets shipped to everyone), or the "little black dress" (looks good on anyone). The last shouldn't be confused with the Little Black Dress trope, which is Exactly What It Says on the Tin This usually has to do with Wish Fulfillment : either the character is a lusted-after character and everyone likes to pair them with whoever reminds them of themselves, or the character is relatable and the fans see them as some sort of Audience Surrogate and they are paired up with different characters that the fans lust after so they can project themselves onto this character. If there are enough of these in one work, it becomes a case of Gotta Ship

'Em All Common traits tend to include lack of a canon love interest (or, if they have one, the show delays resolving their romance as long as possible or downplays it in general), interaction with enough of the cast to form some kind of rapport, or just general popularity meaning that most people have some</ crazy idea of where they should go. It also tends to snowball easily ; if there's a lot of competing ships for this character, then suddenly more fringe pairings start to look a lot more reasonable The Trope Namer is Christopher Marlowe's version of the legend of Faust . In reference to Helen of Troy , Faust asks, "Is this the face that launched a thousand ships/And burnt the topless towers of Illium?" No relation to the Rachel Platten single "1,000 Ships" Also see and related to Fan-Preferred Couple

Laundromats are a convenient setting when the plot requires characters to meet and strike up a conversation . People don't generally like to leave their laundry unattended, so they have a couple hours of nothing to do but wait for the machines. They might as well pass the time by chatting with the person next to them on the bench. Romantic comedies often use this to set up a Meet Cute . It can also be played for the awkward, like an Uncomfortable Elevator Moment only stretched out to several minutes (on stage). Or it can be creepy : how is Alice to get out of this conversation without abandoning her laundry? The audience doesn't learn anything about the characters from the fact of their being in a laundromat, but by the same token, characters who meet there could plausibly be anyone</, from an Everyman type to a budding supervillain . Sometimes the writers play up characterization quirks in laundromat scenes, to compensate for the blandness. Or the characters might be down to their very last clean outfit</, making them look like a Rummage Sale Reject or even someone wearing Improvised Clothes . It's not uncommon for the characters to get a peek at each others' laundry, invoking tropes such as Black Bra and Panties .

A self-funded, self-supporting private agency which can act as a legal authority and law enforcement power, or as an official military outfit, even with minimal (if any) ties to actual government/military/police organizations. Agents can act as fully deputized and authorized agents of the law and/or government without bothering with official credentials, pesky background checks, and so forth. The strike force can consist of a One-Man Army (usually if they're the good guys) or an entire Red Shirt Army (usually if they're the bad guys). The agency might have its own rigorous training regimen or simply recruit former soldiers and policemen. There are no pesky "letter of the law" rules and procedures which apply to traditional agencies and seem designed to protect the guilty while punishing the innocent. The government might even sub-contract the agency to do all its dirty work. For an actual government agency version, see Heroes "R" Us . See also Private Military Contractors , which may overlap. There's also a good chance it could be part of a Mega-Corp or a N.G.O. . It also might employ Corporate Sponsored Superheroes . Such agencies must simply be the police in a society which has everything </ privatized (sometimes it's all owned by a single private entity), in which case it's just one arm of the larger group. May be connected to a Private Profit Prison , if they also own the prisons. This item is available from the Trope Co. catalog </

Sci-fi and fantasy writers often find themselves with the challenge of creating dozens, if not hundreds, of exotic-sounding names for their characters and locations. Perhaps it's just because they want something that sounds pleasing to their Anglophone audiences, or maybe they are unaware of how strange foreign names can sound even here on Earth, but in the end their countless alien species will have remarkably similar-sounding names, always adhering strictly to English phonology, or deviating from it in very minor ways. Television sci-fi writers seem to be fond of using a particular formula: The name may start with any consonant followed by any vowel. For an example, we'll start with "Ga". The next letter will be either an R or an L (sometimes both) either an M or N. Next up is another vowel, usually followed by R/L or M/N. An R or L may be followed or substituted with another consonant, usually something soft. This would give us something like "Galdin" or "Gamar." If it's a woman's name, a "feminine" (to Western ears) ending such as -a or -ia will usually be added, eg. "Galdina," "Gamaria." Names will sometimes end with T, D or K, although these are more common in the warrior race . They will commonly be given names with hard consonants and guttural sounds. Sounds such as K, Ch, T, Th, Z and sometimes X are favored - K especially as the last consonant, if not the last letter. R may also be used as a final letter, if only because it makes a good excuse for someone to make a hearty "ARRGH!" sound: "Well met, GormARRGH!" Writers are also fond of using the Pūnct'uatìon Sh'akër on warrior race names like salt on cheap French fries. Female members of the warrior race may be exempt from the harsher-sounding names carried by the men and given names that fit the former formula better: for example, Klingons such as Sirella, Larna and Mara. On the other hand, elves will virtually always have names and a language that sounds Tolkien-esque, full of soft sounds such as Th, Dh, D, L, R, M, N, and V. Doubled-up vowels are popular, and names often as not end with the letter L or N. Elven names are often on the long side, usually passing the seven-letter mark on a regular basis. Where a female character in a sci-fi show would be called Marin, an elven female would be named Marianael. Vowels are often doubled up to increase the exotic factor; usually A and U— Maara instead of boring old Mara. (A for nice aliens, U for mean ones. Bonus points if the name is some variant of Cruul/Kruul.) As a corollary, you can often tell a lot about a race just from the names of its members: the harshness of the species is often directly proportionate to the harshness of its language . You will probably never see a race of peaceful agrarians with names such as "Gorthog" or "Churgzak," nor will you ever see a race of bloody warriors with names like "Mathiella" or "Farlian". You can bet that someplace called "Jakrizag" isn't going to be a world of green meadows and fluffy bunnies. Someplace like that will have a pleasant-sounding name like "Elasolia". In some cases, even the same name</ will appear harsher in the transcription that an author adopts for the language of a harsher culture: despite being pronounced almost the same way. Mind you, most of the patterns described above do have limited factual underpinnings , in what is (somewhat dauntingly) called a by phoneticians. Unless the setting as a whole has some kind of Theme Naming (like all the villains in an arc are refrigeration equipment or musical instruments), aliens from Japanese media usually have repeated sounds in their names. It might be because Japanese onomatopoeia tend to be duplicated like that (they use them for a lot more things than sounds, e.g. "shibu-shibu" means "reluctantly"). Additionally, it's common to see the conflated

"R"/"L" phoneme utilized in Japanese alien names. Both of these ideas are meant to represent inhuman sounds that aren't normally found in the Japanese language. A Planet Named Zok is a Sub-Trope . See also A Villain Named "Z__rg" , Planet of Hats , NameTron , Xtreme Kool Letterz , and Fantastic Naming Convention .

So you've gotten on the boat and want to explore the world. Perhaps you even brought a world map with you, and want to see where you're going before you actually get there. It's usually only a world map</ for the following reason: every land mass fits nicely within the square, never crossing the edges on either axis. Since everything's placed in the center, the edges of the map serve one of two purposes: Seen in almost any video game that uses a world map where the player can freely travel. Fantasy World Maps also frequently obey the Law Of Cartographical Elegance. It should be noted that this trope can be blamed on actual maps of earth which also happened to be set up in such a way that the only land masses that actually cross over the edges are Antarctica and the Chukchi Peninsula. Of course, there is good reason for this since it'd be rather inconvenient to read a map that is cut in half but in any case, an acceptable break from reality . Subtrope of Video Game Geography .

Also see World Shapes . Examples of the Insurmountable Waist-Height Fence world map

Tabletop Games

MMORPGs

Which colors are better depends on what you're doing. For instance, let's say that you want to make some really good toast. But all you have is a crappy plastic toaster with a handle that sticks down. You don't have enough money to buy a new toaster, so how do you get the perfect toast you want? Simple: paint the toaster red. The resulting toast will be three times better than normal toast. Red also makes every video game enemy three times stronger. The Red Shirt can be a case of some colors being worse: they go down</ faster . While red is one of the most common colors to receive this treatment, it isn't the only one. It's generally held that the rarest color in a work will be the "best" one. A guy dressed all in black will always</ defeat opponents clad in lesser colors. Gold is always</ better than silver (unless you're dealing with werewolves), and silver is always better than bronze. Since bronze and gold are sometimes the same color, it makes for a complicated hierarchy. Related to Colour-Coded for Your Convenience , Chromatic Arrangement , Power Glows and Color-Coded Item Tiers . For tropes concerning specific colors being better, see Red Ones Go Faster , Red Is Heroic , Blue Is Heroic and Primary-Color Champion , Golden Super Mode , Purple Is Powerful , Emerald Power , Gold-Colored Superiority and Gold and White Are Divine . For when colors are worse, see Red and Black and Evil All Over , White Shirt of Death , and potentially Red Shirt .

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 .

Freed from the strictures of anything resembling 'volumes' or 'episodes', many webcomic authors enjoy writing 'big' plots. Big, sprawling, possibly-never-ending Kudzu Plots that spawn two new plot points for every one resolved, and leave the characters changed forever! There's no need for Snap Back when any new readers can just read the archives to get up to date! On the other hand, many of the same authors enjoy having characters they can identify with . And they like having a setting close enough to the modern day that they can reference current events. These things can be problematic when any given arc has enough mad, grotesque or visionary events to render the cast insane and the world unrecognizable. The solution? Everything is mutable, except</ for the vicissitudes of life that everybody seems to face. For example: Imagine a David R. Rand. He's a normal guy, he works at a 7-11 and goes to college. One day, The Devil steals his soul! Furious, David astrally projects himself into the body of a Fungus from Yuggoth and battles the Devil in a devastating fight that levels Denver. Defeated, the Devil spitefully cracks open the gates of hell, releasing a plague of flesh-devouring ghouls, and retreats. The next day, David is still a tentacled alien, and Denver is still levelled, and the Devil is still at large — but Dave still</ has to drag himself across those ghoul-haunted streets to the 7-11 or there will be hell</ to pay. And has he really considered what his girlfriend is going to think of his new appearance? Similar to Reed Richards Is Useless , but sillier, and goes beyond socio-economic issues. This is the standard method of keeping World of Weirdness from becoming totally</ incomprehensible Compare Weirdness Censor . Contrast Superman Stays Out of Gotham .

Bakemonogatari </ lives and breathes this trope. In fact, some episodes focus so heavily on the mundane aspects of Koyomi and Senjogahara's lives and relationship that it's possible to forget that he's an ex-vampire and she was once rendered weightless by a crab god.

Spider-Man invented this, pioneering the idea of a main character who was also an Ordinary High-School Student . The most obvious example is how he still has to work for a living despite being able to whip up a multi-purpose, industrial-strength adhesive in his basement College Roomies from Hell!!! </ is the king of this trope. Cthulhu arises, science runs amok, supernatural armies amass for the end of all things, characters mutate and die and rise again… and not once does it give them a break in their romantic and familial hangups. Usually the reverse In the Paradise </ setting, this happens in stories set in 2009 and beyond, when the masquerade has been broken and the fact that humans have been changing into potentially gender-switched Funny Animals (though normals could not see the change) is known to the world. One of the later stories in the setting, "Family Tree", involves a family

holiday get-together after the Change has become widely known. Most of the family has Changed, and the last holdout's impending Change (and the possibility of it involving gender bending) is treated as a perfectly ordinary matter

Garfield complains about this in an episode of Garfield and Friends </ where he prevents an alien invasion of Earth (again) . Despite having prevented the enslavement of humanity, no one saw him so Garfield has to simply resume his normal life with no reward.

Fundament of television comedy: Characters will not bat an eyelash at the absurdities of their daily life, but a relatively small slight or obstacle will completely unhinge them.</ Now, this might be because they live their lives so close to the edge that it only takes a small thing to break the camel's back, but it seems more likely that the writers just can't be expected to consistently come up with problems of the week which really compare to the absurdities they've written into the premise. Perhaps all the weird, outlandish, improbable dilemmas that occur every episode have just become routine by now as a result of living through them, but the more humdrum dilemmas only crop up when a specific subplot needs them, and thus seem more of a break from the norm, and thus cause for panic or irritation. Small things for our characters to get bent out of shape about include: Sometimes leads to an Escalating War . Other times, it's the Pretext for War for two trigger happy nations. Perhaps not actually more common with teenage characters, but less obtrusive, since we expect teenagers to act like that anyway. The Law of Disproportionate Response may be a subset of Finagle's Law . See also Rant-Inducing Slight . Can go hand-in-hand with Berserk Button , where the cause is specific and predictable (even if the response is no less unreasonable). Occasionally goes the other way, with a Disproportionate Reward for small favors. May result in No Sympathy . Compare Felony Misdemeanor . Not to be confused with Disproportionate Retribution , where the perceived slight may actually be legitimate, but the response is still way over the top.

The fertility of a couple is inversely proportional to their desire to have a child.</ The Rule of Drama , as applied to parenthood. Couples who want to have children will have trouble not only conceiving, but adopting and using surrogates as well. People who don't want children, however, will be faced with unwanted pregnancies even if they used birth control , particularly if the conception was forced upon them . In fact, the page image leaves out rape, which is about 200% (that's right, you'll probably have twins). Teenagers, of course, will get pregnant their first time , double points if they thought they couldn't . The reason for this, of course, is obvious: "woman becomes pregnant with longed-for child immediately" and "woman doesn't want to get pregnant and doesn't" don't exactly make the most thrilling plotlines . At least the woman with a baby she doesn't want can give it up to the woman who is desperate to conceive—but, expect much angst along the way. If it's the man</ who was reliably told he was infertile, expect Mama's Baby, Papa's Maybe to rear its head; to maximize the drama, usually the woman knows he's the father. In many cases the stress of trying to have a baby will suppress fertility, and, once the couple decides to adopt or give up, the stress disappears, and: hooplah! They have a baby! Sometimes it's after</ they went through the hassle of adopting, as if Mother Nature

felt humorous one day . Conversely, if an unexpectedly expecting woman starts warming up to the idea of being a mother, her chances of a Convenient Miscarriage or Tragic Stillbirth double. Or it'll turn out that she was never pregnant in the first place. This particular trick is common on shows where Status Quo Is God and having a baby would spoil everything; whether the former or latter version is used depends on how much drama the writers wish to evoke. Even that much is assuming they let things get that far; some kind of pre-existing condition getting in the way of conception can be milked for Angst as much as they want. If, against the odds, a couple who genuinely want a baby manage to get pregnant without complications, don't expect both parents to live to see it. One limited case where a woman who wants to get pregnant can do so — after one night, even — is if she is sneaking into the man's bed with a Bed Trick because she is his wife. This may be because the man does not want her to become pregnant; it is often the condition he set on accepting her as his wife. This trope is very old; involuntary infertility is found in the opening of a number of Fairy Tales before the birth of the main character, and just about required for the Wonder Child . Note that this law gets revoked during the Dénouement for Babies Ever After . In The Bible , the fertility of the couple is inversely proportionate to the eventual significance of the child to God's Big Plan. Compare Law of Inverse Paternity and One-Night-Stand Pregnancy . Distinct from (though an accurate statement of) the Immortal Procreation Clause .

Or, to put it in plainer terms: If it is strongly hoped that a given character is the biological father of a character of unknown paternity, he probably won't be. If it is strongly hoped that a given character</ the biological father of a character of unknown paternity, he even more probably will be.</ A Sub-trope of Who's Your Daddy? , although it may also be coupled with Law of Inverse Fertility if it comes into play early enough. Owes its existence to the Rule of Drama , much like many other tropes. So, Alice is pregnant and caught in the horns of her Triang Relations —she doesn't know who the father is. So, after sufficient tension has been built up, she discovers that her baby's dad is not Bob (her and the fans' one true love) but Charles, the hypotenuse—her worst nightmare. The law applies to the men too: Bob will hope he's the father before anyone knows for sure and be disappointed when the truth is known, while Charles will have much stronger misgivings than Bob (often treated sympathetically) about taking on the responsibilities of fatherhood. In Nana must be the father, so she ends up with him.

This came into play in Snow Dogs </ (starring Cuba Gooding, Jr.). Our protagonist goes to Alaska to find his real father. He develops mutual hate at first sight with an old and mean dogsledder. Unfortunately, circumstantial evidence suggests that this fella is his father, for various reasons, including a shortage of plausible choices and a mutual liking for blue cheese. And it turns out to be true.

In Juliet Marillier's Son of the Shadows</ , Eamonn tries to pull this, telling Bran (who has trust issues) that Liadan's son might be his. However as the audience knows, Liadan never had sex with Eamonn, and by this point Bran is learning to trust more, and Eamonn's ploy does not work.

Casualty . In its Spin-Off , Holby City , </ the Williams family

history has become particularly contorted by the result of a paternity test; it was revealed that Chrissie was conceived by the rape of her mother by her presumed father's father, making her presumed father her actual half-brother Older Than Feudalism : This happened in Oedipus the King </ after Oedipus learned that he was adopted

Played with in Something * Positive : </ Davan doesn't want</ to be Rory 's biological father, but while he's willing to step up, the other (unnamed, unseen) guy isn't. Even when Davan is cleared by a DNA test , he becomes Rory's Parental Substitute anyway. He later tells Vanessa that in retrospect, he wishes he had been Rory's father; not long after that, Rory asks if he can call him "Dad" from now on.

Futurama </ :

The recoil of a real-life projectile weapon on television is inversely related to the recoil it has in real life.</ Firearms depicted in films and television seldom (if ever) demonstrate realistic recoil action (ironically, it is usually more realistic in comedies or when used for comedic effect, e.g., the weapon smacking the shooter in the face or flying out of their hand as they lose their grip). The practical reason for this is because blank-firing prop guns have no projectile, meaning very little mass is pushed out of the barrel, hence minimal recoil (Newton's third law) — it is not true that they have none, however, or they would not even be able to cycle their own action. No matter what type of small arms are used in fiction — even fully automatic, high-caliber ordnance and heavy-gauge shotguns — the shooter will not so much as flinch. This often leads to surprises for first-time shooters who expect that the 10-gauge shotgun or .454 Casull revolver they rented at the range will have no discernible "kick", when both actually sport recoil powerful enough to bruise the shoulder or sprain the wrist — possibly even fly back and smack the unprepared shooter in the face. Naturally, this makes Guns Akimbo with automatic weapons wholly impractical in real life (of course, never stopped anyone in pursuit of cool). On the flip side, real</ shoulder-fired rocket launchers have very little to no recoil: they are open at the back and make use of Newton's third law of motion, which states that for every action, there is an equal and opposite reaction (rocket power relies on this law of physics), imparting no momentum ("recoil") on the shooter (sometimes, it is augmented with counterbalancing weighted objects expelled backwards). There is some</ recoil, originating from either friction between projectile and tube, compressed-air expulsion system, or anything else needed to throw several pounds several feet forward. In fact, they're alternatively called recoilless rifles for this lack of recoil . Grenade launchers, meanwhile, use the same propulsion method as normal firearms, yet their much larger mass is accompanied by much lower speed, giving recoil similar to a regular rifle or shotgun. Yet, when used by a fictitious character, both of these somehow pack enough force to violently push back the wielder. Presumably, this is due to the erroneous belief that anything that destructive has</ to have a powerful kick. See Missing Backblast and Blown Across the Room for related misconceptions . The trick to this trope is finding any film or TV show that doesn't</ do this. Subversions are much more common outside of live action simply because there are no actors around forgetting to simulate recoil as they fire blanks. Many films also opt to add muzzle flashes in digitally, which can invoke this trope

as guns can now be depicted firing when they were never originally intended to during filming. Video games tend to be more realistic in regards to firearms, but explosive "launching" weapons still pack monstrously unrealistic recoil (on the other hand, player characters tend to not be blown to smithereens for using such weapons indoors or with their back to a wall, something suicidal with most recoilless weapons). In some video games, you can even use recoil for extra propulsion . Interestingly, this trope does make slightly more sense when combined</ with Missing Backblast . If all that pressurized gas isn't coming out the back of the weapon to create backblast, then as per Newton's Third Law it's going to create a hell of a lot of recoil. Fridge Brilliance ? High-velocity Magnetic Weapons are going to have significantly less recoil for their size (as kinetic energy scales to the square of velocity but momentum and thus recoil only scales linearly), but any sufficiently powerful or rapid firing weapons would go back to this trope. The other side of Blown Across the Room . See also Steel Ear Drums for another ignored part of guns being fired. Since the trope is so prevalent , it's only worth listing exceptions :

The bigger the problem, the easier to overcome</ This is a mechanic deeply rooted into both the minds of the audience and the writers, and thus, is a common and accepted narrative device. As problems and obstacles pile up on a character, there comes a point when the problems can be summed up as a singular problem requiring a singular solution For example, if the hero is faced with one enemy, it might be difficult. If two enemies, it might be even harder. If ten... the enemies are no longer individuals, but one group </ ... and one is clearly a smaller number than ten, requiring only some clever trick or strategy to best This is the reason why a hero might be crushed by one or two rocks, but will be able to bust out from underneath one pile</ of rocks It is also the reason why the bad guy can defeat the entire police force or army, because it's just that: one</ police force. One</ army Likewise, it explains why the One-Man Army has their power...and is central to the Law Of Conservation of Ninjutsu , and potentially A Million Is a Statistic As the entire world turns against the hero and everything imaginable goes bad, suspicions mount in the reader's mind that they have a trick up their sleeve that can bring everything back to normal Compare Wake Up, Go to School, Save the World , which suggests that for Kid Heroes defeating the forces of evil is considerably easier than getting their homework done on time and asking people out on dates Truth in Television , too: as a person becomes troubled with more and more difficulty, they tend to take a step backward to look at all the problems as a whole and to devise a strategy to deal with them

All Platform Games will have at least one type of common item that will give you an extra life if you collect one hundred of them. </ Collecting these items is mostly for points , but if you can get 100 of these items, you will</ get an extra life, and the counter will revert to 0. One hundred is the magic number because the counters for these items usually contain only two digits. Most of the time, the extra lives from these items are either too frequent to be meaningfully valuable or too infrequent to be meaningfully beneficial . The real reason for these items is that placing long trails of them throughout the levels motivates the player to progress onward, and the crisp 'collecting' sounds and the increasing counter gives a

sense of achievement and progress to anything, even running to the right. A Sister Trope to Every 10,000 Points .

Watch the lawyers do their thing. Also commonly known as a Courtroom Drama, this is a work of dramatic fiction principally about litigation: be it civil or criminal cases, with the latter being more common because it often makes for better drama . A military courtroom drama is one of the most common subgenres Most crime dramas focus on criminal investigations done by law enforcement officers (in the form of a either a Cop Show or a Police Procedural) and does not often extend to anything happening in a courtroom. In such works where courtroom drama only lasts a single or in a few episodes only, it's a Courtroom Episode If you're looking for works about people who make</ the law, see Government Procedural Courtroom Antics are to be expected. Also see The Courtroom Index for a list of common tropes 12 Angry Men </ The jury deliberation is the only focus on the film/play

Ally McBeal </

Some tropes seem to be an expression of an underlying law of fiction. This category attempts to collect these fundamental elements. If some of these entries seem a bit tongue-in-cheek to you ... well, you should probably just get used to that feeling. And yes, sometimes there are two or more that are directly contradictory. We don't write them. We just catalog them If you're looking for an index for tropes about actual</ laws, try The Courtroom Index , Crime and Punishment Tropes , and/or Cops and Detectives

Sometimes people want revenge on someone or to cheat in a contest. One thing they do is put laxatives in their drink or food. Why laxatives? Because ideally one of two things will happen: They will suffer a Potty Emergency and forfeit the contest/run away to use the bathroom. In fiction this is normally Played for Comedy , but occasionally it is Deconstructed to emphasize the dangerous dehydration element of it. A frequent variation is using something that induces vomiting rather than defecation. Do Not Try This at Home . Seriously, don't </. This is illegal and incredibly risky in real life ; even over-the-counter laxatives are by definition a type of medicine, and misapplication of medicine can have severe consequences (and a "prank" is absolutely</ misapplication). The victim could end up seriously ill, hospitalized or worse. Dehydration is also not the only risk: the person could be allergic to the laxative or its inert ingredients (particularly soy, an extremely</ common allergen that is often used as a binder) or could even suffer a ruptured appendix or internal bleeding. The induced vomiting variant can cause internal bleeding, and is actually far more likely to do so than a laxative. Consequently, administering even such a seemingly-trivial pharmaceutical drug to someone without their knowledge is classified as a serious criminal offense in many jurisdictions—the perpetrator of the prank could face serious criminal charges—and in most jurisdictions this act would also constitute civil battery, or at least gross negligence (or the local equivalent), opening up the possibility that the victim could sue for

damages (including, in many places, punitive damages). This could also fall under laws that criminalize adulterating or tampering with food. There is also a variation involving over the counter eyedrops that ostensibly have the same effect. This is even more dangerous as ingestion of the active ingredient in the drops can cause a range of dangerous symptoms up to and including sending the victim into a coma,</ with diarrhea being the least</ likely symptom. A subtrope of Tampering with Food and Drink . Compare Slipping a Mickey , which is basically this trope but with drugs, and Medication Tampering , which is basically this trope but switching drugs with other</ drugs, and Revenge Is a Dish Best Served , which is putting other gross stuff in food. Not to be confused with a Prank Gone Too Far (which despite its name, doesn't involve laxatives). of MTV ’s High School Stories</ dealt with this; it was a recounting of an incident where three boys pulled the laxative prank on a few students with donuts, but somehow a teacher</ got a donut and got very sick. What was worse, was that the teacher ingested a suppository</. Thankfully, the teacher recovered but the boys ended up in serious trouble and were expelled</ , which was the very least of what could’ve happened to them according to the officer interviewed.

A setting where our comfy material world is just the tip of an iceberg, the very top layer of many; our puny human senses are simply not trained to perceive the rest of them. With certain magical rituals, you can move down into deeper layers... but there are things </ down there you might not wanna meet. In a Layered World , several dimensions coexist in space and time. When you move onto deeper layers, you are usually capable of limited perception and interaction with the normal world but never vice versa, though magical sight may allow you to look down a layer or two. Also, each new layer often features slightly different laws of physics: you can gain the ability to walk through material walls, a speed boost , and even new powers, though these usually come at a price . Also, events in one world have an effect on attuned events in the other a la Synchronization or Fisher Kingdom . Possible layers include: The Material World (usually on top of the stack) The rule of thumb to recognize a Layered World is to look for characters saying things like "This place corresponds to some other place on another layer". See also Recursive Reality and World Tree . For the physical, non-dimension spanning variant, see Hollow Earth . For the video game gameplay subtrope see Dual-World Gameplay .

An attempt by a specialist to make incomprehensible technobabble or other jargon comprehensible to the other characters. Usually this results in an explanation that's either insultingly vague or just as incomprehensible as the original. This often occurs as the result of another character saying something like, "In English, please?" The term originally meant someone not a member of the clergy or the bar (i.e. a "layman"), because those professions actually do</ use terms people outside wouldn't understand, either because they're obscure words that only exist in that context, or because even common words in legalese can have very specific meanings and connotations not found in general English. Oh, and they use a fair bit of Latin, confusing the laymen even more. In cases of Technology Marches On or an improper assumption of Viewers Are Morons , this can lead to a reasonable explanation followed by an inane, overly simplified explanation of a concept that was already understood on the first try. Depending upon the setting, it may also lead the audience to assume different things about characters that ought to know better:

for example, explaining basic or advanced physics to space-faring humans like such topics wouldn't have been required reading already Super-Trope to Fold the Page, Fold the Space . Compare Expospeak Gag , where the incomprehensible technobabble was itself an obfuscated version of something straightforward, and Sophisticated as Hell . See also Phlebotinum Analogy . The next step after this is Buffy Speak , where the character either can't think of the proper term or can't think of a good Layman's Terms explanation and resorts to referring to "things" and "stuff." Also compare Lies to Children , where a simplified or incorrect explanation is the "beginner's version." The calling card of the Translator Buddy .

Many shows have some form of structure to their seasons, rather than just being collections of stories. This article mostly assumes that the series in question are US full-length series of around 20-26 episodes with some to low Season Fluidity . Even in cases of British Brevity , the season opening and closing episodes will tend to be similar in style to those in the US, regardless of the season's length.

This will often be big and spectacular, to lure viewers back to the show. It is not uncommon for new characters to be introduced to the show or for major plot changes to take place. See also Premiere and Pilot . It is also one of the most likely places to find a double length episode (and even when the first two episodes are both normal length, it's not at all uncommon for networks to show them back to back).

Some series only have the first 13 episodes of the first season commissioned, with the promise of more if it is successful . For this reason, the writers will work out a 13-episode arc plot so that if the series is not renewed, it will still have a satisfying ending. If it is</ renewed then they need only rewrite the final script or so to introduce another threat or more plot threads.

Episodes 15-16 of a season tend to fall around the time of (February) Sweeps , so networks will have big spectacular episodes to attract viewers. Plot shifts are not uncommon here, as these are the early installments of the " Back 9 " extension.

Again, big and spectacular, usually tying up all of that season'sed
emotional and plot arcs, although an end of season Cliffhanger ed
is possible. There may well be character departures by various ed
different means. In cases where the season finale is made prior ed
to the decision on whether or not to renew the show being made, ed
expect a finale that ties off most major plot threads, but leavesed
enough dangling to make it easy to carry on if the show is renew ed
If this is a two-season drama - even if the seasons are of ed
irregular length - prepare to be burn ed

For examples, see Front 13, Back 9

This trope is about lazily feminized male names or lazily masculinized female names. It's often done in haste or in jest. This trope is focused on the resulting names which are unusual, atypical or downright made up It might happen that parents expecting a baby are for some reason convinced it'll be a boy,

and they plan to name him after their father, grandfather, or other male relative. Or they simply like the sound or meaning of the male name they chose. But when the kid is born, it's obvious that this specific name isn't quite suitable... because the kid is a girl. Fast forward ten or so years, and little Jamesina is telling people that she was named after her uncle. The parents rightly feel that giving a girl some obviously male name is ridiculous, but they really like</ the name, so they just add a vaguely feminine-sounding suffix. If it's the other way around, they can just cut the female suffix and change it to the male variant, like swapping Emily to Emil, or Emilia to Emilio Another typical use is by pet owners whose animals were previously thought to be males or females . When the animals grow older and mature, their owners realize their cute kitty cat is actually a tomcat, or that their little rooster starts laying eggs. But the pet is already associated with their name and it suits</ them, so they choose something that is very close, even if it sounds rather absurd Sobriquet Sex Switch involves transgender , changed sex , or characters disguised as the opposite sex who go by a name derived from their old one. Examples like Albert and Alberta or "Freddie" (for both Frederic and</ Frederica) go on that page. Some stranger examples with the lazy aspect cranked up belong here (for example, Bob changing his name to Bobiana is an example of this trope, too). It can be related to Sue Donym — mainly in situations when a character tries to think of a gender-flipped variant of their name on the spot This might serve for characterization: lack of imagination or creativity, or just being stubborn and hating to admit the characters were wrong about something. Often done intentionally by characters for the lolz. The trope is almost always Played for Laughs Feminine suffixes good for this trope are - a</, -ana</, -ina</, -iana</, -ine</, -''ella'', -''arella'' , - ette</, -iette</, -etta</ or -ietta</. For Japanese names, -ko</ is quite common (meaning "child"), but occasionally -mi</ (meaning "beauty") may also come up. Suffixes for masculine names are not as numerous, but -o</, -eo</ -io</, -ino</, -iano</ or -us</ are sometimes used because many names of Latinate origin end in -o</ Gender-Blender Name is for names thought predominantly as male or female names which are used for the opposite gender. See also Tomboyish Name , Wanted a Son Instead , Last-Minute Baby Naming , Who Names Their Kid "Dude"? , and Embarrassing First Name

Bob wants to get involved in something that he has never done before, but he doesn't want anybody to know it is him. His name is easy to recognize, so he signs up under a different name. The name he uses? Fakename McPicklemeister There are many ways for an alias to fall under this trope. It could just be the character's real name spelled differently or backwards . It could just be the name of somebody they know. Or, if the character is really lazy, their alias could just be their real name . Sometimes, the name gives away the nature of the subterfuge , making the pseudonym pointless. The name could also be just too silly or unusual to be a real name . No matter how lazy and/or obvious the name is to the audience, their fake name still manages to fool the most of the other characters in-universe. Maybe it works because they don't actually make a physical appearance, or maybe their alias includes a disguise to conceal who they are These aliases are often used in Prank Calls . Typically the recipient of the call figures out the name is fake, but can't trace it to a person due to only hearing

them It also likely works because they presenting themselves to people who don't know them personally. If such is the case, expect the whole thing to fall apart when somebody who does know them and hears the alias shows up and reveals who they really are , either because their alias sounds like only something they would come up with or they saw them stand up when the alias was called Not the same as Paper-Thin Disguise , though the two can occur at the same time. Compare and contrast Atrocious Alias , when a character chooses an embarrassing name for their secret identity. The character who chooses such a name may be a Giver of Lame Names

Many graphical tropes are simplifications, used to make the scene easier to draw. Books are always open in the middle, bite marks are smooth, and so on Replace "lazy" with "low-budget," "time-limited," or "unskilled" as appropriate A Sub-Trope of Limited Animation , specifically the sub-type that makes the format so infamous

Hey, Alice , have you ever noticed how sometimes a character will talk to another character about something that sounds like it's really about the show they're in, but it makes perfect sense in context? Yeah! Usually it sounds strained because it's hard to make this kind of dialogue sound completely natural. But if they can pull it off, it's usually good for a bit of comedy. This might be related to Lampshade Hanging , This Is the Part Where... , Conversational Troping or any other trope with Fourth Wall in its name. You mean like Fourth Wall Psych ? What about Aside Glance ? The inverse would be This Is Reality . Common subtropes are Diegetic Soundtrack Usage and Who Would Want to Watch Us? ... wait, why are we talking like this ? Who Writes This Crap?!

The twenty-ninth day of February comes only once every four years . People born on this day are known as "leapers" or "leaplings." This can be a hassle if said character wants to celebrate their birthday every year. One way to do this is to celebrate it on February 28 (since they were not born in March) or March 1 so technically they'd still 'age' normally. This is what legal jurisdictions will do for the purposes of determining when someone reaches the age of majority, though whether it's the day before or after depends: the UK and Hong Kong consider March 1 as the day for leapers, while New Zealand and Taiwan use February 28. February 29 is also known as Bachelor's Day, the day on which, by tradition, women were allowed to propose marriage to a man in Ireland. It was also chosen as the day for rare diseases awareness.

This is when a character learns some important and personal information about themselves or their circumstances from a public source such as a newspaper or News Broadcast . It is usually not a pleasant experience for the character, which is why, in Real Life , responsible government agencies try to contact and inform people of very bad news (such as the death of a relative) directly before releasing the news to the press Usually, this will also shock the subject's friends or relatives who also learn from the news. Sometimes, however, they may learn from the news before the subject does and may try hiding it (whether the news itself, or the broadcast) from said subject , either for good or ill reasons See also Coincidental Broadcast . While a Coincidental Broadcast is about the characters learning information important to advancing

the plot in general, this trope deals with someone getting news of a personal nature from the news media. Dangerous examples may overlap with Endangering News Broadcast

When a writer wants to acknowledge that some foreigner or alien would not speak English, rather than just having Aliens Speaking English or not having the sort of setting with Translator Microbes , they'll have the character pick up the language from, of all things, TV and radio transmissions Often this gets done too quickly to be realistic with Instant Expert maybe used to indicate a super-intellect but depending on the medium, it may fare better depending on how much TV/radio/books the character has watched/heard/read. Part of the importance of the historical Rosetta Stone was that it provided a way to connect Egyptian hieroglyphics to languages we already could translate and provided a starting point. Generally any other first encounter would have to start with the basics (e.g. the "rock" and "tree" scene in The Iron Giant </) so probably radio and books aren't that useful but television, with an audio-visual combination, could perhaps provide enough reference points. There are many foreign students who learned their most basic English knowledge in elementary school, but improved it to fluency through the media. After all, the best way to learn a language is immersion, like a baby May make the character liable to Speak In Shout Outs . It's also easier when Aliens Steal Cable which in turn makes it easier to handwave Aliens Speaking English . See also Taught by Television

When some person is expected to rhyme a word that has no rhyme in the dictionary. OrangeFans of Family Matters and film. This often is the consequence of them rhyming everything said by another character , who tries to stump them with something unrhymable. There are five conceivable outcomes: The person thinks for a moment, shrugs and gives up. Often, if they manage to make a rhyme, it will be an Ogden Nash -style Painful Rhyme , Rhyming with Itself , perhaps even a Mid Word Rhyme . Usually if the word is "orange", the rhyme will be "door hinge"; how well that works depends on your accent. For anyone who's curious: the word "orange" is difficult to rhyme in the English language because it's of Persian etymology (a relative rarity in English), and entered the language later than most other words for colors. Before being a name for a color, it originally referred exclusively to the fruit, which (being indigenous to East Asia) didn't become widely known in Europe until the Middle Ages, when it was introduced by the Moors. Before the fruit's name caught on as a word for the color, it was likely called "red-yellow" or its equivalent. Incidentally, many of these words do have rhymes, even without resorting to midword rhyme, slant rhyme, or a non-standard pronunciation for the speaker's normal accent. These are usually very obscure (silver and chilver, a female lamb) or non-English (month and granth, Hindi for book, also a Sikh holy text). That's quite interesting, isn't it?

Stock Phrase of a villain that signifies a Kick the Dog , especially if the victims are (comparatively) helpless. If the villain isn't the one directly causing mass murder or ordering his mooks to do it, then he's shown giving this instruction to a Psycho for Hire or Hitman with a Heart . The naval expression for this is "No Quarter". In Real Life , it's a war crime Of course,

if a Doomed Hometown suffers this fate, then it's more likely than not that the hero escapes such a culling and goes on a Roaring Rampage of Revenge Sink The Life Boats is the subtrope dealing with killing enemies who were alive after surviving the destruction of a vehicle Compare, contrast with Kill 'Em All , Shoot Everything That Moves , and Rocks Fall, Everyone Dies . Going one step further from "kill everyone" to organized torture, looting, and</ massacre of the population is Rape, Pillage, and Burn . If you have to kill everyone because they saw too much, that's Leave No Witnesses . When this fails, it often falls into the category of Genocide Backfire . See also Traumatic C-Section

Sometimes you just can't afford to be seen. Everybody needs to believe you're dead. Or they saw you use superpowers, or now they know there are such things as werewolves. Or they'll just testify against you and make you go to jail. Or they want to prevent a Cycle of Revenge from happening in the most direct way So you have to kill everyone in the room. Or, possibly, the city Similar to Shoot Everything That Moves , but that trope is more about the situation where everything you see is a threat. In this</ case, people would be more than happy to leave you alone, but that just doesn't seem to be an option anymore Oh, by the way, if you're a Mook and you've been ordered to kill all the witnesses, one thing to keep in mind: As far as your boss is concerned , you're a witness, too A specific case — often invoked by otherwise-heroic characters who need to eliminate individuals who might jeopardize their mission — would be Killed to Uphold the Masquerade . People who are Trigger Happy may jump to this solution a bit more readily. See also Never One Murder . Contrast with Leave No Survivors , where you're killing everyone just out of general bloody-mindedness (or hatred). Opposed to Spare a Messenger , when you specifically leave someone alive to relate what they've just seen

When a Will They or Won't They? -type couple is on the verge of upgrading their relationship , their friends will quickly vacate the area to give them some privacy. To justify doing so they may hurriedly cook up some implausible reason to leave . The less savvy friends may have to be shooed or pulled away, as may children . In some variations, the friends will spy on the couple to see how it goes. In others, the "couple" uses this trope to get others to leave, often by Fake-Out Make-Out If the friends are jerks , they might say this very loudly so that the couple in question can hear. Resulting in much blushing, and possibly a Snap Back , as they Cannot Spit It Out once they know they have an audience. If the character leaving is not subtle, it can be a typical Moment Killer The more aggressive counterpart is Get a Room!

Being a hero isn't easy, but sometimes it is soul-crushingly hard </. For their own particular circumstances, The Hero has been put through the wringer and may even wish out loud for a chance to leave The Hero's Journey behind, or at least get a chance to rest. Well, they get the chance The Hero presented with a "Leave Your Quest" Test will be given the chance to lay down their Sword of Plot Advancement and leave the fight. The form this test takes

varies quite a bit, but there are a few common variants. A Knight Errant may enter Ghibli Hills and after getting rid of the local crime boss, gets offered a chance to make a home there by the Determined Homesteader . Sometimes just making a Love Interest is enough to seriously tempt a hero to abandon their journey; if not, a forthcoming baby may raise the question of whether a new parent can endanger himself like this. Less benign opportunities come in the form of the Bad Samaritan offering the above, with a slice of Lotus-Eater Machine pie and a glass of The Final Temptation . Similar to We Can Rule Together , the Big Bad might offer the hero a clean slate and promises of non-reprisal if they abandon their quest against them. The trustworthiness of these promises varies, of course Being the hero, he or she will refuse the temptation. Reasons include never being safe until the quest is done because It's Not You, It's My Enemies , knowing they would get restless and wander again , or seeing through The Vamp or Big Bad 's ruse. The Big Bad can even inspire them with new hope: such an offer would not have been made to someone not a serious threat However, sometimes heroes do</ give in. In these cases, they usually get a vision warning them to leave, see an injustice and realize they can't stand idly by, they see the pile of cannibalized heroes in the cellar, or their new home gets razed It's worth noting that a hero legitimately at the end of their quest may feel tempted to keep on "Heroing" , and be dissuaded in favor of letting someone else pick up the banner so they can enjoy a Happily Ever After . Or he can keep on with the adventures, which may even be deemed a failure of his part, because he would have done more good in a more mundane but less In Harm's Way life See also The Final Temptation , when this is part of a Lotus-Eater Machine used to trap a hero (in which case it could also overlap with Prefers the Illusion). This test can come from the villain offering a Last Chance to Quit . For when this occurs at the beginning</ of a quest, see Red Pill, Blue Pill . In a video game, may lead to a Non Standard Game Over if intentionally included, Sidetracked by the Gold Saucer otherwise. Can be a Secret Test of Character Cold Mountain </. While on a journey back to his One True Love , Inman comes across a lonely and beautiful widow, who although she never asks him directly, clearly wants him to stay. A scout party of Federals intent on Rape, Pillage, and Burn interrupt however

This is when a character is doing a speech/acting/dancing/reading in front of an audience. If the subject is a bit complicated, the writers want to tell us it's complicated. And since the average guy doesn't like complicated stuff, he leaves. So you have this character on stage, reading a report about possible life on Mars, which is critical</ to the main plot, while random people are getting up and out of the room. Sometimes until there are only a dozen people left listening Sometimes done to show that the scientist is comically anti-social and doesn't have enough charisma to hold an audience, even if he's showing off alien technology that would make everyone immortal. Or possibly that his theories are so off-the-wall that they can't possibly be taken seriously—see the Stargate</ example below. In this latter variant the audience is usually the speaker's peers, rather than random guys, and they're leaving not because they don't understand him but because they think he's full of it, and some of them tell him so Compare with Chirping Crickets , Long Speech Tea Time , Walking Out on the Show

The tale is approaching its finale and you have a character who has undergone many changes. Now you need them to make a bold statement, to show the world that they are a fully developed individual. What's the first thing you make them do? Dump their partner. For some reason, the partner of such a character is discarded like a trinket in an It's All Junk scenario. Sometimes, it's really obvious why this happened - for example, someone that's finally mustered the courage to leave an abusive or neglectful partner, or a marriage they never wanted. But other times, it's more subtle. Sentimental characters might decide they need to be "better people" before returning to their partner. Just what this actually means</ is left for the reader to figure out. In this case, their partner will probably wait as long as it takes for their beloved to finally decide to come home. Some other characters who leave their partners in these circumstances take time out to evaluate what they want from life since apparently it hasn't occurred to them to do that before</ they got married and had kids. Others though, seem to discard perfectly good and loving partners for no other reason than that that particular person reminds them of their past...or, more selfishly, they've decided that after years in a committed relationship, they "deserve" to experience other people and leave their loyal lover in the dust, blinking in confusion. Extra Kick the Dog points if this lover has stuck by them through thick and thin. The author may try to justify this with claims that their partner was "holding them back" or "too dependent on them." This explanation has varying degrees of success - a possessive partner who doesn't want their lover to cross the threshold of the house won't get much support from the audience, but a loyal husband or wife who has nursed their spouse through illness, only to be dumped the instant the doctor gives them the all-clear, certainly will. After all, if the partner only gets discarded after the Ill Girl (or boy) gets better, it begins to look like the ill partner was only using them to get through the illness. Surely if they wanted to get out of the relationship that</ badly, the illness wouldn't have stopped them? While this trope normally applies to lovers, it can also apply to family members and friends as well. Compare Drama Bomb Finale and Journey to Find Oneself . By the very nature of this trope, here be

You're playing your favorite MMORPG , First-Person Shooter or other online combat game. You and your team have come up with a workable strategy to tackle a challenging opponent. It will require organization and good timing, but you're sure it will work if you get everything set up in advance... wait, did KillerMonkeyz548 just open fire? Congratulations, your brilliant plan has just been ruined in one move by a Leeroy Jenkins. The Leeroy Jenkins (or just Leeroy for short) is a specific type of Noob who has no patience for complicated plans, preferring to charge full-tilt into the fray and start attacking whatever's in front of him. Since this is a semi-viable strategy some of the time (depending on what game you're playing and the difficulty of the opposition), a Leeroy can remain undetected until the team hits the first real challenge, whereupon his recklessness gets everyone killed . Any attempts to point out that he had totally ignored the plan will be met with words to the effect of "plans are stupid". And he will never retreat . On the plus side, a Leeroy can sometimes be detected before they cause calamity when you see them utter (or type) words to the effect of "Hey, watch this!" In groups with experienced players, the phrase can be translated as "Immediately stop moving toward those enemies with very

big guns and back out of Alpha Strike range because Sir Badassboi is about to do something incredibly stupid and attention-grabbing." Never attempt to save a Leeroy from the consequences of his mad charge; this will only encourage him, as well as provide repeated amusement — he will often attempt the exact same thing again when he's revived. Should the group somehow miraculously pull through, don't expect him to wait for you to recover; he's already charging the next</ target. If your leader doesn't wise up and punt him from the team after the first couple offenses, he can become a real-life gaming example of The Millstone , ruining any chance you have of completing your quest or mission successfully. The trope is named after a World of Warcraft </ video that has been made famous around the net . For more information, see Leeroy Jenkins Video </ "Stop being such a Leeroy" has become multiplayer jargon in the time since, and it's sometimes used as a verb "to Leeroy" meaning to act in this way. Ironically , the original can be seen as sympathetic towards Leeroy in that it also mocks and parodies excessive planning in parties. Considering that many of the mistakes made by the group in their attempt to save Leeroy were part of the group's original plan, the implied point is that if you have a Leeroy Jenkins in your party, you probably deserve</ him. The exception is a Pick-Up Group ... in which case you know what you're going to get. If an A.I. character that you need to keep alive does this, you have a classic example of a bad Escort Mission . Some players also use "pulling a Leeroy" to refer to rushing in heedless of your own safety even when this is a viable tactic. If, rather than being a Noob , the Leeroy is doing this purposefully to get a laugh out of disrupting the Serious Business that internet gaming has become or just to mess with his group in general, then he is a Griefer and should be kicked from the group posthaste. Something of a Player Archetype . Compare Attack! Attack! Attack! , The Real Man , Indy Ploy , and Strategy, Schmategy . See also some Challenge Gamers . Not to be confused with or the sports columnist of the same name. Underequipped Charge is related, but a character may perform one out of desperation rather than recklessness. For other similar character behaviors, see Reckless Sidekick , Unwitting Instigator of Doom , and Fearless Fool , as well as some incarnations of The Berserker . This type of character may have been inspired from living with a Martyrdom Culture , or trying to perform a Zerg Rush by yourself . Usually, he is a bane of The Strategist , unless the latter is so Crazy-Prepared they've factored it in from the beginning — and, occasionally, indeed counted </ on it . A Defensive Feint Trap is an attempt to bait the enemy into doing this. If he is on the road, it is very</ likely he Drives Like Crazy . Contrast We Need a Distraction and Crazy Enough to Work . Of course, the most important thing to remember is that—

A Show Within a Show is sometimes the stereotypical artistic independent movie, the kind which practically requires a didactic analysis to convince people that, though it does not aim to entertain the Lowest Common Denominator in any way, it's a profoundly meaningful work of True Art . If one of the main characters makes one, expect Creator Breakdown . These films are likely to have several, if not all, of these elements: Being in a foreign language, usually French . As part of this, most in-fiction examples end with a " Fin</ " text overlay. In the best cases, usage of this trope is an Affectionate Parody or a sharp Take That! to a particular work, director or movement. In other examples, though, it's quite obvious that the writers didn't know what they were referencing . It's often

the goal of the Prima Donna Director . It has to be said, however that this trope applies heavily to people with Small Reference Pools . For instance, although Ingmar Bergman is regarded as an "arty" director, in his lifetime his films were consistent box-office hits as were some of Federico Fellini 's and Akira Kurosawa 's films along with French New Wave films from François Truffaut , Jean-Luc Godard , etc. Also, there are cultural differences which mean that high concepts, artistic influences and education levels may make some audiences have larger reference pools than others, though there is plenty of debate over which is which. Put simply, what's obscure to some is commonplace in other places and vice versa (which doesn't mean Viewers Are Morons or Viewers Are Geniuses unless you're a True Art snob or Anti-Intellectualism slob). It is important to emphasize this, since there are many countries that use this trope as a legal loophole to limit the distribution of films with controversial subject matter in a market or to avoid complying with other local legal requirements such as taxes or adding a dub if the local distributor lacks the budget to include one, especially in countries when dubbing is mandatory by law. This is painfully common for non-western movies or from Eastern European countries, through there are rare cases when this trope also happens with mainstream Hollywood films, especially in markets with a love-hate relationship with the western culture, like the Sinosphere (China, South Korea, Japan, Vietnam, etc.) Please note that only Show Within a Show examples are objective. Applying this trope to a real work can be considered quite YMMV. See Euroshlock , an index of movies of the kind which this trope is riffing on.

Examples of Real Life films

The special feeling that you get when you've watched a show and realized that an unusually large number of loose ends have been left dangling. This special feeling is usually preceded by a glance at the clock, noting that it is 9:54 , and saying, "Wow, they sure have a lot of loose ends to wrap up in the next six minutes . How will they pull it off?" The answer: they don't. Some shows, such as The X-Files </, actually used the principle of Left Hanging in order to build an aura of mystique and uncertainty around the show. When shows that are more grounded in reality, such as CSI </ , wander into this territory, the results are rarely pretty. Occasionally the loose ends are picked up on much</ later, either as part of a Lampshade Hanging or as an "untold story" in the Expanded Universe . If, on the other hand, they're picked up later in a serious way, they might fit one of Chekhov's tropes ; if the entire episode is redeemed by one of more of these, it qualifies as an Innocuously Important Episode . Could also be a great opportunity for a Brick Joke . See also No Ending . If the hanging thread is trivial to the plot, it's What Happened to the Mouse? . Let the Kudzu Plot grow out of hand, and you have The Chris Carter Effect . If it was going to be explained, but the intended story was canceled, it's an Aborted Arc . If the creators do release some new stories after, but they're prequels or interquels that don't address the loose ends, then you're stuck staring at a Cliffhanger Wall . It should be noted that a few of these examples are merely early plot lines that are abandoned once the main plot is kicked off. Why bother tying up loose ends on one matter when they have The End of the World as We Know It to deal with? Sometimes the result of being Screwed by the Network . This will</ lead to Canon Fodder and, thus, Fanfic Fuel . See also Cut Short where the series doesn't even get a chance to ignore their

loose ends and ends abruptly. Compare Cliffhanger and Bolivian Army Ending , when deliberately used as an artistic device. Frequently this is an Adaptation-Induced Plot Hole , particularly as the result of sudden Gecko Ending that fails to resolve all lingering plot threads. It may also be the result of a Gainax Ending . Remember this is an Ending Trope , so beware of both marked and unmarked spoilers Not to be confused with High-Five Left Hanging or Hanging Around , which is about the fatal kind of hanging.

This is when someone says " We'll edit that part out later " but then...doesn't. Instead, the whole preceding sequence is included anyway , often for comedic effect. This can be done to make someone look silly or dumb, for irony, or just for laughs. A common variant is when a person is on camera but isn't aware that they're being filmed live</, so when they mess something up they'll stop awkwardly and ask for a redo. Or they'll say "you'll cut that out, right?" (The gag can be played up by the cameraman/editor assuring them that, yes, of course it'll be cut out ...). Though mostly for comedic value, in rare cases it might be used in a serious manner specifically to make someone look bad or dishonest. When used in a fictional setting, it almost always requires an In-Universe Camera . Happens often in Mockumentaries and Show Within a Show situations, but isn't strictly limited to those. Can also be used as a gag in Real Life productions, such as plays, broadcasts, or comedy shows. Compare Fix It in Post , which is Real Life Script Speak uttered during production of a work; you usually won't know about the sequence because it's actually been edited out</ . Not to be confused with Permanent Placeholder , which is about things that are put in with the intent of replacing them later, but end up staying in anyway. Contrast Throw It In! , when a Real Life unscripted performance is included in a production, whereas Left It In is an In-Universe example of someone requesting or mentioning that the very scene they're in should be cut (and then it's not). See also Hilarious Outtakes , Bloopers , and Is This Thing Still On?

Ever noticed how many fantasy maps will detail the ocean on the left, western side? In many cases there won't even be an eastern or northern shore; however, there may be a southern shore The main reason for this is the popularity of Medieval European Fantasy . A Fantasy Counterpart Culture of Medieval Europe will naturally imitate the geography of Europe: ocean to the west and vast stretches of land to the east. For the same reason, the north is often a harsh tundra full of barbarian tribes , the east a mysterious land whence ride the Hordes from the East , and the south a hot land of jungles, tropical islands, and savages An interesting historical aside: Throughout most of the middle ages, maps were drawn with East</ at the top, rather than North. (This is how the word "orient" came to mean "face the correct direction.") A fantasy map that followed this convention would be bottom</ -justified, instead of left-justified When an Expansion Pack World is applied, this trope often leads to an Eastward Endeavor , or sometimes to a Quest to the West if the characters are interested in crossing the sea See also: Patchwork Map ; Standard Fantasy Setting

Meta-joke wherein the background music builds to a dramatic pace,

and one of the characters suddenly turns around and complains about the loud music — revealing that what you thought was part of the soundtrack was music actually playing in</ the show. Bonus points if a second character apologetically turns the music off. A humorous variation of Source Music (which is any instance where the music the audience hears is actually in the scene) Compare Diegetic Soundtrack Usage , for when the show's theme tune is performed within the show. Compare Incessant Music Madness . Not related to Leave the Camera Running , where the camera is set in the same scene for a very long time even if nothing's happening. Contrast Medium Awareness , for when a character is actually hearing the soundtrack. Can be used with almost all Mood Motifs . The inversion is Diegetic Switch , when the music goes from in-universe to soundtrack. See also AM/FM Characterization

You just can't keep a good character down. Even in a setting where Death Is a Slap on the Wrist , a hero can't keep his heroics up forever (nor do most want to) and even if super-villains and world-spanning disasters can't kill him, old age definitely will. But while a man can't beat the Reaper forever, the identity</ he holds is contained in a vessel consisting of little more than a name and a mask, meaning that if he</ cannot continue his Legacy, someone else can. A Legacy Character is a character whose identity is passed down to them from an older character in the form of a title, job or persona for the newer character to assume. There are many ways this can come about: A mentor may pass their mantle on to their sidekick or the sidekick willfully takes up the mantle in the event of their mentor's retirement/death. Outside of the work, Legacy Characters are especially popular as superheroes and action heroes, or any job that involves a Secret Identity . Long-Runners that span multiple generations of characters are the most likely to use them, but they can also be created as part of a back-story, such as a Secret Legacy . Adaptations of a work with Legacy Characters to other media often only reference the current or best known holder of the legacy, only referencing other incarnations as a Mythology Gag . Younger heroes carrying the mantle often get a Rogues Gallery to match their predecessors, either via villains having kids of their own (much to the parent's chagrin), or younger villains "honoring" their own villainous legacy. This may become Generation Xerox if everyone around the Legacy Character is also</ a Legacy Character. If the Legacy Character is a descendant (probably because Lamarck Was Right), you've got yourself a Spin-Offspring . If an already existing superhero takes the legacy, it may end up as a Second Super-Identity . Sub-tropes include: In recent years, passing the torch to a minority character has become a popular choice. Subtrope of Eternal Hero and Villainous Legacy . Compare The Nth Doctor , Legacy of the Chosen . If the young character, parent, and grandparent each make a unique name for themselves instead of passing down a persona it's Three Successful Generations . If the character is a vessel instead of a person, see Legacy Vessel Naming .

Tropes that related to Legacy Characters and the passing on and evolution of legacies Affirmative Action Legacy : A white male hero gets a successor who is female or belongs to a minority

When we are first introduced to our Hero he or she is an unknown, a new recruit, a rookie, or a peasant from a recently destroyed

village , but destiny is calling and he or she has answered. After many adventures, our Hero has accomplished great things. So much so that in the sequel he or she has become a legend, Famed in Story throughout the land When a sequel is being made, writers, directors, or game-makers like to take the protagonist from the original work and turn them into a legendary figure. This can be a way to help complete denouement from the original work which often gets truncated, or as a way to appeal to fans of the series who like to see their favorite character be recognized This trope is when the protagonist from a prior series or movie has become a legend in the sequel. They can be the protagonist themselves, a side character, long dead, or trapped in a time warp; what matters is that In-Universe they are now regarded as a legend It's also common (particularly in games like Dungeons & Dragons </) for Game Masters to apply this trope in their groups by having a previous game's characters be well-known or recognized by characters in a new game May or may not be Shrouded in Myth . Compare and Contrast with: From Nobody to Nightmare , Took a Level in Badass . The reverse is Uniqueness Decay , where once-legendary things have become commonplace in sequels. See also Legend Fades to Myth , where by the time the sequel rolls around, the legends managed to get a few details wrong. May happen in a Distant Sequel

A weapon of myth, sung of in songs and spoken of in whispers. Old, powerful, and possessing a name Most of the time, legendary weapons are a pretty big deal — they don't call them "legendary" for nothing, after all — and instead of being a very</ old, rusty piece of scrap that's been in a display case for the last millennium, are actually extremely powerful and useful. They might even have the spirit of an ancient hero trapped in them, have immense magical properties, or be made with a technique that has been lost to the ages . Occasionally, when the protagonist is The Chosen One of a Fantasy setting, they'll just happen to be a descendant of the last great hero to use that weapon, and the weapon will unlock its true power only in their hands Since having the protagonist find a legendary weapon at their local store is a bit silly (unless it's an unusual kind of local store), the weapon tends to be a Sword of Plot Advancement that is rather hard to acquire Please note that this is for legendary</ weapons, meaning that the weapon has to be part of the legends and history of the work . This is not a trope for just any ancient weapon or Cool Sword the protagonists find, or weapons in a work that happen to share a name with a Public Domain Artifact Subtrope to Named Weapons . Super-Trope to Ancestral Weapon . Contrast Penultimate Weapon and Day-Old Legend . See also Infinity +1 Sword , Infinity -1 Sword , Excalibur in the Rust , Cool Sword , and Sword of Plot Advancement . If the work's setting is based on the real world, it may overlap with Public Domain Artifact

Legends are stories that are, at least in their beginnings, passed down as “true”, or at least possibly true. Tellers of a legend and their listeners may not necessarily believe in all its details, or even in its truth as a whole, but at least they believe that previous generations thought it was true. Legends often describe events that supposedly happened "long ago". Their claim to factuality or realism distinguishes them from folktales, fairy tales and other types of stories that make no claim to be anything other than fiction . Accordingly, legends often have a historical

setting, and before the emergence of critical history-writing, legend and history were mostly indistinguishable genres. Legends may feature historical figures, even though the details of the story spun around them are often clearly unreal. Of course, “legend” has acquired secondary meanings – more often than not, to call something a “legend” can mean, depending on context, “it’s awesome” (like in “ Living Legend ”), or “it’s not true” (like in “historical legend”). This doesn’t actually mean that we don’t believe in legends any more – only that we don’t call</ them “legends” (at least so long as we believe in them). Such modern day legends may be referred to as Urban Legends . Legends are related to, and sometimes overlap with myths ; colloquially the two terms are often used as synonyms. If the categories are interpreted a little stricter, then legends, in contrast to myths, are mostly concerned with the human sphere, not gods or cosmology, and accordingly are not considered "sacred" . They frequently are</ concerned with the origins of a particular people, settlement, custom, or technology; this type of legend is also called "founding legend". Besides explaining the origins of human institutions, another frequent function of legends is teaching morals — as a rule of thumb, legends say a lot about the values of the society or social group where they are passed down. And finally, they may be told to preserve and pass on (supposedly) historical knowledge, and/or simply for entertainment. Independently from their functions, legends can be grouped in different genres — mostly the following three: Heroic Legend: Stories about ancient heroes and their awesome deeds. These are mostly martial in nature and include, but are not limited to, monster-slaying and acts of war. Heroic legends praise warrior virtues like badassery, courage, and loyalty. As in most aristocratic societies the aristocracy identifies itself as a warrior elite, heroes of heroic legend are, with few exceptions, of noble blood. Heroic legends may (but don't have to) be tied to a specific mythology; if they do, the distinguishing line to myths (as mentioned above) can be blurry, as some of these heroes are demigods that are part human, part divine. Heroic legend may be told in various forms and media, but the "classical" genre of heroic legend is . Religious Legend: This was the original sense of the word “legend”. Legendae</ (which means, not very specific, “things you should read”) were stories about Christian Saint s (mostly revolving around miracles), or non-biblical traditions about biblical characters. A book that contained these was a legendarium</. But religious legend is not limited to Christianity ; the concept of "holy men" and women, and stories surrounding them, exists in virtually all major religions (compare, for example, the traditions attached to boddhisattvas</ and arhats</ in Buddhism , mahatmas</ in Hinduism , walis</ in Islam , and Tzadikim</ in Judaism). Religious legends extol religious devotion, piety, and whatever behavior is endorsed as exemplary by the religion at hand. — The genre of Christian Saints’ Legends, with its focus on miracles, was much ridiculed by Protestants after the Reformation, which is when the word “legend” acquired its present-day flavor of “bullshit story”. Folk Legend. A diverse category for legends that exist in or, really or supposedly, are directly taken from oral tradition. "Supposedly" because written sources can in turn (re-)enter the oral tradition, and there are probably quite a few "book legends" that were concocted on a writing desk to begin with. Content-wise, many folk legends are Ghost Stories ; others tell of memorable Folk Heroes (accordingly the category may

overlap with heroic legend). These kind of legends are often made into folk ballads . Urban Legends , a.k.a. contemporary legends, may be considered the modern day's folk legends. When a writer makes up artificial legends, whether to flesh out a fictional setting or the background of a story, or as a purpose in itself, that is a subgenre of Mythopoeia . Tall Tales have many similarities with legends, with the key difference that the claim to factuality in tall tales is only a playful pretense. If you came here looking for something different, go to Legend </ for the fantasy film, Legend </ for the TV series, Legend System </ for the tabletop game system, Legend Entertainment for the videogame developer, and Tropes Of Legend for this very wiki's Hall of Fame of tropes.

The French Foreign Legion is one of the most mythologized military units in the world. Its most famous writer was P.C. Wren, but it has had other writers and it has been occasionally spoofed, notably by Charles Schulz . It is legendary as a place where people with a Mysterious Past go to disappear, and of course bereaved lovers , political refugees , and various rogues and scoundrels and the like can always be found there The actual Legion existed to provide a body of cannon fodder who could fight in dangerous and distant lands without risking the lives of too many actual French citizens, though in recent years it took the role of a far smaller, elite infantry unit, completed with a light armor regiment The stereotypical Legionnaire in fiction is represented as a member of a North African campaign in the first half of the twentieth century. They are always depicted wearing white khepis while standing guard at lonely outposts in the Sahara. In real life, the Legion operates in a variety of environments and conflicts (such as French Indochina) and wears camouflage as needed. One of their real-life current deployments is to serve as the security detail for the European Space Agency's space launch facility at Kourou, French Guyana (the European Union's counterpart to Cape Canaveral) Contrary to popular belief, the Legionnaires are mercenaries. The Foreign Legion is a regular part of the French Armed Forces, which means the Legionnaires are Lawful Combatants as far as The Laws and Customs of War are concerned For more details about La Grande Muette</, go to Gauls With Grenades , or Cheese-Eating Surrender Monkeys See also Eagle Squadron , Army of Thieves and Whores and Trading Bars for Stripes

A leitmotif (pronounced "Light-motif") is a recurring piece of music (or at least melody) that represents a character, action, or theme. This is a well-established technique used in almost every medium that involves music and story. The leitmotif technique was invented (or more accurately, codified) by opera composer Richard Wagner in the second half of the 19th Century. In his later operas, not only would every character have his/her own musical theme, but so did many objects, places, and even abstract ideas Leitmotifs are often named simply "<character>'s Theme" or "<noun> Motif." They often make up the bulk of movie and anime soundtracks, and a fair chunk of video game soundtracks as well This is different from an Image Song in that Image Songs exist only outside of the scope of the show that produced them. Compare with "I Am" Song If a character with a distinctive-sounding Leitmotif is in a production or episode with No Fourth Wall (or at least some Medium Awareness), one of his or her fellows may comment

on how loud and annoying their theme music is. (To which the character will almost always reply, "What theme music?") Can become a Theme Song Reveal for audiences if (or after) they recognize the theme. The character might also have their leitmotif as their own ringtone, for a subtler joke; see also Left the Background Music On Note that if a character's leitmotif starts playing during an action scene, start running Can become a Recurring Riff when used throughout a long-running series. Bootstrapped Leitmotif is such a variation, where a song that wasn't originally intended as a leitmotif later becomes one One especially common leitmotif in video games is the Battle Theme Music , associated with monster battles in general. (Which also happen a lot .) If a specific character's Battle Theme Music is actually a remix of their Leitmotif, it may be a Boss Remix See also Mood Motif , Standard Snippet . Supertrope to Love Theme . Compare Arc Words , which is more or less the literary equivalent. Also compare AM/FM Characterization , when it's the character's music tastes that define them

Tropes that have to do with longevity or physical length.</ Overlaps with Bigger Is Better and Height Tropes . See also This Index Will Live Forever .

Absurdly Long Limousine

This is what happens when (nation-)states attempt to prove that My Kung Fu Is Stronger Than Yours or build a Bigger Stick . If a military conflict goes on for any appreciable length of time in a high-tech setting, each side will be struggling to become and remain stronger than the other — often by producing better equipment and weapons. Sometimes, this process of Serial Escalation goes way over the top (especially with Soviet Superscience). Truth in Television , naturally, with the decades long Cold War between the USA and the Soviet Union as the Trope Codifier and the inspiration for many Arms Races in fiction. As a result, these Arms Races usually have rapid inventions of Nuclear Weapons-parallels , Space Weaponry , Mutually Assured Destruction , and other Cold War-era tropes. The Trope Namer comes from E. E. “Doc” Smith 's Lensman </ novels. Over the course of a decades-long struggle (that was only the surface of a deeper, eons-old war between cosmic beings using mortals as pawns), Civilization and Boskone went from ordinary starship battles to star-powered lasers, antimatter bombs, planets used as missiles, antimatter</ planets used as missiles, faster-than-light</ missiles, faster-than-light antimatter planet missiles... </ If somebody tries to argue this as evidence that competition and the constant drive to survive and build Bigger Sticks to kill each other motivates technological evolution, he is likely to be a Social Darwinist . Moore's Law , we see a doubling of transistor density (and thus hardware capabilities). See also: Plot Leveling , So Last Season , Sorting Algorithm of Evil , Serial Escalation , Space Cold War . Not to be confused with the rather less bloody Escalating War .

A character fights in a skintight leotard or, more generally, a swimsuit-esque one piece. Pretty common as a Super Hero trope, especially during its Golden Age , where the costume originated as acrobats' garb and since then it isn't always</ used for Fanservice One of the leotard's advantages is that it is more "modest" or

less revealing than a two-piece garment like a bikini, and thus for a long time was used in comics, games, TV shows and media to convey the portrayal of a sexy </ female character (or at least, "bold"</) without enraging Moral Guardians . Note that also, back in The '80s and The '90s the leotard (or one piece swimsuit) was "the"</ ultimate in fashion clothing, being much more popular than the two-piece garments and portrayed in aerobics shows, Baywatch </ and such, so it can be used in retro references too Similar to Underwear of Power , some females who wear this may suffer a Groin Attack at least once either for comedy, fan service, or simply for her enemy to really humiliate her. Especially for a Superheroine it's not uncommon because, surprisingly, some of them may be weak in that spot This is a Fanservice trope, the backbone of Most Common Super Power . Essentially a cross between Sensual Spandex and Show Some Leg . Will often feature a Navel Outline Compare Minidress of Power , Playboy Bunny , She's Got Legs , Showgirl Skirt , Underwear of Power (which is often worn in a way that pretty much looks like a leotard anyway), Walking Swimsuit Scene , Superheroes Wear Tights

Parkour (and its similar offshoot free-running) is a physical discipline originating in France , more specifically, a suburb of Paris called Évry (although it's worth noting that the inventor's father/teacher was born in French-controlled Vietnam). It can be summed up as either acrobatics meets assault courses or skateboarding without a board </ Parkour is based on general principles of survival: Should one ever need to get from Point A to Point B as fast as possible, the shortest distance is always a straight line. The goal, therefore, is to get past, over, under, or through various obstacles without wasting any time. And it just happened that Évry's central agora is an incredible mishmash of stairs, decks, catwalks and roofs at different heights — and thus, the best way to go in a straight line from A to B in Évry was jumping and running through obstacles. (As of today, the nearby suburbs of Courcouronnes and Lisses have "parkour parks", like skate parks made for practicing parkour) Parkour practitioners (called by gender-specific nouns, following the original French; a male Parkour runner is a traceur</, a female is a traceuse</; referring to multiple practitioners uses traceurs</) run their environment like an obstacle course: vaulting obstructions, leaping gaps, running up walls , wall jumps , and otherwise taking wild shortcuts. Although commonly associated with cities, Parkour can be used to navigate any type of environment. Traceurs will tell you their discipline becomes a mindset over time. They learn to unconsciously scan their surroundings for routes and movements. Think The Tetris Effect after playing Assassin's Creed </ or Mirror's Edge </. Plus, it not only looks damn cool , but is practical, and may prove to become a more widely practiced discipline similar to martial arts The obvious example of Parkour usage is moving from point A to B, but the core idea is simply to make yourself more practically agile and more able to overcome physical obstacles. A mundane example is accidentally throwing something (e.g. a football) on a rooftop and needing to recover it. A practitioner of Parkour would be able to get onto the roof, get the object and get down safely The practice of Parkour actually predates the use of that term to describe it . It is a refinement of human movement rather than a brand new skill, the movements have been practiced in various ways for a long time. For

example, stuntmen and martial arts film actors have been doing similar things for years, a good example being Jackie Chan Not to be confused with its counterpart, "Free Running", which is similar but with a difference of "form" over "function." One of the central "rules" of Parkour is that it is not a competitive sport, and emphasizes efficiency, self-discipline, and oneness with the surroundings , whereas "free-running" is based on stunts and acrobatics that can be done in one location, just for the hell of it, and may include extra flips and spins that are functionally superfluous (and energy inefficient) but look damn cool. Note that often, traceurs will be able to and will perform flips and the like and can be considered both a traceur and a free-runner. The main distinction of traceur and free-runner is in the mindset of the person Parkour has begun to appear more frequently in TV shows, owing to its growing popularity. Its moves are commonly employed by martial artists, notably Ninja and practitioners of She-Fu . With special effects and wirework, it becomes an even more impressive feat than it already is. That could be considered proof positive that movie producers are dedicated to missing the point , because Parkour is cool because it is real </ . Many new video games employ it to expand a player's platform hopping repertoire A realistic version of Roof Hopping — most Parkour is done at or near ground level, because that's where one encounters the most obstacles. If used well this can be a great help to a person running a Mobstacle Course For the use of parkour in combat, see the subtrope Combat Parkour

The casting opposite of Tom Hanks Syndrome . With this trope, a successful actor with a history of dramatic roles plays against type and stars in a comedy, playing it for laughs and generally acting silly. And it works. Unlike Tom Hanks Syndrome, the change will rarely be permanent: the actor will still dip into serious roles, and may even bounce back and forth from comedy to drama like a rubber ball. But sometimes, the actor finds a new niche (and a new career) as a comedic performer Named after actor Leslie Nielsen , who, after a long career in the fifties, sixties, and seventies as a dramatic lead, turned to comedy in the 80s and thereby rejuvenated his career to the point that, these days, more people know him for his work in Airplane! </ and Police Squad! </ than they do for any of his prior dramatic or romantic roles Often related to The Comically Serious . See also Playing Against Type . Note that this trope is not about serious performers who have done comedic work here and there. It is about people who once were well known for serious work, and now are primarily doing comedy. If the previous Typecasting is sufficiently exploited, Adam Westing may apply as well

The Trope Namer is Leslie Nielsen . Prior to Airplane! </, Nielsen had a long dramatic career that spanned television and film. He often played military commanders and police detectives, with the occasional medieval king or Roman senator thrown in for good measure. Offers of leading roles had pretty much petered out by the 1980s, so he deliberately branched out into comedy with Airplane! </, playing The Comically Serious . After that, he experienced a career renaissance as a comedic actor.

Sometimes, when you walk in at the climax of something, it appears disturbingly violent and brutal (or creepy). And then, when you watch it in the proper order, it actually seems less disturbing if possibly still brutal (or creepy). What's going on here? Answer: The violence is built up to; the villain is shown to be Ax-Crazy , and the hero is shown to be acting relatively sanely, and the point you walked in was the Darkest Hour . In other words, it's Less Disturbing In Context. Note: If the film/show you're watching contains only one such scene, then your parents/grandparents/significant other/etc. will, with 100% certainty, walk in on you just when it happens to be on. Subtrope of It Makes Sense in Context . Compare Superdickery , Stab the Salad , Grossout Fakeout , and Stab the Scorpion (for situations that are deliberately</ set up to appear disturbing when taken out of context). Contrast Fridge Horror (for situations that get more</ disturbing when the implications sink in). Bonus internet points if "It's Not What It Looks Like " is uttered. Contrast Worse with Context where something is even more</ disturbing in context.

A joke, especially in Sit Coms , wherein a character consistently refers to something embarrassing by what they hope is a more dignified name A more specific form of Insistent Terminology . See also Unusual Euphemism when very unpleasant things are concerned. Real Men Wear Pink is the standard subversion. A character may use this to try to cover up an Unmanly Secret The former trope-namer was Seinfeld </, as "The European Carry-All" (for a purse to be carried by a man). For instances where an evildoer insists on a more 'civil' description of his rank villainy, see "Blackmail" Is Such an Ugly Word

Some people cannot cook. They burn breakfast so bad that you lose your lunch preemptively. When they cook dinner, you can only think of dessert-ing. Even the Rats Won't Touch It . Sometimes, if you're lucky, they can cook something that can be charitably described as "food." Sometimes their food merely tastes bad. However, it has also been known to cause nausea, vomiting, or hospitalization. If you're particularly unlucky , it can cause, well, just about anything . If dinner eats you , you're probably in a lethal chef's kitchen. At worst, if a dish looks</ abominable beyond comprehension, it may be censored for the sake of the audience. As you may have guessed, this is usually a comedy trope. In eastern media, most examples are female (emphasizing that they fail at an aspect of traditional femininity , or femininity in general, or that they're something of an Action Girl), but there are a ton of male examples in western media, probably tying in to the assumption that Men Can't Keep House and Dads Can't Cook . There are a number of common variants. Sometimes someone is forced to stomach the lethal chef's food to avoid hurting their feelings. Sometimes they refuse to admit that they can't cook, despite mountains of evidence. And sometimes, if you're particularly lucky, their food merely looks</ bad, and tastes perfectly fine. Lethal Chefs may be employees of a Lethal Eatery , and quite often can be found fixing up a stew of Mystery Meat . Most Camp Cooks fit this category. (Truth in Television for them, as their budgets and ingredients are limited.) Compare the Cordon Bleugh Chef , who can cook just fine, but often gets too creative, the One-Note Cook , who can ace one dish, but otherwise falls into this trope, and the Evil Chef , who makes meals like this on purpose just to see you suffer. See also Lethally Stupid when the character is so dumb that it would be dangerous to let him cook. Contrast the

Supreme Chef , who is the exact opposite of this trope, the Angry Chef , who has nothing but contempt for his customers and peers (and will probably reserve his nastiest profanities for chefs like this), and the Chef of Iron , who can be either bad or good, but is lethal outside of</ their cooking.

Being diagnosed with an illness is a surefire method for making it suddenly become much worse. Characters who have suffered one or two mild symptoms — such as a cough , fatigue, moments of disorientation, etc. — will visit a doctor or hospital and be told they have some kind of tragic disease, then over the next couple of weeks or sometimes even days, they'll turn into feeble, hacking wrecks who ramble meaninglessly to themselves all day. Often time, the diagnosis is made with a Radiograph of Doom May be a psychosomatic effect, or may just be the writers cranking the intensity of the symptoms up, now that the cause doesn't have to be kept secret from the audience

Whatever you do, don't ever</ stay around this nitwit. Anywhere they go, havoc will go, property will be destroyed, accidents will happen, people will die if they go near them. No matter how bad it gets, they won’t notice how dangerous they are. This character accidentally causes a disaster because of a) a stupid idea, b) not thinking of the consequences or c) because he/she made a terrible mistake. It is often Played for Laughs , because of the Slapstick and Black Comedy it may involve. This trope is close to Lethal Klutz , though a Lethally Stupid character doesn't have to be clumsy to cause disasters. Not to Be Confused with Too Dumb to Live , when the character's stupidity puts himself</ in danger (he might bring others down with him and then make the two tropes overlap, but that's not a requirement). Also, Lethally Stupid may not always cause death, but they can make you want to kill them!

A form of quick exposition used to sum up the crazy situation in which the characters find themselves. It can be for a few different reasons. Maybe someone's playing a game of Xanatos Speed Chess or Gambit Roulette , or there's a Gambit Pileup going down, and the character(s) are assessing the problem to make a quick decision on their feet. Maybe someone is about to do/has done something insanely stupid , and another character tries to talk them out of / calls them out on it by pointing out the idiocy of the plan . Sometimes a character, finding themselves in an unfamiliar / scary / Mind Screw situation, speaks to him/herself to clear their own head. Sometimes a previous character has just explained it for the first time, either offscreen, but presumably at too much length to show the audience or onscreen in a way the audience is not expected to comprehend . Could happen as an Inner Monologue , or by speaking to a mirror or some other object . Frequently begins with the words "So let me get this straight..." or "You mean to tell me...", and also frequently ends with "... is that about right?" However, it can also be pulled off without saying either of those phrases. Often, after the Let Me Get This Straight exposition is provided, a character will support The Plan by saying that it's Crazy Enough to Work . If the exposition puts the whole plot or certain point in a nutshell, then there is a very high chance that the line will be used in the trailer for the movie/episode. Truth in Television ; which one of us hasn't</ done this at least once? Not related to Kirk Summation unless in regards

to the Evil Plan . Is usually delivered by a Deadpan Snarker . When the characters are talking about something the audience aren't aware of, it's As You Know... . When the character belatedly realizes a problem from his own</ explanation, it's Explain, Explain... Oh, Crap! .

Normally, a detective's job is to investigate a crime, question witnesses and suspects, and ultimately reveal the guilty party so the law can take over. However, sometimes over the course of the investigation it will turn out that the victim was unspeakably evil , the perpetrators' motive was unquestionably good , the perpetrator has already been punished by the consequences of his deeds , and/or the reveal will cause collateral damage to innocents, such as the criminal's family . In this case, though all the evidence points to one particular solution, the detective will never reveal this to the authorities. Instead, the detective will either feign ignorance or concoct an alternative solution, sometimes going so far as to hide the most incriminating evidence . Sometimes marks the detective as an Anti-Hero , but if done right, it's possible for this to be written as the most moral option available to the detective. It's a classic example of someone having to choose whether To Be Lawful or Good and picking "Good" If the culprit isn't a Sympathetic Murderer , expect them to be a Karma Houdini . Particularly fiendish villains may even use this to set up a Xanatos Gambit — either the crime goes unsolved, or the detective solves it but realises they can't reveal the solution without causing tremendous pain to the innocent. Can be an example of Screw the Rules, I'm Doing What's Right! . Subtrope of Go and Sin No More An Ending Trope , so beware of spoilers

A Stock Phrase most often heard right before an action scene and used as a Pre-Asskicking One-Liner . The Hero comes across a random Big Bad , or one of their mooks . The Hero announces their intention to fight/kill said Bad Guy by laughing a little sadistically before a reply of "Let's Dance". Sometimes this is accompanied by a cracking of knuckles, or even of the victim's neck </ Compare Bring It . Dance Battler also takes this literally

A duet is any piece of music made for two singers or instruments. They show up mainly in music-oriented media, like songs, musicals, and opera Due to the intimacy that comes with sharing a song, by far the most common form of duet is the Silly Love Songs type, where the two participants are meant to be lovers. Some composers play on this intimacy to give the duet a humourous or unsettling feel— for example, having two Heterosexual Life-Partners sing about their bromance, or giving the hero and the villain a duet to show they’re actually pretty similar Of course, that's only the thematic reason for duets; there are many other reasons for having them, including boosting a song by having two star performers lend their voices to it. Compositionally, duets are nice because the performers can harmonize, adding an extra layer to the song that would otherwise have to be achieved with backup singers The Award-Bait Song is often a duet. Compare Serenade Your Lover

So, let's look at what the situation has turned into: The Hero stands

across the battlefield from the opponent, be it in the form of a Big Bad , Arch-Enemy , Lancer , Evil Counterpart , a Gentleman Thief , Rival (with or without a heel turn), you name it. It is abundantly clear from the story arc building up to this climactic battle that neither side will rest until the other is face down in a puddle of their own humiliation. Chances are they will pull out all the stops, and</ resort to some of the dirtiest and most underhanded tactics conceivable , right? No. See, both parties understand that there are certain rules, unwritten or otherwise, that dictate how a battle can be waged, and they plan to see that they are upheld. Sure, this is an intense rivalry that must be settled once and for all. Possibly the fate of the world hangs in the balance, but there's no reason why we can't be civil about it! We're not barbarians (and said barbarians who circumvent the rules get beaten/dressed down by both the hero and his opponent; literal barbarians often follow this trope themselves)! Ultimately, it could be because the villain wants to maintain an air of dignity even in defeat, or maybe he just wants to show The Hero that he can beat him at his own game. It could also be that the two parties simply want to see it done right, so that there can be no squabbling about what could have been (even the playing field and settle this once and for all). Formally staged battles, like Combat by Champion , Duel to the Death , or Gladiator Games , may require it; you may lose if you cheat. Throwing Down the Gauntlet is usually a requirement with this Trope, but not</ always vice-versa. A formal, or at least culturally-recognized, Code of Honour in any adventure setting will virtually always include this trope. There is some overlap with The Only One Allowed to Defeat You . A villain who sees The Hero as a Worthy Opponent might invoke this Trope as well. One of the standard codes by which Cultured Badasses operate. Contrast with the Combat Pragmatist , who only fights by the rules when it's to his benefit to do so. Has overlap with Combat Aestheticist .

Things are looking bleak. The protagonist and his allies are in a corner; the villain's kung fu is stronger than theirs. Outnumbered, outgunned, the situation calls for heroism, and unfortunately for our heroes, the only people around are all comic relief , sidekicks or mentor figures who've never really stepped up to the plate, when they aren't mere Boisterous Weaklings . Hey, what are they doing? Don't they know that they're outside the Competence Zone ? They're prime C-List Fodder ! They're... punching the villain through a wall? A moment in the story when all the quirky, eccentric supporting cast members, or Super Zeroes , stop</ being quirky and eccentric and start demonstrating their real skill. In effect, it can often be similar to taking a level in badass , except that really, when you think about it, it makes more sense. It's not so much that they pull the power from nowhere . Rather, these characters have always had</ that power, and it's simply that now they get to show it in a way that doesn't steal the hero's screen time. In some cases, they may even have been actively failing to demonstrate this much-hyped power before . The Trope Namer is the Catchphrase of Darkwing Duck , a bumbling hero whose utterance of the phrase marked the point in every episode where he would set aside his enormous ego and start taking things seriously, demonstrating his true competence as a crimefighter. Sometimes preceded by Lock-and-Load Montage or a "Hell, Yes!" Moment , depending on the circumstances. Any Retired Badass can pull off this trope if sufficiently provoked. Hobbits are also particularly likely to have it occur every so often. Can overlap with a Heroic Second Wind , "No More Holding Back" Speech , The Coats Are Off , The Glasses Come Off , Alternate Catchphrase Inflection ,

and/or a Pre-Asskicking One-Liner . See also Giving the Sword to a Noob , The So-Called Coward , Good Is Not Dumb , Scrap Heap Hero , Not-So-Harmless Villain (the Evil Counterpart), Lethal Joke Character , I Am Not Left-Handed , This Means War! , Misfit Mobilization Moment , and Badass / Heroic Bystander . When a whole civilization</ decides to get dangerous , this is a Superweapon Surprise . Contrast Miles Gloriosus , when a character acts like a badass, but in a fight he's a Dirty Coward . Crouching Moron, Hidden Badass , which is when a genuinely ditzy and harmless character demonstrates bouts of superior skill — and these moments are accompanied by a change in personality or powers.

The good guys have just activated the self-destruct on the Big Bad 's Kill Sat or carefully laid a time bomb in the center of the Elaborate Underground Base . Or maybe they have advance warning for a natural disaster... Whatever the reason, it's time to beat a hasty retreat! According to an official Trivial Pursuit question, this is the second most often used Stock Phrase in movies, right after "I love you." Someone has edited together a montage of the abuses of this trope covering many of the film and live action TV examples: Compare Screw This, I'm Outta Here! . Contrast Get Out! .

A standard breakup line, commonly used in Real Life . One member of a couple suggests to the other that their romantic attachment end and they stay Better as Friends . The listener usually takes this badly (Unlucky Childhood Friend Romance , Entitled to Have You , "friend zone", etc.). The speaker may or may not actually wish to be friends, or indeed ever have contact with their ex again, but wants to spare the other's feelings in any case See Just Friends for a type of Romance Arc that this line can be used to end

There is a curious phenomenon in commercials in which edible animals or the post-prepared food and drink is given intelligence and the power of speech. And it wants</ humans to eat it . Or at least, others of its kind. The title comes from the Dish of the Day sequence in Douglas Adams ' The Restaurant at the End of the Universe </. At the Restaurant, Arthur Dent is horrified to discover that the Dish of the Day is an intelligent herbivore bred to find fulfillment in being consumed. The cruelty, the Dish of the Day explains, lies not in eating animals, but in eating animals or plants</ who don't want to be eaten. Ironically, several science-fiction works written since have played this idea straight, often crossed with I'm a Humanitarian for maximum Nightmare Fuel . There is, naturally, a great deal of cross-over with Carnivore Confusion . May also overlap with Fridge Horror , and more often than not with Cargo Envy . Can be horrifying, sick or somewhat funny depending on the person. Can sometimes be justified by using fruit, which quite logically should want</ to be eaten so that the seeds will be spread. Comes in a few variations: Compare Black Comedy Cannibalism , Meat-O-Vision , and Stewed Alive . Contrast You Won't Like How I Taste where the edible person doesn't</ want to be eaten. Contains aspects of Tools of Sapience . If the animal starts having second thoughts, does that mean it's having a Meal Realization ? An animal or food product is advertising itself</ as food. Shown in the page image. Cannibalism An animal or food product is shown eating others of its own kind, and advertising them as food.

A variation of this trope, where some other</ animal or food is trying to get you to eat the food advertised, presumably so you don't eat it</ .

An animal or food doesn't</ want to be eaten, and is running from you, its predator. Usually played for Black Comedy .

An inferior food product wants to be eaten, but can't, because it's not as good as the product being advertised.

The heroes are walking through the dark catacombs. Is that heavy breathing ? No, not wanting to imagine what could be so loathsome as to live</ in such a place, they dismiss it as the wind. They press on, then suddenly something terrible leaps out of the shadows and... the heroes burst into laughter Whether it's the Caustic Critic harping on the quality of the game's monsters, or the actual characters within a story, this trope applies any time monsters are being ridiculed. Killer Whatevers , Slurpasaurs and monsters that have suffered from a Special Effect Failure are particularly prone to being mocked If the monster looks stupid but the characters treat it as if it were terrifying, that's not this trope See also: Our Monsters Are Different , Monster Mash , Everything Trying to Kill You , Do Not Taunt Cthulhu , Monster of the Week Has nothing whatsoever to do with He Who Fights Monsters , Talking the Monster to Death , Mugging the Monster , or Bullying a Dragon . Although the last two might well result in a Curb-Stomp Battle

Let's Play</ is a relatively recent revival of an old concept , which became mainstream (for a certain value of mainstream) due to the Something Awful forums, and has since branched out to independent players on YouTube as well as other forums. Essentially, it's a screenshot or video Walkthrough with entertaining commentary; the goal generally isn't to Speed Run through it, but to show off how the player plays the game normally . Mistakes and multiple deaths are often left intact , for the sake of humor . Performance Anxiety for those who commentate over the game as they play leads to a large number of mistakes, often of the hilarious variety because of the stupidity of the mistakes — an effect compounded by the inherent distraction of trying to play and keep up a witty banter at the same time (imagine texting while driving with Everything Trying to Kill You) The tone and style will vary greatly with the nature of the game and those playing them. Some use screenshots and captions, whilst others use videos, or a mix of both. Some of those videos have voice commentary, and some use subtitles. Some players may already know all there is to know about the game and attempt to show off everything about it; others are going in completely blind and have no idea what to expect (horror games are most often LPed in this manner, as the candidness of the player's reaction may be more engaging to the audience than the game itself); some record commentary while playing, others record it after the footage is recorded; and still more may deliberately invoke both with co-commentators - the player showing off all that they can while being accompanied by a friend who has never seen the game before. Depending on the quality and

style of the game, the LP may be in-character Fan Fic of sorts, an informative walkthrough, or closer to a MST , the latter especially common if there's multiple commentators involved. Often they also have some degree of fan input; the viewers may submit their own side material, vote on a certain course of action to take, or offer suggestions Emulation and heavy use of save-states is often involved (though making use of the latter incredibly obvious is commonly discouraged), as most of the consoles and games able to be currently emulated don't have a save or password feature. For the most part, cheating is discouraged, though doing boring parts (like grinding for levels in RPGs) "off-camera" is encouraged. On the other hand, some LPs embrace cheats and hacks as their gimmick to mix things up Computers love to attempt suicide by any means possible partway through (a phenomenon often known as the "Let's Play Curse"), and video hosts that are not YouTube tend to delete all game footage or die entirely shortly after becoming a reasonably popular host for Let's Plays. Sturgeon's Law is in effect, and many Let's Plays on forums won't last long if they're not gripping In July/August 2011, Nintendo of Europe became what may be the first company to use the Let's Play phenomenon as a way of actually promoting their games</. For the release of Xenoblade Chronicles </ , in addition to the usual trailers and such, a 7-part mini-Let's Play showcasing portions of the game was released. Later, they even held a "Make Your Own Let's Play" contest for the same game See also Web Video , which covers live-action narrative videos released online, as well as the webcomic of the same name . Compare with Actual Play for Tabletop RPGs Please do not add this page to a work's trope list. No matter how famous the LPer behind it, the fact that a game has had a Let's Play of it is Not a Trope . Specific LPs like the LP of Sonic '06 by pokecapn and crew or Proteus and Suspicious' run through Daikatana are infamous enough that they've earned their own pages here, but that's not the same thing provides a succinct history of Let's Plays

Better as a Let's Play : Watching someone else's reactions and decisions as they play the game is almost as or more entertaining than actually playing it yourself.

YouTube Let's Players

When a group of people, faced with a problem to solve or a place to explore, decides to split up and have everyone tackle it individually It's commonly seen as a Horror Trope , and a sign of severe Genre Blindness at that. It's named after Fred's Catchphrase from Scooby-Doo </, which shows about how seriously works tend to take this trope. The obvious problem is that if everyone is out there alone (whether they want to be or not), they don't have anyone to help out when the scary creature eventually gets them — which tended to happen all the time to Scooby Doo. In a straighter horror story, this allows the party to get picked off one by one . In fact, this trope tends to be defied quite a bit more often than played straight , leading to its opposite , Never Split the Party There's one major advantage to splitting the party, though — if The Millstone knows that the party is willing to let the monster catch the slowest member and let everyone else go, having the party split up forces all of them to deal with the threat on an equal basis It's also seen in RPGs , where the game splits up the party and has different characters do different

things. This is typically a test to make sure that you've been training all</ the characters, and not just the ones you lean on all the time . If you're not prepared for it, you'll often find yourself scrambling to find enough equipment to supply everybody (but you can work around this with Leaked Experience and the Bag of Sharing) Compare Party Scattering , when the party splits up involuntarily, and The Fellowship Has Ended , when the team permanently splits up after fulfilling their mission. These splits tend to last longer and allow the writers to maintain multiple plotlines at once . When just one person suddenly leaves the party without warning, it's a Sneaky Departure Here is a with a lot of examples

A Sister Trope to Celibate Hero , where a character declares that they've no intention of having sex just for the sake of sex. Either they're waiting for "The One", or they think they've found them, but the timing isn't right (and if it's Their First Time , they want it to be special) A common thing in many religions, which declare that sex is sacred and must be saved for the wedding night. In fact, pre-marital sex used to be a taboo topic, but nowadays it seems to be a more common standard If the character who wants to wait is male, it's usually to show him as a romantic or old-fashioned (often both). If female, there's about the same chance it'll be because All Women Are Prudes A frequent variant is an engaged couple deciding not to have sex again until after the wedding to make their wedding night more "special" Compare Good People Have Good Sex , But I Would Really Enjoy It . Contrast Nature Abhors a Virgin , Everybody Has Lots of Sex Occasionally paired with Insatiable Newlyweds to show that the couple weren't waiting out of prudishness

When two people fight because someone manipulated them into the struggle, it is an example of Let's You And Him Fight. The phrase probably first comes from the Popeye comic strip, as a catchphrase of Wimpy , who often gets Popeye to fight big tough guys he's wronged. "Let's You and Him Fight" is also the title of a Fleischer Studios Popeye short revolving around a boxing match between Popeye and Bluto. It also appears in Eric Berne's 1964 book </ as one of the identified behavior patterns used to manipulate others. This trope is particularly overused in Super Hero comics and the movies and shows spawned from them. In that genre, it long ago became cliched, not even excused by Genre Blindness . It's now reached the point of being an Undead Horse Trope and is just as often parodied, averted, lampshaded, and mocked as it is played straight. In video games, this is one way of setting up a major character (i.e. the Deuteragonist) as a Climax Boss , as defeating them clears up the misunderstanding that was fueling the initial conflict, and makes the character more unambiguously heroic from it. Sometimes leads to a Lighthearted Rematch . See also Why Isn't It Attacking? . Comparable to We ARE Struggling Together . Happens constantly</ with Headbutting Heroes Contrast Fire-Forged Friends , Defeat Means Friendship , and Fighting Your Friend . If more than one heroic character is involved in a Ultimate Showdown of Ultimate Destiny , a misunderstanding a la this trope may occur to justify why the heroes are fighting. Compare the video-game trope Set a Mook to Kill a Mook , when you make enemy forces fight each other. Also commonly known in comics fandoms as "Fight Then Team Up," or the "Marvel Misunderstanding", even in the

Marvel Bullpen. See also: Good vs. Good

A way to get someone who is locked up inside their home or other shelter. You pour fuel in through the mail slot in the door, or some other convenient opening, and then follow it with an ignition source, such as a flaming rag. Your victim will now find themselves trapped in a House Fire that they have locked themselves inside. Needless to say, this is a technique that has been employed in Real Life . The Bill </ :

It's easy 4 numbers 2 be substituted 4 letters in chatspeak when words need 2 be typed quickly. However, in the same vein as Xtreme Kool Letterz , numbers are of10 used in place of letters 2 be "hip" Most of the time, the number looks nothing like the letter it's meant 2 replace. An awful lot of sequels will pun off of "2 / Too / To"; a few more will offer "3 / 3D " (not a pun at all, actually), and a very rare few will utilize "4 / For." This is bound 2 spark countless deb8s on how it's actually supposed 2 be pronounced. Teleprinter oper8ors were doing this be4 the cellphone was even invented. A Sub-Trope of Xtreme Kool Letterz . Rel8ed 2 Goroawase Number , Phoneword , Lucky Charms Title and Leet Lingo . These kind of words are hell to CamelCase -based wikis like TV Tropes. If you want to lessen the Red Link quantity related to them in this very wiki, when typing them make sure to put between "[=" and "=]".

Tropes about umbrellas, parasols, and their various uses in fiction.

Often, when a female character is particularly serious or uptight, her hair will be serious and uptight too — pulled back in a tight bun, or something of that sort . When a woman gets a love interest and starts to loosen up a little (as such characters almost inevitably do), she will start wearing her hair down, or at least in a looser style Unlike the hair-letting-down that is part of Beautiful All Along , this is never part of a makeover and is not necessarily commented upon by the other characters. The hairstyle in this case is more of a quick visual indicator of the character's relaxation. If the new style is noticed, there will be comments along the lines of "you should wear your hair like that more often." This is a subconscious appreciation of the heroine's new state of relaxation A variation of this can be seen in shows for younger girls. If the girl has low self esteem, she will wear her hair down and over her face . At the end of the show, when she has gained some confidence, she will pull her hair back to signify the change, opening her face and no longer hiding Sometimes the letting down is actually done expressly to make the character look more attractive, with existing admirers having their desires heightened while those who hadn't noticed them before suddenly find them to have been Beautiful All Along . This is likely related to the medieval notion that long hair was an indication of the owner's sexual prowess and concupiscence, and in fact incited others to arousal if it were not hidden, concealed, or worn up in some fashion A Sister Trope to Important Haircut , The Glasses Gotta Go Compare Slipknot Ponytail (one's hair goes au naturale</ because they are being badass), Wild Hair (where it is normally worn loose), Shaking Her Hair Loose (a more aggressive way of

undoing hair), or Glasses And Ponytail Cover Up (which this action oftentimes follows)

Things are going great for the heroes! They are being lauded as the greatest thing since sliced bread, people are throwing them parties and giving them medals, and nothing can knock them down now! But then—something goes wrong. The background music, which had been sounding triumphantly along suddenly falters and peters out. Sometimes the music slows from its normal upswing to a bass line and finally silence. Other times, the various members of the band seem to realize something is going on, and one by one randomly stop playing until it's only the one guy — and then he gets it and stops, too (for comedic effect, the last member may be so ignorant they need a whack on the head to stop, or doesn't stop for anyone</, leading to a rather apt moment of Soundtrack Dissonance) Letting the Air out of the Band is a variant of the Record Needle Scratch . Instead of swiftly pulling the needle across the record album, the people running the background music pull the plug on the record player, allowing the turntable to slow until it finally stops rotating. Sometimes the two tropes are used together Ostensibly, this trope shouldn't be played straight anymore because most (if not all) music players these days are digital, and when you pull the plug on a digital player, the music just stops abruptly (sometimes after a short burst of unmusical noise) rather than just fading. Yet it persists due to The Coconut Effect . And because (as suggested above) sometimes the music is non-diegetic and therefore wouldn't necessarily stop instantaneously Occasionally, a non-musical variant is used in science-fiction movies involving marauding robots and world conquering computers . When they are smashed, their voice synths goes from "DESTROY! DESTROY! DESTROY!" to "DE-struuuunh" . The same thing happens with answering machines loudly playing back an embarrassing message and any other electronic thingamajig As much of a Comedy Trope as the Record Needle Scratch . It's occasionally been used in serious situations, as an indicator that something</ has gone wrong See also Musicalis Interruptus , for the instant version. When applied to background music, see Sudden Soundtrack Stop

Hilarity Ensues because a character must perform an act that is either against their nature or which they have vehemently and constantly protested against doing. Said action can also be just plain humiliating or all of the above—to all parties, perhaps When this act is aided or witnessed, a character insists that either they must all never speak of this again, ever</ ; or that a specific person who is guaranteed to ride them never hears of it. Or to put it another way, "What happened here stays</ here." This trope can be used to introduce a Noodle Incident , with one character reminding the other they promised never to speak of that again. Alternatively they may have just completed the action, make some passing reference to how unusual or interesting it was, and then pull this line. Subversions can occur when the character(s) kept in the dark reveal themselves to have known all along or if the character who would have used the incident as ammunition, against all expectations, chooses not</ to do so. Sometimes that somebody will bring it up again, earning the reaction "I thought we agreed to never speak of it again" or something close to that. It can be parodied by the person(s) who are told to never mention it again being genuinely unaware of what

happened for whatever reason, leading them to ask something like "Speak about what again?", which is then taken by the person wanting the secret kept as a joke implying compliance with their wish. Prequels occasionally resort to this trope as a way to justify their events not</ being mentioned in works that were written earlier, but set as a later date in-Verse. Compare You Didn't See That , Never Say That Again , That Didn't Happen , and Big-Lipped Alligator Moment .

"Level breaking" is a term used mostly by drama- geeks to refer to an event in a script or an uneven portrayal in acting that wrecks the intended emotional tenor of a scene or an entire piece. In portrayals, when actors take it too big (start Chewing the Scenery , rending the wardrobe, inserting pratfalls, etc.), they are level-breaking by going " over the top ." If they play it too flat , they are breaking by way of " phoning it in ." It is much easier to level-break by going over the level than it is by going under the level: a person not displaying their emotions is less challenging to the viewer's Willing Suspension of Disbelief than a person... well, behaving like an actor . You can, given the proper medications and directorial blandishments, eventually get an actor to either calm down or wake up. (Well, most of 'em, anyway.) In scripts, the problem is a little harder to pin down. The most common level-breaker in a script is a Mood Whiplash , a jump from way-sad to way-ridiculous. The 'breaker is in the "way-" part, in the degree of emotion. Having a détente scene, something to break the tension a little after a sad bit is not a bad move, but it has to be done with some care. This can also apply to other media, such as an immersive game being interrupted by an intrusive user interface, or a serious Deconstruction Game about shooters being interrupted by an achievement notification after mowing down dozens of Mooks in a row Compare Narm . Not related to Sequence Breaking or to a Game-Breaker , though these things could end up being a self-inflicted cause of this trope. </

There are a lot of games out there that want to encourage relationships, romance, and sex between the characters: a game where you Level-Up At Intimacy 5 actually makes your character stronger</ or gives them additional capabilities for doing so, usually by having increased Relationship Values correspond exactly to combat modifiers - say, Intimacy Dice in Bliss Stage </ or the powers of your various Personas Usually, the explanation for how hitting on people could possibly</ make you more powerful is that your Applied Phlebotinum weaponry is powered by intense emotions ; sometimes this is coupled with the idea that you're fighting a Being of (Im) Pure Thought The purpose of this trope is to encourage a player to take romantic and sexual actions, making it a trope specific to games — a sort of literal interpretation of Friends with Benefits . Dating Sims love this trope, for obvious reasons A subtrope of Deus Sex Machina . Can involve Power Perversion Potential . A weaponized verson of The Power of Love , The Power of Friendship , and The Power of Lust . May or may not be Intimate Healing . The opposite of Virgin Power . Often used with You Lose at Zero Trust . When being The Casanova is more effective than being a Dogged Nice Guy , that's More Friends, More Benefits . Compare Optional Sexual Encounter

These things were first described by archaeologist Alfred Watkins in his 1925 book The Old Straight Track</. He claimed that in ancient times when Britain was very densely forested, people built roads in geographically convenient straight lines. He believed that the lines had been called "leys" because so many of them passed through towns with "ley" in their name. He would later claim that these "ley lines" existed in many countries all over the world, especially in Europe . His theories were generally dismissed by his peers, however Then wacky occultists heard about it, and decided that they must</ be magical Now ley lines (sometimes written as leylines) are hypothetical alignments between places of power , which may be magical , magnetic, or psychic in nature. These places of power are where two or more ley lines cross and are often known as Ley Nodes, Nodes, or Nexuses. Nodes are often regarded as spooky or unearthly. Stonehenge is said to be built on one such intersection They are often invisible conduits of magical power that flow through the earth and air. Mages can tap into them to gain their powers. Places where multiple lines intersect at nodes attracts wizards and other supernatural beings like moths to a flame In reality, there are MANY English villages and towns that end in the syllable "-ley". So it isn't surprising that any line drawn on a map would fall close to at least one such place. The Anglo-Saxons were in the habit of building their villages in forest clearings. "Ley" is simply the Old English word for a forest clearing, which is why so many places end in the syllable "-ley" Often related to Rule Magic in Functional Magic . Sometimes they are a form of Geometric Magic . May function as a necessary Magic Prerequisite in some settings. A sister trope of Place of Power There's an exploration badge in City of Heroes </ that mentions Ley Lines. Paragon City is referred to more than once as a place Ley Lines cross, which is used as the explanation for why so many magical things happen there. The city zone Dark Astoria lies on top of a Ley Line, it is theorized that some of the ghosts that can be seen walking around in the fog may be visions of people in an alternate universe where the place was not taken over by Banished Pantheon cultists and their zombie servants

When a story (or a character within the story) resonates strongly with the LGBT community without being specifically made for them The reason for this is not always known. Maybe it's intentional Fanservice , maybe it's merely unintentional fetish fuel, or maybe just relatable Character Development of an Audience Surrogate (whether intentional or not). Not all LGBT Fanbases are unintentional; quite a bit revolves around canon LGBT characters or relationships. It could be "acceptable" Homoerotic Subtext by creators who are otherwise straight, as with Samurai Jack </. It could even have started unintentionally but later have been made official to please the acknowledged fans , as famously happened with Xena: Warrior Princess </ Whatever the case, this trope is for when a work appeals to the LGBT community as well as the mainstream world Ho Yay can be considered a subtrope of LGBT Fanbase when the fans are LGBT, but Yaoi Fangirls and Yuri Fans do that too. Whichever way you put it, the fans are here, and the fans are queer When editing examples, keep in mind that (compare Periphery Demographic). Works made by LGBT+ Creators and explicitly aimed at LGBT people, however, go under Queer Media . See also the Queer Show Ghetto , Watched It for the Representation

An index of performers and content creators who fall into the LGBT , gender-nonconforming, intersex, and/or asexual spectrums. We please ask tropers to not speculate on anyone's sexuality or gender identity and to not include creators that have not come out during their lifetimes, unless confirmed with family/loved ones See also Queer Media for a list of works with and about LGBT+ people

Artist Entertainer s

Music Video Games Web Original Web Video

Libation is the tradition of pouring some drink, usually alcoholic, on the ground as a sort of offering, perhaps as part of a Grave-Marking Scene . Sometimes for the gods, sometimes to the dead. This trope is mostly about doing it in memory of dead friends. Traditionally, one pours on the ground before drinking oneself. Will often involve Talking to the Dead as well. May be regarded as Due to the Dead In the modern era, this is usually associated with the hip-hop subculture, where this is called "tipping" or "pouring one out". Commonly done with a 40 oz Malt Liquor. However, this is actually a very ancient practice in some parts of the world Can be done with food or some other type of offerings, such as tobacco or sweets as well, but less often, despite "libation" meaning "drink" Does not</ include putting flowers on a grave or making offerings to gods Often parodied A Sister Trope of To Absent Friends

The typical Hollywood Lie Detector is not like a polygraph. It is instead equipped with red/green lights or a loud buzzing/dinging to indicate truthfulness, which it decides accurately and instantly. The victim is usually betrayed by the machine to comic effect. The only way to beat it is through Exact Words , despite the fact intent to deceive should have the same physiological effect regardless of whether what you're saying is technically</ true or not. While Perp Sweating an especially naive criminal, the cops may employ a fake</ lie detector, often a photocopier with an ominous paint job. The device really is</ a photocopier, secretly loaded with pages that have been preprinted with the words "TRUE" and "FALSE". The cops use the machine's answers (sometimes along with a warning that this is a new and experimental model of lie detector that could cause cancer or erectile dysfunction) to coerce the perp into a confession. (Note: some people claim this has happened in real life, but Snopes </ has) A real life polygraph test typically works by asking you a mixture of embarrassing "control" questions in which everybody is expected to lie (for example "Have you ever lied to a loved one"), and relevant questions ("Did you do it"). If your physiological response on the relevant questions is the same or higher as on the control questions, you are deemed to be lying. Ironically, this means that being perfectly honest makes you more likely to fail the test. In real life, there is little to no evidence that polygraphs perform better than chance. Interpretation of the results is highly subjective and usually biased by prior suspicions And even if polygraphs did work, it is trivial to beat them using measures such as biting ones tongue or thinking exciting thoughts to increase responses on the control questions. Most polygraph operators know this; the polygraph is a distraction, and it's the operator

who's really watching you. For almost all cases, real life polygraphs are simply "Unreliable, Unscientific and Biased", according to the National Academy of Sciences, their findings not being admissible in court. Despite this, they are still given great weight by both the media and various governments. Interesting note: The polygraph was invented by William Moulton Marston, who also created the character of Wonder Woman ... who happens to wield a magic lasso that forces</ people to tell her the truth! Compare with Living Lie Detector , when someone can discern falsehood as a superpower.

This well-known saying is part of a phrase often attributed to Benjamin Disraeli and popularized in the U.S. by Mark Twain : " There are three kinds of falsehoods: lies, damned lies, and statistics.</ " Numbers and formulas are supposed to represent "objective scientific data" you cannot deny which have been examined by intelligent and experienced experts. The Consummate Liar wants his forgeries to look undeniably "scientific", so why not use the magic of numbers that the not-so-math-literate masses could never deny? They say that statistics don't lie, and while that may be true, liars do</ use statistics. This trope covers all instances of Artistic License – Statistics where someone manipulates statistics to present a misleading picture of the truth. The problem is, people do not pay attention to the context, just the numbers. For example, the statement "Brand X is 84% fat-free" sounds good until you realize that this means the food product is 16% fat by weight. Also, "fastest-growing" could mean that there used to be one customer and then there were five more, making a five-hundred percent increase. You should also notice Absolute Comparatives : it's fastest-growing, but specifically compared to when/what? The whole business of throwing percentages at people in advertising, politics, and other forms of propaganda is almost destined for this kind of abuse. Relative measures are more likely to be understood accurately, and thus are less likely to be used in advertising. The bogus uses of statistics are intended to imply a causal link between two elements when they are not linked, the link is questionable, or the link is opposite to what is implied. A beautiful example? "Coca-Cola causes drowning" . By looking at statistics on drowning and Coca-Cola sales, you can see a link — more people go swimming on hot days, and more people buy Coke on hot days . Likewise, birth rates per head of population are higher in areas where there are more storks — because birth rates are always higher in rural areas, which is where one finds the Delivery Stork . Correlation does not equal causation ; if it does, then we might also conclude that global warming is caused by a decline in pirate population and that 100% of Homo Sapiens who consume dihydrogen monoxide will cease vital functions and decompose . Be aware of the Law of Very Large Numbers. Any fraction of a very large number is likely to be a large number, no matter how small the fraction is. It is estimated that 2,135,000 Americans have used cocaine (including crack) in the past month. But that's only 0.7% of the population! So, is this a lot of people, or not? You should also be on the lookout for the related effect where things are made more remarkable than they really are. The odds that any given ticket will win a raffle may be very small, but it is certain that one will be a winner. You'd notice being dealt a royal flush in spades at poker, but the odds of it happening are exactly the same as those for being dealt any other hand of five specified cards. Then you can get the kind of statistical abuse in which you are careful to

define the question to get you the answer you want. What is the most popular book in the world? Depends if you mean most copies in existence (Quotations from Chairman Mao), most copies ever sold (The Bible) or fastest-selling ever (Harry Potter and the Deathly Hallows </). Statistics are like studies: who made them and who paid them matters a lot. Want to "prove" that video games cause violence ? Get a group of scientists that are already savvy about this and don't mind the lack of ethics. Have them draw from a very small pool of test subjects that are known to display violent behavior. Mental hospitals, prisons, schools for children with behavior disorders, what have you. Do some generic tests that are guaranteed to show up positive, come up with numbers, and presto, instant headline. "Recent test shows 77% of subjects become more violent after playing Mortal Kombat </." Most people won't bother with reading the article the whole way through and will just look at the headline. This works with anything from comic books and rock to watching Brokeback Mountain </ or voting for specific parties, basically anything. See Push Polling for a specific form of this. Confirmation Bias , or the tendency for people to search out statistics that support their preconceived notions and ignore statistics that don't, is the reason for many of the entries on this list. The forgery mentioned above is also the reason most scientific and medical studies are done double-blind (meaning it's all anonymous, neither the researchers nor the participants know who's in the experimental group nor who's in the control group) and should allow for a chance at being falsified by Real Life (see also The Scientific Method). But you should beware of any advertisements touting a "double-blind" study, especially late-night ads because they tend to violate the truth-in-advertising laws. In the end, statistics are not lies and statistics don't lie: people lie about the statistic itself or how it is interpreted. Some don't lie, they are simply ignorant, as are most members of the public in terms of statistical interpretation. See Logical Fallacies and Critical Research Failure . Put another way, by baseball announcer Vin Scully: See also Nine out of Ten Doctors Agree , which is much a sub trope to this, and Absolute Comparative , where the use of statistics is avoided entirely by comparing the product to nothing. When adding examples, please remember that this trope is not about amusing statistical fallacies, but about using statistics to misrepresent the truth.

A spell or other mysterious effect is placed on a character to make them look and sound like a completely different person, to select people. The user is usually unaffected, meaning that the character hears and sees their true form at the same time as they are deceiving others A type of Glamour and related to Weirdness Censor . A Form You Are Comfortable With and You Cannot Grasp the True Form are often forms of this. The Master of Illusion is likely to perform this See also Appearance Is in the Eye of the Beholder and Holographic Disguise

This character maintains immortality by consuming some vital force from their victims. This is often Life Energy , but can also be their souls , or youth or blood. If such an immortal doesn't feed, they will eventually die There is often some sort of conservation of lifespan where the victim's life is added to the immortal's and the victim dies so that the immortal can continue to keep living. This form of immortality usually grants eternal youth and the feeding process may cause the victim to grow older because the victim's youth is being drained into the immortal. Sometimes,

it might extend the drinker's lifespan on a 1-to-1 ratio for the number of years stolen from the victim, but oftentimes it's quite inefficient and draining a victim who could potentially have another thirty or forty years of life only provides an extension of months or even weeks. No Immortal Inertia is often the result when this type of immortal is destroyed. May overlap with Vain Sorceress if it's used to restore their beauty as well Although this type of immortality could be described as vampiric (and indeed it overlaps with Vampiric Draining), only sometimes does it apply to actual vampires . Vampires usually</ won't die from a lack of blood - at most they will become weaker and suffer from Horror Hunger . May overlap with Blood Magic (especially Blood Baths) and Liquid Assets . Might also involve an Artifact of Doom or Evil Weapon Subtrope of Soul Eating and Immortality (and also Immortality Immorality). Contrast The Ageless , in which the immortal doesn't age to begin with and doesn't have to bother with taking others' lifeforce, but can usually still be killed conventionally

"Life Force" redirects here. For the NES game, go here . For the 1985 film, go here . Spiritual fuel that runs the body and mind, generally invisible to ordinary folks (but not those with Aura Vision). Life Energy may be the same thing as the spirit, or rather just some sort of spiritual Life Meter . Even the hardest of television Science Fiction can't seem to help but use this trope at one point or another. In anime , is often the vampire alternative to drinking blood , but also is often used to explain why human blood is better for vampires than non-human or why they can't feed on the dead. It just sates their Horror Hunger better. Many anime antagonists, especially enemies of Magical Girls , are thaumovores : they feed on Life Energy or use it to power their evil plans . A clear sign that a character is a life-force sink is the spontaneous death of flowers around him or (usually) her . The victim of Life Energy theft may recover if only a little of it is taken, or else may end up in a coma that is unexplainable to mundane doctors. Other results include becoming older , becoming a walking Empty Shell , or outright dying as the body becomes a skeleton or even crumbles to ash . In the west, stealing Life Energy tends to be less common than giving Life Energy. Infusing someone with Life Energy (or sometimes Generic Energy) can be used to revive those who are critically injured, or to grant temporary superpowers, or even to create lifeforms . Watch out for Phlebotinum Overload , however. It's connected to souls , Hermetic Magic , Ki Manipulation , Psychic Powers and other superpowers; see also Mana . In Role-Playing Game terms, it's the combination of Hit Points, Magic Points, and Experience. Transferring it may cause physical changes that are Liquid Assets . Occasionally, part of an Equivalent Exchange to power an Artifact of Doom or Evil Weapon . It should be noted that somehow many spacecrafts' Everything Detectors can scan for it, and yet somehow only pick up humans or things like humans. Bugs, rats and the vast trees of Canada-in-the-Pegasus-Galaxy do not make the grade, so obviously life signs automatically imply sentience (or at least really-bigness). Anyone whose life energy is especially Supernaturally Delicious and Nutritious is in for a hard time. See also Aura Vision and Anatomy of the Soul . If this is used to power a device, the thing powering it is a Living Battery ; see also Powered by a Forsaken Child . Compare Soul Power , the ability to manipulate souls (and usually life energy with it). Dragon Ball </ :

Leonardo da Vinci didn't invent</ the helicopter, but he did pioneer a concept for one Throw enough hypothetical inventions and scenarios out into the world and the chances are that some of them will eventually become reality. Some were ideas waiting to happen: even our stone age ancestors could see from birds that flying was possible. Some ideas required a bit more imagination. Either way, life has imitated art A Super-Trope to Defictionalization , which is deliberately doing this as part of merchandising. Compare The Red Stapler , which is when art affects the popularity of something. Contrast Truth in Television See also Hilarious in Hindsight , Harsher in Hindsight , Accidentally Correct Writing and "Funny Aneurysm" Moment . When taken Up to 11 , especially with a dash of these thrown in for good measure, it can become Life Imitates Farce Not to be confused with Art Initiates Life , which describes artistic pieces literally</ coming to life

A version of the Sadistic Choice when a person is forced to make a terrible choice — they need to remove one of their appendages in order to escape with their life. Sometimes a villain or '90s Anti-Hero imposes this choice as a punishment, but in other cases, a character is simply trapped Many animals will do this to escape traps in real life. Note that even if a person manages this, realistically they will bleed to death (which might be just what the villain has intended) in a few minutes unless they are able to close the wound, so only try this if you have a plan for doing that. If you're lucky (in a sense), one of your Artificial Limbs is the limb that got trapped, so you can pull off a Fake Arm Disarm without any real injury to yourself and then get a replacement later Amputation Stops Spread is similar but to stop poisoning or infection instead of escaping. Compare Disposable Vehicle Section , when a similar thing happens with vehicles, as well as the somewhat less drastic Giving Them the Strip , where escaping requires abandoning at least one article of clothing

Alice has been spending years of her life focusing on a single great project, putting most or all of her leisure time and free money into it. Finally, it's approaching completion...but just before she can reveal it to the world at large, an unlikely and destructive chain of Disaster Dominoes and violent intruders conspires to utterly wreck everything she has accomplished. Cue Big "NO!" . Or if you're looking to mix it up, Angrish . Specially if she had No Plans, No Prototype, No Backup . Also a typical comedic relationship between the Mad Scientist , Wrench Wench , or Gadgeteer Genius and The Ditz or resident Cloud Cuckoolander . If a villain is the victim of this, be prepared for a vicious and frightening Villainous Breakdown . Compare to the relationship between the Spanner in the Works and the Chessmaster . See also All for Nothing . Can also involve I Coulda Been a Contender!

A genre of Made for TV Movies , also known as "Women in Jeopardy," that feature similar plots and thematic elements — mainly aggrieved women and their struggles to find empowerment of one sort or another . The Trope Namer is Lifetime , a cable TV channel in the United States with programming geared toward female audiences

(or, at least, female audiences who conform to Lifetime's conception of its target demographic), which is well known for giving rise to the subgenre. Original movies are such a bedrock for the Lifetime brand that it has a spinoff network devoted entirely to them (LMN). Despite being the Trope Namer and Trope Codifier , Lifetime didn't invent the genre. Starting in The '80s , the major US networks added stories in this fashion to their Made-for-TV Movie lineups, and saw them get phenomenal ratings. Hollywood even got into the act with films like Not Without My Daughter</ and Sleeping with the Enemy </ Lifetime itself got into the business with the 1990 movie Memories of Murder</, starring Nancy Allen as a victim of Easy Amnesia who gets stalked by a deranged man. Its success pushed them to make more movies. Meanwhile, The '90s also saw NBC revamp their Monday Night at the Movies</ series to appeal more to young women. The result was a whole slew of ripe Melodrama movies loaded with familiar TV faces, including the immortal Mother, May I Sleep With Danger?</, starring Tori Spelling . As the other networks began to move away from TV movies, Lifetime became the home of the subgenre, adopting the other networks' movies and the theatrical films and airing them frequently, to the point that "Lifetime movie" is now a generic description (Indeed, only two of the movies in the page image above were actually produced for Lifetime). The four basic plots of the Lifetime Movie of the Week can be summarized as follows: In all cases, she must fight not only against her problems, but also against the Uncaring System that refuses to believe her or even accuses her of being the villain. Anyone on her side is unable or unwilling to help her, except for one person, typically male, who comes to believe in her or her plight and comes to her rescue at the end , but not before she's been put through a Trauma Conga Line . One reason for the films' similarities is that they are designed to play on the fears of their target demographic. Thus, the themes of violent or uncaring men , female rivalries, smothering mothers , difficult children , and absent support systems are prevalent. Though notionally intended to send a message of empowerment by having the female triumph , it can seem like they have the opposite effect , as the world is depicted as harshly uncaring and even antagonistic toward "good" women, and rarely does a protagonist succeed without help from a male ally . For the same reason, expect Ripped from the Headlines and Very Loosely Based on a True Story to come into play (and be heavily advertised). For the opposite, see A Hallmark Presentation , named for the Hallmark Hall of Fame </ series of films which, appropriately for a greeting-card company, tend towards the other end of the scale .

In stories, characters are usually protected from dying . They tend to live Happily Ever After . If they do</ die, it's in a murder or disaster or big disease or something . Whatever, as long as it's something spectacular or dramatic or at least surreal, something that we don't have to worry so much that it could happen to ourselves These are the exceptions Sometimes death is sudden and mundane and comes for no reason. A sudden brain aneurysm or heart attack, quietly drowning or suffocating while unconscious; any simple accident. While a Life Will Kill You death is very undramatic in itself, it's always very dramatic on an emotional level Sometimes this is contrasted to the character having lived through much worse before something mundane got dangerous to a fatal level. The character does NOT have to be heroic or powerful

in any way. It's enough that the character lived in a setting that wasn't clearly marked as Anyone Can Die . Since the trope is about how death is portrayed, it can in special cases (see the The Onion example) also cover deaths caused by aging or whatever Truth in Television . Many people who live to the age of 90 (or even 100 and beyond) remain in astoundingly good health, to the point that their friends and family members may jokingly call them "immortal"...before suddenly dying of old age/natural causes. Even animals</ who live much longer than usual often die of old age Sometimes played as An Aesop about appreciating your loved ones while you still have them Contrast Death Is Dramatic , Surprisingly Sudden Death , and Death Is Cheap . Contrast Dropped a Bridge on Him , which usually is violent and/or takes death lightly. Compare Deadly Distant Finale , Shoot the Shaggy Dog , You Can't Fight Fate , and We All Die Someday For literal element of life with lethal effects, see Holy Hand Grenade and Revive Kills Zombie

Warning: This is a death trope, .

Long ago, this Stock Joke involved mocking other groups, but today it is used almost exclusively for playful Self-Deprecation of the idiosyncrasies characteristic of (or associated with) one's own social group or hobby group. The common format is "How many (group of people) does it take to change a light bulb? X+1. 1 to change the bulb, and X to (humorous caricature of group)." Another is a means to accuse them of Pride : "How many (people) does it take to change a lightbulb? One. He holds it up, and the universe revolves about him to screw it in." Take ourselves as tropers: Another example: Or even: It also has many variations (including noting the pun of " screw "). The original joke is in some danger of being a Forgotten Trope : Of course this joke shows up in fiction as well, and examples here should be limited to such. It's generally acknowledged as being a Stock Shtick , and thus usually a sign that the character doesn't know any better jokes. It's also a good candidate for an Orphaned Feed Line . In Speculative Fiction , the exact format of the joke may be altered slightly to allow for the lack of light bulbs . Compare "Knock Knock" Joke .

Want to show how good and just your hero is? Want to show the elemental forces of evil exactly why they need to Beware the Nice Ones ? Then just use this counterpart to Casting a Shadow : Light!</ This frequently involves healing and divine powers , although this can mean literal light as well. This may overlap with Holy Hand Grenade if the powers in question are used to attack (and are explicitly divine rather than merely being light). Like most other types of elemental manipulation, the laws of physics give way to Rule of Cool . Users of light powers may be able to project Hard Light or fire Frickin' Laser Beams , or use a more subtle approach such as using Holograms to become a Master of Illusion Light has many similarities to fire, producing both illumination and heat. Thematically, however, fire is often presented as a primal or destructive force, whereas light is a protective force that literally illuminates the darkness. In some cases, light and fire overlap and sometimes intersects with electricity as well. All three of these powers may also possess qualities of purification or total destruction, depending on the work in question. See also The Power of the Sun , as, in fiction, a solar power is occasionally a mixture of the powers of fire and light The Hero is likely to

use this, and if so, is likely to be a saint . The hero is likely to learn this from the Big Good or the The Mentor , who will be the master of this. Alternately, a work may instead use Light Is Not Good , in which case, this may be used by the villain . In that case, similar to how The Sacred Darkness illustrates a way to portray Casting a Shadow in a pure and holy fashion, a villanous or "corrupt" form of light may involve such lovely things as light so bright that it burns out the victim's eyes, causes his flesh to be brutally melted off, or making his light come with other harmful radiations etc A Sub-Trope of Elemental Powers . Usually trumps darkness , though the reverse is also possible. Or both, even . For double the fun, see Yin-Yang Bomb This trope is Light purely acting as its own element A Sister Trope to Holy Hand Grenade and Holy Is Not Safe (also overlaps with Light attacks when fueled by good) Contrast with Power of the Void , Casting a Shadow . Has nothing to do with Fall Out Boy

The light twin of Darker and Edgier , when something is Tone Shifted to be more family friendly and frothy than the original source. This can either happen to a show over time, or it can be the result of deliberate Executive Meddling . It could be a deliberate throwback to a pre- Cerebus Syndrome incarnation. Thus, a Lighter And Softer reboot may often follow an incarnation which made a point of being Darker and Edgier. Finally, if an adult or more serious TV show or movie has a spin-off aimed at children, this can be the result. Just like its brother extreme, Lighter and Softer can leave just as bad of a taste in longtime fans' mouths as Darker and Edgier if handled poorly At its most extreme it can turn a previously vibrant cast into Flat Characters and remove a lot of the show's appeal or even cause fans to abandon the work entirely. If it shoehorns Black-and-White Morality into the work and makes everyone clear heroes and villains, then expect people to complain about the loss of subtlety in the setting, or feel like the writers are talking down to them In music, this may result in an artist merely recording a Surprisingly Gentle Song , or it could lead to the artist having a complete Genre Shift to a lighter genre Often found alongside Denser and Wackier , and Younger and Hipper . Also often signaled by an increase in wacky humor Just like with Darker and Edgier , please keep in mind that Tropes Are Tools . When something is lighter and softer than its initial source material, it doesn't mean it's automatically worse. It usually depends on who creates/writes said material as well as how subtly they make the transition. Executive Meddling may of course be at fault; "We gotta appeal to the kids!" But other reasons include trying to be more mainstream, to change an unpopular run, to appeal to another demographic, to recognize and dispel Too Bleak, Stopped Caring etc. The Lighter And Softer run can end up being positively remembered for years to come. It just depends on who's behind the product and how they execute it Compare Bowdlerise , Disneyfication , Menace Decay , Badass Decay , Reverse Cerebus Syndrome , W.A.F.F. , Denser and Wackier and Tamer and Chaster Contrast Darker and Edgier , Bloodier and Gorier , Cerebus Syndrome and Hotter and Sexier

Real Life

The lights flicker on and off . In the less-than-a-second of darkness, the character the camera was previously focused on has

disappeared. After another flicker, he will reappear, closer to the POV camera/ other characters. Can be done repeatedly to great effect if the camera doesn't move. Usually done by villains, though it can be done by a Terror Hero wishing to scare some mooks. Sometimes the "flicker" effect is achieved by the POV character's eyes closing, usually involuntarily Related to Offscreen Teleportation . Compare Stop Motion Lighting , where a character stays in focus as the lights turn on and off and Villain Teleportation

For one reason or another, two heroes are at odds with each other with high stakes for whoever wins. But then the Big Bad reappears, and the two heroes have to team up to fight the evil , save the day, yada yada And now that that's</ off their plate, they turn, smile, and have a rematch for fun's sake Related to Ironic Echo in that the first fight or competition is always serious — in deadly earnest, even — and the last fight is more lighthearted , with practically no stakes involved. It is almost always the ending to the Evasive Fight-Thread Episode . As such, the outcome is rarely ever actually shown — both to save from having to film/draw/animate the fight, and to show that whoever wins this particular fight no longer matters between them See also Fire-Forged Friends and Let's You and Him Fight , which can be precursors

Yugi and Joey in Yu-Gi-Oh! It may be worth it to note that Superman and various Flashes have raced no less than seven times in the comics, almost always ending ambiguously, or on a tie, with the promise of a future rematch. Flash won both the clear ones: in the first, Flash (Barry Allen) won by a couple feet, after they crawled across the desert without the use of their legs. It's implied that Superman is less used to running as compared to flying, while running is what the Scarlet Speedster does all the time. In the second, Flash (Wally West) won by mere inches, and Superman confirmed that Wally was The Fastest Man Alive .

In Fantasy of Utter Ridiculousness 's </ post-ending scenes, it's suggested that Coop and Suika have one of these later, this time taking place in an unknown location and refereed by Yukari The Magic Blade </: The second movie has this occurring in the rematch between Fu Hong-hsueh and Lu Xiao-jia, two master martial artists, after Fu won the first duel and allowed Lu to live. However, they ultimately ends up working together to defeat a far more powerful villain which is their common enemy, and after all is said and done, they decide their Duel to the Death to be changed... to a contest where they try removing each other's pants with their swords instead

In the finale of Kamen Rider Kiva have been trying to have a fight to the death that Bishop kept interrupting for several episodes, have already made up and become loving half-brothers again. But they still want to fight, if only to fully get rid of their stress, decide who will be the new Fangire King and bring them a bit closer together . Of course, how "close" they become is anyone's guess.

Given the limited nature of most rosters and the comparative frequency of the Heel–Face Turn and Face–Heel Turn , most, if not all, bitter rivals will eventually find themselves competing without

malice at some point. This arrangement is often temporary, however, and normally results in the original feud being rekindled with the original good/bad alignments reversed.</

In the Warhammer 40,000 </ universe, the Space Marine chapters of the Dark Angels and the Space Wolves have something of a rivalry, essentially due to a perceived injustice between their primarchs. Whenever the chapters meet, they have a ritual reenactment of the battle between two of their champions. Of course, as in the grim darkess of the far future there is only dark grimness , "lighthearted" in this case translates as "Doesn't involve death. Usually</ ."

Andy vs Eagle in the bonus battle in Advance Wars </ . The mission is appropriately named "Rivals".

This is subverted in the El Goonish Shive </ arc "Indiana Elliot and the Temple of Swedish Furniture." After Elliot and Noah's race through Swedekea for the last TV stand ends with a victory for Elliot, but the TV stand wasn't there anyway, Elliot suggests a rematch for fun when the next shipment arrives. However, a store employee threatens to ban both of them for life

Noob

The DC Animated Universe is quite fond of this one:

The Light seems like a good, kindly thing , especially compared with that bad old Darkness : Whereas Darkness is usually concerned with kicking puppies , eating children , and laughing its head off , the forces of Light generally worry about nicer things, like singing with the birds , helping little old ladies cross the street , and... well, you know, being a Hero . Whereas the Dark is sexy and alluring and tends to dress that way , the Light (while often quite attractive in its own way) tends to be a bit more conservative when it comes to clothing. Women serving the Light tend to really appreciate this, considering what the Darkness usually makes its women wear . Whereas the Darkness seems to revel in lawlessness and chaos, the Light tends to prefer law and order , providing for properly maintained roads, a court system, and safe cities. Yet despite all of this, the Light is not always a bringer of good and hope. It can, in fact, be just as vicious as the Dark, if not worse</ . In one of those instances where you shouldn't judge a book by its cover, the Light isn't always what it appears to be . Sometimes, a battle with an obviously Light-wielding character will not result in Defeat Meaning Friendship or an Epiphany Therapy , but will just end with a laser-scorched corpse and the shiny happy killer skipping off to continue using their sunshine-fueled powers to wreak decidedly holy havoc. There is a reason why the word Lucifer </ in Latin , literally means "Light Bringer". Anti Heroes generally fall under Dark Is Not Evil rather than this Trope unless they're a Knight Templar , like for instance, a ruthless Church Militant who works with the good guys. Light Is Not Good is when a character is directly bad, directly villainous — and still</ has Light powers. Depending on characterization, they might be sympathetic , perhaps well-intentioned but horribly misguided . Or the person could be the most gleefully twisted bastard imaginable. The mildest form of this Trope involves beautiful, charismatic villains dressed in white and surrounded by religious symbols. A step

further features a villain who wields Light as an elemental power . Whether by technology or magic , they can bend physical light to their whims, displaying such powers as beauty-enhancing sparkles or an angelic glow, optical illusions and holograms , Mind Control through Laser-Guided Amnesia , blinding flashes , and laser beams . For artistic contrast and further deconstruction, they might be opposed by a hero who uses shadows and darkness as Elemental Powers . Commonly used with Fallen Heroes and Knights Templar . Often used together with the Path of Inspiration or Corrupt Church . Perhaps might even go so far as to cast aspersions on a Council of Angels . At the most extreme, it declares God and Heaven Above are a bunch of evil scumbags. May well occur in a villain's Yin-Yang Bomb , in which case the heroes probably need to produce one of their own to combat it. Crapsaccharine Worlds are often depicted as highly polished, brightly lit, and cheerful almost to the point of cloying Of course, the true nature of the society is gradually revealed over the course of the narrative, making it an instance of this trope. In some settings, this trope can manifest in the form of Ascetic Aesthetic , as the latter not only gives the impression that something rotten hides under that shiny white exterior, but is also the aesthetic of choice for societies that value absolute order and conformity a bit too much . (e.g. the city from Mirror's Edge </). This trope is an inversion of the standard that " Light = Good ". Like with Dark Is Not Evil , Light Is Not Good can subvert or avert a number of other Tropes depending on how it comes into play — usually Beauty Equals Goodness and Good Colors, Evil Colors , among others. By now you get the idea that, just like how, sometimes Dark Is Not Evil , sometimes Light Is Not Good. Some will view the Light itself as natural, and darkness as nothing more than an absence of it. Others will see Light as a destructive force , a perversion</ of the infinite all-encompassing Darkness. Light and Dark are both oversimplified metaphors for Good and Evil, not truly synonymous terms. Looking at the matter rationally, too much sunlight causes burns, sunstroke, skin cancer, and drought, which is bad; whereas nightfall and sufficient shade provide relief and rest, which is good. So, neither physical brightness nor physical shade can be all good or all bad. Elements are properly value-neutral. This trope is not</ about an Obviously Evil character such as a Bedsheet Ghost wearing white, although they may fall under Bright Is Not Good . To qualify a character must fit with what is culturally thought of light. An angel wearing bright clothes with White Magic or simply a classical unicorn as the villains are good examples; a simple Corrupt Church cleric or a white-haired handsome youth simply using their attractiveness to get away with misdeeds is pushing it depending on who you ask; a Monster Clown wearing white makeup but otherwise not brightly coloured, not attractive or not possessing holy powers is most definitely not. Someone who is beautiful but otherwise not light related in any way is definitely out. Add a sun (powers , jewelry, name, whatever), however, and we're listening. And an Eldritch Abomination with light powers is definitely in. Divinely Appearing Demons are demons who look angelic in apperance. Keep in mind that stories where Light Is Not Good do not automatically enforce Dark Is Not Evil . In fact, stories where Dark Is Evil and Light Is Not Good are commonplace to show that the light can be just as foul as darkness. In addition, some stories may use BOTH Light Is Not Good and Light Is Good at the same time, with good light-based characters calling the evil ones Hypocrites . In the context of Order vs. Chaos , Order Is Not Good serves as this trope's counterpart, the former which Light Is Not Good tends to go hand-in-hand with as mentioned

above. See also Pure Is Not Good , Face of an Angel, Mind of a Demon , Villain in a White Suit , Albinos Are Freaks , Ethereal White Dress , Lawful Stupid , Good Is Boring , Dangerously Garish Environment , God Is Evil . May result in Good Powers, Bad People . Often overlaps with Light 'em Up and Holy Hand Grenade . Oh, while we're at it, Frickin' Laser Beams are made of light too. Fire can be applied to this as well, as well as electricity and ice , as well as the blinding flash provided by Nuclear Weapons or an gamma-ray burst or asteroid/comet impact . In this case, see also Bright Is Not Good , which only applies to colors. Not related to Good Is Not Nice , though the borders can be fluid. If combined with a touch of Red Is Violent , you'll get White and Red and Eerie All Over . Related to Daylight Horror . Occasionally the Sun expresses this trope in fiction, generally either as sun-powered villains or as evil or creepy disembodied heads representing the Sun , but sometimes the sun (or sun god) itself is seen as malevolent . Even more common than the Sun in this context is the full moon , especially when werewolves are involved. See also Hiding Behind Religion , which can be considered a more realistic

Lightmare Fuel is when Nightmare Fuel is Played for Laughs or your genuine laughter is coming from the scariest of places. In short, it is the perfect combination of the truly scary with the truly funny. This often happens in comedy works, typically Black Comedy , but can just as often occur in horror stories A work of this nature will sit around the center of the Sliding Scale of Comedy and Horror A Sub-Trope of Mood Dissonance . Compare Faux Horrific , Bloody Hilarious , and Bathos , which similarly involves a juxtaposition of the serious and the silly but with less emphasis on horror. Not to be confused with Daylight Horror , which is when genuine horror happened in broad daylight

The Lightning Bruiser is an Archetype that sets itself apart from the competition in that it is able to take and give a lot of damage and can move quickly. When considering strength, speed, and toughness, the Lightning Bruiser does not trade off one advantage for another the way, say, the Fragile Speedster trades off durability for speed, the Glass Cannon trades durability for power, the Stone Wall trades offense for defense or the Mighty Glacier trades mobility for power To prevent the character from becoming a Game-Breaker or Story-Breaker Power , the Lightning Bruiser may have weaknesses beyond strength, speed, and toughness: a lack of range , technique , intelligence , magical capability , or magical resistance are some of the challenges these characters can face, as would be a high resource cost that prevents them from seeing much use. Sometimes, the Lightning Bruiser may be balanced by being less interesting than its counterparts : it hits fast and hard, and it can take a punch, but it doesn't do much else. In fighting games, they are typically balanced by poor or situational approach options and inadequate or nonexistent defensive options; they struggle to actually get in, and they can take a hit, but they can't do much to keep themselves from getting hit. If it's a strategy or MOBA title, they typically either plateau at higher levels or start out weak , and usually have minimal utility or kits that don't lend themselves to alternative roles. If it's a game that incorporates Combat, Diplomacy, Stealth , they may be locked into combat and rely on their teammates to fulfill the

other niches. On the other hand, The Hero might be one of these, and is simply much more powerful than everyone else. Lightning Bruisers are relatively common as video game protagonists for this very reason - it explains why they're capable of taking down hordes of enemies single-handedly Either Faster Than They Look or Stronger Than They Look may apply if the Lightning Bruiser more like a Mighty Glacier or a Fragile Speedster , respectively. The resulting surprise factor is useful for getting an edge on unsuspecting opponents Like the Fragile Speedster , the Lightning Bruiser is well-suited to Confusion Fu ; unlike a Fragile Speedster it can also use a more direct approach without needing to rely on Hit-and-Run Tactics to stay safe. The classic Flying Brick Super Hero archetype is usually a Lightning Bruiser. Compare and contrast Acrofatic and Master of All , with which it may also overlap. Compare and contrast also Jack-of-All-Stats , which is similarly well-rounded but not exceptional in any particular area in the way a Lightning Bruiser is When adding examples, keep in mind: A statement that a character is strong, fast, and durable does not define them as a Lightning Bruiser; most Action Heroes already demonstrate those qualities. A character is a Lightning Bruiser if they are explicitly stated to be strong than most of the other characters, or if it is stated explicitly that another character of comparable speed or strength is a Fragile Speedster or a Mighty Glacier Note that being a Lightning Bruiser has nothing to do with using lightning-based attacks or magic , though they can overlap to the same character

In Real Life , for electric current to flow there must be a difference in electrical potential. There must be negative and positive termini for current to flow between. Not so in fiction. Quite often, it will be possible for some device or some person to simply fire a lightning bolt more or less straight forward toward another presumably electrically neutral object, with no sign of building up charge separation beforehand. It is rare to see lightning weapons or electricity-based Elemental Powers that have electricity behaving the way it does in Real Life This trope is primarily about electric weapons or attacks that appear to throw electricity around as if it's some sort of branching laser beam , rather than a system of electrons moving in response to electric potential, and sometimes hitting multiple enemies simultaneously . Aversions are electric weapons or attacks that actually follow the rules of how electricity works When this is an actual gun, it can be regarded as a cooler version of the basic Ray Gun or flamethrower. No matter how outlandish the idea is, adding Nikola Tesla as (the inspiration for) the creator will immediately suspend any disbelief a reader may have Science shows like Mythbusters and others have explored the possibility. The general consensus is that it's possible in a couple of ways, but requires so many conditions/complications that the chance of creating a practical one is virtually zero Recently there have been a few examples of lightning gun technology deployed in real life, though it obviously doesn't function the same as in fiction

No, not a novel composed entirely of beams of light, although that would be awesome While related to Manga and Anime , light novels are actually prose, written in short paragraphs and conversational language for fast reading. Light novels are very popular in

Japan, chiefly among teenagers and young adults. Back in the 2000s and early 2010s, very few of them had made their way to English-language markets , but this changed around 2013 when Yen Press created a successful strategy of marketing them to the people who read novels and not just anime/manga fans. There are also a relatively large number of translated yaoi light novels. Due to the nature of the illustrators , many Light Novels out at the moment are Ecchi to capitalize on their talents The term light novel is a misnomer. While many people believe that the word "light" in the name means the novel is , the truth is that this actually refers to the text inside. Modern light novels use simpler, easier-to-read everyday kanji as opposed to "hard" novels, which generally contain much older words which, even for Japanese readers, may necessitate keeping a dictionary on hand to understand. The closest parallel in the Western world is probably the distinction between mass-market popular fiction and higher level literary fiction Light novels commonly get adapted to Manga and Anime , and more often than not are promptly displaced </ by said adaptations outside Japan for the reasons stated above. This is so common that some light novels are mistakenly believed to be anime or manga even if they don't have such an adaptation, or, oddly, that every Japanese-derived book adapted into anime/manga is a light novel regardless of text simplicity . Legend of Galactic Heroes Sometimes it may be the other way around, and a manga or anime project may get a Tie-In Novel or Novelization in the form of a light novel. Either way, due to the close-knit relationship between the media and their habit of sharing illustrators, light novels have come to be seen as manga and anime's text-based cousin The light novel genre is Older Than They Think , existing in some form at least since The '80s , when authors like Hideyuki Kikuchi and Baku Yumemakura made a career out of light, fantasy-oriented short novels. With the rising popularity of Hajime Kanzaka's Slayers </, followed by Kouhei Kadono's Boogiepop Series </ a decade later, light novels started taking their established format, which eventually took a jump in the 2000s with Shakugan no Shana </ and A Certain Magical Index </, the point in which the genre became inextricably joined with the anime and video game business. The peak of the wave came in 2006 with Haruhi Suzumiya </, after which light novels basically skyrocketed in popularity and number. Some of the last seminal works, like Sword Art Online </, still redefined the genre in new ways, popularizing elements like the Harem Series and the Isekai sub-genre, which are near-ubiqutious in the light novel market today Chinese-language literature has a somewhat similar phenomenon, particularly in Taiwan, though there is also a growing online force on Mainland China. Although the term "light novel" is not typically used in China for such works, for convenience they will be listed here, though expect them to be listed under the Literature namespace (because most, if not all of them are Web Serial Novels) The rough Western equivalent would be Young Adult Literature , which is typically aimed at teenaged and up readers (with the upper age, depending on the authority, ranging from 25 to 34), or Pulp Magazine due to its escapist plots and Beige Prose style. However, publishers are making efforts to market light novels to adult readers, while there are several Young Adult and even Children's books that aren't "light" by any stretch of the imagination (the later Harry Potter </ books come to mind) See also Stock Light-Novel Everyman and Stock Light-Novel Hero

(Series marked with a have a North American release at least in

part.)

86 EIGHTY-SIX

Lightworlders are skinny, delicate people from low-gravity habitats, or orbital colonies without artificial gravity (see Space People). They aren't nearly as common as their opposite, the Heavyworlders , since such delicate creatures are unlikely to be Big Damn Heroes . Like their heavy-gravity counterparts, though, they may be either human or alien. Low-gravity characters are often female, fragility being more forgivable in women to many writers Ordinary humans who visit</ low-gravity planets, and seem much stronger there than on Earth becoming Heavyworlders in comparison, are a Humanity Is Superior variant dating back at least to the 1912 novel A Princess of Mars </. While this variant is common in vintage scifi, the natives of such worlds are seldom portrayed as skinny, fragile versions of this trope. That's probably because it makes for poor fanservice if the Distressed Damsel rescued by the "incredibly strong" human hero makes Olive Oyl look like Pamela Anderson In real life, astronauts who spend significant time in low-gravity situations rapidly suffer health problems, especially muscular and bone degeneration, such that men and women who were healthy upon liftoff may have trouble standing up under their own strength when they get home. This is the reason why becoming an astronaut has such strict physical fitness requirements. Astronauts working without artificial gravity have to strenuously work out and alter their diets to reduce the effects of this; there's a reason why the International Space Station has inside For the opposite, see Heavyworlder

Two characters who seem very comfortable with each other to the point that it seems like they have been married for a long time, though obviously it doesn't apply to couples who actually have</ been together for a long time. Usually it is done through constant arguments with each other, as only people who are so closely bonded can have such open communication between them (whether they will admit it or not). Someone is apt to comment that they behave just like a married couple. Typically the argument will be a back and forth of opinions, such as a "Cavemen vs. Astronauts" Debate . It is likely to get heated but neither of them are willing to just leave. In extreme cases it might start getting ugly with insults about personal issues being flung about. If not an argument based, it is often tied with Heterosexual Life-Partners where domestic issues are a common topic. The two bickering characters in question do not have to be romantically involved with each other as the trope can apply to any two individuals such as best friends, siblings, military comrades, and a couple of strangers who don't know much about each other and are not romantically or sexually involved but their situations make them bicker as if they knew each other for a long time Often applied to those with Belligerent Sexual Tension and Unresolved Sexual Tension . Compare Slap-Slap-Kiss . When this leads to an outsider concluding that they're really a couple, one of them will say " She Is Not My Girlfriend ". See also Vitriolic Best Buds . Can be a staple of having characters be Mistaken for Gay by way of adding to the Ho Yay -derived humor .

The doctor calls out for tools, which their assistant hands to them

one by one. Another assistant wipes sweat off the doctor's brow. The patient's heart rate drastically increases, and then... Flatline . The doctor sighs and says "We did everything we could." The camera pans away to reveal...a broken TV? This is when any situation other than a real surgery (pretend ones can count) is nonetheless treated like one. It seems to occur most often when characters are trying to fix an inanimate object. If grieving occurs afterwards, it might be Mourning an Object . If doctors are using Noodle Implements in a real surgery, that's Meatgrinder Surgery . Compare Not Really a Birth Scene . The Trope Namer is "Weird Al" Yankovic 's parody of Madonna 's song, "Like A Virgin."

Sometimes, two characters of the opposite sex are very close — so close that you might expect them to be dating. Except they're not. They admit that they matter a great deal to each other, that they would die for each other, that they can't imagine life without each other. They aren't just any pair of friends. They're as close as family. They're like brother and sister! Often, other people don't believe this. They assume that the couple must be dating — or at least that they secretly wish they were . When the couple say they are like brother and sister, they will point out the one tiny but debilitating flaw with their theory: They are not</ brother and sister. The couple are at pains to explain that their love is completely platonic with no sexual attraction on either side. No matter how other people view them, they can't see each other in that light. They love each other, like siblings love each other, but they're not in</ love. They really are "just" friends. The Greek word for this love is storge<, as explained in detail in C. S. Lewis ' book on the subject, The Four Loves </. The fact that this doesn't stop everybody is a whole other can of worms all together. Relative Error would be somewhat the inverse of, but definitely comparable to, this trope. Platonic Life-Partners is a sub-trope in which the characters are not only close, but their relationship is the primary one in their lives. If you can imagine the same-sex versions of the characters being Heterosexual Life-Partners , then they belong under Platonic Life-Partners . Of course, almost all instances of Platonic Life-Partners fall under this trope, but to avoid redundancy they should not</ be listed on this page. Simply being friends doesn't make a pair an example, nor does just being True Companions . Because most childhood relationships are inherently platonic, friendships between children do not qualify unless they continue into adulthood and remain platonic. Contrast Just Friends for when this does actually blossom into romance. Not to be confused with Unlucky Childhood Friend , in which one side does have feelings for the other. Compare with Stupid Sexy Friend . The trope may be averted if the relationship becomes a Childhood Friend Romance or (for actual siblings) subverted by Brother–Sister Incest . This trope is sometimes the result of the No Hugging, No Kissing rule. Fanfics may confer such a bond onto characters for one of two reasons: to make up for the characters' lack of actual siblings, or to justify unwanted attachments for the sake of shipping ; the unwanted character needs not die for the ship .

Children tend to take after their parents in one regard or another and stories often drive home this point by saying "Like Father, Like Son", or "Like Mother, Like Daughter", or like any relative like any other younger relative. This causes everything from comedy to angst to dramatic tension. This trope is Truth in Television . Obviously, often happens to any character with a Truly Single Parent . A Sister

Trope to Like Parent, Like Spouse . Contrast Like Father, Unlike Son . Not to be confused with Love Father, Love Son . Daddy's Little Villain

If there's a love triangle with a man and woman of the same minority race and another person who's white, the people of the same race will be meant to be together. Differs from a Token Minority Couple in that there the only races that matter are white and non-white but this is about the two people matching White women always like black men and white men want Asian women but some times couples are just happier with someone who's the same race, nationality, or even religion. It might be a conscious choice of the characters saying that they feel obligated to be together because they're both the same. They might feel entitled to be together but a white person tries to keep them apart but fails and so we see the strength of their relationship. To emphasis the difference between the white person trying to keep them apart and the black people, the white one is probably blonde. It might be done as a black on black Token Minority Couple as the Token Black Friend making a Beta Couple with another black person This is one trope we can partially blame The Hays Code for. Prior to the code, interracial pairs (particularly Black/White) had been done before (not perfectly, but done nonetheless), but the Hays Code forbade</ any form of interracial relationships until 1956 The belief of white going with white will be found under Where da White Women At? . The belief of blacks belonging together will be found here Usually Salt and Pepper are not a romantic couple, but a friendship. Contrast Maligned Mixed Marriage A fantasy universe example: In Is It Wrong to Try to Pick Up Girls in a Dungeon? </, Fynn, the Prum captain of the Loki Familia, is a person who works to restore his race's pride. Because of this he naturally prefers dating another Prum instead of Tiona, an Amazon who is utterly smitten with him. He eventually decides to propose to Lilly, the only other Prum in the cast, who rejects him in favor of Bell, a human. He then tries to have a duel with Bell (who is badly outmatched) to settle it, but is forced to flee from Tiona's advances before he can do so In The Princess and the Frog </ , black Tiana gets together with dark-skinned Prince Naveen, even though her friend Charlotte, who is white, was interested in him

Obsessed </ tells the story of Lisa, an office temp, who falls in love with her boss, Derek Charles (a black man) and attempts to seduce him and break up him and his wife Sharon (also black), by claiming that she had an affair with him.

The Law & Order: Special Victims Unit </ episode "Snitch" has an African man married to a couple of African women and a white one. At the end of the episode, it's just him and his black wife.

Del Tha Funkee Homosapien 's song "Dark-Skinned Girls" expresses his preference for black women lyrically and at great length.

Played for Laughs on the (unsanctioned) Ring of Honor A Night Of Hoopla </ where Machismo King Jay Lethal proposed to Miss Elizabeth Maria Kanellis , who accepted once he did it " right " only to be carried off by Mike Bennett. Dumbing of Age </ :

This is thoroughly explored on South Park </ when a new girl comes to

the school and is the only black female student (in the same year as the main characters anyway). She and Kyle share a mutual crush but Cartman insists on pushing her together with Token since Token and the black girl, Nichole, are the only ones at the school of their race and gender. At the end of the episode, Kyle ends up alone since Nichole is with Token. Cartman even points out that the only two Latino students in the school are dating as proof, but it turns out that Cartman had been responsible for them getting together as well.

Freudian psychology has a theory that children who have a close relationship with their parents tend to look for those properties in a mate It happens that the first example of the male gender that a baby girl encounters is her father, and that forms her impression of maleness in general, up to and including the mate she connects with and, if she's anywhere near the Christian religion, her impression of God as "our Father in Heaven." If she has a negative father, she'll often grab up negative boyfriends as well, so it takes a certain amount of awareness to be able to break out of that tendency If her father is absent and an older brother (or another male father figure) is present and actively involved in her life, she bonds with him the same way and looks for men much like him Straight women look to their fathers as a template about what to expect and desire in a man. Sometimes if they have a really bad relationship with their father, they can go the exact other way and choose a husband opposite to their father. Either way, their father remains a very important influence in the choice of a spouse The same goes for straight men using their mother as a guide when choosing a wife. Lesbians and gay men are likewise influenced by their same-sex parents, and people who grew up without knowing their parents at all will likely find themselves subconsciously looking for other templates Some people find this squicky , but it's just as common in Real Life as in Fiction. See also Father, I Want to Marry My Brother , Dating What Daddy Hates , Parenting the Husband Sister Trope to Like Father, Like Son

A character who proudly and often loudly proclaims their preference for an older female romantic partner. The exact reasons can be anything from liking a more intellectual woman to simply wanting someone with a bigger cup size . This preference is most obvious in Shōnen and seinen , which otherwise tend to concentrate on women of a younger age bracket In comedy, this character is inevitably set up with a somewhat childish female character who doesn't feed into this taste at all, and is told so. Since a character that Likes Older Women isn't actually interested in younger women, this is sometimes used to avoid Squick Compare Teacher/Student Romance , May–December Romance , Mrs. Robinson , Precocious Crush , and Stacy's Mom . Contrast Really 700 Years Old . Also, please note that due to this trope being related to the Christmas Cake trope, such a person is sometimes referred to as a Cake Eater, thus explaining the dozens of references to cake on this page. Likes Older Men is this trope's Distaff Counterpart

This has to be a direct recycling of a premise, or follow up to a work. Simply having some similarities to another show is not this trope.</ Whenever a work isn't about Humongous Mecha , a work might redo the premise (usually a Spinoff , Spiritual Successor , or Follow the Leader), that is</ largely about them. Say there is an old fairy tale about a good spirit that has to stop a horde of The Fair Folk

from invading a village. Then someone makes an adaptation where the fair folk are aliens that pilot giant robots, and the good spirit turns out to be the only one who can pilot the Super Prototype and save Earth.

A Sub-Trope of Recycled Premise ister Trope to Instant Awesome: A SJust Add Mecha! and Rent-a-Zilla , Recycled IN SPACE!

Oh no! The poor Ill Girl with cancer is being menaced by the Serial Killer ! No one has survived his attacks yet , and it's going to break her fiancé's heart, and after he finally got up the courage to propose to her! This is when the audience turns to the writer and says, "Like You Would Really Do It"</. Despite the author's best efforts, the audience doesn't buy the suspense or anguish that the character is being menaced with. They know</ the Sorting Algorithm of Mortality has this particular character dead last (pun intended) in terms of who's gonna die, and so they're just counting the seconds before the door is smashed open and The Cavalry charges in, or the bad guy goes "You're Not Worth Killing ", or (if the character should actually appear dead) for the failed Fake Kill Scare to be revealed. This reaction extends not just to children or infants , but to any hero or character with thick Plot Armour in a setting where things Could Have Been Messy . Even the Heroic Sacrifice , capable of felling the mightiest of heroes, falls short of really killing them. It's always worth remembering that in any kind of collaborative work, such as a comic book or long-running TV series, even if one author really does sincerely mean to kill off Captain Astonishoid for really reals</ this time, it's usually only a matter of time until another writer comes along and brings them back if the character is popular enough. As such, the notorious phenomenon of Comic Book Death is more due to this problem than to individual authors regretting their previous decisions. Often overlaps with a Disney Death . If the story attempts to convince you that the main character is killed off even though they obviously can't be or the story would end, see Our Hero Is Dead . If this applies to lesser good characters who might otherwise be killed off, it's Immortal Hero . The Good Guys Always Win is the most common cause. Contrast Eight Deadly Words : here it is not lack of care for the characters as much as certainty that they will make it out okay. If they actually do kill the character for real and lastingly despite audiences expectations, that's Shocking Moments . If audiences refuse to believe the character actually is dead despite the story portraying them as such, that's He's Just Hiding! . Note that if the actor who plays the character leaves the show or worse, dies , then their character may be killed as a result, and nobody will seriously doubt that such death is final. Also, a lead character may have plot armor, but if the series is coming to its end all bets are off . We'd be here all day. So spend the rest of the day on other </ pages.

Little People — really</ little people. Lilliputians are humanoid characters whose main characteristic is that they are very, very small. Like, up to your knee small. Size of your thumb small. Size of an ant</ small This may be the result of a shrink ray experiment gone wrong , but it's most likely the natural size of these beings, in which case they probably live in a Mouse World . Whatever the case, you can be assured that life for these guys is going to be tough, as every insect is a threat, every step up a staircase is a colossal climb, and no big person ever</ watches

where they're stepping Lilliputian Warriors is a subtrope, for when these guys kick ass despite fitting in the palm of a hand. Certain members of The Fair Folk and House Fey may double as Liliputians, but those have their own pages. Regular-sized people who shrink down and then revert to normal size fall under Incredible Shrinking Man ; this is for naturally small humanoids. Contrast Our Giants Are Bigger , to whom we</ are the Lilliputians Not to be confused with Liverpudlians

A common science fiction and fantasy character type, these are A Proud Warrior Race Guy meets The Napoleon , and named for the A miniature race encountered in Gulliver's Travels </. These are A little people, typically antagonistic to humans but not always, A who are a source of humor because of the contrast between their A Hot-Blooded manner and minuscule size. There's always something A amusing about seeing a full grown man having his ass kicked by A someone four inches tall subtrope of Lilliputians

A rather common thing for British actors and those of other nationalities to do: decide that they could be better served in their career by going to Los Angeles . It's the most influential and pervasive film industry in the world. If you want to be not just a national but an international star you pretty much have to spend at least some time there. In addition, you can always come back to the U.K. and use the money from the States for British TV, indies, and theater. The popularity of British actors is also due to the fact that they are a) cheaper, b) less likely to be doing films (though that's less and less the case) and c) less likely to be barred from gay roles by their agents. And then there's this final selling point for the Hollywood studios, probably the most important: They speak English! Oddly, Brits and Europeans seem to have an above average chance of playing villains or jerks ... See Fake American for when they put on the accent as well.

Real Life Successful ones are listed below; in fact, thousands of non-American actors go over each pilot season hoping to make it big, to the point documentaries get made about it. Three Older Than Television examples: Charlie Chaplin in the silent era, and Boris Karloff and C. Aubrey Smith in the early talkies.

A powerful attack or technique available after some requirement during battle is fulfilled. In video games, this is often indicated by a refillable or chargeable gauge on the menu allowing the player to gauge when it will become available, how strong it will be, or so on; and the most common requirement is taking (and/or or giving) damage in combat. Thus, it's usually a kind of Evolving Attack . May overlap with Super Mode , or may be a form of Desperation Attack It may be accompanied by a Super Move Portrait Attack The popularity of the trope, and its assimilation into numerous forms of media is a testament to the widespread effect that Final Fantasy VII </, the originator of the term , had in making RPGs more mainstream. Although a nearly identical game play mechanic appeared a few years earlier in Lufia II: Rise of the Sinistrals </, the concept has become synonymous with the Final Fantasy </ games series and the term is now widely used as a catch-all term to describe such attacks The inverse of Break Meter . For when you

can make a vehicle do this, see Overdrive Which has nothing to do with the limit breaks used in Final Fantasy X or Nitro Boost . See EX Special Attack for a downplayed version of this trope. Not to be confused with limit breaks in Exalted </, which are closer to Sanity Slippage

Despite the fact that you're watching the finest CSI lab/Police Department/Emergency Room/ Military Regiment in the country, no one working there can seem to move on, even though they may talk about it frequently. The New Guy whose first day may have coincided with the Pilot of the show is the only one who ever receives any sort of career advancement. There's a good reason for this: the producers don't want to rip apart the cast, but they want to exhibit professional growth in the show One reason that The Captain stays in his position so long (the other being that he would never</ give up his Cool Ship). Never mind that such activities are rather frowned on in real world armed forces, where commissioned officers who cannot or will not be promoted after a certain preset number of years are basically forced to retire Note that in police forces, as opposed to military, this tends to be Truth in Television . A low-level police officer has much</ more authority and responsibility than a military private, and retiring at officer rank is not considered a disgrace Contrast Rank Up , when a character does get promoted in-show

The practice of using mix-and-match parts in animation, rather than having a completely new drawing for every new frame. This trope also covers using deliberately abstract character designs and backgrounds that will not obviously clash with the low production values. The technique was popular in the early days of animation and can be seen in J.R Bray's first animations and early comedy shorts like the Colonel Heeza Liar</ series, since it had very stiff animation and they're moving comic strips. The more detailed and realistic animation of Disney and Fleischer Studios would eventually take over and dominate the field, until the 1940s and 1950s, when two things happened: Chuck Jones 's The Dover Boys </ short over at Warner Bros. and John Hubley's... everything at United Productions of America . John Hubley from UPA was a well-known advocate of limited animation as art. He encouraged animators to experiment with primitivism and expressionism in the 1950s and 1960s, leading to the development of some pretty trippy stylized backdrops and character models that would became a major influence in the following years, with most Western television animation owing something to UPA shorts like Gerald McBoing-Boing </ to some degree. Speaking of television, its place in the widespread reemergence of limited animation definitely cannot be forgotten. While Chuck Jones and John Hubley were playing with limited animation from an artistic standpoint, studios like Hanna-Barbera and Filmation quickly recognized it as a way to save time and money . Television work had much smaller budgets and required quicker turn-around times for a finished product than theater, and limited animation provided a much-needed middle ground between expensive "full" animation and the motion comic style of previous television works like Crusader Rabbit </. This didn't stop Jones, who believed that the best animation can be watched without a soundtrack, from being extremely critical of Hanna-Barbera 's cut-rate animation style though, dubbing even this more comparatively lively approach "illustration radio." The radio comparison isn't entirely inaccurate, however: limited animation leans heavily</ on its writing and voice acting due to the rather limited visuals.

While most works live and die by the strength of their story, limited animation especially forces the creators to write well and for the voice talent to have excellent delivery, as the spectacle of fun cartoony or flashy action-packed animation will not save them... because there isn't any. Unless you're Studio Trigger , anyway. You see, Japanese anime also uses limited animation, but in a different way than the West. Alongside reusing drawings, things like less-frequent eye blinks and "lip flaps" in lieu of lip sync (i.e. characters open and close their mouths like puppets, rather than mouth shapes matching dialogue) keep down costs even more, while speed lines with abstract backgrounds, rendered long shots of incredibly detailed backgrounds, and a long list of visual tropes keeps the audience more visually engaged in a manner that is often lacking in Western productions. Finally, in a certain sense, all</ animation is limited in one particular way: with very</ few exceptions, it's foreground animation over static backgrounds. Or, for something like a train passing behind some buildings or trees, background animation over static foreground. In very early animation (e.g., " Gertie the Dinosaur "), the environment was redrawn for each frame. In very short order, it became clear that drawing your characters separately and laying those drawings over that environment/location (that might not change for minutes at a time) was the best way to do things. Today, this technique is so universal it scarcely bears mentioning. Scenes where the background is notInteractive environment is the reason for the Conspicuously Light Patch in traditional cel animation, for the record. Though, because there is a difference between Limited Animation and fully produced animation, it can become used for an Art Shift as contrast for the main work, which is especially popular for exposition or flashback narratives. As technology has progressed, the ability to produce animated storyboards became more common with the advent of software like Flash and Toon Boom , which may be released to the public as promotional material. Its primary use is being able to use crude CG or hand drawn images on top of a similarly crude background for the more detailed animation to use as a guideline for final editing and vocal timing. The same process has been used for "animated comics" where genuinely hand drawn comics are animated via voice over, use of The Ken Burns Effect or simplistic effects plug-ins like smoke and fire. Video Games also use it by necessity. See also The Dark Age of Animation . One extreme form is Synchro-Vox , which involves live-action lips mixed onto unmoving cel drawings. Compare Lazy Artist (which is sometimes associated with this trope), Stylistic Suck (when this trope is invoked as an intentional Shout-Out to low-budget cartoons). Contrast Disneyesque .

Works are sometimes released in two versions: the Vanilla Edition , and a better, souped-up Ace Custom edition with exclusive Bonus Material . With movies, you can expect deleted scenes, filmmaker interviews, never-before-seen footage , commentary tracks and so forth. Video games tend to offer a shiny metal case, developer artwork, bonus characters or the Strategy Guide . Newspapers might have supplementary articles based on national events, like elections or notable sports (Olympics being held in the country? Expect a lot of press!). Concept art, a "making-of" featurette, background story information, character biographies, alternate endings and trinkets are common with any media. All yours, if you pay some extra money Worth it? Depends on the individual work, and who you ask. In any case, this is a good marketing strategy,

because it feeds into many people's compulsion to own the "best" version. It's particularly clever if you can get people to buy the "ordinary" (some more " ordinary " than others) version, discover how cool it is, and then go shell out again</ for the Limited Special Collector's Ultimate Edition Occasionally the souped-up edition is the only</ edition for the first few months of a new release (or may be received as a Pre-Order Bonus). Conversely, the special edition might not be released until a couple of months after the regular edition to squeeze more money out of die-hard fans Another practice is releasing films both separately and in a Boxed Set with sequels. As more sequels come out, more editions with the entire series come out. The box sets traditionally come with extra features. This is also done with TV series — four episodes will be on one DVD. Then another four. Then another four. And finally the whole sixteen episodes of the season in a neat little box set. Done to excess, can become (and sometimes is) an example of Crack Is Cheaper Just because a product has a "Collector's Edition" or "Limited Edition" printed on it, it doesn't mean it's actually rare, valuable for reselling, or even something actual collectors desire. The comic book industry suffered heavily in the 1990s thanks to a collector bubble, when products like these were mass produced to exploit people who actually believed they would become valuable items in the future—but those so-called "Collector's Editions" are still worth nothing to this day Note that, with regard to video games, this should not be confused with an Updated Re-release , because that's when a game is rereleased with brand new content and significant alterations to the gameplay. The Limited Special Collector's Ultimate Edition comes out alongside the regular edition and just adds bonus content separate from the core game Remember that Examples Are Not Recent

The character always wears the same outfit, regardless of the setting or season (this includes backpacks and other accessories). Winter (or at least a Christmas Episode) may sometimes see the addition of a heavy coat, but circumstances will conspire to put the character in a situation where they must shed the coat, at which point it is never seen again. A more likely choice is a hat, scarf, and perhaps mittens, which imply colder weather without obscuring the character's trademark wardrobe. Sometimes, they'll even be shown to have a coat with the exact same color and patterns as whatever is being covered by it Even characters whose very nature should prevent them from having such a Limited Wardrobe (read: fashion nuts) may still have one. A common Lampshade Hanging is revealing the character's wardrobe to consist entirely of multiple copies of the same outfit, doubly so if another character points to an arbitrary item and explains, "That's their favorite" One benefit to this trope is that characters are recognized by their clothing . Their clothing becomes just as much identified with them as their hairstyle and personality. Always wearing a plain T-shirt, shorts and sneakers can indicate a relaxed personality; an expensive business suit is the hallmark of any Corrupt Corporate Executive . A more logistical reason is that whether something is filmed or animated it is rarely done in a sequential order. Even though character models are rather simple to produce and alter and in live action rather easy to change clothing, making such changes on a regular basis requires a great deal more effort to maintain continuity from scene to scene. This is kind of the same reason main characters have a Dirt

Forcefield and have little Clothing Damage unless dramatically necessary This trope is especially prevalent in shows with heavy merchandising tie-ins, where it is considered important to maximize the resemblance between the characters and their action figure counterparts . A rotating and varied wardrobe would counter that. In animated works, this can be the mark of cheap animation, and is deliberately done so as to allow the studio to recycle as much Stock Footage as it possibly can (See Filmation). It happens with broadcast TV anime, due to having smaller budgets than movie /</ OVA works. This also cuts time, since many series are produced on a deadline, too This trope is extremely</ common in video games, RPG's especially, to the point of having its own sub-trope, Informed Equipment . Often, characters will wear only one primary outfit throughout the entire course of the game A variation in Live Action is to have variations on the same outfit scheme,</ such as Hawaiian shirts, polo shirts, the color mauve, etc. See Consistent Clothing Style Compare Same Clothes, Different Year . See Clingy Costume if the character actually cannot</ change their clothes. Also see Iconic Outfit . Compare Plot Pants , Hairstyle Inertia Contrast Unlimited Wardrobe . Compare 24-Hour Armor and Clothes Make the Legend , where the marketability and recognition factor of an iconic outfit outweighs any desire to vary it on the part of a show's production staff. Also compare Only Six Faces , which involves character designs instead of clothing; and Menswear Ghetto

Melee classes gain power at a linear rate as they level up. Magic users gain power quadratically as they level up.</ A quirk some Video Game and Tabletop RPG game systems share is that melee classes are more powerful, versatile or useful at lower levels than casters or magic-using classes. However, the trend reverses at higher levels, when the magic users gain a breadth of both versatility and pure power over simplistic hack and slash heroes. The divide is usually exacerbated by the ease with which a young warrior can go wading into combat compared to a novice mage. The fighter just needs decent armor and a weapon, and with their marvelous Hit Points , they can get into the thick of things and do reasonably well. Magical weapons aren't required but can (usually) be used immediately and give amazing bonuses. Wizards, on the other hand (especially young/low level ones), have no such easy shortcuts to massive magical power; they have to study, find or invent spells, and discover magic items that aren't so powerful they cause them to go into a Superpower Meltdown . In the meantime, they are nearly defenseless in a fight. Yet the trend reverses at higher levels. As the trope name says, the power of a warrior is linear. It grows at a steady pace whose increase can be predicted by simple arithmetic. But a wizard's power is quadratic or even exponential : as it grows, the rate of growth also gets multiplied. For example, learning something such as a spell leads to multiple, often unpredictable, varieties of more things to learn, in a manner similar to how a single infected person can infect multiple people unpredictably, or how a Wiki Walk on TV Tropes or The Other Wiki forces you to follow more links which lead to discovery of more varieties of knowledge and tropes which have lots of interesting links themselves that lead to more countless instances of discovering tropes, and so on. Thus, in the end wizards must at some point become the more powerful class. For example, while warriors are still stuck at physical hacking and slashing, wizards have discovered how to warp reality itself . Whether it's the game designers intentionally "making up" for

lots of frailty for many levels, or a quirk that comes up during play, the wizard simply outpaces all but the most Min Maxed and Munchkined out warriors. This isn't just a Sour Grapes complaint against Squishy Wizards or a lack of Competitive Balance throughout the game, but can be a deliberate thematic choice. First off, the idea that Surprisingly Realistic Outcome occurs for warriors at some point. They hit the limits of human (or near-human) ability and can't bend physics any farther. Since warriors don't have magic, how is physical force supposed to beat, say, an intangible ghost or some supernatural baddie with the magical ability to ignore it? Basically, warriors can only be so fantastic, so even as they improve, those improvements mean less. Secondly, in such a setting, there may be dozens if not hundreds of small-time mystic dabblers, but they quickly thin in numbers, only to resurface as potent adventuring wizards, culminating in the classic mystic powerhouse like Gandalf or Elminster , or the Evil Sorcerer in the Evil Tower of Ominousness . Meanwhile, the Conans and Beowulfs have the run of the place, being able to both solo and group. In essence, the mages study under the promise of a dull and complex path with great profits at the end. Thirdly, there's more than a bit of Wish Fulfillment here. Gamers, and by extension game designers, tend to be nerds by definition. The notion that a wizard (generally something of a brainy bookworm) may start out weaker than the Dumb Muscle , but surpass them entirely in the endgame, proving that knowledge is power that can modify the environment itself, thus making large muscles redundant in comparison? This account holds a lot of inherent appeal to them. However, if this results from a development mistake, or enough complaints convince the author/programmer to change things, there are ways to limit the awesomeness of wizards. These include restrictions on magic itself , the two classic examples being the Mana mechanic or the even more restrictive Vancian Magic . Both of these serve to cap how often a wizard can cast spells. Preventing casting spells while wearing armour is another, though this is often partially countered by providing a range of protective magics that work much like normal armour only better</, but of course for a limited time. Other restrictions also exist; a common one is simply to make the wizard Squishy . Others involve sanity and corruption systems, or making the casting of a spell a tactically debilitating act. As you can imagine, players who specifically chose wizards and worked hard to keep them alive with the promise of great power for their effort can be...upset by this game balancing Nerfing , unless (and sometimes especially because) it also beefs up wizards at low levels. The solution is rarely to power up warriors while only slightly depowering wizards generally because, at least in the West, there's an expectation that the warrior be a Badass Normal that you can more easily imagine that you could become with enough effort. These fixes can result in or from some pretty strange logic and situations. Sure, the wizard can do more amazing and effective stuff than the warrior can, but the warrior can do his less impressive things indefinitely! That makes up for it, right?... Well, sometimes. A tough flurry of Random Encounters can suck a mage's supply of game breaking magic, which will force them to save a bit of juice for that final boss, and not waste their power. But in some games, wizards can recover their magic faster as they level up, and other games have infinitely available elixirs that recover magic quickly. Still other times, you end up with the opposite problem, wizards whose capacity to fight is so restricted that you wonder why the warriors even bother to bring them along (when this makes sense, it's because of the Inverse Law of Utility and Lethality being applied). In games that involve

both PvP and singleplayer vs AI gameplay, especially the ones that require you to play both to advance on either, the base game theory and thus Metagame can be completely different from if they were separated, which makes fanbases even less pleasable. Tropes Are Not Bad is still in effect however, and some well-thought out games encourage a party to have Warriors to pull them through the early levels and then sit back and watch the mages repay them later on and neither a all-warrior or all-mage team would have succeeded. The problem largely lies in how many times the Mage overshoots the warrior rather early on, rather than say, halfway through. Attempts to keep warriors' capabilities "normal" are far less prevalent in works of Eastern origin which are more likely to give their warriors Charles Atlas Superpower , and so the trope has weakened slightly in the minds of the younger generation. Other character types, such as the Magic Knight , the Kung-Fu Wizard , and practitioners of Full-Contact Magic , mingle both styles of fighting to their own advantage by either using magic to augment raw strength or training their physical abilities to "power up" their magical attacks. There are quite a few cases where this is the inverse: "Wizards don't need equipment to be more useful" turns into "Wizards can't use equipment to be more useful", and Fighters with their attack speed, critical strikes, weapons that deal higher damage, and so on, eventually outpace Wizards, whose power comes simply from the spell's level that cannot be increased any further. A curious recurring inversion that's exclusive almost entirely to JRPGs owes its existence to the concept of a damage cap: in attempt to help the Fighters overcome this trope, games sometimes (if their Agility or a similar stat is high enough) allow them to deal several attacks in one turn by pressing "Attack" once—and if every instance</ of damage is capped out at 999 , it doesn't matter how powerful and flashy a Wizard's spell is, since it only hits once, compared to a Fighter's twenty attacks. Another reason why the inverse can occur is when the warriors and wizards are compared entirely on account of their destructive power. Rarely in a debate on the presence of warriors and wizards will the healer come up, for example. Outside of tabletop games and some video games, the warriors and wizards only really can be used to defeat monsters; abilities that circumvent obstacles, such as flying between mountain peaks, are never used or considered, meaning that the wizard's versatility, often their greatest strength, essentially means nothing when they can't apply it outside of combat. A subtrope of Changing Gameplay Priorities . See also Magikarp Power for cases of weak things that become stronger after enough effort, like the wizard in this case. If the game itself scales alongside the quadratic wizard growth, then it can sometimes result in a Parabolic Power Curve for other classes, since they'll fall further and further behind the more levels they gain.

Line boil is the wobble of hand-drawn lines, particularly noticeable when characters are redrawn in every frame even though they are standing still. Early 20th century animators that should be minimized. Limited Animation deals with line boil by using the same drawing for parts of the character that aren't moving and only re-drawing the parts that move, though this may make the immobile parts seem frozen in place, a problem that occurs in computer animation as well. To avoid this "freezing" effect, line boil and other types of wobbling and jittering are sometimes purposely used and even exaggerated. Anime and Manga Commercials Eastern European Animation Film

Music Video Games Web Animation Western Animation

Sometimes a military commander has a dangerous or even suicidal mission, but being a nice guy he will not order his men to go on the mission. Instead the commander will ask for volunteers to step forward. Generally all of his men will step forward Alternatively, if the mission is to stay put and defend a hopeless position , he will offer an escape route. Generally, no one will move A common inversion is to have most of the men step backward</, except one, who is considered to have volunteered for the mission Sometimes the offer is presented as genuine — "Some of you have families . No-one will think any the less of you for going home to them" — and sometimes The Captain will even try to persuade</ people to leave. He may even precede it with Releasing from the Promise so that no one feels bound to stay. If not all of the characters are needed, he may have to select those who go, and those who can't, or who gets to Bring News Back Other times, it is more of a rhetorical Rousing Speech , as with Shakespeare's Henry V saying that anyone who's scared can leave because he doesn't want to die in the company of cowards Sometimes the volunteering is gradual, with characters being shamed into it by seeing the others volunteer. In which case, the least experienced character leads off , and the most is usually the last A Sub-Trope of Opt Out . The villain occasionally gets a version, with the exception that anyone who opts out is Thrown from the Zeppelin . And some soldiers, on either side, will just say " Screw This, I'm Outta Here! " and leave without their general's permission Note: in the wake of Saddam Hussein 's occupation of Kuwait in 1990, US President George H. W. Bush announced that Saddam would not be allowed to go on to invade Saudi Arabia , saying "I have drawn a line in the sand!" Rather than a call for volunteers, his meaning was You Shall Not Pass! ; since then, real-world usage has mostly followed that

A character is in disguise, undercover, or otherwise lying their ass off about their identity and must come up with a fake name on the spot. Their eyes bounce around the room, land on one object, then another, then another... ...and by assembling the names of these objects one after the other, they have an instant pseudonym! Sometimes their eyes will land on writing, which may supply them with a plausible name. However, the trope most often results in ridiculous aliases that somehow still fly. This also applies to details that may embellish a fake story such as accomplices, other Invented Individuals , or locations, as long as the goal is to lie on the spot by line-of-sight naming. One possible is that the items they see somehow combine to sound like their real name anyway, and they have to quickly find a new one. There are two Stock Parodies that contribute to this: works may riff on Jan Brady's fake boyfriend "George Glass" from The Brady Bunch </, or a scene involving Keyser Soze from The Usual Suspects </ . Subtrope of Line-of-Sight Name . Other ways to invent a quick alias include Character Name Alias , Sdrawkcab Alias , Sue Donym and This Is My Name on Foreign .

Basically, creators have two ways to interact with their fans: The official channels, like the official Web site/forum, Twitter/Facebook/Relevant popular media Web site (IMDb for

movies, GoodRead for books, etc.). These are easily searchable on using a search engine. These are usually maintained by their promoter/agent. Some of the unusual haunts, like a creator-made blog/LiveJournal/WordPress/ DeviantArt etc, or in a One of Us moment, visiting and interacting with fans on a popular site like Reddit or a fansite. This is becoming more and more common as creators embrace New Media . They allow some level of interactivity, like allowing fans to place comments that are read and maybe even answered by the creator. These are NOT their personal accounts, just their public accounts which they themselves reveal to fans, and are known to interact there. Please respect their privacy. Links to examples goes on the trivia page of the Creator/Work, not the main page. Contrast Why Fandom Can't Have Nice Things .

A blog that focuses primarily on cool links that the author has found, as opposed to original content such as essays. Arguably the original form; Jorn Barger, the coiner of the term "weblog," intended it to mean a log of his Web surfing. Barger's blog , one of the oldest, still follows this format. Many Power Law Blogs have this form, often embellished with commentary. (The most pronounced example may be who has a habit of potholing his links with cryptic descriptions like) Not to be confused with Link's blog .

A common system for distributing clues in any genre where the heroes must investigate something (this includes not only Crime and Punishment Series but also many Action Series and Science Fiction series). In plots which use the Linked List Clue Methodology, each clue tells the heroes where the next clue should be found, and the next clue leads them to the clue after that, and so on until they get to the solution This is named after the concept of a "linked list" in computer science, where each element in the list contains a "pointer" to the next element, which can be anywhere in the memory. The only way to find a specific element in such a list is to look at each individual one that precedes it The Linked List Clue Methodology is extremely common in video games, particularly role-playing games, where it provides a convenient mechanism to force the player to follow the predetermined plot without appearing to put overly contrived restrictions on the player's actions. Compare Fetch Quest and Chain of Deals When the clues are being actively supplied by someone who thinks he's a Chessmaster , see Criminal Mind Games . For when there's a really weak connection between the clues see Plot Coupon

This is a Comedy Trope where a character or characters try to buy some item (which is normally at least somewhat expensive), and tries to do so with nothing more than a few pennies of spare change, or lint, or some sort of ineffectual barter. Usually this trope is invoked just after the seller has told the character all he has to offer, all the options and all the flexibility in deal making. Either out of desperation or out of a literal interpretation of the idea of making a deal, the character then makes his own pitch, almost ALWAYS starting with the phrase, "What can I get for..." Generally, the seller then either kicks them out of the store, or sells them something that wasn't in his list of options he gave before, and the item in question is either of questionable quality or is a poor facsimile of whatever product he was selling. Not to be confused with lint as an actual, valuable commodity.

A form of Applied Phlebotinum where it's possible to, in effect, "drain", or "transfer", or "reverse" physical conditions The usual form this takes is related to Life Energy — if you drain someone's life energy , they start to show the physical signs of aging. Transferring life energy ages the victim and youthens the recipient . This treats aging as if it's the presence or lack of a substance. With the right set of in-universe rules, this becomes both possible and reasonable with the right kind of Functional Magic or Applied Phlebotinum A variation simply has characters "aged" or "youthened". There's no actual drain or transfer, but age is still treated as a substance, where it can be added or removed and you'll automatically get a whole host of physical changes. This can be extended to where someone is youthened into a baby , or a baby aged into an adult . There are also other kinds of Physical Attribute Swaps that can get triggered this way, such as by draining someone else's height, weight, or musculature It is sometimes used for Fairest of Them All . It may also be a Power Source to some villains or powers, or as the food for Horror Hunger . If the character is using this to live forever, it's Life Drinker . It helps when you use Powers as Programs . Empathic Healer is a more heroic inverse of this trope, where someone heals</ another person by transferring the other person's wounds to themselves. The assets may be acquired via a Blood Bath . Supertrope to Level Drain , Life Drain , Mana Drain , Soul Eating and Transferred Transformation Not to be confused with Pooled Funds

Are you an artist? Well, here's a list of pages that, if you illustrate them well enough, you might have your picture used as the illustration of that trope. Artists: See also .

A character is subjected to a Long List of their sins and transgressions, often impossibly long. The list may be presented in person, or written out (perhaps on a "Wanted!" Poster). Alternatively, a character is placed in purgatory or otherwise judged for their crimes, with a convenient long list of crimes at hand, possibly because the Powers That Be have Surveillance as the Plot Demands Arson, Murder, and Jaywalking (or Bread, Eggs, Milk, Squick , if you're delving into Black Comedy) is typically invoked, making this a sister trope. This can also invoke a Dissimile if the defense or accuser remarks that the target's record is pretty clean aside from the list. On the other hand, it can be subverted if it becomes Arson, Murder, and Lifesaving . The details on the list may qualify as Noodle Incidents Can lead to Longer-Than-Life Sentence

Welcome, students! This is Prof. Seymour Tropewell's literature seminar, "Troping in the Literary Field!" TV Tropes is a great place to learn about literary techniques, but most of the tropes on this wiki aren't quite accepted by the literary field. These ones are. Straight from the textbook, these are the tropes you will</ learn about in your English class. This index is designed to be a quick go-to guide to various literary terms. Similar to the We Are Not Alone Index , which indexes tropes that also have pages on The Other Wiki .

Alliteration

The implication of qualities or ingredients in a product that aren't there because of certain words or spellings of words that vary from the standard. This is usually done to get around government regulations on truth in advertising laws. This is how you end up with products like fruit "punch" when a drink contains no actual fruit juice, "choc" or "choco" when something contains little to no actual chocolate, and "creme" spread that contains no dairy cream. The intent of the law was to prevent advertisers from using words like "chocolate" and "cream" to describe products that didn't contain the ingredients mentioned, but the feds didn't count on consumer illiteracy; too many people now assume that "froot with choco creme" is the same thing as "fruit with chocolate cream", and assume they're getting vitamins, minerals, and flavor they really aren't. And advertisers happily take advantage of it. Generally speaking, added quantifiers indicate lower amounts of an actual ingredient. If the product also uses Xtreme Kool Letterz , any nutritional value and unadded flavors are likely an unintentional side-effect. You're probably better off eating Soylent Green . (Much</ more nutritious and tasty than Soylent Yellow and</ Red!) Consumers during the age of mass food production in the 19th century lobbied against artificial foods being sold alongside "normal" food and demanded such food be distinctly labeled; margarine, for example, received a push to be dyed pink so consumers would not confuse it for actual butter, and for a while it was illegal in some places to sell margarine that was dyed butter-yellow (it's naturally white, and even today, margarine is dyed bright yellow whereas natural butter is pale). Company lobbyists learned using Lite Creme was an easy escape, as no one wanted an ominous "artificial" label on their product. Official nutritional labels on products are somewhat</ more informative, though overly technical writing can obscure this for the same reasons. Ingredients being listed in decreasing order does not specify actual amounts, nor does the use of several names to indicate variations on essentially the same ingredient. Lite Creme products may in fact taste like "normal" foods anyway, and brands being sold directly</ as food replacements (such as vegan) directly advertise as such. In general, as All-Natural Snake Oil can tell you, there's nothing particularly wrong with something being a processed food in and of itself, and things that are "natural" can be just as unhealthy as Froot Choco-Cheez. Generally though, Lite Creme in the public image brings to mind bizarre concoctions of usually unhealthy additives. See also Asbestos-Free Cereal and The Coconut Effect . Compare Bland-Name Product , when your Froot'n'Nutz Choco-bar is made by "Cadberry's."

For some reason, Slapstick comedy often seems to involve a character injuring their butt. Possibly it's just because it's humiliating, making this essentially the rear-oriented counterpart of the Groin Attack Especially common in cartoons, where this often takes the form of one character sticking a long pin into another character's behind, making them jump away, or straight up in the air, with a yell Another form of this old slapstick trope has someone sitting on something unexpectedly hot . Yet another is getting bitten on the backside , usually by a dog or some similar animal. Might be part of literally Getting the Boot and forcefully removed from a location. Then, of course, there's the old " Thumbtack on the Chair " gag. And certainly not least, that perennial favorite, The Pratfall The unlucky recipient's reaction

is likely to be a Pain-Powered Leap Related to Ass Shove , which happens when something goes into</ the butt, and Shot in the Ass , the specific case of, well, Exactly What It Says on the Tin and Pain to the Ass Contrast Ass Kicks You . Kinky Spanking is the titillating variant. Comedic Spanking is a related concept

Like Literal Ass-Kicking , certain rear-end related sayings aren't always figurative. Often used as a form of embarassment, Literal Ass Kissing is a rather ultimate form of humiliation and submission A commmon variant is the Literal Genie version, when someone isn't familiar with the idiom and assumes it's an order See also Literal Ass-Kicking . Compare I Kiss Your Foot , which is a somewhat more dignified gesture of submission

You're on a cliff and fall off. Unless you're a wily coyote , there will be a ledge or branch below that you can hang from. For some reason, the standard cartoon canyon has dead trees growing out of the sheer rock face. It's what Cliffhanger is named from Being a dead tree, it will break. Perfect timing for Take My Hand , or falling to another branch. Another variation is to have another character join you, only to overload the branch. A third variation is having an irate eagle or vulture there guarding its nest. A fourth, scaled up variant, is for it to be a Bus Full of Innocents tilting precariously on said cliff This also includes the urban version: hanging from a flag pole. Another way to stop the fall is with a Blade Brake . If the character's items or equipment fall while or before they fall, you're being given a Plummet Perspective . This is one of the building blocks of Climb, Slip, Hang, Climb . Sister trope of The Precarious Ledge . See Teetering on the Edge when it is a vehicle that is hanging over a cliff

You have to Be Careful What You Wish For , because oh boy</ are you gonna get it More often than not, a wish-granting entity (genie , vengeance demon , holodeck , leprechaun , and so on) has some sort of contractual clause stating that they have to give you exactly</ what you ask for — but maybe not in the way you were thinking of when you made the wish. Ask for a ton of money, and it will appear. Right in front of you, weighing exactly one ton (and if you're lucky, it might even be in your preferred denomination). On the other hand if you ask for X-ray vision, your eyes might start shooting harmful radiation, or you may end up being able to only see in the X-ray spectrum. In other cases, you may have wished for one half of something; wishing for the knowledge to cure all existing illnesses will be rendered null and void if you didn't wish for the means to access the medical ingredients that may or may not exist yet. The entity wasn't trying</ to screw you over, it's just that your understanding of the wish's words and theirs didn't match. If you're lucky, they may give you a do-over. Otherwise, you may have to burn another wish to undo the damage What makes this worse is how characters in this situation are now ten times as likely to make a Rhetorical Request Blunder and blurt out a "wish" without meaning to, while the Literal Genie is around. It's almost a mystical effect, as people who have never uttered "I wish" prior otherwise will do so . And you definitely do not</ want to use Malaproper In various forms, Literal Genie wishes are very old; specific examples (e.g., immortality without

eternal youth , as in the case of Eos and Tithonos) go back to Greek Mythology , while the actual genie trope was known in Arabia by the 10th century A more modern variation is when the wisher asks for something using slang, colloquialisms, or Ambiguous Syntax , and the Genie, having not been outside for at least a century, grants it literally because that's the only way they can understand the wish. In this regard, even a Benevolent Genie can become a Literal one. So you can only blame yourself when the genie gives you a </ that's a foot tall While the genie claims</ that they're being literal, or even that they're Just Following Orders , in practice, it tends to come off as if they're simply always choosing whichever interpretation of your words is the most disruptive , the most likely to teach the character An Aesop , or at the very least what you least wanted</ to happen. If this goes beyond the point of plausible interpretation, they become a Jackass Genie You get around this by wording your request as carefully and explicitly as possible. Or wish for the genie to grant the following wishes according to your interpretation , if you are allowed three wishes. Of course, there's remarkably little plot conflict when things can go this well , so don't expect very many characters to actually think of this Not to be confused with Exact Words . A more mundane version is Literal-Minded . A highly specific, villainous version is Unhand Them, Villain! . Compare Zeroth Law Rebellion and Blunt Metaphors Trauma . Super-Trope to The Genie in the Machine and Gone Horribly Right . If a genie goes out of their way to fulfill the spirit and intention of a person's wishes without any careful wording required, they're a Benevolent Genie . See also Reality Warping Is Not a Toy . Compare Jackass Genie . Generally involves some form of Double Meaning . If the wisher decides not to play the game, and wishes for no wishes (or some other paradox), it's Wishplosion

This is the technique of putting a sarcastic twist on the more plain meaning of something. Though literal-mindedness is often associated with not understanding sarcasm , in some cases snarking and literal-mindedness can go hand-in-hand Often involves a Mathematician's Answer . See also Grammar Nazi , whose more snarky varieties are prone to responding to misspoken statements as if they were what the speaker meant to say. If one acts</ on the sarcastic twist, it's a Jerkass Genie . If the snarky twist is the intended</ meaning, it may be a form of Literal Metaphor

The protagonist and the neighbor fall in love with each other This neighborhood love interest can overlap with the Girl Next Door who is average and wholesome femininity personified. He might not be able to resist the urge to take advantage on the situation and spy on her or he might visit her by Enter Stage Window Obviously, not really that rare in Real Life . It's been said that one of the more unusual side effects of the steam engine was that for the first time people weren't limited to marrying their neighbors Compare Childhood Friend Romance

Mary Jane was the girl next door to Peter Parker's Aunt May in Spider-Man </. Also unusually for this trope they didn't meet through being neighbors but through Peter's Aunt May's and Mary Jane's Aunt Anna's attempt to set them up. Played much straighter in the movies where MJ was Peter's neighbor since childhood.

In Harold & Kumar Go to White Castle </ , Harold has a crush on his neighbor but is too shy to tell her.

Alice and Bob meet up at a bar. Alice is dressed very provocatively and is acting rather seductively towards Bob, which Bob is obviously enjoying. Things start to heat up between the two and they exit the bar and slip out to somewhere nearby that's dark and quiet. Things start getting intimate. Alice seems Ready For Love Making , and Bob is ready to comply but suddenly things take a horrible turn for Bob. Alice's mouth gets inhumanly wide as she seizes Bob before he can run away. Bob lets out a final scream as she eats him whole and alive Bob has fallen prey to a Literal Maneater. She is some sort of monster (alien, demon, vampire, etc.); who (at least superficially) resembles a beautiful woman, in order to attract obliviously unlucky men and then devour them. She (and they're usually a she</) is a very popular type of evil creature to appear on Monster of the Week style shows. Expect her to be Ms. Fanservice , because that's how she lures in victims; although it's not too surprising if she turns out to be a hideous shapeshifter who's only pretending to look like a beautiful human Sub-trope of To Serve Man , Consuming Passion , I'm a Humanitarian , and Death by Sex . Despite the Animal Motif involved, not inherently related to the Black Widow trope, though a Literal Maneater who legally weds her victims before consuming them would be an example of both. Compare Horny Devils , who have sometimes been portrayed as seducing people before eating them Also see the Femme Fatale and The Vamp , who may also use their sexuality for evil purposes, but they don't eat their lovers (at least not literally). For a type of female monster that preys on women rather than men, see the Lesbian Vampire

Alice uses a figure of speech. Bob reiterates the usual metaphorical meaning. Alice says no, she meant it literally. There's also a variation in which Bob questions the metaphor, and Alice responds sarcastically </ that she meant it literally. See also Visual Pun (when a play on words is given literal visualization), Not Hyperbole (where what seems like an exaggeration isn't) and Made from Real Girl Scouts (where the literal meaning is true... and you really wish it wasn't). A common way to lampshade the trope is "I've heard of [X], but this is ridiculous!". Compare Double Meaning , Not Hyperbole , No Longer with Us , Exact Words , Metaphoric Metamorphosis . The following tropes either have Literal Metaphors in their name or are about common Literal Metaphors:

A literal-minded person just doesn't get figurative speech , instead interpreting instructions, idioms, understatement , sarcasm , and so forth completely literally. Some of the ways this trope is played: Bothering by the Book and Exact Words , where somebody deliberately uses a literal interpretation in order to gain an advantage, make a point or "win" an argument, perhaps using Obfuscating Stupidity . Often used in Loophole Abuse . Compare Metaphorically True for similar manipulation tactics. Characters who have this as a primary characteristic will occasionally be The Comically Serious . Compare Literal Metaphor , Shaped Like Itself , and Double Meaning . Frequently results in Comically Missing the Point . This trope does not</ mean tropes being taken literally, contrary to popular belief

When a character asks for a million bucks, what they usually mean is a million dollars. Pesos. Dough. Lettuce. Glorious Green. However, when they win a million bucks, either through inheritance, a contest, a game show, or a Literal Genie , they will instead end up finding themselves on the receiving end of a Literal Metaphor A person is told that they are to inherit or acquire a million bucks; "bucks" in this case refers to a herd of deer that has been waiting just offscreen to trample the greedy contestant. A person says they want bills (meaning bank-notes) and instead of money, they find that their house has been stuffed full of ill-tempered geese. They ask a magic witch for a spell that gives them "a ton of dough" and that witch tries to bake them into a pie Stories that apply this are either light-hearted cartoons chock full of violence cushioned with Toon Physics or horror stories that punish the avaricious, the story's moral being about the two-faced nature of Greed . This causes some questions on why they didn't just ask for literal money instead Sub-Trope of Exact Words , Literal Metaphor and Visual Pun . Compare Duck!

So, you know how we call the Tracking Device a bug, since we all tend to speak American and are therefore too lazy to say more than one syllable? This is what happens when a clever writer realizes that hey, maybe it actually can</ be a bug! A robot bug, with cameras and laser beams ! Awesome! You can even replace the Sci-Fi with Magic , if need be. All of this on top of the fact that bugs themselves are rather unobtrusive, and people don't usually shriek in horror when there's just a random bug hanging around, minding its own business . And whereas people might begin to get suspicious if the telephone sprouted helicopter blades and followed them into the next room , an insect flitting from wall to wall is entirely uninteresting. As a result, they tend to be both cool and practical. It's hardly surprising that this trope appears in Science Fiction , Fantasy , and everything in-between . If someone does — usually out of sheer force of habit, rather than suspicion — swat the bug in question, expect anyone in headphones on the other end to get a painful dose of screeching feedback . Sure enough, it will prompt the one spying to deploy another bug. This trope isn't just restricted to fiction, either—it turns out that can be manipulated in such a way that they work as great surveillance, although full applications of this are still in the works. These studies also discredit one common appearance of this trope—robotic bugs. It turns out that they're Cool, but Impractical , since making them work pretty much requires that scientists make them as much like actual beetles as possible. All of which gives a whole new meaning to the phrase "Fly on the Wall" . Subtrope to Animal Espionage and Mechanical Insects Compare Surveillance Drone .

This is a thought experiment that occurs in many Fandoms — that the work in question is a Dramatization of real events. The theory goes something like this: While the fan accepts that what they are watching is a television show (or book, etc.), they theorise that events somewhat like it occurred in real life . Essentially, the fan surmises that the story is a covert re-telling of real events. Fans will sometimes claim to believe this wholeheartedly, even though it is more often just Willing Suspension of Disbelief , or

even a Running Gag that members of the fandom try to take as far as possible for the fun of it. Following from this, the theory normally takes one of two routes: Dramatization : The writers of the series are demoted to the roles of literary agents or ghostwriters for the characters. They are charged to transcribe their adventures, tasked to make only such changes to actual events as are required by the practicalities of the medium and to protect the confidentiality of those involved. Which is to say, "The story you are about to hear is true: only the names have been changed to protect the innocent." In this version, the characters whom the story is based on essentially want their story told but don't want anyone to know that they were involved. Loose Retelling : For whatever reason, the creator has taken someone else's story and retold it in a way that won't come back to them and won't be recognised as real. This point of view is a middle-ground between supposing what we see on-screen is absolutely real and admitting that it is just fiction. It may be claimed that several stories have been mashed together and certain people have been merged into single characters. The Literary Agent Hypothesis opens up a huge range of fannish possibilities. Perhaps the most important of these is that we can easily dismiss small continuity errors : the literary agent just cocked up a bit. It also allows us to easily dismiss certain production elements, such as a Special Effect Failure or The Other Darrin , or, most especially, the Translation Convention : it didn't "really happen that way", but it's a convenience for the production crew and an Acceptable Break from Reality. Without this notion, it's difficult to talk about how it really happened as, strictly speaking, it didn't really happen at all. This is often invoked when a visual effect is changed by the production team: the phasers didn't really change colour, the filmmaker has just worked out a more accurate way to depict what they always</ looked like. While this line of thought has advantages for speculation and is somewhat less silly than supposing that what we are watching is real, it walks a fine line: beyond excusing production mistakes, this hypothesis is occasionally extended to allow for Fanon Discontinuity , supposing that the parts we don't like are the bits that are outright fabrication, and therefore allowing those fans to discard those parts. Within fantasy gaming circles, this is also the distinction between "Lore" and "Canon": "lore" assumes certain facts are In-Universe historic records and beliefs, making them more easily subject to change, while " canon " is a definitive statement regarding what happened, but can be seen as constricting to creativity and vulnerable to Retcons . Similar notions are Direct Line to the Author (where the creator</ is the one claiming the work is a Dramatization of Real Life), Fiction as Cover-Up (where In-Universe fiction is published to cover up the bizarre reality), A True Story in My Universe (where characters</ are claiming that a previous version of the work is a Dramatization of In-Universe events), and The World as Myth (which supposes that all fictional universes are equally real, are accessible to one another via interdimensional travel, and moreover, that our universe is included in this).

The latest trend in the world of professional Fan Fiction . It is a truth universally acknowledged that a leader in possession of a sufficient fandom must be in want of followers — at least, so it has proven with Pride and Prejudice and Zombies </, starting an epidemic among public domain classics that currently shows no signs of waning . A Sub-Trope of Literary Necrophilia (no pun intended). A Christmas </ — which is a self-admitted Affectionate Parody of

the genre

This is what happens when you write a sequel to a series that was finished long ago, or continue the work of a dead author without his or her permission. Not to be confused with literal necrophilia or Literary Mash-Ups that involve zombies. Some authors, such as J. R. R. Tolkien and C. S. Lewis , are famous for avoiding this by virtue of a throng of fanatic fans . (Not in Russia though.) See also Outlived Its Creator and Sequel Gap . Franchise Zombie is when the franchise was supposed to die</ , but against the creator's blessing continued.

Tropes to do with writing books .

A true artistic work is "revealed" to have been created with some other purpose in mind. Perhaps some god or devil had a hand in it. Perhaps it was a summoning ritual, a la The King in Yellow </. Perhaps it was part of a ritual to attain godhood, which is why everyone's so enraptured by it. Either way, someone, or something</ , other than the author had a hand in it, and we're just finding out for the first time Like Beethoven Was an Alien Spy , but applying to the artistry rather than the artist

Genres of Literature .

Many tropes originated in literary works. Literature being nearly as old as writing itself, most of The Oldest Ones in the Book date to the classics, most Public Domain Characters appeared in print well before the first TV broadcasts, and even today, with the supposedly dwindling popularity of books in favor of more modern media, there are books with enough cultural impact to spawn TV Tropes Trope indexes: Lit. Class Tropes , Literary Tropes , and Literature Genres . See also Authors , Magazines , and School Study Media

Works of literature from the 1940s .

A list of media from Lithuania .

As a fictional character, your time on screen is short. Plus you're often dealing with dramatic or important events. You don't have time to bin your unwanted items. It's much more convenient to just drop them in the street or do a Blind Shoulder Toss . And it's much more dramatic to fling them aside (or into the ocean). In fiction land it seems, littering is no big deal. Other characters are very unlikely to call the litterer on this, unless they are already established as the Granola Girl , or do it as a parody . Also note that attitudes towards littering have changed over time. In older works, it's not likely to be considered an issue. As more people realise the impact that littering has on the environment, the more noticeable this becomes. Related to the Rule of Drama . It's usually much more dramatic to physically cast off the hindering item than to conscientiously carry it over to the nearest waste disposal unit. Also related to the Law of Conservation of Detail . Is it really

worth screen time to include shots of the character traipsing to the bin? Can overlap with What Happened to the Mouse? , when people start wondering what the consequences would be of the discarded item lying around for someone else to find. Note that life or death situations don't apply here (e.g. Throwaway Guns), since in those cases it's really not sensible to worry about littering. Presumably in the character's universe there aren't too many people doing this (or they have a fantastic street cleaning service) because you rarely see the inevitable result of widespread littering . Contrast Jaywalking Will Ruin Your Life . See also Money to Throw Away . Calvin and Hobbes </: Subverted when the pair go to Mars, on the ground but picks it up when Hobbes points it out to him. In Frozen (2013) </, during "Let It Go," Elsa throws her cape and glove into the wind after embracing her ice powers and admitting that the cold never bothered her anyway. Those two things are never seen again. She also tosses her tiara away just before the third running of the chorus, and during the post-credits stinger, Marshmallow picks it up and dons it himself .

It's almost expected that any badass character is going to flick away a cigarette butt at some point in a show of his disdain for the world in general.

Averted in the opening credits of The Odd Couple </ (the TV series). Oscar throws his cigar on the ground and Felix spears it with the end of his umbrella, returning it to him. The credit sequence ends with Oscar & Felix in the park eating lunch; Oscar tosses his sandwich wrapper on the ground and Felix starts to complain about it.

Played straight in Sleeping Dogs </ where usually after eating Wei Shen just throws aside whatever package or can he's holding. Often in front of whoever sells it.

In Blood & Smoke </, Detective Carson has no issue with discarding cigarettes wherever he pleases, whether it be in a or .

Surprisingly averted in Banana Man </ . As Eric eats a banana and undergoes his transformation, the banana peel magically disappears (possibly into his pocket).

Many people do this in real life, presumably invoking the Law of Conservation of Detail in relation to their life.

Little girls kick people in the shins when they're angry. There doesn't seem to be any particular reason for it (sometimes it's that tiny rugrats can't kick much higher, but bigger kids still tend to go for the shins), but fiction writers everywhere seem to have agreed that when little girls are violent, the ideal expression of this violence is to kick people in the shins. Girls' lashing out violently at everyone about them is treated as cute and adorable or as hilarious rather than as brattiness or as jerkassery A standard tactic of the Bratty Half-Pint , regardless of gender. A girl who does this is going to grow up to be a Kick Chick (in fact both tropes might come from a similar line of thinking) Compare with Agony of the Feet . Related to Girl Scouts Are Evil when it is invoked. Compare Groin Attack , in which the kick happens...a bit higher up. Also compare Dismissive Kick

Sakura from the Cardcaptor Sakura </ anime and manga kicks her older brother in the shin with her rollerblades in the first issue/episode,

as well as a couple of other times in other episodes.

The Doctor Octopus fanfic series The Life After Death Trilogy </ has Mouse, Ock's adoptive daughter, utilize this on several occasions.

Pharaoh's son kicks Moses in the shins in The Ten Commandments </ , presumably so we don't feel too bad when the little brat dies The First Law </ gave us the daughter of Crummock-i-Phail, who gets away with quite a bit more than her siblings do. Her father remarks that he always remembers who she is by her kicking

One of the "Punishment Games" in Silent Library </ involves having a player stand there and let a little girl walk into the library and kick him in both shins Dice Funk : Anne does this to Rinaldo in order to buff him with magic

might be doing this to Edgeworth in case 4 of Ace Attorney Investigations: Miles Edgeworth </ . It's kinda hard to see if it is this or his privates.

It's something that tends to happen with particularly advanced mentor-like alien species, Sufficiently Advanced Ancient Astronauts and the like. You don't want to be something as uninspiring as a Rubber-Forehead Alien nor something as unphysical as an Energy Being while also maintaining some sense of secrecy and wonderment, so you take the "astronaut" idea and run with it. The aliens end up wearing large all-enclosing hazmat-like encounter suits that shield their frail physical selves from the elements The great thing is that because you don't know what their encounter-suited butts look like, they could be anything ! The variety of abnormal suit shapes that can be worn by a performer is also greater than the variety possible with rubber faces. People in Rubber Suits still need the full detail and design of a whole new species, while this trope leaves things to the imagination. A permanent life in an encounter suit can also be justified a lot more than Humanoid Aliens : they have Bizarre Alien Biology that can't stand our atmosphere, they're physically very frail by comparison, so it works like Powered Armour and similar things May overlap at times with Mobile-Suit Human if the "can" is human shaped. Contrast with Exposed Extraterrestrials . Sub-Trope of Enclosed Extraterrestrials

There's a big war going on. Lots of people are going to fight, many will die. It's the setting of a big epic. And in the midst of all this is...? Some ordinary guy who can't fight really well, doesn't necessarily get involved in the war, and spends most of the story going on solo adventures while the war rages mostly in the distance, far away. Say what? This is a very common type of plot used mostly in fantasy. Fantasy tends to involve main characters who go on adventures of their own, traveling the land and seeking out what they look for. Yet, to add an interesting backstory and create the feeling that the hero is part of something much bigger, a conflict is usually used as the backdrop. This means that while the hero is snooping around and seeking out clues, dealing with individual perils and being chased by mostly minor villains, a big war will eventually be shown. The hero will usually not partake in it, yet, to make the hero's actions feel important in the long run, the hero will often be the one who somehow defeats the villain or whose actions result in the side of good winning, even if someone else ultimately kills the villain. Sometimes leads to The Greatest Story Never Told . A

Pinball Protagonist story takes it further, by not even letting the character make a major difference in the outcome. When this happens on a smaller scale, it means The Meddling Kids Are Useless , especially if the main character isn't the one who actually solves the problem in the end. Contrast The Chosen One , who is committed to single-handedly Saving the World .

You would think that if the US had people like and fighting against Hitler, WWII should had been over in a matter of days, but no. WWII superheroes always fought against WWII supervillains, or fought alongside the common troops. Superman is not allowed to fly to Berlin and end the war single-handedly, as he could do , because Status Quo Is God .

Even the Evangelions are tiny compared to the scale of Aeon War in Aeon Natum Engel </. Most evident in Operation CATO where after the initial beachhead assault they get a little Out of Focus .

The Gods Must Be Crazy </ : There's a border conflict happening in the second movie's backdrop, which is represented by two isolated enemy soldiers trying to take each other prisoner before they end up helping Xi rescue his children In roleplaying games like Dungeons & Dragons </ this is the explicitly recommended way to run games in a wartime setting. Mostly it's because with the given systems large battles are an administrative nightmare</ Video games which have a war in the background usually put the player character in this role. By letting the player be the one to take out the crucial target which lets the Red Shirt Army advance, the player feels like they won the battle, the game maintains its large scope, and the story can be made dramatic. In military shooters, this partially explains part of the reason why the player is so often part of a special operations force; those groups usually get those kinds of missions Schlock Mercenary </ focuses on a few dozen mercenaries in a galaxy of trillions. Of course, they do have more of an impact on galactic affairs than a random sample of a few dozen sophonts, and wind up getting caught in the middle of many important conflicts. It's worth noting that the page quote continues..

Across the various storylines of Red vs. Blue </ , the Red and Blue simulation troops aren't even fighting in the war against the UNSC and aliens. They're just the bottom-of-the-barrel failures they've asigned in backwater planets to test out various combat scenarios. As a result, the amount of aliens the Red and Blue teams have actually encountered can be counted on one hand, and most don't even realize the war's been over for a few years in an uneasy peace. While the super soldiers that took part in Project Freelancer were combat-ready troops outfitted with armor enhancements and AI implants, they're still only a costly fringe experiment that are dealing with inter-human infighting and not actually part of the war either. Through implication, they did act as the blueprints for the later Spartan soldiers and thanks to the Director drastically changed Artificial Intelligence testing, so not entirely a footnote in human history at least. Even when the Reds and Blues do get involved in a proper war, it's still on the extremely remote colony world of Chorus. The civil war that's been going on for a generation has killed off much of the already small population and it's now a few thousand exhausted men and women locked in a tired cycle of vengeance. One of the most well-known examples: Avatar: The Last

Airbender </: A century-long, genocidal conflict between every nation on Earth/wherever (admittedly, there are only four, well, three, now). The main cast? Teenagers riding around having magic adventures on a flying bison . The Hero ? Twelve years old (at least, biologically). Avatar</ is an interesting case; part of the premise is that Aang really needs</ to get involved in the war in order to bring it to a desirable conclusion, but he needs to master the four elements before he can really make an impact on it, and needs to stay out of the way of the major fighting until he is ready for it (not to mention his personal hang-ups about being the Avatar.) The beginning of the second season even has an Earth Kingdom general showing Aang wounded soldiers and trying to convince him that he needs to partake in the fighting. As the series progresses, they get more and more directly involved with the war effort (with much of the second season revolving around getting vital intelligence to the Earth Kingdom high command, and the third season revolving around implementing each side's endgame strategies.) There is some semblance of truth in this. In the medieval era, it wasn't uncommon for travelers from one nation to interact with citizens from another nation that they're ostensibly warring with. The rise of nationalism and industrialization mostly put an end to this, so it's a strange idea for modern readers.

Little Jimmy is a young character without any distinguishable traits other than complete unawareness related to the subject at hand. Most likely found in educational films, commercials, and public service announcements (or parodies thereof). Their only job is to represent the young and unaware viewers of the film who know nothing about common sense and would very well get into a car with a stranger offering candy unless some superhero or other fictional character comes along and tells them that it's wrong He's typically young, white and freckled Compare Constantly Curious and Curious as a Monkey , both of whom have an insatiable curiosity and are quite willing to indulge it on their own. See also Naïve Newcomer , The Watson , Too Incompetent to Operate a Blanket , Easy Evangelism

It is often said that truth is stranger than fiction But it is never as strange as lies . Little Known Facts are much too strange to be true. These improbable legends may be explained by the Know-Nothing Know-It-All , The Ditz or the Cloudcuckoolander , or just by someone trying to take advantage of the gullibility of some person, usually a child. If any questions are asked, the answers will only compound the absurdity For the record, snow comes from up</ , not down. That's why you never trust a quack like Lucy Van Pelt Compare The Blind Leading the Blind , Don't Be Ridiculous , "Common Knowledge" , and Lies to Children . If said facts are true, it's not this trope. It's probably Reality Is Unrealistic , or one of its subtropes

She has skills that far exceed what you'd expect from her appearance. Maybe it's because she is a bit strange, mature for her age , or doesn't look like her age at all . Vaguely similar to a Tyke-Bomb save she isn't necessarily groomed by a Big Bad , and may well be a Big Bad in her own right or at least The Dragon . Might be the fighting powerhouse on the good guys side and can be mistaken for just the Tagalong Kid until she unleashes the

Waif-Fu The character may be quite cute and is often smart enough to use that to her advantage , quickly manipulating anyone stupid enough to fall for her act . Her actual personality will usually be very clever and cynical, though. She may also be more innocent or good-natured, but no less charming so that she generally gets her way. Often extends to what she's wearing , if she cares at all If put into serious danger she can often show an absurd amount of power and will easily deal with any annoying perverts in the most casually devastating way possible. Often a practitioner of Waif-Fu , and can be an example of Small Girl, Big Gun or Girl with Psycho Weapon . Can be a Cute Bruiser and/or a Pint-Sized Powerhouse , but doesn't rely on brute strength. If she doesn't have ridiculous strength, she would be Weak, but Skilled . Most noticeable in characters who look very young, since many characters tend to catch on to overpowered teenagers much quicker Compare Enfant Terrible . May belong to a Badass Family . May grow up to be a Lady of War , although often with a touch of Femme Fatale . If lacking in charisma, she would be an Action Girl , or possibly Dark Action Girl Contrast Badass Adorable and Tyke Bomb ; the distinction being that the Little Miss Badass is never restricted by a guileless disposition and can occasionally be found reveling in her own badassery, veiling her ruthlessness only when it suits her See also Troubling Unchildlike Behavior , which some of these characters engage in

The polar opposite of Big "NO!" . The Little "No" is a "no" that is very soft-spoken, yet extremely powerful and defiant. A character who uses it is indicating complete certainty. They do not view whatever is happening in front of them as any sort of serious threat or challenge. It is a threat to be swatted like a fly, or a plea to be dismissed like the trash, an expectation of submission that is met with absolute refusal. May be used as an Armor-Piercing Response An alternative use of the Little "No" is used by characters who aren't quite as badass as the first type who have just realized something really bad is about to happen , and say a soft 'no', their voice being a single syllable of clarity right before something blows up Third use, and the little brother of the Big "NO!" : a tiny, pathetic "No", almost as if begging for the reality in front of the speaker's eyes to not be real. Disbelief and denial, with a blank or horrified look on his/her face. When being hammed up, this little "No" will often be followed by the usual hysterics and a resounding Big "NO!" . Done effectively, conveys utter and complete vulnerability from characters too badass to break down weeping and screaming. The Stoic will be the one to use this "No", in a moment of Not So Stoic . Also found in the midst of many a Tranquil Fury , or at the beginning of a Rapid-Fire "No!" A subtrope of Dramatic Deadpan . Compare Blunt "No" , Stage Whisper or Blunt "Yes" . Compare and</ contrast the Precision F-Strike — for a character who swears a lot , this can have the same effect

There's a subgenre of Mystery Fiction called " Cozy Mysteries ", a prevalent trope of which is the little old lady investigator. She is an older lady, usually retired, usually a Cool Old Lady , who has a knack for solving mysteries and who is always solving murders wherever she goes. She's usually an Amateur Sleuth , but occasionally she works for an agency or is a registered PI . The fact that people seem to keep dropping dead around her often

makes her a Mystery Magnet . This sub-genre is also known as the "tea cozy mystery" This trope makes a perverse sort of sense. Old women are to be nosy, and attract little attention when they are. A grandmotherly type may be a lot better at prying relevant but embarrassing details from suspects than the gruff policeman. They're easy to underestimate; who suspects that the doddering old local gossip is capable of unraveling their cunning master-plan? Finally, she is frequently protected by Even Evil Has Standards : who would dare to off the nice old lady? Not that the perp thinks she's nice.. More realistic takes on the concept have her solving minor misdemeanors and crimes which the police are too busy to solve. The most famous Little Old Lady Investigates character, and the Trope Codifier , is probably Agatha Christie's Miss Marple . Where family is present, she's usually why you should Never Mess with Granny . Compare Kid Detective , which could be considered the other extreme of this trope (but unlike it, is not Always Female)

The Little Sister Heroine is a trope common in — usually but not always Japanese — media that combines the idea that little sisters are cute and that cute things are to be fetishized. It goes like this: Little sisters are cute, right? And cute girls draw in viewers. And cute can be sexy. Take a few more logical steps down the line, and suddenly little sisters are love interests in anime, video games, and visual novels. It is in fact one of the</ most popular types of heroine or love interest in Visual Novels , branching out from there into anime, perhaps surpassed only by the ever-present tsundere </ and childhood friend. Like the similarly ubiquitous Childhood Friend Romance , it is extremely prone to lampshade hangings . As a Love Interest trope based on the little sister/older brother dynamic, the story will usually dwell on the romantic tension between them. Despite the name, Little Sister Heroine attempts to mitigate the obvious incestuous fallout; they're usually either a step-sister, adopted or, more rarely, technically a cousin or distant relation . In almost all cases, the younger sister is going to be either some degree of tsundere</, childish and clingy, or simply highly devoted to their older brother . Finally, the relationship between the two will likely be noticed or exaggerated by the rest of the cast. If you don't notice at least several of these general characteristics, it's probably not this trope. If the relationship remains incestuous, the sister usually completely takes the initiative, in order to allow the author to save the main character from the moral responsibility and use thematic fanservice in the work. Thus, in the majority of plots concentrating on the incestuous relationship with the little sister, the sister takes an active role throughout the story in seducing her brother, while "protecting" him from all the other girls. If we are talking about siblings with little difference in age or Half-Identical Twins , then her childish traits tend to be less pronounced, tending toward greater borrowing from Childhood Friend Romance tropes. In this regard, it should also be noted that—similar to other such plots—the main character and his sister will in most cases be represented as a kind of duet, as a result of which the other cast members will mistakenly take them for twins, even in the absence of kinship or the presence of a difference in age. However, this trope works only if the little sister-ness is central in this work. It may include elements of him needing to protect her, a fear that someone else might hurt her or break her heart, or that other guys just aren't good enough for her. It is also related to the idea that

this sibling is theirs, and they don't want someone else to "steal" them. In this regard, a great many little sister heroines feel aversion to all other men than their brother, in order to emphasize their devotion to him. In other cases, it may also mean that an outsider guy can become a couple with the little sister only if he can be equal to or better than her brother, which is often used for harmless resolution romantic tension between brother and sister. It rarely works like this in real life. Those who have younger sisters themselves and hear about this trope often claim that they're annoying rather than cute, making this trope more wish fulfillment than anything like an accurate portrayal of sibling dynamics. Thanks to the Westermarck Effect , it is far more likely that the idea of any kind of romance with your sister would be either laughable or even outright disgusting. Also known in some circles as an imouto</ heroine. Accordingly, the works having an imouto as main romantic interest, marked as Imouto-titles. Note that Brother–Sister Incest is not exclusive to Asian media, but that when it is portrayed in Western media it tends to be between twins or the woman will be the older sibling. Western media sometimes doesn't bother to minimize the Incest Subtext , though if it does the excuse will usually be that one of the siblings is not actually human (or neither of them is).

In fiction, children have a habit of hiding on ships, airplanes, spaceships, etc., whenever they decide to go on an adventure When they are discovered, the adults are frequently unable to leave them behind, usually because of sympathy and/or because it would be too expensive, difficult, or time-consuming to return them

In the West, many animated series have to run against the Animation Age Ghetto ; one way to get around this and attract a wider audience is to do a live-action version of something originally animated. Even if it utilizes CG and special effects, this will sometimes strip the show of its perceived "cartoonishness". This is also a common device when a live-action movie</ adaptation is made, which will already be accused of leeching ideas from an older show Depending on how the adaptation is done, it may be successful. However, some suffer from Special Effect Failure and end up the film equivalent of a Porting Disaster A noticeable example is the Super Hero genre, where the outlandish, colorful nature of the genre seems most fitted for animated form. Yet despite animation gaining a bit more respect nowadays, most theatrical adaptations of superheroes are live-action, with varying levels of success One thing that has dramatically changed since the CGI creation of dinosaurs in Jurassic Park </ is the ability to visualize things that would have only been realistically possible in animation, such as Humongous Mecha Contrast Animated Adaptation

Sometimes, a live-action TV show or movie starts doing cartoonish things, such as characters not getting injured or killed from something that would normally injure or kill someone, characters getting flattened, or characters engaging in over-the-top cartoon-style violence. A Live-Action Cartoon relies on tropes commonly found in zany cartoons , although some may use tropes that originate from anime , being somewhat of a live-action equivalent of Animesque . The style was itself inspired by Slapstick , which has inspired several early animated shorts. Watching old silent comedy

films you'll notice a lot of elements reminiscent of Looney Tunes or other old-school animation. Not to be confused with Roger Rabbit Effect , which is when live-action or realistic human characters interact with cartoon characters. For actual</ live-action cartoons, see Live-Action Adaptation . Film Live-Action TV Web Original

Our intrepid adventurer or team of explorers has been tasked with a simple mission: Get someone from point A to point B. Unfortunately, the person they are tasked with escorting is a spoiled kid or otherwise Too Dumb to Live and while they know they need to be escorted, they have no qualms against running away, going on side missions, fiddling with artifacts they shouldn't be fiddling with, making noise and attracting enemies, and generally refusing to obey the people escorting them. It can remind you of a video game Worse yet, the adventurers don't have the authority (or the balls) to just discipline their charge, who is a princess, diplomat, or other important figure who they don't dare upset, and whose word might be believed over their own If the team is lucky, the escortee will get captured or hurt, teaching them that relying on their social status to get what they want doesn't work well in the real world. If they're unlucky, the escortee might decide to Ditch the Bodyguards and go out on his own Exactly why anyone is willing to take such a job voluntarily</ without being given the needed authority over the escortee is hard to explain without Genre Blindness . Or you were ordered to do it, or desperate, or didn't know what the person would be like, or were misled, etc Related to Badly Battered Babysitter , The Load . See also Escort Mission

Tropes primarily found on the medium of live action TV. For es
works featuring live action, see TV Seri See also Formats and es
Show Genr es

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was a subforum of the TV Tropes Forum devoted to creating After Action Reports and Lets Plays of various works. These threads are known variously as "liveblogination s", "liveblogs", "livebloggenings", "liveforums" and "let's watches" The liveblogging trend was started by Furiko Maru in Yack Fest, whose Tengen Toppa Gurren Lagann </ livebloggening has, alas, been "archived" . It spawned several imitations before they were given their own subforum. Colin maintained a regularly updated list of liveblogs, which may be found Live Blogginations has been moved off the forums and into a separate section of the site, located For more information about the current system, please see

Live on Stage! are stage productions based on directly or indirectly on licensed properties. The differences between this and a Screen-to-Stage Adaptation is that this type of show: If the show adapted is a cartoon, also expect it to: And as with many Show-Within-A-Shows, a in-universe Live on Stage! show may be rife with Adaptation Decay and Stylistic Suck , as well as lots of Camp . For adult fan targeted stage adaptations of anime, see the 2.5D

Theater section of Screen-to-Stage Adaptation . Sub-Trope of Recycled IN SPACE! . This trope's own Sub-Trope is On Ice .

Most Magitek and machines require some kind of Power Source . Common sources are coal, steam, electricity, or even Phlebotinum . But sometimes, that source is something which is biological and alive, sometimes even sentient. It's a Living Battery, which the machine or device takes the Life Energy from almost parasitically We generally don't feel too bad if such living batteries are plants or insects, but the more intelligent, humanoid and sentient the creature, the more likely this will be Played for Drama . The story may reveal the battery is being taken advantage of, if not outright enslaved, and the extraction of the Living Battery's energy is harmful, traumatizing, or even lethal. Often the justification for why it is necessary is some form of Higher-Species-Rights, Fantastic Racism , the fact that the parasitic species created the Living Battery in the first place, or simple desperation and need on the part of the extracting species. Or the extractors might just be villains who don't care who they hurt in the name of gaining power A Sub-Trope of Power Source , and Super-Trope to Powered by a Forsaken Child . Compare Life Energy , Sentient Phlebotinum , Human Resources and Cast from Hit Points . Hamster-Wheel Power is the family-friendly comedy equivalent

In the process of Demonic Possession , Grand Theft Me , or similar Body Snatching abilities, a Living Bodysuit is a type of Meat Puppet and Host that acts somewhat like that of a Soul Jar , as it allows the hijacker to act from within the character/victim via mental or spiritual projection The purpose of a Living Bodysuit varies just like when regarding other forms of Meat Puppets . Usually, the L.B. is used for a disguise, however, sometimes it is also used as a way of gaining immortality, or power via the intellect of the host's mind and experience Unlike the average meat puppet, the Living Bodysuit is also completely under the hijacker's direct control (though there are exceptions to the rule); this can usually leave the possessor's real body (if any) prone to attack, due to being comatose without a soul, or mind, which can in itself lead to a Demonic Possession from another</ Body Snatcher Also, should the body of the possessor be destroyed, the hijacker either becomes a permanent resident in the Host (usually the occurrence when regarding soul possessors), or dies along with its physical presence, (this usually happening to mental possessors) thereby freeing the host of control. If the L.B. suffers physical damage from being possessed, it's because of Possession Burnout Not to be confused with Living Clothes

One or more characters fall, usually into a dark hole. One of them calls out that they're OK, because something soft broke their fall. Cue another character answering that they were the "something soft" in question Compare Crash-Into Hello , Funbag Airbag , Please Get Off Me , Suggestive Collision

Anime and Manga Comic Books Fan Fic Film Literature Live-Action TV Video Games Web Animation Webcomics Western Animation

Immortality is no picnic: living to see all your childhood friends and great grandchildren die, having to drift from place to place or be chased out of town as a witch , and having to crawl across the Sahara for three weeks without food or water with a broken leg because you can't die </ . But hey! You're alive! And you know what? Life is awesome! Want to learn to speak Swahili and six other languages? You have the time! Care to take up bungee jumping? No fear! Literally, your pain and threat reflexes will be burned out by the second century. Speaking of: all that stuff about eternity being boring? Have you seen the last one hundred years ? </ It was pretty eventful . The future sure isn't slowing down either . If you still get bored, you can jump to another planet (you'll be there for the development of Faster-Than-Light Travel after all) or even to another dimension. Money can come and go, but will mostly come since you have an infinite time horizon over which to accumulate wealth and make investments, and you'll always be around to enjoy it! As for the ones you'll love and lose — well, " Kiss today goodbye, and point me towards tomorrow. " Try not to forget your old friends, but don't let that shut you out from the amazing people you can and will meet! There are also cases in which the drawback of the loved one dying is removed by them becoming immortal as well. There can even be a Society of Immortals where even your neighbors and coworkers live forever. Besides, in some universes, death is more boring than life could ever be, or is too terrifying to consider. Basically, rather than Sour Grapes griping, the immortal character decides to see the upside of immortality and enjoys it. It may not be a bed of roses, but life can</ be good. Because really, how can life ever get boring if it's always changing?</ This trope is the goal of the Immortality Seeker . See also Eternal Love , which may be a contributing factor to enjoying immortality. Contrast Who Wants to Live Forever? and Living Forever Is No Big Deal . Rarely overlaps with Immortality Immorality (even though the "immoral" character usually expects that living forever will be awesome), because the focus is generally on the immoral things the character does to prolong their immortality rather than the experience of it.

In the Standardized Sitcom Housing that Dom Com families live in, things are always well organized, clean and tidy: no open books are ever left on the coffee table, and no shoes are ever sitting randomly by the front door, no clothes are strewn on the floor (unless Chekhov left them there). You'd almost think that they were living in a furniture store Oh, sure, there'll be arguments about doing dishes or housework, and they may demonstrate this with excessive waste, or just allude to how messy it is. But beyond that, nothing clutters the place up, and the junk is at least in one place, out of the way — possibly in an Exploding Closet . Sometimes the place may be doused in grime and stains, but will still probably be free from mess This is especially noticeable when the inhabitants are stated and shown to be lazy, slobbish, or disorganized. It's also more common in cartoons, as it takes a lot of effort to draw convincing clutter. In Live-Action TV , the actors still need to move about the set safely, the director will want to enforce The Law of Conservation of Detail , and too much stuff can cause shooting errors quite easily See also: "Friends" Rent Control , The Beautiful Elite , Hollywood Homely , Product Placement . Contrast with Men Can't Keep House . Compare Pottery Barn Poor and First World Problems This does not include cases of people actually living in furniture stores

Some people become famous. They're well known, even if not very much is known about them. The Living Legend attained fame during his life (as opposed to posthumously) Some famous people are famous for specific things. Some are infamous. Regardless, they actually did, can do, or were present at specific events. The Living Legend is famous because of where he's been, who he's been, who he's been with, and/or what he can do The Living Legend is respected for these things. Wherever he goes, people recognize him and buy him drinks. They ask him if he really did all those things. They want to know what it was like being where he was. They ask him to demonstrate his prowess This is a person whose reputation makes him larger than life even in his own time. The Living Legend can run the gamut from hero to villain, truth to lie, professional to amateur. The point isn't whether his reputation is deserved, but that he has it For those who remember the legend before he was and still don't see him as one, see No Hero to His Valet . If he deliberately plays up a false reputation, he's Miles Gloriosus . If someone else is doing this for him, he's the Fake Ultimate Hero . If his reputation inspires fear rather than adulation, he may very well be The Dreaded If his reputation is based on having just been in the right place at the right time, he's the Accidental Hero . If he's a random guy thrown into it, he might be an Action Survivor Sometimes the Living Legend's reputation is non-specific and he's Shrouded in Myth . Sometimes it's very specific and everyone calls him "The Butcher of X" When a character's deeds are remembered in subsequent works, he's Legendary in the Sequel When he shows up to ruin a protagonist's day, The Ace will often be hailed as a Living Legend by his legion of squeeing fans

In real life, programs are lines of code and data made to execute a function; in fiction, they tend to be something more. The Living Program itself is completely made of data, but it possesses a physical form in which it can wander around Cyber Space . They can touch, hear, and even speak. As a rule of thumb, an Artificial Intelligence inside a robotic body is NOT a Living Program; that's just a robot with sentience. A Living Program's physical body is made up of data and may not even be able to wander outside of the system it inhabits. While there are obvious exceptions, this trope tends to appear in two different categories: The Helpful Program: A program which is helpful, or necessary, to the system's functions. An example would be an Anti-Virus Program given form. The shape and form the programs take highly depends on their role in the story: humanoid programs are much more likely to be important, mostly due to Most Writers Are Human . More inhuman or monstrous-looking programs are much more likely to be malicious and antagonistic. Compare Digital Avatar , Digitized Hacker . Contrast Mechanical Lifeforms . They're most likely to be found Inside a Computer System . Subtrope of Anthropomorphic Personification .

Cities, countries, even civilizations rise and fall through the ocean of time, becoming myths in the millennia that follow. All their triumphs and failures becoming little more than gravel and sand beneath our feet. There is one bright spot to this though, in the form of a surviving Living Relic. Somehow, a human, computer AI, robot, or immortal homunculus has managed to survive the destruction of their home and lived to tell the tale Though their existence can be due to a fluke of fate, they may represent an attempt to Fling a Light into the Future as a warning, guide , or

defiant marker of their existence. All well and good, except the Living Relic is probably feeling like a Fish out of Temporal Water at the least, and has likely been suffering a case of Survivor's Guilt . Which can get gruesome if they've been alone , awake and immortal the whole time . Quite a few Living Relics are insane because of this and become an Outside-Context Problem , though a few may become sane from the boredom Their role in a story is likely that of giving exposition to heroes who are anywhere between months to thousands of years Late to the Tragedy . After they finish expositing, they might ask to be killed. Or join the adventuring party. Really, it's a toss up Rarely, the living relic has managed to join and live among normal human civilization (or an alien equivalent) and tries to live on, sometimes successfully hiding their origins. Despite the emphasis on immortal survivors of ancient civilizations, the Living Relic isn't always ancient or immortal . A derelict in space might have the Robot Buddy shut down and get started up again by the heroes thousands of years later, or a Human Popsicle can be woken up from a sleep inducing spindle. Sometimes, they might just be the last descendant of a group of survivors Sub-Trope to Time Abyss . See also End of an Age and Götterdämmerung for two frequent causes. Compare Living Memory

You're sitting by the fire one night, reading your book, when suddenly there's a gust of wind. The light flickers and you see your shadow move... except you're</ not moving. You get up and see that there are actually two</ shadows — one is yours and one, well, that one's moving independently of you. How (creepily) amazing! This is the Living Shadow. Sometimes it's evil, sometimes it's good , sometimes it's merely mischievous . It may be a ghost , a person with the power to become a shadow, a shadow magically animated and separated from its person (who often Casts No Shadow), an alien that only appears to be a shadow, or something much, much worse . Regularly, they're used as Nightmare Fuel . Voluntarily separating yourself from your shadow is one of the more dangerous things you can do. It usually has the obvious corollary that you Cast No Shadow but that's merely the obvious. Not to Be Confused with a Shadow Archetype , which isn't usually a Living Shadow, or with Fighting a Shadow , or Loving a Shadow (which may happen with a Living Shadow, but is not necessary). Also not to be confused with Casting a Shadow , though it's not uncommon for the two to overlap.

In My Hero Academia </ Fumikage Tokoyami's quirk Dark Shadow is a shadowy entity connected to Tokoyami's body. It's Weakened by the Light , but is also more controllable — in the darkness, Dark Shadow will start disobeying him and going on rampages.

You know what's cooler than a Cool Ship ? A cool organic </ ship. A ship that lives and grows and heals any space battle damage as you go These ships can run the gamut from being completely non-intelligent (generally comparable to plants) to having animal like instincts (the crew often serves more as handlers than as pilots, in this case) or being completely intelligent and self aware The exact nature of the ships ranges from being merely Cyborgs , to fully Organic Technology . How organic they actually look varies greatly. These types of ships tend to be grown more often than made in a shipyard. Sometimes they'll even go so far

and have the ship be a Space Whale The great thing about both the organic and semi-organic living ships is that they're a very easy way to make your series seem ultra science-fictiony by encasing organic bodies in sleek metal shells. If you want to go for something more alien, then you can take the Organic Technology route and have corridors that look like great big arteries The idea of a living ship also opens up plenty of story opportunities, simultaneously funny and serious. Imagine a show where the biological ship catches a cold, runs a fever, and keeps sneezing its occupants into space Not to be confused with Setting as a Character where the ship is only treated as alive by the cast. Or Mechanical Life Forms which are living machines. If the ship is a machine except for a "brain", it's Wet Ware CPU . Can overlap with Sapient Ship , though a living ship isn't necessarially sapient and a sapient ship isn't necessarially biologically alive. If it's a Living Cool Airship , then it's probably also a Living Gasbag Super-Trope to Tree Vessel

Behold! Living Toys! They can walk! They can talk! They can cook! They can take out the trash! They can drive! In fact, they can do so much, they almost don't need you! We say "almost", because in some cases, these toys come alive only when humans aren't around . There may be an official or unofficial Masquerade in effect. Other times, they're created only because Love Imbues Life . Still, nothing says Fun for the Whole Family like Living Toys! This product may turn evil , or at the very least, creepy. Horror Movie characters and characters from horror movie parodies should avoid purchasing and/or using Living Toys. May contain small parts not suitable for children under 6. Requires 2 AA Batteries, magic talisman or evil curse. Cool accessories not included. Make sure the "good/evil" switch is set to "good" at all times. Should they be actual weapons , any damage they cause is not covered by warranty. See also: Sliding Scale of Living Toys . Subtrope of Animate Inanimate Object . Contrast Companion Cube .

Here at TV Tropes , there are a lot of tropers, and a lot of tropes. As a result, In Jokes arise, and Tropes about Tropes begin to form As a result, certain words, terms, and patterns come to carry implications when used in the names of tropes. When creating a new trope, one must consider whether the resulting trope name invokes such implications. Sometimes, use of these words in other contexts is justified, while in others, it only causes confusion, in which case changing the trope name to remove the Loaded Trope Word may be preferable. When used intentionally where not appropriate, these can become problematic snowclones Note that, where Loaded Trope Words appear in very common English phrases, such as Masquerade Ball , Game Face , or, say, "Noodle Soup", they may be used without becoming problematic snowclones Here, such words, terms, and patterns are identified, as a reference, with their trope etymology identified

A show that has so many regulars that you can't fit them all into one episode. Therefore, one week some characters will appear, while some different characters will appear in another. You'll rarely get the same combination twice. This is especially common in Long-Runners , as characters tend to accumulate over time. Shows with this many characters tend towards one-dimensional characterization for many of them (but not always , if the writers

will put in the effort), and often make filler easy to create Similarly, some video games involve collecting as many distinct, unique soldiers for your army as possible. Other video games, such as fighting games, start with just a few characters but keep adding characters to the roster as more sequels come out, until you eventually have enough characters to populate an entire Verse Creating a Cast of Snowflakes with these loads is an achievement and will make the story lively and colorful. If the writers are smart, they'll start making a Cast Herd . The Love Dodecahedron is a way to spice things up, the Geodesic Cast makes use of the characters through variations on a theme, and The Clan happens when the loads are related. A Character-Magnetic Team can sometimes create this effect. Gets really</ convoluted if everyone is somehow related Please note that this is for extreme examples of regularly occurring</ characters. It's really not all that uncommon for a story to have ten or fifteen characters, especially with a Villain of the Week format This can cause crediting issues for shows with an OBB (opening billboard), leading to Fake Guest Star or being shunted into the Closing Credits for logistical reasons See also Crowded Cast Shot , Ensemble Cast , and Loads and Loads of Races . May result in/from You All Share My Story . Can contribute to Continuity Lockout in Long-Runners . Compare Revolving Door Casting and Heroes Unlimited . The inversion of this trope is Minimalist Cast . We have an article on how to write this variety of character roster

One common way of cementing the grand scale of a fantasy or science-fiction world is to include a wide variety of different sapient races. As is often the case in speculative fiction, "race" in this trope actually means species, or sub-species — we aren't talking ethnicity or skin color here. And rac is right out. When you have 15 or more, not counting hybrids, you have Loads and Loads. Note that this trope can't be an Informed Attribute ; the creator needs to give each race at least a little description, screentime, or artwork. In science-fiction, Loads and Loads of intelligent species may be a way to distinguish planets from one another and display the diversity one might expect to see traveling across the galaxy or universe . For example, one world might be inhabited by a group of reptilian aliens while another could be full of Starfish Aliens or even Eldritch Abominations . Fantasy works might be more inclined to have Beast Men - species that are essentially humans with some added fur or scales - into their diverse world, but the fantasy and science-fiction uses of this trope tend to be fairly similar overall. (Compare Beast Fable .) One Gender Races are not uncommon in works with Loads and Loads of Races. Some of the races included in such works may be Always Chaotic Evil or serve as Evil Counterpart Races to another group known for being more heroic. Having many different races tends to involve Hats , though highly detailed Multicultural Alien Planets can be an effective way of mixing things up. The differences between each race also need not be incredibly large, and they might not even be entirely separate species. So long as the creater of a work makes a point of distinguishing between them in more than just culture, all of the races could be similar-looking Human Aliens . Sometimes a race is less a biological species, and more of a mutation or modification (such as werewolves, zombies, cyborgs, vampires). Some works treat these as mere variants of whatever they used to be, but in other works they are treated, for all intents and purposes, as separate species. Compare Monster Mash . A subtrope of Loads

and Loads of Characters . May be a sign of a Fantasy Kitchen Sink . Compare Standard Fantasy Races , which can occasionally overlap with this trope. When a game lets players choose their character or team from a great number of playable races, it has a Massive Race Selection instead. Note that card games do not involve "playing" a race, so their examples are listed here instead. Older Than Steam : This happened to chivalric romance in The Renaissance , when Italian romancers like Ariosto and imitators like Richard Johnson and Lord Berners started stirring Greek Mythology into the mix. The non-human cast of medieval romances generally consisted of dwarfs, giants, and fairies; a Scandinavian author might add trolls, a more devout one angels and/or demons, dragons would occasionally be sentient, and there might be the occasional wildman or mermaid, but seldom anything else. Ariosto and Co took this selection and added satyrs, cyclopes, centaurs, nymphs, dryads, harpies, and sometimes even gods (coexisting unexplained with the Christian God on a Rule of Cool basis).

Creating works of media and fiction is anything but easy. From sustaining plot development to proper trope usage (and avoidance), it's no wonder why the whole field, in general, is perceived to be an ongoing minefield. But every once in a while, a concept comes along that is much too big for one or two people to handle on their own, particularly a soon-to-be Long Runner . At this point, the only plausible solution is to hire a group of writers to help you out with it, since the main creator's own writing isn't always going to be up to the expectations of the viewers and fans. Since literature, manga, and webcomics are almost always fully written by one or two people, don't expect any examples of this to exist from those media (though see Round Robin) British Brevity in sitcoms is quite often dictated by the fact only one or at most two people write the scripts. Very few British TV comedies are written by committee in the American style

"Welcome to Bedlam House . Before we get started, I'll plunge this icepick into your eye socket . Mwahaha ." One moment you'll see a character, chirpy, energetic, and arguing with the nurses. The next day, they're quiet and compliant, drooling, emotionless — in short, Empty Shells . What took place? A lobotomy. A lobotomy is a (thankfully, now rare) medical operation that cuts into part of a person's brain in order to treat mental illness. Lobotomies and similar drastic brain alterations are still used as last-ditch treatment for intractable epilepsy, but that's about it. In Real Life, there was little evidence that it did anything therapeutic. The most often performed procedure rarely helped; it simply destroyed random brain matter and caused the patient to suffer loss of motivation , loss of assertiveness , loss of creativity , difficulty in social situations and incontinence and could cause seizures in those who had not suffered from them in the first place. This trope includes all instances of messing with human brains and removing brain matter and it refers to any sort of brain-tampering effect that diminishes intellect or willpower. Once seen as a perfectly humane thing to do, now treated in fiction as the standard example of medical science Gone Horribly Wrong . Lobotomies in fiction are almost never presented as an actual therapy</ , but rather as a threat held over people or a means of rendering an inconvenient subject compliant and unable to threaten the one who performs it. Very rarely does it appear as a genuine

attempt to treat the patient. See Electroconvulsive Therapy Is Torture for another mental health treatment that is often demonised in fiction and depicted as having similar mind-destroying effects, although unlike lobotomy, it is believed in real life to be genuinely helpful in certain cases. Contrast with Laser-Guided Amnesia which is a relatively mild thing in fictionland you can do to inconvenient witnesses. See also Brainwashed , Brainwashed and Crazy , Death of Personality , and Mind Rape . Mad Scientists and Deadly Doctors are likely to perform it, and the Psycho Psychologist is another deadly figure who may suggest this procedure. Realizing that a character underwent a Lobotomy might very often come off as a Spoiler Trope . Beware!

Different news entities serve different constituencies. As one might expect, that has a marked effect on the focus of the organization in question. An American newspaper like The New York Times</ serves an international constituency. The paper's management can make no predictions regarding the location of its readers. As a result, its reporters are free to write stories detailing how a given issue affects — well, the world. On the other hand, consider The Normalsville Argus,</ serving the fine citizenry of Normalsville, Kansas, population 27,000. Unlike The Times</, The Argus</ knows exactly from where it draws its readership. As a result, the paper's reporters need to write stories of interest to its readers: the good people of Normalsville. If Congress passes a sweeping bill, a citizen of this small Kansas town can go to The Times</ or The Washington Post</ for the national impact of the legislation. He only has one place to go for his local news, however. Expect any story on the sweeping national legislation appearing in The Argus</ to focus on its impact, however minimal, on Normalsville. This isn't automatically a bad thing. In fact, journalism schools preach the concept of the "Local angle" to their students. After all, who else is going to report on Normalsville, KS if not the local paper? It does, however, tend to produce some uncomfortable dissonance with readers, insofar as the local press can seem to dismiss the lives of billions of people who don't live in their city, state or country. So if a ferry capsizes off the coast of Great Britain and 200 people drown, it will get a couple of inches in the Kenyan tabloid press. Spanish papers will give it a couple of pages. In Britain, it's "front page, get the black background out" news. However, if there was a Kenyan citizen upon that ferry then it will get more press with a caption along the lines of "One Kenyan man dead with 200 others in Ferry tragedy." A subtrope of Creator Provincialism and A Million Is a Statistic . Can overlap with Worst News Judgment Ever when it's particularly egregious.

Film Literature Live-Action TV Web Media

Localization is when things are changed in a work in order to help other cultures be able to better understand and enjoy a work. Names may change, genders can shift, and themes that are "too foreign" may be altered wildly to be more acceptable and enjoyable to their new audience. Some people see this as a creative workaround, while others see it as a creative excuse to justify cultural appropriation This index holds tropes and pages that have something to do with localization For tropes that have to do just with translation itself, see the Translation Tropes Index

Every once in awhile, someone manages to overcome Creator

Provincialism and make a show that takes place in a foreign country or other exotic locale and focuses on foreign characters. However, they often can't resist making some reference or connection to their home country. This can be as small as an offhand reference or as large as arbitrarily including a character from that area Basically, this is about stories that take place in other countries and focus on characters from other countries, but still mention the author or audience's home country in a non-plot-essential way. Basically a Shout-Out to the home country Related to But Not Too Foreign (foreign character has a "local" connection) and Foreign Correspondent (viewpoint character is a foreigner to the story's setting) Delicious in Dungeon </ takes place on an island that seems like your average Medieval European Fantasy , except there are also characters who come from the "East". Which is basically medieval Japan, giving the creator an excuse to use some characters from her own country. One even joins the party later on so we have four Western-type fantasy characters and one Japanese Cat Girl ninja

in Bad Santa </, Willie is asked by a kid what the North Pole is like. As the movie takes place in Arizona, Willie replies: " Apache Junction ," which is commonly associated with rednecks and trailer parks.

Jules Verne was a French author who wrote in French. Many of his stories had minor (at least non-protagonist) French characters alongside protagonists of other nationalities. Examples are Michel Ardan in From the Earth to the Moon </ and Jean Passepartout in Around the World in 80 Days </ .

Rome </, despite being a BBC co-production with an almost full British cast and using different British accents to denote class differences between the characters, was notoriously devoid of references to the British Isles... except for one. When Agrippa declares his love for Octavia, he says that he would willingly travel to Hell, or even worse, Britannia , for her.

Da Yoopers are fond of making references with strong ties to Yooper culture (i.e., the Upper Peninsula [UP] of Michigan). For example, "Rusty Chevrolet" references IGA grocery stores (which are numerous in the UP) and Shopko, a discount department store chain prominent in the Upper Midwest.

See: Cheap Heat .

In Fiddler on the Roof </, Tevye has a brother-in-law in America, and several Anatevkans set off for there at the end. When Tevye hears that his daughter Tzeitel and Motel have pledged marriage to each other, he goes into an angry monologue in which he turns directly to the Fourth Wall and asks: "Where do they think they are? America?"

The Sakura Wars </ games set in France (3</) and New York (Sakura Wars: So Long, My Love </, Kimi Aru ga Tame</) always include one Japanese party member besides</ the always-Japanese PC (the player is supposed to identify with him, after all).

Around the World with Willy Fog </, a Spanish Animated Adaptation of Around the World in 80 Days </ , adds a Spanish character, Tico, to the adventurers' party. At one point the heroes also encounter a Spanish balloonist, whom Tico enthusiastically greets as a compatriot.

Every contact leaves a trace. Every time one object comes in contact with another object, it takes something from that object or leaves something behind.</ Principle which underwrites modern forensic science. The reason that criminalists look for fingerprints, DNA, soil samples, fibers, and all the evidence that falls into the category of "trace". In real forensics, this is a very general principle from which we learn nothing more than that it makes sense to look for trace evidence. In TV, it is always literally true</. Every crime scene has an abundance of fibers, soil, DNA, bodily fluids, and fingerprintable air . This representation of the Locard principle is one of the reasons for The CSI Effect . In works that portray Functional Magic , Locard's Theory is a subset of the magical principle known as the Law Of Contagion .

Similar to the Training Montage , it consists of the hero (and his optional team) gearing up for the big fight, preparing a multitude of weapons in anticipation of the need for More Dakka , usually taken from a Wall of Weapons . Usually features close-up shots of guns being loaded, knives being sheathed, headbands being tied, etc. Never</ complete without a veritable symphony of metallic clicking noises Whether or not all the weapons are used or whether the hero is held to the limits of what is shown is up for grabs Frequently there will be one "special" weapon, a small and somewhat unusual one normally, which will play a critical role in the upcoming battle As the use of firearms is a modern contrivance, works such as The Iliad </ and Beowulf </ often depicted warriors donning their arms and armor in scenes heavy with ceremony and ritual The A-Team Montage might be seen as a variant. The Transformation Sequence is a close cousin, and the Extended Disarming the opposite. Sometimes ends up as Technology Porn , and in military or law enforcement-themed media it frequently happens during Red Alert . The Activation Sequence could be considered a technological equivalent A Sister Trope to Fighter-Launching Sequence , Lipstick-and-Load Montage (the Distaff Counterpart)

A location is isolated by means of locking every door/window/refrigerator/ air vent /other entrance in the area so that no one can get in or out of the building. For the medical cases surrounding this, it is a quarantine. Armed guards may also be posted, depending on whether or not the military is involved When this begins, the odds are 99% someone will attempt a Indy Hat Roll Also see: Trapped in Containment and Quarantine with Extreme Prejudice . Quite likely to result in Failsafe Failure or Didn't See That Coming if the plot demands whatever is in lockdown escapes. Has nothing to do with a certain Cybertronian bounty hunter . Often the preface for a Bottle Episode

The hero has a deep Dark Secret , and is still oblivious to it. The catch is, every other significant main character is fully aware of the secret and its implications, and they're all collectively conspiring to keep it hidden from the hero — either for the hero's own good or because it's crucial that the hero not</ know for some reason. It hardly ever works. If they're lucky, though, the hero won't hate them too much when it finally comes out . A favorite and none too successful technique so that he will not Turn Out Like His Father . 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 . More often than not, this will

be Not Quite the Right Thing . On rare occasions, it might work in the hero’s favor. Anyone the event or secret doesn’t affect might become relieved to hear he has no part in what happened. Plus become more willing to listen to their innocence claims or side of the story. See Tell Me About My Father . Compare Metaphorically True , a common method of obscuring the loop, and You Didn't Ask , where the person in question could have resolved everything for themselves by just posing a few queries. See also Learned From the News , where a character finds out about both the secret itself and that they were Locked Out of the Loop because the news media found out and published it. Can lead to It Seemed Trivial , when someone who knows something is Locked Out of the Loop and doesn't know the importance of his knowledge. Compare Unwitting Muggle Friend , We Would Have Told You, But... , and "Could Have Avoided This!" Plot . Often goes hand-in-hand with Poor Communication Kills . If people think</ a character is Locked Out of the Loop but they turn out to have known all along, you have a Secret Secret-Keeper . In Amazing Fantasy </ , Mayday never knew her father was Spider-Man until she overhears by accident from her mom and Lyja Storm, being upset by this. Embarrassed of the bitter things she thought of them and angry they lied to her about the truth. Even more so when learning that she is not allowed to be involved in the investigation of her father's disappearance. The title of Better Off Not Knowing </ applies not only to the viewpoint character, but to her adoptive parents as well: Thanks to the information being deliberately withheld, they're no more aware that their daughter is the biological child of Zaheer and P'Li than Hakini herself is. Given the more action-packed nature of the Calvinverse , Calvin's parents' disbelieving nature gets taken to extreme lengths. In fact, a Fortune Teller calls them out on it in the Series </ episode "Dark Laughter Part 1"!

A seemingly impossible crime. The standard example being that of a murder victim found in a room with only a single door, securely locked from the inside. Can be the basis for a single plot, or an entire show. A well-designed Locked Room Mystery provides pleasure from trying to figure out the puzzle before it is revealed, from moments of dawning realisation, and from a satisfyingly logical solution. A poorly designed Locked Room Mystery only provides a feeling of having been cheated. Contrary to the name, Locked Room Mysteries don't necessarily have to be murders or take place in locked rooms, just to be crimes that seem to be impossible at first glance (e.g. contemplating how it's possible for someone to travel from one part of the island to another within minutes). The question of who</ is rarely as interesting in this kind of plot as how</ Originally from crime fiction, John Dickson Carr being an acknowledged master. It is noteworthy that Edgar Allan Poe 's short story The Murders in the Rue Morgue </ , widely considered to be the first detective story, involves a Locked Room Mystery Appears on television in a number of forms. The relatively pure form as a sub-genre of crime television (e.g., Monk </, Jonathan Creek </) where the puzzle is eventually unraveled by an eccentric protagonist using subtle clues and pure reason The part of the show where the solution to the mystery is explained is The Summation . One common trick used is the Time-Delayed Death — for others see the Analysis page. Expect the police to have found that The Key Is Behind the Lock when the crime scene was discovered. If a murder victim turns up someplace that's just so weird</ it's hard to explain, that's Body in a Breadbox Compare Fakeout Escape where

somebody held captive invokes this trope to escape from the room

Half the time when good guys get locked in a cell, all of the equipment that they need to escape is in the cell with them. Bedsheets are a favorite for this MacGyvering technique When the improvised equipment is awesome enough to deserve screen time of its own, a Forging Scene is inevitably preceding its unveiling. If multiple team members work together, it's an A-Team Montage This entry was inspired by the MacGyver (1985) </ episode "The Road Not Taken", where MacGyver and his Girl of the Week (actually one of his many ex-girlfriends) were locked in a building somewhere in SE Asia and the room contained everything they could possibly ask for to make an escape and beat the bad guys See also Evil Overlord List entries 36, 97, 131, 140, 145 and 185 . Genre Blindness comes into play often. Compare Bruce Wayne Held Hostage , Shooting Superman . Also compare Boss Arena Idiocy , when an enemy fights in an environment that makes it easy to exploit their weakness If the scene is tailored for a character's specific skills, it is This Looks Like a Job for Aquaman . See also Nice Job Fixing It, Villain!

This is a superindex for indices related to movement from place to place.

One style of Mockumentary , where it's a recognizable type of computer document — IRC chat log, forum posts, guestbook, Facebook posts, blog entries, email, etc. It's almost always a Fan Fic or history fic, mainly because it's an "easy" form, and it's almost always at least part-comedy, mainly because it would be hard to take this seriously anyway It could also be an Apocalyptic Log . May be integrated with a Fourth-Wall Mail Slot . Character Blog is a variant usually done as part of a larger work. Compare Gag Dub

This is a Trope Trope . Some tropes have a logical extreme that: Note that sometimes a trope can have more than one Logical Extreme that fit the trope in different ways. For example, the Logical Extremes of Reclusive Artist include artists who no one knows who they are, artists who no one knows where</ they are, and artists whom no one knows whether they're alive or dead. In other cases, two distinct tropes can have the same logical extreme: for instance, Science Fantasy serves as the logical extreme for both soft science fiction and Sufficiently Analyzed Magic . For obvious reasons, this cannot be used on YMMV items. Compare Deconstructed Trope , where tropes are played realistically and sometimes by straining them in the logical extreme. See also Exaggerated Trope , which is the " Il</logical Extreme", and the TV Tropes section of Literal Metaphor .

An index of tropes having to do with logic. As you can see, many of these tropes detail ways in which writers can fail at logic . For some reason, there aren't nearly as many about correct logic.. Compare Intelligence Tropes . Contrast Madness Tropes and Emotion Tropes , which frequently defy logic in various ways

Every once in a while, though, a creator will have fun with it. The Vanity Plate will be changed in some way, just enough to put a new spin on it; usually being tied into the style and tone of the movie it's featured in. Match Cuts are also a common form of this. More

rarely, the logo will show up in a scene in the middle of the show More examples are located at and the

National Treasure </ , the thunder sounds from the lightning hitting the three faded into the thunder sounds of the storm in the first scene. Star Wars video games: For Christmas Episodes , such as those on The Bob Newhart Show </ , Mimsie was shown encircled by a Christmas wreath in place of the usual gold ribbon. Although the original ribbon appears for a split-second, possibly due to an editing error. When The Beatles ' black-and-white movie A Hard Day's Night </ premiered on NBC in 1967, the network's "In Living Color" peacock intro was replaced with a . Death Note Series </ : Sony/Columbia

The number 69 is slang for a particular sex act (specifically, two participants performing oral sex on each other at the same time, as detailed in the original Kama Sutra</ as the Congress of the Crow), which is why it's often used for jokes - it certainly doesn't help that the modern/Arabic numerals used for the number themselves forms a very self-demonstrating symbol that is amusingly accurate to the positions of both partners. It's also a good source of Getting Crap Past the Radar and Demographically-Inappropriate Humor since most children won't get it. If the number is mentioned by a character, the other character is likely to react with Heh Heh, You Said "X" . Not to be confused with 6 Is 9 . (LOL, 69) Compare with 420, Blaze It , Pun With Pi , and more generally with Inherently Funny Words .

London, England. In case you confused it with London, Ontario. </ There are a great many American cities and towns named after places from Europe: mostly British places, but French, German, Spanish, Portuguese and Dutch names crop up across the USA, not to mention numerous variations and simplifications of Native American spellings. This reflects the USA's origins as being colonized by people from across Europe. Interestingly enough, lots of major American cities are far bigger than their European counterparts ever were (Cleveland , Boston , Stockton, Rochester, York/New York, and Portland are the most obvious examples, and the only two major exceptions are Birmingham and Manchester). But let's look at a number of American places in comparison to show how common this is. Odessa, Ukraine and Odessa, Texas; Vienna, Austria, and Vienna, Virginia; then there are duplicate cities, e.g. the much older and smaller city of Las Vegas, New Mexico is almost completely ignored compared to Las Vegas, Nevada, while Wilmington, North Carolina is about the same size as Wilmington, Delaware. There are so many examples that some non-examples are often confused for examples, such as the independent (ex-Soviet) republic of Georgia and the U.S. state of Georgia, which was actually named for King George II. Unfortunately, this results in some confusion and frustration for many Americans. Since the USA is big and—though sparsely-populated—home to quite a few cities, and many of these cities have similar if not identical names (for instance, there are thirty-two</ states that have a city named " Springfield " and twenty-seven settlements named "Canton"), Americans often describe an American location as " City NameCome on, did you really expect Americans to know about other countries' first-level subdivisions and what cities they have? . This works well in the USA, but becomes rather jarring and annoying for foreigners, who find it annoying that after being shown Tower Bridge (itself not to be confused with

the same named, but golden bridge in Sacramento, California), the Houses of Parliament, and St. Paul's Cathedral all in one shot , they still need to say " London , England". In France, the tendency is to ram the identifier into the town name itself, so one gets places like Sainte-Marie-sur-Mer and Sainte-Marie-de-Ré and Sainte-Marie-des-Champs, etc. However, there are also over a dozen places called just plain Sainte-Marie in France alone; here you would have to specify in which département the one you mean is situated. The English equivalent would be, say, "Springfield-in-Massachusetts" and "Springfield-on-Black-River". Some British towns, such as Newcastle-upon-Tyne, Stratford-upon-Avon, Ashton-under-Lyne, and Kingston-by-Ferring, follow this scheme as well, as do German-speaking towns and cities Neustadt an der Aisch, Neustadt am Rübenberge, Neustadt in Holstein, and Neustadt an der Weinstraße (four places called "new town" named respectively after a river, a hill, a province, and a scenic route). Canada follows the British model in a few places, notably Niagara-on-the-Lake and, by extension, the original Geneva (both the canton and the city) in Switzerland , which, of course, is helpfully on a lake (Lac Léman) . The Japanese equivalent is to rename a town or city that shares its name with a more famous counterpart so that it also includes the name of the ancient province. Nagano City in Osaka had the same name as that other</ Nagano (the one with all the skiing, in the prefecture of the same name), so they changed it to Kawachi</ -Nagano. Happens a lot with similarly-named train stations, too. A slightly different form is sometimes used: Americans from small towns will usually specify their state simply to give a general idea of what region they're from. If someone says he is from Miamisburg, Ohio, it isn't because there's another Miamisburg out there (there isn't, as far as we know), but because people from other states have no idea where in the world Miamisburg is. The foreign equivalent might be for someone from a small town to give the name of the nearest major city. Gets used in the Title In a lot. An example of Creator Provincialism . Often mocked, although it's still a popular trope. Named by Bill Bryson . has a list of the most-commonly-used city names. In case you were wondering, aside from London, England there are at least 26 cities, towns, or villages whose full name is "London". There are many more such communities with "London" as part of their name and at least 2 London Islands (both in Chile; one is also known as Cook Island to alleviate confusion).

For the best reading experience, play the music from while reading on. Is the hero in a losing battle against the villain and on the receiving end of a No-Holds-Barred Beatdown ? Has he or she been broken down ? Does the grief of the realization that In the End, You Are on Your Own overtake him or her? Cue the lonely piano piece. Basically, this is a piece of music that plays in a scene that represents that someone is left all alone and is stuck at a dead end with no allies or means of solving the problem at hand. The music is usually slow paced and the notes are often lower pitched to show that the character has run out of momentum or that he or she has hit rock bottom. While this can be done with just about any instrument, the piano just seems to be a common instrument to do it with, perhaps because if there's ever a piano being played, there's rarely a second piano. The violin or acoustic guitar are usual replacements. Subtrope of Simple Score of Sadness . If a character is constantly lonely, or even an entire cast, this may be a Leitmotif. The Lonely Piano

Piece has a tendency to show up at funerals, especially when it's raining , or when it snows . Always expect Angst . If the story has a happy end, you can also expect You Are Not Alone . May play with the One-Woman Wail , though typically the Wail tends towards more epic points. See also Playing the Heart Strings . May overlap with Sad Battle Music . You're leaving this page all alone? </

Misery loves company Characters with nothing in common except their loneliness band together — as many or as few as are lonely. Anything from brief moments of A Friend in Need as they offer moral support to the formation of a Ragtag Bunch of Misfits from the Power of Friendship can ensue. Couples may get all the way to the Power of Love starting from here May justify Pairing the Spares . Contrast Alone Among the Couples . Compare with its cousin Breakfast Club , for a gang of lonely and miserable people that are together because of it, and Commonality Connection . See also Twice Shy

Perhaps Alice and Bob started out dating while they lived close together and one had to move away (at least far enough away where they can't see each other in person on a regular basis); perhaps they began the relationship through the mail (or, in more modern stories, over the Internet) and never met in real life at all (but may be planning to at some point) At any rate, a story that has a long-distance relationship often deals with its pitfalls, the #1 being that Absence Makes the Heart Go Yonder . If they've promised to reunite but one party takes his / her (generally his) time, it may result in I Will Wait for You ; if outside pressures force the waiting party to be with someone else, this then becomes You Have Waited Long Enough . For when someone pretends</ they have a long-distance relationship as a transparent cover-up for actually being single, that's Girlfriend in Canada

Bob commits a crime or (more likely) a series of crimes. The jury convicts him and thus the judge must determine an appropriate sentence. The Judge decides to sentence Bob to 400 years of prison or eleven life sentences, essentially rotting in a cell. Bob has just been served a Longer Than Life Sentence. Such sentences can be set sentences of a ridiculously huge amount of years (typically three digits) that, while theoretically having an end, can never be fully served by any ordinary person. They can also include multiple consecutive life terms, a single life term where the time before being eligible for parole is ludicrously long, or a superficially nonsensical sentence such as "one life term plus 40 years". Sometimes it is not explained what the sentenced person did, just that they have X amount of years left that go beyond normal human life expectancy. This is Truth in Television , as real sentences like all of the above examples exist. As shown in the Real Life folder, some of these examples exceed even the most exaggerated of fictional portrayals. </ While in general no real-life sentence for a single</ crime can exceed 'one' life sentence or around 99 years for a fixed-length sentence, a person who has been convicted of multiple crimes at once can easily receive triple-digit sentences or multiple life sentences if the sentences for each crime run consecutively. An alternate possible consideration is that an extremely long set-length sentence can prevent a criminal from becoming eligible for parole in jurisdictions where the rules require

them to serve a given fraction of the sentence first. This trope can be used by an author to indicate that a judge is a Hanging Judge or a jurisdiction is ruthless toward criminals or could show to the readers and/or other characters that this criminal is truly hardcore and dangerous. Alternatively, it could be used to highlight a corrupt judge in cases where that fact is or becomes relevant. Of course, if the prisoner is ageless or otherwise Long-Lived , they may be faced with the daunting prospect of actually serving out the full sentence. Basically, this trope is There Is No Kill Like Overkill applied to sentencing. A subtrope of In It for Life . See also The Old Convict and Disproportionate Retribution . Known in That Other Wiki as " ", with the " " also of interest. Compare Grounded Forever , where children are punished by being grounded for absurdly long amounts of time.

In many science-fiction works, both Cyberpunk and Space Opera , it's not uncommon for humans, or at least the upper classes, to live for centuries . Most often the reason for this is some form of technology ranging from alien substances to gene therapy to nanomachines A subtrope of Immortality Inducer , usually results in Long-Lived or The Ageless . Brain Uploading counts when the brain is downloaded into a clone or other biological body, but not if into a machine. Compare with Fountain of Youth , which regresses</ one's biological age to a younger stage rather than extend one's maximum lifespan (which does not necessarily go hand in hand with this trope)

Batman </: The Lazarus Pits used by Ra's Al Ghul rejuvenate him every century or so. Various adaptations depict the process as having diminishing returns, putting more pressure on him to find a "worthy heir" before it stops working and/or he goes totally feral.

In In Time </, the aging gene has been "shut down", freezing aging at 25. But to prevent overpopulation and present an anvilicious message about income disparity, people are programmed to die at a certain time and use their remaining time as currency.

Rejuv in the Alliance/Union </ universe is made from a lifeform native to Cyteen and delays aging up to a century. Side effects include sterility and loss of hair color.

The Twilight Zone (1959) </: In the episode " The Trade-Ins ", an elderly couple go to a clinic that can give them new, younger bodies. But, they only have enough money for one of them.

In Ars Magica </, Hermetic Magi are able to create a longevity ritual that can drastically slow the aging process. The Mysteries</ sourcebook provides a significantly more powerful version in the form of an alchemical Elixir of Life .

The Sims 2 </ features a carnivorous plant (the cowplant) that produces a substance that, when drunk, gives a Sim an extra day of life.

A plot point in Schlock Mercenary </ is "Project Laz'r'us," which was intended to circumvent humanity's short lifespans in comparison to many other sophonts using hyper-advanced nanotechnology . The nannies are also capable of repairing a clinically dead host and even

making internal backups of the brain. The species from whose computer equipment carbosilicate amorphs has evolved already made themselves immortal and ran into several layers of problems. Still, there's a few remaining individuals alive and sane after their twelve million Terran years,

In Orion's Arm </ most nearbaselines are genetically engineered to live about 500 years. But due to medical nanotechnology and Brain Uploading , most in the Sephirotic Empires live to 3,000 before succumbing to ennui or transcending .

Batman: The Animated Series </: In the episode " Eternal Youth ", Poison Ivy (under the guise of Dr. Demeter) offers this treatment to rich industrialists, but in reality is turning them into trees as karmic justice for their environmental destruction. She has no qualms about going after their friends or loved ones as well.

While life extension systems which would prolong your life by decades do not exist (yet), certain measures can be taken to prolong your life at best, or avert major maladies at least</ with proper hygiene, nutrition, regular exercise and barring any serious illness or injury, you can expect to live to a ripe old age.

Long hair tends to be among the Tertiary Sexual Characteristics used to establish a character as female. Long, luscious hair is regarded as an archetypal feminine trait in quite a few cultures and commonly accompanies other such traits . One of the few exceptions seems to be the Barbarian Longhair , which has been a masculine trait at least since the Bible Times ; and its descendants, the hippies and heavy metal rockers . Another, of course, is that some groups of people are largely incapable of growing long hair without much scalp work. A Super-Trope to:

A Wholesome Crossdresser will often, but not always, have long hair either naturally or as a wig. A male-to-female Gender Bender will often involve Rapid Hair Growth because of this trope Glasses and Ponytail Coverup exploits this since glasses and hair up were typically portrayed as unfeminine Compare Pink Means Feminine , Real Men Have Short Hair Contrast Boyish Short Hair

Bob has feelings for Alice, and reveals those feelings with a soulful look, tender gesture, or verbal cues that Alice rarely ever notices . There are a lot of possibilities, here are some of the more common ones: Bob's expression changes when he looks at Alice to one of love (though only if she isn't looking). Of course, this may also indicate less than noble love when Bob is a Stalker with a Crush . Usually his expression will be envious or darker, or he might look more intensely than he should. In either case, if caught and Alice (or Charlie) asks why and for how long he's been looking, Bob will either deny the accusation or answer with "I wasn't looking at you, idiot! I was just distracted!" or the like. The reciprocated version, most likely between Star-Crossed Lovers , is the Held Gaze . Compare Beautiful Dreamer and Long Last Look , which may overlap with this. Contrast Male Gaze , Female Gaze , and Eating the Eye Candy .

A comedy trope where a person rattles off or displays an absurdly

long list of things . For example, someone goes into a shop and asks for a sandwich. The person at the counter asks what type they desire. The customer asks what they have available. Cue the person behind the counter running off a huge list of variations on sandwiches. Might make the character start longing for Freedom from Choice . If the list is actually spelled or read out to the viewer, it becomes an Overly Long Gag . For added comedy, the list will often contain one or more of: Parodies of the second type of " Side-Effects Include.. " are generally a kind of Long List. A slight variant is to present the list as a visual gag rather than an Overly Long Gag : a character might present a document containing a "small list of suggestions" which soon unfolds itself all the way down to the floor. Someone unaware of a list's length might also ask for examples and be asked in turn how they want the list sorted, especially if it's a List of Transgressions committed by the person asking. See the List Song for a musical version, Rhyming List , which well, you know... , and see also Overly Long Name . Amusingly Short List is the exact opposite. Contrast Epic Catalog , which is equally long but quite serious. A Sparse List of Rules may or may not be one of these. This is often used in Oral Tradition . Everything Except Most Things is a subtrope.

One way of making a character look bizarre or comedic is to give him a long neck. He/she/it can be born with it as due to some strange birth defect. Or when the character is anthropomorphic and has a long neck because of his real life animal counterparts like giraffes, geese, swans, sauropod dinosaurs, snakes, tortoises,.. In comedic stories a long neck is usually stretched out by accident. The neck is either fully erect and only able to rise and down or it can be bent into all kinds of shapes like a snake. Long necked characters are usually able to oversee things from great distances. Or when swimming, he is able to use his neck as a periscope. Disadvantages of this condition are that the character's neck will frequently be tied in knots or bump against lower objects or people Also a frightening type of Body Horror in horror movies, because it is such an unusual sight. Compare other creepy long body parts: Creepy Long Fingers , Creepy Long Arms , Sinister Schnoz , Thin Chin of Sin , Villainous Cheekbones (sometimes.) On the other hand: in women it is sometimes seen as a sign of beauty. There are cultures where women artificially lengthen the appearance of their necks by wearing heavy necklaces. Compare Statuesque Stunner

Franchises which have somehow passed the test of time. There is a clue in here for what people want to watch and listen to. Some of these shows began with bad ratings or went through creative slumps , but got here thanks to Network to the Rescue (and avoiding being Screwed by the Network). They may even end up going through several rounds of peaks and valleys . Some of these shows are even Older Than Television . And some of these shows got this status due to being Adored by the Network . Sub Tropes : Sub pages: Contrast Short-Runners . some of these entries may be outdated. Check dates to see if they lasted longer than the folder they're in.

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In a Long Runner series set in the Present Day , contemporary technology quickly becomes dated as Technology Marches On , and the writers quietly bring in new gadgets appropriate to the year. This normally works fine until you start watching reruns of early episodes and notice how dated everything is to what was</ the present when they first came out. If the storyline is still meant to be set at roughly the same time as the early episodes, then this can trouble the viewer or reader's Willing Suspension of Disbelief . In Real Life when these episodes were written, tech that we now take for granted was just appearing, and the show would reflect this, showing everything from big desktop computers, CD-ROMs, the Internet, cell phones and what-have-you as the latest thing. Fast forward years later, and in order to keep up with the real world, the characters are now using laptops, iPods, broadband Internet, smartphones, etc. But wait, that episode that came out fifteen years ago was set only a year or two ago in the series' storyline</. How is it that the characters were touting tape decks as the next big thing, yet only a short time later older members of the cast are reminiscing about their old Walkmans, and younger members have no idea what a cassette even is , </ even though they were the ones lugging them around back in the first few seasons? The trope only counts when the characters of the series don't obviously age, and/or it is shown that the series is set around the same timeframe throughout. Drawn media (such as comic books and animation) and written media are the primary culprits — live-action shows normally let time progress as it does in the real world, e.g. events from four seasons ago are stated to have happened four years ago in-universe. This is a Sub-Trope of Comic-Book Time , Long Runner , and Technology Marches On . Sister Trope to Not Allowed to Grow Up , and Webcomic Time where the passage of time in-universe does not keep up with the span of publication in real life. See also Zeerust , where a "futuristic" design element is outdated by the real-world march of technology, materials science, aesthetics and/or social values. Compare Unintentional Period Piece .

A character giving a long and involved explanation or speech glances over and notices his audience is distracted and busy doing something else, sleeping, or just deliberately waiting until the speaker shuts up. This mostly tends to happen when the Big Bad is all excited about telling the heroes his "evil" plan , only to find out that nobody cares or being interrupted and attacked Named for the typical gag shot of this trope, where the ignoring characters sit down and have some tea In America, you're likely to hear Chirping Crickets instead. In comic format, likely to involve the Wall of Blather . Compare and contrast Pass the Popcorn (where the audience finds someone else's trouble entertaining) and The Snack Is More Interesting (where someone is directly involved, but acts strangely unconcerned) For speakers who are so boring they put their audience to sleep, see Nap-Inducing Speak

Tropes listed in the Wiki Tropes index are being discussed at the Trope Repair Shop . Click the link to join the discussion Some titles for tropes are short and easy to type (even with

the double-braces in one word titles). Some titles are long and annoying to type, since we have to make sure to capitalize every word, which involves a lot of attention to the Shift Key. Some are even hard to remember, such as Sssssnaketalk (that's 5 consecutive uses of the letter S) But in some cases, the long name is necessary. Some titles just don't properly convey what a trope is if they are too short. This has led to a lot of confusion with some tropes. Take Xanatos Gambit , which many have confused with any brilliant scheme. It isn't and now it has Plan A Plus Plan B and All Paths Lead To A Victory as a redirect (We even added The Plan as a supertrope for generic use). They're a bit more to type, but it makes the meaning of the trope clearer (although Xanatos Gambit is still the main name for it) Since the WikiWord system works the way it does, this may not be a problem that just goes away. The best thing is to have shorter redirects for long titles, or more clear redirects for titles some find confusing. However, a few have decided to throw out the baby with the bathwater by removing all long titles Compare with the TABLE debates See also Naming a Trope , Clear, Concise, Witty Not to be confused with Long Title and Short Titles

The character indulges in an endless series of one-night stands and impulsive sexual encounters. Consciously or unconsciously they use such promiscuous behavior as a substitute for a lack of parental love and affection (either actual or perceived) Looking For Love In All The Wrong Places differs from The Casanova in that the Casanova is a predator indulging his desires and sating himself with his conquests while Looking For Love is desperately searching for someone who respects and cares for them. This does not mean that Looking For Love is necessarily clingy or "wimpy"; they can appear to be as aggressive and self-centered as The Casanova , and the two can easily overlap A variation on this trope is the unlucky variation of Single Woman Seeks Good Man ; the character (nearly always a woman) who is permanently on the lookout for Mr. (or, more rarely, Ms.) Right. Whilst she might settle for Mr. Right Now if things are particularly bleak on that front, she'll go into every relationship convinced that "this is The One!" — however, unfortunately for her, every relationship she engages in will result in hilarity ensuing as every single man she dates either turns out to be a Romantic False Lead , has some small imperfection or otherwise turns out to be a complete jerk , thus leaving her right back where she started. It's often a complete waste of time anyway, since a bit of close self-examination would probably reveal — much to her shock — that she's in love with The Hero anyway See also Casanova Wannabe — the two character types complement each other. Compare Ladykiller in Love Not to be confused with Making Love in All the Wrong Places or Leisure Suit Larry 2: Looking for Love (in Several Wrong Places) </ . Though if the character likes to have public sex, it may overlap

Out of all of the world's Improbable Piloting Skills , the most improbable of all is the ability to fly without a plane</ It has been shown in movies again and again that anyone who can fly in an unusual way (whether it be a superpower or just some nifty invention) will fly very close to passenger aircraft, which will either A) annoy those on the plane or B) scare the crap out of those on the plane. Sometimes they'll only be seen by one</ passenger; usually either a kid who tries in vain to get his

parents to look , or a lone alcoholic who stares bemusedly at his miniature of Scotch A variation is that, if it is a military aircraft instead of a jetliner, the pilot is likely to demand identification and/or attack Probably every flying superhero has done it at least once. Female ones occasionally blow kisses at or otherwise flirt with the pilots. Be careful of the plane's engines , though

This trope describes none other than the hubris of mankind itself. Mankind, being the self-centered species it is, has a tendency to think that the world revolves around themselves and that they at their current time period have reached the true apex of civilization, the pinnacle of culture. In celebration of their glory, humanity builds monuments to itself. Architecture becomes grandiose, Crystal Spires and Togas become the hot new fashion trend, and pomp and splendor reign throughout the land. This is the pride before the fall . On a smaller scale, however, this can also mean any work of fiction where people blindly build or otherwise invest huge amounts of energy into a pursuit, confident that their ambitious scheme will succeed, only to have it backfire spectacularly, and end in catastrophe and devastation, with a cautionary tale emerging from whatever records survive. In the end, nothing is left but ashes and the ruins of a great effort gone to waste — and ironically, the reason to despair, not because of their inability to compete, but because they realize they too will fail in the long run. Humanity learns a painful lesson. How the Mighty Have Fallen ! At least, for a while</. As a trope in literature, this oftentimes comes up as An Aesop about Pride and humility, and, dating back to even Old Testament tales about the Tower of Babel , is Older Than Dirt . If it involves science or magic, it will often cross into Gone Horribly Wrong because the undertaking violates one or more items on the Scale of Scientific Sins . Compare with And Man Grew Proud . A sister trope to How the Mighty Have Fallen . On the other hand, things may not be all doom and gloom for the country in question, and with some effort and luck they may well even come Back from the Brink . The Trope Namer line (see the 'Poetry' folder) is frequently misremembered or misquoted as "look ". Even more frequently, it is simplified to "Look upon me, O world, and despair!"

Characters with unusually pale skin, scraggly black hair, and deeply hollow eyes. They wear all black, and will be either The Woobie or Ax-Crazy . These used to be done specifically as a homage/ Expy to Conrad Veidt 's original Cesare of The Cabinet of Dr. Caligari </, but because of the "Weird Al" Effect , everyone just thinks of Tim Burton movies. Typically they'll also be quite skinny , making for an at least vaguely unhealthy appearance overall A subtrope of Eerie Pale-Skinned Brunette . (Which is to say, if the character's hair isn't dark or mostly dark , they don't count.) Creepy Loner Girl is the Distaff Counterpart in terms of appearance, but not necessarily in personality See Enemy Mime , Face Framed in Shadow , Goth , Undeathly Pallor ; Tall, Dark, and Snarky ; Excessive Evil Eyeshadow , Stringy-Haired Ghost Girl , But Not Too White and Ghostly Gape Also see Looks Like Orlok . Not to be confused with that other Cesare

A nut who follows the main characters everywhere out of obsessive admiration, either causing trouble or just creeping them out. Extreme loony fans may go to great lengths and evil deeds to "help" the hero they idolize . They take their eventual rejection very personally. Occasionally this character will really go off the deep end and attempt to replace</ their hero This can also overlap with the Straw Fan , The Collector , Yandere , Shipper on Deck , Poisonous Friend or Stalker with a Crush Compare Actor/Role Confusion , Cannot Tell Fiction from Reality . Contrast with Ascended Fanboy Sad (and a little scary) to say, this is very much Truth in Television

By royal decree, all citizens of the realm must make their clothing out of taffy and stand on their heads three times a day! Mondays have been outlawed! The color puce is an abomination! In other words, this is when the lawmakers have gone insane. The usual result of your more literal cases of With Great Power Comes Great Insanity . Might have been written by The Caligula , or put up by the Hanging Judge in a Kangaroo Court . Often Played for Laughs — and is usually Black Comedy even in more serious examples. Sometimes the law may</ not have been Loony in and of itself in the beginning (a law that prevents animal cruelty, for example), but the fact that Society Marches On and Technology Marches On makes any attempt at continuing to enforce the law seem insane (the animal the law was supposed to protect is long extinct, but the law has not been repealed or changed to account for it). May involve a lot of Felony Misdemeanor or Disproportionate Retribution .

Someone — typically a Rules Lawyer — does something outrageous by finding a loophole in the rules, which were too narrowly written to consider such possibilities. This allows the agent to get their way while claiming they were technically following the rules Sometimes the loophole doesn't really exist, but the competitor is convinced it does based on his own misinterpretation of the rules. If the loophole's existence is explained, one justification sometimes is that when the rule was designed, the Loophole Abuse seemed absurd enough that no one would ever be stupid enough to try it. This is a form of Refuge in Audacity In games, this may often be the result of some kind of oversight by the creators. A programming oversight can cause someone to do something they did not intend, such as killing a mob intended to be invincible In Real Life , this is more difficult for two simple reasons: First, loopholes are quickly closed once discovered, sometimes by an Obvious Rule Patch . Second, many systems have Rule Zero : some designated referee, judge or authority figure has the absolute final word and can simply throw the argument out wholesale, usually by claiming that the "spirit" of the rule never intended to allow what the "letter" of it seems to say. On the other hand, some "loopholes" were actually exceptions put in the rule for a reason and as such are (or have become) part of the rule Also note that before you add an example here (especially under Real Life), loopholes are different than exemptions and provisions. These two are intentional</ exceptions to the simplified version of a law. For example if a government taxes pools and a pool manufacturer starts manufacturing large hot

tubs to get around it, that's a loophole. If that same government decides they don't want to tax hot tubs, they will add a provision that says hot tubs are not pools. The former pool manufacturer is now using a provision to manufacture hot tubs and is following both the letter and spirit of the rules but this may not be readily obvious to an outside observer Several examples refer to the old name of this trope, Ain't No Rule (named for a specific situational loophole). Compare No Man of Woman Born

This is where an actor is called back to do the lines again, Thusually because their dialogue was not recorded satisfactorily Thon location. Officially known as "automated dialog replacement" Th(ADR) e fun part? Now the actor gets to do the line with the Thintended emotions while lip-syncing to the video footage of Ththemselves. Alternatively, the actor in question may not be Thavailable or the role calls for a different voice from that Thof the on-set performance. Requiring another actor cast to Thfill in as either a soundalike to the original, or to dub over Ththe original if deemed unsatisfactory. Another way this can Thhappen is if the actor was simply a reference placeholder or a Thstuntperson, stand-in or puppeteer on set, a common practice Thfor people operating puppets, acting in bulky costumes, or if Ththey are playing The Faceless is is much more common than you Thmay think. As a rule of thumb, listen carefully to how an actor Thspeaks. If the delivery suddenly sounds much more polished and Thcloser to the microphone, they've been ADR'd. This technique is Thused on a wider and more noticeable scale in Asian live-action Thproductions, particularly Bollywood and Japanese tokusatsu and ThDorama </ television serials. The ADR looping process is also Thtypically used for background voices for crowds or other elements Thof a scene, this process is referred to as "Walla" when it comes Thto American films and television or "additional voices" for Thanimation. Most times, the actors featured in this group are Theither grouped together in one large block regardless of whether Ththey looped over a particular actor or served as a background Thvoice or vocal effect, or simply go uncredited is is the standard Thway to record dialog in dubbed foreign productions and in anime Th. Western Animation , on the other hand, generally has dialogue Threcorded beforehand (a technique known as pre-lay), though even Thit isn't immune to having to rerecord lines on occasion. Contrast ThVoices in One Room . Japanese voice recording tends to use both Thstyles at the same time – all the actors are in the same Throom clustered around three microphones, but 98% of the time they Thare acting to pre-made lip flaps (very few anime are recorded Thpre-lay style; AKIRA </ is the major exception)

Either you're hallucinating after eating too much radioactive pizza last night, or you're reading a trope page about rhetorical comparisons like this one. Sometimes, as a means of humour, or simply to argue for one possibility through ridicule of all possible alternatives, someone will frame a description or explanation as "either it was X highly unlikely set of circumstances, or it was Y straightforward apparent conclusion." (However, the X and Y can be reversed.) Often associated with Deadpan Snarkers and/or First Person Smartasses . Most often "Y straightforward apparent conclusion" is obviously the truth and the dichotomy is employed as means of snark or lampshading. However on occasion, this trope will be subverted

to comic effect when the more bizarre conclusion turns out to be precisely correct instead , perhaps sometimes as An Aesop about not being too sure of yourself about what is possible and what is not. If the characters decide that the mundane explanation is actually less</ plausible, it may be an Impossibly Mundane Explanation . Sometimes also overlaps with False Dichotomy , when the ludicrous explanation isn't really the only alternative to the implied one. Talks Like a Simile is related. See also Occam's Razor . Not to be confused with an Asymmetric Dilemma , which is also about mundane things being contrasted with extreme things, but in more of an "and" way than an "or". When a translator provides translations of this nature, it is the Either "World Domination", or Something About Bananas subtrope.

If a game designer wants an NPC to be invulnerable, they'd better make sure that it truly is</ The Lord British Postulate was coined in WoW Insider</ post, and is the cornerstone of the creativity and ingenuity of the more cunning player. In short, if a Non-Player Character cannot be killed through normal means, then there must</ be some abnormal</ means to do the job. Quite often, if a character's weapons fail to do the duty, then the task falls upon other NPCs, world objects, or the environment to assassinate the relevant target with some prodding from the player characters. The Lord British Postulate is not restricted to MMORPGs , but can be applied elsewhere: C RPGs , FPSes , even Tabletop RPGs The name references the fact that there is a way to murder Lord British in nearly every Ultima </ game, famously including Ultima Online </ , where Lord British was killed by a fire spell because his invulnerability flags hadn't been set properly after a server crash. That said, the Lord British Postulate has less grounding in reality than one would assume. A great number of NPCs are free to walk around unmolested, safe in their invulnerability. However, the more important the NPC is, the more likely it will be the target of a creative assassination attempt. A king is a bigger target than the common baker and much more satisfying to dispatch This trope can be an applied form of Loophole Abuse with how you go about killing Lord British (or any other normally unkillable NPC). Does not apply to an character who is not clearly</ intended to be unkillable. Just because no reward is offered for killing an character does not mean the developers intended them to be unkillable. This only applies when they are invulnerable to all normal forms of attack, or the developers have stated they are intended to be invulnerable. It also doesn't not apply to techniques used to solo kill bosses that are intended to be killed by larger groups Savvy developers will code in what happens if you do</ manage to kill them Compare Murphy's Law , a similar caution regarding the misuse of technology, and Defeating the Undefeatable , the story/plot counterpart of this trope. Contrast with Invulnerable Civilians , which simply can't be killed, if they can even be engaged in combat at all. A Hopeless Boss Fight or Invincible Minor Minion is seen as a challenge to these people. Can lead to the game being Unintentionally Unwinnable if the loss of the NPC screws you over. This has nothing to do with the other ship from Gradius </

It's all come down to this. The quest is almost over. One by one, the people on the quest have dropped out , died , or been magically transformed into trees . The final battle is approaching. The Hero

turns to see the who is left at his side, only to find... Bob, the Mostly Incompetent Comic Relief Sidekick? Yes, somehow, the rookie, the Plucky Comic Relief , the Butt-Monkey , The Load , the Mauve Shirt , the... well, you get the idea... is the only person who still has the hero's back. This happens most frequently in a Dwindling Party situation. Expect the hero to say "I never thought you'd be the last one at my side." Alternately, the Hero wangsts that he has been left all alone, so that Bob can remind him that he's still there. Frequently include Heartwarming Moments . A common variant on this comes when members of a police squad, any type of procedural, military band, or True Companions have been replaced for one reason or another over the course of an entire series. Towards the end, especially in the finale, the hero and the last remaining member of the original band reminisce about how things have changed. In particularly grim versions, everyone else is dead, and the Hero wonders how Bob is the only other survivor. Sometimes its the first step on Bob's road to being a badass. See Least Is First for when the loser is the first to volunteer for a dangerous job. May also result in the side character getting dangerous . If the following battle happens to be a Dual Boss , the unlikely sidekick is very likely to have a moment to shine by evening the odds. Subtrope of You Are Not Alone . This almost happens in Dragon Ball Z </ during the battle against Super Buu: Gotenks and Piccolo were absorbed by the demon, and Goku planned to use the Potara earrings with his son Gohan but he too was absorbed. With Tien (the only real fighter left) knocked out, Goku realizes that the only candidates left for fusion are Dende (which would render the Dragon Balls inert) and Mr. Satan . He chooses Mr. Satan... but just before he throws him the earring, Vegeta returns from Other World .

Parodied in the Dragon Ball </ fanfic Dragon Ball Insanity School</: After Goku gets seriously damaged by Baby he asks for some help, and Pan quickly promise to help him. Beat . Goku re-asks for some decent help.

In Judge Dredd </ , in the final fight it's Fergee, the petty criminal and con man whom Dredd has been treating like garbage all through the film, who disables Judge Rico's Combat Bot, saving both Dredd and Hershey's lives.

24 </ gives Jack Bauer a particularly awesome one of these. He and Chloe are the oldest remaining members of the CTU, and one of the last lines of the entire series is Jack telling Chloe that he never thought she'd make it to the end.

In A Song of Ice and Fire </, timid, useless Pod the squire rescues Tyrion by shoving a fully-armoured knight off the side of a boat. Made extra heartwarming because Tyrion assumed it had to be his brother—the only person to ever, up until now, rescue him. Later, Podrick does it again</ for Brienne.

Older Than Steam : In the morality play Everyman</ the title character is abandoned by Beauty, Strength, Discretion and Five Wits. The only one standing by Everyman when he goes to be judged is Good Deeds.

Kinda what happens in the bad ending of Mass Effect 2 </, though not to Shepard but to the Illusive Man: if you really, really screw up the Suicide Mission , Joker (who is not a loser but he is no fighter, either) is the only Normandy crew member that Cerberus ends up with

for the upcoming battle against the Reapers.

Happens to Sheilla Horowitz in Knights of the Dinner Table </ during the "Grudge Match" arc. Following the elimination games, one member of each of the gaming groups is supposed to belly up to the table for the final showdown. Sheila expects to be backed up by the power players from the other 'evil' groups: the other players being supposed to take the fall to allow them to progress. Instead she finds herself Surrounded by Idiots .

In Red vs. Blue </ , when the Blood Gulch Crew stop arguing and band together, they're actually fairly successful losers.

In the Goofy cartoon "Double Dribble", Polytechnical University's team keeps losing players until the only one left is Merrithew, a pipsqueak who is only knee-high to the others. Surprisingly (or not) he wins the game.

It's not easy being the mascot of a school sports team. While the Dumb Jocks and cheerleaders get all the attention, you're stuck wearing an itchy, stinky costume that really isn't designed for running around in a gym or field. You may be the one pumping up the crowd, but you'll also be stuck on the sidelines, giving out high-fives and t-shirts while the real members of the team win the championship and get all the love. And it's not like you can just move up in the ranks, either, because chances are you only got the spot because you failed at tryouts — after all, who would want to be the mascot? Well, if anyone's going to get stuck with the job, it's probably not going to be someone with any real social status or athletic ability. It'll be someone with no skills to bring to their team beyond running around like an idiot with their face covered; or at best, someone crazy enough to actually find the role fun</, despite the mockery they'll doubtless receive. This of course means the person stuck in the mascot costume is likely to already be considered a loser, and if they've avoided that fate so far, getting the position will be what makes</ them a loser. It's a self-fulfilling prophecy: if it's the losers who play the mascot, then that makes the mascot a loser. The natural habitat of the loser mascot is a high school or middle school setting, though they are occasionally found at the elementary or university level, or out in the wilds of professional sports. In middle/high school, they're more than likely to get unwanted attention in the form of The Bully , be a source of embarrassment to their friends, and suffer humiliation that will last them the rest of their lives . Even if they're not actively mistreated (such as in works where High School Rocks rather than being hell), they're still not likely to be a treated as a "real" member of their team. Whether luckily or not, people may not even know who</ is inside the costume... meaning that even if there's any genuine praise to be given for the mascot's performance — such as if their newfound anonymity grants them a confidence they lack while out of costume — the poor sap in the costume may still be considered a loser regardless, right at the bottom of the Popularity Food Chain . Subtrope of Goofy Suit , Bad Job, Worse Uniform , and, of course, Mascot . Dreaded Kids' Party Entertainer Job is similar, but with kids' parties instead of sports.

A beheading can be a messy and extremely painful thing to see, let

alone experience. While it's been said that, theoretically (it's understandably hard to confirm), consciousness may continue for a few seconds after decapitation, It has been shown that random brain activity can continue for many minutes, ending in a flurry of activity reminiscent of a brain seizure . in fiction , </ consciousness after decapitation can last much, much</ longer... or even indefinitely . The severed head generally possesses the ability to audibly speak despite their mouth no longer being connected to their lungs , and may or may not even be capable of independent movement</, either by bouncing, rolling or levitating. Sometimes the body will still be functional and capable of moving on its own, resulting in the head trying to tell it to pick it up and reattach it This trope can be justified for robots, which may have a power source in their skull that keeps them going after it's been separated from their shoulders : they may not have their core processor in their head anyway. The Undead and other supernatural beings may also exhibit an ability to have a functioning head separate from their still-functioning body. Robots could also have their entire vocal system located in their head, but any biological creature should only be able to mouth words When multiple heads/brains/souls/CPUs/etc. are removed and then reinstalled in working order at the same time, this will almost always result in them being "returned" to the wrong bodies, giving a Visceral "Freaky Friday" Flip See: Alas, Poor Yorick , Brain in a Jar , Helping Hands , Your Head A-Splode , Cranial Processing Unit , Detachment Combat , Oracular Head . Related to Headless Horseman , Pulling Themselves Together , Appendage Assimilation , and Having a Heart . Contrast Decapitation Required , when it's the only</ way to kill them successfully. For decapitation in general, see Off with His Head! . Not to be confused with Talking Heads , which is a stylistic convention

A human colony on another planet experiences a disaster which destroys its tech-base, and for some reason the rest of humanity never checks up on that colony with which it suddenly lost all contact. Alternatively, a spaceship having nothing to do with colonization experiences an emergency which forces its crew to land on a planet in an uncharted star system, and for some reason they never get rescued Either way, not only do their descendants' politics, economics and culture regress to match their pre-Industrial Revolution technology level , they also forget that their ancestors ever came from another planet, making the story at first glance seem to be set in a pure fantasy world . Oftentimes whatever remains of the old technology will be mistaken for magic by the colonists' descendants. Sometimes there is genuine supernatural magic happening, or something that can pass for it , and all advanced technology has been lost. And sometimes the old technology and genuine magic are used side by side And of course, it's always popular to reveal that Earth</ was really a lost colony and that Humanity Came From Space , though genetic evidence that humans and other Earth organisms are biologically related, all the way back to the first bacteria, has made this increasingly hard to sustain. Of course, the theory of panspermia, that the first bacteria were dropped on Earth from space, still enables a scientifically plausible "Lost Colony" in a far more general sense These worlds are a popular venue for Planetary Romances Compare with After the End and Space Amish . Contrast Transplanted Humans . Usually comes after Settling the Frontier Has nothing to do with the eponymous level : These examples necessarily contain spoilers

A specific form of Berserk Button and/or Minor Injury Overreaction A character is about to sit down to their Trademark Favorite Food , when it gets stolen, eaten, made less appetizing or damaged beyond edibility. No matter how calmly they may ordinarily behave , at this point you can expect them to Gasp! , scream , fly into a rage , start to cry , get excessively violent , some combination of these things, or otherwise Comically Overreact . To them, this particular food is Serious Business This is understandable for children, who can treat sweets very importantly , and not much else (see Evil Is Petty for literally taking candy from children). It's also understandable when characters lacking an Improbable Food Budget seeing their hard-bought meal going to waste might be a bit peeved, and also understandable if they are poor and lose the only Poverty Food to fill their stomachs. A Supreme Chef quite naturally wouldn't be pleased with seeing their work destroyed, and any reasonable person could react this way when they're preparing to dine on that chef's Impossibly Delicious Food . And this is completely understandable when enjoying some Comfort Food , or Post-Stress Overeating is involved, since this happening atop other stresses can only end badly . Then there's the whole matter of food offering some sort of tactical advantage . It's when grown adults have a similar reaction to normal food they aren't responsible for that the trope might come into effect This can conceivably happen during a Food Fight , Food Slap , Kitchen Chase , Bar Brawl , Diner Brawl , or any time good food is used as Edible Ammunition . Will often be paired with and complement Denied Food as Punishment , Enemy Eats Your Lunch or Filching Food for Fun . It can overlap with Food as Bribe if a character reacts poorly to Their Favorite being indirectly threatened by the ramifications of the plot. This may also result in a Fight for the Last Bite , as nobody wants to be the one to lose their snack A Big Eater or anyone Obsessed with Food has a good chance of having this reaction to any of their food being taken away or destroyed. They can still qualify if they flip their lid over a specific food, but the main point is that they become distressed in a proportionately larger way than they would normally The eater and complainer aren't necessarily required to be the same person, but the food has to be acknowledged as good-tasting or well-liked by the eater, whether they have Bizarre Taste in Food or enjoy some Foreign Queasine . Situations where a Cordon Bleugh Chef becomes annoyed at a Discreet Dining Disposal happening to something they made distinctly wouldn't</ count This has a tendency to involve confectionery and pastry . Could be seen as an in-universe reaction to They Wasted a Perfectly Good Sandwich . Also see The Alcoholic , for whom wasting is another angry reaction entirely. Compare My Favorite Shirt

Gambling seems to be a natural human activity. We have friendly bets on when Margaret's baby will be born. Not-so-friendly bets on which sports team will be victorious this year. Sometimes we stake money and sometimes the stakes are less tangible In fiction, however, it's perfectly okay to bet people</ in a game of chance. Typically a comedy trope, although you might find it in serious fiction with a setting where slavery is accepted Often (especially if this is used to resolve a Love Triangle), whoever it was who thought the person was theirs to bet in the first place will

"lose" them, whatever the result of the wager itself. That doesn't necessarily mean that the other party will "win" them, however This happens a lot with employers betting employees for whatever reason, yet the Justification — betting their employment contract rather than the employees themselves — is almost never used Most often the card game is poker , but theoretically any form of game that allows The Bet would work. A comedic form of the Absurdly High-Stakes Game . Compare the Bachelor Auction , which is consensual on the "traded" person's part

New adaptations of an original work — generally a work which has inspired countless imitators — tend to resemble the imitations more than the original. Sometimes the changes are subversive, or done because the original themes are no longer accepted by the audience , but often it's just because the writers think that it's what the audience is used to seeing at this point . It is especially prone when there is a Pragmatic Adaptation in play, with a belief that a truly 100% faithful adaptation is not possible in another medium. Done properly, though, you have Character Development like no one's business Usually started by a Trope Codifier . May involve Dueling Works , where The Film of the Book of an imitator inspires a studio to film the original. Also often a result of Adaptation Displacement Lost In Imitation can propagate itself in time, in which case what was not lost in the imitation will suffer from severe Pop-Cultural Osmosis . Compare Truer to the Text , in that what is actually Lost In Imitation is actually being more faithful to the source material. But there are pitfalls there, removing the expected</ elements while still keeping much of the same framework may lead to being accused of changing it for the sake of being different A common cause of the Unbuilt Trope . Compare Ret-Canon , "Seinfeld" Is Unfunny , Audience-Coloring Adaptation . Since the first imitators change things from the original work, this is strongly related to Sadly Mythtaken and Beam Me Up, Scotty!

There's just something about a field of corn that spells creepy. Maybe it's the fact that corn stalks grow very tall and seem to go on endlessly, preventing anyone who happens to be wandering among them from seeing more than a few feet ahead at a time. Also, each stalk looks exactly the same, so good luck finding your way out. Combined with the fact that they are only found in rural areas, this means that you could be out in the middle of nowhere and no one would see you disappear, or even be around to hear you scream on the off chance that you are not alone If characters find themselves in a cornfield, they will almost always get lost. Frantic chases through cornfields are popular in the Horror genre, and double points if it happens to be at night Note that despite the trope name, scenes like this don't necessarily have to involve corn. Long grass is also popular, especially in wilderness settings, and this trope can apply to other kinds of vegetation where it's hard to see anything below neck level. Compare The Lost Woods , where non-domestic plant life is overwhelming or spooky This is also the place to find Scary Scarecrows or Crop Circles

A variant of the Falling-in-Love Montage where the love in

question is in the past. Sappy music is playing while all of the wonderful scenes are shown from the now severed relationship, as the person in question realizes how good they had it Contrast with Falling-in-Love Montage and Sad-Times Montage . If the person has a particular item or keepsake of their lost love's that they kept, this may become a Cradle of Loneliness When the character watches home videos of their past life, see Happier Home Movie , which is closely related. See also Troubled Backstory Flashback

The Ancient Roman legions made up one of the most Badass Armies known to history. However, as powerful, disciplined, and successful as they were, they weren't invincible; on multiple occasions, they were defeated in battle, and sometimes an entire legion was destroyed in a single dramatic battle, or else simply disappeared while on campaign with none returning to tell what happened. Of course, people are free to speculate on what happened to those legionaries who went missing in action. That is where this trope comes into play. There are usually two distinct ways this trope plays out: The story follows another Roman legion which has been sent to find out what happened to the lost legion and (if possible) recover its Eagle Standards. This one tends to appear more often in Historical Fiction . Many stories that use this plot are inspired by any of three particular cases of actual "lost legions" in Roman history: Marcus Licinius Crassus ' defeat at , the destruction of three legions in , or the mysterious case of .

You want to watch some TV, but can't find the TV Remote. Time to turn the room (and probably the building) upside down looking for it. Which brings the question, why not use that same effort in changing the channel manually? Although typically used as the punchline of a joke concerning a character's perceived laziness , this trope is slowly falling out of favour as many modern entertainment devices really can</ only be operated using their designated remote controls. There are ways to work around a lost remote, but they are for the most part not practical in the immediate sense — ordering a new remote takes days, for instance. Compare Dead TV Remote Gag . Jim Gaffigan has a bit about this: "Have you ever been sitting on the couch and you suddenly lose the remote? How does that</ happen? 'I haven't even got up! And I don't remember throwing</ it...'"

In Click </ , Michael is just trying to find the TV remote, but accidentally ends up using a remote for his kids' toys and a remote that controls the garage door. He decides that he's just going to go buy a universal remote so that it won't take forever trying to find the one that they need. And so it all begins...

This was the basis for a skit from Blue Collar TV</. Probably comes from one of Jeff Foxworthy 's standup jokes: "... and it's always in the last place I look" "well duh."

Garfield </ In Sluggy Freelance </ , vampires kidnap Torg, and he had the TV remote in his pocket. Getting back the remote is the only reason Bun-Bun is willing to help rescue him.

The Codename: Kids Next Door </ episode "Operation: C.O.U.C.H." involved the TV remote getting lost in the sofa, prompting Numbuh Four to go down and retrieve it, only for him to find an entirely

Greek-influenced civilization (which is populated by Animal House -Esque frat boys) in possession of the remote.

Joseph's Machines </ : Defied in "5 inventions that are surprisingly useful" when Joseph creates a machine to ensure that the remote is never lost.

Avoiding this is the advertised purpose of jumbo sized remote controls too big to hold in ones hands.

The wedding ring has gone missing — eaten by an animal, dropped down the drain, accidentally sold in a garage sale — and convoluted machinations are needed for its safe return. A common complication is that the ring loser can never, ever</ tell their spouse it was lost, afraid that they will get mad at the fact/assumption that they took it off in the first place This can also be any other token of love, a photo of a wedding, set of love letters, etc. A common replacement is a lost engagement</ ring that must be recovered in time for the well-planned elaborate proposal (or, in time for the wedding itself) In Western culture, losing one's wedding ring is considered extra bad because it's bad luck for both the marriage and everything else, not the least of which would be proving one's marriage in the days before certificates and legal records This trope appears in lots of Dom Coms Compare with Broken Treasure and Returning the Wedding Ring , when the ring is intentionally given back to signify the end of a relationship

Some people just can't die in a neat and orderly fashion. Their wills, the listing of their last wishes, have gone missing and as a result, the heirs are fighting over the deceased's possessions. Sometimes the will has been intentionally hidden to keep it out of the wrong hands. Sometimes it's been stolen by someone who wants to get something out of it. Sometimes it's just been misplaced A complication arises when the character had actually left a will, but there is another, later one, which would of course supersede it

A character has a very loose grasp on the idea of "necessities", bringing along towering mountains of suitcases filled with a year's supply of clothes and other frippery they probably don't even need at home. Two waffle irons, for example, so that there is a choice of waffle-dimple patterns. This, for a weekend trip. Special points awarded if the trip is a camping trip , where the idea is to get back to nature Often leads to Human Pack Mule and Fancy Camping . Compare City Mouse . May also be a flaw of the Alpha Bitch . Can overlap with Rich in Dollars, Poor in Sense if the character is wealthy

A character is knocked out, or goes to sleep, and wakes up in their own personal paradise . Whatever they wanted most all their life is finally theirs. The truth, however, is that they're being held prisoner by another character who is using something—a machine, a Platonic Cave , or other phlebotinum —to cause very intense and very realistic hallucinations. Some monsters even weaponize the ability to project Your Heart's Desire to snatch up easy prey. Sometimes the lotus-eater has no idea it's all fake. Sometimes they do know but don't care. In order to escape, the dreamer has to figure

out they're dreaming, if that isn't already known to them; then they have to break the masquerade and give up their life's dream. If they're in too deep, friends (or even characters from the fantasy itself) hoping to mount an Orphean Rescue have to force the hero to Battle in the Center of the Mind in order to escape. More often than not, a Dream Apocalypse occurs. Might involve Artificial Outdoors Display . Bonus points go to the villains if they attempt to drive the protagonist to despair by turning the dream into a nightmare or otherwise play on the protagonist's emotions. Because of the nature of this trope , it often lends itself to doubts after the characters 'escape'. Sometimes it isn't clear whether their escape is genuine or not. This can range from Epileptic Trees theories by a handful of viewers, all the way up to extreme canon cases of a Dream Within a Dream . In this tone, a particularly Fridge Horrific ending for a villain (or a hero) may see them fall under the spell of the Machine, but only for a second before Shattering the Illusion , defeating their enemies, and re-making the world in their image. Cut back to reality, where they're still under the thrall of the Machine. Often lends itself to anti-escapism aesops against spending all of your time in a virtual fantasy world . In the majority of these cases, Your Mind Makes It Real . May also be an exitless Happy Place or not-so-happy Ontological Mystery or Psychological Torment Zone . If the place isn't happy, but the hero is still made to believe it's real over his old life, it's a Cuckoo Nest . May be equipped with a Dream Emergency Exit . May be used in conjunction with the "Leave Your Quest" Test to create The Final Temptation . May be used to set up an Epiphanic Prison . If an entire society lives in one, it's a Terminally Dependent Society . May involve Mind Rape at some point. Possible to involve Victory Is Boring . May overlap with cases of Artificial Afterlife , where the afterlife in question may take place in some digital paradise. The trope name comes from The Odyssey </, where Odysseus meets a society living off narcotic plants, to the extent that anyone who eats of the lotus no longer cares about anything else, including going home. This makes the trope Older Than Feudalism . Contrast with Psychological Torment Zone . Bleach A Certain Magical Index Cardcaptor Sakura

Danganronpa Danny Phantom The DCU Die Anstalt Digimon Doctor Who Harry Potter Hetalia: Axis Powers iCarly Invader Zim Jackie Chan Adventures Kim Possible Kirby MapleStory Mob Psycho 100 My-HiME My Little Pony: Friendship Is Magic Naruto Neon Genesis Evangelion Pokémon Puella Magi Madoka Magica Ranma ½ Soul Eater Super Smash Bros. Super Why! Touhou Project W.I.T.C.H. The Wizard of Oz Worm Yu-Gi-Oh!

Loud of War is when a character harasses another through the use of sound or music. Perhaps Alice has pointed her speakers at the annoying neighbor and is playing Beethoven's Fifth at full blast. Or an exasperated Bob uses a megaphone at point-blank range to tell Carol he's not her boyfriend . If the neighborhood is especially unfortunate, Deathtöngue and Toxic Vomit will be locked in a band practice battle of ever-escalating volume Usually refers to playing music at loud volumes, though not always. The important criterion is that the sound is (1) loud, (2) annoying, or (3) both. Often played for laughs (especially if bagpipes are involved). Any risk of hearing loss will be ignored as an Acceptable Break from Reality . Might constitute Cool and Unusual Punishment (even more so if Suckiness Is Painful) Also see Sensory Abuse , Brown Note ,

Dreadful Musician , Make Me Wanna Shout , No Indoor Voice , Up to Eleven , and Music to Invade Poland To . Sister Trope to Torment by Annoyance , which is the same concept but with something other than music. Supertrope of the Stuka Scream , at least in its original incarnation Not to be confused with the Loudness War , or with Lord of War </. Contrast with Musical Assassin . Also compare Incessant Music Madness , which is this trope done unintentionally

The Lovable Jock differs from the Lovable Alpha Bitch in that while the Alpha Bitch can still be a bully to everyone except the main character to count, the Lovable Jock will be a nice guy by default. Though sometimes connected to one, he is rarely the main man of the high school and will usually be in contrast to an actual Jerk Jock . Expect the Jerk Jock to be blond while the Lovable Jock is brunet or redheaded, though blond Lovable Jocks are common too. But that isn't a license to try anything funny on him or anyone he cares about; he will</ wipe the grass with anyone who dares A variation can come where the Jock is merely too stupid to be genuinely spiteful , in which case compare Kindhearted Simpleton . At other points, the Jock is a Genius Bruiser and Academic Athlete , and gets on with nerds and other sorts because he's capable of holding a conversation with them, and may himself be geeky about the sport he plays. Doubly so if the sport he plays is Baseball , in which case see Game of Nerds Female cheerleaders or athletes who are not the Alpha Bitch can go here instead of Lovable Alpha Bitch since that trope is reserved for the actual Alpha Bitches . Speaking of female characters, a Lesbian Jock can be an example too. The Jock need not be on the football</ team, but on any other sports team in the school. Both are Truth in Television Compare and often overlaps with The Quarterback and Big Man on Campus

A person who breaks the law, for their own personal profit, but is nice enough and charming enough to allow the audience to root for them, especially if they don't kill or otherwise seriously harm anyone. It helps that none of their victims are anyone we know or that they've made sure the audience knew they were jerks , which makes it "okay" to steal from them . For extra points, he may even give some of his takings to the poor . The most legitimate way to make this trope work is by making the rogue a Justified Criminal who steals only to survive in an uncaring world that leaves him with no other option, ESPECIALLY if the laws are unfair and benefit a select few at the expense of others including the rogue Note that while morally a click below your average antihero in the sense that they might not be considered a hero at all, the Lovable Rogue is strongly associated with highly Idealistic series on the Sliding Scale of Idealism vs. Cynicism , as Cynical series tend not to place value on the concept of a Code of Honor , which is usually what makes the Lovable Rogue, well, lovable Their loyalties are often played with, particularly if they show up to rescue the hero . If they end up being the star of the show, expect a straight-arrow Supporting Protagonist to be the audience viewpoint character. Complicating matters further is the fact that this person is usually chased by a Sympathetic Inspector Antagonist A click above</ the Lovable Traitor , who is definitely not a nice person, but wins by lowering the audience's expectations so much, that he charms them with a few token Pet the Dog moments (which

usually include helping the hero. It's amazing how much fans will overlook if they help the hero). Usually male, but female thieves tend to be considered Lovable Rogues by default; i.e. they are not "rare" The g comes before the u , ladies and gentlemen. That is, unless you're talking about Rouge the Bat , who just happens to be a good example of this trope, in more ways than one. If the charming person is a villain instead of an Anti-Hero , then they are described as being Affably Evil . The audience will usually not</ root for a villain, even if he or she is Affably Evil . Usua lly See also Gentleman Thief , Karmic Thief , Venturous Smuggler , Roguish Poacher , Justified Criminal , and Just Like Robin Hood . Contrast Evil Hero , where a person with a Noble Profession is evil

A Hard-Drinking Party Girl can double as the Lovable Sex Maniac with, interestingly, very little change just because she's female. Compare the Chivalrous Pervert . Contrast Handsome Lech Compare to the Extreme Omnisexual , who is willing to sleep with anything, but might not have sex on the brain all the time. Compare and contrast the Extreme Libido for when this edges towards compulsive behaviour. See also Black Comedy Rape

Alice and Bob are in love with each other. However, they belong (or are considered to belong) to different factions that are locked in some kind of war with each other. This may be nations or civilizations in a regular war, the factions of a civil war, Feuding Families , or whatever The lovers are likely to not</ be Star-Crossed Lovers : In some works they are, but in others they are never kept apart. Instead, the drama is about how they have to fight for their love or what a high price they have to pay for it as people shun at least one of them as being some variety of Category Traitor . Or simply the internal struggle of hating one nation/faction/family/whatever while loving one member of it. Don't be surprised if some Straw Loser antagonists goes all Entitled to Have You While the love is usually sexual and monogamous, polyamorous and non - sexual love may also be included as long as it's portrayed as love Compare Ethical Slut and Maligned Mixed Marriage . If Love Across Battlelines is combined with Troubled Sympathetic Bigot , also compare Sex Is Evil, and I Am Horny as well as Love Redeems . If the lover is an antagonist rather than a citizen/relative/whatever of the enemy nation/family/whatever, see instead Dating Catwoman if she remain a villain and Defecting for Love if she makes a Heel–Face Turn / High-Heel–Face Turn . War Ship covers fanon versions Note that a Love Across Battlelines plot often doesn't have a division into a good side and a villainous side - it is common that Both Sides Have a Point and that the protagonists view the conflict as a senseless Good vs. Good

A character uses an allegory to describe his romantic relationship with his significant other. Said allegory is usually rather up there , yet provides precious insight into said relationship from an unusual angle and is often positive Although this trope is titled "Allegory", metaphors are also included Cooking Master Boy </ qualifies. Pretty much everything cooked has metaphorical elements. For example, in one episode Mao meets an attractive (but shallow) woman who wants to use him to make the dish her

ancestor made, but much like her, the dish has the sauce on the outside while Mao shows it being cooked with the sauce inside (inner beauty). This particular theme is a recurring one

From Annie Hall </ : "A relationship is like a shark. It has to constantly move forward or it dies."

In Paul and Storm 's song "Your Love Is (Love Song With Metaphor)", the singer's love is variously (and nauseatingly) compared to a butterfly, a sailing ship, and a tiny puppy, while his partner's is respectively likened to an entomologist, smallpox, and Christopher Walken </ in The Deer Hunter </ .

xkcd </ :

HK-47 of Knights of the Old Republic </ has a very unusual definition of love:

The vocal counterpart to Love at First Sight . Bob instantly falls in love with Alice when he hears her singing Brings to mind creatures of Classical Mythology like the Greek Sirens , who have a specialized Compelling Voice that instantly makes men unable to resist them. This trope can be compounded with Love Before First Sight if it is solely the voice that causes the attraction. Compare Duet Bonding and Love Theme

Sometimes Love at First Sight ... hurts. They say you never get a second chance to make a first impression, but if that first impression involves you insulting, smacking or punching anyone with an arrogant personality, then you'd best watch out. You may have just made yourself a cruel and brutal enemy… ...and if they don't</ become your enemy, they may become something even worse . Yes, that's right. The snobbishly Bishōnen Student Council President , the hulking school bully, the stuck-up Alpha Bitch —admire them, grovel before them, and they'll barely take any notice of you. Make a snide, cutting remark about their attitude or launch your foot into their face, and they'll be putty in your hands. It is not known why people with Jerkass tendencies tend to go gaga over the people who stand up to them — maybe because it is so rare for someone to stand up to them, and when someone does they don't just become worthy of respect, but often the only ones they are able to perceive as an equal partner . The hero or heroine who puts the bully into their place very rarely</ appreciates his or her amorous attentions. This is because bullies are usually villains, and villains tend to have a rather perverted and/or amoral approach to most aspects of their lives, including love. Bully Love tends to be a rather obsessive and one-sided affair, which can be played for comedy if the object of their affections is equally strong and aggressive (and if they're not, the whole thing can just come off as damn creepy). Some heroes find themselves completely flustered by a bully's attentions, especially if the bully is female and the hero is a male who has qualms about hitting women . An aggressive heroine with no such qualms against violence may likewise find it hard to launch into a bully who is less physically strong than she is—and even if he's a gigantic brute, the heroine may</ find herself feeling just a little</ bit guilty about tossing him into a wall if he's approaching her with hearts in his eyes and a bouquet of flowers in

his arms. Occasionally, the bully may try to reform in an effort to win the heart of his beloved . In series where Status Quo Is God , this oftentimes will not go very well. If the villain becomes pathetic enough in his or her endeavors, the hero/heroine may start to love them out of pity. This can lead to a Slap-Slap-Kiss type of situation wherein the protagonist and the bully enter into a period of bickering which may eventually bear fruit when they graduate to Belligerent Sexual Tension . Death might be preferable . In a number of situations, it is a form of Meet Cute — haloed in light and slightly out of focus , she's the first thing you see upon waking up from the horrific beatdown she just inflicted upon you. What better way to meet the love of your life? The stronger version of Defeat Means Friendship , and the lighter version of You Got Spunk! . This is very likely to overlap heavily with I Love You Because I Can't Control You and may be a sign of an Amazon Chaser . See also Well, Excuse Me, Princess! , In Love with Your Carnage , and Dating Catwoman . Contrast Best Her to Bed Her , where the defeated is bound by vow/law etc to marry the victor regardless of their feelings; they may overlap. Not to be confused with the Chinese drama Love at First Fight</ .

Love at First Sight. It's a staple of Fairy Tales , love songs, and the Disney Animated Canon . Two characters meet, and fall deeply, madly, passionately in love with each other immediately. This is one of the most common and oldest story archetypes Depending on where a story falls in the Sliding Scale of Idealism vs. Cynicism , Love at First Sight is either a recipe for Happily Ever After or eventual disillusionment and heartbreak. Of course, even if the characters really are perfect for each other, they can still be Star-Crossed Lovers who are destined to be apart, or simply can start a relationship based on this trope and develop it into a deeper and more sincere one Note that this trope is compatible with Oblivious to Love . In a Love Epiphany , it can suddenly dawn on the character that he is in love and has been for some time, from their first meeting Sometimes, only one character falls in love at first sight . That character usually spends the rest of the story trying to win the heart of the other one. If the character is a hero or heroine, you usually get a pleasant courtship. If the character is unattractive or otherwise repellent to the other, they're an Abhorrent Admirer . If the character is a villain, he or she becomes a dangerous Stalker with a Crush , because Love Makes You Evil Compare Chic And Awe , Fourth Date Marriage , The Dulcinea Effect , and the vocal equivalent Love at First Note . The Serial Romeo is a character who falls into this over and over again. Engaging Conversation happens when two acquaintances hit it off and one jokingly proposes marriage. The opposite is Hate at First Sight Not to be confused with the manhwa , the fanfic , or the kinetic novel with the same name, or the Chinese drama Love At First Fight</

When a character is in love with someone they haven't met yet The character knows what their beloved looks like, or knows their name, or sometimes both. But for one reason or another, the infatuated one has never seen the person they love in real life. They know that they'll meet someday, Because Destiny Says So , and they'll wait for their beloved to make an appearance Traditionally, the beloved was seen in a dream or premonition, was foretold by a fortuneteller, described by a third party, or seen in a portrait,

sculpture, or drawing. New technology has added photos, videos, e-mail, phone conversations, chat, or online gaming sessions, and radio, tv, or movies to the possibilities. Rarer methods involve finding an item of clothing, a book, or some other personal possession of the beloved one. May result in the character becoming a Stalker with a Crush Can be the result of a Reincarnation Romance . Girl of My Dreams is the subtrope that covers specifically dreaming of the beloved</ before actually seeing them

A romantic moment in anime is often accompanied by a pastel background with lots of bubbles. Nobody knows who wanders into all these series with an invisible bubble machine, but maybe they should stop before they get soap in somebody's eye.. This is a technique taken directly from manga, and often accompanied by a Bishie Sparkle for one or both of the characters involved Alternately, the background may have a floral pattern rather than a bubble pattern. In yuri </ manga, the flowers may be lilies, because yuri</ literally means "lily". Roses are common otherwise, although any kind of flowers may be used, at the artist's whim, including odd things like passionflowers and clematis The origins of this are fairly obscure; as some of the examples below illustrate, it's been around for at least half a century and examples can be found dating back to Osamu Tezuka 's post-war contemporaries, making it nearly as old as World War II. Examples in older Japanese popular art, though, tend to be harder to find, not aided by the significant destruction of such works, particularly potential immediate predecessors, in the war. The inspiration for the idea seems to come from the concept of one's vision blurring when you see someone you care deeply for and the human tendency to focus only on them - though who "invented" the trope is a fact probably lost to history See also Cherry Blossoms and Flower Motifs

Parodies/Examples Played for Laughs :

Warning signs of a character about to become Gonk with love include floating hearts , dislocated jaw bone , profuse sweating, panting, noodleing , redness of the face , and the heart attempting to escape their chest at high velocity. If you or a loved one have become gonk with love, do not be alarmed. These symptoms are often momentary and the affected individual will return to their usual artistic style soon. In extreme cases, it has been known to last for a full montage , but will undo itself as the character becomes tired Compare Love Makes You Dumb , when the character's brain is the one that starts malfunctioning instead of their body

Usually, the hero will go to great lengths to protect his Love Interest from the dangers involved in what he does, from keeping secrets from her to breaking up with her for her own good . Sometimes, however, the hero will choose to be honest and tell her everything, trusting her to make her own decisions about what's best for her. Usually when that happens, the love interest will bravely and loyally stay by the hero's side But sometimes, the love interest will decide the hero was right: she really can't handle it Maybe all that stuff about ghosts, witches, and demons is just a little too scary. Maybe she's sick of being kidnapped by the villains. Maybe the stress of the long nights waiting for the hero to come home from his missions is just too much. Whatever the

reason, loving the hero just isn't enough to overcome everything that comes with being part of his life. She's out of there This is not necessarily a very "romantic" trope, but in some situations it can add a tremendous note of Truth in Television . Can overlap with I Want My Beloved to Be Happy if the hero graciously sends her off to another life (and another love) rather than beg her to stay in a situation she's not suited for The counterpart to It's Not You, It's My Enemies . A subversion of The Power of Love . See also The Masquerade Will Kill Your Dating Life and All Love Is Unrequited

Stories with a Love Dodecahedron at some point will throw in a SLove Chart. It is usually simplified as much as feasible, with Slittle portraits connected by color-coded arrows. Occasionally, Ssome pithy or more detailed quote is put on the arrows to clarify. SSometimes such a chart is drawn up within the story by one of the Scharacters ee also Tangled Family Tree . Sister Trope to Bust SChart

This is when one character makes a declaration of love to another. How it's done, and the reactions to it, will vary. It usually happens with a sense of drama, particularly with shy characters, who are mortified at the thought that they could be rejected by the object of their affection. It carries extra weight if the confessor has been a longtime admirer or has been carrying a secret crush. It's generally seen as a big risk with a guy confessing to a girl, but when a girl confesses to a guy it is seen as a triumphant moment. With all significant declarations there is The "I Love You" Stigma that follows, it's meant to be a big moment. Crush Blush may occur for either person, or both. Unresolved Sexual Tension is often at the core of the confession, especially if the two parties are known for being Vitriolic Best Buds or Like Brother and Sister . The reaction may either be to accept the confessor's affection and reciprocate, or acknowledge the affection but turn it down . If the person is a Jerkass , expect it to be done in such a way for maximum humiliation. In those harsh cases the end result is Did Not Get the Girl ; yet the person being confessed to may say that they're Better as Friends or I Don't Want to Ruin Our Friendship , in order to spare the confessor's feelings . If the two parties have known each other since childhood and the confession is accepted and the love reciprocated, what you have is First Girl Wins and Victorious Childhood Friend . Be careful, though—if the confession is refused (whether kindly or brutally) and the confessor is a bit unhinged, it may lead to an " If I Can't Have You... …" situation. As many of the examples listed below attest, a love confession does not</ require the actual utterance of the phrase "I love you," nor even the word "love". Subtropes include: Compare The Four Loves .

A Love Confession is when a lover declares his love to his beloved. But sometimes the lover can't or won't tell the beloved. There are a few reasons this could be: The beloved is unavailable for hearing the Love Confession . There is, however, another option : The lover confesses his love to a third party . Instead of "I love you</," the confession becomes "I love them</ ." Dramatically, this serves a few different purposes. It lets the audience know what the lover's feelings are, and/or confirms that the lover is aware of their own feelings. It creates new dramatic potential since the lover and the third party now share a secret that the beloved is not in on. Most importantly, it buys time for writers who want to delay the

Love Confession till later, though it is possible for the object of affection to overhear the declaration. Note that the lover must make their confession to another character</; an inner monologue or soliloquy to the audience would be a Love Epiphany . Note also that the confession is made to a third party, instead of</ to the beloved. That means, at the time of the confession, the lover should not</ have revealed their feelings to the beloved. They may, of course, do so later. Or the third party may decide to take matters into their own hands, becoming a Love Informant .

Lovecraft Country is a dark, twisted version of rural New England as used as a setting for horror fiction. Named for the author H. P. Lovecraft — a native of Rhode Island, where there were no places named after him until 2013 — who wrote a number of tales set in a New England milieu, usually small isolated towns that look boring and mediocre at first but are actually dark and foreboding on the inside , populated by hostile and corrupt (in several ways) hicks that often are not quite human, twisted by the influence of ancient horrors and extradimensional aliens (and generations of inbreeding) Milder versions of this can be found in other types of horror. The setting trend was then continued by Stephen King , a more contemporary famous American horror writer, although he sets his stories in Maine as opposed to Massachusetts and Rhode Island. In fact, you could divide it into southern New England being Lovecraft territory and northern New England as King country. If you don't want as many New England accents, upstate New York or the Pine Barrens will do, although it probably won't be quite as Eldritch. New Jersey variants are particularly likely to be lighthearted or played for laughs, because, hey, Joisey . As for why this area seems to attract so much horror fiction (aside from Lovecraft and King writing what they knew and other writers following the leader)... if you ever go to New England in autumn or winter, you'll find it quite scenic during the day (the fall foliage is a major tourist magnet, as are the region's abundant ski resorts), but the sun sets early and it gets dark, cold, and spooky fast. Not so coincidentally, upstate New York is the birthplace of the Spiritualist movement. The Salem Witch Trials probably also have a role to play (cf. Salem Is Witch Country). Expect a New England Puritan to show up, drawing on the region's history as a hotbed of religious fundamentalism This setting has certain common points with the Deep South — despite stereotypes, the New England hills house plenty of billies with necks as red as you'll find anywhere south of the Mason-Dixon Line. The depiction could be construed as condescending and offensive to those who live in such environs, but there are two important differences: In Lovecraft country, evil and corruption is mostly supernatural (and racial) in origin, and the setting is solely used for horror stories. American TV can depict a rural New England that is not Lovecraft Country, but the rural South is almost always the Deep South , unless the author is a Southerner themselves For analogous settings outside of New England, see Campbell Country , Southern Gothic , Sinister Southwest , Weird West , and Überwald . Compare and contrast Hollywood New England Most examples are Literary , as successful adaptations to other media are seldom seen

Tropes created and developed in relation and/or reference to the works of H. P. Lovecraft and the Cthulhu Mythos ; most are broadly

applicable to other Cosmic Horror Stories Compare That Which Must Not Be Indexed

Oh no! The Cult of K'rzy has read from the Book of Darned Awful Things and unleashed the dreaded might of Yog-Sofserve , the Black Goat of the Cream with a Thousand Flavors! Yep, it's end of the world time . But wait! Those big darned heroes showed up and shoved old Yog back into his book . Crisis averted! And nobody went gibbering insane! Where the traditionally Lovecraftian Cosmic Horror Story tries to unleash an emotional whammy of despair and hopelessness on the characters and the audience, Lovecraft Lite — also referred to as "Post-Lovecraftian" in analyses like — has a more modest aim. It uses the toys and themes of Trope Codifier H. P. Lovecraft to tell a different, more optimistic kind of story in the genre of Speculative Fiction . In a traditional Cosmic Horror Story, hope is gone. Lovecraft Lite, though, doesn't have the same hopelessness and ends up being more of an adventure story that just so happens to take place in a similar setting. It's basically a Cosmic Horror Story on anti-depressants . May sometimes cause cases of Vile Villain, Saccharine Show if said abomination clashes too much with the tone of the work. Since part of the definition</ of the Cosmic Horror Story is that mankind has no chance at even comprehending the hideous Truth of the universe , let alone fighting it; any series where someone can defeat Eldritch Abominations is usually closer to Lovecraft Lite than Cosmic Horror Story; it can still be a CHS if it can be defeated, but at great cost , especially Sometime this is done by having bigger fish on the hero's side, possibly as a Big Good . Other times the monsters might be powerful and dangerous, but still vulnerable to humanity's weapons and abilities. Everything from Powered Armor to Eye Beams to Functional Magic to even just a plain sword or a gun can help even the odds. Two tropes that commonly overlap in Lovecraft Lite stories are Did We Just Have Tea with Cthulhu? and Adorable Abomination , which respectively refer to benevolent and cute Lovecraftian monsters. It may perhaps be objected that "Lovecraft Lite" is a bit of a misnomer , since the man himself actually wrote more than a few stories where the monsters can in fact be thwarted, sometimes even with mundane methods. But then again, Lovecraft is such a formative influence on Cosmic Horror that his name has become metonymous for the whole genre. See the Cthulhu Mythos for more. Often overlaps with Two-Fisted Tales .

How can The Hero balance his love life with saving the world, especially when Love Hurts and Love Is a Weakness ? Some heroes conclude that the only solution is to leave the love life out of the equation and become a Celibate Hero . Others (usually of the reluctant or adolescent variety) take the opposite approach and Always Save the Girl whenever love and heroism conflict. Finally, others Take a Third Option — this trope: love, even marry if you want, be fruitful and multiply, but always put your higher calling first Instead of becoming a Celibate Hero , heroes who say "loved I not honor more" enter a committed relationship and accept the strain that their role will put on that relationship. They allow themselves to fall in love, but the romance must take a backseat to duty. They'll dislike having to leave the wife or girl home alone to go save the world, but they won't hesitate (long) to do it. Making a Heroic Sacrifice to save the girl is perfectly acceptable, but turning to the Dark Side isn't. There

will be times when the lovers can't spend as much time together as they want, when the girl will get jealous of her non-human rival, and when he will have to make a Sadistic Choice . There will be tears for his safety on her part, guilt on his part for making his beloved suffer, and periods of believing that she would be better off without him. But in the end, she will have to admit that his devotion to a heroic cause is one of the things she loves and admires most about him, and they will have the satisfaction of knowing (but not necessarily making sure their enemies know) that withstanding so much tension and danger, especially with The Lady's Favor as an indicator, makes their love all the stronger Many writers, naturally, take a more cynical view of such cases, and are not averse to depicting such heroes as selfish jerks who are not only too weak to handle their burden alone but willing to make others miserable instead of declaring I Want My Beloved to Be Happy . Note that cynical and more optimistic approaches to this trope both sympathize heavily with the girl. And, sorry, Aeneas , but sleeping with the girl and then splitting the morning after to continue The Quest doesn't count; try that, and you're asking for a Woman Scorned Classic gender flipped cases usually revolve around the girl being more sensible in a struggle with passion, telling the guy that since it's impossible for them to be together, whether due to an Arranged Marriage or a Virgin Power , they should be practical and accept that instead of sacrificing everything</ to satisfy their passion. Reason and morality are higher callings than love to her. Modern variants of this trope often cast the hero as a soldier kept away from his/her family by the demands of the service The most obvious modern solution to this trope is for The Hero to pick a girl who can be his partner (or who has at least lived that lifestyle, i.e. a soldier marrying another soldier) rather than be forced to sit at home waiting for him, but this wasn't always an option throughout history. Not that many Violently Protective Girlfriends haven't said, "Screw it, I'll go with you anyway!" to that Double Standard , of course This trope can be particularly hard on villains who make a Heel–Face Turn while in a committed relationship. They'll have to rely on Love Redeems to get their significant other to understand why he suddenly left her to side with the enemy Doesn't overlap with The Masquerade Will Kill Your Dating Life because your significant other has to be in on any masquerade in cases of this trope. May overlap with It's Not You, It's My Enemies but not necessarily, unless the hero leaves his love interest to protect her (then it becomes It's Not You, It's My Enemies); if the hero could recite Lovelace's poem in context, it's this trope (too). Compare Married to the Job and Wet Blanket Wife

Love Triangles are stressful and often heartbreaking. Add five or ten more people to the mix, and instead they become comedy : Characters A, B, C, and D all love character E, who might love any of them, but can't commit for reasons of honor or basic wishywashiness. There's also character F, who might</ love E, and whom he might love back, but they get on each other's nerves so it's hard to tell. Meanwhile, G is sweet on C while H and I both love A. Except on alternate Tuesdays, when H's third cousin from Osaka expresses her intent to marry Character F's dog, who has an odd thing for D… You get the idea. Many series have official diagrams so the fans can keep track of the Loads and Loads of Characters . The Seven Basic Plots </ Christopher Booker uses this concept as his definition of the Comedy</ genre, only the point is that the Cleaning

Up Romantic Loose Ends isn't a shoehorn but the soul of the plot: Start with at least 3 ideal relationships; The Villain (or Hero) acts as a Fisher King , casting a darkness and confusion across all the relationships until his Heel–Face Turn , which frees up the main couple to get together and that, in turn, frees up everyone else. The Love Dodecahedron A dodecahedron being a geometric object with twelve faces (or for the Tabletop Games enthusiast, a d12 is a superset of the following tropes: The Unwanted Harem Also, see Gambit Pileup , which is similar to this trope, but with gambits. Though Love Dodecahedra can be the cause of such pileups. The opposite of this is No Loves Intersect . There are three kinds of stable Love Dodecahedra:

This character is madly in love. How does the author of the story show it to the audience? One possibility is to have them doodle their beloved's name and symbols of love It often includes Mrs./Mr. Crush's Lastname , both names in a heart, initials plus initials equals love, banal love rhymes, hearts struck by arrows or Umbrella of Togetherness . The person they are crushing on has no idea they're an object of their affection. It can also involve even more daydreaming, like doodling about one's Celeb Crush or Perverse Sexual Lust The person in love is likely to be doodling in a random piece of paper, in a diary or a journal. It's a way of expressing one's feelings privately, in a place nobody else is intended to see what they drew or wrote. Except for one's closest friends. If the journal with the drawings gets lost, the character gets embarrassed and ashamed. No one is supposed to see those silly, kind of embarrassing doodles, but to drive the plot further, it often happens that someone is going to see it Sweetie Graffiti is a sister trope. Unlike doodles, graffiti is public, and as such, it is almost always the result of two lovers wanting to express their love publicly and permanently. They document their childhood or teen love on walls, or they carve the symbols on a tree or pole Compare Secret Diary

When a character realizes they are in love with another character. This is not when the character confesses this love to that other character or anyone else , but when the character realizes it themselves. Often this can be when a character had feelings already and realized this has blossomed into love, or when a character has been in denial about these feelings until this moment. Now this doesn't necessarily lead to a relationship. In fact, it can even be when the object of affection is with someone else. If not, this can be a way to add a new dynamic to Will They or Won't They? . This is especially the case in Belligerent Sexual Tension because the realization will amp up the tension. Sometimes occurs when the character analyzes his own tendency to the Green-Eyed Monster , or his protective impluses , or even tendency to feed this person . Subtropes include: They Do and Last-Minute Hookup are the natural extensions of this. Compare/Contrast Love at First Sight . Not to be confused with having an epiphany while making love.

Love Father, Love Son is a love trope in which a person who can't have the person that they love for one reason or another winds up falling for their progeny (or descendant)—possibly because there's a strong resemblance in looks or personality, or maybe just because. The inversion is that the progeny develops an attraction to the person in unrequited love with their parent (or

ancestor). Despite being primarily a love trope, this relationship may as easily be friendly or parental whilst retaining romantic undertones or a constant reminder of the unrequited love In mundane settings, this is often preceded by Absence Makes the Heart Go Yonder and some manner of Time Skip (the person and their object of attraction were once romantically involved, were separated, then reunited years later) or adultery (the progeny's other</ parent was being cheated on). In fantastical settings, this is often a result of a Mayfly–December Romance , Human Popsicle or Time Travel . It may involve a Jail Bait Wait (unless the person who settles for the progeny was a younger person that had a Precocious Crush on the progeny's parent) See also Settle for Sibling , Wife Husbandry , and the Sub-Trope Squaring the Love Triangle . Compare My Grandson Myself , Identical Grandson and Generation Xerox . Contrast Parental Incest Invoked in a Daria </ tie-in book, where Daria has to write a story for English class, and our orphaned protagonist goes to meet a mysterious nobleman: "Rumor has it that my mother (whom I resemble to an astonishing degree) had spurned his affections years before. But what was his interest in me ?" Of course, since Daria </ is writing this, the protagonist quickly realizes that the nobleman is a vampire, kills him and loots the corpse

A man and a woman are shown in an embrace, they are both smiling, happy and content. As the camera backs away, we see that their feet are a few inches above the ground, but they are both so enraptured, they don't even notice their sudden lack of gravity. This is what is known as a Lovitation (a portmanteau of love and levitation). This is usually shown in fantasies, science fiction stories and occasionally romantic comedies to show that there is an overall magical quality to The Power of Love . No not that one . Or that one See also Power Floats and Zero-G Spot

You know when someone is said to be In Love with Love ? These people take it to a literal</ level The Love Freak is obsessed with the very concept of love. Often spouting dialogue about The Power of Love and justice , this character is naive and lacks common sense ; her (it’s usually a her) determination is usually the only thing keeping her from being completely incompetent (even if she is potentially very powerful) How satirically this character is portrayed depends on the mood and personality of the lead, although writers typically design her to be somewhat sympathetic. Nonetheless, it is difficult for the other characters to really dislike her because she is honestly nice and a loyal friend Somewhat like the All-Loving Hero , but not as charismatic or as effective, placing this character in a supporting role 99% of the time. May admire the Knight Templar at first and continue to do so if the Templar is not portrayed negatively. Occasionally, she may even be</ the Knight Templar who's determined to spread love , all around the world , at any cost . Worst case scenario, she's an outright hypocrite who's just as sneaky and/or outright violent as the wickedness she supposedly fights See also The Pollyanna , Naïve Everygirl , Stupid Good , Shipper on Deck . Occasionally has problems if they're forced to be a Reluctant Warrior Not to be confused with the other type of Love Freak

This character is regarded as a deity of love (which, more often than not, includes sexual lust as well). Most likely a member

of the setting's ruling pantheon, but could be any character (including a mortal) who is regarded by other characters as a goddess of love. Male love gods are included in this trope. It is called "Love Goddess" rather than "Love Deity" because the females are much more common The Matchmaker is her God Job ; her role in any given plot is most likely to put characters into a relationship. Thus, she is a walking defiance of tropes such as Will They or Won't They? and Twice Shy . Naturally, this does not preclude a Match Maker Crush . She may also be a Fertility God , who either has a bunch of babies herself or encourages others to make them As a character, they're likely to be an Ethical Slut , Good Bad Girl , Hot God , Sex God , or all of the above. If she is like Cupid, then she will have archery skills. Often overlaps with a Food God as well to associate different types of fertility Historical Domain Characters like Aphrodite and Freyja count as separate examples when they appear as characters</ in separate works of fiction. For example, Hercules: The Legendary Journeys </ and Xena: Warrior Princess </ count, since Aphrodite is a character in some episodes, while The Order of the Stick Aphrodite, on the other hand, has made a cameo appearance, but that's just it: a cameo appearance in which she and her entire pantheon were unpersoned Contrast War God , this trope's polar opposite. Or so you’d think. Ishtar might disagree. Mythology and media in general tend to pair these two up regardless , in a sort of cosmic example of All Girls Want Bad Boys These deities will often need The Power of Love to live and function while The Power of Hate can outright kill them. Subtrope to Stock Gods Strictly speaking in terms of historical cultural significance, gods of love were often considered one of the most powerful members of the pantheon . God of love does not just cover romantic love; it covers all types of love , including love for violence, war (especially with the War God) and alcohol (hence why Aphrodite wandered about the battlefield at Troy), and the obsessive kinds that make you stupid , evil or crazy . This makes them gods you never, ever want to cross Compare Cupid's Arrow

It's hard</ to have anything approaching an adult relationship in Japan. Especially the Japan of anime. Once you get past the obstacles of attracting any attention , actually getting around to encountering an amenable romantic interest without blowing it from the get-go , running the gauntlet of finding true love , and sidestepping typical anime romantic obstacles , there is still one surprisingly difficult issue. Japan is crowded. Japan is expensive (well, Tokyo's expensive, and nowhere else counts , right? Actually, the rest of the country really isn't a lot</ better as far as property prices go; see the Anime and Manga section of "Friends" Rent Control .). As a result, even if you're of age to engage in certain physical activities, you probably don't have any private space in which to do that and not get caught. You may even be living with your parents, which is a whole other level of uncomfortable . Even if you can manage a rendezvous, your six- tatami</, underlit, cluttered room with the one-person futon isn't likely to inspire romance. And unlike your North American counterparts, you likely don't own a car and only advanced, highly acrobatic positions tend to be possible on a bicycle, even with the kickstand down. So, what's a couple to do, at least without acting like a Hentai pair (i.e. Making Love in All the Wrong Places) and using any location within two minutes walk of where the mood strikes? Enter the love hotel. Over the last number of years, the love hotel

industry has become quite profitable. They are locations which specialize in providing a place for a couple to have sex. In the West, hotels of this sort tend to be seedy, quasi-criminal affairs frequented by prostitutes and populated by unsavory characters, or motels far, far</ outside city limits, reachable only by car and the location of choice for affairs and civil servants (or at least, people who claim to be civil servants). However, classic Japanese discretion and love of commercial pomp have made the typical Japanese hotel a combination of a well-run Holiday Inn, Disneyland, and an upscale adult toy store. Some are quite gaudy on the outside, while many are distinguishable from the outside only by the reduced number and size of windows facing the street. Some of the innovations that might be seen: Multiple separate entrance and exit points, to reduce the chance of running into someone you know. Needless to say, love hotels get portrayed with that equivocated attitude that necessary but scandalous things usually inspire. For that reason, the Yakuza sometimes have a habit of camping outside the entrances with cameras, then demanding payment to keep the pictures confined .

Love is something best given freely, not demanded; it's something that has to be earned and worked at to keep alive, not a one-sided thing. However, the Love Hungry character apparently never got the memo. They are too insecure, starved of affection , or even greedy: they want absolute, unconditional, and perpetual love, and feel that the ends justify the means. They won't settle for being merely loved by others, but in having their love enslaved to always do so. Even a genuinely kind person may become this out of fear of losing their love, anger at rejection , jealousy of another's love , or a narcissistic desire to be the most-loved This character may try to gain love through sabotaging other's relationships , deception , manipulation , propaganda , or even murder </. If they lack this finesse or get really</ desperate, they may kidnap the person(s) that they want to love them and try to create Stockholm Syndrome . Of course, this Tragic Dream usually gets the opposite result, with the target becoming angry or fearful and rejecting the Love Hungry. The presence of magic and powers usually means that Love Is in the Air , Charm Person , and Glamours will be used to create this forced love This plot usually ends with An Aesop about not forcing others to love you, and many characters who try this either regret doing so before long and work towards a more genuine love or go crazy in their attempts Compare Yandere , who is violent about keeping their lover. Compare All Take and No Give , where the taker tries to force someone into loving and serving them. See also Love Makes You Evil and Love Makes You Crazy . Can be the result of Somebody Doesn't Love Raymond . Relate to Happiness Is Mandatory and Getting Smilies Painted on Your Soul , where happy emotions are forced on others. For a more literal take, see Emotion Eater . See also Dogged Nice Guy

Forget life-threatening superheroism, acting Too Dumb to Live , and Tempting Fate . The dumbest, most insane and dangerous thing any hero can do in any media is... falling in love. Dare to love someone else and you set up yourself and your beloved for a plethora of emotional griefs. Love in Real Life is responsible for vast quantities of anguished poetry and tragic literature; factor in all the crazy stuff that happens on TV, and drama and disaster are practically guaranteed. About to commit permanently? Look for an Anyone Can Die to put a permanent end to the Will They or Won't They? issue. Forget

to say goodbye to your beloved that one time ? It'll haunt you for the rest of your life. And let's not forget that becoming emotionally attached to one person leaves you open to the stress caused by the villain abducting your beloved or them even being killed off senselessly just to shape you into the Anti-Hero out for Revenge, or at the very least a Heartbroken Badass . Your love is hurt but alive? Don't You Dare Pity Me! — they will shove you away. Or perhaps you'd be their Second Love — if only they and you didn't think Silly Rabbit, Romance Is for Kids! . Love will make your heart go soft and pitter-pattering into the path to be crushed by the cruel forces of fate against Star-Crossed Lovers . Small wonder that so many try to protect their loved ones by dumping them . If you've got more than one love interest, you've got a headache-inducing Love Triangle or even Love Dodecahedron on your hands. Tread these waters very</ carefully, lest you be on the receiving end of a Yandere 's poisonous affections or a Tsundere 's Megaton Punch . Pick one lover and you can look forward to either a Thundering Herd of jilted rivals or the silent shattering of many other hearts . All in the name of comedy, you say? Comedy never became as twisted as it does when dealing with lovers crazy enough to beat down your door, commit trespassing, glomp you, and refuse to let go. And remembering the love interest anywhere you go makes it worse. Could also result in the character being Not Good with Rejection . And heaven forbid if your love turns out to be one- sided . You'll become a crazy Love Hungry psycho stalker if you don't choose to nobly sacrifice your love . Sometimes you'll even go all the way into a full-fledged villain with a grudge against humanity because humanity was not kind enough to let you have that one person. Sometimes it's even your own creator who decides that you can't get them because he couldn't get her in real life ! Such a fragile illusion... Isn't it? In the right/wrong genre, even when you win, you lose. Little wonder why many a pessimist believes that Love Makes You Dumb , and many a hero has chosen to be a Celibate Hero . Compare Destructive Romance , Hope Is Scary , The First Cut Is the Deepest . A consequence when Love Redeems goes with Redemption Equals Death . However, if you do</ manage to get it right , love can be the purest and most powerful thing in the world . Another way to resolve this is through Cleaning Up Romantic Loose Ends . Contrast Happily Married . Unrelated to Lover Tug-of-War , even though that may also hurt.

When one or more characters invest a lot of love and energy into an inanimate object, it comes to life in response thanks to The Power of Love . It's usually a Pinocchio type situation where it's still not an organic, living being, but it's now animate in the Living Toy or " Disney talking furniture" sense. Living Toys usually have this as the backstory for why they're, well, living</ toys. Usually the newly animated object doesn't need more love in a Gods Need Prayer Badly sort of way, but they all usually reciprocate the feeling of love with their "parent" and would be saddened if they stopped being loved (or worse, were treated as freaks for being alive). The now living object/person may want to Become a Real Boy , but usually doesn't suffer from all-out Pinocchio Syndrome . In some cases the newly living object/person stays on the level of Empathic Weapon , never outright sapient, but now a character in their own right. Compare Spontaneous Generation . See also A Boy and His X (this trope being what creates the X). Distantly related to Humanity Is Infectious . Anime and Manga Asian Animation Comic Books Film — Live-Action Literature Live-Action TV Music Visual Novels Webcomics Western Animation

A lover doesn't make a Love Confession to their beloved, but rather, to a third party . That third party then declares the lover's love to the beloved—either deliberately or accidentally. This may happen for a variety of reasons. For instance, the broker may be either: See also Love Letter Lunacy .

The princess to be rescued , or the Prince Charming to sweep the heroine off her feet. Or just someone that happens to become romantically involved It's a Super-Trope so universal, that there are too many specific examples to list. There are a few in the list below Compare Attraction Tropes , Flirting and Courtship , Dating Tropes , Marriage Tropes , Index of Romantic Couples . Contrast Celibate Hero , who is immune to this More innocent Sister Trope to Lust Object

The princess to be rescued , or the Prince Charming to sweep the heroine off her feet. Or just someone that happens to become romantically involved It's a Super-Trope so universal, that there are too many specific examples to list. There are a few in the list below Compare Attraction Tropes , Flirting and Courtship , Dating Tropes , Marriage Tropes , Index of Romantic Couples . Contrast Celibate Hero , who is immune to this More innocent Sister Trope to Lust Object

This trope is just like it sounds. A particularly insidious type of Romantic False Lead , this character is built up to be the Love Interest of the (or a) protagonist, but eventually The Reveal comes that they’re Evil All Along , and possibly even the Big Bad or The Dragon , or both! This character is almost always female, and while she may pull a Sex–Face Turn (often by revealing that she became the mask and genuinely fell in love with the protagonist), they rarely if ever get back together. She is occasionally a Honey Trap as well as The Mole , but not always; sometimes the fact that she's a love interest and the fact that she's a traitor have nothing to do with each other. This can be an Ass Pull if the betrayal comes out of nowhere. Was It All a Lie? See also Big Bad Friend . Compare In Love with the Mark , Marrying the Mark , and Dating Catwoman . As a Betrayal Trope , many if not all spoilers will be unmarked.

Romance and love can outrank magic, technology, or even a Physical God , in influence on the progression of a story. But how it influences the story is a crapshoot Love acts as a Fixer Sue or Deus ex Machina , overcoming all Love is an Artifact of Doom , corrupting even unambiguously good people who lack the willpower to sacrifice their relationships for their morals into a Face–Heel Turn . Murder mystery series seem to love this one Love is an Artifact of Death , bringing doom and pain to all who encounter it Love is an embodiment of the Rule of Drama , making life unnecessarily complicated

No Hugging, No Kissing , No PDA of any kind! The penalization of romance stems from the idea that The Power of Love either Makes You Evil , Crazy , Uncreative or just plain Dumb . Love just seems like a bad idea , so what better way to better the human condition than just banning love altogether? This is a strange, if-not impossible law to regulate and enforce in real life , so those that enforce it

are foolishly idealistic at best , unreasonable and tyrannical at worst , inspiring various rebellions of various shapes and sizes in the process. The Evil Overlord behind it could have a variety of reasons for doing so. They could have had a personal experience with failed love, thinking that if they can't have love, then no one can, or maybe they feel that they are committing a service to others and preventing heart-break. If completely eradicated from society, people could ask " What Is This Thing You Call "Love"? " Should the love banned be physical, then it's No Sex Allowed , or at least No Heterosexual Sex Allowed to keep the population down or because of a Persecution Flip .

When Ian Dury sang about Sex, Drugs and Rock & Roll , he covered not only the Rock n Roll lifestyle but also the majority of musical lyrics. There are songs about sex , songs about drugs and songs about dancing to and appreciating music itself However, it seems Dury was getting into the Department of Redundancy Department because so many songs treat sex or love as though it is a drug. Well after all there are only so many appropriate metaphors out there so the ones that work will turn up a lot Certain lines recur in these songs. The love gets the person high, it elates them, being away from it will make them crave it, they will be addicted to it, they feel like they are floating, they have a loss of appetite and so on. A bit of Truth in Television , as the early stages of romantic infatuation will</ mess with the brain's dopamine levels in much the same ways opiates will Sometimes these songs can throw the interpretations into a tailspin with people thinking that songs that are actually about drugs are this and vice versa Sister Trope to Love Is Like Religion

Love can make you do stupid , irrational things, and if you happen to be a good person, can make you susceptible to the Dark Side . Things you'd never in your sane mind do. Whether hero or villain and whether or not they can actually have the object of their affections, if they can't have them , or if they even try to , love is forsaken because it's an undesirable weakness. These people often try to separate themselves from their loved one, try to remove the feeling, or, in an extreme case, a villain may choose to kill off the one they love . If the object of their affections loves them anyway knowing their turmoil, they become a Love Martyr . Unlike a Celibate Hero , this person can be someone who does</ fall in love—but doesn't want to This trope is invoked to avoid any number of Love Hurts tropes — especially if a villain decides to take advantage of it in the meantime . If a villain decides to finally accept the love and it's not reciprocated , it might be Sex Is Evil, and I Am Horny , Stalker with a Crush , or Mad Love . Requited, they may also be redeemed through the Power of Love , or an Unholy Matrimony may be born. If a hero was wrong about love, a Happily Ever After might be in store While gender-neutral in terms of occurrence, this trope often has a very different flavor if the subject is male or female: a male character believing this is often a Celibate Hero or an asexual thinking poorly of romance in general and usually has never been in a relationship. By contrast, a female is usually a Broken Bird who was shattered so hard by previous relationships that she doesn't want one anymore. If the character is a villain, gender usually has no impact on their reasoning A variation of Allergic to Love . Related to It's Not You, It's My Enemies , where a hero gives up

the love of their life so the Big Bad can't strike at them through their Love Interest . Subtrope of Virtue Is Weakness . Contrast to In Love with Love

Love Potions are finicky, delicate beasts. It should come as no surprise that especially poorly made or potent ones combine the far reaching effects of the Hate Plague and the Love Potion into a deadly smog that makes even the most Chaste Hero and throngs of Innocent Bystanders fall for the drinker When Love Is in the Air, you may see a decentralized "Love Flu" that makes everyone who comes in contact experience a rebirth of the sixties and free love. The other possibility is it acts as an amped up airborne Love Potion , making anyone of the opposite gender fall in love and sometimes those of the same enter a murderous jealous rage (or unexplainable attraction) Has a friend in Smells Sexy ; and the role of sex Pheromones , the purpose of which (in Real Life , that is) is to communicate one's biological availability to other members of the same species (and only that species), primarily useful if you only go into heat for a few days per year and don't know whether you'll survive the other 364 days to get another chance later. Compare Living Aphrodisiac , where a character emits Love Is In The Air naturally and Glamour , when this is caused by an alien or supernatural creature. Contrast Hate Plague , which goes in the opposite emotional direction

The inverse of God-Is-Love Songs , Love Is Like Religion is a trope commonly found in pop songs and other romantic works where religious imagery and terminology are used to talk about love as though it itself were a faith or as though the beloved were a celestial being Romantic love and religious faith are often portrayed as very similar states of mind in fiction. Like Property of Love and Love Is a Drug , it's a common romantic desire to worship or be worshipped by ones beloved. (See the split etymology of "passion".) This interplay can be complicated, since many major religions now and historically have involved suppression of sexuality and supported power structures that make Marrying for Love almost impossible, especially for women and LGBT people. This means it may overlap with Protest Song , and using it may reflect a character's Crisis of Faith . It can also give it a similar effect to Interplay of Sex and Violence . A common Motif . Sub-trope of Blasphemous Praise ; Sister Trope to the non-romantic Like a God to Me and Not Christian Rock (though it is also common in actual Christian Rock). Compare In Love with Love and Converting for Love . Common to characters and artists who were Raised Catholic . Expect lots of ritual-inspired Unusual Euphemism . Often incorporate Biblical Motifs such as Blood Oath , Forbidden Fruit , Garden of Eden , and Seven Deadly Sins . Compare Divine Date , where the object of affection is literally</ divine. Contrast Hot as Hell , where they're the opposite . Contrast Religion Rant Song . Note that this trope is about the motif where love is figuratively compared to religion,

A Love Confession in written form. When characters aren't brave enough to come out and say they like someone, the accepted way around a direct confrontation is a love letter, usually anonymously left in a shoe locker or prominent area, with a request to meet at a predetermined location. The intent is better known than the identity of the person; the letter is often pink, in cute handwriting, and smells like perfume. Bonus with lipstick marks.

Traditionally, a love letter is quietly placed in the recipient's locker, or even handed to them in person. But due to teens being unsure when it comes to love, things can start getting... weird. Such as by giving the letter to the wrong person, forgetting to sign the letter, signing the letter with the wrong name </ , or maybe deciding that lockers are outmoded, and shooting the letter at the recipient instead. Or it could be a fake letter and a cruel joke, a la Twelfth Night And that's just the insanity on the sender's side. The recipient might mistake the letter for a death threat, miss finding it altogether, or even just assume the letter couldn't have possibly been addressed to them, and give it back Subtrope of Mistaken Message . Compare Obsessive Love Letter , where everything goes according to plan, except the letter is crazy</. Also see Irrevocable Message

Being in love can cause a person to behave strangely and irrationally , a tendency which is often exaggerated in television and film. Usually played for laughs in Sitcoms and anime, it can be used as a motivation for villainous (or at least uncharacteristic) behavior in more serious stories. However, it can also result in behaviors that are presented as being noble, though unusual A special case of this is the Stalker with a Crush , who often shows other irrational behavior as well. Mad Love , Love Hungry , Psycho Lesbian and Yandere are other special cases, meeting obvious conditions. All of these can overlap, and often do, even ones which seem contradictory. May involve dancing The Masochism Tango when the love is requited (or actual masochism of the psychological sort when it isn't) If the writers have a deeper understanding of relationships, they may have "true" love not cause this effect, contrasting it with the crushes we've seen elsewhere in the series. This is relatively rare, though If two characters are the romantic rivals in a Love Triangle , one may become a Rival Turned Evil . This is especially common in daytime soaps The Chick Magnet and Head-Turning Beauty make everyone</ they meet crazy. Usually For people who hold this as their viewpoint about love, see Silly Rabbit, Romance Is for Kids! Of course, things could be worse... or better. </ For the Romantic False Lead going crazy to make the relationship easier for the Official Couple , see Derailing Love Interests

When falling in love leads to the death of a character's brain cells. No matter how smart they might be, the right boy or girl will act as their personal Idiot Ball . They'll attempt to look cool or impress their crush, only to inevitably make a fool of themselves in front of others Being in love is dangerous for a character. Occasionally, an (usually) main character, who more or less pulled his weight at the start of the series, starts to feel affection for another, and the writers like the idea. Suddenly, their own personal plot starts to become almost exclusively </ about that , and we have nothing to balance out the inherent goofiness and clumsiness that occurs dealing with their emotions. This has an extra layer of trouble if the Demographic of the viewers isn't too heavily interested in the romance, or romance in general. On the other hand, other demographics can relate . This can send someone on the edge of Can't Catch Up straight into a

ditch and relegate them to the sidelines of a story, especially if it's fairly clear that the writers haven't used the character for a while because they don't know what to do with them If it isn't focus where they're hurt, it'll be their common sense. The Love Interest might even turn out to be manipulative or opportunistic, if not outright abusive. When friends of the character try to snap them out of it, they will be accused of jealousy by the lovestruck victim Extremely common in Shōnen . Female characters, in particular, often turn into a Faux Action Girl this way. For people who hold this as their viewpoint about love, see Silly Rabbit, Romance Is for Kids! . For a specific form, see Cannot Talk to Women Subtrope of Took a Level in Dumbass . Granted, Dumb might be better than the alternatives . Can (and probably will) lead to Gibberish of Love . See also Love Can Make You Gonk , Distracted by the Sexy Very much Truth in Television : if you don't have at least one story about being a monumentally dumb jackass on a date, when trying to attract the attention of a crush, or around a spouse or married one you just aren't even trying (and it's all the more reason to keep trying when you do</ make a complete fool of yourself. We've all done it)

The Power of Love ain't always a good thing . How many times have we heard this? "I did this for you!</ So we could be happy together! " Love can be a strong motivation for good . But if you are in a Love Triangle , or your loved one is dying of cancer , it can also be a great motivation for murdering the hypotenuse , making a Face–Heel Turn , embracing The Dark Side , selling your soul to the devil , raping your love interest , or cursing yourself by opening the Tome of Eldritch Lore , up to causing The End of the World as We Know It . And if that person should die, they are willing to go to horrific lengths to bring them back . This often happens when a simple love spirals into a dangerous obsession ; the love goes out of control, becoming their number-one motivation beyond everything else, including their reason, morals, and others' well-being , and they self-destruct in the end. A common, yet, severe manifestation of this is usually cries of " If I Can't Have You... Then No One Will." If both</ lovers follow the downward spiral, you may end up with the Outlaw Couple or Unholy Matrimony . Sometimes, it's not quite "love" but the lack thereof that drives a rejected suitor to serve the Big Bad for revenge. The object of their affections will probably think whatever damage they cause is All My Fault . Sometimes, the person who will go to extreme, evil lengths for love is a villainous Stalker with a Crush who has no grasp of the true concept of love , and emulates it as best he can . With knives Sometimes, it's a genuinely well-meaning, severely Genre Blind Love Martyr who wants their beloved to be happy or protect them from their enemies , even if it means damning themselves in the process. They will hear endless rants of What Were You Thinking? before breaking out in cries of My God, What Have I Done? and dying nobly , using their last breath to assure their beloved, "I still love you. I always will love you." Frequently, the motivation for the sympathetic Fallen Hero to fall. The belief that, had he been a little less lenient, a little less forgiving, that special someone who was Stuffed In A Fridge might still be alive. Leads into Well-Intentioned Extremist territory. An especially unpleasant extent of how Love Hurts and Makes You Crazy . Might start with, or end in, Destructive Romance . Since this is both a Love Trope and a Betrayal Trope, . See Yandere for a version of this trope that is mixed with, or

camouflaged by, Moe tropes. If the character who is in love was evil before falling in love, it's a Villainous Crush . Contrast Evil Virtues , where a villain has love as a good trait, or Love Is a Weakness , where a (usually villainous) character avoids love for fear it will spoil them.

What happens when someone involved in artistic or other creative endeavors enters into a relationship with a person only for his work to seemingly go downhill as a result? That's the question raised by the Love Makes You Uncreative trope In stories involving this trope, the (usually male) artist in question may be in an extremely happy relationship, but his significant other functions as the opposite of The Muse (i.e., an anti-muse). In some cases, there may be nothing wrong with this person — in fact, she may be perfectly charming and likable — except for the fact the artist's relationship with her has somehow caused him to start producing inferior work or no work at all . In other instances, if the artist character is a musician in a band or part of some other type of creative team and his object of love causes strain with the other members and alienates fans, there can be overlap with the Yoko Oh No trope. There also can be overlap with the Dungeonmaster's Girlfriend trope if the artist begins involving and displaying overt favoritism toward the significant other in his projects — often to their detriment. This situation is made even worse if the other person is an untalented Golddigger who's latching on to the artist for the purposes of gaining fame and/or money Related to True Art Is Angsty : an unloved, lonely and depressed artist is more likely to create "true" or "compelling" art than one in a happy relationship. Creator Recovery would be a supertrope. Compare Love Makes You Dumb . Contrast Creator Breakdown and Creator Couple which, when combined with this trope, can lead to a Couple Bomb . If part of a series, expect the couple to eventually break up, reverting the artist back to his creative self while the woman is never seen again . And if the couple doesn’t look like they’re going to break up any time soon, the artist’s friends may try to "fix" him themselves Love Makes You Uncreative is a trope found in both fiction and Real Life . However, in the case of the latter, the decline in someone's work after his or her hook-up with someone unpopular with the Fandom is often subjective. Thus, this trope is limited to In-Universe Examples Only

Western Animation

Alice is devotedly in love with Bob who is highly troubled or dislikable, the kind of person very few in real life would stick with. Bob isn't merely a Jerk with a Heart of Gold or even Troubled, but Cute : he (or she; both sexes can play either role) has serious psychological issues, an utterly Jerkass personality, or both, all of which makes a healthy, happy relationship unlikely. Alice is fully aware of Bob's faults but willingly endures the insults and troubles he dishes out because she believes her unconditional love is strong enough for both of them and/or will eventually reform Bob . What separates the Love Martyr from the Mad Lover is that, in this case, Bob and Alice are</ in a relationship, albeit a twisted one , and the love is ostensibly mutual, but he pays so little attention to her needs that his "love" for her verges on Informed Ability . Very often, others will ask " What Does She See in Him? " or point out to Alice that Bob is a bad boyfriend, but she invariably ignores

or dismisses their concerns. Expect her to say, "But you don't know him like I</ do." The Love Martyr is supposed to showcase the kind of pure and selfless love that can bring out the good side in even the most damaged and embittered people . If Bob has formerly shown signs of potential goodness and believably develops into a decent person because of Alice's love, the relationship can change into a genuine Love Redeems scenario. However, the less</ evidence that is given of his basic goodness or the potential to reform, the less convincing the Rule of Romantic becomes, and the more it seems that Alice is sacrificing herself to sustain an unhealthy relationship . When the martyr is a girl and her beloved is a troubled boy, this is often All Girls Want Bad Boys taken to extremes. Frighteningly common on Police Procedural shows especially if it involves teenagers. One that comes up frequently is a teenage girl with bad self-esteem who's head over heels in love with a guy who treats her like a doormat. Often, he's also involved in something highly illegal and will drag her into it or possibly use her as a fall guy. The police often know that the guy in question is bad news, and try to offer her a deal in order to try and catch him, but she'll frequently wail out "He loves me!" and will take the fall or cover up whatever he's done, digging herself deeper in the process. More often than not the core of most fanfics written by teenage girls putting Draco in Leather Pants for their self-inserts to redeem with the power of like-OMG twu lub . (Or the power of like-OMG good sex — or, more accurately, the power of Ikea Erotica). On occasion, Alice becomes Bob's Morality Pet , and, when she dies, it prompts him into a Heel–Face Turn . But at other times—and this is Truth in Television more often than not—Alice never succeeds in reforming her beloved , not even if she sacrifices to the point of death. The Love Martyr trope is not exclusively found in romantic pairings. Hero-worshiping younger siblings who look up to their jerkass (and sometimes outright evil) brothers or sisters as the best of role models, children who desperately try to please notoriously obstinate parents , and parents who blindly indulge and make excuses for their spoiled-rotten offspring prove that familial love can be just as blind (and hurt just as much). Cases even exist for best friends/ Platonic or Heterosexual Life-Partners who put up with far more unkind behavior than almost anyone would expect. Compare/contrast Mad Love , where the person in love is depicted as hopelessly blind if not outright Ax-Crazy ; his or her affection is clearly</ wasted upon someone who doesn't care one bit (but is sometimes happy to take advantage of the situation). See also All Take and No Give , Monster Fangirl , Sunk Cost Fallacy . Often goes hand in hand with Why Would Anyone Take Him Back? . Can be Truth in Television .

Don't Take This Risk </: You</ can become this for the man on the phone, entering a relationship with him for the sake of giving him a reason to live. There's basically no</ way that relationship can be healthy, for either party.

Once, long ago, Alice shared special moments with someone she loves She's moved on, but that won't stop her from singing a bittersweet song about her fond memories of that time. Often it takes the form of a ballad recounting specific details e.g. " the sound of the stereo, the dim of the soft lights, the scent of your hair that you twirled in your fingers ..." Being built on bittersweet emotions, a Love Nostalgia Song has a kind of emotional universality: it can be depressing to one listener and happy or hopeful to another. This can help it to resonate with a wide audience. A Music Trope . Compare

Love Will Lead You Back , when the narrator has not moved on and still believes their lover will return.

So your character has got himself a girlfriend and life is looking pretty sweet. We mean, it's just a matter of time until the relationship progresses naturally, right? Not so much. Here come the Love-Obstructing Parents, friends and family of the girlfriend whose job from the writers is to ensure that for the progression of the relationship, Failure Is the Only Option . They will, of course, insist on moving in with the both of you. Being the Moment Killer is their job title. There are two kinds of Love-Obstructing Parents. If your character is lucky, he will eventually gain their respect, and maybe even count them as True Companions . Unfortunately, this does not aid in relationship building as their friendship means he will never</ be alone with the girlfriend. Naturally, the girlfriend never</ sees this, to the point of Comedic Sociopathy . It's just so nice that everyone she likes is under one roof. One wonders if she even has a sex drive or possesses any plans for the future. It's technically her job</ to address Love-Obstructing Parents about this since it would not be proper for the main character to do so. She will have Selective Obliviousness towards this duty. Your character better be a Chaste Hero or else be prepared to take cold showers for a long</ time. Sometimes, the In-Laws include a sensible 'neutral' party, like an aunt or grandmother. Unfortunately, they rarely ever get involved in any useful way. See Harem Nanny . See also Obnoxious In-Laws , Meet the In-Laws , Parental Marriage Veto , and Dating What Daddy Hates .

In Real Life , breaking the law and being caught doing so would label you a criminal and if you are caught and arrested, force you to probably go to court depending on where you live. However, in Fictionland, either the law doesn't work like that , or no one cares because this character is in love The character can safely bypass the law without being made to face it. Those enforcing the law might even completely forget their jobs and give them a helping hand! Delays be damned Compare with Well-Intentioned Extremist , For Happiness and Nepotism (I'm screwing the rules because I'm helping my relative/friend). Typically overlaps with Race for Your Love . Contrast Love Makes You Evil . See also Death by Woman Scorned

Ah, the Love Potion. Not since the Eskimo Freezer was patented has there ever been such a useless invention. Not that love potions are ineffective</, mind you; it's just that they rarely ever work as intended</, to the point where one wonders why a character would even bother to use them at all. When you see someone employ a Love Potion these days, you almost expect</ it to fail. It should be a Discredited Trope by this time, but for some reason, characters continue to use Love Potions, with said potions continuing to cause far more trouble than they're worth. If the plan for using the Love Potion is actually well thought out and shouldn't</ go wrong, expect some Contrived Coincidence to ensure that it does. The Love Potion comes in three general forms: Of course, no matter which type of potion is used, the chances that the right people will actually drink the potion are less than .00001% on average. Even if the potion is put into a drink that's placed directly</ into the hands of the people for whom it's intended, some</ kind of mix-up is always bound to occur. For instance, if the Love Potion is given to the princess

in an attempt to get her to fall in love with the hero, you can bet your life savings that she'll slip and fall, causing the potion to splash up into the open mouth of the hero-hating Tsundere . When folks imbibe a "drink it and fall in love with the first thing that you see" type of potion, then despite how miraculously good they always seem to be at avoiding children or family (on the rare occasion where this sort of Fridge Horror is even addressed</, that is), it is virtually guaranteed</ that the first face the hero will see upon sipping the mixture is that of his own horse or that of his Plucky Comic Relief Sidekick. Even if it's only an aphrodisiac, a lot</ more people than expected are going to unknowingly chug it and engage in activities that put the raunchiest teen parties to shame. Villains don't usually have all that much luck with Love Potions either, as they're often all-too susceptible to being rendered ineffective through that annoyingly pesky " Power of True Love " thing. No matter how strong a Love Potion might be at first, it will almost invariably fail once the entranced heroine sees her True Love lying bleeding and battered on the floor, seconds away from doom. In most cases, this will lead to a tearful reconciliation between the heroine and their Love Interest and to the hero picking herself up and kicking a lot of ass (as well as to the villain wondering just where he can get a refund on that stupid wonky potion). An even more chaotic backfiring is when the villain her/himself accidentally drinks said potion. Hilarity Ensues . Villains may employ other means besides potions for winning someone's love (spells, brainwashing, illusions, and the like) but these usually have a comparable success rate (i.e: none</.) If it's particularly potent, it might cause Love Is in the Air and affect not just the intended drinker but everyone.</ Even on occasions where a love potion works exactly as intended (most often in the case of Love Only Person X), with the right target falling for the right person, the whole thing has a tendency to work a little too well . The user will find, to their chagrin, that being obsessed over to the point of absurdity either destroys what they found attractive about the love interest in the first place or is simply too much to handle . Or they might come to realize that they'd rather their love remain unrequited than be artificially</ requited, thus learning a valuable Aesop . Every once in a blue moon, you get a Shipper on Deck type who wants to use a love potion not for their own benefit, but on behalf of two people who would be "so perfect together", if only they just had a little</ nudge towards each other. But even the purest of intentions can lead to disaster, and it's a safe bet the would-be matchmaker will be desperately scrambling to undo their handiwork in short order. The morality of magically forcing someone to fall in love or have sex with another is often overlooked, but occasionally explored — depending on how thoroughly someone's will is overridden by the effects of the potion, use of these things has the potential to make consent rather... dubious... if the story goes beyond PG-rated shows of love. It's becoming more common for a Magical Society to have declared love potions illegal because of this. Frequently comes as a perfume rather than a drinkable. In these cases simply replace "drinks" with "gets sprayed with", as all the same mishaps tend to happen. Compare Slipping a Mickey , Hypno Ray and Hypno Trinket . Contrast Hate Plague . Subtrope of Magic Potion .

Say Bob and Charles are not family, but are close to one another. Really</ close. Bob is younger than Charles, and Charles is quite happy to take Bob under his wing . He guides Bob to his place, whether in the world or simply in one social circle. However, Bob and

Charles' affection for each other is a bit more than fatherly . This dynamic applies to a gay couple (or simply an ambiguous one) in which one partner is much older and acts as a mentor to another. In this dynamic, Charles is most often powerful and successful, and Bob is most often attractive in one way or another . This trope originates in ancient Greece, with their custom of pederasty. The Greek words for this trope are "erastes" (lover) and "eromenos" (beloved). A very similar system developed independently in Japan, where the partners are the nenjawakashu</ technically covers any boy between early childhood and adulthood, and was also used outside of relationship contexts, but by the end of the Edo period it pretty much meant " uke " . High-ranking Chinese courtiers and Buddhist monks also took younger male "lovers" fairly often, but in a less formal system than in Greece and Japan. All but a Forgotten Trope nowadays, especially since some of these relationships involve underage teens. It may, however, show up in The Twink 's Coming-Out Story , and the social circle the older partner leads the younger into is likely to be the gay community . If there's a significant age difference between them, see Age-Gap Romance . If the younger one has a preference for older partners, see Likes Older Men and Likes Older Women . See also Seme , Uke , Senpai Kohai , Onee-sama , Teacher/Student Romance , Sexy Mentor , Mentor Ship , Classical Mythology , and Mentor in Queerness . No Real Life Examples, Please! Seigi and Richard, of The Case Files of Jeweler Richard . </ Richard, eight years older, a wealthy and succesfuly business man, is college student Seigi's mentor in not only gemstones, but in life, culture, and definitely queerness. They call each other "partners" by the end of volume ten, but Seigi is also still serving as Richard's secretary.

Love is as (or more!) addictive as The Dark Side . These two forces interact very curiously, Love can just as easily lead a Knight in Shining Armor into the Dark Side, as it can drag the most committed , bloodthirsty , puppy-kicking villain kicking and screaming into being redeemed . Whether they're a Fallen Hero who starts Dating Catwoman , a Professional Killer who fell In Love with the Mark , or the Necessarily Evil who gains a Morality Pet that gives them something to live for, love tends to corrode evil like lemon on popcorn (and it tastes so good !) even if it frightens at first . By and large, Love tends to subvert rather than aid evil, Unholy Matrimony not withstanding. If it isn't Heroic Resolve it's Heroic Willpower , making even the most soul corrupting evil as weak as a sickeningly sweet kitten Some characters consciously invoke it in order to try to invoke Single Woman Seeks Good Man — or its Gender Flip Beware Redemption Equals Death but they may decide it's worth the price and Go Out with a Smile . Alternately, a spurned evil genius is that much more likely of Jumping Off the Slippery Slope and Nuke 'em . If the villain manages to hold on to enough of their evil (or love), they become an Anti-Villain . Sometimes, this comes about when the villain ends up Becoming the Mask , the love they get so freely sorely tempting them to change sides and do a Heel–Face Turn It's worth mentioning that this is what the Love Martyr wants to happen, as does the Monster Fangirl and many shippers who put Draco in Leather Pants . In Real Life , this attitude often leads people to The Jerry Springer Show </; "But he really loves me! Those bruises will heal!" On the other hand, it may very well be the hero who bruises the baddie , channeling the power of love through violence and thus bringing redemption If the redeemer

dies, it's possible their memory and lessons they taught their beloved will stick . On the other hand, the deceased could have been simply holding back the person's evil and they now revert with a vengeance. There's also the possibility that instead of curing them , love may very well never change or addict </ the intended beneficiary It should be noted that romantic</ love isn't the only type of love that can redeem someone. Familial and Platonic Love are both capable of this Naturally, Love Makes You Evil is the counterpart to this trope, where love leads you into</ evil instead of out of it See also I Can Change My Beloved , where someone tries to invoke this trope but fails

Two characters have had some sort of Ship Tease , but there's no sign of it progressing to a Relationship Upgrade . Likely, one character will have feelings for the other but are resigned to All Love Is Unrequited — until the other character somehow hears (from another person directly or indirectly or from a Love Confession) they have feelings for them. They're shocked. All of a sudden, they begin to look at the other character differently, resulting in them beginning to have feelings, too! We all want to be loved after all, and someone loving you</ is a very attractive trait. This trope comes in two flavors: This often is a cue for a long-overdue Relationship Upgrade in a She Is Not My Girlfriend or Unresolved Sexual Tension situation. A common variation is to have one fall for the other after hearing that they have feelings for them despite there not actually being feelings involved; often this set-up is Played for Laughs . A subtrope of Love Epiphany . If Alice realizes her feelings for Bob after he confesses to Cheryl instead, that's Green-Eyed Epiphany . The inverse of this is Entitled to Have You , in which Bob loves Alice and expects Alice to love him back. If the timing isn't right and Alice realizes her feelings after Bob has moved on, it's Unrequited Love Switcheroo .

Most guys would give anything to have the girl of his dreams literally</ want a piece of him. But it can get painful if more than one girl wants that to happen . This classic Harem Anime scene consists of each young lady in this tug of war grabbing an extremity (usually an arm) and literally</ trying to take her man away from her rival(s), in a grotesquely hilarious exaggeration of wish fulfillment . The girls in competition will likely shout this: The poor guy in question is effectively Made of Iron for the duration of suffering under this trope, especially when the contestants have Super Strength . This trope is unrelated to Love Hurts , even though it may hurt literally. This trope also shows the chivalrous side of a guy — he Wouldn't Hit a Girl even to protect himself from this trope. For this reason, a girl is rarely fought over this directly in Distaff Counterpart harems. See A Lady on Each Arm for the less violent version of this trope. Cock Fight is a rough Spear Counterpart .

A monarch's romantic choices are directly linked to everything in the kingdom going to hell thereafter. Usually, this is for one of three reasons: The monarch is having so much fun with their paramour that they neglect their duties of ruling and governance, possibly creating a power vacuum for an Evil Vizier or similar to take over. Rebellious Princesses are completely immune to love-related repercussions outside of deconstructions . Compare Fisher King .

A character plucks something in order to predict something. The character is usually a girl , but doesn't have to be. This trope comes in two flavors: As humans are more inclined to start with the affirmative (in this case "Loves me"), and since Real Life flowers are slightly more likely to have an odd number of petals, probability indicates that of all the people who did this the majority of them ended with "Loves me". In the land of fiction though, the Rule of Drama skews this and fictional characters tend to end with "Loves me not".

So your favorite couple is in the middle of a deeply romantic scene. The camera zooms, the lighting is perfect, and the music swells up. Chances are, the music playing is the couple's love theme. May also be designated as such in official soundtracks This music can take on several forms, depending on the characters involved, the setting, and the story moment when it is played. It may play over a deeply romantic scene like The Big Damn Kiss or a Grand Romantic Gesture . However, it may also be played over a breakup, a Last Kiss , or when one lover dies in the other's arms . Many themes end up as both a CMoH and a tear jerker at some point. In musical theater, such a theme is likely to show up as Duet Bonding and then repeat instrumentally Compare Love at First Note , Dance of Romance , Duet Bonding , and Falling-in-Love Montage Subtrope of Leitmotif Not to be confused with themed love

This villain trope is for the characters we love to hate "Love to hate" is a term used to describe villains we enjoy. We love them for various reasons, such as excellent character development, being hilarious, getting the best writing, having a memorable personality, or being lucky enough to have a top-notch performance by their actor. But at the same time, the fans still want to see the baddie get their comeuppance in the end. There is still hatred, after all. Also named Heel Hate Faux Affably Evil , Affably Evil , Laughably Evil , Magnificent Bastard , and Card-Carrying Villain are sub tropes for different reasons. Being a Large Ham definitely helps (see also Evil Is Hammy). An Anti-Villain is often one of these due to the character development they often get. A villain who's The Scrappy or Creator's Pet is typically not eligible for this trope as are some villains who cross the Moral Event Horizon Not to be confused with Draco in Leather Pants , which is when a villain's fandom will gloss over the actual nastiness of a villain and insist that he or she is just misunderstood, i.e they throw their sympathy to them</ even though they don't deserve it ; in this, fans acknowledge the atrocities the villain has done but they like them for their villain traits</. Also not to be confused with when the heroes</ would love to hate the villain, but just can't manage it This is someone whom the fans enjoy and even maybe respect because</ of their unapologetic evilness. Their shamelessness is cathartic to us , and they retain their awesomeness as time goes by without Villain Decay In order to be eligible, a villain must be generally well-regarded/well-liked by said fandom while the same fandom still acknowledges they're a villain. Being here means that said villain is part of the pantheon of great villains. Therefore, it is possible for a Complete Monster to be listed here (for example, The Joker , Pennywise and Red Skull) Compare Hate Sink , where a character's intended role is to be hated for their evilness. A Hate Sink can easily fall under

the Love to Hate category if they are admired by the audience for various reasons despite being made for invoking their hatred (or even liked for</ being effective at their very purpose)

In some stories, a Flash Sideways —or even outright Time Travel —can be caused by The Power of Love . Not just motivated by it: Caused</ by it So strong is their love that no boundaries are capable of keeping these lovers apart. Not even the boundaries of space, time, fourdimensional spacetime, or even The Barrier between different universes Not limited to Time Travel and timelines, the trope also applies to certain cases of targeted reincarnation , long-range telepathy et cetera Contrast Star-Crossed Lovers . See also Time-Travel Romance

Alice is in love with Bob, but Bob is in love with Charlie, while Charlie is in love with Alice. Well, that's one</ of them. A Love Triangle commonly involves three people, love, and decisions. It can be dramatic, or it can result in Wacky Hijinx. Love triangles are usually resolved in one of four main ways: See Triang Relations for all the ways these three people can mess up their love lives. Sometimes a Love Triangle can come to involve a fourth person, while still ultimately being called a "triangle." But move complications that insist on widening it can be explored further in a Love Dodecahedron . Expect anyone involved in the love triangle to become a Jealous Romantic Witness when they see their romantic rival and object of affection being intimate in one way or another. Very common in Soap Opera . Compare Friend Versus Lover and Cock Fight .

Ah, love. One of the fundamental forces of drama , and a key component in Heartwarming Moments . Love comes in many forms , but this index lists virtually all tropes concerning the most recognizable form, romantic love. For tropes about familial love and platonic love, see Family Tropes and Friendship Tropes , respectively. For the unconditional love felt for everyone, see All-Loving Hero Compare Romance Novel , Admiration Tropes , Kissing Tropes . Contrast Hatred Tropes ... usually

The end of a relationship is hard. What's easier? Believing the lost partner will come back someday. Whether they broke up or the partner is away at sea, lost at war, or even tragically, unarguably dead, this character believes their love with come back one day If there are other characters around, they are likely to perceive this as denial and encourage her to start seeing other people , but she won't hear of it , because she has to be available when he returns A popular topic for songs but can be found in other media as well. This is Truth in Television , and can be particularly tragic when Bob is not merely gone, but actually dead. Done well, this can evoke a sense of sadness and an admiration of the character's dedication. Done poorly, the pining character may leave the audience saying "get over it! " Done really poorly, the pining character comes off as a Stalker with a Crush Compare Love Nostalgia Song , where the narrator reminisces fondly on a past love but has since moved on. Contrast Absence Makes the Heart Go Yonder (which this trope can potentially evolve into). See also The Mourning After

A standard delaying or misleading tactic of Romantic Comedy that depends on the vagueness of language In English we have love</ for deep romantic love ("I love you, Alice."), or deep platonic love ("I love you, man"), or shallow love of foodstuffs ("God, I love pastrami"). There's also times where romantic affection occurs but is not as deep as love, in which case "love" is considered deeply inappropriate. So you have like</, or the rather pubescent like</-like which is different from just "like". Confused? Well, it carries over into other languages too. The French can be confused by copain</ and ami</. The German language has a single word Freund</ for male friend or boyfriend and a single word Freundin</ for female friend or girlfriend, while daisuki</ (or the plain, less emphatic form, suki</) is a popular word used in anime for affection, but it can be very nebulous out of context (aishiteru</ , on the other hand, is very clear in its meaning and more or less cannot be taken any other way) The standard gag is to have a character say this, while the others are shocked at the directness. Or, if it's the person in love with them, near euphoria. This is followed by the original character mentioning all the other people they love A variant: a character is thrilled to receive what appears to be something very special and personal (often a valentine or a Christmas present) from the person they have a crush on — only to learn that the entire cast got them One big problem in adaptations for other languages is the subjectivity in deciding which kind of affection is the proper one. In some cases this is played for humor, while in other cases the classy character is</ denying the confession but feigning ignorance to avoid causing the other person embarrassment See also The Four Loves . Compare The "I Love You" Stigma

The nature of emotional relationships often overlaps in confusing complications ranging from the simple crush to Freudian oddness. If this causes the writers to accidentally build things like harems , the easy way to get around this is to reveal the basal nature of a relationship. This is a form of Wishful Projection . In the character's mind, one type of relationship was simply confused with another . This has some basis in reality, where some potentially romantic relationships are actually people seeking "figures". (Hell, who hasn't</ done this at some point ?) They spend time with a person because he or she reminds them of someone else </. For example, some characters attracted to older characters often have an absent parent or older sibling. This situation is often the inherent role of an Unwanted Harem's Unlucky Everydude . In some other cases, it turns out that the character was only in love with the idea of being in love and applied it to the first suitable person they met; and in others, a character falls in love with another character… or more specifically, some defining feature of that character. For example, Bob falls in love with Alice because she is incredibly beautiful, or a brilliant fighter, or incredibly smart, but he fails to actually comprehend Alice beyond that trait. This is easy to do to The Lost Lenore since she's not around to contradict an idealized version of her. Doing this poorly can feel incredibly cheap if the "explanation" doesn't make sense or potential evidence wasn't presented beforehand , as it feels as if the writers are just going down the list of romantic opposition and checking them

off . Like Death of the Hypotenuse and Ron the Death Eater , this trope serves as a subtrope of Die for Our Ship in fanfic , to clear the way for the author's preferred ship . If a character is Really 700 Years Old , this can keep the writers from having to deal with a Mayfly–December Romance . The trope name refers to Éowyn's unrequited love for Aragorn from the Lord of the Rings </ trilogy, from the line "It is but a shadow and a thought that you love. I cannot give you what you seek."</ Accordingly, compare and contrast with All Love Is Unrequited . Compare The Dulcinea Effect Not to be confused with Fighting a Shadow . Most definitely can be Truth in Television .

When someone bullies someone else because they have a crush on them. This is usually because they aren't sure how to convey their feelings properly. Often the bully is a Type A Tsundere . There is actually a sub-type known as "sadodere", combining the words sadistic and sweet. The target of the bullying is generally under the impression that the bully is simply mean and has no clue the bully has a crush on them This is generally Played for Laughs and won't normally get into serious violence unless the target is Made of Iron . This sometimes overlaps with Double Standard: Abuse, Female on Male . Romanticized Abuse and Domestic Abuse are the significantly less innocent Sister Tropes , and Bastard Boyfriend is the Darker and Edgier one. Contrast Mad Love , a generally comedic trope wherein the one in love fails to realize that abuse is not</ the sign that their beloved returns their affections Truth in Television for some small children who lack the concept of relationships and usually</ grow out of it. However, it may slowly be on its way to becoming a Discredited Trope as in more recent times, critics, parents, and child development specialists have been increasingly voicing distaste for it, due to what they see as the role that "he (or she) does it because he likes you" has played in causing some people to take real-life bullying less seriously

This trope happens when a character in love recite (or otherwise show knowledge of) tiny details about the object of their affection, showing how well they know the other. The amount or obscurity of the detail suggests the intensity of feeling on the part of the speaker, although practical circumstances may limit the amount of information that is available. A common variant is when the speaker lists every tiny detail about a past experience with the beloved, especially about the day they first met: the weather, what each of them was wearing at the time, what they both ate, and so on. This is usually played as romantic, but it can take on a creepy tone if the person reciting detail is a Stalker with a Crush . However, there should be affection of some kind involved in order for this trope to be in play. (Non-romantic love may also qualify, though this version is less commonly seen in media.) Overlaps with Ludicrous Precision when precise numerical details are given (such as calculating down to the minute or second how long it's been since the couple met), especially when it's Played for Laughs . Not to be confused with Description Porn , though they may overlap if the speaker gets really carried away.

The Flower Princess and the Alchemist </: When thinking or discussing about Ed ward's character and personality, Ori hime often goes on a passionate tangent about all the things she likes about him. From noteworthy details of how kind and caring he is to small, mundane

details of how she finds his nose twitching cute whenever he is concentrating on something. When other characters point how she must be in love with him , she becomes confused and embarrassed and vehemently denies having any sort of romantic interest in Ed .

In situations involving fast-moving vehicles or animals (such as a Traintop Battle), watch out for low bridges, tunnels, light fixtures, and branches. In cartoons and comedies, it's for laughs as characters get knocked off with some bruises; elsewhere, it can be rather gruesome to the point of decapitation Alternatively, characters will duck or move to an awkward position to avoid getting hit. Bonus points if somebody says, "Low bridge!" during such This trope is not limited to vertical examples. Also included are situations where tall characters knock their heads while walking through a door frame In pursuit situations, especially with aircraft, skilled pilots can demonstrate their skills by maneuvering through a narrow area, such as during an Aerial Canyon Chase , and their opponents breaking their wings before crashing Instant Convertible is a Sub-Trope , where the character's car is the victim. Compare Watch Out for That Tree! , Toyota Tripwire , and Belly-Scraping Flight

This sort of joke subverts the audience's expectations by revealing that the amount of something is much less than typical. A band or TV show or movie's fanbase might be accurately referred to as "both of them", or a nation's air force might turn out to be just one person. A political party consists of three people. A prepackaged meal advertised as full dinner in a big container turns out to be just a single piece of fruit. This is usually hilarious. Or sad. Or hilariously sad For a trope that is similarly insulting by separating something into a smaller group, see And Zoidberg . Amusingly Short List also mines humour from subverted expectations and comically small number of items on the list. Comically Small Bribe , Critical Staffing Shortage , Decided by One Vote , Down to the Last Play , Oddly Small Organization , Only One Finds It Fun , and World's Shortest Book are related, especially if these tropes are Played for Laughs . If the real number is extremely large, it's Not Hyperbole , and someone asks "how many?", and the answer is All of Them , it goes in that trope

While you don't need to know how a gun works to know how to use one, the society as a whole must be able to support the thinkers and builders of such a device for it to see widespread and sustained use. Not so when you have Low Culture High Tech; this is a faction, culture, or race that uses technology far in advance of their scientific and cultural knowledge, often for warfare Usually this group has pirated the technology from someone else . It may be Lost Technology that they have recovered and use, often very sturdy, self-replicating lost tech that only requires raw materials be input, if even that. Or it could be a Black Box tech that none of their existing machines can do without. There may instead be a group of "thinkers and builders" who use the primitives as shock troops or even as a Slave Race . It's also possible the tables are turned and the primitives have either taken the builders hostage or killed them all and taken all of their goodies (without bothering with the instruction manual). If the original source of the tech is Shrouded in Myth , they may become a Cargo Cult Typically, the primitives will only use a fraction of the technology's potential and not know all of its abilities. At

best they will be able to maintain the equipment without knowing how to repair it should a major malfunction happen. It's highly possible that the original creators, or a group with sufficiently advanced science (even just curiosity and a working knowledge of the scientific method), can pull the rug out from under these primitives by either confiscating, hacking, or better using their pirated tech against them It's worth noting that a civilization doesn't have to be at stone age or Medieval levels of technology for this trope to apply. They just have to routinely use tech far in advance of their ability to comprehend. A story set in 21st-century Earth could have this trope apply if the planet were given Imported Alien Phlebotinum . Even space faring peoples can have Low Culture, High Tech if they use stuff they don't understand Lastly, we want to draw attention to the following from the first paragraph "far in advance of their scientific and knowledge". It's important to point out that not only are they using things they don't understand technologically, but for which they haven't considered the cultural, social, or ethical ramifications. It's one thing to give a hunter-gatherer society an Energy Bow , but giving them a cloning device? Their society may crumble from the onset of massive Cloning Blues , not to mention the ecological disaster of the massive population growth. It's because of this that many aliens (and future humanity) tend to subscribe to an Alien Non-Interference Clause or a You Are Not Ready attitude Related to Insufficiently Advanced Alien , which is about a race that's interstellar, but every other tech they have sucks comparatively, and</ they probably don't understand it. Compare Crystal Spires and Togas . Contrast Rock Beats Laser . The Noble Savage inverts this trope, being essentially High Culture, Low Tech. See also Bamboo Technology , Aliens Never Invented the Wheel , Scavenger World , Giving Radio to the Romans , Technology Uplift , Schizo Tech , and Cargo Cult . Not to be confused with " High Tech and Low Life. " Compare Klingon Scientists Get No Respect , when a society undervalues the profession that makes its desired lifestyle possible. Not to be confused with No Tech but High Tech When adding Real Life examples, please try to avoid Unfortunate Implications

An organization that has always had strict standards about who is allowed in their ranks has suddenly decided to become more lenient about who it recruits The most frequent reason for this change of policy is a need for more members. If the organization is combating some rival group or other force, then extra numbers , even as Cannon Fodder , become extremely valuable This change in policy is also most frequently how our main character becomes a member of said group when before that the best they could have hoped for was to fanboy from afar. This decision is also often a cause of friction between the those who support the new arrangement and the Old Guard who resent the "riffraff" coming into their midst This trope is specific to when an organization changes the rules to allow more people to join, as opposed to situations for the elite organization making a special exception for an especially talented individual who otherwise wouldn't have been able to join As anyone in, well any Armed Forces can tell you, this is certainly Truth in Television , as seen with Boxed Crook (when criminals are hired, often forcibly), Child Soldier (when recruits are taken younger) and Old Soldier (when older appliants are considered)

In mathematics, the </ is the smallest number to compare the bottom part of the fraction, which is called the denominator</ When applied to fiction, the term Lowest Common Denominator means appealing to as many people at once as possible There are varying interpretations on what this implies. Taking an upbeat viewpoint, it might be admirable; making stories that most people can relate to, stories that all human beings can understand in relation to their own lives . If we think of media as communication between the creator and the audience, the most successful communication would be the one that is understood by the most people From a more elitist, downbeat point of view, if we assume that a significant percentage of Viewers Are Morons , it can mean a work that is made to appeal only</ to the Great Unwashed. Instead of more "worthy" audiences, it is marketed to Joe Sixpack and all his family out there in Flyover Country , taking out everything that anyone more educated might appreciate, reducing it to its most shallow parts The trope is Older Than Steam . William Shakespeare , in particular, was a master of combining both Genius Bonus and Lowest Common Denominator Frequently blamed for Critical Dissonance

The Low-Level Run is a variant of the Self-Imposed Challenge , and more specifically a variant of the Minimalist Run . The goal is to complete the game with your characters' levels as low as possible. The player does this by avoiding or fleeing as many Random Encounters as possible, reducing experience gain in any way possible, and still finding a way to beat every required enemy and win the game. The challenge can be expressed either by a specific character's level (usually the lowest level in your party) or by all characters' levels in aggregate Character Levels only really appear in RPGs and games with RPG Elements , so you can only do this in that kind of game. Even within that sphere, this challenge is just impossible in some games, but others are well-suited for it, particularly games where tactics or reaction time can outweigh raw power, as well as games where characters' stats can be raised to a competitive level without Level Grinding . Occasionally, staying at low level would actually provide you advantages Most Speedruns of RPGs are Low-Level Runs by necessity, since speedruns often require skipping parts of the game, which naturally means skipping many occasions to level up. Exceptions tend to go to the opposite extreme, using glitches to ridiculously overlevel the player characters Compare Minimalist Run , where the objective is to finish the game using as little equipment as possible. Compare Weak, but Skilled , which is what your character will need to be to get through the game with such comparably low stats and resources. Frequently overlaps with Pacifist Run in games that lack the ability to manipulate EXP gain Chrono Trigger </ is well suited for Low-Level Runs: characters gain no experience while knocked out , and the battle system is designed in such a way that statistical bonuses gained from equipment far outstrip those gained from Level Grinding . There's also a piece of equipment that converts EXP gained into cash (but you don't find it until late in the game), and it's possible to use Tabs to upgrade character stats and use higher-level techs without gaining EXP. It's possible to beat the game with the main character's level as low as 1. That said, "possible" doesn't mean "easy", and there's only one specific party who will give you any hope of beating the final boss

The High Speed Chase Scene has been a staple of action movies

for decades, and the most obvious way to parody it is to remove the "high speed" part, and have the action take place below 5mph With that simple change, all the usual staples — the Sheet of Glass , the Lemming Cops , the Wronski Feint — become ridiculous, while tropes like Slo-Mo Big Air and Every Car Is a Pinto become downright surreal. Expect heaping helpings of Overly Long Gags as characters desperately brace for an impact that's a long time coming. Relies heavily on Mundane Made Awesome , and usually an Unconventional Vehicle Chase While it might be hard to believe, a dramatic variant also exists. Just make the pursuer a terrifying Implacable Man with an Ominous Walk and the pursued a broken wreck trying to crawl away from a No-Holds-Barred Beatdown . Or make the two persons extremely injured or tired, as a variation of Combat Breakdown . This has to be done carefully, or it can easily slip into Narm territory Note that Slow Motion chases don't count — the characters should actually be traveling</ at that speed. Also see Slower Than a Snail

Tropes about being loyal to someone or something and the reasons behind said loyalty Compare A Trusting Index . Contrast Betrayal Tropes

In the land of fiction, if you need to find secret passages or switches in your Temple of Doom or Haunted Castle , Leaning back for a breather or punching the wall in frustration can end up with pushing just</ the right brick. If The Fool falls over in the ancient mansion, odds are the first candelabra , andiron or statue they'll grab for support will be the all-important lever to the hidden safe. If you are trying to search logically, step back and assess the situation occasionally: you might just step on the important collapsing floor panel. Bonus points if you or your friend have been searching for a while. Watch out, though: this is also a good way to find traps . This basically comes about because someone looking for mysterious passages is kinda boring to watch, and finding them normally isn't much more interesting. Related to Bookcase Passage .

An index of tropes dealing with luck and fortune Compare with Probability Tropes , which are about the statistical side of things

According to , sometime in the late 18th century or early 19th century, a man named Ned Ludd broke into a factory and destroyed two machines. A movement to oppose the industrial revolution was named after him, spear-headed by those who saw their jobs being done more efficiently by new machinery. They claimed that inventions such as the Spinning Jenny would lead to mass unemployment, since where would the spinners go? The Luddites failed to understand, or were simply too poor to take advantage of, the fact that increased efficiency in Part A of the economy leads to increased economic activity — and therefore theoretically more jobs — in other parts of the economy, who now can buy cheaper machine-made products from Part A and therefore can spend the saved money elsewhere. It's worth noting, however, that this didn't really apply in late 18th/early 19th century Britain, which saw the unqualified under-classes in rural areas almost entirely dependent on the manual labour provided by the mills due to the agricultural industry having mostly moved off-shore. Moreover the phenomenon outlined above is typical of capitalist

economics and as such relies on such a system already being in place, while at the time of the industrial revolution the country was still in transition between mercantilism and early industrial capitalism. This was much less of a problem in the much-larger and already proto-capitalist United States, which always maintained a strong farming industry in the west and as such survived the industrial revolution without major incident. Sometimes, a work will portray a Luddism (or an obvious or flanderized stand-in for it) as having been right all along — in other words, Science Is Bad on a societal or even global scale . This can take many forms, including but not limited to the following: If a community that traditionally has made everything painstakingly by hand switches to robots , magic , machines , etc. to make goods, expect trouble. The goods produced may turn out to be unusable , or the robots, machines, etc. will become dangerous and turn on their creators . A common end result is that the tech/magic-reliant society will be forced to return to the old ways, with An Aesop about the value of tender loving care. Ironically, an actual economic problem will result from the hordes of people who have no jobs and will no longer have the power to purchase the goods produced; it is called a consumption crash. But despite being an obvious argument in favor of Luddism, for some reason it's seldom brought up in these scenarios. As has been pointed out, this</ was the driving factor behind real-life Luddism — less about a dogmatic anti-progress stance , and more about simply not wanting to starve to death. Very often, this trope is reliant on the Appeal to Tradition and Appeal to Nature fallacies. See also Artistic License – Economics , Green Aesop . May be the (sinful) Discipline in Harmony Versus Discipline . May be enforced by Status Quo Is God (and in extreme cases, a Reset Button). Compare Industrialized Evil , where evil itself uses the scientific method and/or efficient methods of "production" (not necessarily machines, but that's popular too) and Technophobia , a mild version of this trope, mostly a Sub-Trope . Contrast Evil Luddite , for when being against technology is portrayed in a negative light. Subtrope of Good Old Ways . Advertising AnimatedFilms Anime Comic Strips Film Literature Live-Action Television Video Games Web Original Western Animation Real Life Film — Animated

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Tabletop Games Video Games Real Life Literature Video Games

The (usually) video game equivalent of the deliberately ridiculous splatter seen in Peter Jackson 's early films. Video game makers who include gore and dismemberment effects (commonly known as "gibbing" or "gibs", short for) will often go overboard with them and make relatively simple weapons create far more grotesque splatter than you would expect from their real-world equivalents. This can be especially jarring, as the default handling of violence in most media is to err the other</ way— undersized or nonexistent entry and exit wounds are more common than ones that properly match the weapon used. Crosses the Line Twice is the key to this trope: Seeing a person realistically take a bullet to the jaw would quickly veer into Nausea Fuel . If their head instead explodes into a cornucopia of viscera and grey matter, we have a harder time taking it seriously and can relax some. Compare Made of Plasticine (this is the video game equivalent) and Bloodier and Gorier . Compare and contrast Pink

Mist , a tamer, more realistic phenomena usually associated with real-world head shots. See also the Chunky Salsa Rule , Overdrawn at the Blood Bank , and Gorn . And, of course, Bloody Hilarious and Not Enough to Bury . By the way, in case you want to avoid possible fan backlash , it's pronounced "jibs" , not "gibs" with a hard G sound. (For the record, "giblets" is also pronounced with a "j" sound.)

A parent-child relationship between two characters who were previously thought unrelated is revealed, usually with generous dollops of melodrama—blood is, after all, Thicker Than Water . Beloved of soap operas, made famous by the Star Wars </ films (from which the trope takes its name, though as you can see, it isn't an exact quote) Whether or not this is a good thing or a bad thing for whoever is being given the reveal mainly depends on who is giving the reveal in question. Sometimes an ally, a Mentor or a non-romantic Mysterious Protector will turn out to be the parent of the person being given the reveal, but other times, the reveal of who a character's parent is will be cause for serious anguish , such as someone who just gave his or her life for him , someone who could have been a Love Interest , or worst of all, a villain working for the Big Bad or even the Big Bad himself, as in the most infamous Star Wars </ example In cases when villain and hero turn out to be parent and child, count on at least one scene where the hero worries that he or she will eventually end up like the parent Sometimes it's a bogus revelation, and at the end of the episode or plotline the Reset Button is pressed to restore the previous relationship — or lack of one Though the trope itself is too fundamental to become Discredited , any permutation of the actual line ("No, X. I</ am your father.") nowadays will be met with a groan and a "Not again!" from the audience. Also a popular insane fan theory Compare with Mysterious Parent , or Family Relationship Switcheroo where the characters were thought to be related, but are not parent and child. Frequently, it's a father-son relationship revealed this way This trope was already being mocked back in 1790 by Jane Austen in Love and Freindship </ (with four grandfather-grandchildren relationships revealed in under a page</) This is a specific variety of The Reveal . The flip-side is Luke, You Are My Father . Compare Long-Lost Relative , Luke, I Might Be Your Father , Everyone Is Related . Contrast with I Am Not Your Father . Sub-Trope of Connected All Along . Frequently occurs alongside Archnemesis Dad Here is a with a lot of examples of this trope As this is a plot twist trope, spoilers, both marked and unmarked, are abundant in this page. You Have Been Warned

A compound surname that implies something like an action or an attribute (in the form of something like "Nounverber", "Adjectivenoun(er)" "Adjectiveverber" or "Nounnoun(er)"), but the name has no logical reason for it given in the story. It's just there for Rule of Cool This was very rarely done in Real Life . Such names were actually epithets given to people for notable things, as in there was a reason . Scandinavian kings often acquired cool epithets during their reigns. Their actual surnames were of the patronymic variety (like Gunnarson, meaning "Son of Gunnar"). But their real surnames were often eclipsed by their epithets in posterity So in fiction, a guy could be called Olaf Skullcrusher and have that be treated as though it's a normal surname. In reality, if a king was called Olaf Skullcrusher , it

was because he was literally known for crushing skulls in battle . Now later on, that name might ascend to a surname , but fiction rarely gives such justification Tabletop fantasy games have two well known subsets of this rule, known in fandom as "the AxeBeard Law" and the "PineSol Law". The first states that all dwarves must have some reference to either axes and/or beards in their name, and latter states all elves must have a reference to a plant and/or celestial body somewhere in their name. Throughout Tolkien's works this is a Justified Trope : Dwarves personal and clan names (Firebeards, Ironfists, Stiffbeards and so on) are nicknames given by Men, as their actual names in the Khuzdul language were regarded as sacred and could not be spoken in the presence of strangers. As for elves, they just really like trees and stars and compare lots of things to them. a lot of elvish words are actually "star-something" or "tree-something" If the name is based on an actual action or attribute of a character or at least his/her ancestor — like, again, this tended to work in real life — it's Earn Your Title , not this trope It should also be noted that some names look like this, but are actually mistranslations or corruptions of non-English names; Poundmaker is a perfectly normal Cree Indian name, for one. Interestingly, first</ names of that nature are common in Indo-European languages — Sophocles means "famed for wisdom", for example, and Alfred is something like "elf-counseled'' A Sub-Trope of Awesome Mc Coolname . See also Adjective Noun Fred The equivalent in Comic Books is Something Person and The Adjectival Superhero . Compare Verber Creature for a whole species named this way Not to be confused with Noun Verber

Finding out parentage in a story can be shocking to characters, but so is finding out they are a parent. A character comes along, and suddenly turns out to be either a long lost child , or a child a character never knew he had. This is what you get when a Missing Mom or Disappeared Dad had no idea they were one in the first place This is of course the flip-side of Luke, I Am Your Father . Compare Separated at Birth , Luke, I Might Be Your Father . May result in Sink-or-Swim Fatherhood . Subtrope of Connected All Along . Supertrope of Your Son All Along , in which the character learns that they are the parent of a particular will be coming your way

Sometimes newspapers of a more questionable level of veracity publish news that is clearly bunk, in the case of Alien Abductions , yetis being found and women giving birth to animals. Other times they'll print that which might be true but seems to be kinda loopy and of questionable newsworthiness - toast burned in the likeness of historical figures for example. These stories are of course either complete fabrications in the former case (either made up by journalists or via bored Alan Fridge -esque submissions), or are just questionable coincidences The news industry calls this type of "news" 'Man Bites Dog', a name that seems rather more mundane than some of these stories actually tend to be. This sort of publication shows up in fiction from time to time too, especially ones which heavily feature either journalists or well known people (within their universe) frequently or where weird happenings really do occur and these stories are true - or sometimes these stories are bizarre even for the setting Not necessarily related to Doomy Dooms of Doom , although it might overlap with If It Bleeds, It Leads . A Clickbait Gag is sometimes a comedic depiction of online examples

A fairly common staple of Western Animation, this trope involves
A a character being so enamoured with another, their whole body
A turns into a puddle of goo. Can be used as the female equivalent
A of Something Else Also Rises (and often is, as seen in a lot
A of Warner Brothers 1990s cartoons, like Animaniacs </ and
A Tiny Toon Adventures </). Male characters can experience this
A too, but it's either used as a Censor Decoy if the censors
A don't want implications of erections to be shown or if the
A writer wants to move past metaphorically showing an erection
A or ejaculation and go straight to metaphorically showing an
A orgasm/post-coital come-down or if the writers want to show that
A a male character isn't as masculine as he appears to be (this
A is going by the knowledge that if the Something Else Also Rises
A trope is shorthand for an erection, then the Lustful Melt is
A almost always the female equivalent and putting feminine traits
A in a masculine character is almost always good for a laugh or
A some character development) Sub-Trope of I'm Melting! and a
A (sometimes) Distaff Counterpart of Something Else Also Rises .
A Contrast Shameful Shrinking

Kind of the kinky older sibling to the Love Interest . A lust object
is a character who is actively lusted over by another . While a
character thinks about holding their Love Interest 's hand , and
shows a Luminescent Blush in their presence, he or she will regard
a lust object with dreams of improbably risqué situations ,
and more often than not, The Nosebleed . It's possible for a Love
Interest to also</ be a lust object. However, this is usually not
the case , as a lust object is rarely regarded as anything other
than that — an object to lust over. : A character who simply
thinks "sexy" thoughts about their Love Interest is not regarding
them as a Lust Object. </ For a character to be a lust object, they
must be thought of as "objects" to fulfill the sexual or proto-sexual
desires of the luster, outside of (or in addition to) any romantic
feelings. A good indicator is whether or not the Object speaks during
the waking wet-dream . If they don't, or if they only use "stock"
sex-scene phrases, they're probably a lust object. If they hold a
conversation, or even just speak in coherent sentences, they are
probably closer to a Love Interest . They are often the object of a
Stalker with a Crush . A guy who is Mr. Fanservice or a girl who is
Ms. Fanservice is almost always this, on both sides of the Fourth
Wall. Compare Head-Turning Beauty for when the character is a lust
object to everyone</, usually Played for Laughs . Eating the Eye
Candy is one way for a character to dwell on their lust object, while
Male Gaze / Female Gaze is a way for the author/artist to emphasize
that the Object is being fetishized.

A big-time crook gets sent away to prison, but the forces of law
and order can't sever all their outside connections. The character
in question has the wherewithal to bribe the guards , walk freely
through the prison, have their plumbing and his bedsheets upgraded,
eat caviar in their cell instead of baked beans in the lunchroom,
etc. Sometimes, the prisoner may actually have all the resources
necessary to escape, staying "imprisoned" because there's a
particular reason to do so , or because they can run their affairs
perfectly unhindered from right where they are . Or it might be

because they actually do something that benefits the authorities. Usually occurs with rich crooks; they'll do anything to retain as much as they can of their former big-spending lifestyle This is actually Truth in Television ; notorious felons like Al Capone , Adolf Hitler , Pol Pot, Pablo Escobar, and Augusto Pinochet were kept under house arrest or housed in very, very nice prison cells (at least until Capone got transferred to Alcatraz). This also happens in cases where the prison is designed to rehabilitate the prisoner into Heel Realization and keep them away from normal people rather than simply punish them, in a forcible aversion of Had to Come to Prison to Be a Crook Compare the Gilded Cage , where an innocent is deliberately confined in an abode luxurious enough not to look like a prison. Contrast the Hellhole Prison , where the environment in the prison is cruel and horrible

Tropes all about the many ways people can show off wealth, just to make things nicer for themselves These can be used just because the people want to show off their wealth, or because it's socially required of them to spend their money that way Such tropes can be functional (like a mansion for shelter, limo for travel, or fur coat in cold weather), or strictly sybaritic (like wearing lots of jewelry, gold-plating items, or wearing a fur coat in warm weather) Note some tropes here are not strictly for the most wealthy. Even middle class people can afford the occasional luxury (which shows off the aggregate wealth in a culture as well). It's just that wealthy characters are more likely to have several of these instead of one or two, and of a much higher quality Compare Garnishing the Story Contrast Poverty Tropes

Sometimes the creators of a story just plain lie</ about what's going on. Maybe it's so the wrong information will spread around, leading to a Wham Episode effect when the true events come out. Or maybe it's just a bad attempt at explaining something they clearly didn't anticipate Sometimes difficult to tell whether it's willful misdirection or the creator having no idea what's going on either Of course, this can be justified . Authors face a dicey challenge in today's brave new world, where fandom and social media intersect. Lots of clever, dedicated fans, putting their heads together, can puzzle out even the twistiest of twists way in advance of when the creator planned for the grand reveal. Will the creator throw up their hands and admit that the fans outfoxed them? Will the creator avoid certain questions and change certain subjects, in a totally-not-suspicious-at-all fashion? Or, with just a few well-placed and harmless little lies, could they get their fans to drop the issue with no further questions or even set them to work following a Red Herring ? Sometimes the best (and easiest) way for a creator's big surprise to be remain in place (or be put back in place if fans are getting too close) is to hide or deny that there even is one Sometimes, an author will skirt the edges of this; expect Exact Words to come into play Closely related to Superdickery and Teasing Creator . When they're doing it to rile up the fanbase, it crosses with Trolling Creator . See also Foiler Footage , Never Trust a Trailer . When the creator is misquoted, rather than actually lying, it's a case of God Never Said That . If the creators meant what they said but then changed their minds, or new creators came along with different ideas, it's a Flip-Flop of God . If it's deliberate in-story</ lying, that's an Unreliable Narrator . This trope can be a reason for why Writer Conflicts With

Canon

Okay, so our protagonist is minding his/her own business, usually walking around the town of his/her birth and/or recalling memories of a fonder time. Then, he/she sees the Worthy Opponent / The Rival /the Anti-Hero /etc. doing the same. Naturally, upon seeing each other, they decide to duke it out, more for the sake of recalling old times or bonding than actual fighting over good and evil. After exhausting themselves (because they're so evenly matched that neither can defeat the other), the two rest on the ground and just talk and bond, temporarily forgetting that they're supposed to be enemies or on different sides This is related to Go-Karting with Bowser ; however, it is an exact</ moment that occurs several times in a similar fashion in different shows/videogames/novels, rather than the act</ of bonding with an enemy. Usually occurs with Vitriolic Best Buds Related to Protagonist-Centered Morality . If the bad guy shares a moment with the protagonist, it doesn't matter that he's done awful things to people off screen

The single thirty-something woman is addressed as "Ma'am" for the first time, as opposed to "Miss," and freaks out at the cruel reminder that she is now only a teenager emotionally and mentally . Note: This may be a regional American usage. In the American South, being addressed as "ma'am" is an ageless sign of respect, merely the feminine form of "sir". In fact, the inverse</ is sometimes true there: "Miss" is reserved for young girls, and referring to an adult woman as such can be seen as very condescending or just plain rude. The trope itself occasionally plays off this. For example, a young woman from New York may be called Ma'am</ by a Southerner who only means it as a sign of respect. This trope does not apply only to the English word "Ma'am", it applies to any honorific used mostly for adults. In many cultures, terms like "aunt" or "uncle" serve the same purpose. Thus, in anime you often see younger characters pull out the Hyperspace Mallet when called " Oba-san " or "Ojii-san." Of course, sheepishly answering "Yes, ma'am" to a kind request is usually immune to this trope. Males will occasionally have a similar reaction to "mister." replying " Mister Siht is my father Compare Don't Call Me "Sir" , where a character objects to being called "sir" or "ma'am" due to the unwelcome sense of authority or social distance that the honorific implies.

Male example. In Yakitate!! Japan </ , both Kuroyanagi and Pierrot gets offended when Azuma calls them "uncle" when they're only 22.

"MacGuffin" (a.k.a. McGuffin or maguffin) is a term for an object or element in a story that drives the plot, but serves no further purpose. It won't pop up again later, it won't explain the ending, and it won't do anything except possibly distract you while you try to figure out its significance. It usually takes the form of a mysterious artifact, package, or weapon that everyone in the story is chasing, though in some cases it won't even be shown. To determine if an object is a MacGuffin, one can ask certain questions: If it passes both of these criteria, then congratulations - it's a MacGuffin! A common MacGuffin story setup can be summarized as "Quickly! We must

find X before they</ do!". While a MacGuffin is technically a kind of Plot Device , that term actually encompasses much more, referring to anything that motivates a character to get from point A to point B and beyond (an important distinction to make): This could be as simple as an invitation to the party; the invitation gets the plot going but is not the goal of the characters. Compare Magnetic Plot Device , which is an explanation of why the characters are getting into repeated adventures. The term " MacGuffin " was popularized by Alfred Hitchcock , who credited one of his screenwriters, Angus McPhail, with the creation of this concept and the name for it, citing a particular school-boy joke: Hitchcock and McPhail were not the first to formulate this concept: Silent-film actress Pearl White starred in cliffhanger serials (most famously in the film The Perils of Pauline </) in which the characters spent most of their screen time chasing each other for possession of a roll of film, or some other doodad. This device occurred so often in White's serial films that she routinely referred to the coveted object as a "weenie", using the term precisely as Hitchcock would later use "MacGuffin". In academic circles, MacGuffins are sometimes called the Golden Fleece, after the artifact from the myth of Jason and the Argonauts. The Fleece was first mentioned by the Greek poet Simonides, which makes this trope Older Than Feudalism . If you want to start arguing that your favourite series' most awesome magical thing isn't a MacGuffin, remember that Tropes Are Tools . Having a MacGuffin is not necessarily bad writing, depending on how it's handled — concretely defining or giving a central role to the object of a chase can detract</ from a work, if the point is to focus on the characters. See also It's the Journey That Counts , Your Princess Is in Another Castle! , All That Glitters , Chekhov's Gun , and Magic Feather . As you might have guessed from the sheer number of sub-tropes , this is a very common trope in fiction. So common, in fact, that it on The Other Wiki . Do not confuse with Plot Device . Please, don't. Also not to be confused with the tribe from Brave </, or anyone of Scottish descent. Also not to be confused with a breakfast sandwich served in McDonald's restaurants.

These trope names contain the word "MacGuffin". This is a potential source of confusion. For example, listing X as a Dismantled MacGuffin may cause someone to think that X is a MacGuffin , even if X is really not</ a MacGuffin. A MacGuffin must be a device that does nothing except drive the plot. The Dismantled MacGuffin trope doesn't care whether X did something more than drive the plot. "MacGuffin" can appear in a trope name for different reasons: The trope really does require a MacGuffin.

Describe MacGyvering Here, with just a match, an envelope, and three ounces of rubbing alcohol. </ A character saves the day by making a gadget out of unlikely things , such as creating a bomb out of chewing gum, dental floss, duct tape , and a match. If he isn't already using the dictionary to provide the fuse, the character would realize he's a bricoleur and what he's doing is bricolage. The characters that do this may be Technical Pacifists or Mr. Fixit . The Professor often seems to have the right tools on hand at the right time, as well. Even a Gadgeteer Genius can get into the act. Anthropomorphic characters include a Resourceful Rodent using their resourcefulness to outsmart and outwit larger and stronger opponents

by making equipment out of anything they can find. The Trope Namer and most famous practitioner of the art is Angus MacGyver, main character of the show that bore his surname , who would create said gadgets at least Once per Episode . A Sub-Trope of Improvisational Ingenuity .

Note that the gadget has to be based on more science, creative thinking and Rube Goldberg Device than simply, "Hey, this blunt object could hurt someone!" Look for those under Improvised Weapon . May involve Noodle Implements Compare Homemade Inventions , Bamboo Technology , and Duct Tape for Everything . When MacGyvering is exaggerated and used as a setting it's Scavenged Punk . See Locking MacGyver in the Store Cupboard for situations in which this is used to escape confinement. Merit Badges for Everything is when MacGyvering is institutionalized and parodied at the same time

When delivered in a flat monotone voice (that is usually free of contractions or slang), even Spock Speak can take on creepy undertones This is especially evident when an artificial intelligence goes nuts . Despite going crazy and deciding to to Kill All Humans or simply to take over and rule us for our own good , all the threats and casually vicious comments the machine makes are made in the same level, calm mode of talking, making them that much more creepy A subtrope of Creepy Monotone . Also a justification if the voice comes off as creepy This can be an aspect of the Uncanny Valley Compare Synthetic Voice Actor and Computer Voice . Contrast Electronic Speech Impediment , where the lack of a Machine Monotone is a cause for concern

Cybernetics Eat Your Soul , but for some, it sounds like a good trade. These characters admire the sleek lines and shining chrome of machinery and idolize the purity of purpose and cold logic of artificial intelligence. Compared with the frailties of mortal flesh and the frivolities of human emotions, robots and AIs can come across as superior beings — after all, they are effectively immortal, and certainly don't seem to war amongst each other as much as humans These characters actually worship technology, robots, or artificial intelligence. Some even set out to "improve" themselves, replacing parts of their fleshy prison with cybernetic upgrades, intending to have as few biological components as possible so as to be closer to the machinery they idolize. Others may want to Ascend to a More Digital Plane of Existence , letting the electronics in their brains merge with the electronics in computer banks. Whether operating alone or in full-fledged religious movements, they agree that in order to become superhuman, you need to be less human Compare with Cargo Cult , in which technology is worshiped as a means to an end, without understanding, and First Church of Mecha , for the specific worship of giant robots . See also The Singularity , a possible outcome if a whole society joins the Machine Cult, and Unwilling Roboticisation , when the mechanization is forced upon people who refused it. When the AI</ is the one who decides it's a god, you have a case of Deus Est Machina . Can become very, very scary if combined with Cybernetics Eat Your Soul . Not to be confused with Robot Religion

Machinima are movies made with video game assets. The word is supposed to be a portmanteau of "Machine" and "Cinema", but the guy who coined the term, Hugh Hancock, misspelled it. Since Hancock misspelled it while coding </ , the term stuck. Since machinima is a form of scripted video narrative, it could employ any of the Tropes from the main list, and there are also tropes specific to the medium. From a scriptwriting perspective, the technological limitations on the action are the only difference from other media. Some common plots include: Machinima are almost always Web Originals , but they have even appeared on television in some form. For example, several scenes from the Make Love, Not Warcraft</ episode of South Park </ were filmed in World of Warcraft </. In the past, there were hubs like that made it easy to find quality machinima to watch. Machinima .com was the original go-to place for machinima, but it eventually became a more standard YouTube entertainment network, even branching out their focus that of comic books and fandom at one point . A can be found at The Other Wiki . When Machinimators cannot muster enough horsepower (or bandwidth) to make video, and decide to turn their Machinima works into webcomics instead, see Machinomics . See also RPG Episode , when this is done for the sake of Something Completely Different .

"Machinomics" are comic-styled narratives that combine video game screenshots with player narrative to tell a story. They're like Machinima , only they're the static Webcomics version. They may crossover with other genres of media, or may be played straight. A straight-up Machinomic is one in which all the characters, backgrounds, etc. are created INSIDE of a video game or similar medium. However, a Machinomic may also import video game characters into Photo Comic backgrounds or may even place Real Life actors inside of video game backgrounds. bears an early example of this term being used. However, the term has now been adopted elsewhere, including on A Machinomic differs from a Sprite Comic because the characters are fully 3-D, as opposed to using sprites like those in early video games Reasons run the gamut for why someone would choose to make a Machinomic instead of simply making Machinima. Perhaps you are a lousy editor, or your video card is inferior. Maybe you're planning to do stuff that isn't possible in-game for the sake of telling a better story. Or maybe, you just don't have good audio recording equipment. Or, perhaps you have bandwidth issues. Or perhaps you're hand-making every model and prop in 3D editing software, instead of a 3D engine released with a game. Regardless your reasons, Machinomics can be a good substitute for dozens of other Webcomics formats and for Machinima. Machinomics may use a variety of Webcomic publication formats, from being straight-up comic strips to formalized (a.k.a., DSHW, inspired by storytelling exchanges on game websites and by DVD menus) to basically anything Machinomics bear some flexibility over Machinima in the simple fact that the user only needs to assemble images and text using screenshots and manipulating them with image software. A live screenshot may be captured from any work, but scripted shots are just as possible. Games that allow a user to pause gameplay without obstructing scene view are particularly useful. Quick machinima video clips may also be paused, with clips from these videos assembled into Machinomic material Popular sources of Machinomics include Rainbow Six </, The Sims </, F.E.A.R. </, Halo </ and Garry's Mod for Half-Life 2 </ Not surprisingly, there's a lot of overlap between this trope and a Let's Play , particularly

the narrative type rather than an illustrated fanmade walkthrough Not to be confused with machine economics

Half-Life 2 <// Garry's Mod Halo The Sims

A tactic wherein a military vehicle or craft — often a Humongous Mecha — launches a massive salvo of missiles at a target (sometimes more missiles than you'd think the craft would be able to hold). The missiles often follow artistic curving trajectories for no apparent reason, though strategically it may simply make them more difficult to dodge (or intercept, if there's any usable point defence). Occasionally, this is explained in Space Opera as the effect a ship's energy/force/gravity field has on the missiles. In some cases, this is justified by having the missile silos oriented up (or down) to allow for more surface area-and, in turn, more missiles. If More Dakka is about spamming bullets, then Macross Missile Massacre is the missile equivalent of it A High-Speed Missile Dodge is usually an effective counter. A slightly more proactive solution is to launch your own missiles or, if you have the option of More Dakka , shooting them down. Trying to lead them away and crashing into an enemy is usually reserved for Ace Pilots . Can often be rendered into a Worf Barrage . Missiles may engage in Roboteching (which should not be confused with Macross Missile Massacre , even though Macross</ is part of Robotech</) Named after the Humongous Mecha in the Macross </ metaseries who fire swarms of missiles (specifically, 'micromissiles') that behave in precisely this way. It has also been called after animation director Ichiro Itano, who pioneered the most common aesthetic look of the MMM There are several actual weapons that fire a Macross Missile Massacre. In fact a whole lot</ of real-life weapon systems are either designed or can be adapted to use this tactic, and if nothing else you can just gather a whole bunch of one-shot launchers together Hamas or Hezbollah-style; see Real Life examples below In fiction (other than Video Games), it will often overlap with a Worf Barrage , especially if it's used against a single target A form of Death In All Directions , There Is No Kill Like Overkill , and Impossibly Cool Weapon . May overlap with Fatal Fireworks . If this is fired from another missile in the form of a cluster or multi missile, then it's Recursive Ammo . See also Beam Spam and Magic Missile Storm . See also the related video game genre, Bullet Hell

A Made-for-TV Movie, also known as a telefilm, is a one-off two-hour (usually) story, made to be shown on television as opposed to in cinemas . Also, a Mini Series can comprise two (or several) two-hour long installments. They will be approximately ninety minutes long on DVD because of the lack of commercial breaks Compare Direct to Video

Sometimes it really is</ Exactly What It Says on the Tin , only it really shouldn't be. This is when you find out that innocuously named product is in fact Powered by a Forsaken Child , or the strange man who just ordered a Black Russian in a bar is a vampire with very specific tastes. See also Human Resources . Most commonly played for horror or a kind of shock-comedy . The term comes from a children's joke popular around the girl scouts/bake

sale/fund-raising circuit. Most famously referenced in The Addams Family </ A subtrope of Ambiguous Syntax . See also Having a Heart . For actual cannibalism, see I'm a Humanitarian . The title of To Serve Man invokes it, but is not related. A subtrope of Literal Metaphor

Overseas products and works have a (sometimes unfair) reputation of being utter crap, as they tend to have looser (or nonexistent) quality assurance standards, are made by underpaid, overworked laborers, and are composed of even cheaper raw materials. Depending on the time period, the country in question will shift, but it's generally a Second/Third world country. People from these countries often joke about their products as a form of Self-Deprecation On the other hand, certain countries boast high quality products stemming from their superior work ethic and/or starting materials (only the best</ , hand-picked Whatevers for Product Awesome) A Sub-Trope of Public Medium Ignorance . The Super-Trope to Operator from India and It's Cuban

A character is speaking, usually referencing a tragedy or other unfortunate event, and maybe even joking about it. After finishing his story, the character takes a beat , then adds a comment that they just depressed themselves by bringing up the tragedy. Alternately, just their facial expressions and body language say it Sometimes a "Funny Aneurysm" Moment is enough to start one of these. Also a possible self-inflicted Misery Trigger . Compare Explain, Explain... Oh, Crap! , where a character attempting to reassure others that nothing is wrong realizes mid-sentence that something is very</ wrong. In Black Comedy , this can lead to a Driven to Suicide moment that is Played for Laughs . May also lead to Cry Laughing

Everything Is Better with Explosions , isn't it? Well, if you spice it up to maximum, you have Stuff Blowing Up in complete defiance of science and logic In the wonderful world of fiction, nothing ever just breaks. If it's even slightly mechanical or electronic, its destruction is loud and accompanied by Impressive Pyrotechnics . Apparently, circuit boards , moving parts, and Tokyo are the most volatile substances in the universe And that's just in serious works. In comedies , anything </ can blow up, especially if there's an Epic Fail involved

Related to You Have to Burn the Web . Also related to Unrelated e Effects , where the focus is on how awesome the weapon causing e destruction is, rather than how explode-y the item being destroyede is. See also Incendiary Exponent , Catastrophic Countdown , e Hair-Trigger Explosive and Ridiculously Potent Explosive . Sister e trope to Made of Incendium , in which something easily catches e fire. Contrast Made of Indestructium , which is when something is e so ridiculously impervious to physical damage (without the excuse e of, say, Nigh-Invulnerability superpowers) that it seems genuinelye indestructibl For added effect, click periodically while reading e this pag e

Said of something that embodies an abstract property or literally is

made exclusively of some material.

Damage is frequently done to characters that should hurt or incapacitate them, but is easily shaken off. Nobody ever breaks a rib or other bones unless that specific broken bone becomes important later on This isn't Super Toughness or Nigh-Invulnerability , where the character is</ supernaturally protected from harm. This is the ability to shrug off blows that would disintegrate a human body when you technically shouldn't be able to do so. Robots, Mutants, Mages, Ki using Martial Artists , etc. do not count.</ Having a story-enabled reason for not being a bloody smear immediately takes one out of the running for this trope Certain Required Secondary Powers may also induce this and it is particularly true for Super Hero characters to have "increased strength and endurance" in their portfolio, even if never outright explained or stated. How else can someone whose sole power is throwing flame take being thrown off a multi-story building as no big deal? The line gets fuzzy between Badass Normal and Charles Atlas Superpower where somehow a "normal" person has become invulnerable to the effects of injury by willing themselves uninjured . Modern special effects are somewhat to blame for this, as they frequently up the forces involved to look more dramatic. This sometimes approaches cartoon-esque extremes, such as a person getting smashed through concrete or brick walls and being able to get right back up again with only negligible injury By extension, blunt damage, concussions , and other side effects of "non-lethal" fights or a Tap on the Head never have unintended fatal consequences — death can only happen with intentionally-lethal weapons, like swords or guns. Even with normally-lethal weapons , the hero may intentionally inflict flesh wounds instead of shooting to kill This trope also enables our hero to take a bullet in some critical area (chest, shoulder, etc) and continue to fight as though nothing had happened , even if they should be Overdrawn at the Blood Bank It makes you wonder why, for all the supposed beatings they have received themselves over the course of a show, the hero/heroine never suffers any long-term scarring or lasting physical injury . One especially tenacious example is the lack of punch drunkenness. Indeed, unrealistic lack of damage from head injuries leads to the widely prevalent Sub-Trope : Hard Head Punch-drunk boxers are the classic Real Life example of what happens to someone who takes repeated pummeling damage in many fights year after year. However, the American National Football League presents a better sampling. To survive more than a couple of seasons in the league is a guarantee of a lifetime of painful, lingering damage to battered joints, bones, and connective tissues. That life is also going to be about ten years shorter than that of the average adult American. The heart and body organs build up scar tissue likely to fail when the athlete is in his fifties and sixties. This condition is known as Dented Iron Between them, Made of Iron and Hollywood Healing cover the two main varieties of action hero — the Terminator-type that can walk unscathed through a bomb-blast, and the hero who does</ get hurt badly but somehow always comes back to triumph in the end The polar opposite of this is Made of Plasticine . A character who doesn't just shrug off extreme damage, but doesn't sustain any damage at all, is Nigh-Invulnerability . Characters who are Made of Iron, if they die at all, often die Rasputinian Deaths . If two Made of Iron characters go up against each other, it often

leads to How Much More Can He Take? fights A character who is Made of Iron isn't necessarily literally made of iron . If he happens to sink in water and die as if he were, that's Super Drowning Skills If a person has this kind of durability as a superpower, it's Super Toughness . When the character does</ sustain grisly, incapacitating injuries but keeps going anyway, it's Normally, I Would Be Dead Now . If the character's durability is justification for putting them through a lot of physical stress for the audience's amusement , you probably have an Iron Butt-Monkey See also Charles Atlas Superpower , as being Made of Iron is one of its more common effects Not to Be Confused with Maid of Iron in any variation

But then some settings...are different. They have nothing but</ Phlebotinum. That City of Adventure the heroes are exploring around? It's completely floating in the air; not one building is touching the ground. Why? Phlebotinum! In fact, the whole planet is probably bound together with some sort of magical or super-science energy, without which it would simply explode . Every single thing around requires whatever the local flavor of Phlebotinum is to run in worlds such as these, whether it's magic , nanomachines , The Force , or something else similar The main dividing line between a world that simply has a lot of Phlebotinum and one that's made of the stuff is this litmus test: if you took away the Phlebotinum, would your world still exist in any meaningful sense, or would it more or less just collapse ? If it would, your world is just plain Made Of Phlebotinum There is actually a great deal of evidence that Real Life re-create The Great Depression </ If something is literally made of Phlebotinum, see Made of Magic

All things considered, the human body is a pretty tough little piece of biological machinery. It's made of complex organs, protected and supported by a strong skeletal structure (four times stronger than concrete), boasts tendons and muscles capable of exerting dynamic strength upon objects it interacts with and has the ability to heal and regenerate most kinds of damage over time. Humans, especially athletic ones, can take a lot more punishment than most people think. Don't Try This at Home , but it is a fact that human beings can walk away from catastrophic accidents and savage attacks with little sign of external damage and occasionally survive wounds that should have been fatal by conventional wisdom Writers of violent fiction sometimes forget this The polar opposite of Made of Iron , this trope manifests when the human body is represented as being much flimsier and more easily dismembered than it really is, or when its internal structures are depicted as a mass of bloody, spongy goo, with no sign of supporting bones or recognizable organs. Like Made of Iron , it is a poster trope for a class on the Super Weight scale, being -1 In Real Life , it requires considerable skill and force to, for example, cleanly sever a human limb with a bladed weapon. It does happen, and there are historically known incidents including at least one case where both legs</ were severed by a single blow with a large sword. In fiction, however, heads and limbs may be instantly, cleanly severed on contact with anything resembling a bladed weapon or sharp-edged object . A bleeding wound will create a spray of so much High-Pressure Blood the victim ends up Overdrawn at the Blood Bank . Accidental contact with a pointed object leads to out-the-other-side impalement. Pulling on someone's arm with any amount of serious force will yank the limb from the socket.

Bones snap like twigs, flesh rips apart like wet paper, contact with fire burns a body to a charred skeleton within moments and at worst, the entire body is simply splattered by whatever force hits it like an overripe tomato The implied force just does not jibe with the visible effect Vampires and zombies in any media are great examples of this. (Some) zombies at least have the excuse of being, well, rotten, but the ease with which vampires can be staked through the heart and pristinely decapitated makes one wonder if they even have</ bones. Also very common with characters who have a Healing Factor so they can be shown recovering from all manner of brutal injuries on a regular basis On the other hand, sometimes the physical forces at work are just too much for the human body to endure, making this one, when handled correctly, a particularly gruesome Truth in Television Oddly enough, this always seems to be played deadly straight with Mecha-Mooks who, if anything, should avert this trope even further. It is, however, almost always averted with their bigger, deadlier counterparts: Mechanical Monsters Compare Bloodier and Gorier , which almost always involves this, and Made of Bologna , an Animation Trope in which a body's lack of bones and internal organs is used to avoid</ showing gore. Not to be confused with Claymation , a form of Stop Motion animation that commonly uses Plasticine models over a wire skeleton. Contrast Made of Iron

So, this guy has been a total Jerkass to you and you've finally had enough and snap. You stand up to him, give him a "The Reason You Suck" Speech , and tell him off for everything he's done to you. Should be a Moment of Awesome , right? Well, guess what? You were so harsh on the guy that you hurt his feelings . Even worse, your display was witnessed and the only thing that everyone saw was you being mean to him! Congratulations . Everyone thinks you're the jerk instead of the guy you just told off ! This can lead to a Broken Aesop , except that Values Dissonance makes it widely accepted, where being a jerk back is even worse than what the original Jerkass did to you. Can result from being a Bully Hunter . A villain, especially a Villain with Good Publicity , may use this to give a hero bad cred . If the victim of this trope were friends with anyone who witnessed this scene prior to this moment, it probably triggers an Et Tu, Brute? and We Used to Be Friends situation. In some cases, the ones who believed the retaliator is in the wrong may force them to apologize to the insulted jerk , and end up finding out that the calling out they were given was justified after all . Contrast Engineered Public Confession . Can also happen with Hypocrites who don't like being given A Taste of Their Own Medicine . When it's the viewers that feel this way, it's Rooting for the Empire and Accentuate the Negative . If your own pet turns against you along with everybody else, that's Even the Dog Is Ashamed . Common constructors of the trope are those with Head-in-the-Sand Management especially with a Villain with Good Publicity , or Principles Zealots by blindly preaching peaceful options especially when they are not the solution . This trope is Truth in Television . Sometimes bad timing means only the retaliation and not the original Jerkass behavior being witnessed by peers or authority figures; other times it's because they don't care</ what wrongdoings are going on so long as things stay quiet, or there's a Bitch in Sheep's Clothing at work. There are some tropes that are comparable to this:

A Catchphrase that's slightly different every time—the same phrase structure, but with one or two words varied each time it's

used, either completely at random or somehow related to the current situation. Perhaps the most famous is Robin 's "Holy [noun], Batman !" Subtrope of Catchphrase and a prime source for the "mutation" part of Memetic Mutation —turns of phrase like "X is the new Y" which behave this way are sometimes called ' snowclones '. Unrelated to Mad Libs Dialogue . , after all! Blank lines appear when the gap can be filled with pretty much anything.

When Alice loves Bob and there is nothing anyone can do — not even Bob — to persuade her that their love isn't mutual This is not just All Love Is Unrequited or Oblivious to Love . Bob is well aware of this one-sided crush, but his protests fall on deaf ears. He can tell Alice he isn't interested, sometimes violently</, but she invariably fails to catch on . Her behavior often straddles the line between Clingy Jealous Girl , Stalker with a Crush or even Psycho Supporter , but she generally means no harm to Bob and also respects his ideals. If she does start becoming an actual threat to Bob or other people close to him though, then beware .. If Alice has terrible taste in suitors (and she usually does), then her "hubby" or "wifey" will abuse that unconditional love to further their crazy schemes and never hesitate to betray her if they fail , or if she gets too whiny. Y'know, because whining can cause headaches and stuff. And of course, the innocent (or more like oblivious) Alice will come trotting back for more punishment . If she has two neurons bobbing around in her skull, she'll be puzzled that her hubby/wifey has a "funny way" of showing love. If she has more than three, she'll eventually realize that Mr. Troubled, but Cute is just plain Trouble and move on , but she'll find it hard to resist falling back to him Expect Alice to be a headache for anyone in the center of a Love Triangle or Love Dodecahedron involving Bob. Third parties trying to convince her that she should move on will face replies like " You're Just Jealous " and other psychological barriers to reality and sanity Either gender can be a Mad Lover, for a beloved of either gender. It's just more common to have females in the role because a clueless woman clinging to an exasperated man is much funnier than a clueless man clinging to an exasperated woman. Some writers adore this trope and like to keep the tension going by throwing in the occasional moment where Bob reveals some love for Alice , just to leave the viewers wondering what's really</ going on See also Hopeless Suitor and Rejection Affection , for less crazy examples of unrequited love from which this trope borrows some elements from. Compare with the more serious Love Martyr , a character in an unhealthy relationship whose love is meant to be selfless and noble (or at least sympathetic) instead of crazy, funny, and/or stupid. May overlap with Abhorrent Admirer . Compare Minion Shipping and Unholy Matrimony . Contrast with Vitriolic Best Buds , where this involves friends and may be mutual Not to be confused with the short-lived TV series starring Jason Biggs and Judy Greer . Not to be confused with the 1935 film Mad Love </ , which doesn't use this trope

Characters who are having a mental breakdown sometimes become fixated on a certain phrase that they repeat and repeat and repeat and repeat and repeat and repeat and repeat until everyone in the world is sick of it Sometimes, this chanting allows the character to snap out of their insanity. Sometimes, it becomes their life-long theme song as they rock back and forth in a cozy padded room.

If they aren't locked up, expect a room with every square inch stating the phrase . When combined with As the Good Book Says... , the ominousness goes through the roof Just about every mental institution scene has someone chanting some sort of non sequitur in the background. And woe betide us all if this non sequitur should be significant May result in the terms becoming meaningless and possibly descend into a strange form of Mondegreen thanks to the human knack of picking up patterns out of nothing Contrast the Talkative Loon , who at least varies the chatter. Compare to Cluster F-Bomb and Rapid-Fire "No!" . If this involves singing, see Tuneless Song of Madness A Survival Mantra is an attempt to master fear and pain, but when it doesn't work, you find the point where that trope crosses over into this one Must trope. Must trope. Must trope. Must trope. Must trope. Must trope. Must trope

Must trope. Must trope. Must trope. Must trope. Must trope. Must trope.

Any tropes involving madness or insanity. Except those dealing with Hollywood Psych . These can run the gamut from the weird but generally happy chaos that inhabits the Cloudcuckoolander's mind to the darkest corners of a person's shattered psyche. Please sort tropes appropriately. Some tropes may fit in both the "Characters" index and the "Madnesses" index, but each trope should only belong in one section of each index.</

A pattern of thought that divides female humanity into two mutually exclusive categories : Madonnas and Whores. The respectable and honorable Madonna figure, possessing and protecting social virtue (and deploring sexuality) is an object of worship and everything that all women should aspire to be. However, sex is not part of this; any woman who fails to live up to the Madonna standard is a disgusting and contemptible Whore driven exclusively by sexual desire and (therefore) lacking in morality and humanity. An active sex life makes one a Whore... unless one is married, and sometimes even then The Madonna-Whore complex is a notable contrast to The Three Faces of Eve , as it ignores the Wife archetype (one who is sexually active and</ morally good/"pure") and creates a False Dichotomy between the Child and Seductress. That said, many Madonnas are</ wives, though they are more often mothers or sisters, or other women with close emotional ties to whoever considers them a Madonna. The Madonna-Whore Complex (AKA "Virgin–Whore Complex") was described by Sigmund Freud on the basis of some of his clinical work. Specifically, he noticed the difficulty some men had in having sexual relations with their wives because they differentiated women into these categories Those men were aroused by prostitutes and mistresses but not their wives because, paradoxically, they respected the latter too much (they viewed them as fellow humans; i.e., not whores) to be sexually attracted to them. Occasionally this is enforced by The Scourge of God . A direct Sub-Trope of Sex Is Evil . Compare Slut-Shaming , Sour Prudes , Light Feminine and Dark Feminine , Betty and Veronica , My Girl Is Not a Slut , Sensible Heroes, Skimpy Villains , Good People Have Good Sex . Sometimes may be seen as a sign of Black-and-White Insanity . Closely related to Mama's Baby, Papa's Maybe , Heir Club for Men , and Altar Diplomacy , as demonizing female promiscuity is one way of ensuring political marriages only produce legitimate heirs. Contrast Ethical Slut , Good Bad Girl , Heroic Seductress , Hooker with a Heart of Gold , and My Girl Is a Slut . Not to be

confused with Madonna Archetype . Not to be confused with someone thinking Madonna acts like a whore... though that would probably be an example of this. : :

The Science Hero was once a staple of adventure fiction, overcoming the Evil Sorcerer and awing the superstitious natives with the power of Science! But somewhere between the invention of the Gatling gun and the atomic bomb, fiction-creators deconstructed the archetype to create a new kind of villain: a villain who believes that the conventional scientific community are fools! Needlessly constrained by their petty "morals" and their self-limiting "logic"! The Mad Scientist fulfills many needs for a story's creator, allowing the Scientist to fit into a wide range of stories. This is a mentally unsound type which allows the story's creator to cover a weak motive or Bond Villain Stupidity with a Hand Wave . This also helps the creator of the story explain why mad scientists kept all their incriminating records and yet don't have a duplicate monster or at least a blueprint lying around . Secondly, they're scientists, which in fiction means they can invent whatever strange device the plot requires . Thirdly, their insistence on weird experiments gives them artistic license to invent those devices. And lastly, a mad scientist is almost certain to violate the Scale of Scientific Sins : expect An Aesop (even if it's a preposterous one.) The Mad Scientist accumulates certain tropes effortlessly. Gadgeteer Genius and the Mad Scientist Laboratory (or "la- bore</-a-tory") are almost obligatory, the scientist’s conversation is likely to include the phrases For Science! and They Called Me Mad! , and the Labcoat of Science and Medicine (classically, the Howie-style lab coat that buttons diagonally across the chest and has a Mandarin collar) can be expected. Most Mad Scientists are Large Hams : some employ Sesquipedalian Loquacity , while others specialize in the Evil Laugh . Mad Scientists tend to be freely interdisciplinary — often omnidisciplinary — but some fields of science are especially well-represented.

An increasingly common take on this trope is that Mad Science is a dangerous superpower or even a mental disorder </, either hereditary in which case the afflicted may come from a long line of mad scientists, or transmissible through contagious ideas or experiences At times scientists will show signs of madness, but remain at least loosely allied with the heroes. In this case they may be somewhat demented smart guys , extremely</ Eccentric Mentors , Conspiracy Theorists , Professors , Playful Hackers , Psycho Sidekicks , Innocent Prodigies , Genius Ditzes or even Demolitions Experts . These 'tamed' mad scientists are emphatically not 'safer' than their diabolical brethren . If otherwise-(mostly) sane scientists start behaving crazily while they're in the throes of creativity, they're visiting The Madness Place If a work has several Mad Scientists, you can expect them to be distinguished by their particular field of interest. While the classic Mad Scientist relies on electronic or mechanical engineering (such as the Robot Master), there are others who become an Evilutionary Biologist , Psycho Psychologist , Sociopathic Soldier , Mad Bomber or even The Cracker . If a scientist wants</ to concentrate on ordinary science but is being coerced into producing terrible things, this can be a Reluctant Mad Scientist or even a Kidnapped Scientist

The place where Science! </ happens. Usually pronounced "lah-BOHR-ah-tor-ee" in ominous, stentorian tones. Every Mad Scientist has to have a lab. This is typically a refurbished dungeon of some sort, with aging stone walls. It also must contain most of the following lab equipment: An operating table . Two if the Mad Scientist does brain transplants. Optional, though, is the winch for raising the table up to the roof. Never mind that real science does not generally call for all of these things at the same time — or within the same discipline! — the Mad Scientist doesn't specialize . All the same, most of what he does will at least look</ like chemistry, since nothing shouts "science" to the casual viewer more than a guy in a lab coat fiddling with a beaker of colored liquid . Laboratory glassware frequently shows up in period settings that predate their invention. Erlenmeyer Flasks, glass retorts, Griffin/Berzelius beakers, separatory funnels, Leibig condensers, and even test tubes date back only as far as the late 18th century at best; some of these were clearly developed in the mid to late 19th century. Dedicated laboratory equipment did not truly exist prior to the early 1800s and even then would have been primitive bearing little resemblance to familiar modern glassware. Prior to that, much chemistry was done with whatever bowls and jars were already available. Other equipment (such as alembics) was made of metal. Also never mind that modern chemistry has very little use for the big impressive glass-sculpture thing with with a lot of burettes, condensers, and funny coils of glass. (These actually were useful constructs at one time, but they're the chemistry equivalent of doing differential equations on an abacus. Also, even when they were used, a typical experimental setup would have consisted of three to six of the pieces put together; never dozens of pieces, all connected, as shown on the screen.) Most of these glassware setups appear to be inspired by random fuzzy pictures of the classic Miller-Urey experiment which can actually be simplified once you understand what is actually going on. But you need this stuff because otherwise, the audience won't realize that Science</ goes on here. A significant portion of mad scientist laboratories are not low budget small scale DIY projects that take up no more than a spare table in a corner. Instead, these labs are very elaborate for someone who usually does not appear to have anyone funding them, let alone working for them. Often the equipment is huge, bulky, unweildy, and difficult to transport and assemble for just one man, even with an assistant. It's worth remembering that many mad scientists are older men (or physically weak men) who would definitely not be able to manage such a feat on their own. While not a mad scientist, Batman fans will recognize a modern iteration of this dilemma whenever the question is posed of how Bruce Wayne (maybe with Alfred's help) managed to build the Batcave, Batmobile and all his equipment by himself in secret . The archetypical movie Mad Scientist Laboratory probably came from the classic silent film Metropolis </, though Universal's Frankenstein (1931) </ added a fair amount. Both were probably strongly influenced by a real-life example that was a staple in popular media between 1900 and 1940; the various laboratories of Nikola Tesla , which actually did feature gigantic incomprehensible machinery, scary robotic devices, Tesla coils, and lots of gaudy electric-arc effects. All of the film, TV, and comic versions of the Mad Scientist's Lab derive originally from Gothic horror stories of the 18th and 19th centuries, the most famous of them being Mary Shelley 's novel Frankenstein </ and H. G. Wells ' The Island of Doctor Moreau </ . The concept developed from older stories about the lairs of alchemists and sorcerers. The Enlightenment put paid

to many kinds of mystical dabbling by dilettantes, tinkerers, and wealthy eccentrics, but these characters were replaced in the public imagination by gentleman scientists — many of them self-taught, many very eccentric — who built laboratories and observatories in their homes and made a number of important discoveries in the new disciplines of chemistry, physics, and biology. The age of the gentleman scientist was ending by the 1850s, when the most famous of them, Charles Darwin , published his Theory of Evolution. More and more, experimental research became associated with facilities provided by universities, foundations, museums, governments and industry. However, the romantic image of the mad scientist — isolated from his fellows and angry with a world that would suppress his ideas — has deep archetypal power. It's also dramatically compact , needing only the scientist, an assistant, and a faithful servant or two as characters. The meme 's emotional energy and enactment efficiency has kept it alive into the 21st Century, and it's even routinely projected into future scenarios via television shows like Star Trek </ and The Outer Limits (1963) </ . This is edging toward becoming a Discredited Trope , at least in the classic beaker/Jacob's Ladder/operating table configuration. For the more-modern variations, see Hacker Cave .

This is when a character with mental problems and/or physical deformities is locked away because they will never fit into society, usually either in the attic or in the basement. The more of a Big Fancy House , the better; in fact, the smarter ones will sometimes have a secret system of peepholes and secret passages so they can move around as they please. There are two basic plotlines for this type of character: This trope is named for the landmark work of feminist literary criticism by Sandra Gilbert and Susan Gubar, referring to Mr. Rochester's wife in Charlotte Brontë 's Jane Eyre </. The analysis indicates that this trope first popularly appeared, of all places, in Victorian women's literature, where depicting some women as crazy people was an easy way to make female villains with whom readers would be unlikely to sympathize. Obviously, this plan was not a complete success. Of course, it can be the case that there was a very good reason this person was locked away in the first place. Maybe they're Ax-Crazy , maybe they suffer from an extremely contagious form of illness, or perhaps the person is being hidden for their own safety to keep them from being kidnapped or murdered. Usually Ax-Crazy and/or The Grotesque , and sometimes Inbred and Evil . Compare Man in the Iron Mask . Non-consensual sub-trope of The Shut-In , and one possible form of being Sent Into Hiding . If the madwoman is instead a monster, see Supporting the Monster Loved One . Not to be confused with the company involved with the first season of Smash . </ Or the episode of The Sarah Jane Adventures </ which also borrows its name from the book (but isn't an example). And even more so, don't confuse with the Basement-Dweller , who is free to come and go as he pleases, and is not (usually) a danger to himself or others.

Notable Magazine publications, whether it be news, hobbies, a Fashion Magazine , etc. See also Print Media Tropes and TV Magazine Shows . Not to be confused with Magazine (the Post-Punk band), or tropes about ammo magazines. Amazing Stories </ (now defunct)

A Mage Born of Muggles is someone who is born with powers despite their muggle parentage in a setting where Magic and Powers are passed on genetically or are the birthright of a Witch Species .

Of course, they will still need training in how to use their power , and so they will quickly meet someone from the Magical Society , who will take them as The Apprentice , lead them to Wizarding School , or otherwise ensure that they're introduced to their new life This is a common trait in a protagonist for several reasons. It means that they begin as a Fish out of Water , which can be kept up and milked for comedy or drama for as long as it remains entertaining. It means that, as the viewpoint character, they can be slowly introduced into the customs of the Magical Society . It means that they can be the target of any Fantastic Racism that exists between mages and muggles . And since their initial values and sympathies are likely to be different from someone raised in magical society, they're almost certain to be a disruptive influence on it - especially if, as often happens, they're also far more talented than most people from magical bloodlines If they're not The Protagonist , the character may instead serve as The Watson , likewise allowing the audience a chance to learn about the magical world. In this case, they may or may not be shown in contrast to a protagonist who's more of an insider In a world where Randomly Gifted individuals are the norm, being muggle-born is unremarkable, and therefore doesn't fit this trope unless there are exceptional circumstances (such as Fantastic Racism against muggle-borns, even if that makes no sense). It's only this trope if a character's birth outside of magical society is abnormal, or seen as abnormal, compared to how magic usually manifests An inversion of Muggle Born of Mages . Sister Trope to Randomly Gifted ; here, the point is that the gift is usually</ predictable, but sometimes, life throws you a curveball. May result from Recessive Super Genes . Compare Muggle Foster Parents

Works heavy on speculative elements, such as Science Fiction and Fantasy , often have an assortment of fantastic intangibles we cannot even dream of encountering in Real Life — yet act in a completely consistent way, as if governed by imaginary rules of physics; or at least, they do if the writer knows what they're doing. No matter how fantastic the events in a piece of fiction, their Internal Consistency is what makes or breaks the Willing Suspension of Disbelief . You can have the tech guy of La Résistance explain in oblique terms involving the word "nano" why The Empire 's fairy dust superweapon needs an hour to recharge after activation, and the audience will nod its collective head and smile; but if you later have that superweapon fire twice in succession, you just made a Plot Hole and they'll all be at your throat Internal consistency is often a superior alternative to attempting to scientifically explain every fantastical element in the story. Without it, any instance would quickly degenerate into an Info Dump of quasi-physics and pseudo-science In a related trope, a common response by fans of a fantasy series to plot holes is, "You're talking about a story which literally involves magic.</" The answer is that while the audience can accept the existence of magic within the context of the story, that doesn't automatically explain every contradiction within that story. Using the mere existence of fantasy elements in a story to justify continuity errors is A Wizard Did It It's possible to break consistency without damaging the Willing Suspension of Disbelief . It takes work; basically, the work of making a believable case that the violation did not happen out of nowhere. One way is to have the characters themselves notice the inconsistency ; this only

reinforces that it is</ unusual and there might be an explanation for it somewhere . If none ever ends up being offered, at least it relegates a glaring Plot Hole to mere Fridge Logic . After all, if Magic is actually like science , then the theory will likely be wrong sometimes and will have to be revised in the same way as earth science Related to Wrong Context Magic , when someone explicitly has the ability to circumvent it, Unequal Rites , where there's more than one type of magic, each with their own rules, and Your Magic's No Good Here , where the rules change in a different dimension or world. See also Beyond the Impossible , where internal logic is deliberately broken. If the rules are the same as the rules governing real physics but the energy source and methods are different that's Scientifically Understandable Sorcery See also Minovsky Physics , which is a fictional physics with extremely detailed laws that makes it look like real physics as well as the Cool of Rule . Contrast New Rules as the Plot Demands and How Unscientific! ; also contrast Gameplay and Story Segregation , which is an entire category</ of notoriously common Video Game violations of this trope

Like in nature to the Convenient Miscarriage , a Magical Abortion is what happens when a female hero on a supernatural series becomes pregnant, but the writers—terrified of addressing the issue of actual abortion and dissatisfied by the idea of doing a simple miscarriage—find a way to get rid of the unwanted fetus that involves magic in some way, thus making it less controversial. It differs from the Convenient Miscarriage in that the pregnancy is directly and deliberately terminated, rather than naturally miscarried Almost always involves a Fetus Terrible plot, where mundane abortions logically wouldn't work anyway. Doesn't apply to the Face Full of Alien Wing-Wong , which doesn't really resemble a real life pregnancy at all Contrast Plot-Relevant Age-Up and Soap Opera Rapid Aging Syndrome , where the inconvenient infant is born and then matured to a more usable character. Compare Fantasy Contraception

A particularly common piece of Magitek . A handheld device which captures an image is immensely useful, and so it's not surprising that in a fantastical setting, someone will come up with a way to provide such a device, using the magical means at their disposal. Similarly, magic-users in more modern settings can hardly resist using their powers to soup up the technology around them, and cameras are particularly disposed to this kind of tinkering Expect the Magical Camera to have traits far different from those mundane pieces we enjoy, and probably to work by a very different means. Or, it may be just like any other with only a slight twist. But at the end of the day, it is at its core a device which exists to preserve the image of a moment in time On a related note: it is a superstition of some Real Life cultures that cameras and photography are harmful, with many believing that being photographed may steal their soul and taking great pains to avoid it (This is ostensibly the Soul Jar variant of the Phantom Zone Picture). This is a handy excuse for shy individuals or people wishing to remain anonymous, usually because of some criminality or witness protection system. Nevertheless, the claim that cameras steal souls is a functional form of the Magical Camera, and one you'll occasionally encounter in straight fantasy as a reasonable fear Magic employing a photograph itself also counts. Not to be

confused with Magical Security Cam

Computers on TV often bear only superficial resemblance to their real life counterparts. In fact, they are often just a 21st-century substitute for magic . A Computer Wizard is</ a literal wizard. Evoking arcane words with their keyboard, they cast spells into the infinite (and physically real) realms of Cyberspace For computers which are literally</ magical see Magitek . See also Clarke's Third Law . If a computer is shoddy, and not magical in any way (except maybe magically terrible</), it's The Alleged Computer

Databases. They make finding information as easy as typing a query. Some works extend this capability to finding information on the supernatural elements of the setting. You want information on known werewolves , The Undead , or wizards, this is where you go. Despite the title referring to electronic databases, Tropes Are Flexible and this can easily take the form of a paper encyclopedia or the equivalent. It might even be a person or other sapient entity. See also Monster Compendium , which applies to videogames but generally won't tell you about something until you've encountered it firsthand. Compare Tomes of Prophecy and Fate , which can be a book on every event past and to happen. Contrast Akashic Records , which is where the compendium itself is supernatural in origin but contains records of the mundane as well as the supernatural Not to be confused with the Omniscient Database , which is when the database only holds mundane information but is improbably detailed or wide ranging.

A defibrillator is a remarkable device which can help revive a patient who is in cardiac arrythmia threatening to turn into a cardiac arrest by administering an electric shock and inducing the conditions needed to begin CPR. This alone makes it a valuable and potentially life-saving tool. On TV, however, the defibrillators must be magical, because they work quite differently and have a much higher success rate than they do in real life. A Magical Defibrillator works in a distinctive way. The rescuer encounters someone who has suffered a Hollywood Heart Attack . He grabs the paddles and rubs them together dramatically. Then he removes the victim's shirt , shouts "Clear!", and presses down on the patient's chest while the device makes a satisfying "CHUNK". The patient will jerk violently, and you may even see visible sparks. This will revive the patient on its own; if not, he will perform CPR, which will be clean, pretty, and reliable . For Rule of Drama purposes, though, they don't always work the first time; characters will need two or three dramatic tries before it works. This trope implies that defibrillators work by administering an electric shock to the patient which gets the heart back to doing what it needs to do. Unfortunately, this is not the case; in Real Life , a defibrillator stops</ a dysfunctional heart rhythm, and CPR is needed to get the heart doing what it's supposed to do if it doesn't restart on its own. Therefore, shocking an asystolic (flatline) patient will do absolutely nothing of value, which is why a flatlined patient will first be given a round of drugs such as Epinephrine (not with a Shot to the Heart) to jumpstart the heart into any</ kind of activity, which can then be shocked. The quasi-logical extension to this protocol is that any</ electric shock can do what a defibrillator can; as such, a Magical Defibrillator could also be the use of lightning-based powers to revive people (which may be justified

depending on how those powers are explained to work). Alternatively, TV victims might be hooked up to what's known as a "suicide cord" — a wall plug with nothing but two bare wires, which is incidentally a good way to induce</ the need for a defibrillator in real life. Additionally, the lightning-based power of a TV defibrillator provides characters a chance to Defibrillators commonly appear in Medical Dramas ; whether or not they're magical depends on the series. Unrealistic medical dramas have a tendency to use them on a flatlining patient, which is not how they're used in Real Life ; again, a defibrillator creates</ a flatline so that you can use CPR to get the heart doing what you need it to do. Another common thing dealing with Defibrillators is showing someone rubbing the paddles together to spread the gel. Nowadays adhesive pads are used instead, and rubbing the paddles could ruin the equipment. This is a sub-trope of Worst Aid and a sister trope to CPR: Clean, Pretty, Reliable , another medical technique that works very differently on TV than it does in Real Life . It's often used in video games, where it's an Acceptable Break from Reality . For more information about defibrillators in Real Life , see the Useful Notes page . (That page is not meant to be a guide for how to revive someone in real life; if someone near you actually needs a defibrillator, call emergency services and/or find an AED and follow its instructions.) A Flatline Plotline often involves one of these used to temporarily "kill" and then revive a patient for whatever reason. Finally, as this trope can involve dying characters, When a defibrillator is used as a weapon instead of a healing tool, see Shock and Awe .

* Beep. Beep. Beeeeeeeeeeeeeeeeep </

In Real Life , most marriages end in death, divorce, or rarely annulment. However, in this case supernatural forces are at play to ensure that the marriage is truly over. Common examples include this being performed via a Cosmic Retcon erasing the marriage altogether, or an otherworldly entity intervening to annul the marriage, thus signifying that the marriage is terminated in the eyes of cosmic forces. Or sometimes it's just something as simple as Laser-Guided Amnesia . This trope is especially common when the couple first wed through supernatural means, so it stands to reason that supernatural means would be required to sever their bond Compare Magical Abortion

An index for Magical Girl -centric works. See also Princess Stories for an index of similar (and occasionally overlapping) works, and Witch Works .

Known as mahou shoujo</ ("magical girl") or just majokko</ ("witch-girl") in Japanese, Magical Girls are empowered by various means with fantastic powers that both assist and complicate their lives, but manage to persevere despite this. No matter how hard this may be for the Western world to believe , Magical Girls have high crossover popularity in different demographics with some minor but appropriate design modifications and make up a sizable portion of both Shōjo and bishoujo fandom. A Super-Trope to: Magical Girl Warriors arguably have the widest demographic appeal, and in the West are often synonymous with the idea of a Magical Girl.

It may come as a surprise to learn that the entire Magical Girl genre is descended , effectively, from the American live-action Magical

Girlfriend sitcom Bewitched </. While two series claim the role of "first magical girl anime"—Mitsuteru Yokoyama's Mahotsukai Sally</ (Sally the Witch </, 1966-1968) and Fujio Akatsuka's Himitsu no Akko-chan </ (broadcast 1969, but its manga predates Mahotsukai Sally</)—the creators of both credit Bewitched </ as a primary inspiration for their work. Yokoyama explicitly adapted its concept for a younger audience, while Akatsuka merely says he was "inspired" by it. Another important early Magical Girl show was Majokko Meg-chan </ in 1974. This was the first show to be marketed to boys as well as girls , and featured a number of developments—it was the first Magical Girl show to... have a Tomboyish heroine—all magical girls prior to this had been sweet feminine girls ; Originally, all Magical Girl shows were produced by Toei Animation , so "Magical Girl" wasn't so much a genre as a Series Franchise . This lasted until Ashi Production's Magical Princess Minky Momo </ hit the airwaves in 1982, followed by Studio Pierrot 's Magical Angel Creamy Mami </ in 1983 (the first Magic Idol Singer show). A one-shot OVA produced in 1987 featured a Bat Family Crossover between Studio Pierrot's four '80s Magical Girl shows (Magical Angel Creamy Mami </, Persia, the Magic Fairy </, Magical Star Magical Emi </, and Magical Idol Pastel Yumi </). This was the first instance of a magical girl team. The Magical Girl Warrior subgenre, despite being the most well-known style of Magical Girl show in the west, didn't hit until Sailor Moon </ in 1992 (unless you count Cutey Honey </, which wasn't aimed at girls but had a lot of influence on it, or Devil Hunter Yohko </, which wasn't aimed at girls either). This was essentially a combination of the earlier style shows with the Super Hero genre, particularly the Super Sentai formula. Sailor Moon </ was a huge hit, and, naturally, other shows were made in the same style . The wave of shows inspired by Sailor Moon </ eventually subsided, but new sub-genres spawned soon in its wake. As of present, most magical girl shows can be loosely organized into three broad categories. Neo-classical, codified by Cardcaptor Sakura </. Essentially, old school magical girl coming of age stories updated with the sensibilities of the modern age and the roles of girls and women in it. Mainly aimed towards young girls but often with a significant Peripheral Demographic of adult males. Contemporary examples include Ojamajo Doremi </, Shugo Chara! </ and the Pretty Cure </ franchise (though that also fits in the second set). Of course, there are other examples that feature similar themes but diverge even further from the old-style shows. Many fans felt that shows such as Magic Knight Rayearth </ were still Magical Girl shows, despite all the dissimilarities from the previous generation (others disagree, and feel that Rayearth</ is Shoujo RPG World Fantasy instead). IMPORTANT NOTE: A girl who can use magic is not</ necessarily a Magical Girl in the sense of the trope or genre. A Magical Girlfriend , for example, usually does not fit into the same structure that defines a Magical Girl series. For an index of magical girl works, see the Magical Girl Genre Index . Also see the Index of Magical Girl Tropes and our own guide on how to Write a Magical Girl Series . Not to be confused with John Popadiuk 's Magic Girl </ pinball machine .

Happy Peach Flower and her friends from Exchange Student Zero </ .

A magical library is a mystical library that is explicitly magical or is infused with magic. These libraries tend to be small and hidden in a remote area. They usually contain dangerous and forbidden spells, arcane Spell Books and priceless Ancient Artifacts and MacGuffins . They also may have supernatural books

such as Tomes of Prophecy and Fate and Tome of Eldritch Lore . The libraries also might be home to monsters, creatures and Magic Librarians that are there to protect the library. The library might be quite old, and may even be as old as the universe itself Because these things are valuable - and it would be disastrous if these items were to fall into the wrong hands - these libraries are usually almost impossible to find without a special map, not to mention being well-guarded. The objects that allow the library's location to be found are sometimes scattered across the world. The heroes and villains alike might have to engage in a Gotta Catch Them All! plot in order to have access to the library's valuable information If the magical library is easily accessible for most people, it's usually part of a school. The protagonists may regularly visit the school library to find out how to solve a problem or gain information about the current plot. Characters that are a bit more rebellious might simply steal from the library instead, setting up the main conflict These type of libraries tend to appear mostly in fantasy , Urban Fantasy and works that have a Fantasy Kitchen Sink

A commercial is Magically Delicious when it tosses reality out the window The product was not created by a business that wants money. The rights to sell the product were not given to distributors who want money. It's definitely not in a store that requires money in exchange from you or your parents. The product was not the result of study groups or market analysis; chemical, nutritional, and physical testing; or construction No, the product is given to you by aliens, or talking animals that want you to eat them , or elves that live in trees, or it's the one MacGuffin needed to save the planet. It doesn't just taste " Crunchtastic "; it gives you superpowers. The insurance company is really a provider of a secret agent chick Of course it's a "lie"; it's fiction. But what this masks is that the commercial has successfully avoided any real-life details about the product. You cannot threaten a lawsuit with a straight face that Mountain Dew is lying when it says that it's "extreme." We laugh when the Do Not Attempt warning comes on depicting a car weaving through a deathmaze, but note how little is actually said about its performance other than Weasel Words and statistics. Likewise there is, technically, no way to make someone like</ something via a commercial; the only thing you can do is get their attention and hope the name sticks in their head so they try it See: Cereal Vice Reward , Absolute Comparative . Do not confuse with Supernaturally Delicious and Nutritious which is where monsters like snacking on you. Compare Clarke's Law for Girls' Toys , in which the commercial tries to convince kids that their baby doll runs on magic</ rather than AA batteries Skittles </ had a short-lived marketing campaign about rainbow farming. The commercials feature lush gorgeous imagery with their product coming from rainbows and unicorns and the dedication of adventurers and magic keepers. This series of ads was adapted into a low-budget and highly self-referential video game called Darkened Skye </

So you've been injured in some way, and you need immediate healing. Luckily, you have a friend with Healing Hands . He does what he does best, and nurses you back to perfect health in seconds. You look down to admire your friend's handiwork and think, "Wow! He's good! My bloodstains are gone, and the puncture mark in my leather jacket is gone too! How does he do it?" That's the question this trope raises

How do healers launder and repair your clothes, as well as heal your wounds, so quickly? This is commonly seen in fantasy and sci-fi works, and is seldom explained. When it is, it's usually Handwaved by the explanation that the healer is just that</ good. Sometimes Healing Hands don't even have to be involved; characters with a Healing Factor will often display this talent. When this happens in something drawn, like a Manga or Comic Strip for example, it is so the artist doesn't need to keep drawing the bloodstains and tears in clothing. To avert this, the artist would need to remember where each bloodstain and clothing tear was placed on said character, and then draw it in every subsequent frame involving that clothing. So, unless they are Lampshaded , examples from animation will not be added. Related to: Magic Pants , Beauty Is Never Tarnished . Justified on Bleach </ . A Soul Reaper's clothing is simply another manifestation of his spirit, like his body. When healed, the clothing heals as well.

In the comic book/computer program book Timelost</ , Jacque, a traveler from the future, wears clothing that automatically repairs itself no matter how damaged it gets.

from Thor </ , Selvig is wounded by a shard of glass, and then healed by Thor's "healing stone". The stone not only clears up the wound but patches Selvig's cardigan as well.

Justified on Charmed , </ since Leo 's powers can also "heal" broken objects. (Sometimes . When the writers remember .)

In most editions of Dungeons & Dragons </ this trope is Zig-Zagged both in the rules and at the DM's discretion. For the most part clothing damage is hand-waved, and magical items are stated to be capable of minor self-repair. Should a character be, say, caught in a fireball, however, a GM can roll a check on damage to items they are carrying as well. This includes such things as clothing, and severe damage to clothing is explicitly stated to require repairs separate from the wearer. In a further zag, however, most casters are able to learn simple and low-cost spells for repairing mundane items, making actively invoking the trope entirely possible for most healers.

Team Fortress 2 </'s " " video: When the Medic turns the medigun up to full power, it not only heals the Heavy's injuries, but repairs the damage to his jacket.

Concerned </ lampshades this in .

Mnemoweave in Phaeton </ will return to it's old shape shortly after being damaged.

A Magical Nanny is a woman who is hired to look after children , but ends up having a profound effect on the whole family. She may have genuine magical powers or she may just have a magical effect on the household. Even children who have scared off a number of previous nannies can be tamed by a Magical Nanny. Magical Nannies come in two flavors: A free spirited nanny will often be seen in households with strict parents, who are often cold and neglectful toward the children . She will encourage them to be themselves and talk about The Power of Love . Eventually this message will spread to the parents, drawing the family together. This type of Magical Nanny is often musically

talented. A sub-flavor includes magical nannies that are literally</ Magical Nannies . Often they will be a parody or even Deconstruction of the Ur-Example , Mary Poppins </ . While Magical Nannies are often threatened with the sack, they are not easy to get rid of. When their employment ends, it will be on their own terms. Typically they will decide that their work here is done or they will stay and marry the head of the household. (Note that they never</ become the Wicked Stepmother .) The latter is particularly common in the Romance Novel ; indeed, the heroine may become the stepmother first and still fulfill the role of Magical Nanny. Compare Fairy Godmother . Contrast the Babysitter from Hell and the Badly Battered Babysitter .

One common stereotype attributed to Romani is their relationship to the supernatural, especially witchcraft and fortune-telling. This stereotype can be used to exoticize them as easily as it can be used to demonize them. It's usually attributed to women, but it's not unheard of in men This character often is a Hot Gypsy Woman if they're a Hot Witch , while fortune tellers are more likely to be mysterious old women May be a Discredited Trope , as it tends to stem from less-than-flattering ethnic stereotypes. There's some Values Dissonance to this trope as in some regions (such as the Americas), more specifically in regions without a large Romani population or history with Romani, they're often not viewed as an ethnicity and thusly this stereotype isn't usually deemed as offensive as other ethnic stereotypes Related to Fortune Teller and sub-trope to Ethnic Magician . Supertrope to Gypsy Curse (which they may cast). Compare to Magical Negro , Magical Asian , Magical Jew , and Magical Native American for other ethnic minorities associated with magic and/or wisdom. Sister trope to Roguish Romani

In fantasy settings, magic and mythical creatures aren't supernatural, but a part of the world. It's normal to see wizards, the Anthropomorphic Personification of love, and even weirder fare sit down every third Tuesday for tea and biscuits (baked by tree elves , of course). Many things that are explained by physics in Real Life may even have completely different explanations in this world, such as The Grim Reaper going about ending lives (not necessarily killing, mind you) , that fires are actually small (or enormous) imp-like beings, or that there are Nature Spirits that guide nature Then there's settings that take it even further. In a world where there are Magical Underpinnings of Reality, everything</ that happens in the world is attributable to a magical force, worker, artifact, or another explanation. Gravity? There's a gigantic god who is holding the world like a bucket and spinning to create centrifugal force. The stars? They're cute little lightbulb girls that are suspended on a gigantic scaffold. The changing of the seasons? The Fair Folk go about telling the plants to grow, bloom, or sleep. The sun? It's a giant lamp fueled by the laughter of good children, which is gathered by angels, so be good or the sun won't shine! In short, most or even all the natural world works thanks to magical means. In a weird twist, they may even use industrial or scientific methods like worker shifts of gnomes who paint the leaves for fall , or machines that manufacture clouds. If this doesn't jive with science as we know it, there may be a Masquerade , or the magical aspect is only obvious in the Magic Land or Spirit World dimension parallel to the mundane world, but is no less important to the natural world. Some stories have the Magical Underpinnings of Reality act as Cosmic Keystones to the mundane world counterparts, so kidnapping the Maiden of Spring

effectively stops spring from happening in the mundane world as well. Essentially, everyone paints frost on the windows. In most mythologies, this is how things work by default. Compare Fantasy Kitchen Sink . See also World of Weirdness and "Just So" Story . Can be the result of enough Odd Job Gods . To populate this world usually requires authors make liberal use of Crossover Cosmology .

Tropes about powers and mystical abilities accessible to characters. Take a look at the article on Magic and consider what it is; some claim it's usually a kind of Applied Phlebotinum . </

This is when a work has an intangible element that is obviously supposed to be magic, but is explicitly not called that. Maybe the word "magic" doesn't exist in their universe, maybe Agent Scully is using Insistent Terminology (as maybe their religion explicitly prohibits "magic") — yet whatever power they're using lets them levitate , throw fireballs and anything else that standard-issue Fantasy magic can do. This trope also applies to works where a practiced mystical art such as alchemy , tarot cards or ninjutsu has been broadened to the point where it functions as all-purpose magic In a Science Fiction setting, Magic from Technology and " psionics " are favorite stand-bys along with Minovsky Physics , possibly with a "quantum" or "nano" tacked on for good measure. If Everything Is Online , Hollywood Hacking may be utilized as well. Sufficiently Advanced Aliens that have evolved to the point where the physical laws of reality no longer apply to them (such as The Doctor or Q) generally do not</ count unless their powers are something Puny Humans can learn. Sometimes, a more limited power may turn into this over time, due to abuse of New Powers as the Plot Demands See Also Sufficiently Analyzed Magic when Magic is treated as like a science, and Differently Powered Individuals for "Supers by Any Other Name". See also: Not Using the "Z" Word , A Mech by Any Other Name , Insistent Terminology , Magic Versus Science , Doing In the Wizard , Flat-Earth Atheist

For the 1994 videogame, see Magic Carpet . </ A Magic Carpet or Flying Carpet is a carpet that can rapidly transport passengers who sit on top of it, usually by flying through the air. It typically features a Persian carpet design. The Other Wiki gives and some examples. A common artifact found in settings inspired by the Arabian Nights . Compare Sky Surfing , Flying Broomstick , Hover Board .

In fantasy, it is a recurring feature that mages would summon a familiar , usually a demon or an owl. But wait! What if the being they entered a Magically Binding Contract with is a humanoid or of their same species and at least one party develops romantic interest in the other? Then, this is a Magic Contract Romance. In many cases, the contract between the contractor and his/her contractee would also grant greater spiritual bonds between them, often furthering their relations with one another—often romantic feelings. In many cases, weaker heroes would also enter into a contract with a stronger being for protection A common plot regarding this trope would usually involve the breaking down of the contract—forcing the couple apart—in order to test the strength of the pair's love A subtrope of Rescue

Romance and Magically Binding Contract , the contractor and the being they summoned would generally admire the qualities of one another as they travel through a journey between life and death, until gradually they fall in love. If the contracted being was originally disgusted by the weakness of his/her contractor, then the contractor would usually gain affection of his/her contractee through bravery, his/her inner kindness, or other inner qualities. This trope is common in both anime and manga. When this trope is present, expect a lot of action. Why in the world would one summon a guardian unless in grave danger? Note, if the contractor is as powerful as his/her contractee or increased his/her power then this trope will usually lead to a Battle Couple </ situation See also, the sister trope: A Magic Contract Comes with a Kiss , Merlin and Nimue , and Bodyguard Crush

Alice is given a supposed magic item that will give her special/exceptional abilities. She does amazingly well, but then she loses the item. She goes back to her mentors , only to learn that it was just a useless placebo, and " the magic was inside you all along! " Sometimes the audience knows, or at least suspects, that Alice's abilities were her own, but other times The Reveal is just as much a surprise to them as to her In comic books, a retooled Super Hero Origin sometimes shifts a character's gimmicky power from artifact-dependent to innate, with the revelation that the famous prop or incantation was simply a focus Supertrope to Placebotinum Effect , and of course this is</ the Placebo Effect . It's also a neat way to subvert the Amulet of Concentrated Awesome . May or may not be a character's Charm Point . Somewhat of a Dead Horse Trope in newer works (a common subversion is that the character throws away her 'feather,' only to discover that she needed it after all) The key to this trope is in The Reveal, so examples where the feather is never shown to be bogus do not count. If the character (or the audience) believes the feather does nothing, but this is never put to the test, see Maybe Magic, Maybe Mundane Sister trope of All That Glitters , Motivational Lie , The Presents Were Never from Santa , and sometimes Wax On, Wax Off . Compare It's the Journey That Counts . Not to be confused with Mario's flying cape item

Something will come out that uses a slightly-less-than-common word in the dialog. It's a perfectly good word, but the fact that it's not in people's everyday vocabulary makes it stick out. This has two effects: The fans use it over and over again until everyone else is sick of hearing it. Very likely to become subject to Memetic Mutation . The shortest type of Catchphrase . See also Author Catch Phrase . Author Vocabulary Calendar may be the cause of this. Ending sentences with the word "yesss", like Beast Wars </ Megatron . "Cowabunga!"

The science-fiction equivalent of magic. Magic does not derive from an actual mystical or spiritual source, in fact, it's not really "magic" at all. It's just technology that people assume is magic, someone might have even told them such! The characters using this "magic" may or may not be aware of its true origins Compare Clarke's Third Law and Runs on Ignorance (where knowing how the technology works makes it stop working). Contrast with Skepticism Failure . For "Technology From Magic," see Magitek . Explaining

away magic with Techno Babble or Minovsky Physics is Doing In the Wizard . Conversely, insisting on the magical nature in place of the previous tropes is Doing In the Scientist . Often used by Sufficiently Advanced Aliens . If the audience</ is left in doubt about its true origins, Maybe Magic, Maybe Mundane . Magic by Any Other Name often overlaps with this. See also Sufficiently Analyzed Magic and Post-Modern Magik Despite similarity to the literal translation, Deus ex Machina is unrelated. Not to be confused with Magic-Powered Pseudoscience where magic turns out to be the hidden component in a seemingly mechanistic but otherwise inexplicable invention

However, could that really work? Let's say you want this character to be able to fly. But without wings, where would the propulsion come from? Let's say you want this character to be able to grow 100 times their size. What about the law of conservation of matter? (Not to mention that even if it was possible, the person would probably die from insufficient amounts of blood .) Let's not even get started on creating fire out of thin air.. Many writers don't know (or deliberately ignore) that genes are only responsible for protein synthesis. This is when said writers give genes the ability to alter the very laws of physics (or other universal laws) - or at least the ability to do things that would be impossible for a human. In this case genes, instead of a component of cellular biology, might as well be magical talismans carried inside the body. LEGO Genetics is often involved as well. Extra fail points if the writer ignores the necessary secondary powers needed for the Functional Magic to actually be functional</, such as Photographic Memory for Voluntary Shapeshifting etc If the writer wants to firm up the science , they might say that the genes merely construct nanoscale Applied Phlebotinum in your cells which acts on " quantum forces not yet discovered " or some other Hand Wave , but it's still really Functional Magic given a pseudoscience gloss-over Some types of superpowers being caused by genetics are plausible. Super Strength could be from extra muscle mass or more efficient contractile cells (but you still won't be strong enough to bend girders bare-handed), low-level Super Speed would be a snap as natural human neural impulses and reaction time are notoriously sluggish (slower than sound, in fact) and could easily be sped up by increasing conductivity, claws could be some sort of bone growth or modified keratin, and there are animals that use electricity as a weapon, can stretch and distort their bodies , or have a Healing Factor or Super Senses . While you can't become an invisible man, chromatophores in the skin could give you super-camouflage. Etc Genetically-based Psychic Powers are automatically a subtrope of this, as are any Witch Species . Characters who are Randomly Gifted usually don't gain their powers from genetic sources, or in combination with other non-genetic factors A subtrope of Artistic License – Biology and Required Secondary Powers . See also Mutants , Superpowerful Genetics , Bio-Augmentation In Super Hero stories, usually considered an Acceptable Break from Reality due to Rule of Cool

In Child of the Storm father's side), share vast Psychic Powers - though Jean is significantly stronger than Harry. However, it's noted that while the Grey bloodline had a psychic or two every now and then, most of them were relatively weak, nothing compared to the latest generation. This is partly explained by the fact that they originally descended from a branch of the Clan Askani, which seemed to have lost

its psychic spark... until recently.

RWBY </: Faunus genetics are mentioned to be a pain for scientists to understand. Each Faunus has a single animal trait from a specific animal (such as cat ears or a monkey tail), but these traits seem random; one cat Faunus might have cat ears, while the other could have a cat's tail. If two Faunus of the same animal species have a child, the child will be the same species, but if two Faunus of different animal species have a child, the child will be a completely random species. If a human and a Faunus have a child it's even odds whether the child will be a Faunus of the same species as the parent or human. It's also mentioned it can sometimes take time for Faunus traits to manifest.

Among the many uses of headgear, hats can be enchanted with powers. Literal magic, or even just illusion. This is an index for magical hat tropes. This is a subtrope of Nice Hat .

Who better to solve an "impossible crime" than someone who does the impossible for a living ? The Magician Detective is a Stage Magician who uses his skills with illusion to solve crimes It is important to note that the Magician Detective does not have any actual supernatural powers and usually doesn't even believe in the supernatural. It is his disbelief that allows him to look at an "impossible crime" and realize that there must be a logical explanation and he possesses the skills to work out how it was done Not to be confused with the Occult Detective who has actual magical powers and deals with crimes that truly are supernatural. Although it's not impossible for them to overlap..

Fiction generally features two distinct types of magic users: Characters of the first kind stereotypically wear robes and pointy hats , have long white beards, and can perform impossible feats such as raising the dead , casting spells, and summoning fabulous creatures. We call these kinds of characters wizards</ or sorcerers</ (among other things), and they don't exist in Real Life at least, not anymore , or, that's what we think . Characters of the second kind wear capes and top hats, usually perform their acts before a wide audience, (or a children's birthday party) and can perform simpler tricks like pulling rabbits out of their hats . We call these kinds of characters stage magicians </, conjurers</ or illusionists</, and they do exist in Real Life . Their magic is not real; they use misdirection, special effects and optical illusions to create the impression of magic. As says, "'Real magic', in other words, refers to the magic that's not real, while the magic that is real, that can actually be done, is not real magic." Sometimes, in fiction, the lines between realism and fantasy blur, and magicians really can</ perform feats of magic that would normally belong strictly in the wizards' territory. There are no smoke and mirrors here; the magic is all real, but the audience may not realize this , and think that the magician is relying on the same old sleights-of-hand . There may be subtle differences — their magic may come from a different source , and/or the two groups may operate at different Power Levels (perhaps magicians can perform spells based on manipulating people's perception, whereas wizards can outright modify reality). If there is rivalry between the two factions, it falls under Unequal Rites . If a legitimate wizard really does use his magic for a magic show, then it's a Mundane Utility . If he uses it only</ for his show, then

it may be an example of Misapplied Phlebotinum . In other words, some Magicians Are Wizards. See also Magitek which in this case can be called " Engineers</ are wizards" because they make magical technology. If the wizard-magician hopes no one realizes that real wizards exist, his act is an example of Fiction as Cover-Up . When the Fourth Wall audience (you, the viewer or reader) isn't sure, it's a case of Maybe Magic, Maybe Mundane . The opposite of Fake Wizardry , where someone uses stage magic to pretend to have actual magic powers. Compare Our Mages Are Different for differentiating kinds of mages (especially the first kind mentioned above), Magical Clown , which involves clowns and jesters instead of stage magicians, and Circus of Magic , where an entire circus is magical. Contrast Magician Detective , where training in the art of deception have given magicians an ability to see the mundane solution when no-one else can. Subtrope of this is the Occult Detective . Contrast Impossibly Awesome Magic Trick , which is supposedly not true magic, yet is more spectacular than anything possible in real life.

Magick means, in fact, magic. "Magick" is an archaick spelling, dating back to Early Modern Ænglisc where it appeared in the worcks of poets such as Edmund Spenser. Aleister Crowley revived this spelling to add an air of archaism, distinguishing " actual magic " from stage shows . Wiccans and other Neo-Pagans, influenced by Crowley (to varying degrees), have picked up the Crowleyan spelling Others use newer idiosyncratick spellings like "magique" and "majik." For whatever reason, this casual approach to spelling seems to have taken off in the mass media, especially things trying to be edgy . The constant misspelling of "magic" has been known to drive Grammar Nazis up the wall, but it is reckommended you don't worry about it too much . In fiction however, Magick is used to differentiate it from other Fantasy genre magic. To simply put, while Fantasy magic has mana-fueled magic and wand waving, magick on the other hand is less flashy, spontaneous, and invisible. "Magic" is a word with a long history, and, like most older words, has been spelled all sorts of crazy ways at various times. That said, "magic" has been the official spelling ever since modern English was standardized. (Though that was more recent than you might expect : Samuel Johnson 's publication of A Dictionary of the English Language</ in 1755 is co-Trope Codifier for modern English spelling alongside Noah Webster's American Dictionary of the English Language</ , first edition 1828. Spelling in Early Modern English was... not actually standardised, really.) Note also that one specific spelling, "majic", has entirely different connotations: It's an abbreviation for Majestic 12, an alleged secret organization involved in hiding the existence of aliens . Magick Spelles may well include Ye Olde Butcherede Englishe , Xtreme Kool Letterz , Phantasy Spelling , and/or Canis Latinicus See also Post-Modern Magik . A title of one volume of DC Comics ' The Books of Magic </ was Books Of Magick: Life During Wartime</. Word of God has it that this spelling was used to make it clear the series was set in a separate continuity to the Books Of Magic</ , and not because the writer was a pretentious dumbass.

Experimental filmmaker Kenneth Anger's Magick Lantern Cycle</ , which consists of nine thematically connected short films.

(Although this might actually be closer to Xtreme Kool Letterz ...)

In Esther Friesner 's comic fantasy books Majyk By Accident </, Majyk

By Hook Or Crook </, and Majyk By Design </ , "Majyk" is The Force that makes "Magic" work.

Parodied in X-Play </ when Adam and Morgan go to New Mexico searching for the hole they buried the E.T. video game cartridges in, and meet Aleister Crowley. When asked if he knew any spells, he said he was "Founder of Modern Magic ". When asked why he added a K instead of replacing the C with one, he said that was an He could apparently do hat tricks, but he called them "hat moves</ ".

Red Hot Chili Peppers made an album called Blood Sugar Sex Magik </ .

A few years back Magic: The Gathering </ had an April Fools joke saying they'd been sued by the Orlando Magic and had to change their name to "Majique."

The Elder Scrolls </ uses the pseudo-Latin "magicka" to refer to Mana (the power you use to do magic); but magic itself is generally just called "magic."

Parodied in MS Paint Adventures </ with "Majyyk". The Dark Majyyks are most notable in Homestuck </, but the prisoner in Jailbreak </ also has Majyyks.

The Fake AP Stylebook</ has pointer for you:

Aleister Crowley called his teachings "magick" in order to distinguish his "real" magic from "cheap parlor tricks". (He also added the K for numerological reasons, with lots of predictably sexual symbolism: the letter can stand for kteis</ [κτείς</], ancient Greek for, among , "public hair", "penis", or</ "vagina" [ancient Greek was a confusing language]. Considering that Sex Magic was a significant part of his system of magick, the sexual symbolism is appropriate. Conveniently, it's also the eleventh letter of the alphabet and the number eleven is highly significant in his system of numerology.) He is in essence the originator of this trope, or at the very least, the popularizer of it.

Most mages are of the Squishy Wizard variety, able to work eldritch wonders but not take a punch . And most warriors are Magically Inept Fighters , able to deal and take devastating damage, but their range is limited to the length of their weapon and they'll have trouble with problems they can't bludgeon to death . But who said you can't have the best of both worlds? Whether they're wizards who picked up a melee weapon and some spiffy armor, or warriors who learned to cast a few spells, Magic Knights are every bit as deadly with both spell and sword For the purposes of game balance , the Magic Knight will either be weaker at sword and spell than a pure fighter or mage, generally slower , somehow otherwise limited to being defensive or offensive , or they'll be The Hero , who is expected to be the most powerful character anyway. Usually, the Magic Knights will specialize in a particular class of magic (attack or healing, for instance), effectively making them a hybrid of only two "classes", rather than being an out-and-out "Jack" of all </ trades. However, being a total Jack-of-All-Stats is also possible, depending on the game Another form of balance may be found in their spell loadout. Instead of the wide variety of spells a normal spellcaster can use, they tend to focus on Status

Buffs and direct attack spells. Other typical abilities for this class may include infusing their bodies or weapons with elemental powers . Doing the same with Standard Status Effects is not unknown either Older Than Print , as the Norse god Odin (who also made the Robe and Wizard Hat convention), was both a powerful wizard and an accomplished warrior The Paladin is a Magic Knight who's centered around Holy powers and fighting the forces of darkness . The Black Knight or Tin Tyrant may be one of these, usually with a focus of Necromancy and spells of darkness . Wizards that use their fists and feet instead of swords and shields go under Kung-Fu Wizard , Knights who use a bow instead of magic apply for Bow and Sword, in Accord , and those who favor firearms or a bow and arrow fall under Mage Marksman . Contrast Armor and Magic Don't Mix . A Magic Knight whose magic focuses on healing is a form of Combat Medic See also the Magical Girl Warrior sister trope/genre for magical girls (of which the Rayearth </ girls are a part, by the way) who use magic, sparkly weapons, frilly armor, and The Power of Friendship to kick evil's ass

Heroes who can change their size or shape generally don't have to worry about ruining their clothes in the process . They must have Magic Pants Simply put, Magic Pants are the "civilian" clothing the characters wear as they go about their daily business. They may lose them during the Transformation Sequence , but once the dirty work is done, they'll appear back in them often right where they were standing. This can even happen if the transformations are shown to explicitly destroy</ the clothing To be fair, it's not like a character suddenly conjuring up several hundred pounds of mass out of thin air is made any more</ unbelievable by their clothes being exempt Note that in many cases, even if the rest of his clothing is destroyed, the hero's pants will miraculously survive. You can thank the Moral Guardians for that. This is also conceptually related to Out-of-Clothes Experience : Your clothes technically aren't a part of "you", so in spirit-space you're naked. Monster Modesty (a monster walks around almost naked for little reason) is often used in conjunction with this trope Also note that Magic Pants are only for characters who seem to remain clothed even when it's inconsistent with what gives them their powers. Magical characters (who presumably can conjure up a fresh set), characters with super speed (Superman , The Flash) who have the demonstrated ability to get dressed faster than the human eye can see, or heroes whose clothing is what makes them super in the first place would actually be aversions of this trope For transformations which ruin clothing in such a way as to show a titillating swath of skin while still keeping the naughty bits covered, see Clothing Damage Compare: Impossibly Cool Clothes , Magic Skirt . Aversions and subversions should generally be listed under tropes like Shapeshifting Excludes Clothing , Technically Naked Shapeshifter , etc See also My Suit Is Also Super — for a transformation-powered hero, a popular kind of super-suit is one that can transform with them Not to be confused with Trouser Space and definitely not to be confused with Right Through His Pants

Phlebotinum thought by its creators to work on scientific principles , at least according to their Techno Babble . Actually, it's powered by some supernatural or magical ability of the creator and cannot be duplicated. Also, if the creator dies, it stops

working or malfunctions. Often, these gizmos can only be created by someone who possess The Spark of Genius Becoming an increasingly popular way to explain science-fiction style super-gizmos in Speculative Fiction settings. It's a good way to justify why Reed Richards Is Useless and there's No Plans, No Prototype, No Backup . These wondrous inventions cannot be mass-produced to improve mankind or make their creator a profit because they're not actual inventions so much as temporary manifestations of their subconscious superhuman abilities. Thus, application of them will usually boil down to either fighting crime or committing it. The setting maintains the status quo of the real-world's level of technology and the Gadgeteer Genius gets to keep all of their Phlebotinum to themselves and not risk becoming less unique because the Jones family can purchase his powers from Walmart A subtrope of Doing In the Scientist . Alchemy Is Magic may be considered a subtrope Related to Clap Your Hands If You Believe , Magitek and Placebotinum Effect . Related to and sometimes overlaps Magic Feather . The person who creates these devices possesses The Spark of Genius . Contrast with Clarke's Third Law , Magic from Technology and Doing In the Wizard

El Goonish Shive </: Tedd invented a Magitek glove to allow him to create magical watches that contain spells, making them basically small and compact Magic Wands . He is later informed that the glove is mostly ornamental—while the glove allows him to store data and create wands with more precision than would normally be possible, he's doing the vast majority of the heavy lifting himself, and the glove won't work for anyone else. He's very disappointed, since he was proud of his invention.

Magic is often seen as the realm of mysticism and a violation of scientific laws. Science is often seen as the realm of materialism and technology. These two realms are often viewed as unresolvable opposites; where magic holds sway, science must fail and where science holds sway, magic must fail. This trope builds on the potential factors that cause a divide between the "science" and "magic" in a work. However, please keep in mind the rules of Clarke's Third Law and the inverse law ; there isn't really a difference between the concepts, except for their presentation in the story. In many stories, modern technology (often called "science") is placed in opposition to the will of a person influencing the universe (often called "magic"). This divide can build into The Magic Versus Technology War , where both sides of the debate attempt to eliminate the other side. Stories which present the divide often use one or more reasons for the separation, summarized here: Compare the following tropes: Doing In the Wizard for when seemingly magical manifestations are explained as science. Doing In the Scientist for when scientific anomalies are later explained as magic. Maybe Magic, Maybe Mundane for when the phenomenon is inadequately explained either way and the characters just can't tell. Fantastic Science for when the scientist begins to make magic their field of study. Post-Modern Magik for when the magic takes cues from technology. Contrast Scientifically Understandable Sorcery where the magic and science use the same rules but different energy sources and methods, and Sufficiently Analyzed Magic where magic is treated as a science To see Magic A Versus Magic B, there's Unequal Rites . If you were looking for a trope where scientists and wizards actually get into a brawl, see The Magic Versus Technology War . Science Fantasy is a

genre for the heavy mixing of the two, which may or may not contain such a war. How Unscientific! is a violation of Genre Consistency that allows a work to temporarily operate as Science Fantasy . Contrast with Magitek , where both magic and science are used in combination.

Advanced, ubiquitous magic always seems to end up working just like technology. The car engine might be powered by a fire elemental, and the telephone may work through the principle of contagion , but this doesn't affect the man on the street. They just get in the car and drive away, or pick up the phone and talk — no special talent required, just as if the devices were technological. Magitek (or "magitech") often appears to combine magic with modern technology or at least something distinctively mechanical: traditional heat engine or an electrical generator powered by or powering a magic spell, or a giant mecha that can inexplicably shoot ice from an empty hand. Sufficiently Analyzed Magic frequently causes this, but isn't necessary, since a Black Box is almost as good if it's reliable and cheap enough. When Magitek is combined with gritty realism , we get Dungeon Punk , but magitek is also common in comedic fantasy. In some works, technology is based on sufficiently advanced magic, which is itself disguised sufficiently advanced technology. Fantastic Science leads to this because it treats magic as</ science; something to be studied and learned and experimented with. There is "technomancy", the school of magic that specializes in controlling or improving existing technology with magic. In these circumstances the machine would work without</ the magic, but magic improves it. That, or it possesses it... With all that said, a sci-fi setting with no supernatural/fantasy elements could readily substitute actual magic with alien phlebotinum in the equation. The Ur-Example is Robert A. Heinlein 's 1940 novella " Magic, Inc. ". It takes place in a (then) present-day in which, for example, your taxi is a flying carpet, but otherwise the same (cabbie, meter, and so on). The Trope Namer is Final Fantasy VI </, where the Gestahlian Empire had suits of Power Armor , dozens of Humongous Mecha , and fleets of flying Mini Mecha , armed with various lasers and missiles powered by the life essence of enslaved magical creatures. Courtesy of Ted Woolsey's translations , this fantastic science and the inventions using it became known under the blanket term "Magitek." Often involves the Science Wizard (not to be confused with the purely technical Techno Wizard). Magitek is one of the hallmarks of Science Fantasy works. May result from Sufficiently Analyzed Magic . Also, Utility Magic , which can sometimes manifest as this. Contrast with Clarke's Third Law , Magic from Technology , and Post-Modern Magik . See also Harmony Versus Discipline , Ritual Magic , and Alchemy Is Magic .

Gargoyles </

A common observation in fiction: Once you get a girlfriend, other girls just come naturally The lead male character may be nice, kind , and fairly attractive. He may adopt stray kittens, help old ladies across the street, do charity work in Third World countries. It doesn't matter, because he's never, ever</ going to be able to find a girlfriend....at least, not until a girl swoops down out of nowhere and attaches herself limpet-like to his arm Suddenly he has an embarrassment of riches. Girls who wouldn't even look at him before are now beating down his door. Old acquaintances he

can't even remember will appear and claim to have loved him for years. He can walk down the street and have new characters pop up claiming Love at First Sight This can also happen even when the girl is still only a Love Interest , which makes it even harder for the guy to brush away the other girls and convince her that she's his One True Love (which she is). It also makes it harder for him to brush off in general, but that's another story entirely As a part of the wish-fulfillment element that defines the Harem Anime genre, the Magnetic Girlfriend will not</ be jealous of the other girls that enter the equation. This is because she is either too naive to notice their affections, so nice that she would rather be their friend than their rival, or that she trusts her boyfriend to not cheat and so doesn't feel threatened by the extra girls. Oddly enough, her upbeat and kind personality is usually enough to win over their friendship, but the race for the guy is most definitely still on Note that if the Magnetic Girlfriend is somehow detached, her effect will often wear off. If the magnetic effect is unnecessary, the guy is a natural Chick Magnet Compare Operation: Jealousy where the same 'attraction of the unavailable' is at work Truth in Television . Sometimes, the experience of getting a girlfriend gives men newfound confidence that makes them more attractive to other women. Sometimes, the fact that a man isn't on the hunt anymore makes them more relaxed and natural and thus less awkward. Finally, the fact that he has a girlfriend signals to other women that there is something</ desirable about him, an effect which in Real Life is called "pre-selection" or "social proof." There's also a belief that after having sex, a man releases pheromones that make him more desirable (again going back to the "proven desirable" mentioned above.) This may or may not bode well for the relationship

Occasionally, you get a hero with such personal magnetism that he is capable of persuading others, usually the Badass Bystander , to join him in his quest . Of course, the new companion has no qualms about killing for, or even dying for, the hero, despite having known him only briefly and facing many people who want him dead. This is a staple of fiction that may well be Older Than They Think . Many epics and legends chronicle the process by which a hero gathers a band of motley friends and allies of dubious background but doubtless courage and nobility. Even if the hero has no special quality compared to his subordinates, this is often his implied "power", Heart . There's a few variants of this: Often at the center of a Character-Magnetic Team . Contrast with The Dulcinea Effect , which usually involves the hero falling victim to a similar phenomenon at the hands of a member of the opposite sex, and Hitchhiker Heroes . A female Magnetic Hero who leads male characters with The Dulcinea Effect may be a Jeanne d'Archétype . On a larger scale, the usual subject of A Protagonist Shall Lead Them . The resultant group generally turns out to be a Ragtag Bunch of Misfits . On a large enough scale, the hero will have created their own variation of The Cavalry or Big Damn Heroes . If it actually sticks around for a while, you may get True Companions or a Badass Crew . Contrast Socially Awkward Hero and Hero with Bad Publicity . Has nothing to do with a hero with Magnetism Manipulation , unless there's a Magnetic Hero with Magnetism Manipulation .

If a show is about characters who can see spirits or ghosts — and have no other superhuman ability — the show can stay interesting only if they come in contact with them about Once an

Episode . Now, one would think that, because usually even normal humans can sense these creatures a little (" Did anyone else get cold just now? ", if nothing else), they wouldn't be all that common, or someone would have seen through the Weirdness Censor by now ("Why is it always</ so cold?"). Yet somehow, unfailingly, there these spirits are, every single week This is where the trope comes into play. If you're able to see ghosts or spirits, they're attracted to you (no, not like that). They, of course, may just want someone who doesn't ignore them, but don't count on it. They may want you to become a Willing Channeler (or if you're uncooperative, a Meat Puppet) and, in more unfortunate forms of the condition, will want to eat you. Though there doesn't seem to be that much logic behind it, being able to see supernatural phenomena makes you a grand, shiny beacon for it to flock to you A very specific form of Weirdness Magnet . See also Supernaturally Delicious and Nutritious and Magic Is a Monster Magnet . Not to be confused with Electromagnetic Ghosts , which can involve magnetic media</

If there was ever a villain that deserved to be called "Magnificent", that character is</ the Magnificent Bastard. Capturing the audience with their charisma, incredible intellect, mastery of manipulation, and boldness of action, this character is a show-stealer, demanding your reverence at every turn. So what makes a character a Magnificent Bastard? Let's break it down: They are brilliant and utterly devious, a smooth operator. They are also savvy and do not fall for obvious traps; bringing them down is no easy feat. Compare Guile Hero , its Good Counterpart . Due to misuse, examples of this trope go through the before being added to works.

The serious work that you lavish all of your efforts on and have the highest expectations for will not</ receive nearly as much acclaim or success as the one you just toss out to pay the bills What happens when a writer or artist deliberately tries to create their Magnum Opus </? They slave over it for years, pouring 110% of their heart and soul and energy and sanity into it, and confidently expect it to be huge , monumental, Genre-Busting , and assure them eternal fame and honor... and what is the response? At best, "Meh, it's So Okay, It's Average ". At worst, "Wow, it's So Bad, It's Horrible " But what happens when the same artist just writes or creates something for fun or profit or out of contractual obligation with no big plans, hopes or expectations for its success? Heck, they know it's not that good but figure it will at least pay the bills this month. They're so busy working on that inevitably earth-shattering magnum opus</ , they don't even give this other silly little project much thought. Whoever commissioned it is sure to be disappointed, but it's no big deal; the public won't even notice its existence enough to laugh at its pointlessness anyway Cue Situational Irony ! That book, movie, or painting that the creator couldn't care less about becomes an instant sensation. They're hailed as a genius, worshipped for blessing the world with this wonderful new classic, immortalized in parodies and homages , and earn an eternal place in history for their brilliance and creativity. That masterpiece they had such high hopes for will quickly fade into obscurity, but they will be remembered and celebrated for this little hackwork forever There are multiple causes behind this. Creators have different expectations and standards they apply to themselves than the

audience and critics do; their definition of a Magnum Opus might simply be the one that was the most perfect, smoothest, with the fewest hassles that went into making it. Some of them tend to be The Perfectionist , and where audiences might forgive one or two mistakes or blemishes, the creator can't and will keep striving to achieve that ideal. Often, the author put so much pressure on themselves that it actually damaged the creative process , whereas giving their creativity free-rein produced better results despite them paying less attention. Also, works intended to deliver a deep, profound, important message have a tendency to come across as Anvilicious-esque , while works that are written without such concern end up focusing more on the story itself. This can also be related to One for the Money; One for the Art ; after succeeding with a crowd-pleasing work, a lot of creators get to work on their masterpiece , and said work may suffer from Protection from Editors due to a swollen ego or Development Hell due to the creator trying to get it just right Alternatively, writers are as human as the rest of us and, as individuals, can hold different opinions than their fanbase (or what they think is their fanbase); this includes both expectations of audience experience and perceived aesop importance/acceptance. And their tastes might evolve over time: their latest work is more likely to match what the creator currently prefers, as well as represent their accumulated experience throughout their career, but fans' tastes are much less likely to evolve in the same way as the creator, causing them to cry They Changed It, Now It Sucks! instead. In some cases, however, the author does indeed know better and over time the work of art they are proudest of might become Vindicated by History All of the above aside, this isn't necessarily as black and white as it sounds. As some of the examples below demonstrate, the opus can, in fact, have its own substantial fanbase and perfectly respectable sales and reviews...but it just ends up Overshadowed by Awesome compared to the other works. Some fans may even agree</ with the author and prefer the opus to the author's other creations When the effect is somewhat delayed, see Vindicated by History . For the inverse, see Old Shame Sub-Trope of Murphy's Law and the Centipede's Dilemma and Sister Trope to Creator Backlash (often a good source thereof, too). Breakout Character is sometimes related when a specific character rather than an entire work becomes far more popular than was ever planned. See also Creator's Favorite Episode , where that choice may potentially result in this Compare Self-Deprecation , Sweet and Sour Grapes , Springtime for Hitler , It Will Never Catch On , I Am Not Spock , Never Live It Down , and And You Thought It Would Fail . Some examples also drive on the Sunk Cost Fallacy as a creator can believe his best work is the work he spent the most time working on. May overlap with My Greatest Failure if the creator takes it hard. Also see Consolation Award for when the work that is</ considered the best by the public is not the most awarded. Can be the result of You Were Trying Too Hard . Compare Black Sheep Hit , where a work atypical of the creator's style attracts new fans... who often clash with the existing fan base. Often overlaps with One-Hit Wonder

The term magnum opus</ is Latin for "great work," and is usually used to refer to a work of particularly great ambition, scope, and scale and exceptional quality considered to be the creator's greatest and most renowned work. It is a pinnacle of creative achievement that every artist dreams of reaching and few ever do. Such a work often represents the culmination of years of painstaking work and

toil, and as such, its creation is rife with dramatic possibilities Characters striving to produce such perfection may fall victim to obsession and neglect their families, social lives, more-lucrative but less-satisfying careers, or even their very health and well-being in their quest. Once their opus is completed, the artist may fall victim to Magnum Opus Dissonance if the public doesn't give their work the accolades they feel it deserves. Even if the work itself is an unmitigated success, the artist may find it a Tough Act to Follow ; more than one has retired or changed careers after such a momentous undertaking, but finding a new purpose in life after dedicating oneself so fully to such a massive project can prove a challenge in and of itself. On the other hand, in many stories the successful completion of a magnum opus after many trials and tribulations is a Happy Ending . For examples of what creators believe to be their greatest work, see Creator's Favorite Episode . For the opposite, there's Creator Backlash . Due to misuse of this trope, examples are now restricted to In-Universe examples. </ In-Universe Examples Only :

An index dealing with postal services and the delivery of goods and communiques. Not to be confused with: Blackmail

Mainstream Obscurity is what happens to a famous successful work intended for a wide general audience, that succeeds so well and becomes so known, that paradoxically, despite its fame, it remains relatively unknown to the general public. Sure it lands on every critic's top 10 list, has a fantastic word of mouth on many amateur review sites, and is one of the most truly well-known works in media, and some part of the media (the Iconic Outfit , Iconic Item , Signature Scene) is known by Pop-Cultural Osmosis . Thing is, these elements become so overexposed that a lot of people might think</ they've seen it, or might even feel they don't have to see it , but individuals can't name things about it beyond these famous well-known aspects. A good example is a famous witticism that an intellectual is someone who can listen to Gioachino Rossini 's William Tell Overture</ without thinking of The Lone Ranger on account of the fact that the finale of Rossini's overture became a Standard Snippet used by the famous TV show, becoming associated with The Wild West despite the fact that it derives from an Italian opera about a Swiss rebel, which, being that it's an opera, has a smaller audience When the work has become so famous that "everybody else knows about it", yet no one has actually read or been exposed to that work, that work is wallowing in Mainstream Obscurity. People, groups, art movements, and entire genres can also be swallowed by Mainstream Obscurity. A "famous author" can be widely read, best-selling but largely unread, widely quote-mined, or just well known for "being an author". Iconic movie stars have their image reproduced in so many other places that it is easy to recognize their faces or get what part of them is being parodied and alluded to, without having to ever watch any of the movies they starred in. If a character portrayed by an actor (or that version of a character, if an adaptation) becomes more famous than their portrayer, the actor's name may be completely unknown to all except trivia buffs and paradoxically lead to extreme typecasting to the extent that an actor can't escape being pigeonholed, or rather mine it for the rest of their life . Likewise, people can be widely aware of an artistic movement or genre, but unable to describe what it was about For this trope to hold meaning, a few

conditions need to be met. It must</ be mainstream. Defining the mainstream is hard but a workable definition is that what is mainstream is the general knowledge and awareness in culture and society that people can have without having to go out of their way. A work for general audiences appeals to people who may not have, for instance, played other games, known or seen or heard of other works in said genre or other works in the said franchise, and likewise never have read a comic book, or listened to albums and artists of the given music genre. Likewise, one should not assume that a work is more famous than it actually is. Some works are likely not intended for mainstream appeal or mainstream audiences in the first place. For instance, works of philosophy, science, anthropology, and other social sciences, are not intended to be best-sellers, they are meant to be read and perused by peers and educated readers, and are likewise published in philosophical and scientific journals. Some scientists and philosophers owing to their great social and political influence end up becoming famous, their witticisms become proverbial in society by Memetic Mutation and so become a "known name" to people outside their field, but the fact is their works were never reasonably and realistically expected to be read unhindered by the non-specialist. So for instance, while Darwin is a famous scientist, and one cannot call him obscure simply because the majority of people who know his name haven't read his works. It would only be obscure if he is unknown among scientists and biologists, which obviously is not true Works from obscure fields or appealing to a rarefied demographic such as exploitation films, children's cartoons, Le Film Artistique are likewise not intended for mainstream appeal. The fact that some works become famous and known outside their intended audience is a case of coming Out of the Ghetto or having a Multiple Demographic Appeal rather than truly being obscure. Likewise, School Study Media features works and authors include bestselling authors from the 19th Century, and while many of them were once mainstream and obscure today, their appeal is strictly True Art Is Ancient The reverse of Fan Myopia . Often happens when a Cult Classic becomes so well known for being a cult classic (due to Popcultural Osmosis) that the cult classic becomes mainstream. They may have started as an Acclaimed Flop . This can, of course, lead to Adaptation Displacement and Beam Me Up, Scotty! . See also Praising Shows You Don't Watch , where people, well, do exactly that . Some of these can also be well-known for historical controversy . See also Small Reference Pools . Likewise, The Greatest History Never Told for eras and periods which are known about to various degrees but go under-represented. Also see Unbuilt Trope where works which are well known and famous tend to surprise people who decide to actually learn about stuff, likewise, Lost in Imitation where certain works are adapted so often, and often based on certain well-known additions rather than the original work. See also, The Theme Park Version which describes how certain events, people, and figures are Flanderized to a series of signs. See also Obscure Popularity for when the work has a large following despite being obscure beyond it

One of the show's characters brags about his opulent lifestyle to a faraway friend, a relative or just someone he wants to impress. Impressed indeed, the other character wants to come over and see! The only problem was, the braggart was lying, and now, all of his friends must roleplay out the lies in a desperate attempt

not to reveal the truth Common in the Sitcom , and often happens as the result of a "Fawlty Towers" Plot or Snowball Lie . Other times, the person the character wants to impress starts it off by bragging about his</ life. In still others, the visitor reveals that he knew all along, and was playing along to deliver An Aesop Usually, one way or another, the lie collapses. Traditionally, the associate reveals that regardless of the lie, they are (for some truly different reason) far more impressed with the life the character actually leads May involve an Emergency Impersonation . Compare Celebrity Lie . Also see Mock Millionaire , Princess for a Day

Best Student Council </ had an episode with the same title as the trope name, wherein Cyndi Manabe has been writng letters to her mother, telling lies so that she won't be worried about Cyndi's welfare. This would be fine, except the lies are ridiculously extravagant The Bollywood film 'Munna Bhai M.B.B.S.' revolves around this plot. Munna Bai is a gangster lord with a heart of gold in Bombay. He has told his family however that he is a doctor, and has even created a fake hospital. But, his parents find out, and thus he decides to actually go to medical school. Various hijinks happen, and some serious, heartfelt touching moments as well. Surprisingly well done Memory, Sorrow and Thorn . John's Blood Knight tendencies, his persecution of the Sithi (whom he suspected of knowing the secret), and even his treatment of his sons (favoring the martial Elias against the introspective Josua), all derive from his attempts to maintain this lie throughout his life and result in the conflict against the Storm King being far worse than it could have been. It also sets up The Hero Simon's reveal as King Eahlstan's heir

The entire theme of Suits Ace Attorney steals from his company, gets fired, lies to her about being fired, and then resorts to grand and overdramatic theft just to keep her thinking she can go on shopping sprees. In What Birds Know </ , Elia's father left her mother long ago, and to deal with the shame, the latter turns to prostitution while keeping up the facade that he's simply working a long way away.

Two separate episodes of Spongebob Squarepants </ used this plot, both involving Squidward and his annoyingly successful high school acquaintance Squilliam. Oddly enough for Squidward, it was actually successful one of those times.

In webcomics and cartoons especially, characters in great pain will demonstrate this pain by making frequently deadpan statements , along the lines of "The truck lodged in my stomach is a bit uncomfortable" or some such Often justified by the character being resistant to pain in some way or a badass . In Real Life , a person might not notice an injury right away due to adrenaline, shock, or panic, all of which can eclipse pain. Often, major injuries damage nerves, so they may not feel any pain. This may be used to make a Mortal Wound Reveal all the more shocking Contrast with Minor Injury Overreaction , which is a direct inversion of this trope. Compare Only a Flesh Wound , Belated Injury Realization , I Can Still Fight! , Obviously Not Fine , and Dissonant Serenity

The rank of Major is one often overlooked in works of fiction. It is neither quite as cool as ' Colonel ', nor does it have the same ring as ' Captain ', nor does it have the same air of authority to it as ' General ', and so for the most part is an ignored rank. But occasionally a character comes along, who happens to hold that rank, and do so while being a major badass. This trope covers those people Major is the junior-most field officer there is. This means that, while a Major can be bossed around by higher-ranked officers, they also have the most room to grow. This makes them ideal protagonists. Among field officers, a Colonel Badass may be more of a leader and authority figure, but it's the Major who gets his hands dirty, shows what he's really made of, faces the music head on — and is affected by the consequences Therefore, while a certain amount of badass is almost expected from higher ranks (that's why they got promoted, after all), Majors will likely take levels as the plot moves along, and become leaders in their own right More likely than not they will be a Blue Blood though oft times they will be an Officer and a Gentleman If we're talking about naval officers, the equivalent in rank and awesomeness would be a Lieutenant Commander . For Authority Tropes in general, the next step down is arguably Dean Bitterman . The next step up is Commanding Coolness In various Japanese media involving pilots or an air wing, invariably the senior pilot will be a Major or a Lieutenant Commander; due to the IJN's heavy reliance on enlisted pilots, it was common for a carrier's air wing to be commanded by a Lieutenant Commander, as opposed to a full-bird Captain in the US Navy

Vatican City (sovereign city-state and tiny enclave within Rome , Italy ; treated as an independent state in international politics)

This is for when the benefit of what you do to someone isn't so much in and of itself as about the message it sends to others, about what could happen to them. As is implied from this, what happened needs to be known in order for it to work. While the most common "example" is death , more cunning punishment forces realize that this can backfire , and will go for the Humiliation Conga and/or Fate Worse than Death It is often associated with governments, especially the more tyrannical of them, but not exclusively; see also the deterrence argument for the use of this in the context of more democratic societies. Also, even forces outside the law, like terrorists, criminal syndicates , and Serial Killers , apply this as well. It's also very common with revolutionary forces ; with prisoners, stringing up or dumping their mutilated remains serves as a warning to soldiers of the current regime, while population centers that they suspect of being in league with the regime or even just not being supportive of them are likely to be brutalized as a "stand with us or else" message Often combined with You Have Failed Me , when an underling is punished brutally for failure "to encourage the others" Note that the "example" is usually more</ severe than the "normal" punishment, making this Disproportionate Retribution . See also Scare 'Em Straight , which is effectively the end goal of this trope

Some sort of competitive sport or game is used in lieu of warfare,

in order to settle disputes with less bloodshed. Most examples of this trope DO usually end up being Blood Sports - less bloodshed doesn't mean no</ bloodshed, after all. Note, however, that not all</ examples of this trope are Blood Sports, and not all Blood Sports exemplify this trope, so it is not simply a sub-trope. International examples usually overlap with International Showdown by Proxy Sometimes, the protagonist-slash-game-player is one of the people in the dispute, but far more often, the protagonist is merely a pawn, being forced to play games on someone else's behalf Compare Duels Decide Everything , where those involved can't even imagine</ a way of conflict resolution that doesn't involve the game. See also War Has Never Been So Much Fun

There's a person in the way. Maybe it's an Intrepid Reporter , or one of those Meddling Kids . It would be convenient if this inconvenient individual could be removed from the picture... permanently . But a murder rap would really make things even more inconvenient, especially if you're a Villain with Good Publicity who really cannot afford bad publicity. So your primary option as a Big Bad is to hire someone to take care of this little problem. But it can't look like murder, and it can't just be a mysterious death So what's the alternative? Make It Look Like an Accident . The villain or other inconvenienced party tells an assassin or other person that the inconvenient person has to die in a way that looks like an unfortunate happenstance, so suspicion will not fall on themselves or anyone else Note that the simple invocation</ of this trope is usually considered justification enough that the villains are playing by "real world rules", even if what they actually do can't be construed as being an accident by any stretch of the imagination This trope is probably thought of by many soon-to-be murderers, and so, a Truth in Television . Remember, just because it was ruled as an accident doesn't necessarily mean it truly was. Heh... heh... heh.. One reason a character may do this is to quickly gain their inheritance . In America (and many other countries), a person convicted of a crime is forbidden by law to keep any money they make as a result of the crime, so anyone killing for inheritance or a life insurance payout would probably try to make it seem like an accidental death Often used as a method of attempting to Murder the Hypotenuse , and as an excuse not to just shoot the bastard . If made to look like a death by animal attack, This Bear Was Framed . A more elaborate military murder, with the same intent, is the Uriah Gambit . Similar to the inverted form of Murder by Mistake , in which a murder is dressed up to look as if the killer got the wrong victim. When the villains want to make it look like someone else did the killing, it's a Frame-Up Super-Trope to Hunting "Accident" . Sister trope of Never Suicide , where the murder is made to look like a suicide. Overlaps with Unfriendly Fire , depending on how careful the killer was to get caught. Compare with The Coroner Doth Protest Too Much and Mistaken for Suicidal . Contrast with Suicide, Not Murder . When the killer actually did</ do it by accident, it's Accidental Murder

The power of sound. Able to shatter glass , crumble rocks, and knock down buildings. In the world of fiction, anyways. Characters who have super-powerful screams or other sound-based superpowers can usually do something like vocal mimicry, scream out sonic booms, and screech so loud it can paralyze people by making their eardrums bleed It's also interesting to note that in Real Life

, versions of this power would be Awesome, but Impractical , seeing as a sonic boom would practically level everything in a spherical radius from the hero (including themselves). Comes with an unusually high level of Required Secondary Powers (most importantly, super-resilient eardrums and respiratory tract), and often involves Acceptable Breaks from Reality — a visual that indicates the sound — to depict An occasional variation has entirely normal people able to use their voices as a weapon against a bad guy or monster who has loud noises as a Weaksauce Weakness . This is often used to subvert the helplessness and pathos often associated with the Screaming Woman Occasionally, characters with this power also have the Compelling Voice ability, if the character has sufficient fine control over it Glass-Shattering Sound is a sister trope for sounds that only shatter brittle materials. A non-weapon and adorable example would be Cute, but Cacophonic . Sometimes combined with Razor Wind . Can overlap with Breath Weapon . Compare Make Some Noise , Loud of War , Musical Assassin and the sonic variants of Brown Note . For a related but less lethal weapon trope, see Sonic Stunner . Sound sources other than voices that have a physical effect on people or things are covered by Gale-Force Sound

Mwahahaaa! Finally, my Index is near completion! They said it ! </
was impossible to compile all the Mad Science tropes in one ! </
page! They Called Me Mad! , those fools! Well I'll show them ! </
— I'll show them ALL!!! Igor , throw the switch ! Now,</ ! </
Make My Index LIVE ! </

Artificial Animal People : Creating animal-like people or human-like animals using science.

Artistic License – Biology : Rules of biology ignored for sake of story.

Dr. Fakenstein : A Mad Scientist whose name is obviously a play on Frankenstein </ .

When a couple cannot keep their hands or lips off each other for e
more than a few seconds. Typically becomes a Running Gag , with e
the characters indifferent to how awkward they make everyone else e
feel with their nonstop public displays of affection. While the e
other characters are having conversations, they'll be off to the e
side snogging through the entire scen This often overlaps with e
its Sister Trope Sickeningly Sweethearts , but sweethearts are e
not necessarily this physical (see any Disney Channel show), and e
people who make out all the time aren't necessarily sweet to each e
other. Related to Coitus Uninterruptus . Named for the Motion Citye
Soundtrack song, which is decidedly not about this trop e

A standard teenage hang out where all sorts of canoodling takes place in cars . Usually features a father and/or police finding young people there to "break it up" and drag people back home. Depending on the broadness of the comedy (and the innocence — or lack thereof — of the setting), Don't Come A-Knockin' may be in play Often involves a tourist-trap-type scenic bluff, so as to overlook the city lights at night... as if you're looking at

that</ when you're up here. Alternately, it could be a Drive-In Theater . Also a standard set up for Death by Sex in horror movies, as the people in the car are... distracted, to say the least. Similarly, it seems being at Make-Out Point makes you immediately a Weirdness Magnet — the first people to see the falling meteor, the mutant escapee, or the alien invasion force tends to be such a couple; see Terror at Make-Out Point This does count as a subtrope of Making Love in All the Wrong Places , especially with more mundane interruptions such as a jilted lover , a less-romantic rival , or even a police officer that just happened by Often, starting in The '50s , the makeout place is a Drive-In Theater

What could be the worst way for a masculine guy to be humiliated? Giving him a feminine makeover of course! Because Most Writers Are Male having a male (typically masculine) character who has the belief that Pink Is for Sissies or Girls Have Cooties forcing them to dress up femininely is the most effective way to torment them. A common scenario of this is, if the guy happens to show up at an all-girls Slumber Party , the girls could capture him and give him one heck of a makeover, with the guy suffering of course (unless of course the guy secretly enjoys it) This can apply to tomboy girls (like the Unwillingly Girly Tomboy) as well but not as often as guys This can sometimes overlap with Dragged into Drag and Gravity Is a Harsh Seamstress but not always. Compare to Pet Dress-Up . Contrast with Real Men Wear Pink and In Touch with His Feminine Side

Sometimes, earlier plot elements must be quickly rushed aside in order to make room for newer ones, necessitating fast resolutions. What this usually entails is that the main thrust of the plot thus far must be resolved within a few scenes so we can hurry up and get to the new main event This trope can be frustrating if, until this resolution, the first plot had been portrayed as being a very difficult situation to deal with, only to be quickly solved now that the plot demands it. There are several ways around this — the main one is to turn the old problem into a sort of Worf Effect for the narrative as a whole. It establishes that, as bad as the old situation was, the new one is substantially worse, and requires our full attention without distractions. If the original part of the plot's conflict was largely diplomatic, for example, it's quite understandable that everyone is willing to put it aside to deal with the newer threat A relatively organic way of enacting a Halfway Plot Switch and averting an Aborted Arc . Compare Always a Bigger Fish , Rising Conflict and Wrap It Up Note that this trope, nearly by definition, involves spoilers since the new plot can only really show up in the middle of the story Happens in The Rise of Darth Vulcan </ with much of the pre-existing plot of MLP being derailed and pushed aside to focus on the arriving Villain Protagonist . This includes Lord Tirek, who is killed off in the span of a chapter without even meeting the heroes

...as in, little to none Sometimes, when describing an event in a work, we resort to It Makes Sense in Context Sometimes, though, an event is just as nonsensical in context as it is when summarized (maybe even more nonsensical), and we say it Makes Just as Much Sense in Context Closely associated with Mind Screws , Gainax

Endings and Ice Cream Koans . See also Cloudcuckoolander , a character who lives</ this trope

A Forgotten Trope nowadays, but one that lasted for many centuries in western Europe: wearing any form of "paint" on your face is a sign of evil, particularly dishonesty, more to be expected of the Decadent Court or Vice City than any more wholesome place. Only an actress or some such disreputable woman would self-paint, which is why "painted woman" is not a compliment. The Femme Fatale and The Vamp obviously use make-up, as part of their stock in trade is unnaturally good looks. (The trope is rarer but stronger for men.) Historically, many forms of make-up have been hazardous — such as lead-based or arsenic-based ones — so a woman who used them might sacrifice her health or even life, not to mention her looks in the long term, for a brief attractive appearance. At the very least, this was a sign that she was vain and foolish . The trope faded out as make-up became acceptable, with points at which heavy make-up rather than make-up, in general, was the mark, and the degree of evil entailed varies widely. The transition towards non-toxic materials also helped in this. Fastidiously-applied makeup might indicate a character is rigorous and strict, usually a trait found on villains or Wicked Cultured ; a male character wearing makeup suggests a character who ignores normal gender roles, with a whole host of Sissy Villain and Otherworldly and Sexually Ambiguous readings that have stuck around even as attitudes towards gender have relaxed. When the trope appears nowadays, it's usually applied to garish</ makeup. From the very beginning, Punk Rock and Heavy Metal have demonstrated that a painted — and usually male — face is a sure sign that a character is mean or crazy, or at least sinister. May overlap with Beauty Equals Goodness and Evil Makes You Ugly : only evil people would need to paint since good ones are naturally beautiful. This often involved very heavy make-up in visual media, to make it clear that the character wears it, the alternatives being showing it being put on, having it run from tears or rain, or becoming lipstick kisses. Due to the strong historical and cultural associations of cosmetics with femininity, a man who wears obvious makeup in present-day society (outside of certain specific contexts, such as stage acting or the circus) will often be taken for a Crossdresser , or at least be considered effeminate. This trope is thus (predictably) a staple of the Creepy Crossdresser archetype. By contrast, it is inverted by the Drag Queen , who entertains by cleverly subverting gender norms, and shows crossdressing and makeup as positive and fun things. In real life, the trope is especially hard on Transgender people, who often need heavy makeup to be able to appear presentable as their preferred gender. Sister Trope to Sensible Heroes, Skimpy Villains , Femme Fatalons , Delinquent Hair , and Plastic Bitch ("plastic surgery is evil"). An influence on Uncanny Valley Makeup . See also Excessive Evil Eyeshadow , Beauty Is Bad . Monster Clown and Enemy Mime are extreme versions of this trope.

There are probably only so many things a story can examine about a romantic relationship. This is one of the big ones Will They or Won't They? has gone by They Do Now, something — infidelity, voting for the wrong political party, or even slurping soup </ in a really irritating way — has happened and one party has to decide if they can bear it for all time The cause of the breach is presented here as both serious and silly (Because, brother,

that soup thing is just </), to highlight that the instigation is not the thing. The story will examine how the offended party comes to grips with it. Sometimes the decision will come down on the Make Up side, and sometimes it will not Also see Feud Episode . Frequently used to reassert Status Quo Is God , or as a way to Retcon a relationship (in that case, they will not only break up, but the relationship will quickly be forgotten as if it never happened.) Compare Toilet Seat Divorce Happens in the first episode of Charlotte </ to Yu and Yumi. He is forced to transfer to Hoshinoumi Academy, which is really far away from her school. He is also unable to visit her without supervision, and she's unwilling to constantly visit him lest she seem like a stalker. As a result, she feels it's best to cut their losses there, though he doesn't take it too well, and has the same shocked look on his face after going home

Scrubs JD and Elliot as examples.

Examined in several ABBA songs. One man, one woman</ ends in makeup, while When all is said and done</ is on the breakup side.

In Questionable Content , which by that point had already resulted in numerous petty arguments.

In Tales of MU

This happens more or less once per season between Marge and Homer on The Simpsons </ .

For this Sub-Trope of Elemental Powers , you attack with the stuff that makes up 60% of your body mass, covers 70% of the Earth's surface, and falls from the sky on a regular basis: . Just plain old reliable water. It may not scream " explosive devastation " like fire and lightning do, but you can't trump water's versatility and availability. Flood 'em, drown 'em, frost 'em, steam 'em, wash 'em, whatever. And no, we don't use that water to heal someone , that's for the White Mage . Use it to kill</ someone! (Although in many cases, water is used as a healing element.) Many philosophers, like Lao Tzu above, wax poetic far beyond Sesquipedalian Loquaciousness about how nothing in the world is weaker and more malleable than water, and yet water wears away the hard and strong. Water extinguishes fire, smothers air, and erodes earth. The mountain stands tall and proud, but the sea will eventually grind it to sand. Water always , always always wins. Combined with the other element , water has additional effects: fire can boil or steam, earth can create mudslides, and air can create mists, dew, or storms. A water controller's biggest weakness is that they usually must be in the vicinity of water to be effective . Not a problem in a modern city if they can affect underground plumbing, but if it's not raining and they're nowhere near a source of water, they might be screwed. It's very rarely addressed that they could just sap the water directly from a person's body , killing or weakening them instantly, but this could be an issue of dramatic license since that would result in some very short and uninteresting fight scenes. There are also beings like Marvel Comics ' Hydro-Man and Darkwing Duck or you can contaminate their bodies with a solidifying material, like cement or bake mix, to immobilize them. Water is also required for

Super Drowning Skills and Hazardous Water . In most cases, this power beats Playing with Fire . A Sub-Trope of sorts is An Ice Person ; both can be very dangerous indeed, if the two are combined . See Kill It with Water for cases where this is super effective; Soft Water may still be in effect — you just drown 'em. On the other hand, Heal It with Water is for cases when water is presented as a force of healing. Often, Water Is Blue . May also appear as part of Fire, Water, Wind . If you came here looking for Splash Damage tropes, you might want to go to Splash Damage Abuse , and to Shockwave Stomp for situations where the stomp isn't purely decorative . May overlap with Elemental Shapeshifter . In a Four-Temperament Ensemble , such a character is normally Phlegmatic (except in the case of a Power Stereotype Flip). When it overlaps with Four-Element Ensemble , the bearer is normally female .

If you want to pull out some kind of Doppelgänger in an episode of TV, the ideal way to achieve it would, of course, be to bring in a whole other actor who just happens to look exactly like the actor you're duplicating. Unfortunately, actors typically don't have identical twins hanging around But hey, sometimes they do! Twins have a certain advantage when it comes to getting in movies and TV. For one, child labor laws limit the amount of filming a kid can do in a single day. When you've used one kid to the daily quota, there's always the backup kid. This trope is practically the rule with babies since they obviously can't follow stage direction; one might be better at sitting still when they need him to, whereas the other might be a little better at interacting with others. Also, identical twins make excellent doubles, which works even if the twin isn't an actor Not to be confused with Backup Twin . Nor is the title referring to Twin Threesome Fantasy The opposite of Playing Their Own Twin

A list of media originating from Malaysia .

Ronny Chieng

The Male Gaze is a form of Gaze that arouses from the assumption that the audience is mostly male, which in turn means female fanservice will appear in some form. The usual result of Male Gaze is the way a (usually male) director/cameraman's interest in women shapes his shots, leading to a focus on breasts, legs, buttocks, and other jiggly bits even when the film isn't necessarily supposed to be a feast for eyes of their admirers (though most of the time this can indeed be intentional). For example, a sex scene between a man and a woman may show more of her body than it does of his, or focus more on her reactions than his (see Right Through His Pants). Alternatively, it could appear in shows that aren't overtly sexual - for example, scenes of bikini-clad female characters talking that emphasize their bodies rather than showing just their heads. This trope can</ be used as a legitimate cinematic effect , especially when combined with Point of View . (At that point it may become Eating the Eye Candy , though not necessarily.) The term also applies in other media, such as video games and comic books. During the Dark Age , comic books were (and often still are) perfect examples of the male gaze, with scenes being framed to show off a female character's curves over everything else. Male Gaze does sometimes focus on male attributes,

focusing on big pumping biceps and perfect abs, but, crucially, in a way that is sexless and aspirational. The presumed male audience is intended to relate to the character being objectified in this way and wish they had that body themselves, rather than desire the character. The Distaff Counterpart of the Male Gaze is the Female Gaze - where the same rules as above apply except the focus is on more traditionally masculine qualities in a character. If the woman in question is aware of the Fourth Wall , she'll likely snap "Ahem, eyes are up here!" at the camera/artist/character. The concept was popularized in Laura Mulvey's 1973 essay . See also Fanservice , Jiggle Physics , Gainaxing , Eating the Eye Candy , Boobs-and-Butt Pose , Head-and-Hip Pose . Contrast Longing Look , and compare with Female Gaze .

A group of people wearing masks is never a good sign. Maybe it's the anonymity, the obvious Uncanny Valley , or decades of horror movies ingraining a deep sense of distrust about someone wearing a mask outside of a Masquerade Ball (or even in one, if it's sufficiently creepy). It's because of this dehumanizing aspect that masks are often used by villains, their Gas Mask Mooks , and other Faceless Goons .

See also Faceless Goons , Gas Mask Mooks , Scary Shiny Glasses , and Henohenomoheji . White Mask of Doom is a common subtrope. Compare Cool Mask and Coat, Hat, Mask . When combined with the classic Black Cloak , it's the uniform of a Secret Circle of Secrets . When the mask itself</ is malevolent, that's Evil Mask . See also Makeup Is Evil .

There are many kinds of Body Horror . Some are done from a Painful Transformation , Gorn , Orifice Invasion , Chest Burster , or something else terrible happening to a person's body This is when a person's body is mutilated due to deliberate intent Such a character has been subjected to body modification (tattooing, piercing, cutting, etc.) to a degree that goes beyond "fashionable" and straight into Squick . The kind of body modification that would make a person look like a monster, and their onlookers wince in imagined sympathy pain Why a character would be subjected to such extreme modifcation is varied. They might have been an innocent used as a Human Guinea Pig , in which case they might be The Grotesque . Unless the pain of their modifications is such that it drives them to lash out . Alternatively, it may be a sign that a character is Obviously Evil , especially if they did this willingly to themselves. Evil Is Visceral after all, and there is little more visceral than mortifying one's own flesh If a character has a few obvious piercings or tattoos, they are not part of this trope. This is only when those body modifications are taken to such a torturous extreme only a twisted mind would want to inflict or receive them See also Cybernetics Eat Your Soul

Being sick is no fun for anyone. There's the fever, the aches and pains, the need to sleep, the runny nose, and a plethora of other unpleasant symptoms to contend with For magical or powered characters in fiction, particularly in animation, the above can come along with a Malfunction Malady. Regular symptoms of the common cold or other condition may be compounded by Power Incontinence , or a form of it. Powered characters who come down sick may find their powers firing off uncontrollably with every

sneeze Worse, when they attempt to use their powers intentionally, the result is a Magic Misfire — the effect they wanted affects the wrong target, inflicts a bizarre effect on some innocent bystander, fizzles, doesn't happen at all, or comes out completely random. Naturally, Hilarity Ensues Worse yet, sometimes the effects are caused by something perfectly natural, like puberty or pregnancy If this wasn't all bad enough, there is almost never an easy cure. Usually the hapless victim of the malady wonking their powers has to wait it out, or their friends and teammates have to go on a Fetch Quest for some strange, arcane, rare, or mysterious item (perhaps a Flower from the Mountaintop) to get them over this disease and its dangerous side effects Use of this trope also tends to generate an Annoying Patient for any friend or family member nearby who isn't also sick or compromised by the sickness See also: Plot Allergy and Hiccup Hijinks

Usually occurring during the Christmas-themed episode, a male character gets a job at The Mall (or a department store in older works) as Santa Claus , either for a part-time job or as a last-minute substitute. Hilarity Ensues . We invariably see a series of kids on his lap doing things like questioning his authenticity as the "real" Santa Claus , attempting to pull off his beard, asking for extravagant or impossible gifts , or, in the most crass of Sit Coms , urinating on him out of fear (more refined sitcoms might have the kid simply cry out of fear). A common joke has the Mall Santa promising to deliver an outrageous gift come Christmas, much to the dismay of the kid's parents If the character playing the Mall Santa is a cynical Jaded Washout / Deadpan Snarker type, he may comment on the materialistic behavior of the kids or the commercialism of Christmas Added points if the Mall Santa is drunk The female equivalent is being stuck in a Sexy Santa Dress and/or hideous "helper elf" outfit In more outlandish shows with Speculative Fiction or Mundane Fantastic premises, the character may be the real deal after all , or maybe he could</ be the real deal but the jury is out Occasionally one encounters a Jewish</ mall Santa

The Mal Mariée (French for "badly married") is a young woman unhappily married to a much older man. Not just a year or two — there is a significant</ age difference. She is almost always innocent and beautiful, and was likely married against her will. He is probably ugly, probably cruel, and definitely obsessively jealous ; he often keeps her imprisoned (most iconically, in a tower) to avoid her interacting with other men This never works. The more he tries to keep her for his own, the less she wants to do with him — and sooner or later, some handsome young knight, poet, student, or fairy will find a way to romance her The older spouse is highly</ protective and tends to be aggressive towards any other character who even so much as hints at interest in their spouse. He is also often harsh and cruel towards his young wife because he constantly thinks she's cheating. If she's not cheating, she very often will eventually because he suspects her anyway and his jealousy is disgusting . Or he can be absolutely clueless. The story may end with the young wife outsmarting her husband and being happy with her lover, but it can also end in long suffering or tragedy Sub-Trope of Sympathetic Adulterer . Frequently this trope follows from an Arranged

Marriage or a Marriage of Convenience . Contrast Age-Gap Romance and May–December Romance , which is for couples with a major age difference who form a functional, loving relationship. See also Old Man Marrying a Child Very common in medieval literature, particularly in troubadour and trouvere poetry and the lais of Marie de France. A Forgotten Trope now, though it may get nods in stories with medieval or medieval-inspired settings. The trope is however subconsciously recognized by the audience who feel uncomfortable with predatory old men who romantically pursue and exploit very young women

Obligatory bit of 1950s Popular History . All the kids hang out here, play Pinball , and listen to the jukebox play Nothing but Hits . Carhops are optional. The Malt Shop may also be referred to as a diner, a soda fountain, a drug store or a café but the general look is always basically the same. In a Time Travel story ending up in The '50s , often the first place gone into after the "Mister Sandman" Sequence (as in Back to the Future </ , for example) There is</ some historical basis to these places; during most of the early- post-war era, from the mid-1940s to the 1950s, very few modern "chain" fast-food places were in business yet and the infrastructure to support them was still being built. As a result, there were a lot</ of privately-owned, short-order diner-style restaurants that served things like burgers and non-alcoholic malted beverages. Not all of them were hopping, hip places where the kids hung out, but pick a major suburb and you could probably find at least one. Many of the most successful ones would go on to become</ the major chains of The '70s and The '80s , driving their smaller competitors out of business The Greasy Spoon is the Malt Shop's less romanticized (but equally conventionalized) cousin. Watch out for the teenagers who are Sweetheart Sipping or the possible eruption of a Diner Brawl . In Australia and New Zealand , and in Great Britain in The '50s , these places were traditionally known as 'milk bars'

Like many other mammals depicted throughout history as predators, bears are actually passive animals, and won't attack humans unless provoked. Despite this, if you even think</ about getting between a mother bear and her cub she'll tear straight through you . Threaten her children , and you are in for a world of hurt. Righteous awesomeness will ensue, and the heroine reclaims her child with a tearful embrace Heaven help you if an Action Mom or even a Team Mom invokes this trope. If you think a normal Mama Bear is scary, hell hath no fury like a Motherly Scientist with access to One-Man Army levels of weaponry/technology/money/superpowers to protect her children. It can lead to a Did You Just Punch Out Cthulhu? moment Losing her child may cause a Start of Darkness into villainy or Anti-Hero -dom... anything if it will get her revenge , and not just on her own enemy but on anyone who would inflict this same pain on others. If the character is already a villain, expect it to overlap with Villainous Parental Instinct The Spear Counterpart is referred to as Papa Wolf rather than "Papa Bear". Disneyfication aside, male bears are notoriously poor parents in the animal kingdom (infanticide among bears is the main reason why mama bears are so protective in the first place), whereas male (and female) wolves will react to their offspring being threatened in a very similar manner to mother bears Sometimes overlaps with Apron Matron

and Pregnant Badass . It can be a cause of Let's Get Dangerous! , showing that the sweet and caring mother figure is dangerous. They may be a Knight Templar Parent . Provides a simultaneously simple and believable way to switch someone between dangerous and more "cute" modes without compromising the character as either. After all, if It's Personal then the claws come out If an older sibling is the one who takes up the role, s/he is a case of Big Brother Instinct / Big Sister Instinct . For a teacher who behaves like a Mama Bear if their students are threatened, see Badass Teacher . When it's the child</ who shows extreme feats of bravery or strength, and/or is very protective of their mother, it's Extremely Protective Child Related to Beware the Nice Ones and Berserk Button . See also the non-human counterpart, Monster Is a Mommy . Not to be confused with Bears Are Bad News (unless you're dealing with a literal</ Mama Bear). The Violently Protective Girlfriend is a much younger form of this trope that applies when the mate is in danger. Evil characters can use this too; after all, Even Evil Has Loved Ones . A particular Subtrope is the Badass and Child Duo which can take the form of a female badass protecting an orphaned, unrelated young child, though male badasses are also common. Also compare Cub Cues Protective Parent for examples from the animal kingdom Remember when adding examples that this is a female-only trope. The male equivalent is "Papa Wolves" so all Spear 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 Mama needs to be bailed out by the kids. If she has a Mama Bear of her own, it's a good idea to Never Mess with Granny Also, remember that this this trope is mama</ bear, so it is not about being protective of one's friends, unless of course it is something like an Intergenerational Friendship or Team Mom . 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 This trope is Truth in Television , and universal

It's not unusual for fiction to depict the effects crime can have on the criminal's family. This trope is about when the criminal's family reacts with either disbelief, disavowal of responsibility or, if they're hedging their bets, both. When confronted with evidence of serious wrongdoing, they often go through predictable emotional processes , most prominently denial. Denial as a psychological phenomenon can manifest in many forms, and they may just have Failed a Spot Check on the criminal's behavior. When a family member or guardian is brought face-to-face with strong evidence that their child or more rarely other relative is a criminal, it will of course affect them in different ways. Some will sadly accept it and move on with their lives; some will be angry at their child but maintain ties. To fall under this trope, though, the family must either: React by denying any responsibility at all for the offending party. Whichever way it is expressed, this trope can sometimes be used to help show that it is not just the victims' lives and families that are disrupted by serious crime, to humanise a criminal character, or for laughs . Even if these reactions apply only temporarily, they count. People change, and few people in fiction or real life remain in denial their whole life. Contrast: The Family That Slays Together , where not only did the parents raise their kids to be criminals, but also treat crime as a family activity, and Don't Tell Mama , where the child tries to hide their criminal behavior from their parents. Compare Parental Obliviousness , where the parents never

realise their offspring is a criminal or otherwise unsavory — subconscious cases of Mama Didn't Raise No Criminal might be stopping them from seeing the truth in some cases. Also compare I Have No Son! , where family members deny even the physical fact of their blood relationship. See also Even Bad Men Love Their Mamas and Even Evil Can Be Loved .

Sometimes people just fail to develop into social or intellectual maturity. Maybe it's due to a very loving but confining mother or father , who don't suggest or won't let them to get a job and move out, enabling their laziness or dependence instead. Maybe they were never taught any responsibility growing up, and now that they're adults, it's too late and they're set in their ways. Maybe they're a Spoiled Brat who's learned to manipulate their parents into doing what they want, and the parents came to the conclusion that it's just easier to indulge them than to fight about it. Or maybe they just didn't want to leave the nest . Maybe they've been intentionally secluded from learning about the world. Or they grew up as a neglected orphan without a proper education or any guidance towards adult life. Maybe their parents simply failed to teach them how to do things like cook for themselves, keep their home clean, balance the checkbook, make and stick to a budget, do minor home repairs , or change a tire. Maybe they were literally</ Raised by Wolves . Maybe it's the result of brain damage, an intellectual disability or developmental disorder , or something sinister . Perhaps they just never had a life-changing moment involving a shotgun and a beloved pet . Maybe it's just a form of Mars-and-Venus Gender Contrast , or they live in a society with certain gender roles, where one sex is expected to be the responsible one , and the other is not expected to be (and is not always taught</ to be). Who can say? Although the causes might not be clear, the effects are. The Man-Child, a term invented by William Faulkner , is usually an adult who possesses a very childlike or (stereotypically) childish demeanor. He's emotionally both simple and fragile; he prefers (although does not always need</) to have a parent figure to look after him. He usually isn't very worldly and is typically pretty gullible . The Man-Child's interests are usually what most people consider to be immature or childish, sometimes even in comparison to actual children. The character is almost Always Male . This is (presumably) to contrast the differences between him and "normal men" with the normal responsibilities and wisdom of adulthood. The female version is usually split between The Ingenue , the Genki Girl , or other tropes which highlight an adult woman's child-like attributes rather than her grown-up persona. Manchild has many more negative connotations than The Ingenue ; the manchild's immaturity and lack of outward adult behavior is emphasized as being a bad thing versus being an emphasized good thing like The Ingenue 's purity and idealism. This is also because of the Double Standard most societies have, which exist for various reasons, where they expect more from men than they do from women . On the Brain Chain , the Man Child occupies a space between The Cloud Cuckoolander and The Ditz , but without necessarily becoming The Fool . He usually does not have The Fool 's luck , but he doesn't necessarily play the role of the Butt-Monkey either. Although the Man-Child is commonly portrayed as being mentally challenged, he does not necessarily have to be. In many cases, the character may be very intelligent, and even leave the idealism aside and be very shrewd in business or career,

but this only throws him deep in the Uncanny Valley when others find out his emotional immaturity . Alternatively, his childlike qualities/way of thinking, when intelligently applied, can be a basis</ for his success as a businessman, in which case he's also The Wonka . In comedic works , he usually plays the role of The Ditz . In dramatic works , he could be the Jerk with a Heart of Gold due to his simplicity or immaturity, or the sympathetic character we come to love. Sometimes the Man Child embarks on a late-in-the-day Coming-of-Age Story , which ushers him into true adulthood. Note that usually Sex as Rite-of-Passage works only some of the time. In many instances, a Man Child is not necessarily a virgin, but only sees sex as a tool of pleasure and does not recognize its emotional significance . If he ever gets married, it's likely that his wife will end up being a mother-figure not only to their children but to him as well, doing all the "emotional labor" needed to keep the household afloat while he just coasts along and drags her into all sorts of wacky hijinks. If he doesn't, there's a good chance that he's a Glorified Sperm Donor - he very likely knocked up an ex or casual sex partner, but plays no role in the child's life whatsoever, either because he can't or because he won't (quite often both). Some will agree that this is Truth in Television for certain people, as there do exist many immature adults out there who refuse to grow up. Sometimes it's just people who are capable of engaging in adult responsibilities but have childlike interests and personalities in their free time, other times it's adults who somehow have all the knowledge capable of living independently yet the emotional maturity of a spoiled child. The likeliest cause of the man-child is a sheltered upbringing or mental illness, particularly . One of the Kids is related, in where their childishness is caused by spending a lot of time around children. When events will force him to be independent, he will be Not Used to Freedom . Does not relate to Never Grew Up , because they physically did grow up - but never outgrew being attached to immature or childish things or behavior. Sister Trope (perhaps) to Adults Dressed as Children , although that trope is almost always played for laughs or borders on the grotesque . Compare Keet , One of the Kids , Kiddie Kid . For a villainous version, see Psychopathic Manchild . Compare Basement-Dweller . Not related to Manchild </, the British TV series, either. Compare and contrast The Three Faces of Adam . Contrast with Wise Beyond Their Years , where a child acts like an adult. Can overlap with Only One Finds It Fun for when the manchild is entertained by children's entertainment that fails to entertain the actual children.

A person is Brainwashed so that, on a certain trigger (either a situation, or else a phrase only someone in the know would ever say), they will go from their normal self to The Mole ; they will most often remember nothing afterward. Occasionally, they can be programmed to do even more serious crimes, such as attacking their teammates outright, but their true value lies in the fact that their cover is so deep that not even they themselves</ realise it If they or their teammates discover the truth, expect a lot of angst. Whether or not they are are able to break free of their programming (or at least, soon enough for it to matter) will vary from story to story In spy and technothriller fiction, such agents are an extreme form of what's commonly known as "sleeper agents", or just "sleepers" See also Brainwashed , Berserk Button , Morality Dial , Tomato in the Mirror , Conveniently Unverifiable Cover Story , Alternate Identity Amnesia , and Lotus-Eater Machine . Compare Memory Gambit , which is when you do this to yourself. May require

Deprogramming to cure and, if not cured sufficiently thoroughly, is one of the causes of Brainwash Residue In Troper Addition, this trope is Memory Gambit and Neuro-Vault meet Deep Cover Agent

A is one of the coolest plants out there: It's carnivorous!</ And it eats insects! Its leaves even resemble grotesque, tooth-lined mouths . How cool is that? Now let's enlarge the plant about 100 times , and give it a taste for people! Of course, there are differences. For one, Man-Eating Plants don't just wait motionlessly for someone to step into their leaf—they can move and actively chase their victims (thankfully, they usually can't uproot themselves from where they grow). They also tend to growl and roar . Somehow. Their leaves' resemblance to animal mouths also tends to get highly exaggerated — they might be dripping with saliva, be lined with actual</ razor-sharp teeth, or sport a tongue. Often, the plant's "mouth" is depicted as an elaborate, colorful bulb without any real parallels in real-life plant anatomy. In fact, while the real plant eats insects by trapping them within its leaves and digesting them, the Man-Eating Plant actually swallows its victims; its stalk seems to house an animal's full-scale digestive system. Besides the main set of jaws, their attacks may include typical traits of fictional plants: entangling with rapidly-growing vines, spewing damaging or debilitating substances or even spawning mini-copies of themselves that threaten to inflict a Death of a Thousand Cuts . Unless they are sufficiently vulnerable to normal attacks (although they typically take LOTS of ammo to kill this way), expect them to be fought by means used against plants in Real Life (or just take much more damage from them): cutting tools, weedcutters, pesticides, fire (or even napalm) or acid (they might instead attack with acid themselves). While doing this, a hero may be cracking snarky gardening-themed remarks. Other varieties of don't show up anywhere nearly as often. This is partially because they're not as well-known and don't sport that awesome carnivore-like appearance ; what's more, their trapping mechanisms tend to be more passive — making them little more than living flypaper or a Pit Trap , which doesn't make for an exciting monster. In Japanese Media , the giant flower sometimes gets depicted‎ as this, though in Real Life it's a non-insectivorous root parasite (which incidentally makes it more like an herbivorous</ plant than anything else). See also: Plant Aliens , Plant Mooks , Plant Person and When Trees Attack . Not to be confused with this Venus Flytrap or, err, THAT Venus Flytrap. (Though the latter is the reason for the Venus in Venus flytrap.) Also not to be confused with man eating a plant . A type of Fantastic Flora . Often overlaps with Botanical Abomination .

Most anime series are adapted from Japanese comic books called manga </. Manga artists have their own set of conventions that frequently make their way into the final animated series: The use of "screen tones" (prefabricated printed background patterns) as backgrounds behind one or two characters during important scenes, representing the characters' emotions rather than showing the surroundings behind the characters. This practice roughly equates to a closeup shot on TV or film with a shallow Depth of Field that throws away the actual background. Examples of this practice include: Conversely, introductory or concluding material, or particularly important emotional moments, are represented by an especially elaborate

rendering of the scene in greater-than-usual detail, sometimes as an Aspect Montage , sometimes as a single realistic or allegorical scene splashed across two facing pages. Pastel-Chalked Freeze Frame evokes this sort of "frozen moment" on screen. This is much more common in Shōjo </ than in other Anime Genres . For the index: Meanwhile, if the events being depicted are a flashback, the empty space between panels will often be colored black. In flashback heavy series, this is almost necessary to avoid entering Mind Screw territory. Manga artists include more on the page than just the actual action. Little explanatory notes to the reader are common, and show up especially in comedy series as on-screen footnotes. Likewise, there's no soundtrack to a manga book, so Written Sound Effects need to be included on the page... and find their way onto the screen in the same sorts of anime series. A fairly frequent problem, though, is that mangaka are used to drawing in black and white but may not have the same level of expertise to colour their drawings for e.g. covers .

Manga (kanji: 漫画; hiragana: まんが; katakana: マンガ). Japanese comic books and print cartoons. The chapters of a manga are usually first serialized in some weekly or monthly anthology magazine targeting a specific demographic, then collected in bound volumes known as tankōbon. Due to the expense of color printing, the vast majority of manga is drawn in black and white A high proportion of anime are adapted from these, so many of the Japanese Visual Arts Tropes got their start here. Sometimes, an existing anime series gets a manga adaptation; see Anime First for examples Officially manga should be read right to left , unless the manga was flipped during its English printing, which rarely happens these days, although there are exceptions. If reading flipped manga, that the effect is slightly different as speech bubbles may feel inappropriately placed, or the eye may not follow the action so effectively as each page is turned. The last page of manga books that are published in the US usually consist of instructions concerning the proper way to read manga books, though some publishers don’t include them any more Korean-made comic books (called " manhwa "), however, are generally read from left to right. Some manga scanlation sites have started showcasing a few manhwa, leading to some confusion in reading order when readers assume them to be Japanese manga. Chinese comic books are known as manhua ; more traditional ones are read from right-to-left like manga, while more modern ones are read from left-to-right; they also tend to be in color, like mainstream American comics It should be noted that the term is getting a broader meaning in certain countries than it once had. In France for instance some publishers make manga based on French comic books, which means that they reprint a comic book to be in black and white and to be read from right to left. The fact that it is actually hard to distinguish from real manga (even the bookfront is similar) and therefore selling about as well in native France will make it a popular practice for at least as long as manga itself keeps being popular there See also UsefulNotes/AnimeAndManga , Doujinshi (self-published manga), Manga Demographics (including Josei , Kodomomuke , Seinen , Shonen , and Shoujo), Manga Effects , Mangaka (manga authors), Manhwa (Korean), Manhua (Chinese), OEL Manga (English), and Web Comics (digital publishing)

Artists and/or writers who create manga , Japanese comic books.

There are several variant forms of Angst . There is Wangst , the angst of whiners. There is Angst? What Angst? , which is angst that is barely felt by heroes. Then there is Mangst, the angst of stoics A man who feels Mangst is the kind of guy who carries around a picture of the wife and child , both of whom were killed by the villain. Every once in a while he picks up that picture..... when no one is looking... and stares at it for a couple of hours. He never talks to other people about his private pain because several things keep him closed up about it. First, he's not the kind of guy to get all weepy (unless you count the occasional bout of Manly Tears). Second, he's not the kind of person who loads his problems on other people Mangst usually involves a man trying to fix his problem, right the wrong, prevent his tragedy from occurring to someone else , seek revenge , etc. If he's not doing any of those things, it's because something's holding him back. He may have an inner monologue, during which the source of his Mangst gets a regular mention. However, to mitigate potential Angst Dissonance , the character's monologue often is deceptively calm or metaphorical One of the things that turns basic Angst into Mangst is the source of the character's pain. When That One Case involved someone dying (especially if it was an innocent kid), the hero will most likely end up Mangsting . Having one's wife or girlfriend horribly killed is the most common cause of Mangst. Guilt over some past misdeed, or from failing to stop someone else's past misdeed, can also be a cause You don't see many women Mangsting , though it does happen, as many female mangsters are more likely to be Broken Birds who ultimately break down crying and need to be comforted before all is said and done. Although, with more modern depictions, women are just as likely as men to suffer horrible tragedies, yet have the fortitude (or unhealthy coping mechanisms) to bear their burdens in silence Compare Manly Tears , which a Mangster occasionally engages in, but only in private. Often accompanied by Past Experience Nightmares or Drowning My Sorrows . Very often the fuel which powers a Roaring Rampage of Revenge . Mangst is generally the cause of a Mook Horror Show . Often combined with Best Served Cold — though just as often it's combined with Best Served Steaming Hot With Lots Of Screaming Often derogatively referred to as "man pain" outside of this wiki, because many examples of Mangst, primarily those which use Stuffed in the Fridge as a motivation, veer into Angst Dissonance territory for female viewers Not to be understood as a Tropemanteau of " Manga and Angst "; the end result of that would be something like "Mangangst"

Manhua (Traditional: 漫畫 Simplified: 漫画; pinyin: mànhuà) is the general term for Chinese-language comics and print cartoons, and is applied both to works originally written in Chinese, and translated comics. The Chinese characters for manhua are identical to those used for Japanese manga and Korean manhwa . On the same note, the term for the creator of comics in Chinese is 漫画家/漫畫家 (màn huà jiā), its characters the same as the ones in Japanese mangaka (漫画家) and Korean manhwaga (만화가, hanja form 漫畵家) Manhua can be considered simultaneously the older and younger relative of manga. Manhua works were widely published and read in China from the 1920's, often with political or satirical content,

predating Japan's manga development in the post-WWII period. However, after WWII, China didn't get the same luck like Japan did - the Chinese Civil War placed creative development on hold for another few years, and creative oppression on both sides further strained production, long enough for manga to become a serious powerhouse on the international scene, though Hong Kong remained somewhat independent and developed on its own Even after things got better in the 80s, development was slow and manga influences were visible. Modern works have mainly been published in Hong Kong and Taiwan, though Mainland China also has a growing scene post-2000. Today, manhua can be found on sale anywhere with a large Chinese-speaking population Singapore also has Mandarin Chinese as one of its official languages, so some of its comic books can also be considered manhua The art style in manhua is generally more realistic than is typical of Japanese manga, and normally drawn in full color. The order Chinese manhua are read in depends on the situation: more traditional ones tend to be read from right to left, while more modern ones tend to be read from left to right See also Manga (Japanese), Manhwa (Korean), OEL Manga (English), and Webcomics (digital publishing). For the ease of categorizing, Chinese webcomics will also be listed on this page

Manhwa (Hangul: 만화) is the general Korean term for comics and print cartoons (common usage also includes animated cartoons). The Chinese characters for manhua (漫畫), which also make up the Korean word, are the same characters that make the Japanese word manga . </ Outside of Korea, the term usually refers specifically to South Korean comics Korean manhwa style is generally more realistic and less cartoon-like than manga. In manhwa, hair is more natural than the exaggerated spiky style of hair exhibited in many manga . Also, in contrast to the large-eyed non-ethnic characters in much manga, manhwa faces often show stronger evidence of an Asian ethnicity. Korean manhwa are also more creator-driven than Japanese manga, which are heavily shaped by editors . Thus manhwa has more of the creators' input and artistic vision. Manhwa are often created by a team of the writer and the artist, whereas manga are created by, or at least credited to, a single mangaka . Manhwa tend to focus more on plot whereas manga focus on characters Manhwa are read left to right like Western comics, as opposed to Japanese manga, which are read from right to left. Though Korea's manhwa industry is relatively young compared to other Asian comics, it has attracted increasing attention in recent years. While there are manga titles published in South Korea (mainly shounen titles), the reverse is very rare, but there are exceptions, such as Shin Angyo Onshi</

It should be noted that there are multiple systems for romanizing hangul (although South Korea has officially adopted), so the exact spelling of non-standard Korean words and names varies from translator to translator, particularly in scanlations. Therefore, Spell My Name with an "S" is quite common. There are now a number of publishers specializing in English translations of Korean comics, and by and large they are unafraid of calling them "manhwa." See also Hanguk Manhwa Aenimeisyeon , Korean Webtoons (digital publishing), Manga (Japanese), Manhua (Chinese), and OEL Manga (English).

Let's say you're a soulful, brooding male hero , living a

sheltered, emotionless existence. If only someone could come along and open your heart to the great, wondrous adventure of life.. Have no fear, the Manic Pixie Dream Girl</ is here to give new meaning to the male hero's life! She's stunningly attractive, energetic , high on life , full of wacky quirks and idiosyncrasies (generally including childlike playfulness), often with a touch of wild hair dye . She's inexplicably obsessed with our stuffed-shirt hero , on whom she will focus her kuh-razy</ antics until he learns to live freely and love madly The Manic Pixie Dream Girl may be featured as the Second Love , in order to break the character out of The Mourning After . If he's a cynic, her goal may be to convince him that Silly Rabbit, Cynicism Is for Losers! . Finally, she may be presented as a cheerful variety of Threshold Guardian , all the way from less uptight to psychopomps happily welcoming their clients into "another adventure" It's a long-standing trope (around since at least 1283), but the term was coined in 2007 by film critic Nathan Rabin , who found it grating , as he believed it to be the result of Wish Fulfillment from stir-crazy writers. He explicitly compared it to the Magical Negro , in that a Manic Pixie Dream Girl exists to help the protagonist achieve happiness without ever seeking any independent goals herself. disown the term , because instead of creating awareness of the "lack of independent goals in female characters", the concept was misunderstood as a condemnation of ALL quirky and fun female characters Despite all that (or because</ of all that), there are ways of utilizing this trope without falling into that pitfall . Given enough time, Character Development can add to their personality and interests and pull them away from the MPDG foundation. The story may even be told from their perspective , revealing that there is more to them than bringing adventure to brooding guys. A MPDG with independent story arc and depth of character can even be the true main character of a work, with her companion being a hapless Drag Along recruited to assist her</ goals- his world-expanding adventure is incidental to her need for someone to carry the cooking pots and backup hang glider Deconstructions of the idea may show that they resent being considered only useful for the benefit of the main character, idolized as something that they are not, or that once the main character reaches their "enlightened" stage, the MPDG moves on to the next person who needs their help. An alternative type of deconstruction is for a character introduced like this to turn out to be dangerously</ unstable, tipping over into Cute and Psycho , or (more realistically) a damaged and unhealthy individual whose childishness, naivete, and irresponsibility quickly either cause them to wear out their welcome, or suck the main character into a codependent mess that can only end badly A subtrope of Blithe Spirit , and related to Magical Girlfriend , Loony Friends Improve Your Personality , Uptight Loves Wild , and Damsel Errant . From the girl's perspective, this trope becomes Single Woman Seeks Good Man , though whether the hero qualifies</ varies Compare Cloudcuckoolander , Genki Girl , Perky Goth , Uptight Loves Wild , Savvy Guy, Energetic Girl , Pom-Pom Girl , and Quirky Ukulele for similar personality roles. May also overlap with Trickster Girlfriend if she enjoys playing tricks on the protagonist and deliberately misleading him just for the fun of it. Sometimes the Manic Pixie Dream Girl is a Hypercompetent Sidekick . Contrast Nerd Nanny and Yamato Nadeshiko for examples of calmer and more mature ladies. The Screwball Comedy is a genre driven entirely by this character type Although not quite Always Female , a "Manic Pixie Dream Guy" is a much rarer concept . "Manic Pixie Dream Guys",

where they exist, tend to either be young (e.g., a Kid Sidekick) or immature . If the latter, expect them to learn</ just as much from their cynical partner as they teach</ (the cynic learns to enjoy life more while the immature one learns responsibility)

Bikinis are usually shown on television as Fanservice when worn by women. However, men shown wearing them are likely to be done for Fan Disservice or Played for Laughs Very occasionally they will be shown as Wholesome Crossdresser - type characters However, this is also Truth in Television : fem/gender-nonconforming men, such as drag queens and crossdressers, do enjoy wearing feminine style bikinis in spite of arbitrary gender constructs. Also note that the word "bikini" can also refer to skimpy swimming shorts, which are technically unisex clothing - but men wearing briefs as a swimsuit generally looks more than a little odd to North American audiences. See Briefs Boasting for men who proudly wear legless briefs to show off their bodies

While The Chessmaster is the master manipulator of events, the Manipulative Bastard is the master manipulator of people, in essence, a character who manipulates others through their emotions, perspectives, psychologies and any other way they can get them dancing to their tune. This is the guy or gal who gets off on playing head/mind games — clever and dangerous and lacking comedic overtones (usu ally) . He or she always has a plan ready , but rather than do any work, the Manipulative Bastard prefers to play on other characters' emotions and mental states and then watch the victims destroy themselves as they waste their energy on fighting against fake dangers or their friends . In many cases the Manipulative Bastard personally is rarely emotional and seldom burdened by notions such as empathy, yet is all too willing to abuse it in others . The Bastard is unmoved by the pain of others , if not actively basking in it . Thus the frequent association of how someone who does manipulative bastardry too often can come across as a sociopath . After all, too many Pet the Dog moments may lead this character to become the mask and care about the people he or she previously saw as playthings. Like Chessmasters, Manipulative Bastards will have some larger scheme in mind but tend to lose sight of it more easily and simply enjoy the control they have over their peers. A highly-focused/ambitious Manipulative Bastard is scary indeed; not only achieving his or her goal, but then ensuring permanent supremacy by destroying the souls of everyone he or she used to get there. A hell of a lot of Heroic Willpower , and often Shooting the Dog is required to topple this character. While this character type seems inherently villainous, many of them are at least nominally on the heroes' side. A cunning branch of the Anti-Hero family sports this trope and many a pragmatic and/or Guile Hero uses many of the same tricks. Indeed, The Trickster may also overlap into Manipulative Bastard territory. The hero will probably survive a relationship with this character, but their trust in people will not . Manipulative Bastards often fall into the Karma Houdini trope — after all, they never "forced" anybody to do anything ... which leads the audience to scream, "Why do you keep falling for this?" at the other characters. Different methods of Manipulative Bastardry exists, depending on these characters' favorite tricks to manipulate people: Sometimes overlaps with Devil in Plain Sight , but is often the "grown up" version, where the "look cute" fallback has become

a fairly professional strategy. A Manipulative Bastard who mixes personal manipulation with more complicated schemes , more mind games , and sufficiently scary facial expressions — and does it all with style — can get promoted to Magnificent Bastard . Compare Clock King , who does the same thing with people's schedules instead of their emotions and/or minds. Manipulating people specifically to bring out their worst natures is the mark of The Corrupter . May engage in a Battle of Wits , if anyone can match the Manipulative Bastard. For the much more heroic equivalent, see Guile Hero . Not to be mistaken for a Troll , for whom their manipulations often don't have a purpose other than cruel amusement. See also Opportunistic Bastard . Almost always overlaps with The Social Expert , though not all examples of that trope are manipulative.

Crying is a very powerful expression of human emotion. But not all cultures and times understand the symbolism of crying in the same way. Particularly variable is the degree to which this symbolism has been gendered over the centuries. Boys don't cry . It doesn't matter the circumstances; shedding any tears is the ultimate no-no in terms of what you can and can't do as a man. But sometimes</... sometimes... sometimes there comes a time when a man's emotions deny any other form of expression, and they pour forth—prerequisite impassioned speech may or may not be present—by cascading down his cheeks. And crying does NOT make him any less badass in the eyes of the audience, but in fact may even reinforce this status . In other words, Manly Man-Tears Of Manliness. Common cases of this are: The common thread here is that Manly Tears are justified</ and dignified</. Crying for no (good) reason doesn't count, nor does crying out of frustration or over wounded pride. Pain is out too, for no matter how bone-shattering the beating or how excruciating the torture The Hero will never give their tormenter the satisfaction of MANPAIN TEARS this being where Berserker Tears come in handy, as per the "don't get scared, get angry" maxim . Crying in fear is also out, for the same reasons . On the "dignity" side, however justified they might be, Inelegant Blubbering generally doesn't qualify as Manly Tears because of their lesser/non-existent dignity- though depending on the situation and the person, the two can overlap on very</ rare occasions: There are some things which can move even the most stoic Badass to openly weep. This can also be a common audience response to particularly emotional moments in the more Hot-Blooded shows. In this case, it often overlaps with Tears of Joy . If the character is particularly sensitive and so is often moved deeply, see Tender Tears or Emotional Bruiser . Manly Tears may swiftly change into Berserker Tears if the one who caused the hero's suffering is here. Sometimes the tears may be Tears of Joy , and paired with the Fist Pump . Contemptible characters may attempt to characterize these tears as water works; the effect is to make them even more contemptible. The crying character may also apologize for them as a sign of weakness. Contrast Sand In My Eyes , where the man denies to the end that he is crying. See also Not So Stoic and Break the Badass . May be in the form of a Single Tear (which generally makes it even</ manlier) Since there is no separate trope covering works from cultures where crying is actively expected as a part of masculinity, or no big deal, examples of that are included here. But in such cultures the message of the symbolism is not "he's crying because it's so extreme that even a normally unemotional man would cry", but rather "he's crying because a display of authentic emotion is what is expected of a man in these circumstances". The phrase "manly tears" originates from Anime fandom. Fist of the North Star </ is the Trope Codifier , due

to how the hyper-masculine macho badass Kenshiro is not afraid of shedding tears. Tengen Toppa Gurren Lagann </ is arguably the Trope Namer , as it was the Gurren Lagann fanbase that coined the phrase "manly tears".

In some cases the flood wil be temporarily confined to a single room, despite the fact that the doors & floor of a regular house aren't built to be watertight. This is likely to result in Opening the Flood Gates when some poor sap tries to figure out what's going on The bathtub and sink versions of this trope are gradually becoming discredited : modern tubs and sinks now come with an overflow pipe built into them that connects to the drainpipe in order to prevent this sort of thing from happening. It isn't standard however, so for now it remains delightfully feasible

If a character has an Achilles' Heel — and especially if that character has a Weaksauce Weakness — inevitably an opponent comes along who is basically made of or otherwise works solely in the medium of Weaksauce. Examples abound, especially in DC Comics . This trope is essentially the ultra-specific, ultra-literalist version of Good Hurts Evil or No Man of Woman Born . Less commonly, a character with no existing vulnerability ends up against a character who introduces a unique weakness of theirs As these characters revolve around possessing an innate advantage over the hero, writers often have them fall victim to Crippling Overspecialization to avoid letting them dominate the story. If the power they rely on is an especially obscure weakness, they can often fall to humiliating defeats by opponents vastly beneath their primary target who don’t suffer the same handicap, or at least not as severely. Even worse for those confronted with their main target if they happen to acquire a Kryptonite-Proof Suit to deal with them on a more level playing field. This tends to lead to examples of this trope to become relatively minor villains and all but useless when away from their chosen prey. The few villains that are skilled, intelligent, and powerful enough to avoid this fate are usually regulated to the upper echelons of the Sorting Algorithm of Evil for the sake of story balance For obvious reasons, this is primarily a Comic Book Trope Closely related to Kryptonite Is Everywhere and Depleted Phlebotinum Shells . Counterpart to the Kung Fu-Proof Mook . Combine both to create a That One Boss or worse. Contrast This Looks Like a Job for Aquaman , which occurs when a situation is tailored to avoid</ a hero's Weaksauce Weakness and utilize their lame power of heart . If the hero manages to defeat this character anyway, it's a form of Scissors Cuts Rock and will often include a scene of Fight Off the Kryptonite . A subtrope of Meta Power

The human body is unexpectedly flammable , resulting in characters, particularly Spear Carriers , Red Shirts , Evil Minions , and Dragons being engulfed in flames and walking or running around the scene. Thus ensuring steady work (and a lot of money) for stuntmen. These days it's as likely to be used for comedy as to be used straight. Rarely will the character even attempt to "Stop, Drop and Roll", a safety technique often taught to kindergartners. The lit victim will always run around in a screaming panic, just causing the flames to get bigger. (This has some Truth in Television in that most amounts of fire don't kill quickly, and burning is one of the more painful ways to get hurt.) Not to be confused with the Denzel Washington film

of the same name , which doesn't</ feature a literal man on fire. Or with the Human Torch . Or with Burning Man</ . Sub-Trope of Made of Incendium . For the self-destructive version, see Self-Immolation . For the version that seemingly happens without any kind of external ignition source, see Spontaneous Human Combustion . Compare with Playing with Fire , Wreathed in Flames , and Infernal Retaliation . See also Kill It with Fire and Incendiary Exponent . Contrast Immune to Fire . NOTE: the folks here at TV Tropes do not condone setting yourself on fire . Because fire hurts. A lot. Also, due to the risk of death associated with being on fire, be prepared for unmarked spoilers.

Bob has made his wife Alice's life a living hell. He beats her , he closely monitors her movements and he effectively prevents her from living a normal life. As he's about to beat her for the three-hundredth time, Alice suddenly grabs the ashtray and strikes him across the head. Bob dies on the way to the hospital and Alice is arrested for his murder. There is no doubt that she's done it, but wouldn't anyone else do what she did if faced with what she's gone through? Alice's lawyers decide that Alice denies murder, but will claim manslaughter by provocation. The question is now, will the jury agree? "Manslaughter by provocation", in English law, requires actual provocation and must pass a test of whether a reasonable, sober, self-controlled person would do it. The other partial defenses are diminished responsibility and suicide pacts. In the US, it is one of the three partial defenses to murder (the others being diminished and unjustified use of force in what they thought was self-defense) In both cases, the crime becomes voluntary manslaughter rather than murder, which could still carry prison time, but it's far less than actual murder charges. It used to be the case that catching your spouse in the act of adultery was considered sufficient provocation for murder (though the ancient Celts had a time limit on that, you were expected to have cooled down three days after the adultery). Generally</ , most people nowadays agree that you're not allowed to kill someone for that. This can be Truth in Television , sadly enough .

Sometimes plans change before the game's release, leaving the manual as perfect documentation... of the game's beta version. The manual could have downright wrong</ stats, causing an uproar of confusion among the players. Maybe they forgot to remove that Dummied Out item or stage from the manual list, causing many an Urban Legend of Zelda as players try to track down the hidden secrets they suggest. Yet other times, it's just a crazy typo But whether the writer didn't research the game properly, or if the manual itself is just an incredibly Obvious Beta , it's hilarious to see just what made it through to print. These errors are usually cherished by the fandom as So Bad, It's Good Often a frustration of Read the Freaking Manual comments - since sometimes, people are asking because</ they read the manual. May overlap with Orphaned Reference , if the manual refers to something that was removed from the final game. When it's tutorials in the game doing this, it's The Computer Is a Lying Bastard Glaring errors are often fixed in updates, so these are more common in the first versions of the manual Page 30 of Luigi's Mansion </ 's American instruction booklet shows Professor E. Gadd speaking in Japanese

Maps and charts are ways of depicting the layout of an area onto a

sheet of paper (or other surface) to help prevent people from getting lost. They also manifest in fiction in a variety of ways and serve a variety of purposes:

Maps in Video Games

This is an event where a network will run multiple episodes of the same show back-to-back for an extended period of time. It can also take the form of running all of the movies in a given franchise back-to-back Often done as a promotional event. A popular series will marathon all previous episodes prior to the start of the newest season. The release of a new film in a franchise will be preceded by a marathon showing of all previous films in that franchise. In addition to providing publicity, this gives the audience a chance to get up to speed with events in the show before they jump into the new season. Sometimes, it's also done with really, really popular shows to crank up the overall ratings Since the mid-2010s, this practice has become a lot</ more common as cable networks try to cater to the concept "binge viewing"; the idea of being able to have your own marathon using video-on-demand services such as Hulu and Netflix Sometimes overlaps with Adored by the Network . Not to be confused with actually running a marathon Fox Kids used to love marathon running for Power Rangers </ and Digimon </. In fact, that was how the American premieres of Digimon Adventure 02 </ and Digimon Tamers </ were set up

This is when a robot, Clockwork Creature , golem, undead , mind-controlled or other human-sized and -shaped entity moves as if it were a puppet on a string. In the process, it defies the laws of anatomy and gravity by bending in unnatural ways and floating ... all without strings. Alternately, it might move like a broken animatronic robot, as if its insides had less articulation than a 3-inch G.I. Joe </ figure Usually used for horror stories because it is just (un)naturally creepy . To accentuate the eerie motion, camera tricks like jitters , Slow Motion and speeding up may be used. Ghostly Glide may also be used to suggest invisible strings suspending the figure in question Sometimes combined with Demonic Head Shake . Compare Limp and Livid . Contrast Zombie Gait , which while similar is actually more fluid</. For the art of rag dolling, see contortionist

We all know that guns are cool, and we all know that customized guns are even cooler. But what really puts the icing on the cake is a Marked Bullet to go with that fancy AMT Silverballer that you're dying to use. A lot of vengeance seeking protagonists tend to use these types of theatrical bullets, usually to make a point that they have a bullet with their enemy's name on it, and it's reserved just for them A common variation is a missile with something painted on its surface, which generally has less impact on the projectile's ballistics Favored by The Gunslinger , And is usually used with Gun Fu , and Gun Kata . Also used with Bullet Time . Compare Designated Bullet

In Real Life , Western citizens of the twenty-first century predominantly Marry for Love . In fiction, that normally tiny proportion of other marriages is inflated because of the intense comedic, dramatic and tragic potential. That is, of course, in

Western nations: Arranged Marriage is still not unusual in many other countries; it can still be a form of marrying for convenience, though, typically when a person agrees to an arranged marriage in order to get the arrangers to stop pestering them once they've resigned themselves. In other cases, like in media where the featured arranged marriage is not opposed to, it is simply fulfilling a convention of that media and/or its country, and so will probably not be a Marriage Of Convenience. Historically, marrying for love did not become an option for the majority of people until about the 16th century. They married a good match for social standing and/or money . Additionally, if you wanted to keep the assets in the family, one may arrange a marriage of convenience with a distant-ish cousin . If you were not quite heterosexual, it really didn't matter because you would still pick out a suitable member of the opposite sex to marry. Nowadays, of course, incest is frowned upon and homophobia is becoming less common, so these good reasons for a purely convenient marriage shouldn't be so prevalent. But they are. Often, a marriage of convenience is a mutually beneficial agreement, with both parties profiting from the binding - it may even involve a contract - but not always. Sometimes, only one of the partners may be in it for something other than love. An expectation is that one or both of the people will fall in love with the other. It is also often a convention used to get two friends who are in love with each other to realise it. Then it may become a Perfectly Arranged Marriage . There are many reasons one may choose to Marry For Convenience, and any instance can be one or more of the following (and others): - differs from respect as it is typically someone upper class making a good match The (creators of the) work may show a marriage of convenience in order to fit in with the period of the story being told or for other reasons - commonly characterisation or as a critique of the society which has forced such a marriage to happen, or as a cheap way to get two characters together without any of that dating and love nonsense. Contrast Marry for Love . See also Arranged Marriage , Gold Digger , Heir-In-Law , Marriage Before Romance , Romantic Fake–Real Turn , Parental Marriage Veto , Child Marriage Veto , Undercover as Lovers . Sub Tropes :

No Real Life Examples, Please!

Marriage. Marriage is what brings us together today . What happens when the newlyweds come home from the honeymoon and start living with each other. It's simultaneously a milestone, a building block for a family, a way to join two older families, a social institution, a public declaration and a very private affair. Many of these tropes are meant to play out over years; others are about the social clout that married status confers; others are about power and in/equality, such as who holds the purse strings.

When a character's devotion to their career is such that it begins to seriously affect their ability to hold any kind of relationship outside of it. Perhaps they're spending too many hours at the office and not enough with the wife and kids, perhaps they've scheduled a business meeting at the same time as little Sally's birthday party or Tommy's athletics day, or perhaps their work is leading them into some very dark or dangerous situations. Either way, their spouse or partner isn't very happy with them and is

quick to let them know it This trope is one of the key reasons why Everybody Is Single , why many characters find it difficult to make a relationship last longer than a week , and is one of the key causes of TV Divorce . As such, it's a major source of angst and relationship tension. This trope usually comes in one of two forms . In some cases, this concern is justified — the character genuinely is spending too much time at work and is neglecting their other relationships and commitments, and the complaining spouse is genuinely in the right to call them out on it. This is particularly the case if the character has a career that, whilst it may be important, is not going to result in any fatalities or the Collapse of Western Civilization if they take a break now and then. In these cases, the character might be neglecting their significant others and relationships out of a genuine desire to provide the best for their families, having completely missed the point that it'd probably be better for their families in the long run if they actually spend some time with them now and again. On the other hand, they might just be too obsessed with their career and the perks, privileges, and powers they have and have forgotten what's important in life. Or because they're simply a workaholic . If it's a happy story, then the character will gradually realize that they're focusing on the wrong things and resolve to make amends and spend more time with their loved ones. In a Downer Ending , the character will typically put in an insane amount of effort for a big promotion/raise/transfer/etc. at work, then actually get it, but lose everyone who was important to them in the process and quickly discover that whatever they wanted wasn't all it was cracked up to be demanding and their partner really does need to put in all that time at work in order to effectively do their job. This is Truth in Television , especially if the job is a profession that involves saving human lives, like a police officer, firefighter, paramedic, doctor, heart surgeon, and more, in which case people really do</ need to work long hours, be on call 24-7, and/or expose themselves to dangerous situations, and lives genuinely can</ be lost if they aren't attentive to their work to a high degree, even if this means they have to neglect their relationships or families. In these situations (whether the writer intended it or not), the complaining spouse may come across as selfish, whiny, and unfairly demanding, especially if it should have been obvious from the start of the relationship that their loved one's job was going to demand a large portion of their time A Truth in Television , as a common complaint these days is that the pursuit of success in climbing the career ladder is causing more people to work longer hours with less time to spend with their loved ones This is particularly common among military personnel, police detectives, secret agents, and doctors. Architects also seem prone to this trope (and usually fall into the first category) for some reason An interesting aspect whenever this is brought up in fiction is that nobody ever seems to direct the blame to the one thing largely responsible for this plight: mismanagement. If a character is spending too much time at their job, it usually means a misallocation of resources or manpower on a managerial level. Yet nobody ever approaches the supervisors and managers, even though they are the ones who might actually be able to do something for the character suffering from this See also Salaryman , The Masquerade Will Kill Your Dating Life , Workaholic , The Chains of Commanding , Career Versus Man , Family Versus Career , When You Coming Home, Dad? , and Eternal Employee . Contrast the Crusading Widower , who loses his family through more violent means. Such a

character may sing a Job Song

Not for money , power, political alliance , social standing, compatibility, looks , children ... but because they are attracted to the other person, feel a bond with them and want to be with them for as long as possible. Of course those things might end up being part of the package anyway Marry for Love comes in when a character in a work declares that they are not going to enter matrimony unless they have chosen and love the other person first. To them, there's no point in entering a lifelong relationship unless they can actually stand their spouse. This epiphany may occur when someone brings up the option of an Arranged Marriage , or simply the fact that the character in question is still single. They may or may not have already found their betrothed at this point in the story Usually associated with female characters , but rarely (if ever) with males This may result in a Runaway Fiancé when the character runs away to get out of marriage This is obviously Truth in Television with a lot of people, but it's Newer Than They Think Compare with the Rebellious Princess , an (almost) Always Female character who runs off with someone whom her parents have deemed unworthy. Also compare the Perfectly Arranged Marriage , where Marriage Before Romance occurs, similar to Rule-Abiding Rebel . And finally, compare Not with Them for the Money

In Love Triangles and more complicated situations , selecting just one suitor can prove to be a toughie. After all, the main character usually finds him/herself in this predicament because he/she likes all of the love interests to a degree and doesn't want to break anyone's heart or make anyone leave. Even if he/she likes only one in particular, there's little guarantee that the rest will be willing to accept their choice , especially in long-running harem series. This often happens when the love polygon devolves into True Companions and infatuations become close friendships instead So if First Girl Wins , Last Girl Wins , and/or Cleaning Up Romantic Loose Ends clearly aren't where the plot is going, there's another way to resolve the situation: Instead of choosing one Love Interest , the protagonist simply marries them all and they all live as one large family The happiness of those involved depends on where on the Sliding Scale of Idealism vs. Cynicism the series is; the only</ way (excluding large amounts of Shadow Clone abuse) this kind of ending will not end in a perpetual warzone of a Dysfunctional Family with an emotionally-dead Henpecked Husband (Tenchi Muyo! GXP </) or a bloodbath within the year (School Days </) is if the various spouses/partners in question are also close friends who love each other</ like siblings (or something else) May require Exotic Extended Marriage if the marriage is literal. In Real Life , such a thing is called polygamy. Which is illegal in most of the world See also One True Threesome and Polyamory . Contrast Dump Them All , where the main character chooses none of the Love Interests , and/or chooses someone outside the circle, and No Romantic Resolution where there is no conclusion between the love interest and the circle and they remain a (usually) Celibate Hero . Not to be confused with Marry the Mole . This is almost Always Male , due to longstanding Double Standards . However, there is nothing stopping the trope from being applied to a female lead in the right setting, and this has become more common over time

"Last night I dreamed that I was eating a giant marshmallow, and when

I woke up, my pillow was gone!" Simply put: a character is dreaming about doing something (such as eating a giant marshmallow) while in the waking world, they are doing that thing to some real object (or person!) at hand, such as their pillow, often ending with them waking up with a mouthful of feathers. This is a staple dream type found in comics and animation. Though eating is the most typical version of this, other activities can also be involved. The lower the dreamer's intelligence, the more likely this is to happen, and the less need for there to be an actual marshmallow in the dream. Big Eaters are, of course, prone to this trope as well. Always Played for Laughs , it exists solely due to Rule of Funny . It's likely Older than You Think . Not to be confused with Marshmallow Hell . Though now that it's been mentioned, it's only a matter of time before somebody figures out how to combine them Which has since happened in the anime version of Miss Kobayashi's Dragon Maid . Compare Crashing Dreams , Acting Out a Daydream , and Delicious Daydream .

One Head Taller , with a few inches on top (and quite a few more in front). Usually found in anime or manga: a usually short, usually male character becomes smooshed in the chest area of a taller female character. They get a cleavage cushion. A push-up pillow. A rack resting place. A maternal muffler , you get the picture... If she's Hot For Student , she may use this as an initial seduction tactic, but most of the time, the hugger is unaware of (or unable to see) the implications of the situation. This is often done for pure Fanservice value, but may also be used for comedy in one (or both) of two ways: Because of that last one, this is sometimes initiated from behind the victim instead, allowing both him to breathe and the audience to see his reaction better. While this trope is almost Always Female , there does exist a male variant where the Hunk draws someone into their pecs a tad too forcefully. The name comes from a scene in Negima! Magister Negi Magi </, where poor Negi nearly gets drowned when several girls do this to him at once while he was partly submerged. Poor, lucky bastard . On occasion, this can overlap I Have Boobs, You Must Obey! . See also Funbag Airbag and Thanks for the Mammary for accidental collisions of the type. Not to be confused with Marshmallow Dream . (However, it's only a matter of time before they're mixed into one trope .) Compare Cry into Chest and Cooldown Hug . Contrast Torpedo Tits , where the individual is deliberately attacking with breast-mounted weaponry.

One of the more common flavors of Planet Looters , in this case aliens are after one specific resource that Earth certainly has in abundance, water Realistically, invading Earth isn't a smart way to get water as there are a variety of other more easily accessible locations in space. All comets and a variety of asteroids, moons, and even large, interstellar clouds have water in great abundance and are much more accessible and easy to harvest than Earth, as well as lacking those pesky hairless apes. (For instance, Europa has a water ocean 60 miles deep</ .) Occasionally, this will be justified (or handwaved) through an explanation that Earth's water somehow has some quality that other sources lack Ironically , Mars itself has been discovered to have water in Real Life as of 2015 The Back Story of the anime Green Legend Ran </ is that giant wooden monoliths called "Holy Mothers" landed on Earth and drew all of Earth's natural resources into themselves - not just all the water but most of the breathable air.</ Travel between "Holy

Greens" is essentially space travel, with airtight ships and suits. As one would expect, those who control the Greens control the water, and thus the population

Lampshaded in Plan 7 of 9 from Outer Space </ (along with a number of other B-Movie explanations) as to the motives of the alien invaders In V (1983) </ the Visitors are after Earth's water, and the fact that humans are delicious too doesn't hurt. The Novelization has a justification ; in this Verse , the industrial effort of interstellar space development irreversibly destroys biospheres , and they have been unable to develop water purification technologies capable of efficiently supporting millions, let alone billions of people. Thus, the resulting empires are not only constantly fighting over whatever relatively pure</ water remains, but food</ as well; maybe they could harvest water from undefended comets(after filtering out twenty percent of their weight in ammonia Though in real life, ammonia is actually a very useful chemical, to the point that . If anything, the ammonia in comets should make them more), but a life-sustaining world which not only has over a quadrillion tons of fairly clean water but four and a half billion two-hundred-pound food animals too stupid to colonize space themselves? The planet looks like a buffet table guarded by illiterate street punks. And the Visitors have Slow Lasers ... which happen to be fusion powered and need heavy water as fuel

Played with in Ricardo Arjona 's song "Del Otro Lado del Sol" ("On the other side of the Sun"), which is the narration of an alien from a planet that has no water visiting Earth to see if it's viable to contact. He is from a race of Perfect Pacifist People , and is so horrified at how much Humans Are Bastards that he reasons going back to his planet to die of thirst is the better choice .

A Calvin and Hobbes </ strip parodies this with a poem Calvin wrote about a flying saucer stealing the Earth's water and air.

Downplayed in Half-Life 2 </. When close to some docks, if the player looks really close, they can notice that the dock isn't anywhere close</ to the shore, implying that there's less water in the ocean than before. Word of God also states that The Combine have placed a giant portal at the bottom of Earth's oceans, which is sending the water to other Combine-conquered worlds. However, the secondary purpose was terraforming.

Discussed in Grrl Power </ — , invading Earth and dealing with its nukes would be unnecessarily difficult compared to finding some anonymous undefended comets and mining those .

In an episode of Doctor Snuggles </ called "The Remarkable Fidgety River", a race of aliens are stealing cubes of water from the ocean and taking them to their home planet. It turns out to be subversion, however, as the aliens meant no harm — they thought the water was rubbish because it had so much garbage in it . When Snuggles explains that the plants and animals on Earth need the water, the aliens promptly agree to give it back) except</ for our home

Apparently, the hottest thing in the Multiverse, above even the

Cute Monster Girl and Green-Skinned Space Babe , is the Human Female. This is one of the reasons humans think Aliens Are Bastards Sooner or later, no matter what the species looks like, you'll find a sample of the male that prefers human girls. It can be an alien, a swamp monster, a robot, a Non-Human Sidekick , or even a giant gorilla . (Sometimes it Was Once a Man , which makes the attraction less implausible.) Note that this is usually played straight, while the inverse is almost always played for laughs. Also, the male non-human is far more likely to actually get the human girl Biologically, this is completely insane. Imagine a human in the real world falling in love with a squid Inklings don't count, as that's morally wrong for a different reason. and you'll see why. Of course, squids don't have that kind of complexity, which may be the difference here — you can't see past their looks to their "nice personality". But Most Writers Are Male . It's more plausible with Rubber-Forehead Aliens and other Humanoid Aliens , however, since they look enough like humans and vice versa for there to be an attraction. Regardless, this often results in Half-Human Hybrids . This, however, is equally biologically insane; you'd have a better chance getting knocked up by a tree</, since you and the tree are at least from the same planet</. Then again having Human Aliens and Rubber Forehead Aliens is just as big a case of Artistic License – Biology to begin with, so interbreeding with humans wouldn't be too big a leap from there Named after the infamous 1967 B-Movie . That this trope was popularized in 1950s and '60s monster movies is no coincidence. Considering the racial context of the time, this trope is a close cousin to the antiquated belief that Scary Black Men are always trying to steal white women . Which is itself a variation on the ancient tribal warfare trope of "They're invading, and they want our women/men !" While that version is a Discredited Trope , the more general "non-humanoid character attracted to a girl" is not Very rarely, the species either culturally values the idea of human slave concubines, or is so sterile or depopulated that this is the only means they have of avoiding extinction On the rare occasions that Venus Needs Men, the Venusians will almost always be sexy, scantily clad, and conforming to local norms of beauty . But it's not always desirable, as there are lots</ of examples in fiction where female aliens just Conceive and Kill , instead of kidnapping Compare Boldly Coming , Face Full of Alien Wing-Wong , Human Mom, Non-Human Dad , Interspecies Romance , and Monster Misogyny . Contrast with Humans Are Ugly . See also Beast and Beauty and Touch of the Monster (for how this is typically shown in a movie poster)

So a series doesn't quite manage to make the jump into other countries. It happens. Sometimes this work may cross over with another series, and characters from it may appear in something else, typically in a non-starring role. Official crossovers, extended company in-jokes, whatever, Product B has characters and whatnot from Product A... ...and then, for whatever reason, Product B manages to come out in a new market before</ Product A does. Meaning that the characters of Product A get their debut... in a product that isn't theirs at all. This causes people to assume that an Easter Egg character from Product B got their own spinoff in the form of Product A. That's how Marth debuted in Super Smash Bros. </ (in the West, anyway). A fairly peculiar subtrope of No Export for You that applies often to video games but can happen in any medium where a product is blocked or delayed at length from reaching other countries

and then gets referenced in another work. Distinct from Sequel First in that this often involves characters debuting in crossover works that are often nothing like</ their "core" franchises or are at best tangentially connected (the trope namer is a character from a Strategy RPG series, with Smash Bros.</ being a Platform Fighter series). This happens to Japanese products fairly often as companies, especially fan-oriented ones, like to have cameos and such as a nod to their fans . But at the same could present a Late-Arrival Spoiler for events that occurred in past products, note that the "source" products for the characters may eventually</ come out in other countries, but the fact remains that they debuted in other markets in other, often decidedly odd ways. It's also worth noting that if this happens multiple times to a single franchise, it can agitate the fans, who may begin to (understandably) wonder why Product A doesn't just come out in the first place instead of appearing minorly in Products B, C, D, and so on. Of course, if Product A comes out because</ of its appearances in Products B, C, etc..., that's one explanation right there. Sometimes an example of Tropes Are Not Bad , since this can drum up interest in the game or series in question, causing it to be localized. The Trope Namer is one of these positive examples. In the cases where Marth actually does</ debut in Smash Bros.</ (which was the case for fellow Fire Emblem</ character, Roy) see Early-Bird Cameo . See also Sequel First , Adaptation First , and Sir Cameos-a-Lot . May lead to Remade for the Export . Anime & Manga

Mary Sue , and the plot bias indicative of it, is hardly limited to those of a female persuasion. For probably just as long (if not even longer) as there has been Mary Sue , so too has there been Marty Stu. All the same rules apply, but a couple variations do tend to show up, expressing different ideas of what constitutes male and female "perfection". Also referred to as "Gary Stu" or "Larry Stu" (for those who prefer rhyming to alliteration and whose dialect has the Mary-marry merger), "Mary Joe", or "Marty Sam". Marty Stu will be the personification of action, action, and more action. Or, if he is of an intellectual bent, he thinks his way through problems , inventing whole new branches of science and technology in the process, and in some cases, the character is often portrayed as the personification of both , completing missions as both the brains and the brawn, taking up the roles usually shared between the main character and a team or a partner. He's an unstoppable fighter, a rogue agent, a fearless freedom fighter, a master of disguise. But whether he is a Blood Knight or an Omnidisciplinary Scientist , Marty Stu will be devastatingly handsome (or if not, possessed of a strange, saturnine magnetism) and desired by all significant women, although as the works involved are usually aimed at a male audience, romance is not likely to be the main dish. He has usually been (and still mostly is) restricted to being a creature of action since men who do not take an active role in dramatic events are unmanly and, by definition, not perfect (Non-Action Guy tends to be looked upon with disdain). So Marty Stu, in contrast to Mary Sue who has recently been able to take more active roles , is almost never seen taking on his sister's old school Purity Sue role as a passive motivator of others through his purity, beauty, and helplessness, unless it's in addition to the action and intellectual roles they already have. However, as times have changed, Marty's had the occasional opportunity to show his softer side, and beautiful, passive male Possession Sue

examples are not uncommon in Slash fiction. For related tropes, see the Badass index. Marty Stus are often subject to a Double Standard where they tend to be noticed and hated to a much lesser degree than Mary Sues are. See also The Ace , which often uses this trope as a minor character for comic relief. Marty also generally doesn't have the sort of purity common in Mary (although it's not unheard of). Instead, he tends more towards the Darker and Edgier path, with a tragic and very personal backstory being the order of the day. Whereas Mary would use this to show that she's a brave survivor, Marty uses it for the sake of prolonged brooding . No doubt much of the recent popularity of this character trait owes credit to tragic superheroes and '90s Anti-Heroes like Batman </ and Wolverine </ (who often provide examples of Marty Stu themselves in the hands of certain writers), but there's no indication that it only started with those characters. Obviously, neither of these traits are exclusive to a Marty Stu, but since All Girls Want Bad Boys , increasing the badass potential of a character has the secondary effect of making him more attractive to women without having to sacrifice any capability. Sometimes this attitude goes just a little too far and creates Jerk Sue . Despite the huge overlap between Marty Stu and Mary Sue, there are a few character traits that are much, much more common in Marty than his sister (generally sexuality-related things). Here's the list of exclusive Marty Stu traits: Perma-Stubble . Nothing like the scratchy beginnings of a beard to emphasize that no, testosterone isn't in any sort of short supply for this rugged fellow. Yet despite this, actual beards are surprisingly rare.

Marty Stus can fit any Mary Sue Tropes , but some are more common with Marty Stus than Mary Sues and vice-versa. Some of the most common types of Marty Stus are:

Mary Sue is a derogatory term primarily used in Fan Fic circles to describe a particular type of character. This much everyone can agree on. What that character type is, exactly, differs wildly from circle to circle, and often from person to person . TV Tropes doesn't get to set what the term means; the best we can do is capture the way it is used. Since there's no consensus on a precise definition, the best way to describe the phenomenon is by example of the kind of character pretty much everyone could agree to be a Mary Sue. These traits usually reference the character's perceived importance in the story, their physical design and an irrelevantly over-skilled or over-idealized nature. The name "Mary Sue" comes from the 1974 Star Trek </ fanfic A Trekkie's Tale </. Originally written as a parody of the standard Self-Insert Fic of the time (as opposed to any particular traits), the name was quickly adopted by the Star Trek</ fanfiction community. Its original meaning mostly held that it was an Always Female Author Avatar , regardless of character role or perceived quality. Often, the characters would get in a relationship with either Kirk or Spock, turn out to have a familial bond with a crew member, be a Half-Human Hybrid masquerading as a human, and die in a graceful, beautiful way to reinforce that the character was Too Good for This Sinful Earth . (Or space , as the case may be.) Even back then, there wasn't a total consensus on what was or wasn't Mary Sue, since it's not always immediately obvious which character is an Author Avatar . As , suspiciously Mary Sue-like characters were noted in subscriber-submitted articles for 19th-century childrens' magazines, making this trope Older Than You Think . The prototypical Mary Sue is an original female character in a fanfic who obviously

serves as an idealized version of the author mainly for the purpose of Wish Fulfillment . She's exotically beautiful, often having an unusual hair or eye color, and has a similarly cool and exotic name . She's exceptionally talented in an implausibly wide variety of areas, and may possess skills that are rare or nonexistent in the canon setting. She also lacks any realistic, or at least story-relevant, character flaws — either that or her "flaws" are obviously meant to be endearing. She has an unusual and dramatic Back Story . The canon protagonists are all overwhelmed with admiration for her beauty, wit, courage and other virtues, and are quick to adopt her as one of their True Companions , even characters who are usually antisocial and untrusting; if any character doesn't</ love her, that character gets an extremely unsympathetic portrayal. She has some sort of especially close relationship to the author's favorite canon character — their love interest, illegitimate child, never-before-mentioned sister, etc. Other than that, the canon characters are quickly reduced to awestruck cheerleaders, watching from the sidelines as Mary Sue outstrips them in their areas of expertise and solves problems that have stymied them for the entire series. (See Common Mary Sue Traits for more detail on any of these cliches.) In other words, the term "Mary Sue" is generally slapped on a character who is important in the story, possesses unusual physical traits, and has an irrelevantly over-skilled or over-idealized nature. Over time, a male variant started to see use. Marty Stu (also known as Gary Stu, for those who prefer rhyme to alliteration) wasn't really that much different from Mary. Also an Author Avatar , it usually had implications of being a male crew member that tended to completely outshine established canon members in their roles and often become the best starship captain, ever. See The Ace . Since the female characters of Star Trek </ were all in secondary roles at best, the relationship angle was generally disregarded as being any sort of qualifier. Because of the not-entirely-unjustified perception that Most Fanfic Writers Are Girls , Marty Stu didn't really catch on for a long time. Originally, the term used to apply exclusively to fanfiction, but by the time of Star Trek: The Next Generation </, the term " Canon Sue " started seeing use, applying Author Avatar standards to canon works (most likely inspired by the backlash against Wesley Crusher; even Wil Wheaton has decried the character's obnoxiousness). It was around this time that the term started to lose a concrete meaning, since the label started getting applied even to characters who weren't</ explicit self-inserts (such as the title character of the episode "The Empath"), but just happened to use similar tropes. It was also (most likely) around this time that the term started to gain its pejorative tone. Finally, the advent of the Internet allowed the term to migrate out of the Star Trek </ community to most fandoms, losing pretty much any real meaning in the process. There are dozens upon dozens of essays that offer interpretations of what the term means, generally basing it off of some usages of it, but none of them are truly comprehensive or accepted. Using the term in most contexts isn't too far off from Flame Bait , generally provoking the defendant into rants. Much Internet Backdraft has resulted, especially if the term is applied to a canon character on a popular show. These last two paragraphs are why it's so hard to really nail down a definition of "Mary Sue": the term has started to be used in a much wider context, and to mean much wider things, than it once did, and there's no way to figure out which of those characteristics are necessary and sufficient to define</ a Mary Sue. Some of the controversies: Do Sues appear only in fanfic, or are Canon Sues allowed? See these articles for

takes on Mary Sue that focus on certain groupings of Common Mary Sue Traits : 30-Sue Pileup — We are Legion . </ See also Mary Sue Tropes . A couple of systems have popped up to classify Mary Sue characters, the most popular of which is a variation on the Characterization Tags system. For example, a Perky Goth sorceress that is also a dragon might be labeled as Goth!Sorceress!Dragon!Sue Alternatively, something might just be referred to as (insert biggest trait here)-Sue, but that doesn't allow for a whole lot of elements to be tacked on. There are also a couple of tests in the Internet to quickly determine if a character is overdosed with Common Mary Sue Traits (maybe with a couple pointers on underlying Sue structure); you can find most of them by searching for "mary sue litmus test". See Common Mary Sue Traits for the superficial tropes that get involved in a lot of Mary Sue fiction, but are not immediately evocative of it. Also see Marty Stu , which looks at both this and Common Mary Sue Traits from a male perspective. For a short explanation of non-fanfiction Mary Sue characters, see Canon Sue . See also Possession Sue (when an existing canon character is derailed towards this) and Copy Cat Sue (when a character is a blatant copy of a canon character). See Mary Sue Classic for the extremely common plot framework that the character often uses. Finally, for characters that often evoke this trope (but may not actually be proper entries within it), see Magical Girlfriend , Tsundere , Yamato Nadeshiko , A God Am I , and Original Character .

As mentioned above, there are many interpretations of what does or doesn't constitute a Mary Sue. In this sense, Mary Sue isn't so much a trope as it is a brand name, with the usage being determined by both writer and reader. It is not limited in usage, getting applied to all characters regardless of gender, role, or species. Sometimes, even whole groups, organizations, and even societies are labeled as being Mary Sue. This is a list of some of the interpretations. They are here to offer insight into why people might call a character a Mary Sue. Mary Sue as Protagonist You Don't Like People who accuse characters of being Mary Sues rarely admit that this is the definition they're using. The best way to tell is if their justifications for the character's Sue-hood are all based on shoehorning, Alternate Character Interpretation , misrepresenting the sources, and Accentuate the Negative . Describe any non-fanfic character as a Canon Sue , and you'll be lucky if no one accuses you of using this definition of the term. Essentially, this amounts to treating the symptoms rather than the disease. Averting this will only result in Anti-Sue . Mary Sue as Author Avatar

However, both this interpretation and a shift of society as a whole towards cynicism has led to many people trying to mask their otherwise idealized characters with either total non-flaws (e.g. being So Beautiful, It's A Curse and other Cursed With Awesome details), flaws by proxy (e.g. Dark and Troubled Past), or flaws that simply don't play any role in the plot at all (e.g. making a character an alcoholic, but never showing them as impeded by it). Often, this leads to a particular extreme where people start treating flaws themselves as Character Development and create a character that simply has no merits outside of being able to do the most basic biological functions (Anti-Su In practice, therefore, most characters fall somewhere on a continuum between constant failure and constant success, and it's up to each person to decide how often a character needs to fail to be realistic, how significant the failures need to be, e)

and so on. Characters who unambiguously qualify as Sues under e)
this definition are quite rare, usually the result of authors e)
who are so much in love with their precious creations that they e)
can't bear to see them face any setbacks whatsoever (see also thee)
"Author Avatar" and "Power Fantasy" definitions, abov e)

One advantage of this definition is that it can apply to canon characters , but it also explains why Mary Sues are especially annoying in fanfiction: if you're reading fanfic, it's probably because you're interested in the canon characters and want to hear about them — you didn't download the fic just so you could see the canon characters become props used to demonstrate the awesomeness of some OC in whom you have no stake whatever. It also helps account for the striking amount of overlap between Author Avatars and Mary Sues — many if not most people have a hard time truly accepting that they aren't the center of the universe. And, finally, it also explains why some characters who have no shortage of significant flaws are still often considered Mary Sues. After all, say what you will about the classic, idealized Mary Sue, but at least you can see why</ she makes such a strong impression on all the other characters. How much more annoying is it when the character doesn't have any obvious virtues, and yet the universe still</ seems to revolve around them?

This overlaps slightly with the center of attention reading above, as the entire world is redesigned for the benefit of a specific character. Very, very common in fanfiction that is written as an escape for the author rather than an appeal to a larger audience. In works with a shifting set of writers, this interpretation often gets used on characters that were introduced by a new writer that change the work in an undesirable way. This interpretation often gets used on characters that were always part of a particular work's dynamic simply because of the implausibility surrounding them. Again, this is subjective. See the Black Hole Sue page for an in-depth look at this interpretation. See Cousin Oliver , Creator's Pet . Mary Sue as Original Character Protagonist Mary Sue as a Sturgeon's Law Character It can be a shocking reminder that there is a lot more to a story or character than just good , bad and mediocre . As with all of the different qualifiers it only gets really bad when you combine all of them together. When they only have one or two they have a chance at redemption... or be the poster child for it.

Just as there have been many attempts to classify what Mary Sue means, a whole set of definitions to nullify the term have also come up. These are just as subjective as the above. Lampshade Hanging

More common in works revolving around warfare, a Mary Tzu is a character, usually a military commander, with unrealistic tactical abilities. They can pull a win out of any battle no matter how outnumbered, outgunned, or outmatched, can guess any enemy commander's plan no matter how convoluted or how little information they have to work from, and any plan they come up with will work perfectly, often employing Hollywood Tactics , resulting in total enemy defeat and another smashing success for General Tzu's track record. As per the standard Mary Sue traits, such a character is usually treated as a paragon and/or revered by the other characters. Sometimes they come complete with a Big Book of War , possibly self-written To be clear, this trope only deals with unrealistically</ good tacticians. Merely great</ commanders

wouldn't apply, as long as they're fallible, or if they're written well enough to make their victories seem plausible. If it looks like they play Gambit Roulette instead of more sound and realistic plans you've got a Mary Tzu. Another test you can do: Are the character's victories all perfect? Or do they suffer losses and pay prices? Even if there isn't a Gambit Roulette every other victory, having plans that are unrealistically successful, such as losing no</ troops who were sent in to distract heavy fire, that's also a Mary Tzu In some respects, one could argue that this is a case where "show, don't tell" does apply. If a character is simply described as an excellent commander, but the writer doesn't actually describe the tactics involved, it's a lot easier to accept, since the actual maneuvers can be left to Take Our Word for It Sometimes, this character will merely be a plot device, but other times it can be piled onto the Common Mary Sue Traits of your fourteen year old sparkly invincible teenage girl . Those are only worst case scenarios though, as most characters associated with this trope tend to be older men (which sometimes makes them popular despite being invincible) In Real Life, cases exist of brilliant strategists successfully predicting their opponent's plans, only to then dismiss their own prediction as depending on ascribing Mary Tzu-like powers to their enemy, as well as certain commanders having a Marty Tzu status in legend and image if not in actual performance Named for Sun Tzu , a Real Life (maybe) whose The Art of War </ is still used by many militaries around the world and is considered one of the greatest treatises on warfare ever written, as well as Mary Sue , the archetype of the unrealistically perfect protagonist Compare to The Chessmaster or The Strategist , which are for masterminds who push, but don't destroy, Willing Suspension of Disbelief . Also see Hollywood Tactics and Idiot Ball as (like all Mary Sue types), a Mary Tzu's main ability is to make everyone else incompetent so that they look good

If you were looking for our lovable mascot, please see Trope-tan . </ A character, animal or animate object (see Everything Talks) which theoretically represents all that is good and attractive about a product, and which may act as a spokesman for it. Sometimes it may be an anthropomorphized version of the product itself, or of some primary component in it. Mascots were almost mandatory in the early days of advertising on radio and television, but are far less common today, probably because of the growing sophistication (or cynicism if you prefer) of the audience coupled with the perception that they are, really, rather silly. Outside of advertising aimed at children and/or breakfast foods, a Mascot in a modern commercial is as likely to be a subversion as not. An exception would be Japan, where everything has a cute mascot nowadays. Punk bands aren't too far behind in the mascot department:

When it comes to gay couples in media, this is the most common set-up for them. Whichever gender they are, one is very feminine while the other is very masculine For gay male pairings, this means a Manly Gay or Straight Gay character and a Camp Gay or Macho Camp one. For lesbian pairings, a Butch Lesbian and a Lipstick Lesbian . This usually also shows itself in their character designs, with one being shorter and daintier (sometimes even twinky if male) than their One Head Taller , and often more muscular, lover This trope goes back to misconceptions that there must be a "man" and a "woman" in a same-sex relationship. It also invokes Opposites

Attract . Because this trope often based on these misconceptions, it's less common in works written by actual queer people. In real life, a Camp Gay man and a Manly Gay man are unlikely to be each other's type, and any exceptions would be noteworthy because</ they're exceptions. However, fiction only cares about averting this trope when it means pairing two Manly Gays or Lipstick Lesbians (especially for fanservice reasons regarding the latter). Two Butch Lesbians or Camp Gays in a relationship are all but unheard of where the media is concerned For more platonic versions see Tomboy and Girly Girl and Sensitive Guy and Manly Man . Also, see uke and seme for Japanese tropes heavily associated with this concept. See also Gay Guy Seeks Popular Jock , where the gay guy is generally less conventionally masculine than the popular athlete. Depending on what sort of story we're watching, there may be a wedding with a Gay Groom in a White Tux . See also Lover and Beloved , which focuses on age difference but usually has the older partner (the Lover) as being more masculine while the younger partner (the Beloved) is usually more feminine

Basically, a couple consisting of a very feminine-looking/acting boy and a very masculine-looking/acting girl. Often comes from pairing the Action Girl with the Non-Action Guy and with doses of Crossdresser , Bifauxnen , Ambiguous Gender , Attractive Bent-Gender , Unsettling Gender Reveal , Viewer Gender Confusion , Dude Looks Like a Lady , Even the Guys Want Him and Even the Girls Want Her . Common in Gender Bender and "Freaky Friday" Flip series. Occasionally, House Husbands and their wives will fall under this trope. Compare to Understanding Boyfriend , Pitbull Dates Puppy , and Violently Protective Girlfriend . Sensitive Guy and Manly Man , Tomboy and Girly Girl , and Masculine–Feminine Gay Couple work on a similar principle, but with two characters of the same gender. The Useless Boyfriend trope can be the result of this, but not always. Most likely are Cultural Rebels . Subtrope of Stereotype Flip . : While this is usually a straightforward trope, examples can still get subjective in regards to whether or not the woman is masculine enough or if the man is feminine enough. Keep a few points in mind when editing: Helluva Boss </

In lucha libre</, or Mexican Professional Wrestling , it is common for wrestlers to wear masks, The stock characterization for a luchador</ is a kindly Gentle Giant who loves kids . This is from the story of (Friar Storm), a Catholic priest who started wrestling to earn money for his orphanage. Villainous luchadores</ are pretty rare. Outside Mexico, though, where luchadores</ attract considerably less reverence, they're much more common - big burly dudes with concealed faces are scary, after all, and it's a good way to give your Malevolent Masked Man some exotic flair. This trope goes hand-in-hand with the Cool Mask trope.

Want to show off just how rich, elite, and extravagant your upper class is? Have them celebrate everything with a Masquerade Ball. With bizarre masks and elaborate Gorgeous Period Dress , everyone's identity is sufficiently obscured for any number of misunderstandings. Either Horror or Hilarity Ensues For really grand scale masquerades, the writers may include festivities where the entire city dresses up in grand costumes , a la Carnival/Mardi Gras. Which maximizes the chance for confusion and mingling with people one would normally never know. Hard to avoid in New Orleans

and Venice A popular 19th century setting, due to, as The Other Wiki puts it, "both to their popularity at the time and to their endless supply of plot devices." To wit: Mistaken identities, untraceable murderers, believing something is All Part of the Show , a normally-costumed character hiding in plain sight , (or mocked for their poor quality costume) and one of the attendees' masks being revealed to be their actual face </. A court is a... difficult place The refinery on top of the sheer trope goldmine that is the Masquerade Ball is the convention of using aliases to go with the masks. Historically, that can free participants to indulge in era-appropriate 'scandalous' behaviors — and also make a good opportunity for the uninvited to crash. Watch out for the mass robbery by the Phantom Thief and Classy Cat-Burglar , and hope there's a Golden Age Super Hero around somewhere. Charity Ball often combines with the theft, to give the thieves a good way to infiltrate A modern costume party has some of the potential for this, especially if there are disguises abounding. If it's an actual</ Masquerade Ball in a modern setting, expect at least one guest to bring out the Romeo and Juliet </ quotes. If Fanservice is desired, the modern costume party has a great advantage: Whereas the nineteenth century believed in modesty, the twenty-first century is a time in which you can expect plenty of Sexy Whatever Outfits Even those who vainly deny that Everyone Is Jesus in Purgatory may grudgingly admit the social metaphor inherent in the Masquerade Ball A Sub-Trope of Dances and Balls and a period-specific Sub Trope of Themed Party Has nothing to do with the Masquerade (and can actually mean a break from it, such as For Halloween, I Am Going as Myself)

A.k.a. The Unmasker Punisher Sometimes, magic only works when unobserved by muggles . The moment you try to show off to impress your muggle friends, the Masquerade Enforcer works to punish any Breach of the Masquerade , literally forcing</ the existence of a Masquerade, usually through two means: This is different from a Weirdness Censor , which stops normal people from seeing anything super via an illusion, BUT doesn't punish anyone from using their powers in front of people. By contrast, the Masquerade Enforcer actively punishes any super-person for getting their powers sensed by muggles. Often, it means getting Killed to Uphold the Masquerade . However, other fates including , or Also, this is far more than just an Anti-Magical Faction or a group of The Men in Black . The Masquerade Enforcer is much more like a force of nature, effectively an invulnerable, permanent feature of the setting, like a Lord British Postulate or an Invincible Villain . Any direct challenge will result in complete loss. Fear not! Just make sure that your super-powers don't look like super-powers. A fireball in public would backfire, but a gas main accidentally exploding is fine. In addition, the Masquerade Enforcer can be outwitted, its environmental effects can be evaded, and its agents can be overcome, via the masquerade . Masquerade Enforcers tend to fall into 2 types: Type 1: Villainous. Something wants to murder all super-people, and it's so powerful, it can easily do so. Here, human beings as they are serve as a domesticated animals, unwitting agents for their secret masters. As humanity spreads and increases in power, so do their secret masters Here, "magic" means "whatever threatens the power of the secret tyrants that rule over muggles". Scientifically speaking, this trope utilizes , specifically positive Punishment. Here, whenever a super-person uses their super-power in view of a normal person,

they receive a noxious or aversive stimuli, thus encouraging said super-person to keep their super-powers hidden. In an RPG with a Masquerade, it incentivizes players to respect the Masquerade. The Masquerade Enforcer would be a good way to resolve the Masquerade Paradox , however the author must still address why anyone bothers to use magic at all when it's so much safer not to. In some cases, the wizards don't</ bother, retreating to a Magical Land and leading to stories where The Magic Goes Away and the characters have to deal with it Roman mythology had its own episodes where the gods punished those who revealed their designs: Mythcreants has a couple of articles exploring the Masquerade, where the notion of a Masquerade Motivator is brought up:

The setting, the geography, etc. should somewhat resemble the viewer's. The newspapers will have the same headlines, the cities will look the same on the surface, etc. But... hidden below it all, what's really</ going on is far different. This trope is a tool of the writers to engage Willing Suspension of Disbelief and ensure Plausible Deniability . At its most basic definition, whatever supernatural or extraordinary groups in the series, often an Ancient Conspiracy (or at minimum Monsters Anonymous) of some sort, must hide their existence from consensus reality, and anything is permitted to maintain this: Laser-Guided Amnesia , Brainwashing for the Greater Good , even shaping the natural laws to make themselves Invisible to Normals . If a whole secondary society exists secretly adjacent to the mundane world, that's a Wainscot Society . The in-setting reason for this, when one is provided, is usually some version of " society in general would object to said group's very existence ", more or less plausible according to the writers' skill. The real-life reason is typically that the story is intended to be set in "our" world, and the streets of Anytown USA might seem a bit less familiar if they were filled with vampires and witches and the like who were making their presence obvious. The Masquerade makes it easier for the fans to imagine what it feels like to live as a "normal" person in the setting. Sometimes, especially in more cynical series, Bystander Syndrome or The World Is Not Ready are used to explain why the Masquerade persists, even if the heroes don't necessarily want</ it to continue. On the other end, maintaining the Masquerade usually requires morally gray or outright black choices , like discrediting or killing the Crazy Survivalist and Agent Mulder trying to expose it. Even if the character protecting the Masquerade doesn't turn evil doing it, he's likely to end up isolated. The tensions of their role usually engender a bad reputation and kill off their love life . People who discover the masquerade usually have five choices that present themselves to them. Join the secret world fully and, in effect, "go native". Real-life technology advanced from 2000-2010 or so to make Plausible Deniability much more difficult for modern authors than 20th century writers. Cell phones went from "punchline for comedians to mock rich bankers" to "item nearly everyone has, worldwide", and they have cameras. Rather than beg the local tabloid to publish a crazy story about how Billy was eaten by a werewolf, the witness to some masquerade breach can merely upload the cell phone video of Billy getting devoured to YouTube, with no potentially subverted intermediaries to convince. As a result, this trope has been increasingly ignored or subverted, although it is still a mainstay of the Urban Fantasy genre. One variant seen occasionally is wherein the public is deceived with * wrong conspiracies - everyone knows that some hidden group is secretly ruling the world, but the real conspiracy uses fake conspiracies to distract the public from the

scent. The Men in Black may even spread true rumors with the intent that a Crazy Survivalist will deny them. Without enough evidence to unravel the conflicting stories, the general public only gets a general idea that something is up, and might wrongly blame nonexistent vampires for things that the Illuminati did. Other times, it seems like the Masquerade is so paper thin that anyone with two brain cells to rub together should see through it, yet the world at large remains oblivious. If that happens you know you're dealing with an Extra-Strength Masquerade . If there is no reason for magical beings to maintain a Masquerade (whether they are so powerful that Muggles are no threat, or friendly enough that there is no need to hide), if in fact it would make more sense for magical folk not</ to have a Masquerade, then you have the Masquerade Paradox . Taken even further, if the Masquerade is broken in front of the general public with any regularity and yet the public never seems to acknowledge it, then there is likely a Weirdness Censor facilitating that it remain masked. In addition, some Masquerades have a Masquerade Enforcer , wherein reality itself, or some equally invincible force, punishes those that try to go public. Usually though there's Safety in Muggles , with warring factions inside the Masquerade refusing to go into war in the open. Covert warfare, though... If the Masquerade does manage to get blown wide open for everyone</, The Unmasqued World may result. If the masquerading beings aren't remotely human looking, they will have at least one means to pose as human . The word "Masquerade" appears with this meaning in the 1958 Robert A. Heinlein novel Methuselah's Children </, as the code-name which the extremely long-lived Howard Families apply to their efforts to conceal their longevity from ephemerals (the short-lived three-score-and-ten-years majority of the human race). A later example appears in the Tabletop RPG game Vampire: The Masquerade </, published by White Wolf Games since the early 1990s (and its short-lived TV series spinoff, 1996's Kindred: The Embraced </). "The Masquerade" referred to the necessity for vampires to hide their existence. A Sub-Trope of Living a Double Life . Not to be confused with Masquerade Ball , the short-lived (1983-84) television show </, the Webcomic Masquerade </, the Discworld novel Maskerade </, George Benson's song Masquerade</, Kit Williams' Masquerade </, the character from Bakugan </, or the film Masquerade (2012) </ .

The Masquerade is a common tool in Urban Fantasy stories — all powerful magical beings, heroes and villains alike, are living in their own Wainscot Society , hidden from the world at large. But this creates a bit of Fridge Logic : why is this necessary if the magic users are so much more powerful than everyone else? The author makes a fantasy world of incredibly powerful beings coexisting with Muggles , but simultaneously has them afraid</ of Muggles to the extent that they keep themselves hidden, as an explanation for why we never see them. For many audiences, it comes across as an Absurd Phobia . This is the Masquerade Paradox . It's a real problem for Urban Fantasy writers, who have come up with a number of different explanations. From a Doylist perspective, it's a Necessary Weasel if they want to make a world Like Reality, Unless Noted . But In-Universe , they've come up with a number of different possible explanations for why a Masquerade might be necessary, all of which have their own issues: As always, Tropes Are Tools , and any sufficiently skilled author can write around the Masquerade Paradox. The characters may question the Masquerade, or the magical rules of the setting are particularly conducive to it, or the story is just so entertaining that nobody stops to question it . We've even got our own advice on how to do it at Write a Believable Masquerade . The Masquerade Paradox is distinct

from the Extra-Strength Masquerade , where the Masquerade stays in place even when something happens that should have broken it . The Paradox describes the problem of why the Masquerade exists to begin with. See also the Superhero Paradox (which arises when superheroes operate in full view of the public) and Reed Richards Is Useless (when superheroes are known to Muggles but have no impact on their world).

As much as a hug and/or a kiss may be used to console a loved one, sometimes it's just not enough. What can be a nice alternate way to express that physical love without involving becoming intimate? A nice massage Whereas there are massages that are either seen as painful due to either malice or inexperience from the other party or that do lead to sex , this one lies in the middle of the road by being tender and showing affection without necessarily going any further. The location of where a person is massaged may vary, but the shoulders, back, and feet are usually the most popular This is seen as a form of Intimate Healing . See also Shower of Love , Intimate Haircut , Intimate Hair Brushing , Ear Cleaning , Cooldown Hug , Holding Hands , and Cuddle Bug for other intimate and (usually) non-sexual touching. Contrast with Miserable Massage

A crossover that involves characters from more than two works of fiction . More often than not, this is a mash up of series which do not have a strict sense of continuity or a clear Universe Bible . To lessen canon-faulting , especially with series that do have strict continuity, a new 'neutral' setting is made that offers equal footing for all the characters. Sometimes characters are anthropomorphise in various ways so that they can interact better. It also becomes more viable the farther you get from canon, such as one-time TV specials and especially video games. As Story Arcs have become more prevalent, this practice has somewhat lessened, with shifts to strict Verse building and explicit references. This rarely occurs in live action shows, unless a production company can be formed that holds copyrights to everything, or where Public Domain Characters are involved. Thus, this is much more common in animated works — although you can generally expect The BBC to pull one out of somewhere when Children in Need or Comic Relief rolls around This trope has become increasingly common in video games, especially those involving both licensed and original properties. These games, depending on how far or how deep they mine, can have interesting effects on the fiction chosen. Many long-gone and/or forgotten Humongous Mecha shows, for example, often get a new lease on life, or even a brand-new sequel or remake, after making an appearance or two in a Super Robot Wars </ game. Similarly, the Fire Emblem </ series was finally brought over to the US to great success after two of its characters made an appearance as unlockable fighters in Super Smash Bros. Melee </. Crossing over with Real Life , Racing Games with licensed vehicles (such as Forza </, Gran Turismo </, Need for Speed </) are always this trope, due to the fact multiples of vehicles are licensed from wildly different manufacturers for use in-game. And it should be clear that this trope is trivially easy to pull off in Fan Fic , since fan-fiction is almost always unlicensed and unofficial, meaning the creators are free to put whatever characters they want, from as many (often wildly) different universes as they want, and however they want into their stories without worrying about those pesky trademarks and character licensing issues getting

in the way. That said, it's much rarer to pull off this trope well </ in fan-fiction. The name is a pun on the video game genre of " massive(ly) multiplayer online game ". This trope is Older Than Feudalism . The Argonautica</ by Apollonius Rhodius (3rd century BCE) features nearly every ancient Greek mythical hero all going on a quest to find the Golden Fleece. Sub Tropes : See also Power Creep, Power Seep and Story-Breaker Team-Up . All Stories Are Real Somewhere is related.

Sometimes serious, but often a comedy trope. When faced with something, most or all cast members in the scene panic </. Related to Crowd Panic , except it's not about the Living Prop characters. Expect The Stoic or Only Sane Man to get everyone to shut up for long enough to deal with the problem Not an actual mass of fecal matter. If that's what you thought it was , you're looking at the wrong wiki

A character who can be anybody during the course of the story. Giving a character this power and concealing its use from the audience for a "reveal" is very hard to pull off They may rely on extensive training and a vast collection of wigs, clothing, and stage makeup to pull off the fakery. Or, their powers could be Phlebotinum -driven, in that they have the physical ability to alter their very shape and size to perfectly match that of the person they are duplicating. In animation, this is often done by having said master of disguise go into a tornado-like spin to don or doff the disguise Expect them to be compared to chameleons (even if real chameleons can't hide themselves) and to be crucial to an Impossible Mission Their allegiances can go either way. Sometimes they're villains, sometimes they're heroes (though not usually Big Bad or The Hero themselves), and very often they're just Wild Cards See also Convenient Color Change ; Latex Perfection ; Master of Illusion ; Shapeshifting ; Wig, Dress, Accent ; We Will Not Use Stage Makeup In The Future ; The Power of Acting ; Animal Disguise . Compare Clark Kenting . Master Actor is a subtrope that covers only the acting. Man of a Thousand Faces is when an Actor</ is a Master of Disguise. Someone may be Cast as a Mask Not to be confused with Happy Madison Production 's The Master of Disguise </

Most villains (and the occasional hero, but this is largely a villain power), if given the chance, will employ magic or mechanisms to confuse his or her enemies and render them vulnerable, but a Master of Illusion will go beyond merely using such trickery as a tool. Instead, he or she will hone it into a fine art form; milking it for as much trickery, espionage, and/or personal pleasure as they can derive from it. Such powers are usually psychic in origin, although they can also be technological as well, creating Holograms which can be especially dangerous when they can make them solid (holograms also carry the bonus of being able to fool electronic surveillance). Despite lacking obvious means of attack like with Pyrokinesis and Telekinesis , they can use a Faux Flame to burn, though resolute heroes may resist , or making a gaping hole seem like an even floor . A common variant is for the Master of Illusion to trap the hero in a virtual reality simulation over which the villain has complete control. Of course, death or injury in the simulation will usually mean death or injury in real life , so any hero thus ensnared will have to be careful. Most Masters of Illusion aren't content to just let their VR deathtrap program

play out by itself - what would be the fun in that</ after all? So they'll frequently appear in the simulation, usually as a cackling, monstrous tormentor who plays cat and mouse games with the hero and who mocks their every step. If the Master of Illusion traps a hero in a Lotus-Eater Machine ,—or in a simulation of their ordinary, everyday life—they'll frequently appear as an ally of the hero , using this form to distract the hero from discovering their true whereabouts, or as part of a ruse to trick the hero into revealing some important confidential information. In more insidious cases, the Master of Illusion will appear to the hero as a romantic interest , either one the hero knows, or one that's been created whole cloth out of the hero's own memories and desires. This gives the Master of Illusion the chance to screw with the hero's mind (and body, depending on how far the writers let things go.) Masters of Illusion really needn't bother with such elaborate setups. It would be easy enough, after all, to trick an enemy into killing himself : use some variant of the " This Is Not a Floor " trick; destroy a spaceship by having its crewmembers press the wrong buttons and steer it into the nearest star; kill the heroes by having them confuse each other for enemies and fatally attack each other.. But again, what would be the fun in doing something as simple as that? Masters of Illusion, having Trickster personalities by the very nature of their powers, will usually not be able to resist playing with their prey. Of course, this could—and usually does</ - give the heroes the time and/or chance to think up a way to counter the Master of Illusion's powers, or leave clues that they are in an illusion in the first place, such as a Blank Book . Once the villain is destroyed, the world they create usually dissolves into nothingness - provided the defeat or death of the Master of Illusion wasn't part of the illusion itself...</ And really, as a hero... how would you know?</ Could you ever really be sure that you defeated the Master of Illusion and escaped? Why is Schrödinger's Butterfly flapping nearby? (Cue an echoing " Mwahahahahaha. ") Interestingly, the Master of Illusion will very rarely turn out to be the Big Bad - this is because they're far less interested in ruling people than they are in just screwing with them. For some reason, the Big Bad who employs a Master of Illusion never worries that he himself</ might be enthralled or under their control. (Although if he were, would the Master of Illusion allow him to experience any doubts?) Also, while the Master of Illusion is usually</ villainous, heroic examples are hardly unknown. If the Master of Illusion is the Big Bad , their power over illusions may become borderline Reality Warping . Indeed, it might actually be their goal to "upgrade" from faking control of reality to actual control. On that note, sometimes even a "mundane" Master of Illusion will be able to make their projections "solid" or "real" in some sense, which as noted effectively makes them the budget version of the Reality Warper . These abilities will usually come with limitations however, most often No Ontological Inertia for the created constructs, a greater fragility than the constructs realistically would have (to physical force or especially disbelief), and/or some limits on what can be made real (Belief might make a sword wound or a Faux Flame Fireball as deadly as they seem, but unless you're in a cartoon world , forget about an illusory bridge fooling gravity or a tunnel overcoming the) Note: This trope doesn't apply to villains who occasionally employ illusory tricks to ensnare enemies. The Master of Illusion is a specialist in generating manipulative hallucinations, and will usually possess no other powers apart from that. (Although when you have the ability to trick the Mighty Glacier into thinking that his 6-foot long claymore is a

flyswatter and that a poisonous mosquito has just landed on the back of his buddy's neck, who needs</ other powers?) See also Lotus-Eater Machine , Masquerade , The Treachery of Images , I Know What You Fear , Cold Flames and Shapeshifting Seducer . Compare Glamour . Not to be confused with Mickey Mouse 's games, or the thirteenth Pokémon </ movie , even if the main Pokémon is herself an example of this trope. For the other</ type of Master of Illusions, the folks who perform to entertain audiences, see Stage Magician (though it's not at all rare for the two tropes to overlap).

An index for people who have mastered what they do Unrelated to The Master for people just named "The Master". Note that not every trope with "Master" in the name actually belongs here Related to This Index Knows What It's Talking About , for those with a lot of knowledge about a particular field

The Ace

An attempt to enumerate the Ur-plots...</ What qualifies a plot as a Master Plot? Hard to say. Let's take list as a kicking off point. He contends there are twenty basic stories. Any of these can be used in any genre. : A character-driven story that has a hero go on a journey for something that changes him in some way. from: Tobias, Ronald B. 20 Master Plots. Cincinnati: Writer's Digest Books, 1993. (ISBN 0-89879-595-8)</ Compare Booker's The Seven Basic Plots </ .

This trope is a character noted for their mastery of the sword . They might be a deadly duelist, a skillful swordsman, or just someone who is notably better at putting holes in other people. They may or may not posses Implausible Fencing Powers depending on the level of realism within the work. Their weapon of choice might be a Cool Sword , katana , rapier , BFS or something completely mundane. Some might be undefeated and renowned as the best swordsman in the world , while others might be an anonymous badass trying to stay alive Often a Mentor, often helping other characters Take a Level in Badass . Occasionally an Old Master . May be Badass Normal if there are superhumans to compare to. May well be the World's Best Warrior . The ranged counterpart is Master Archer . Note that this trope is about the character, even when the actors are Flynning badly

Fire and explosives don't mix. Even the smallest flame can cause a room full of bombs to detonate in a matter of seconds. As such, when a character uses a flame in one of these rooms, expect that room to be blown to bits ... with them in it. Sometimes, they may do it without realizing where they are. Upon lighting a flame, expect them to realize how much trouble they are in . However, there are also plenty of moments where a character will light a flame knowing exactly</ where they are, either to deal with something else that is also inside or Explosive Stupidity . Entering a place filled with explosives while carrying a torch, candle, or lit match can also happen. Can also happen (intentionally or unintentionally) with a lit cigarette/cigar. Some of the more sadistic characters might even just throw a flame into such a place when others are inside . They may or may not receive comeuppance for it later . This is more often than not a Comedy Trope . Subtrope to

A trope commonly found in animation; two or more characters, usually hiding from something, have found themselves in an entirely pitch-black environment. One of them remarks on or complains about how dark it is. The other strikes a match — maybe even their last match — but the sudden burst of light reveals that the characters are, in fact, standing in the middle of an amazingly dangerous environment, be it a room filled with monsters (who have, up until this point, been remarkably quiet) or — to give the danger an added boost of irony — a room packed with an unimaginably large store of explosives (especially if the "match" turns out to be a Dynamite Candle). Guess what happens next? Bonus points if the revealed monsters (or even the match-holder himself) blow out the match, implying that someone's going to be in a lot of pain while conveniently preventing the viewer from actually seeing it . Subtrope of Lightswitch Surprise , which covers any surprising sight when a light is turned on. A likely to happen when lighting a Match in a Bomb Shack . In Real Life , this is why matches and lighters are strongly advised against as immediate emergency lighting, especially after a disaster such as an earthquake or tornado where there could be burst gas lines (which won't even give you the warning of a labeled dynamite box before they explode and incinerate anything in range), scattered flammable chemicals such as gasoline and paint thinner giving off explosive fumes, or low-hanging easily combustible materials.

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 (or worse, the person they're trying to help them get</), seriously undermining their own efforts Why? Perhaps they felt unworthy and just wanted their beloved to be happy but in the end, just can't resist their own feelings. Or maybe their intentions were pure at the beginning, but the excessive attempts to help their target caused feelings to bloom Alternatively/Additionally, the hopeless and lovestruck individual employs the help of the matchmaker to help him/her hook up with the object of their (sometimes superficial) affections...only to later on find themselves falling deeply and genuinely in love with the matchmaker themselves. This usually occurs if the matchmaker and the suitor spend a lot of time together, perhaps practicing how to do the approach or even getting to know their matchmaker a lot better. If this happens, the suitor often reveals later on that his/her feelings have shifted to the matchmaker in question Sometimes overlaps with Wife Husbandry when an older man tries heroically to pair a younger woman off with men her own age, only to fall for her himself. This trope may result in Matchmaker Failure Love Triangle -arity ensues. See also Playing Cyrano , another intermediary type who generally isn't in love with the target

The Matchmaker lives to get people together. They'd love nothing more than two watch a couple they've set up walk off into the sunset. However, things don't always work out how they've planned. Maybe they've misjudged the couple. Maybe the two had an Incompatible Orientation . Maybe the two have so much in common that they'd rather be with someone else . Whatever the case, The Matchmaker has failed to bring them together. Reactions to this failure may vary. The matchmaker might just shrug it off or getting very angry, depending on their investment in the relationship.

That's not even getting into how the couple themselves react to this meddling Matchmaker Crush could be a reason why the couple doesn't work out. Thinks Like a Romance Novel could be another cause of this, as relationship aren't always this straightforward. If The Matchmaker is a Shipper with an Agenda , this failure might cause other problems if their motives are exposed. A Bad Date could either be the cause of or result in this trope </ This is a Spoilered Rotten trope, that means that on this list is a spoiler by default and most of them will be unmarked Naruto and Sakura are mentioned in I Am NOT Going Through Puberty Again! </ to have picked up the hobby of trying to pair their friends together. While this actually has resulted in a few happy couples (Choji/Karui and Kiba/Tamaki being among the listed examples), they only have a 1 in 12 success rate, and their attempt to pair Shino with Kiba's older sister Hana in particular resulted in millions of ryo in property damage on the first date

Despicable Me 2 </: Jillian is constantly trying to set Gru up with women. He eventually goes on a date with her friend Shannon. However, the two have vastly different personalities. Not to mention, Shannon gets angry at the fact Gru is wearing a wig, as she thinks it means he's a "phony". It goes so poorly that Gru's love interest Lucy has to shoot Shannon with a Tranquilizer Dart to get Gru out of it.

Set It Up </: Harper and Charlie, beleaguered assistants to two tough New York executives, conspire to set their bosses up to make their work life less stressful. Things get hairy when Harper and Charlie discover that Charlie's boss, Rick, is cheating on Harper's boss, Kirsten, with his ex. Eventually, Charlie personally sabotages Rick and Kirsten's relationship when he realizes that by allowing their relationship to continue, he is compromising his own ethics.

Emma </ : Emma loves matchmaking, spending a good deal of the novel trying to set up the people around her with each other. Yet, the only time she's successful is when she sets up Miss Taylor and Mr. Weston. Every other one is a failure.

Blackish </: In one episode, Junior asks his sister Zoe if she can help set him up with a girl he likes. Zoe scoffs at this, finding the girl too nerdy , and tries setting him up with a more attractive girl. It looks like she's successful at first, as Junior lands a date with this girl. Then he reveals the only reason the girl went out with him was so he would edit a video for her. Zoe is actually more upset about this than Junior, because she took pride in her matchmaking skills.

Changeling: The Lost </: The Crimson Weavers are fae entities who are obsessed with the concept of "soul mates" and can mystically bind couples with a literal Red String of Fate . However, they have no clue what people actually like</ in each other, so those pairings are usually unfulfilling, and many go insane or kill their partners to escape their alleged " One True Love ".

Questionable Content </: Claire tricks her brother Clinton into visiting his crush Emily at her workplace so he has no choice but to ask her out. She turns him down. Outside, he for manipulating and publicly embarrassing them both.

The Gravity Falls </ episode "The Love God" has Mabel try to cure Robbie of his depression by stealing a Love Potion from a visiting

Love God to set him up with Tambry. This backfires horribly, as it causes Wendy's group of friends to break up: Wendy hates Tambry for dating her ex-boyfriend, while it turns out Nate had a crush on Tambry that he told Robbie about, and had promised he wouldn't try dating her until Nate asked her out first. Mabel desperately tries to fix it using an anti-love potion, but winds up making things worse and invokes Love God's wrath. In the end, it's Thompson who manages to convince the group to stay together by deliberately humiliating himself in public , while Robbie and Tambry stay together as a couple.

Sometimes, when a woman dies in childbirth , the child is seen as the mother's last gift to her surviving family . But then there are these</ cases, in which the child is blamed for the mother's death Typically, this involves being hated or otherwise ill-treated by their father , their (maybe) Resentful Guardian . Other relatives are free to join in, though. Who's actually to blame for the death is completely irrelevant — there are too many historical cases of Death by Childbirth caused by doctor screw-ups (and Streptococcus pneumoniae</), but if this trope is in play the kid's still getting full blame. Likewise, don't expect anyone to point out that the father is much more blameworthy for the mother's death than the child, as he's the one who impregnated her in the first place. Also, keep in mind that this trope also applies when only the child blames themselves for "killing" their mother Needless to say, this child will commonly grow up to be The Unfavorite . Bonus points if someone mentioned that the child should've died instead For actual cases of children killing their mother, see Matricide This is a subtrope of You Should Have Died Instead . Compare Replacement Goldfish , when the (often female) child is seen as a preservation of her mother. Contrast Hates Their Parent , for when it's the father (or mother) receiving the hate

Tropes relating to how mathematicians and their craft are depicted in the media Not to be confused with doing math with tropes

Some societies are thought to exist as matriarchies, where women hold power and rule over society, both in modern day and historically. However, in fiction, the first known fictional matriarchies to be described in any detail were called "gynæcocracy", and was hypothesized by Aristotle and Plutarch , but Amazons go back even further, to Homer . They usually vary widely from supposed real-life matriarchies, and can be considered separate. The treatment of matriarchies varies from author to author and by time period, but they tend to follow a few major patterns. Identical to patriarchy, but with the genders flipped . Men are treated as lower class citizens, often used for free labor and subjected to Arranged Marriages . Commonly used to illuminate human patriarchies and make a point about gender inequality by asking, "what if it were the other way around?" Note that if the society is ruled by a queen, the succession of the crown has to be either solely or at least preferentially down the female line — otherwise it's just Heir Club for Men or (in the case of equal primogeniture) an aversion thereof. Also note that a society may be matrilineal (descent is traced through the female line), matrilocal (husbands join/reside with their wives families), or matrifocal (where fathers have little or no role in family life and child rearing) while still being

a patriarchy. Matriarchy is solely about women having power in government and society. A Lady Land will generally fall under either the Patriarchy Flip or the Straw Matriarchy type. Many instances of Bee People are matriarchies, due to the social structure of real life bee colonies.

Fallout: Equestria </: As in canon , Equestria was ruled by two goddesses and most of the ponies in charge were mares. During the war, this only increased; while many companies led by stallions rose to power, ultimately the ones on top were the six Mares of the Ministries, appointed by Princess Luna to win the war however possible. Because of this, every Stable was ruled by an Overmare, the sole exception being Stable 24, which had an Overstallion. Since the Stables were social experiments to try to figure out where Equestria went wrong, it only made sense to see if stallions could do better. They didn't In Out-of-Placers </, the Yinglet species is a fairly complex example for biological reasons. Females are both rare and less afflicted by the species-wide Attention Deficit... Ooh, Shiny! problem that keeps most male Yinglets from ever rising above the roles of spear-fodder and/or general scavenger. They also have a lot of control over their own reproductive processes: As they mate with multiple males, they can select specific traits from each partner that they want to reinforce and attempt to breed them into the next generation of eggs. The Matriarch of an enclave is in charge of selecting which males get to mate with which female as well as the primary keeper of knowledge, giving her a huge amount of power over the council of Patriarchs (the males with the most skill and experience in their specific fields) who oversee the day-to-day operations of the enclave as well as the overall direction of Yinglet society. Interestingly, this system was set up by a male</ Yinglet, a legendary hero figure who designed enclave society to minimize unrest (before the enclave system, male yinglets spent a lot of their time fighting each other over the few available females) and maximize the efficiency of their directed breeding ability

That trippy raining code in The Matrix </ that is constantly changing has pretty much become synonymous with high tech computing, VR environments, AIs, and Robots. Originally, it represented the ever changing nature of the Matrix and the overwhelmingly complex incalculability of it all. So when Neo starts seeing things in Matrix-Text-O-Vision, it represents him seeing and being able to manipulate the underpinnings of reality. Nowadays, it's mostly used to convey "Look, high-tech computer with arcane, indecipherably alien power and mentality !" or as a Stock Parody for The Matrix</ . "Traditionally", the Raining Code will be green, flow from top to bottom, consist of normal letters and numbers with what looks like Japanese kana or other strange runes, and change text mid-fall. Newer adaptations will likely use a different color, direction for it to scroll, and text palette. Note that the original Matrix</ version used katakana characters and arabic numerals, mirror-flipped to obscure their shapes. The characters will generally leave 'ghosts' on the screen as they fall, reminiscent of old Apple II RGB monitors, symbolizing the Ghost in the Machine , of course. Often displayed with Stat-O-Vision and in the Holographic Terminal . Compare Cool Code of Source and Design Student's Orgasm . Wikipedia calls this

A form of replication in which a container holds a smaller version

of itself. Sometimes, the smallest container holds a surprise for the person who goes through the trouble of opening all those layers Super-Trope to Nested Mouths and Recursive Ammo . See also Droste Image . Compare to Nested Story and Recursive Reality

These tags seen on mattresses and pillows are the subject of numerous gags. Most commonly they involve a goody two-shoes character who accidentally or intentionally removes one, and then assumes they're in danger of going to jail and ends up on the run. Note that in modern times, that part "except by the consumer" means that it doesn't even apply to those who are so worried about it. Even if it did, it wouldn't be nearly so much of a crime as people say it is. (Even if the authorities didn't have bigger things on their plate, like Arson, Murder, and Jaywalking , how would they know?) However, in the past, this phrasing wasn't there, making the worries slightly more legitimate The reason there is such a warning tag is that the tag lists such information as the materials used in making the mattress and the country of origin. Especially, that they are "new material only" — because of historical problems of furniture being stuffed with disease-ridden rags. Nowadays, it's a question of whether or not the mattress contains any allergens. Thus, it is illegal for the seller</ of the mattress to remove the tag, in order to protect the consumer. The words "...except by the consumer"</ have been there since at least the 60s, making this a Discredited , Dead Horse Trope Can overlap with Poke the Poodle , Felony Misdemeanor , Serious Business , and Jaywalking Will Ruin Your Life There is, however, one actual downside to tearing off the mattress tag: doing so voids the warranty

This is a trope that doesn't appear much in fiction, being pretty much exclusive to Fandom . The basic idea is that the more seriously a character acts, or the more seriously a story takes itself, the more mature it is For example, if a Plucky Comic Relief character has a Let's Get Dangerous! moment and spends a good portion of an episode, film, or book being deadly serious, odds are someone will hail this as the character "finally maturing." And when Plucky Comic Relief guy inevitably goes back</ to making lots of jokes, someone will complain that the writers are regressing the character. While rarely said outright, the implied idea behind this is that having a sense of humor is a sign of immaturity, and that a mature character will act with grim seriousness at all times. " This Is Reality " will often be invoked This same attitude can apply to stories as a whole, with comedies frequently seen as being less mature works than their dramatic counterparts, even if the comedy also</ has some dramatic moments Related to True Art Is Angsty and Comedy Ghetto . A leading cause of Darker and Edgier . Fans of this mindset generally want their show to be on the 'Serious' side of the Sliding Scale of Silliness vs. Seriousness all the time, regardless of whether or not it's appropriate, and are often found saying " Silly Rabbit, Idealism Is for Kids! " On the other hand, overplaying this may lead to denunciation as being a Wangst or in worst case scenario, causing complete apathy A common subversion of the trope is to play it so straight that the characters come off as Comically Serious ; the inappropriate or incongruous seriousness becomes laughable in its own right

Tropes listed pertain to maturity. Exact counterpart to s

Immaturity Trope See also Teenage Tropes , Youngsters , Adult s
Tropes , and Elders for their associated maturity levels, and s
Aging Trope Compare Intelligence Tropes , as intelligence is s
another sign of maturity, though not alway s

An unspecified threat so awful that mere mention of it makes the strong go pale and the weakhearted clutch their chest, used as a Running Gag in a humorous series. Usually, the Maximum Fun Chamber itself is never shown or described , with whatever it actually is being left to the imagination of the viewer; when and if it is finally shown, it is usually deflated as something innocuous — at least, until it is seen in action Named for Hazel Green's isolation cell in the Webcomic College Roomies from Hell!!! </ (which, ironically enough, is not only shown, but is a genuinely serious threat as well); the name originally came out of a forum in-joke which the author picked up on as a Shout-Out The Maximum Fun Chamber can be seen as a cross between Noodle Implements and Cool and Unusual Punishment : Take Our Word for It for torture . The opposite of this trope is To the Pain , where the threat is described at great length</. If played seriously, it becomes Room 101 . If the name of a city (or other geographic location) is used this way, that's a Place Worse Than Death Compare Sealed Room in the Middle of Nowhere

Normally, it's easy to recognize when a romance arc ends with a Relationship Upgrade or an outright Happily Ever After . The tale may end with True Love's Kiss , romantic Holding Hands , an embrace, a mutual Love Confession or proposal, or even a wedding. Babies Ever After may ensue, particularly in the credits. What about those romance plots that end on an ambiguous note? What if both parties seem interested, and there's no definitive "no," but there's no kiss, no embrace, and no wedding? This can occur when a story ends with the tentative start of a new relationship, rather than with the culmination of the relationship. In some cases, separated characters are reunited, or a quarrel between two romantically interested characters is resolved, but it isn't entirely certain where the relationship is going to go. Instead of a "yes" or "no" answer to Will They or Won't They? we get "probably" or "kinda sorta maybe." Unlike some other forms of No Romantic Resolution , a Maybe Ever After ending hints at or implies a successful conclusion to a romance arc. However, the degree of resolution can vary widely. At one extreme, a Maybe Ever After ending can strongly imply that the characters in question are entering into a long-term relationship, coming just short of explicitly indicating that. At the opposite extreme, there may be just a hint of something romantic developing between the characters. When adding examples, don't forget that there must be a reasonable</ likelihood that the characters in question would end up together. Wishful thinking doesn't count: if you can't point to specific evidence of a potential romantic relationship, leave it out. Likewise, there must be at least some degree of ambiguity about the status of the relationship: if the ending leaves absolutely no doubt about the fact that the two characters are a long-term item now, the example belongs in Relationship Upgrade , Last-Minute Hookup , Happily Ever After , or They Do rather than this trope. This is a common ending trope in anime adaptations of manga, where it may manifest as an alternative to a Gecko Ending . In Western literature, it may function as part of a Sequel Hook . Maybe Ever After is the subtrope of No Romantic Resolution , which may offer less resolution or may otherwise lack

the hint-of-a-positive-ending that characterizes Maybe Ever After. This might also be the conclusion of an storyline involving an Implied Love Interest . If your example involves secondary characters whose relationship involves little or no romance arc to speak of, it might be a case of Hooked Up Afterwards . See also Belated Happy Ending , where a sequel clears up the ambiguity of a Maybe Ever After, as well as Downtime Downgrade , where the resolution is unraveled in between the first work and the sequel. Contrast with Did Not Get the Girl , which may lead to a Bittersweet Ending . .

Sometimes you track down the monster and pull the rubber mask off to reveal the janitor . Sometimes you try that, and the monster gobbles you up . And sometimes you don't get either way. You are left with nothing except the tracks, the sightings, and hypotheses. Two characters can argue for the alternative explanations, supernatural or naturalistic, without either one of them carrying the Idiot Ball . How this is done affects any reaction to it. Sometimes it invokes The Chris Carter Effect or Kudzu Plot . Sometimes it is an eminently satisfactory way to create an open ending (generally when the question has not been the focus of the plot). A common effect is to offer a mundane explanation of how something could</ have happened, but not in fact establish that is how it did</ happen. (Such as never trying to eliminate the purported cause and establish that the effect does end.) The verifiable presence of magic in the world does not preclude this trope; in Fantasy works, this may come into play for divine intervention, or rare forms of magic (vs ordinary forms as well as mundane). Or some magical things may be clearly magical, and others more ambiguous. Conversely, the presence of high technology or other non</ -magical special powers extends the possibilities of this trope by allowing a greater range of "mundane" phenomena. It can also effectively come into play when characters ponder whether an effect was natural or extremely high tech. Usually the author won't confirm or deny a solution. If they do, see Doing In the Wizard (or Scientist), Jossed , Magic A Is Magic A , all of which tend to exclude this trope. Often comes into play with Angel Unaware , and does when characters say Because Destiny Says So about situations that could be interpreted as Contrived Coincidence . Any apparent Dead Person Conversation (particularly if Talking in Your Dreams) may fall under this, if the conversation contains nothing that the character could not have known. Prophecies Are Always Right does not preclude their looking like dumb luck. Sub-Trope of Riddle for the Ages . Super-Trope of Santa Ambiguity . Or Was It a Dream? is related, but isn't a subtrope, since not every Or Was it a Dream? scenario involves magical things happening within the "dream". Compare Ambiguous Ending ; and (from The Other Wiki), a genre of fiction typified by supernatural phenomena that is not explained to the reader or the main characters, hinting at a magical occurrence. Also compare Through the Eyes of Madness , where the audience sees evidence in favor of the weird explanation, but remains unsure of whether it's real or not because of the possible unreliability of the narrator . Contrast Real After All , which often involves a mix of mundane and magical explanations, but usually makes it clear at the end which incidents were which (at least to the audience, Gave Up Too Soon is common for the characters). This may also happen in adaptations. The original character may have a certain ability to do a supernatural thing, but the adaptation never openly states that he has such a power. And yet, at some point something happens, that

may suggest it, but with no clear explanation. Those familiar with the source work may be free to consider it a Mythology Gag to the original work, and others may suspect a mundane explanation for it. See also Domino Revelation , In Mysterious Ways , and Magic Realism . If it's subverted by revealing that some dangerous magic was actually mundane, see Shock-and-Switch Ending .

A well known corporation has just come out with an amazing brand-name product. They've spammed it over every media channel, and everyone is using it because of its "health benefits" Obviously the world is coming to an end, if consumerism has gotten to that point. It can't get any worse than this, right? Wrong! For whatever reason, the product in question May Contain Evil, and that "may" is silent So now people are mutating into evil monsters and are on the loose, the rest are being mind controlled and dying left and right, and the product is insanely addictive. Remember, ALWAYS read the small print , particularly the ingredients list This plot often occurs in Wake Up, Go to School, Save the World -type shows, as it easily connects a mundane plot (Drinking/peer pressure/vanity ...) with an adventure plot (aliens/zombies/mind control...) The effect is often connected to the product to suggest a message that is then turned up to eleven , such as a card game that makes people so enthused they forget to eat, or a rock band's music literally turning people into murderers. Whether this message remains reasonable outside of context, or even applies at all , varies Depending on how scary the evil is, and how familiar the product is to the kids in the audience, this can easily become Paranoia Fuel . Or, more often, Narm Compare No Product Safety Standards , Sigil Spam , Paranormal Mundane Item and Evil Tastes Good

It refers to a romantic relationship where there is a drastic</ difference in age between the two participants. These seem to be less common in modern media, perhaps because some now perceive them to be Squicky . However, they still crop up from time to time; they're very common in soaps in particular. The ways in which these relationships can occur in media can vary: Teachers and students . (The teacher must be significantly older than the student.) Generally, the man is the "December" (elder) and the woman is the "May" (younger), though it can happen the other way around. This can sometimes be a Double Standard in Hollywood, as while older actors get paired up with younger actresses, . May lead to cases of Ugly Guy, Hot Wife if the years haven't been kind to him. This is the version of the Intergenerational Friendship . It is the Real Life , mundane version of the Mayfly–December Romance and the Sub-Trope and extreme version of Age-Gap Romance . Due to continued confusion over the applicability of this trope, here are the criteria that need to be satisfied to qualify for inclusion here: , because the younger one is in the spring of their life. a place to put any relationship which feels Squicky due to age differences. 30-year-olds dating 13-year-olds are not this trope. This is Truth in Television , of course, but wasn't nearly as common in the past as some would have us think. Most couples in pre-modern days couldn't afford to marry until both the man and the woman had saved up enough to set up a household, and that could take years; it's therefore perhaps not surprising that the average ages at marriage for both men and women in Elizabethan England are identical to those in 21st century America where most of all married couples are within two to three years of each other. (It was even worse in medieval times when daughters

would have to work for years to save up the customary fee owed their father's lord upon their marriage.) Most May-December marriages in pre-19th century times were among the aristocracy, whose prominence in the history books is balanced by their small numbers (fewer than 0.5% of the population of Tudor England). Victorian-era historians, however, twisted the narrative, going as far as to destroy and deface records, to justify child marriage. At best their scholarship was unconsciously biased by their desire to justify their own cultural norms; at worst they deliberately lied. See also Christmas Cake , Likes Older Men , and Likes Older Women . Wife Husbandry is when someone intentionally</ raises a younger person to be their spouse. When the December is a woman, she may be Mrs. Robinson . Compare December–December Romance for romantic pairings between older characters and Merlin and Nimue for non-romantic partnerships with a large age gap and a gender difference. Often the result of an Unequal Pairing . Compare Age-Gap Algebra when a mathematical formula is proposed for determining when a romance is this (and for which the criteria listed above are one example).

Large disparities in lifespans between characters can be problematic, especially if their relationship goes into the romantic field. This plays on the very mundane fact a character will probably be long dead before another is, and the emotional issues it raises. How much this is alluded to is usually related to how concise the story which addresses it is. The most obvious way to address the issue is to even out the age-bracket on either end. In older fiction, characters may be granted immortality, but recently the reverse, making the immortal mortal, is more common. For the Half-Human Hybrid progeny of these pairings, it's even harder to find a compatible mate lifespan-wise, because generally their lifespan is some sort of average of their parents'. They'll live longer than the mayfly, and shorter than the immortal. Such individuals tend to be rare, so there's no option with "just the right amount of lifespan." If the immortal is a vampire, they have an obvious way around this, but this has a tendency to piss off the would-be mortal or turn them evil, as opposed to the Friendly Neighborhood Vampire the original was. Can raise Fridge Logic issues in an Anyone Can Die franchise with a high body count, given how few characters in such series even get the chance to live out a full lifespan. Anime is known for its treatment of the subject due to the Japanese concept of mono no aware</ ; roughly, the beauty of transient things. Subtrope of Age-Gap Romance . May–December Romance is the more mundane version without the mayflies . Compare Reincarnation Romance . Contrast Eternal Love , where both partners are immortal or at least long-lived. See Mayfly–December Friendship for the platonic equivalent. May be a reason for Who Wants to Live Forever? .

One of Clive Barker 's Abarat </ books has an unusual twist on this idea: on the island of Nonce, where the heat and storms cause the rainforest there to grow and decay incredibly quickly, a man has fallen in love with a plant.</ Plant-woman. However, her life is very brief compared to his (a few hours, at most, with the island's weather), but she also always produces a seed that is a fresh new version of herself. So he spends his whole life clambering over the island all day, looking for her newest sprouting, even though she won't remember him, so that for however brief, they can be together.

TV Industry jargon: When an actor leaves a show, and the character they play is then Killed Off for Real , they've been McLeaned. As for why a TV show might do this rather than simply putting the character on a bus , there are generally two reasons: : The odds of the actor returning to the show are next to nothing, and killing them off gives the writers a chance to inject the series with some drama. : Relations between the actor and the show people are somewhat contentious , often as a direct result of the actor leaving, and the writers kill the character off either as an act of "revenge" more final than being Put on a Bus to Hell , or as a way of preventing the actor from ever being able to return to the role (though it could still fail to do so if the situation changes, due to the First Law of Resurrection). The trope is named for McLean Stevenson , and the death of his character Colonel Henry Blake after he left M * A * S * H </. This event was not primarily about retaliation, although the production staff was annoyed by Stevenson's leaving even while co-star Wayne Rogers was wriggling out of his own contract. Ironically, Rogers' character, "Trapper" John McIntyre, was merely Put on a Bus , being sent home between seasons, despite Rogers leaving on worse terms with more animosity between him and the production staff. Apparently, Rogers held out his final decision up until the series entered its hiatus between seasons, which is what spared his character from suffering a similar fate to Col. Blake. The main reason was to bring home the idea that war can take anyone at any time and to evoke a strong and unrehearsed response from the cast , most of whom would first hear of the character's fate minutes before the scene was being shot. This isn't to say that the exact manner</ of Blake's death wasn't just a bit vindictive. If the death is particularly awkward, anticlimactic or mean-spirited, it's a case of Dropped a Bridge on Him . When it happens off-screen (especially after the character was already written out in a non-deadly manner), it's a Bus Crash . If the actor specifically requested to be killed off rather than written out in some less permanent way, it's Killed by Request . If the actor has not simply left the show, but life altogether, then this becomes The Character Died with Him and the way the character is written out is generally very respectful . The opposite of Character Outlives Actor . As with all Death Tropes , beware of unmarked spoilers.

Ninjas are cool . It's a simple, straightforward fact that, unless you are a pirate , seems to be universally recognized. They're also very, very Japanese. However, just as McDonald's came out of the United States and conquered the world, so the ninja have set up local branches all over the globe The takes advantage of the comedy potential inherent in the non-Japanese ninja. Imposing the "ninja" template on a different culture can result in anything from ninja-waiters to ninja-doctors ... especially if you invoke a national stereotype or two It's also a convenient visible shorthand. Ninjas have a reputation for being killing machines with nearly supernatural stealth. Showing someone like this conveys the idea without the need to explain it. Plus, people tend to think a ninja suit quite suited to sneaking about, unless you stand in plain sight . In real life... not so much. The traditional black suit of ninjas is actually horribly conspicuous, even at night. You want mottled grays for night stealth, solid black just silhouettes you. The "traditional" ninja outfit isn't even the traditional garb of actual ninjas, who would actually have worn the everyday clothing of some low ranking nobody who had business being where they needed to go. It's the traditional garb of Japanese stage hands</ and signalled to theatre audiences that they were

supposed to ignore them. In some plays, one of the "stage hands" would suddenly jump out and shank someone — thus revealing themselves to be an actual ninja actually there to shank someone Sometimes it's implied or stated outright that ninja started</ in Japan, but have since secretly branched out; after all, what do a group based around infiltration and stealth care about national borders? This can be justified , however, if the ninja in said media have moved to another country and then passed ninjitsu on to the locals. Something similar has happened before in real life: Japanese Judo was brought to Brazil in 1914, and developed into the style of Brazilian Jiu-Jitsu . Can also be justified if the McNinja in said media learned ninjitsu from actual ninja manuals which they have (somehow) obtained Characters who are non-Japanese but explicitly were trained in ninjitsu by real Japanese ninja usually</ don't count as McNinja Fantasy worlds that have McNinjas might also be a case of Culture Chop Suey . McNinjas may also find a near-future home in Americasia Named after Doctor McNinja , the Irish-American Ninja Doctor of webcomic fame A.K.A. Gaijinja as a portmanteau of gaijin</ (meaning foreigner) and ''ninja' Compare and contrast Western Samurai in all aspects: also being a non-Japanese character as the McNinja; being a samurai, historical counterpart of ninjas; and being portrayed seriously instead just for the Rule of Cool

House of Cool 's Ninjamaica </ is about an amnesiac, Rastafarian ninja who was found in the North Pole and who is wanted dead by a gang for reasons he can't remember.

The practice of medicine has long been one of the highest-status professions around; what, after all, could be more admirable than healing the sick? In comedies, the high status attached to physicians is always shown to loom large over those who come close to, but do not quite attain, the sacred mantle... such as other health professionals, doctors in non-medical fields, and sometimes even medical doctors whose specialty is perceived as less challenging or useful than others. Similarly, a nurse has a different set of skills than a doctor and they don't like to be confused for one. Of course in some Real Life cultures like Judaism (at least in America), a doctor is often considered to be a preferred profession by the family , so this has some basis in reality. See also Not That Kind of Doctor . Compare Hard on Soft Science .

Two lovers run toward each other in slow motion across a meadow filled with flowers and butterflies, arms spread, totally suffused in the joy of their reunion, and occasionally spinning around like a roundabout , as or Pachelbel's Canon in D (or some other piece deemed romantic) plays on the soundtrack This trope hasn't yet passed into Dead Horse Trope territory (creators can still play it straight to great effect), but even those who love it usually can't resist poking a little fun at how corny it is. Sometimes subverted by interrupting one of the lovers in mid-stride (fell, distracted by bees, picked off by sniper fire), making one lover violently allergic to all the pretty flowers, having the lover run right past his beloved because he wants whatever is behind her, etc. There are other variants that only one of them is running or that they continue running together hand in hand and skipping cheerfully on the meadow Can be part of Falling-in-Love Montage

The similar Funny Background Event and Annoying Background Event

are used less for plot development and more for comedy See also Dramatic Irony and the many variants of Chekhov's Gun , which can overlap if the background event occurred much earlier in the work prior to the reveal. It can also overlap with the " There All Along " version of Nothing Is Scarier

It's quite a popular device in fiction to reuse lines of dialogue. The Ironic Echo is a common trope built around this—when a prominent line of dialogue is repeated later, but with a flipped or surprising new meaning A Meaningful Echo is similar to an Ironic Echo, but without the irony. It occurs when characters, in their usual way, say things to one another. Normally, these things aren't all that notable or special—they're part of normal dialogue. However, later on in the story, one of these "ordinary" lines is repeated. But unlike the original line, it isn't in a normal, throwaway context. It's at a moment of emotional height, when the viewer or reader is deep into the work, making a callback to an earlier scene. Suddenly, the line isn't simple or meaningless anymore. It's heartwarming, tear-jerking, or awesome. If it had meaning before—however minor—it's now been expanded to a much greater context. It's gone from being something ordinary to something extraordinary Note that sometimes either of the people (the one saying it, or the one hearing it) may be completely unaware of its meaning, or even that it is an echo. Other times it is linked to Something Only They Would Say , when this results in The Reveal Compare Ironic Echo , Gag Echo , Flashback to Catchphrase , Dialogue Reversal , Strange Minds Think Alike , Alternate Catchphrase Inflection , and Arc Words

So a well-liked character died and we don't feel like laughing . We need to find a way to cope with the loss Much like in real life, the cast assembles to bid farewell. Even cynical shows, and so much more the idealistic ones, make the characters emphasize their feeling of community. We get to see all the reactions, from crying over composure to quiet shock. We get to see the stylish cast in subdued clothes. We get to see a scenery shot from further away to show the mood - and who's still alive. The soundtrack gets quite creative and the weather will be fitting for the mood: Rainy and cloudy . Or there can be snow A speech, a song or a poem might be performed by one of the cast. It will praise the deceased, recall memories of him or her, emphasize the ideals they lived by and express the cast's (and with them the public's and maybe even writer's) sorrow. The scene ends on a very moving note that can be anything between hopeful, heartbroken and tragic-comic A well-made funeral scene can virtually sum up what the show is all about A funeral being Due to the Dead , arranging a Meaningful Funeral or attending with proper respect may be used to characterize good characters, and denying one or behaving disrespectfully at one likewise for evil characters A Reality Subtext can make the Meaningful Funeral even more meaningful (i.e., The Character Died with Him) A less formal but similar situation is To Absent Friends . Indeed, characters may go from a Meaningful Funeral to To Absent Friends , although this can be hard to pull off as they revolve about the same emotions. Personal Effects Reveal also often dwells on the grief. When the funeral is not</ meant to be taken seriously, you've got The "Fun" in "Funeral" See Funerals for more about real funeral customs This should go without saying, but as a Death Trope , You have been warned

A name that has a direct, barely-hidden meaning to it. The first, second/third/middle/nth, last, or full name says something primal about the character. Often has multiple layers. To hide the meaning a bit, use an alternate spelling or foreign equivalent. Instead of writers having to make up random words or think of real names, they can use mythological names or old words. As an example, it is common to use for heroic characters names associated with hunting. So, apart from Hunter, which is a valid first and last name in English, you can use a translation to another language (Jäger, or the phonetic Yeager), the name of a predatory animal (Wolf, Hawk), a translation of the latter (Wolfe, Lupin, Lupis, Wulf) or Orion, the constellation of The Hunter. Which is kinda cool, which is why this can double up with Awesome McCoolname . Often, the characters in-universe are completely unaware that a name has any meaning, and act as if the name was just like any other. If this is the case, the name is a sort of Unusually Uninteresting Sight . This can be Played for Laughs when the characters are Comically Missing the Point , or alternatively, can become a Chekhov's Gun if the name turned out to be an important plot device. Sometimes used more subtly; the Meaningful Name only becomes obvious in hindsight, but when the clincher is revealed it's a moment of "Now how did I miss that?" Self-chosen names can manifest this naturally, but may make the character look arrogant if the symbolism is too blatant. This can be a problem with bestowed names as well; although the character didn't create it, if he accepts</ it without much objection , the effect is similar. Very common in cartoons , where the meaning is most times not hidden at all, except that the target audience may not have the vocabulary to get the joke. Also common in Anime , since Japanese names have a lot of obvious literal meaning to start with . See notes at Theme Naming . Real Life examples of this are often referred to as " ". The magazine New Scientist</ refers to it as "nominative determinism" in a tongue-in-cheek manner, and encouraged people to send examples in. (Until they utterly swamped by examples and had to repeatedly beg for readers to stop.) The proper name for this trope is "charactonym". This goes back to the Bible and probably turns up in the books of other religions, due to the way that names in many different cultures had significance beyond the merely cosmetic. When additions or alterations to names signify stronger versions of said beings, that's Tiered by Name . Compare Named After Somebody Famous , They Call Him "Sword" . Contrast with Nonindicative Name . Also compare/contrast with Ironic Name . See also Names to Run Away from Really Fast (which is about names indicating power and villainy and heavily overlaps with this trope), Punny Name (which many of these names fall into) and Dead Guy Junior (when the naming is intended to symbolize a deceased in-universe character's legacy in some way). Sub-Tropes : Anime & Manga

This is when some movie, game, TV show, etc., comes out and its release date has some referential meaning related to said media being released. This is usually simply gimmicky, though the date may be relevant to the plot Horror movies particularly like to come out on Friday the 13th , as it's an unlucky date, but then again, any holiday is a good time for a horror movie Remember, there's more than one way to write a date - day/month/year, month/day/year, and year/month/day are all common. Many examples here will seem nonsensical across the pond Compare Significant Reference Date .

Can definitely overlap with Milestone Celebration

An unusual form of Meanwhile, Back at the… . The story cuts between two different time periods, just as in Meanwhile, Back at the… , but here the plotlines are separated in time as well as space; one of them is chronologically in advance of the other. The narrator treats the two different plot threads in different times as if they were happening simultaneously, despite the fact that, chronologically, the plot thread in the past is going to be resolved long before the thread in the future starts This can be used as a way to maintain suspense about past events, using out-of-order storytelling to keep the audience in the dark about crucial details While Time Travel is not a necessary element, this trope most often appears in Time Travel stories, and in these scenarios it can also reflect the ability of past, present, and future to interact with one another. Examples with Time Travel sometimes turn out to be San Dimas Time instead The actual phrase "Meanwhile, in the Future..." is usually used tongue-in-cheek, but there are examples of legitimate comic books using it with a straight face Related to Time-Travel Tense Trouble . See also Sequencing Deception , in which the fact that there are multiple timeframes is concealed. Flashback B-Plot can be considered a more specific variant, in which a story alternates between two storylines in the past and present, both centering around the same character(s) at different points in their life Note: Please don't duplicate entries between this trope, San Dimas Time , Portal to the Past , and Flashback B-Plot

Surgeries are dangerous and delicate things. There's a reason why " brain surgeon " is a byword for "genius" - they have to spend hours carefully maneuvering minute instruments and a millimeter's error can kill their patient or worse Naturally, expect this aspect of medicine to be thrown away in the name of comedy : the nurse will give the surgeon a hammer and he'll immediately proceed to whack away violently, then an axe and proceed to hack away, then a drill , then a chainsaw , then an eggbeater , then.. If anaesthesia is administered, it's either by a sledgehammer to the head or copious amounts of booze . For an extra gag, the booze may turn out to be for the surgeon Don't expect to see what's going on with the patient during the operation, or an explanation as to why piercing his head is going to help with his Hiccup Hijinks , but he'll likely step away from the operation room completely healthy and his medical problem will be gone (or at least, he won't be horribly mutilated). However, agonised screaming and blood splattering across the screen are par for the course More rarely, this can</ also be Played for Drama . The trope might be justified if the surgery takes place before the 20th century, for instance, or under field conditions , or both</ (see Real Life). Whatever the reason, it's never pretty— pray</ they'll go for a Discretion Shot Common culprits for the comedy version are the Morally Ambiguous Doctor , Mad Doctor , or Depraved Dentist , while the dramatic version will more likely involve The Medic or the Frontier Doctor . A Back-Alley Doctor might be used for either Compare with Comically Inept Healing and Worst Aid

Usually occurring in sci-fi works, Meat Moss is when an inorganic, usually mechanical, structure is overgrown with a thick fleshy

biomass. The origin of this tissue can be the bodies of victims altered by The Virus or a particularly aggressive form of Alien Kudzu , or it could even be the "natural" state of a Living Ship . The end result is always, however, the disturbing architectural counterpart to the Cyborg An excellent way of saying "This is The Virus 's territory" or "The heroes are on a techno-organic spaceship", though it does raise questions as to how this biomass is sustaining itself, as well as its purpose other than as set decor. This, in turn, however, makes it also an excellent way to demonstrate that you're in an Eldritch Location or some other place where the usual rules of reality don't apply . The Rule of Scary and the Rule of Cool go a long way toward maintaining the suspension of disbelief This tends to overlap with Wetware CPU , particularly in the case of the Living Ship variant, in this case the tissue itself being the wetware in question. In more benign settings, may involve a somewhat squicky Brain–Computer Interface . Frequently used for evil settings thanks to one of its parent tropes, Evil Is Visceral . When it's divine punishment, you have the Bloody Bowels of Hell . Sufficient amounts of meat moss can also result in a Womb Level . In the most unsettling and disorienting forms of Organic Technology or Worlds of Chaos , Meat Moss may be intertwined with Alien Geometries Compare Festering Fungus , which displays the same traits in vegan form, and Transformation Horror , which can resemble this on a smaller scale, and ultimately lead to this if allowed to progress unchecked. Compare/Contrast Mordor , which may contain this sort of twisted lifeform, or none at all A subtrope of Body Horror

A subcategory of Food Tropes . Contrast Fruit and Vegetable Tropes .

A character has been suffering from hunger for days or weeks, and begins to hallucinate. Is that a delicious steak dinner, a giant hot dog, or a large roast fowl sitting right next to him? No, it's one of their friends, who is now staring back at him oddly, wondering " Why Are You Looking at Me Like That? " This most often occurs with shipwreck survivors or castaways (especially if stranded on a "Far Side" Island), but it can occur in less dire situations too, such as fasting or dieting. Note that the particular hallucinations are always</ some manner of Food Porn ; never has a castaway visualized their shipmates as, say, ground Tofu paste or Brussels sprouts. To clarify, Meat-O-Vision can apply to any kind of food, not just meat If said character goes through with it, it transitions to No Party Like a Donner Party . Compare Vein-o-Vision and Cold Turkeys Are Everywhere . See also Delicious Distraction and Obsessed with Food . Horror Hunger can have vampires, werewolves and other monsters looking at humans like this should they go without for too long. If the would-be meal wants</ to be eaten, see Let's Meet the Meat . Compare Delicious Daydream for normal daydreams to do with food. Subtrope of Black Comedy Cannibalism .

Everyone knows that a Cyborg is a living being with technological components of one sort or another grafted onto his/her body. Though sometimes in fiction, it is done in the opposite direction in which a AI controlled machine is grafted with biological tissue (either by another individual or of its own volition). How such a robotic entity is created can be for one of or a combination of a variety of reasons: Regardless of the reasons that a robot has

been given biological tissues, it in this regard also has some of the drawbacks in that it will have to gain certain nutrition (and probably a mechanism for waste disposal) to ensure that its biological components remain healthy, though to what extent this shows up in a work and is addressed in it will vary. A defining trait of this type of robotic entity is that the thoroughly machine AI governing an entity that is partly biological. As a result of such a reversal of an artificially created intelligence directly controlling tissues that were taken from naturally evolved beings (or possibly synthetically created living tissue in some cases), it is a creation that displays machinely unnatural tendencies despite being composed of biological tissue and thus likely to invoke Uncanny Valley from some of the audience. The other wiki has an article on such a hypothetical machine called . See also Organic Technology . Overlaps with certain variants of Artificial Human . Compare Ambiguous Robots , Living Battery , Wetware Body , and Wetware CPU . For a magical/fantastical equivalent, see Flesh Golem . Not to be confused with Ridiculously Human Robot , though Meat Sack Robots acting like Ridiculously Human Robots are not precluded.

In many American cartoon series, the extraordinary violence is blunted by having the nameless bad guys (or Mooks) be, in fact, robots. This allows the protagonists to dismember, mutilate, and otherwise mess-up armies of faceless goons , in a manner unacceptable if said bad guys were squishy and red on the inside . In many of these shows, a common sequence has the heroes fighting the humanoid-looking mooks as normal , until one of them hits one a little too</ hard, revealing it to be a robot. At which point, things start to get really , really </ messy , as the heroes decide they don't have to hold back anymore . Mecha-Mooks are surprisingly fragile . In extreme cases the heroes will demolish them with their fists. Mecha-Mooks go to the Imperial Stormtrooper Marksmanship Academy , since it would be awkward if the heroes had their brainstems targeted perfectly by Mooks running a predictive kinetic model much faster than real time . Expect them to be programmed to march in eerie unison using Marionette Motion (and in a pinch provide back-up for dance numbers). Two governing rules of Mecha-Mooks seem to be: 1) Upon being defeated, they will explode . Usually into a fireball, leaving nothing behind but a few patches of burning earth. This will usually happen no matter how they were defeated, even if it was something like turning off their power source. 2) Said explosions never produce shrapnel. A hero can be five feet from a Mecha Mook, blow him up, and somehow not be cut to pieces by the flying shards of metal. Samurai Jack </ is particularly guilty of this, with mooks constantly exploding in Jack's face. This often is a form of Pragmatic Adaptation when the series is based on an earlier source which was more realistically violent, but showing that would invoke the ire of Media Watchdogs . When you've got an action-based children's show where Nobody Can Die , expect Mecha-Mooks to pick up the slack. After all, they're Just Machines . Should they not</ explode, then at the least you will see Eye Lights Out . On a related note, if they should be hacked or reprogrammed their Glowing Eyes of Doom will have a Convenient Color Change . Additionally, it can be cheaper to stage than using human extras . Anime , has a second, more literal type: Real Robot series will usually have at least one class of mecha that basically acts as the "Grunt" unit for the bad guy's army. This mech is usually

simply constructed, probably with a basic ranged weapon (machinegun or Energy Weapon or two, a close-combat weapon, and may have the option of carrying a bigger gun , depending on how much tougher the hero's armor is.) These will act just like regular Mooks or</ Mecha-Mooks, depending on how much the writers want you to empathize with the enemy. There's usually a very good chance that the Hero's Rival will at least start out by riding in an Ace Custom version of this mecha. Tanks usually serve a similar role on the heroes' side, and said grunt will often be the only thing they can reasonably threaten. For obvious reasons, Mecha-Mooks are usually very far down the Sliding Scale of Robot Intelligence . If they do show signs of self-awareness, destroying them becomes much more ethically problematic. If one wants something a bit more up the ladder in terms of "kill-tasticness" and " non-suckitude ", look at Mechanical Monster . If you want the guy building</ the mooks, that's the Robot Master . Contrast with Plant Mooks , the vegetative alternative. A subtrope of Robot Soldier and, obviously, Mooks .

Mechanical Evolution is the tendency in speculative fiction to apply the idea of biological evolution to mechanical devices, wherein later versions of the devices become progressively more suited to their niche (or more likely just progressively better at everything). This is frequently used to explain the presence of Mechanical Lifeforms or Ridiculously Human Robots It is seldom shown as the equivalent of the biological process; rather, the mechanical species will be shown to actively design their own successors, or even "evolve" within their current generation through self-modification . This is similar to real-life design, which is in a sense an evolutionary process; success is defined by market factors, testing and other pressures; successive designs build on those before them and attempt to improve or refine them to better fit the given application. With mechanical creatures the "market" becomes society; a common result is a rigid caste system where various machines are built to specialise in particular applications . The most important caste is likely to also be the most humanoid , or be a Master Computer This trope often appears in A.I. Is a Crapshoot and/or Robot War story arcs, as a justification for why</ the machines want to Kill All Humans . More serious authors will try to justify the Mechanical Evolution with Applied Phlebotinum like Nanomachines or self-learning algorithms; less</ serious authors will simply toss out the words "Mechanical Evolution" and leave it at that If the setting also features a Robot Religion (especially of a Thank the Maker variety), expect jokes about them not believing in Mechanical Evolution (or perhaps the other way around) No one ever seems to compare the advancement of machines to the theory of Lamarckian evolution , which says that traits acquired by an organism over its life will be passed on to the child. Though wrong when talking about organic evolution , this makes perfect sense for mechanical evolution. If an upgrade to an existing model of robot is developed it can be incorporated as standard into future robots of that model when they are created. The Lamarck comparison is probably taken out because the writers assume the viewers don't know who Lamarck is A subtrope of Hollywood Evolution . See also Mechanical Lifeforms , Ridiculously Human Robots , and Artificial Human . Compare Grew Beyond Their Programming

A Horse of a Different Color indeed — and an entirely different

nature. Combining the coolness of a horse with the tireless reliability of a machine, the Mechanical Horse is, at its most basic level, a motorbike with legs. (If it doesn't</ have legs, see My Horse Is a Motorbike .) The Mechanical Horse will usually be a robot , but some Steampunk universes feature clockwork</ horses. The idea is not quite as ludicrous as it sounds. Biological horses can walk on vastly more kinds of terrain than a wheeled vehicle (not to mention they are perfectly amphibious), and it would be quite useful if there were a machine that could do the same thing. But engineers find it very challenging to overcome all of the problems with moving around on legs, on any uneven surface, without falling down. As an odd example, the US military once funded experimentation into a "walking truck", a horse-like machine designed as an all-terrain mount and transport. </ Not to be confused with horses treated like machines , the identically-named or a type of kiddie ride . A really big mechanical horse with some of the animal traits taken away and some weapons added is basically a Spider Tank .

Sometimes in fiction there's an overlap of bugs and machines being mixed into one new type of being: Robo-Bugs. These robo-bugs have what you call the best of both worlds: multiple limbs and visors/eyes, sometimes they have wings and other body parts that only bugs have. These critters usually will appear being employed as Mecha Mooks by the villains or have antagonistic roles, though that does not mean that necessarily all examples will be evil-aligned or antagonistic Generally speaking, the main reason for the trope's usage might be rooted in that both bugs and robots are both usually seen as uncanny by many people and that the bugs' different anatomy to vertebrates might make them look off compared to all other living beings. Sometimes an inversion might be found with bugs which have robot-like characteristics or become cyborgs, though these tend to overlap with other tropes Further, arthropods' exoskeletons and segmented limbs and bodies translate better to a robotic design than vertebrates' flexible skin and smoother outlines tend to. Even a robot that is not explicitly designed to resemble an arthropod can still bring one to mind through its plated outer armor, many-jointed limbs, and featureless eyes. At the very least, it's going to resemble some kind of insect more than it's likely to resemble a lizard, bird or mammal Another reason for this trope's usage is that one of the main issues with building robots is stability: two-legged robots tend to tip over very easily, and while wheels and tracks are more stable they also don't do too well on uneven terrain. Multiple legs solve both issues at once, and most real-life robots tend to have four or six walking limbs Can be considered a subtrope of Starfish Robots and Mechanical Lifeform . Super-trope to Literal Surveillance Bug , which specifically covers ones employed for espionage. Also compare to Insectoid Aliens , Mechanical Horse , Mechanical Monster and Robot Dog . Larger specimens may overlap with Spider Tank

Mechanical Lifeforms are a race of robots or robot-like creatures that are also considered a honest-to-goodness species of living things. They're just like your everyday living organisms, except they happen to have metal for skin, wires for nerves, and so on. They're often silicon-based as well These may be robotic animals, plants, micro-organisms, or sapient creatures. If they are sapient, they would never wish to Become a Real Boy because, as far as they can see, they are as real as that boy . May also form a Robot

Republic , and have a Robot Religion where they worship the Deus Est Machina . Expect them to be Metal Munchers The origin of such creatures is traditionally left unexplained — they were never built by another race (that anyone knows of), and if they were, it would be treated as a very</ shocking revelation, as audience previously accepted their mechanical nature as-is. Also, should any creators arrive to cart them back, expect them to react just the same as humans would (i.e. much anger, denial, violence, and maybe a speech or two about free will). However, with the growing popularity of Science Fiction concepts like Brain Uploading and The Singularity , there has been a trend of portraying mechanical lifeforms as formerly organic races that roboticized themselves either as the next Evolutionary Level or simply to survive some world-ending catastrophy that affected them in the past Contrast Organic Technology , which are machines that happen to be organic in nature. Also see Mechanical Monster and Mechanical Evolution

So your Mecha-Mooks aren't cutting it? What's the next logical step up from taking the already impressive stamina, loyalty, and destructive power of a mechanical henchman? Simply, you go absolutely off the wall with them. Where the mecha-mook will be a dime a thousand, you'll see only a few, or only one, Mechanical Monster. This may be due to limited resources or simply because everyone involved in making it is no longer amongst the living . They are always improbably hard to stop , incredibly persistent , never needs to recharge and always, always</ terrifying to look at. Very likely to be the big bad's Dragon , and often times much tougher to kill. It should also be noted, that while the mecha-mooks often are fragile, incompetent, and generally gentle at their jobs, expect the Mechanical Monster to be a far less kind to its prey. Slashing, stabbing, soul stealing to fuel their infernal engines, and loud noises are all par for the course. Mechanical Abomination is when it goes to Eldritch Abomination levels. See also Homicide Machines , Our Monsters Are Different , Robeast , Cybernetic Mythical Beast .

We already know that androids, robots, cyborgs, and other mechanical beings are stronger than organics. This is when they're constructed with the Heroic Build to prove it While more realistically utilitarian real-world robots often make do with a skeletal framework, real-life creators and in-universe roboticists often feel that such pragmatic designs don't do the sheer might of their robot creation justice. In such cases, the designer (which is sometimes the machine itself) goes to some effort to give themselves the outward appearance of a muscular human, often whether or not their "muscles" actually move or function as such. And while this might seem Awesome, but Impractical at first glance, one shouldn't discount the intimidation factor, as the mechanoid in question can be not only jacked, but also many times the size of any ordinary human Part of the growing popularity of this trope in live action comes with the increasing sophistication of CG allowing for more moving parts to be detailed and animated. It's much easier to show all those tiny components, rather than using a blocky outward appearance as a kind of SFX shorthand for "robot" Compare Sculpted Physique . Contrast SkeleBot 9000 . See also Humongous Mecha , although the style for the latter is often to render the character as if they're wearing a suit of armor, the better to emphasize their mechanical qualities. Note that while this can

cover characters with Artificial Limbs , the key element is machine components</ built to look suitably macho. Robots and androids with artificially grown organic tissue like Blade Runner </ replicants or the T-800 don't qualify; see Ambiguous Robots and Meat-Sack Robot instead

The Zeerusty cultural counterpart to the Retro Rocket , the Flying Saucer , and the Tin-Can Robot ; usually seen in older media and Retraux works. This probably comes from a classic way of distinguishing aliens from humans in older science fiction: give the aliens machine-like characteristics and values, and suddenly what would otherwise be just a Human Alien , a Rubber Forehead Alien , or some guy in a rubber suit seems much more exotic when compared to regular old humans Aliens like this may have some kind of Hive Mind , have a Hive Caste System , or be controlled by an Artificial Intelligence (these frequently overlap). However they are just as often portrayed as individuals, though perhaps unimaginative ones. They will often use mechanical sounding terms, combined with typical Spock Speak or Robo Speak and Sesquipedalian Loquaciousness to describe biological characteristics and processes ("energy extraction" or similar for eating; "waste extraction" for urination/defecation, "databanks" for memory, etc...), or their equivalents. Very often they will speak in a Creepy Monotone . Sometimes the reason that such a culture exists is because the entire species experienced a civilization-wide case of Cybernetics Eat Your Soul , often as a response to some kind of large scale catastrophe. In the case of organics though, they will skip the cybernetic stage and adopt a mechanistic society in response to catastrophe, with similar consequences as Cybernetics Eat Your Soul In the twentieth century, it was probably also a commentary on both fascism and communism as systems that placed little to no value on the individual, and which seemed likely to dominate the world at the time. Yet even back in the 19th century, Jules Verne portrayed such a future in a very negative light in Paris in the Twentieth Century </ as a response to the dehumanizing aspects of the Industrial Revolution In-universe, the aliens might either think of themselves as</ living machines, place a high cultural value on the characteristics of machines that are not reflected by organic beings (efficiency, organization, emotionlessness, etc...), or maybe held in bondage by a machine like a supercomputer

Oh no, a Kaiju is attacking the city! Bullets are useless, tanks just get stomped, an air strike would cause too much collateral damage... Guess it's time to bring out the Humongous Mecha to punch it in the face The idea that it might produce less collateral damage tends to be belied by the buildings smashed by both combatants in their battles. Doesn't really matter though, because watching a giant robot fighting a giant monster is the basic epitome of Cool vs. Awesome A Sub-Trope of Flesh Vs Steel and Behemoth Battle . Compare Animal Mecha and Robeast , where it's a combination of a mecha and a beast. See also Ultraman Copy for various giant, (usually) flesh-and-blood superheroes who fight giant monsters

An event that usually takes place at the Dénouement of a story. Our heroes are rewarded by some authority figure (the King

is a favorite); the rewards may include medals, titles, clothes , the Princess' hand in marriage and half the kingdom , etc. Expect all the main characters to be lined up to receive their praise one after another Often, the characters receive the very thing (or a representation thereof) they've been trying to acquire throughout the story. Alternatively, it's just a scene that lets us see the heroes receiving just adulation from the people they've spent no small effort saving. In extreme cases, praise may give way to outright genuflection by the assembled masses Expect some awkwardness in the pinning of actual medals, especially if one receiver is highly unusual (particularly a non-human) or the giver is impaired in some way (blind, decrepit, etc.). Another common element is for the award-giver to be opposed to the heroes, such as an Obstructive Bureaucrat , and must now show them honour in public as part of a Humiliation Conga . They may try to sabotage the proceedings in secret May also involve an Awesome Moment of Crowning , on the part of either the giver or receivers or at least be the result of Expose the Villain, Get His Job . Contrast Dude, Where's My Respect?

When a story existing in one medium is adapted into another medium (or several) and the pitfalls within.</

These tropes deal with the overall concept of diversity in media, ie. the inclusion and portrayals of characters from different social, racial, ethnic, and religious backgrounds to create a heterogenous cast Compare Token Index (an index dealing with minorities added to please a demographic or advance the narrative). For other tropes about how minorities are portrayed in media, see Queer as Tropes and its subindices, Race Tropes and its subindices, and Religion Tropes . For works that focus on specific minorities, see Works by Subject

Works that exist within a particular medium. For tropes about a particular medium, see the Media Tropes index Related are Fan Works , Troper Works , TV show Formats , and the List of Shows That Need Summary

From Rugby, a knot of reporters and camera men gathered around someone, usually a politician, each trying to shove forward to ask their questions and catch the answers to the others' questions. Also known as a "gangbang". Often the questions are things that the interviewee has not or does not want to address in a press release or conference. The reporters can and will chase the politician to their car or office, only being diverted by the appearance of someone even more newsworthy. Note, the scrum is the activity described, not the group of reporters themselves. More common in the Commonwealth than elsewhere but ubiquitous in Canadian politics, where the scrum is considered one of the central facets of parliamentary democracy and a cornerstone of freedom of the press. Although certain individuals might choose not to participate (and might be judged accordingly), any government (federal or provincial) that tried to dispose of the scrum in toto</ might find itself out of a job. Scrums are taken that</ seriously, by everyone. On the other hand, the scrum is almost unknown at the highest levels of American politics. The President especially would never be mobbed like this;

that's what press conferences are for (in 2012, a reporter for an online publication attempted to scrum President Obama during an answer and found himself out of the White House Press Corps). The difference is likely to be related to the fact that the US President is both the head of state and the head of government, whereas the Prime Minister of Canada is merely the head of government, and heads of state are always considered of higher rank than heads of government. Protocol-wise the Prime Minister doesn't even come second in line after the actual Head of State, the Queen - he's Lesser politicians and non-politicians can expect them in the US, often from "less legitimate" news agencies. Anyone running</ for office—including the presidency—can expect to get scrummed (unless, of course, they're already President). Lower offices with smaller constituencies are more likely to have this happen; presidential candidates are more likely to get scrummed during the early primaries (where "retail politics" predominate). Whether this implies a greater respect for the subject's privacy or a lack of journalistic independence is a matter of some debate. Because of the scrum's central role in Canadian politics, you'll see these featured in all kinds of shows. Comedians have even participated in scrums</; Mary Walsh of This Hour Has 22 Minutes </ once showed up to a scrum on Parliament Hill dressed as Xena and calling herself "Marg, Princess Warrior" - to the apparent amazement and delight of then-Prime Minister Paul Martin. Media scrums are often fictionalized in Korean Series , often to the point of knocking down the person they want to interview. Compare Paparazzi .

Tropes that are primarily associated with a particular medium, see the Media index for lists of works sorted by medium. Animation Tropes

The Media Uploader is a tool Known Tropers can use to upload images for use on the site, typically for illustrating articles. It's accessed when editing pages by clicking "Upload Image" on the bar above the editing window.

The glint of a sharpened scalpel, the whine of a dull, rusty dentist drill, the look of terror on a patient's face when he realizes just what that saw is for. There's something about being helplessly Strapped to an Operating Table , with the surgeons looming over you cutting you up and anesthesia slowly dulling your mind, that seems to have a certain appeal to horror authors. Expect plenty of hypodermic needles , oversized bone saws, and of course the good old lobotomy tools Psychological horror, involving soothing happy pills and a nice padded room, also fits in this index A subtrope of Adult Fear . Most of the things here are also Medical Treatment Tropes

(No, this isn't about when a character realizes they've met an oracle , or pays the usual amount of attention .) </ Audiences are good at figuring out which elements of a work are on which side of the Fourth Wall . No explanation is necessary for why our hero can hear a ringing telephone but not the movie's soundtrack, or why the space ship is menaced by the Negative Space Wedgie , but not by the opening credits drifting by outside the ship : it's

something we accept as part of our Willing Suspension of Disbelief . It's also a wonderful thing to play with, and that is what Medium Awareness does; the characters acknowledge and interact with elements and conventions of the medium that shouldn't technically "exist" in-universe. Suddenly the characters can hear the ominous background music or the disembodied narration, they can read the subtitles at the bottom of your screen, and they can tell when it's almost time for a commercial break. Generally, this awareness is brief; it's used for a joke or two and then never mentioned again. Used this way, it's Lampshade Hanging as applied to Paratext . May involve Breaking the Fourth Wall . Compare with other metafictional devices , particularly Painting the Medium , which uses Paratext and artifacts to tell the story, and Reading Ahead in the Script which is exactly what it sounds like. Left the Background Music On is a specific inversion. Fourth-Wall Observer is what happens when a particular character has this on full-time and the rest do not. See also Genre Savvy (which doesn't involve the Fourth Wall) and No Fourth Wall . See also End-of-Series Awareness and Screen Tap ; specific subtropes.

Similar to Art Shift and Art-Style Clash , but instead of styles blending it's the blending of animation/filming techniques used to tell a story This can come in a lot of flavors like live-action in cartoons, animated segment, or animation warping Live-action in cartoons is pretty straightforward: it just means there's a filmed part in a cartoon with live actors. An animated segment is the exact opposite, where a live-action show or movie gets a part that's given some traditional 2D, 3D, or stop-motion part. Animation warping technically keeps an animated show animated, but with a different style than the norm, like traditional 2D animation into 3D. It's probably easier to just list them all as Medium Blending for the moment, as some examples can get tricky with multiple different varieties This is the exact opposite of how traditional special effects are used. Instead of supplementing a medium with material of a different source that is meant to blend in, this is meant to stand out. Proper examples of Medium Blending make it blatantly obvious it is different, and it sticks out on purpose This can happen with a dose of Medium Awareness sometimes, as well. Has nothing to do with making coffee, either See also Animated Credits Opening , Medium-Shift Gag , Roger Rabbit Effect and Sudden Video-Game Moment . Compare 2D Visuals, 3D Effects and Sprite/Polygon Mix

So you're watching your favorite Saturday Morning Cartoon , all the bright and colorful characters are bouncing across the screen, and... oh hey, one of them is a puppet now. Or a clay-animated doll. Or a stop-motion figurine. Or a guy in a purposely bad costume This is the Medium Shift Gag, a joke that plays on the audience's expectations for a show to keep to a certain medium, but catches them by surprise when suddenly the world they've been witnessing is viewed through a strange and different new light, if only momentarily Usually Makes Just as Much Sense in Context . Differs from Medium Blending , which usually involves two or more different media constantly mixing together in the same work, while a medium shift gag involves a quick and abrupt change that's Played for Laughs Compare Fisher Kingdom

Meet Cute is a way to quickly introduce two characters and set up their burgeoning relationship. A meet-cute is almost always rife with awkwardness, embarrassment, and sometimes outright hostility . It's often used in films, particularly the Romantic Comedy , due to time constraints; while on television a relationship can develop more naturally over many episodes, a movie has to get their couple set up right away to fit within 2 hours This meeting can happen by way of any of an innumerable array of circumstances, so long as there's something cutesy about it. Possibly they have an instant dislike for one another. Maybe they crash into each other in a hallway and papers fly about. Maybe one of them has been shopping for ISO-Standard Urban Groceries and trips over the other walking down the street. Perhaps mistaken identity or other wacky misunderstanding is involved. Sometimes someone is naked or in an otherwise embarrassing situation This is a subtrope of Boy Meets Girl and sister trope to Chic And Awe . When one party has arranged the "chance" encounter for the purpose of romance, it's a Stalker's Meet Cute. (This is very common.</) When it's for dark nefarious purposes (i.e., not romance; usually a crime of some sort), it's Weaponized</ Meet Cute Not to be confused with The Cutie , even though either or both of them could very well be just that

A tense moment in any relationship is the moment of meeting your future in laws, or introducing your love interest to your parents for the first time as the opinions of parents are powerful things. In many cultures, this is obligatory as a form of knowing and being close to each other's families. Everyone wants to make a good first impression in the face of possible disapproval and for this reason can be played for laughs or drama. See also: Meeting-the-Parents Sequel Related tropes: Obnoxious In-Laws , Love-Obstructing Parents , Dating What Daddy Hates . May result in If You Ever Hurt Her .

Science Fiction , of the Dystopian and Cyberpunk sorts, especially, loves its massive corporations. These corporations are umbrella corporations, controlling dozens of smaller companies that manufacture everything from clothing to military hardware. They can be the police . Perhaps there is one company that is a Privately Owned Society in its own right. This goes beyond the definition of "monopoly." Traditionally, it was rare for Mega Corporations to be portrayed other than negatively. Rather than being a simple business making things that people want to buy, they are the villains of the setting, depicted as exploitative, oppressive and screwing the rules with their money while maintaining a Peace & Love, Incorporated façade. However, in Post Cyber Punk stories, some Mega Corps can aspire to be Big Good , providing the hero with amazing equipment , or are owned by and support a Rich Idiot With No Day Job . There do exist some benevolent portrayals of a Mega Corp; in which they are a large business which employs a lot of people and isn't shown practicing in unethical trade practices. These benevolent portrayals have become increasingly common in 21st Century media. The nastier version are home to the Corrupt Corporate Executive , Mean Boss , Pointy-Haired Boss , and Obstructive Bureaucrat , and have Amoral Attorneys on the payroll. In line with their corporate ambition, Mega Corps invest an ungodly amount of money in security, employing not only large contingents of Private Military Contractors as

staff and guards, reaching military levels in numbers and hardware , but also Hired Guns in order to take out the competition. As a sign of their omnipresence, they will Sigil Spam all over the place and bombastically announce the company's name, which will be almost always a single word followed by "Corporation", "Industries" or "Enterprises". Japanese Mega Corps might prefer "Group" or "Zaibatsu". the latter of which is actually an Anachronism Stew from Imperial Japan Mega Corporations are shown to be private institutions that don't have to play by the rules, because "nobody is forcing you to work for them or buy from them or use their institutions or buy their products." Dark versions will show these guys buying off and eliminating their competitors, brainwashing the masses, and coming up with Evil Plans to ensure they have a monopoly. Their employees are portrayed as oppressed, paid pitifully low wages, if paid at all, who are expendable. The Mega Corp may control the government by either having employees in important positions or by all-powerful lobbyists. Taken to its extreme, it may have One Nation Under Copyright , an entire country or world at their disposal, becoming superpowers in their own right. Corporate Warfare may result if financial means are not enough to accomplish the company's goals. In shows seeking a Green Aesop a Mega Corp could also be Toxic, Inc. . Real Life : Monopolies, monopsonies (only one buyer</ of goods in the market), duopolies (only two sellers in the market), and oligopolies (only a small handful of Mega Corp entities that are selling in the market) do</ exist in real life, and indeed, very large multinational corporations do exist. And yes, some</ of these corporations do engage in unethical practices or political influence, and there are</ historical examples of Mega Corps acting either as a state within state or as an semi-independent political entity, such as the Hanseatic League. However, it is still an exaggeration to claim that all</ corporations act in this way and those that do become too powerful usually get stopped by anti-trust laws which may even result in them being broken up like Standard Oil. The term megacorp comes from the works of Alfred Eichner (an economist), who defined a megacorp as a large, corporate enterprise that places survival and growth as key objectives — using its impressive resources to protect itself and its interests, but to also constantly look for avenues of expansion. He argued that such large corporate entities operated using different rules and could be expected to act in different ways from smaller corporations. With the removal of morality as a limiter for corporate actions in the 1980s Wall Street culture, the megacorp became more dominant than even Eichner predicted. And much of modern fear of corporations comes from predictions of what lines they might cross to meet their need for expansion.

In a nutshell, this is when a hostile force attacks a target by using a much larger vehicle with a large door to chase down and then "swallow" the target vehicle. The attackers have just performed the Mega Maw Maneuver. The reasons for using this tactic are usually as a form of piracy. Once inside the large vehicle, the target is at the mercy of its captors, and can be easily boarded, plundered, or seized without risking damage in a firefight While certainly an interesting maneuver, it does pose several problems in Real Life . For one, its success hinges upon the maw ship being much larger and much faster than its victims. For another, the very real possibility of the target performing some desperate evasive action trying to get away would pose considerable danger. Sometimes Tractor Beams are used to speed up the chase and/or

explain away why the target isn't performing any evasive actions. And finally, if it happening in space, the bigger ship is a subject of the Kzinti Lesson , if the smaller ship will turn their engines on while inside of the maw In other words, if there was any real potential to this tactic, it probably would have been tried by now Not to be confused with maneuvering with Mega Maw Compare: Swallowed Whole , which is this trope but with monsters, and Driving into a Truck

Literally, "glasses girl"—one of the classic "sweet girl" stereotypes in anime When seen through the lens of how attractive others find her, she is cute without going overboard and seems more approachable than a more conventionally beautiful girl. is usually pleasant and clever, and something about the fact that she needs glasses seems to imply an endearing vulnerability that makes her far more accessible to the average guy. After the Yamato Nadeshiko , she is presented as the second-best girl that a boy can bring home to meet his parents and probably the more realistic of the two. Naturally, as with any stereotype, the meganekko can be inverted or subverted, but the vast majority in anime are sweet, smart and relatively independent. Occasionally she is an unpopular character within the story, but not with the fans The glasses are the important part, though. Whether she's Blind Without 'Em or not, they are presented as key to her appeal. This is one girl who does not need a " Beautiful All Along " transformation; in fact, taking her glasses away is an almost surefire way to reduce</ her attractiveness ! Keep in mind that not all Meganekko/Megane's are always nerds or geeks of some sort Sometimes the presence or absence of glasses shows a change in personality, while other times they are a way to give a character a more realistic costume prop In Western countries this type of character is rarely popular; when she appears, she is often commanded that The Glasses Gotta Go !, although the Shrinking Violet or cute nerd sometimes invoke this trope Glasses on a Hot Librarian or Sexy Secretary are a completely different thing. The Seemingly-Wholesome '50s Girl may use glasses to pretend</ to be this trope Boys with glasses are called megane </, and can occasionally fit into this type (especially in the Yaoi Genre). (Note that boys cannot properly be called "meganekko"; the term refers specifically to girls.) Other possible male types include Stoic Spectacles , Bespectacled Bastard Boyfriend and Four Eyes, Zero Soul When glasses result in sex appeal rather than Moe , they have got Sexy Spectacles A sub-trope of Charm Point ; also compare Speech-Impeded Love Interest , when a speech defect plays the same role in giving an endearing vulnerability to the character Not to be confused with MegaTokyo , or . Or Mega Neko . You know, "really big cats"

A punch so strong it doesn't just send its target across the room ; it sends them across town, or to another state, or even another country. Sometimes reaching Low Earth Orbit and vanishing as A Twinkle in the Sky , or in extreme cases, right into the Sun This is usually an adaptation of a one-panel gag the animators end up having fun with, although the usual treatment is to make it so over the top that it's not mistaken for real violence. On the other hand, it may be played straight if the attacker is just that strong When it's Pervert Revenge Mode , compare Armor-Piercing Slap , which this trope is often combined with, or Hyperspace Mallet for

another option an angry anime girl might try. If they're using a weapon of some sort, they may be a Home Run Hitter instead. Not to be confused with Rocket Punch , although it's only a matter of time before the two are combined. May cause a Nose Bleed if hit in the face, or if the character is being punched for seeing his attacker naked . If the victim is, in fact, completely and utterly innocent of such things and nothing naughty happened then it's an Unprovoked Pervert Payback Punched Across the Room is a more low-key, 'serious' version of this trope. See Power Fist for another way to punch somebody really hard

This is any fight where there are at least</ three sides involved (i.e. against each other), with no prearranged alliances We can be talking individuals or armies, although the version with the individuals is usually more fun since the army one often degenerates fast into a free for all. Often noted by directors and fight coordinators as being very difficult to set up or film properly, although often worth it for the aforementioned fun if they manage to pull it off right Almost always begins as a Mexican Standoff as the various sides try to figure out who to shoot or stab or fireball first. Things get particularly fun if you have several guys with a gun in each hand , each trying to keep aim on the other two targets simultaneously. Expect a lot of sweating, twitching, and flicking eyes until the inevitable happens This trope calls for no prearranged alliances, because then it's not really three-sided — unless there are so many sides involved that even taking prearranged alliances into account, there are still at least three sides! However, it is fairly common that after a short amount of fighting, two of the sides will accidentally or on purpose end up ganging up on the third, often with an unspoken agreement to finish dealing with each other once the third side is out of the way. As a general rule, at the very least two of the sides will have to be in an Evil vs. Evil scenario and at the very most everyone</ involved Often enough, this alliance will be helped along when the third side assumes that all its foes are on the same side Alternatively, if neither side can win the battle on their own, the outcome depends entirely on whom the weakest of the three will ally themselves with, resulting in the Kingmaker Scenario As another alternative , a particularly devious side may manipulate the others into Let's You and Him Fight , then go after whoever is left In a video game, especially a First-Person Shooter , 99% of the time the three sides will consist of the player and any allies vs. enemy soldiers vs. some sort of mutants/aliens/zombies The trope name comes from the French phrase "Ménage à trois", which basically means a threesome. Who knows if that's connected to what this trope means No real relation to Super Smash Bros. Melee </, although that trope appears quite prominently in that series as a whole Compare Gambit Pileup , which is like this trope but with gambits instead of fights. Can be a result of Colliding Criminal Conspiracies

A type of theater, film, and television that focuses on heightening the emotions of the audience. The word "melodrama" derives from "melody [in] drama" (like opera); melodrama at its finest aspires to have the tone and the repetitive, building emotion of an opera or a symphony It's usually associated with everyone acting like a Large Ham , but it's actually about specific emphasis on any dramatic situation. This is done by amping up the perceived scale

and emotional response on everything. Basically, every little hurdle becomes a mountain, every setback a tragedy of Greek proportions, and the official couple will be Star-Crossed Lovers over the tiniest things, usually thanks to outside interference and Poor Communication Kills Note that this isn't the same as stage actors speaking loudly and making broad movements . That's just a necessity of stage acting. This is when the actors portray the characters (or the characters are written as) being akin to teenagers with a very small, Soap Opera scale world. Every success, kiss, and snub will carry the sting of a legendary story. Essentially, what to us would be a pinprick gains the pathos of a rending wound Also note that this can be done right . Melodrama can quite easily hook viewers into becoming emotionally invested in the characters, something every story needs to survive. It helps if the stories are the type that can produce large emotions — and if the characters are depicted with proper motivations. Only occasionally does it fall into the Anvilicious Narm-fests we associate with them. Which is why nowadays it's more of a pejorative term for gratuitous drama, and something writing books today urge people to steer clear of A Sub-Trope of Rule of Drama A Super-Trope to Gasp! , Melodramatic Pause , Drama Queen , Dramatic Downstage Turn Compare Chewing the Scenery , Large Ham , Milking the Giant Cow , Narm , Mundane Made Awesome , Comical Overreacting , Wangst Contrast Dull Surprise

Memes happen. Whether it's a Catchphrase that catches on , an intentionally or unintentionally funny moment, or an unfortunate coincidence, these things spread throughout the Internet like a virus. Sometimes crew members catch on and reference them It can be anything—a line at a convention, a YouTube video, even a piece of supplementary material. To qualify for this trope, it just has to be outside the show Often, this takes the form of a "lesser" worker (as in, not the creator or showrunner himself) referencing it, as trying to get it put into the script could potentially cause an uproar. Also, a lot of memes are OOC , risqué , or just plain random , which wouldn't fit at all in canon . The Expanded Universe gets more leeway in this department A Sister Trope to Ascended Meme , which is when the show itself references the meme

Sociology notwithstanding, on The Internet , a (rhymes with "cream") is usually described as a catchy derivative of some aspect of pop culture parodied and repeated over and over, essentially being a cross between a catchphrase and an inside joke. If not used carefully</, it can get to the point that its origins and original meaning become muddled and completely mutilated beyond any point of recognition or humor . Which means we don't want them in TV Tropes articles. Because we are not interested in being muddled, dated, and beyond humor. Fandom being what it is, this also applies to characters. Fandoms are liable to spread a "meme" version of a character which is totally (oftentimes deliberately) at odds with the original depiction, such as a cheerful version of a dark or scary character, a sexy version of a character featured in a Jekyll & Hyde episode, or an unlucky-yet-annoyingly-optimistic version of a normally depressed, tragic character . Another quirk of memes depends on where they're initially propagated. Memes often spread regardless of content, taste or sensibilities, while the original source may be the only ones who know enough about the source material to use it

ironically. Furthermore, some memes reference something common, but become catchy enough to be associated with only a single new thing Depending on how strongly the production company is tied with fandom , sometimes a meme can escape the space it originally spread in and get referenced in the medium it parodied through Bonus Material or Popularity Power . When this is the case you get an Ascended Meme . Some forgotten or Discredited Memes are even resurrected thanks to the Popularity Polynomial . It can be an instance of The Catchphrase Catches On , which is when a phrase or saying from fiction becomes popular as an expression used in Real Life . However, certain memes are only popular to a certain group. For in-universe examples, see Instant Web Hit . If you'd like to keep up with the memes of the day, go to Know Your Meme , or on Fandom, or (NSFW), or the fine folks at (even more NSFW). These are all examples of great resources for the memes themselves and the enigmatic culture around them, but beware the interstitials. You Have Been Warned . On the other hand, if you just want to learn who starts many of these, see Fountain of Memes . These are probably the most common source of Surreal Humor . The Trope Namer (for the word meme </) is Richard Dawkins , who suggested a Mind Virus -like model of society: that cultural information is inherited and reproduced, occasionally with minor mutations, in a similar way to genetic</ information. It's explained in detail, in plain language, in Neal Stephenson 's 1992 novel Snow Crash </ . When adding to one of the subpages, please write the meme, then add the explanation of the meme inside a labelnote titled "Explanation."

A specific form of Memetic Mutation when the fandom of a series exaggerates a character that is simply badass, or sometimes not all that impressive, to preposterously epic god-like levels. Despite the name, it doesn't necessarily have to be a widely known Internet meme , and is sometimes just an in-joke among the fan-base. In some cases, the writers agree Often overlaps with Fan Wank . Fear too the Memetic Psychopath , and especially the Memetic Molester In-universe, this can be the result of being Shrouded in Myth , or a God-Mode Sue if done poorly Upgrading the badassery significantly with a character from a previous work is an Adaptational Badass . When done to a historical character, it's a Historical Badass Upgrade Compare Testosterone Poisoning . Contrast Memetic Loser

All shows need to have extras. Whether they're the Faceless Masses or a Cast of Snowflakes , everything needs to have some way to show the main characters are not the only people existing in the world (unless, of course, that's the point). But every now and then, someone will stand out... and all of a sudden they become incredibly popular for whatever reason. They may be endowed with a Fan Nickname , and a whole Backstory and personality may be extrapolated... from just one character, with few or no lines and highly limited appearances The fandom may latch onto these characters because they are either a Recurring Extra or a One-Scene Wonder . If the creators of the work get wind of this phenomenon, the character may become an Ascended Extra . Compare the Ensemble Dark Horse , who is a popular minor character instead of a background character. Can overlap with Memetic Badass , but not all the time. See also O.C. Stand-in and Recurring Fanon Character

Almost anything</ can become a meme, whether it be an outfit, a badass, or a picture of an animal doing something funny. Hairstyles are by no means immune to memification . Hair is a device creators often use to convey information about a character to the audience. For example, a girl with pigtails and a girl with a Mohawk are likely to be very different. In non-visual mediums, largely due to The Law of Conservation of Detail , it's seldom an arbitrary choice on the author's part to describe hair at all Sometimes somebody's hair is so stylish or unique that it becomes associated with that person or character. In fiction, weird hair can become so recognizable that to change it would be like losing part of his or her personality. In Real Life , a celebrity's trademark hair could even become a trend, even if was around long before they made it popular See Hair Tropes . Note that Anime Hair is especially likely to be subjected to this. Einstein Hair is a subtrope

Sometimes a character is shown to be competent, maybe even heroic and badass. But that's not what they're remembered most for. Instead, they become remembered for their supposed "lameness". The fandom flanderizes that one time the character made a stupid mistake or got defeated in a shameful way, to the point that as far as the fandom is concerned they're a complete weakling who cannot defeat an insect Maybe a parody version of the character is more well-known than the character themselves to begin with. Maybe the character is weak or unskilled at the beginning of a series, but gains more skills and goes through Character Development later after the character's initial portrayal had already burned its way into most peoples' minds. However it happened the character's "lameness" undergoes Memetic Mutation and they reach Butt-Monkey status within Fanon . Expect no one to care because it's funny In video games, particularly games with fan-tiered characters , this can happen to characters that are perceived as low-tier characters. Going into a multiplayer game with one of these can easily lead to mockery or even getting booted just for picking a character seen as weak, even if you're skilled enough to make excellent use of the character's abilities. Maybe the character is Difficult, but Awesome , but people only focus on the "Difficult" elements because the majority of people who use that character don't quite get a good grip on their potential. Or maybe the character is</ good and doesn't need hundreds of hours to be good at, but people still think the character is garbage for whatever reason Occasionally, the character may also be depicted as The Woobie because people also feel sorry for the character, and may end up as the Fan of Underdog . A Memetic Loser can actually become very popular if their Fanon characterization is amusing or sympathetic enough Contrast Memetic Badass , Watch It for the Meme (for when it's something bad enough to draw people in). Compare What Kind of Lame Power Is Heart, Anyway? (which is a possible cause of this trope being in effect), What Measure Is a Non-Badass? , Butt-Monkey , The Scrappy , Tier-Induced Scrappy , and Never Live It Down

A specific type of Memetic Mutation , like the Memetic Badass but far, far worse for the character's reputation. Maybe the character has a habit of making unsettling facial expressions . It could be that those vibes of suspicion are coming from their preferred choice of company or method of blackmail . Perhaps their name ,

weaponry , or design is a bit... suggestive of something. For whatever reason, the Fanon hivemind will portray this character as a rapist for the lulz Compare and contrast with Memetic Psychopath , who is depicted as Ax-Crazy for laughs. Compare and contrast with a Memetic Troll , who is depicted as a Troll for laughs

Sociology notwithstanding, on The Internet , a (rhymes with "cream") is usually described as a catchy derivative of some aspect of pop culture parodied and repeated over and over, essentially being a cross between a catchphrase and an inside joke. If not used carefully</, it can get to the point that its origins and original meaning become muddled and completely mutilated beyond any point of recognition or humor . Which means we don't want them in TV Tropes articles. Because we are not interested in being muddled, dated, and beyond humor. Fandom being what it is, this also applies to characters. Fandoms are liable to spread a "meme" version of a character which is totally (oftentimes deliberately) at odds with the original depiction, such as a cheerful version of a dark or scary character, a sexy version of a character featured in a Jekyll & Hyde episode, or an unlucky-yet-annoyingly-optimistic version of a normally depressed, tragic character . Another quirk of memes depends on where they're initially propagated. Memes often spread regardless of content, taste or sensibilities, while the original source may be the only ones who know enough about the source material to use it ironically. Furthermore, some memes reference something common, but become catchy enough to be associated with only a single new thing Depending on how strongly the production company is tied with fandom , sometimes a meme can escape the space it originally spread in and get referenced in the medium it parodied through Bonus Material or Popularity Power . When this is the case you get an Ascended Meme . Some forgotten or Discredited Memes are even resurrected thanks to the Popularity Polynomial . It can be an instance of The Catchphrase Catches On , which is when a phrase or saying from fiction becomes popular as an expression used in Real Life . However, certain memes are only popular to a certain group. For in-universe examples, see Instant Web Hit . If you'd like to keep up with the memes of the day, go to Know Your Meme , or on Fandom, or (NSFW), or the fine folks at (even more NSFW). These are all examples of great resources for the memes themselves and the enigmatic culture around them, but beware the interstitials. You Have Been Warned . On the other hand, if you just want to learn who starts many of these, see Fountain of Memes . These are probably the most common source of Surreal Humor . The Trope Namer (for the word meme </) is Richard Dawkins , who suggested a Mind Virus -like model of society: that cultural information is inherited and reproduced, occasionally with minor mutations, in a similar way to genetic</ information. It's explained in detail, in plain language, in Neal Stephenson 's 1992 novel Snow Crash </ . When adding to one of the subpages, please write the meme, then add the explanation of the meme inside a labelnote titled "Explanation."

Sometimes a character is interpreted in different ways by the fandom . Maybe they're treated as more badass than they really are , or wimpier , or they're treated as a sex offender . But then other times the fandom creates an interpretation that's so</ far out, so completely different, that they seem to be an entirely different person. Reasons for this vary, but it's usually an exaggeration of

something that happened in the original that the fans latched on to , an influential reinterpretation by a Fandom VIP , or the simplest one, which is that it started as a meme that got spread around. This can also cover Fanon examples of Character Exaggeration , if they're widespread enough. A milder form is giving a character a specific tic or pet-peeve that didn't exist in the original source, such as a Trademark Favorite Food . Compare O.C. Stand-in , characters whose personalities are filled in by the fans because they don't have much unique characteristics in the official story. Compare also with Alternative Character Interpretation , a more serious (and valid) version of this, as well as Out of Character and Adaptation Personality Change . A Super-Trope to: Examples that don't belong to the subtropes will be in this page. Sub-Trope to Fanon , naturally.

Sometimes the internet hivemind will take a normally friendly Scharacter or a more mild antagonist, and depict them as an SAx-Crazy psychotic killer, usually Played for Laughs of the Black SComedy sort. This could be the result of stalker behaviour or Screepy expressions, or a character's mental state exaggerated to Shorrible conclusions ubtrope of Memetic Mutation . Related to SMemetic Badass . Compare and contrast with Ron the Death Eater . SBoth are about depictions of characters being evil, this trope Sis generally more silly and light-hearted, while Ron the Death SEater is much more serious and often stems from hatred of a Scharacter. Those with Clingy Jealous Girl , Cute and Psycho or SYandere tendencies are common targets. Even particularly weird SCloudcuckoolanders can end up with this reputation. Just as Sdamaging to a character's reputation as the Memetic Molester , who Sis depicted as a rapist/molester figure for laughs rather than a Smurderous psychopath. Related to Never Live It Down in some cases. SCompare with Memetic Troll who's depicted as being a troll by the Sinternet, and the Memetic Loser , who is depicted as more pathetic

Memetics is a fairly new field of science, sufficiently so that it is not even taught yet in most colleges. However, it has gained some traction in the Speculative Fiction arena so many sci-fi writers will reference the field in their works And of course, while the codified</ concept of memetics is new, like many other "new" broad tropes (like Moe), ur-examples can crop up quite a lot earlier than one might expect at first glance

Quite often, the character isn't really a troll, but gets this reputation due to something he did or said in-story for no apparent other reason than screwing with others (such as neglecting a major detail about something in a situation where it would have been crucial) that cannot be attributed to his stupidity. It's also possible for the character to actually be</ a troll in the original support, but get this reputation exaggerated for laughs by the fandom . In any case, the character has a reputation of being a Troll that has become a Memetic Mutation Obviously an example of Memetic Mutation . Compare Never Live It Down . The Gadfly is susceptible to this kind of depiction, especially by those who don't know the difference between that and a Troll . Characters with god-like powers or spectacular scheming skills also have a particularly strong tendency to be subject to this trope, the former because this provides a good explanation why they don't use

all their power to end the story quickly , and the latter because it is hilarious to imagine them manipulating entire groups of people just to pull pranks

If there's something we know about real life it is that people die, and sometimes these people happen to be related in some way to a creator or a work. It's not uncommon to see works being dedicated to a dead person in the form of an In Memoriam , but sometimes creators might go an extra mile A Memorial Character has the purpose of honoring a dead person, be they someone close to the creator or just a simple fan, by immortalizing them in the work. In its most basic form, this is done by giving an already existing character the name of the person they are honoring (or at least part of it), making these characters a subtle way to commemorate them Other times, a whole new character might be created in their honor. Also sharing their name, these are usually minor characters that show up at some point in the story, acting as another part of the world without any particularly obvious hint to the true meaning behind their presence to those viewers not in the know Particularly strong cases might have a whole new important character being created in the person's memory, or a whole new work being made with them as the centerpiece, but these are obviously restricted to the creator's family or the closest of friends Related to In Memoriam , Tuckerization , Write Who You Know and Reality Subtext . For the in-universe version, see Dead Guy Junior , and some cases of Legacy Character Sam Alexander, one version of Nova in Marvel Comics continuity, was named for Sam Loeb, the late son of Jeph Loeb

from the Harry Potter </ books. She was a fan who died of leukemia, and J. K. Rowling memorialised her briefly in Goblet Of Fire</ - getting sorted into Gryffindor, the House of Bravery.

Elisabeth Clara Sladen was one of the longest serving and most beloved Doctor Who </ actresses, having played Sarah Jane Smith in both Doctor Who</ and in her own spin-offs K-9 and Company </ and The Sarah Jane Adventures </ for just under four decades. After she passed away in 2011, the next companion was named Clara, after her middle name Borderlands 2 </ has Michael Mamaril, a Vault Hunter that sometimes appears in Sanctuary, and who gifts the player with a piece of rare loot when the player finds him. He was created in the memory of Michael John Mamaril, a Borderlands</ fan that passed away at the age of 22, and whose friend asked Gearbox Software for a short eulogy by Claptrap, Michael's favorite character

The Order of the Stick </ has Wrecan, named for a fan who tallied up characters' appearances on the forums.

Arthur </ : Mrs. MacGrady was turned into this for "The Great MacGrady" episode, which was written by staff writer Leah Ryan, who eventually succumbed to cancer, which Mrs. MacGrady was diagnosed with. In fact, Mrs. MacGrady's first name (which has always been Sarah) was changed to Leah for this episode.

This trope is when an object becomes imbued with the memories of a character, allowing others to gain these memories in a Pensieve Flashback or Exposition Beam . The "Jar" may be single use or

reusable, and while it is often made intentionally either as an awesome form of journaling or diary keeping, it's entirely possible for it to be made unintentionally. In those cases, it's probably a psychic or wizard using a form of touch based Psychometry to find out the history of an item In some cases, the memory jar can potentially be a complete record of a character's memories, becoming both a biography and potentially a "restore point" if their memories are damaged or a clone has to imprinted Compare Transferable Memory and Neuro-Vault

Memory and amnesia in TV, movies, and video games works a bit differently than in Real Life ... Why? Because memory often makes for an interesting storyline involving one or more characters, and can be used to make a powerful argument on questions such as identity, destiny, betrayal and love. The usefulness of this trope is tricky, as memory loss isn't as common in Real Life as it is in fiction. Don't worry about it too much, as Tropes Are Tools Compare Stay Ahead of This Index (as our memories are stored there), Mind Manipulation , Psychology Tropes Not to be confused with Please Reflect on This Index

Assuming they aren't boring or just plain weird , museums in fiction can be worrying places, regardless of whether they're natural history museums, technological showcases, art galleries, or even tourist-trap exhibitions Sometimes, this is a case of the venue being merely creepy, exhibiting incredibly morbid subject matter and featuring curators that might be a little too engaged in the material to be considered sane. In other cases, circumstances beyond the control of the staff have made the museum dangerous, perhaps because some villainous character or faction has decided to spend some time there. And sometimes, the museum and its contents are the danger to the patrons, to the point that the building itself might be some kind of malevolent construct In any case, the smartest thing to do would be to leave as quickly as possible without stopping for the gift shop - but chances are that you can't escape, especially in the more dangerous instances of this trope May feature a Living Museum Exhibit or two. If it's a natural history museum, it'll often overlap with Taxidermy Is Creepy Compare Spooky Silent Library , a completely different kind of unsettling institution See also Wax Museum Morgue , which is often this trope by default

The Menacing Stroll is the lithe, athletic walk of the perennial badass. Not quite a strut, it is a subtle, confident gait that lets everyone know that the walker could kick the collective ass of everyone in the room without breaking a sweat, because they are just that awesome</. The Menacing Stroll in the Castlevania </ games (dubbed the Pimp Walk by fans), but it can also be found in assassins, thieves, and the leaner species of badass. It's all in the shoulders Compare Unflinching Walk when it's coupled with Stuff Blowing Up . Power Walk is when the heroes all do one together. A little bit faster than the Slow Walk

In media, male characters are defined more by their actions than their personalities or appearances. Female characters, on the other hand, are defined by their personalities and appearances but not their actions. This trope is rooted in the female/male = passive/active dichotomy. Essentially, it's the idea men are

expected to be out doing things, but women are expected to just sit there looking pretty , emotionally reacting to events, and avoid action . Like most gender-based Double Standards , this is unfair and restrictive to both genders, male and female. Part of this trope refers to how characters function to advance the plot. While male characters will be directly involved in the action, or manipulating the action behind the scenes in a comprehensive way , female characters, when they do take action, often take it in the form of inspiring, motivating or nagging a male character to do something. See Lady Macbeth , Henpecked Husband . And, yes, it also applies to that</ meaning of "action" as well. In the past, and indeed today, many traditions considered women good if they didn't have sex (got no 'action') , and/or considered them to be superior to women who did(unless it was strictly This trope is a possible consequence of Men Are Generic, Women Are Special . Since men are generic, any individual male character has to do something special to stand out. But because women are special, a female character just has to be, well, female. Contrast Action Girl , Damsel out of Distress , Feminist Fantasy , Non-Action Guy , Politically Active Princess , and Silk Hiding Steel . River Tam from Firefly </ is the prime example of a Living Macguffin , while her older, slightly less genius brother is charged with protecting , care taking , and enduring most of Mal's flack . River is said to be a super genius with infinite potential, but because of some rather unsavory experiments performed against her will , she's more sought after as a weapon than an outlaw.

In media, male is the default, "normal" form of humanity, while female is a special subcategory reserved just for women. This meta-trope is Older Than Feudalism and is found not only in fiction, but is ingrained into many human societies and cultures . The technical term for this is Take the English language, for example. The terms "Man" and "Mankind" are often used to represent humanity in general, whereas "Woman" and "Womankind" only ever refer to humans of the female gender. Many job titles, such as fireman and mailman, assume maleness, even though there are female firefighters and mail carriers. People often specify that someone is a "female doctor" or "female author", but generally don't say "male doctor" because that is already assumed. If the gender of a person is unknown, it is sometimes argued that the traditional proper pronoun to use is "he" (e.g. "Everyone comes to a point in his life...") – though "singular they" goes back to Geoffrey Chaucer but remains controversial even today, reflecting this trope. Certain languages like French and Spanish take this concept even further, having two words for "They"; a masculine and feminine form, but if there is a mixed group of men and women the masculine is the default. In fact, this is correct even for a group of any</ number of women, and one single man. Grammatically speaking, in languages featuring gender, masculinity generally prevails and is the default. Adjectives and past participles, as well as nouns for humans, are overwhelmingly masculine by default; feminine equivalents are always derivative, with specific suffixes. For example, in French, a female hunter is "chasseuresse" or "chasseuse", with the feminine suffixes "-esse" and "-euse" attached to the masculine form "chasseur"; in German, you add "-in", so a (male) chancellor is "Kanzler" and a female one is "Kanzlerin"; in Italian, Spanish, Portuguese, you swap "-o" for "-a", or stick "-a" to the masculine forms. The use of feminine words is pretty much always exclusive, in that a person or group of people have to be known explicitly as all-female only for the

words to be usable; if there is even a hint of ambiguity, like say a theoretical group of "1000 women and 1 man", languages will default to masculine words, be it pronouns or nouns. Feminine-by-default nouns are generally reserved for higher, more abstract concepts such as "humanity", "manliness", "affliction", etc. rather than anything to do with concrete biological sex. The only notable exceptions are animals: many words for animals are feminine by default, and they refer to a species as a whole (which results in expressions such as the grammatically feminine French phrase "une girafe mâle" ("a male giraffe")), and to a lesser extent, specifically the female animals of that species (e.g. French "une chèvre" ("a (female) goat"); still, masculine derivatives are extremely rare (e.g. French "un girafeau" ("a baby giraffe")), and the males tend to have their own words instead (e.g. French "un bouc" ("a male goat"). The trope can be observed in many different elements of society and culture. "Unisex" fashion tends to be built around men's fashion; jeans and shirts are worn by both sexes, but dresses and skirts are exclusive to women in most of the Western world (with the famous exception of the kilt). T-shirts are typically sold in two cuts, women's and mens, but men's T-shirts are sometimes sold as "unisex tees." Many health clubs have women's gyms, but never men's gyms, since men are considered the default group and just use the main gym. Most androgynous names (like Jordan or Taylor) started out as men's names. The restroom sign for a man is a featureless stick figure, but the sign for a woman is a stick figure in a dress . (One could imagine an alternate universe where women are represented as a featureless stick figure, and men are represented with a cowboy hat.) In the eyes of society, male is default, and women are basically men plus or minus something else. This phenomenon carries Unfortunate Implications for both male and female characters when used in fiction. The main problem for male characters is that maleness is not special in the way femaleness is, and is often undervalued to the point of being disposable ; men's actions are less likely to be judged based on their gender, which gives them more freedom to act, but the consequences for their actions are likely to be magnified. The implication for female characters is that femaleness is special in a way that maleness isn't or, to put it more bluntly, being male is "normal", while being female is "abnormal", which can either mean superior to men or inferior . This leads to The Smurfette Principle , in which a character's femaleness is the most important and interesting thing about her, often to exclusion of all else. It also tends to result in works failing The Bechdel Test , because if there's a potential character who doesn't have to be any particular gender, the role will probably be filled by a male character by default. It may or may not be the result of Gender Rarity Value . Likely exacerbated by the fact that Most Writers Are Male . Probably the parent to Men Act, Women Are and Men Are Strong, Women Are Pretty . See High-Heel–Face Turn for when being a woman becomes a Chekhov's Gun for a Heel–Face Turn . Compare Men Are the Expendable Gender .

Primarily in Sit Coms : Men absolutely loathe opera, classical music, visual arts, and books . But they LOOOOOVE sports. If they don't act in this manner, there's either something wrong with them or they're Camp Gay . Never mind that for a long time virtually all opera and classical music — and most literary books — were written by men specifically as manly diversions, those things aren't manly! There are also strong class undertones to this trope - being cultured is seen as a middle/upper-class trait, and there is a trend in media

for the working classes to be depicted as more masculine (including the women, for that matter). Indeed, this trope is often used in depictions where being cultured is an implied class shorthand for the rich. Also, you'll notice that the women making them go are either completely oblivious to the fact, or don't care, that their companion is not having a good time. This is one of the many ways that the Grande Dame will make life an utter Damnation de Faust</ for her Henpecked Husband . Compare Men Don't Cry , Women Are Wiser ; Buffoonish Tomcat is a related trope for cat examples. When the man is a slob , this trope is almost always included also, but the opposite isn't always true. Surprisingly, despite the fact that The Lad-ette can be basically summarized as "a man's attitudes/behaviors in a woman's body", you very rarely see ladettes who have the same aversion to "culture". Contrast Real Men Wear Pink for manly men unafraid to show their softer side, and Cultured Badass for manly men who find your lack of appreciation for opera grounds for a No-Holds-Barred Beatdown . It's also the reason why most of the adults who have to write The Dreaded Thank You Letter are men.

Much like Clarke's Law for Girls' Toys presumes that girls are more interested in the fantasy and magic aspect of their toys (instead of the technological aspect) than boys, this trope places similar assumptions on the preferences of adult males and females and markets them accordingly As usual, in the world of advertising, there's usually at least some</ degree of Truth in Television

Be chauvinistic or utterly clueless about anything pertaining to women.

Be oversensitive and emotional, sometimes to the point of being needy Oh, and let's not forget that all commercials with this trope assume that their characters and anyone else watching are all heterosexual, so don't expect any lesbian or gay stereotypes here , beyond the occasional Pet Homosexual in the women's ads Also, anything that is supposed to be marketed to both genders equally will be advertised by men if the people in the ad are supposed to be characters we relate to, and by women if we're just supposed to be looking. In short, unisex products are advertised as if to heterosexual men . One reason for this is that men (and above all young adult men 18-25) are more likely to be influenced by advertising than women of any age, whose brand preferences are more likely to be fixed. Also, according to market research done by Angus Reid, young men are more swayed by emotional appeals in advertising than are older people or women, who tend to be more practical Naturally, this leads to many commercials setting up very implausible scenarios to emphasize the stereotype they're appealing to. Sometimes, if more than one gender is present in the commercial, they'll compare and contrast stereotypes, playing off the woman's sensitivity with the man's machismo. Hilarity Ensues Compare Sex for Product , which is typically men being told that using a product will get them more sex

This is the competent converse of the Red Shirt Army They are not the protagonists, but just their support (or cavalry). We probably won't get to know many of them well, though those we do meet we'll probably know better than a Mauve Shirt . As far as Character Focus goes, they could</ be Cannon Fodder .. ...but they are not</. Most of them still have no names given and will dress alike, but

whereas the Red Shirt Army is not guaranteed to, these guys will</ live. Furthermore, they are competent at fighting their enemies, especially those who can kill just by one looking at them funny; they are truly helpful in a tactical situation (or "hot zone"). Whether this help is acknowledged depends on the writer They can</ hit their opponent most of the time, unlike their opponents who graduated at the Imperial Stormtrooper Marksmanship Academy . Regardless of how many hits they take, they can go head-to-head with the enemy without being wiped out in seconds, and often without losing any men at all The key difference between these guys and a Badass Army is that they are not</ technically an army. Usually they'll be a relatively small and elite fighting force, and they're more likely to answer to a single individual or be devoted to a specific cause. Contrast with Badass Crew , which will also encompass a small team, but is made up of distinct characters and more likely to be the focus of any given story Named for Robin Hood 's army of outlaws in the classic film The Adventures of Robin Hood </ (known as the "Merry Men" in folklore). Not to be confused with Brad Sherwood

In most fiction, periods are rarely mentioned . Speculative Fiction normally does likewise, but on the rare occasions that it does mention menstruation, the characters should tremble. Menstruation in SF holds great sway over supernatural powers SF periods serve as the trigger for every supernatural menace you can think of. Gruesome Body Horror is the favorite, but a period can also serve as a source of great power (and great insanity), a magnet for The Fair Folk , a gateway to a hell dimension, or even a semi-sentient Reality Warper . Periods also cause all sorts of supernatural powers, from Puberty Superpower , to attunement to magic . You're gonna need more than chocolate to sort this one out The Menstrual Menace is particularly popular as a Monster of the Aesop . Any monster evolving out of a girl's period will serve as an object lesson of how to deal with the pain of puberty. If the moral is that Growing Up Sucks , the whole cast will be dead or insane by the end. At the more idealistic end of the Sliding Scale of Idealism vs. Cynicism , defeating the Menstrual Menace will be an Anvilicious moral about the importance of abandoning childish things Menstruation in Speculative Fiction also causes mundane misery and angst, which tend to lead to stupid mistakes that create all of the previous supernatural problems The belief systems of some cultures have often incorporated a strong positive or negative supernatural significance to the phenomenon of menstruation This trope is for supernatural periods only; for trouble caused by mundane periods, see All Periods Are PMS . Compare Women's Mysteries . See also Hysterical Woman and All Women Are Lustful , two beliefs brought on by this very trope

Space travel is expensive. So expensive, that some people wonder if it might be worthwhile to just send a cloning vat and upload the brains of the potential colonists from Earth to the destination planet Depending on the technology available, the travelers might have clones of their original bodies on the other end, or they may have to "borrow" someone else's May be a form of Twin Maker . Could be called a "Harder" form of Teleportation . Psychic Teleportation is when both mind and body are moved by psychic power. Contrast

Mental Time Travel . Compare Sleeper Starship

A form of Time Travel where you don't physically go back in time. Instead, your body goes back to where it was in the state that it was, but you keep your memories from the future. The advantage is that, if done correctly, it neatly sidesteps many of the logical conundrums and paradoxes associated with time travel. The disadvantage is that your range of times to travel to is limited to the time your body can function for these purposes, a few decades at most A common variation is that the time traveler isn't going back to their own body, but to someone else's, maybe sharing their consciousness and having mental conversations or maybe a full Grand Theft Me . This gets around the disadvantage of the destination being with a few decades of the starting point, while still avoiding some of the logical problems with paradox Depending on what point the writer is trying to make, it sometimes turns out that you can't actually change anything in the past , and are forced to live through all your mistakes again "Groundhog Day" Loop stories often (but not always) use this mechanism. Also see Peggy Sue fanfic. Unstuck in Time is usually a version of this More effective with a Ripple Effect-Proof Memory . Contrast with Intangible Time Travel

A Mental World is any world that exists inside a person's mind (or heart, soul, whatever, but not their physical body). Similar to Dream Land and Cyberspace , a Mental World does not follow the regular laws of physics , and may ignore or respond badly to characters trying to use logic or force. This world is usually entered by some type of telepathy , either magical or technological; if the character whose mind contains the Mental World is sleeping or unconscious, then their individual dreamworld may be physically attached to a larger Dream Land or collective unconscious, which makes it enterable by other dreaming or meditating people. Symbolism is king here, sympathetic magic may be in operation, and puns, metaphors, and metamorphoses may be common. Because this world is based on an individual's (possibly incorrect) beliefs, it may contain multiple Evil Twin versions of both the owner's personality and that of anyone else (s)he knows, especially the people exploring the world. Sometimes this works in the other direction, and changes made inside the Mental World may change the beliefs of the individual who is the source of the world in question. In other cases, this Mental World is more like a magical pocket dimension where the controlling mage can wage battles, imprison others, hide themselves from enemies, or even take a friend for a vacation. In this case the world does not necessarily exist strictly inside the character's mind, but still behaves as if it does because it is woven out of that person's magic and actively connected to that person's mind (and still generally representative of their "self"). Oftentimes the world is surreal and barren and may be a space-like void with stars, multiple suns, and small chunks of floating rock or debris that may be used to get about, like stair-steps. See also Vision Quest and Ghost in the Machine . Tends to be a Wackyland , especially when exploring one's personal mind. Not to be confused with Womb Level . Subtropes include:

A more experienced advisor or confidante to a young, inexperienced character, particularly to The Hero . This character is better skilled, faster and more experienced than their student and they're

passing those traits on to the student. They may have grown too old for the task or have their own job to do . Their role is to introduce a new skill or sharpen the current skills of their student, often hoping to pass the torch because they know their career is coming to an end. This character may die , so that their student can learn to stand on their own two feet . Expect them to have the same elderly, but powerful look associated with the Grandpa God . Compare Big Good where they tend to keep a distance on the hero's quest and run things from the throne. Named after Mentor, Telemachus' elderly advisor in The Odyssey </, who was actually Athena in disguise . For more information concerning "The Mentor" and other narrative archetypes, see A list of subtypes can be found on the Mentor Index page.

The Merchandise-Driven show, otherwise known as the "half-hour toy commercial", is not merely a television show (or other work) with a line of toys licensed on the side, but a television show created from</ a line of toys. The program exists largely to sell these products to the audience. Although merchandise-driven cartoons and anime are usually targeted at younger viewers, examples aimed at the older demographic do exist, though they're fairly rare. Note that there are very few instances of the Merchandise Driven cartoons of today that predate . The FCC classified 1969's Hot Wheels</ cartoon as "a thirty-minute toy commercial", which pretty well killed the show (along with reruns of </, a show starring the cartoon Mascots of the Post Cereal line). (Conversely, it was rare that a popular show would spawn action figures and toys when it was actually on the air in the US. Throughout The '60s and The '70s , the only reliable source for the various Cool Cars and Cool Ships from various science fiction and superhero shows were the Corgi line, imported from the UK. Mego's Star Trek: The Original Series </ figures didn't appear until well after the show was in reruns.) Today, there is a full symbiotic relationship between the show's production and the toy company (or other manufacturer licensed, show-themed products), which is usually the primary (or even only) sponsor of the show. But the key difference between this and normal licensed merchandising is that here, it is the toy manufacturer who dictates the show's canon . They may be able to demand addition or removal of characters from the series based on the actual toys in their production line , or that new characters must be something that they can design a toy version for on demand (military or paramilitary-themed shows and Humongous Mecha anime are particularly prone to this). Another sign of a toy manufacturer exerting influence is the blatant structuring of episode plots solely around the newest merchandisable toy accessories</, often where the characters Gotta Catch 'Em All or be declared a failure as a human being</ ... yeah, something like that . Meanwhile, in Tokusatsu works, it has become common for the production staff to use weapons and Transformation Trinkets from the show's toyline in the actual show itself . Merchandise Driven shows are not limited to a young audience either. Many works are adapted from manga, video games, toys, etc. only if there's an existing lucrative market, and older fans are often targeted for their potential loyalty and deeper wallets. That so many comic books and late-night anime can maintain a decent budget is due to this small but vocal group of fans. Can be halfheartedly avoided with the use of a Segregated Commercial . Still, this sometimes produces a Franchise Zombie . However, Tropes Are Not Bad — some fandoms like the merchandise more so than the show itself. Many musicals ensured that potential hit tunes were reprised a few times. This was as much for the sake of the song

publishers as for dramatic opportunities like the Dark Reprise . The revues, which were formed around Sketch Comedy and had little to no plot, could get quite shameless: some of them explicitly introduced song reprises as a ploy to sell sheet music. , and once the requirements are met the writers are basically given free rein to script what they want. See The Merch for that. Peanuts </ creator Charles Schulz was famously quoted as saying there is nothing wrong with using characters in marketing, so long as the quality of one's work stays refined. That said, Bill Watterson has, equally famously, taken no chances and limited Calvin and Hobbes </ to the print medium to prevent any decay in quality. (Unfortunately, this caused people to just make offensive unauthorized merchandise...) Also note while advertising can often be the main reason for a show's existence, it is the only reason, that's what actual commercials are for. Shows of this nature always do their best to tell a story and to keep the viewers hooked with said story. Keep that in mind whenever viewing a show that falls under this trope. It's also notable that, when the series is particularly well-done, it may outlive the product that inspired it. This seems to be particularly true of comic books, such as ROM: Space Knight </ and Micronauts . </ It's also common for merchandise driven shows to develop a cult following that long outlasts the original merchandise; such a fanbase may result in its eventually being Un-Canceled (usually with accompanying new</ merchandise), as the current incarnations of Transformers , </ G.I. Joe , </ and others can attest. Compare Misaimed Marketing , where this sort of thinking is applied where it shouldn't be. See also Defictionalization , where the licensed merchandise is also merchandise inside</ the show; and Breakaway Advertisement . In some instances, this can also be intertwined with Off-the-Shelf FX . Contrast with The Merch , where the merchandise sales came after</ the work, in order to support it. For derivative works that are (usually) not metatextual focus of the original work, see Tie-In Novel , Licensed Game , and Advertisement Game . See also Product-Promotion Parade , a common occurrence in Merchandise Driven works, and Cash Cow Franchise , and Toyline-Exclusive Character , where the merchandise includes characters that don't actually appear in the work made to promote the merchandise. See the Analysis page for a list of tropes enforced in these works as ways to sell more merchandise.

More plausible versions (relatively speaking — this isn't a particularly plausible idea) often put the Mercurial Base on train tracks , and use the thermal expansion and contraction of the tracks to move the base; this only works at sunrise or sunset, which can result in added drama. Less plausible versions might move it in just about any way the author thinks is cool, and are probably more likely to try to stay near midnight, or just after sunset, to give themselves a larger safety margin. Because of the Rule of Drama , a Mercurial Base inevitably comes along with one of two events. Either: At least as applied to Mercury itself, the Mercurial Base is of necessity a relatively new idea. Astronomers used to think Mercury was to the sun, with the day side constantly searing hot and the night side constantly near absolute zero. But in 1965 it was discovered that the planet is only sort-of "locked," in a 3:2 orbital resonance that gives it three days every two years. Thus came the idea that a base would have to move, slowly, in order to stay out of the sun. This is a subtrope of Mobile City . May (of course) be a feature of an Industrialized Mercury .

Something horrible has happened or is happening to Alice. Her pain is unbearable. Even her loved ones look away and cover their ears, trying to block out the sights and sounds of her agony. There is nothing they can do to ease her pain or save her. But they can offer one last mercy to their friend: they can end it all for her now, before it gets any worse Whatever is afflicting Alice is usually in the category of a Fate Worse than Death (thus making the death a kindness). There may be a Body Horror that nobody can figure out how to destroy. Or Cold-Blooded Torture has left her horribly maimed and screaming incoherently. Maybe she's being Eaten Alive . Or perhaps she's about to succumb to The Virus or The Corruption , and she wants to Die As Herself . It may be that she could survive, but they have no access to medical care; or that Alice, if she lived, would be reduced to a shell of her former self. Whatever the reason, this trope implies that death is the merciful option, even if Alice is begging for her life (or is so overcome that she cannot speak at all) Instant Death Bullet is likely, and justified in this situation: the killer has no difficulty getting to a position and attacking in a manner that would cause quick death. There is usually a moment when a glimmer of self-awareness allows Alice to show her gratitude through a tearful smile or the like. This is usually easier when the shooter is Cradling Their Kill When several people could do it, it is likely that her closest friend will insist on being the one to give the fatal blow; compare Dying Alone The Medic , even if holding to Thou Shalt Not Kill , may make an exception for these Note that in Real Life , is extremely</ controversial. In either case, it is usually an incredible</ Tear Jerker Not to be confused with Put Them All Out of My Misery . Very common in zombie stories , for obvious reasons Contrast Cruel Mercy , which aims to do the exact opposite. Compare the combat-ending Coup de Grâce , the villainous Thwarted Coup de Grâce , and the assisted-suicide I Cannot Self-Terminate . See also Staking the Loved One , where this is usually the motive. A subtrope of Shoot the Dog , whose trope namer was a Mercy Kill. A Mercy Kill Arrangement is when a character arranges another character to perform their own Mercy Kill As a Death Trope , several if not all spoilers will be unmarked. You have been warned

Basically it's a device that fuses multiple objects together, kind of like Fusion Dance . Works by either shooting a beam or placing the objects into a machine. May also work in reverse. Sometimes, the effect is unintentional and probably not the main purpose of the device ; Teleporter Accidents are particularly prone to turning the devices into Merging Machines, especially in cases such as Tele-Frag May be involved in Item Crafting . This may be the source of Mix-and-Match Critters , Mix-and-Match Man and (sometimes) Ninja Pirate Zombie Robot Not to be confused with Combining Mecha

Primarily in comedy: With groups that are based on the Boy Scouts and what have you , you can name virtually anything, and odds are, there'll be a merit badge for it. Hopping On One Foot While Singing Led Zeppelin Tunes And Drinking Chocolate Milk Badge? Yep. Bruce Campbell Lookalike Badge? Check. Catching Arrows Blindfolded Badge?

You know it! And many, many more. Sometimes this concept is used as a throw away line to explain some (suddenly essential) esoteric knowledge held by one of the heroes (particularly if they have not been set up as having those skills as part of their character): Might even be an Aesop of some kind about how Boy Scouts might be geeky or nerdy, but they do have some skills that come in handy at times, and maybe they are masculine after all. Probably inspired by the Real Life Merit badges of: Those six merit badges were the favorites of Boy Scouts at Scout Camp who needed an extra merit badge but didn't want to work too hard. Then there were also the weird ones like Masonry which involved building your very own outdoors fireplace/brick barbecue. Sadly most of the really odd ball ones were eliminated in the 90's (rabbit breeding, anyone?). It's worth noting that many sources use "getting a merit badge" like winning an award, when the actual process involves meeting with an approved merit badge counselor, showing achievement of a specific set of criteria, and producing a formal writeup of the process for approval by said counselor and the relevant troop leaders — it's more like a short hands-on class (occasionally with homework) than it is a trophy. Related to MacGyvering . (Boy Scouts is an organization dedicated to producing those guys with skills!) See also I Minored in Tropology .

Tropes about merfolk, the legendary half fish, half human people that live in the deep. Compare Elf Tropes and Fairy Tropes .

While the word "messiah" has different meanings in different cultures and there have been according to Wikipedia , for most Western intents and purposes, the term has been Hijacked by Jesus , with Jesus becoming the Trope Maker . In media, the Messianic Archetype is a character whose role in the story (but not necessarily personality) echoes that of Christ. They are portrayed as a savior, whether the thing they are saving is a person, a lot of people or the whole of humanity. They endure a sizable sacrifice as the means of bringing that salvation about for others, a fate they do not deserve up to and including death or a Fate Worse than Death . Other elements may be mixed and matched as required but the Messianic Archetype will include one or more of the following: Some takes on what makes a Messianic Archetype include All-Loving Hero , the Dark Messiah (the extreme Anti-Hero version), The Antichrist , the False Prophet (the lying scammer version), and the Anti-Antichrist . However, keep in mind that All-Loving Hero and the Messianic Archetype are not synonymous</. All-Loving Hero is about a character type with certain personality traits. The Messianic Archetype is about the role the character has in the events of the plot and can have any personality traits, even overtly villainous ones. Even spawns of The Devil themselves can be Messianic Archetypes (such as the more messianic versions of the Anti-Antichrist). It's also not necessary for the archetypal character to be even remotely Christian. The Ur Examples include Osiris (Egyptian) and Inanna (ancient Mesopotamia and the actual city of Ur) making this trope Older Than They Think . This trope is the good counterpart to the The Antichrist , which are characters inspired by the being of the same name as portrayed in the Book of Revelation though the book itself only refers to him as "The Beast" . Those who fall into this archetype are often Allegorical Characters . See Away in a Manger for Nativity parallels at an earlier point on the life timeline. Compare Madonna Archetype

, Moses Archetype , Pietà Plagiarism , Crystal Dragon Jesus Contrast Faux Symbolism . See A Protagonist Shall Lead Them for the pre-Christian model of "messiah". Remember that while many Messiahs die (and many then come back to life), this is still not a Death Trope , so spoilers should still be marked.

Actors are prone to having their own personality... surprise! They may be gifted in being able to portray someone else, but often that baggage of their own distinct personality can cross over into the minds of the general public. There are also past roles that they will be eternally known for. The use of Meta Casting is taking an actor and crafting a role that utilizes their known history to create a resonance between the performance and the audience that makes the whole thing far more dynamic than it could have been in any other way. As an example, take an actor who is famous for having altercations with obnoxious tabloid reporters. Take that same actor and cast them in a role of a famous businessman who kills a reporter for harassing him constantly. In some cases the actual role is almost an expy of themselves, as in they're playing an actor</ with a suspiciously similar history. This can come in multiple ways: In many cases this can be And the Fandom Rejoiced ; the fans latch on to that resonance and appreciate it. Compare Actor Allusion (a nod to other roles they played), Ink-Suit Actor , Celebrity Paradox , Reality Subtext , Actor-Inspired Element and Enforced Method Acting .

Taking a step back and looking at how we look at things.</

Metafiction is crazy, man! We had to do what it said! </

The game outside the game, the metagame is a concept that exists for all competitive games and can't be easily defined in one sentence. Put simply, the metagame is the question of how everyone else is playing. If you know the answer, you can then tailor your own play to take advantage of their weakpoints For example, you've been watching your buddy play Street Fighter II </ in the arcade. You notice he uses the same moves and Combos over and over. Therefore, when you later decide to play against him yourself, you use a character and moves that you know can beat him. Instead of going in blind, your foreknowledge of his favorite strategies gives you an advantage Knowing the metagame is vital for gamers who are much into Tournament Play . Many a tournament has been won by a player who cannily predicted which way the pendulum would swing, and many, many players have scrubbed out as a result of a miscalculation of the metagame A common Metagame term is the Mirror Match , where you play against someone using the same thing as you are; the same video game character, or card deck, or whatever. A Mirror Match often requires special strategies, metagaming the metagame

It should probably be noted that the term "metagame" is also used pejoratively when it comes to Tabletop Games and other roleplaying games that expect players not to jump In and Out of Character . Here, using The metagame is often considered somewhat akin to cheating, since it's information that the player's character couldn't possibly

know (since the character shouldn't know that he's in a game), and shouldn't be making use of. The Stop Having Fun Guy attempts to enforce his own metagame on the other players. Naturally, this can cause problems for new players, even going so far as to become a Guide Dang It! . In some cases, the metagame can further confuse new players, particularly for adaptations: what should</ be good, based on the source material, isn't</ in the game itself. (We have a trope for this, CCG Importance Dissonance , but it doesn't just happen in card games.) A.I. Breaker is a subtrope. Compare with Meta Plot . Contrast with Achievements in Ignorance . See also Talking Through Technique , when the metagame is used to communicate without words; and how knowing the metagame can lead to Gameplay Derailment in video games. Not to be confused with the novel of the same name .

Sometimes, a process occurs to itself. Frequently manifests as dreaming about dreaming and Breaking the Fourth Wall . For a list of tropes that discuss how we look at things, see Meta-Concepts . See also Shaped Like Itself , where a description is meaningless because it only refers to itself.

Also known as headbanger, thrasher, or hesher, the metalhead is a typically male character that started showing up in movies and television shows in the 1980s as Heavy Metal became popular. As the title implies, he is a very passionate fan of hard rock and heavy metal music and is not shy about expressing it. Unfortunately, some express their opinions too much to the point of coming off as an elitist Jerkass (and No True Scotsman is by no means uncommon) The metalhead can usually be identified by any combination of the following: long hair, tattoos, piercings, badass beard or mustache , a black t-shirt bearing the logo of his favorite band (occasionally a hoodie as well), a black leather motorcycle jacket, tattered denim jeans, camo pants, high-tops, skate shoes (almost always Vans Old Skools), Converse (typically All Stars), combat boots, or a denim vest adorned with pins and patches. They are also known for using the "heavy metal horns" hand gesture as a way of showing their approval for something. Most metalhead characters are male, though female examples exist. Metalhead characters usually live in a Poster-Gallery Bedroom with walls covered in heavy metal band posters (and sometimes they still live in Mom's Basement). Female metalheads will generally be presented as either The Lad-ette or as Gloomy Goths , and are liable to be either incredibly beautiful and ultra-sexualised (the male metalhead's assumed ideal) or comedy fat girls He usually has a menial job and dreams of one day being in a successful band. He likes to say "dude" and "awesome" a lot. Although he doesn't have a lot of book smarts, his knowledge of heavy metal is staggering and he can debate for hours what bands should and should not be considered "metal." Other stereotypical things that the metalhead loves are muscle cars , motorcycles , beer, Horror Films , violent Video Games , and (depending on the portrayal) marijuana or violent anime. S/he may also be portrayed as a Hollywood Satanist for good measure

Tropes about various metals and alloys Not to be confused with tropes about Heavy Metal (although the genre was simply named after a certain type of metallic elements), or the metallic named Superhero Comic Ages

One of the easiest ways to portray an organism as different from other living creatures is to give it radically different dietary needs. And one of the easiest ways to do that is to have the organism consume metal. Now, while in real life humans and other carbon-based organisms need to consume trace amounts of metals to stay healthy (for example, the iron found in green vegetables is necessary for the production of metalloproteins like hemoglobin), this trope is about creatures that consume pure, refined metal for food. So a person eating the aforementioned green vegetables would not be an example, but a monster eating a steel sword would be Such metal-eating creatures often present a unique threat to many of the constituent parts of human civilization compared to other entities with strange diets. After all, automobiles, I-beams, electrical wires, and computers all need metal to manufacture, so a monster that devours such objects can throw people's lives into disarray even if the people themselves are unharmed. Heroes can also find it difficult to fight monsters that can eat their weapons and armor . At other times, however, metal-eating organisms can be beneficial to humans, such as by recycling or refining the metals through digesting and expelling them in a way that can be gathered. There's also an occasional overlap with Nuclear Nasty ; radioactive elements such as uranium and plutonium are metals, and irradiated monsters are likely to seek out such substances for a meal. Hard science fiction likes to make these creatures Extremophile Lifeforms , though more fantastical works tend to just depict creatures that resemble those in real life aside from the metal eating It is common for the metal eaters to be creatures predominantly made of metal themselves, usually Chrome Champions with some kind of Sculpted Physique . It is also a common trait among robots, in lieu of them needing just electricity and factory-made replacement parts like in real life. A meal for these characters may consist of Palette-Swapped Alien Food with a metallic color and texture, oftentimes with visible seams and rivets to emphasize that it is made from metal. And sometimes, the eater is actually a human or humanlike character who chows down on metal in order to be more "macho" Subtrope to Bizarre Taste in Food . Sometimes an example of Extreme Omnivore , unless the character only </ eats metal. Extreme Omni Goats are very frequently shown eating metal; tin cans, in particular, are a staple item in their diets. Metal is also a common food for Grey Goo . Compare with Eat Dirt, Cheap , which also deals with characters eating a substance that comes from the ground, and Eating Machine , where metallic robots eat the same food as organic humans. Not to be confused with Tasty Gold or Ate the Spoon , unless the characters really do</ eat the gold/spoon outright

Metals, especially iron and copper, are a critical part of a typical human civilization. A common setting in science fiction and fantasy is a world that is lacking in these materials. This lack can be used to drive the plot, or simply to provide an unusual background for the story This can be a reason for a Medieval Stasis or the driving force behind the development of Magitek or Organic Technology . Bamboo Technology is a possible (but uncommon) outcome. A dangerous Metal Muncher might be banished to such a planet where it can do no harm There is an element of Zeerust to this trope, as real world advances in materials science is increasingly demonstrating the ways in which elements like carbon

and silicon can be used to produce both structural materials and electronic components with little or no iron, copper or other traditionally used metals. In particular, many works in the science fiction genre start with the assumption that virtually all future technology would be based on metals like iron, and that the lack of it would result in a technological collapse since nobody could conceive of using anything else. That said, so far as we can tell, developing the technologies needed to refine carbon and silicon into substitutes for metal would require metalworking to be developed first. A neolithic or medieval society on a planet with little or no metal would not realistically be able to advance to a modern level of technology, and as such would not be able to develop the ability to manufacture non-metallic technologies

In most cases, you can expect the child form of a creature and the adult form of a creature to be rather similar. Kittens look like cats, puppies look like dogs, etc. This isn't always the case, though, such as in certain insects that go through metamorphosis. The most obvious example is caterpillars becoming butterflies, but there are even weirder examples Naturally, fiction has played with the concept. It's not an uncommon occurrence for parasitic grubs to become giant lizards, or fuzzy rabbitlike creatures to grow up to become bearlike behemoths. If you weren't told they were the same creature, you never would believe it Naturally, the most extreme cases present a problem for artists. How do you go about creating the intermediate stage between an insect and a dragon? In many cases, they don't bother. The transitional stages are either never shown onscreen, or the creature will use a form of cocooning that prevents the audience from seeing its metamorphosis If the adult form is significantly stronger, this can act as a species-wide Magikarp Power , but sometimes the different forms are dangerous in different ways. While this is often used for a species-wide One-Winged Angel or to introduce more powerful forms of old enemies, occasionally it's just for weirdness' sake See also Metamorphosis . Closely related to Pupating Peril Gosamyr, a friend of the New Mutants </, was a member of an alien race whose members undergo through this. At first, they're cute, delicate, winged creatures (although with the annoying ability to empathically - and involuntarily - cause conflicts among male humans), but then they enter the cocoon phase (which lasts centuries) which would turn them into their adult form: gargantuan abominations

The Xenomorphs from Alien </ also have a peculiar lifecycle: It could be described as , with the "gametophyte" being a creature that could be described as a mismatch of hands/legs, tail and genitalia that lives just to seek a host to impregnate, and the "sporophyte" developing in the body cavity of the host, emerging violently as a snake-like creature, and quickly growing up into a large, 4-limbed biomechanoid creature with some traits reminiscent of the host species, but taller and slimmer. If it grows into a fertile queen, it also changes its limb structure, grows an additional pair of arms, increases in size, and loses the host-like characters.

Inheritance Cycle </ has a humanoid species named Ra'zac. They ride big winged creatures, which are the next step in their life cycle (and their parents).

In Sluggy Freelance </ Aylee has gone through this over a dozen times, eventually turning into a fifty foot tall dragon and finally

into the most dangerous creature of all ... a woman! </ A Space Ghost </ episode had Jan and Jayce adopt a cute l'il creature called a star fly, unaware that it was the larval form of a giant glowing Kaiju called a star beast. It grows up fast and seems threatening, but in the end, it remembers Jan and Jayce and refuses to hurt them.

There are tons of critters with weird life cycles. Insects, for example, lay eggs that hatch into worm-like larvae, who gorge themselves until they can spin a cocoon around themselves. That itself hatches into a mature adult. There may also be sub-stages of larval development, called instars</ .

Sometimes, a metaphor is a train, taking you from concept A to concept B, maybe at high speed, maybe derailing , and definitely serving overpriced sandwiches There's nothing wrong with using a metaphor to explain the situation, but make sure it doesn't derail on you later. Trying to hold to an established metaphor while including added information that doesn't fit it at all... well, that's sillier than wearing a trash can on your head while artistically comparing two unlike concepts In other words, a good comedy trope The trope generally follows one of two paths. The metaphor begins with a solid concept but quickly degenerates into a repetition of the actual situation only projected onto the metaphorical concepts. " You Can't Make an Omelette... without [something much more unpleasant than breaking a few eggs]" seems to be particularly popular, perhaps because it lends itself well to Black Comedy . It is also possible for the metaphorical concept to distract the speaker so that the metaphor is forgotten Sometimes the character will realise they've spoilt the metaphor and admit they've lost their train of thought, or perhaps they'll try to reconnect the mess they've made back to the original metaphor, which just prolongs the joke further Handily Truth in Television . Has a lot of overlap with Dissimile . Compare Derailed Train of Thought , Analogy Backfire , Sidetracked by the Analogy , "Shaggy Frog" Story , Disorganized Outline Speech , I Like My X Like I Like My Y and Mixed Metaphor . Because this often uses realistic diction, it can also subvert Realistic Diction Is Unrealistic . Buffy Speak uses this a lot

This trope occurs when a statement is clearly false — at least according to the most obvious meaning of the words — but from a certain point of view it could be considered true. " From a Certain Point of View " was the original Trope name. The justification for calling it 'true' generally hinges on a shaky technicality which most people would not consider valid (e.g. the statement "Japan conquered the world" is clearly false in any literal sense, but Japanese culture is very popular worldwide, which you could say is a form of conquering). One way to make this trope work is to play with the Exact Words , but particularly bad cases may require a Personal Dictionary or outright Insane Troll Logic This is most commonly used by oracles who are trying to create a Prophecy Twist but haven't sufficiently mastered the art of double meanings. Instead of taking advantage of a non-obvious but genuine ambiguity of phrasing , or relying on elaborate symbolism , the oracle takes an unambiguous statement and tries to pretend that there was another valid meaning. It is

also what separates a Literal Genie from a Jackass Genie , as the latter stretches the interpretation of the wish beyond the bounds of credibility just to screw the wisher over. Also often used by The Fair Folk and others who Cannot Tell a Lie . It can be a (questionable) way to Take a Third Option when faced with To Be Lawful or Good in the form of whether to tell the truth if it causes harm Less commonly, it is used in the wake of a Retcon , in an effort to smooth over the inconsistencies introduced by said retcon. A particularly infamous example occurs in the Star Wars </ movies, where, "Darth Vader betrayed and murdered your father" was pronounced true "from a certain point of view" in the third film , even though in the first film the line clearly indicated that they were two different men. Nevertheless, George L insists that the metaphorically-true meaning was always what he intended Compare Distinction Without a Difference , Double Speak , False Reassurance , Loophole Abuse , Keeping Secrets Sucks , Both Sides Have a Point (or contrasting, depending on the circumstances), Stealth Pun , Visual Pun , Pragmatic Villainy , Blue-and-Orange Morality , Ignorance Is Bliss Contrast Prophecy Twist , in which the alternative interpretation is not anticipated by the characters (and hopefully the audience), but makes sense when revealed. Also contrast Motivational Lie , where a lie or partial truth is seen as justified because it spurred the hero on to success

In cartoons, characters will sometimes change into something depending on the situation: A lollipop emblazoned with the word "Sucker" (the character has just been tricked) A specific form of Visual Pun . Compare Literal Metaphor . Contrast Narrative Shapeshifting . Related to Shameful Shrinking .

Some of the softer Science Fiction has its new technology powered by something different from plain old electricity, nuclear power, phlebotinum , Functional Magic , or petrol. Depending on the series, this can be either for something Powered by a Forsaken Child , or a source that gives power to no (or little) ill effect. Just to be clear, if the fuel source exists in Real Life , it isn't an example Mysterious new substances and energy sources also don't count. Compare Magitek , which is usually fueled this way. Powered by a Forsaken Child examples: Goats </ wins this one .-->

Say you're into a particular author who likes giving each of their stories a special kind of Twist Ending . They like using it so much it's practically a signature element for their works. For some, it's predictable and groanworthy , while others might like it. Either way, it's always going to be there. Right? Imagine the surprise when, after finishing with the story, the twist isn't there . Much like an Empty Room Psych , the author willingly removes that twist from their latest work to throw avid fans who expected it for a loop. Maybe they realized that using the trope was becoming predictable or worse, a crutch, and ditched it. Or perhaps they plotted the surprise from the start from before even starting their first work just to give fans a huge surprise. And of course, maybe they just wanted (horror of horrors) to surprise the audience in order to entertain them. It doesn't matter which it is, the net effect is the same: the plot twist for that story becomes the absence of an established twist. So,

a Meta Twist. For a moment, the experienced have become just as easy to surprise as the newbie. In fact, a newbie into the works/genre will be pleasantly surprised regardless. The avid fan will get the added bonus of not knowing what happens next</ . This can be a good way to keep the audience interested in their future stories. Compare with The Un-Twist . Not His Sled is a Sub-Trope where the Meta Twist occurs in an Adaptation or a Reboot as opposed to a sequel or an otherwise unrelated franchise by the same creator. For the latter, beware of potential examples that are Older Than They Think : earlier works lacking expected twists are the Author establishing a style instead of subverting it. </ 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. In fact, these spoilers are even more dangerous than the usual variety, since it's impossible to not spoil the twist ending usually utilized from the moment the name of the work or creator is stated.

Method Acting is a controversial practice in the field of performance. The core gist of it is this: an actor tries to replicate the life circumstances, mannerisms and emotional feelings of the character he portrays, so as to give realism, legitimacy and dramatic strength to his performance. An actor playing a character from history might research the character, look for media featuring him, and try to live in the same conditions that that character lived, provided that doing so would not be detrimental to his mental or physical health. A character in a deep depression might make him reflect on his own moments of sadness and bring those feelings forth. He might gain or lose weight to fit a character who is morphologically different from him, but this is generally frowned upon (despite what Robert De Niro would have you believe) Though Method Acting has produced powerful and affecting performances, it is increasingly finding itself coming under fire for its inherent limitations. Method actors are pretty notorious as being hard to work with because of their involvement with their roles. When all's said and done, method acting is a search for perfection in performance, so method actors sometimes have confrontations with cast and crew over the direction his character takes. Also, well, it's hard to give directions to an actor when he's in-character even off-camera (note that not all Method Actors do this, although they do have a reputation for it). Nonetheless, many of the greatest performances in movie history have resulted from an actor who completely immersed himself in the role. Method acting is, above all, not easy. It takes its toll on the actors, both physically and emotionally, and as mentioned earlier, can result in friction between the actor and the rest of the production staff. But when a performance was well method acted, it shows For the involuntary version of this, see Enforced Method Acting . For when a writer/director casts an actor for his natural fit into a role (natural method acting, if you may), see Write Who You Know . If the character falls too deep into their role, they may become Lost in Character Technically speaking, Method Acting refers to an outgrowth of Konstantin Stanislavski's technique as developed and popularized by Lee Strasberg. Stanislavski's own method, further developed after Strasberg's contact with the Russian's theories, is known as the System. In fact, in acting circles, there are several schools of the Method. Strasberg's version is the best known, with the being the most revered training ground. But there are also the

theories of Stella Adler (who counted both Marlon Brando and Robert De Niro among her students), who was the only one to apprentice under Stanislavski himself. She felt Strasberg's focus on personal identification with the character got Stanislavski all wrong, and that the performer should be using his or her imagination to develop their performance. Sanford Meisner, who knew both Strasberg and Adler personally, developed his own spin on Method ideas, centered on the belief that performers should learn to act based on instinct (Meisner's long list of protégés include Gregory Peck , Steve McQueen , Grace Kelly , and Jeff Goldblum) There is, needless to say, much debate between followers as to which is the "true" Method, with the likes of Elia Kazan believing it to be a highly personal, subjective actor-to-actor thing rather than a dogma. It should be noted that while for Stanislavski it was important that every actor (for example, even those playing 'Guard #3') research heavily and work just as hard as the actors playing the lead characters, Method Acting in modern cinema is usually only practised by the leading actors for main characters. In addition, one of the most well-known aspects, emotional/affective memory, is a cornerstone in the more modern development of the Method, whereas Stanislavski later noted its limitations in eliciting performance after one protégé had a mental breakdown A disclaimer is probably needed for anyone looking to try method acting: the process is controversial for a reason. Not only is it physically and emotionally exhausting, but it can also cause lasting psychological harm to an actor. This is because acting can alter the activity of a person's brain to fit the character they're portraying; staying in one role for too long will cause that character to gradually override the actor's state of mind, and suddenly dropping the character after a performance is complete can really throw the actor for a loop. In many cases, method acting gone wrong can result in the actor facing severe mental health issues and a lack of personal identity, hence the aforementioned case of Stanislavski's student breaking down. Actors who specialize in method acting often have to take long breaks between roles in order to recover from the immense psychological strain they cause, and some, like Daniel Day-Lewis , retire much earlier than non-method actors partly because of the dangers posed by the craft Shia LaBeouf actually took acid for his role in The Necessary Death of Charlie Countryman.</ Not off-screen just so he'd know what it felt like, but while he actually was shooting the film. For Fury (2014) </ he cut his face, pulled a tooth, and stopped bathing, which got him kicked out of the cast accommodations. He has compared this to Sean Penn being strapped to a real electric chair for Dead Man Walking </

The tendency for ancient and fantasy settings to show humans having very long lifespans despite the lack of any established medical science. People will routinely live to a century or better while remaining lucid and active. Might or might not be explained as Wizards Live Longer , Our Humans Are Different or simply A Wizard Did It in the case of magical characters, or Enlightenment Superpowers for spiritual ones. Because in fiction age automatically equals wisdom rather than, say, the gradual death of brain cells, this character is frequently is an Old Master or a mentor . (Of course, research on senility-due-to-age has been skewed by mental illnesses like Alzheimer's; people without those diseases can do very well, but those diseases are all too common.) Interestingly, this is an inversion from the myth of people in the past rarely living to old

age, which is mostly the error of averaging the historically high child</ mortality rate. Not to be confused with Improbable Age . If there's only one or a few characters like this, especially cute little girls in a Bishoujo Series , it's Really 700 Years Old . If long lives are common and explained by science, it's We Will Have Perfect Health in the Future . Not to be confused with the "Methuselah Syndrome" in Blade Runner </, a genetic disorder which causes people to succumb to aging too quickly . A real-life version is known as " "; but it includes a shortened life span, usually no more than 13 years. Sorry, Sebastian.

Criminal underworlds have ethnic backgrounds specific to the locale of the setting Also see Generic Ethnic Crime Gang for the Honorable Mentions - gangs not pervasive enough to have their own tropes yet

An index of media originating in Mexico . Kerbal Space Program </

When people of a particular culture, nationality, or any other demographic embrace</ a (sometimes unflattering) caricature of them concocted by another (often, but not always, an Ethnic Scrappy), this is the result. Occasionally</ it can be a case of Insult Backfire , though it happens most often when the caricature in question is clueless rather than intentionally offensive. It may help if: Compare Approval of God , when a fan adaptation or a parody of a work is well-received by the original author. Also compare Cross-Cultural Kerfluffle , Affectionate Parody , and This Loser Is You . Note that this trope specifically involves, as the top of the page says, a stereotypical and sometimes unflattering caricature. If a group of people is portrayed positively and non-stereotypically</ in foreign media, and said group reacts positively to it, that's Germans Love David Hasselhoff . If said group dislikes their depiction to a greater extent than other audiences, it's Americans Hate Tingle . See also and compare Opinion Override . The inverse trope is Offending the Creator's Own , where a work or character is condemned as offensive to a particular group despite the creator being a member of that group. It can be seen as a national version of the more personal Actually Pretty Funny . You'd think that Catholic priests would hate Father Ted </ . You'd be absolutely wrong.

A stalemate in which everyone must</ lose This is typically dramatized as a situation where everyone is standing out in the open and has a weapon pointed at someone else. All the threats are equally balanced to ensure a Mutual Disadvantage ; no one is walking away from this standoff with what they came for. That being said, there is also no possibility of withdrawal; everyone is stranded in the situation, and Failure Is the Only Option , either because you attack (and die) or attempt to retreat (and die). Typically, such situations are only resolved by some form of Plot Twist or Deus ex Machina This trope can be constructed in a number of geometries: one against one, three or more to a side, free-for-all , or army against army. Frequently ends in a Blast Out when someone gets twitchy, figures the odds differently than everyone else and decides they have an advantage, or is just crazy enough to not care if they die too When this kind of standoff happens in Heroic Bloodshed movies, it usually takes the form of two characters with their guns in each other's faces at point blank range . Another version of the Mexican Standoff has three or more

participants with guns leveled in ring-around-the-rosy fashion, so the person you've got covered is not the one covering you. Blades could be substituted for guns, meaning the person you've got covered just might survive long enough to retaliate Sometimes the situation is resolved in a civilized fashion with all involved parties realizing the suicidal position they are in and agreeing to put down their weapons, usually on a count of three to make sure no one ambushes the other. Occasionally, a downplayed Friend or Foe situation results in a brief version of this It's Older Than Radio and has been around long enough to be parodied</ in the play "The Critic", first staged in 1779. The term itself, however, originated in the 19th century - possibly in Australia, of all places - regarding perceived political indecision in Mexico Unsurprisingly, Mexicans don't refer to this as a Mexican standoff. In fact, no quippy Spanish equivalent seems to exist at all When entire nations do this, it's upscaled to Mutually Assured Destruction . Also a case of the famous " Prisoner's Dilemma ": If everyone puts the gun down, everyone lives. If everyone shoots, everyone will die. But nobody wants to be the first to put the gun down and become vulnerable. Compare the Showdown at High Noon from Westerns which sometimes take the form of this trope. It's also closely related to the Game of Chicken , where nobody wants to be the first to back down, but if nobody backs down, well.. Expect Extreme Close-Ups Not to be confused with Mexican rugby fly-halves. That is a stand-off that happens to be Mexican

Some Mexicans came to America, and for some, America came to them. In 1836 the Republic of Texas separated from its previous Mexican rule. After spending the better part of their one sovereign decade attempting to join the United States, Texas was annexed by the USA in 1845. The United States offered Texas security, stable rule, and economic survivability, as many had families in the United States and feared that Mexico had plans to strike once more at Texas, hence this trope. The United States also would protect the settlers' right to own slaves — these settlers, first invited to Texas by the Mexican government after agreeing to follow Mexican law, balked at Mexico's ban on slavery in 1829, which these slave-owning settlers very much disagreed with. The new Texas immigrants from the United States became known as Texicans while the original Hispanic locals were called Tejanos. Texas (or Tejas as it was called at the time) was originally granted a one-year exemption from the 1829 ban, but Mexican president Anastasio Bustamante ordered that all slaves be freed in the law of April 6th, 1830 which also prevented further emigration to Texas from the United States and increased import taxes. This law didn't stop further immigration as Americans continued to settle Texas illegally. To circumvent the law, many Anglo colonists converted their slaves into indentured servants for life. The slavery aspect is something Texans unsurprisingly tend to gloss over when discussing their state's history. After Santa Anna overthrew president Anastasio Bustamante in 1832 the Mexican government started giving concessions to Texas that included a repeal on the emigration ban, more representation to Texas, and the right to trial by jury. However, Santa Anna had other plans as he overturned the 1824 constitution in 1835 and ordered all state legislatures and militias to be disbanded. The Tejano governor of Texas refused and when Mexican authorities attempted to seize a cannon used for defense against Comanche raiders it led to the Battle of Gonzales which

sparked the Texas Revolution. In 1846, the United States Congress declared war on Mexico following a border skirmish between a Mexican cavalry detachment and a U.S. patrol. Long story short, the US army fought all the way to Mexico City, Mexico lost the fight, and the Mexican government signed the Guadalupe-Hidalgo treaty, in which Mexico transferred to the USA the territories that are nowadays covered by California, Nevada, Utah, Arizona, New Mexico, Texas, and parts of Colorado, Kansas, Wyoming, and Oklahoma — that is, around 60% of its territory (though only a very small part of its population or gross national income) — in exchange for the sum of 15 million dollars (accounting for inflation, that's about $390 million in 2012). This was later followed by the sale of La Mesilla / purchase of Gadsden for the purpose of building a transcontinental railroad. Needless to say, the thought of being formerly such a huge country that lost so much land supposedly means that many Mexicans have at some point dreamed of getting back the "Lost Territories". However, given that America spends about 100 times as much as Mexico on its military, this dream will likely go unrealized for quite some time. There is a Truth in Television aspect here, as activist groups like La Raza and MEChA have stated in their charters the goal of bringing back to Mexico much of its former land, but what if, in fiction, the USA were weakened enough (or Mexico made powerful enough) to make this dream come true? Thus, whenever in speculative fiction you see the United States somehow greatly weakened , or in the past before the USA became a superpower, you can pretty much be assured the back story will involve Mexico invading and conquering at least Texas and California. This is particularly ironic, because Mexico's economy right now is smaller than both Texas and California. ; in fact should Mexico hypothetically succeed this very moment in recovering just these two states, the Mexican economy would practically quadruple</ its size, but then again, it IS Texas . For the same reason, in the event of the United States breaking apart it's probably more plausible for California and/or Texas to take over Mexico than for the reverse to happen. See also Divided States of America . Sister trope of Russia Called; They Want Alaska Back . May happen as a result of opportunism during a Second American Civil War . Eurabia , the idea of Europe being taken over by Muslim immigrants, is the loose European version of this trope. See also and which were actual, primarily European, examples of this phenomena.

A character having just delivered an awesome speech or performance will emphasize just how awesome it was by purposefully toppling a microphone stand or dropping the microphone from shoulder level height just before leaving the stage. Since this is a showy, arrogant gesture, comedy is frequently wrought by having self-effacing or rule-conscious characters do it. Expect a wide range of audience reaction, from Show Stopper rapturous applause to Chirping Crickets silence. This action is often, but not always, accompanied by the stock phrase, "<Name> out" or "Peace out". Can also be parodied by NOT cutting out the sound while doing this, creating horrible sounding noise. This is also why people hold the mic up high before dropping it - it's a cue for the sound tech to cut power to it. The term mic drop has also been adopted to refer to a definitive statement for which there is no valid comeback or debate. ("He delivered the mic drop on the argument.") The mic drop also has connotations of an unspoken challenge, daring anyone who thinks they can do better to pick up the mic . If someone does</ rise to the challenge and picks up the mic, the mic dropper can be seen as a

showboater who didn't quit gracefully while he was ahead , especially if the challenger subsequently outclasses him . On the other hand, if the challenger fails</ to meet the challenge, he'll probably be seen as a fool who can't recognize he's in way over his head. Related to less-boastful use of this in stand-up comedy, the term is also used as Self-Deprecation akin to the Rimshot . (This is usually accompanied by “Thank you, ladies and gentlemen, I’ll be here all week.”)

A character is in possession of an incredible machine or device the size of a bean, which while small or seemingly inconsequential by its lonesome can do incredible things when working together with a large swarm of others like itself. In an action-oriented story they will be used as a swarm to attack someone or demolish structures, but in a more mundane situation they can be used to move objects or even a person, assemble objects or perform a myriad other tasks One of the greatest advantages of such as swarm is its versatility — by changing its shape and configuration, assembling and dissembling itself and shifting its attention to a single viewpoint or many to suit the needs of the moment, it can perform a much greater variety of different and specialized tasks than a single larger machine would be able to Related to Synchronization , Synchronized Swarming and Heart Is an Awesome Power . Compare The Worm That Walks for organic beings and The Swarm . See Nano Machines and Grey Goo for swarms of even smaller robots

Performing on stage, be it as a musician, a comedian or a host of a program, can be pretty fun, and in this moment of fun, the performer may taken it upon themselves to swing around the microphone either in front of them or over their heads. Do it right, it can be pretty cool. Do it wrong, you just look awkward or foolish by potentially damaging an expensive piece of technology. For added humor, someone could swing the mic and it accidentally hits someone else. This has been seen in individuals who do to show that they are cocky, fancy or just dramatic. Plenty of times, you'll see a flamboyant or otherwise spirited character engage in this behavior and it's additionally seen as a sign of being comfortable with their performance and/or the audience. Keep in mind that while swinging a microphone is usually done with the cord and is the most popular example of this trope, other variations can be done. This includes swinging the microphone by the handle instead (example being in a golf club swing action) or even playing with the microphone stand while the mic in still in it, be it just swaying along or even dancing with it. Closely related to Mic Drop . Unfortunately, this is falling out of practice (but isn't completely gone) due to liability-related issues and just being seen as an odd antic or quirk of yesteryear, although if someone has a signature of doing this, like Roger Daltrey, then it's to be expected. Additionally, it's increasingly common for artists to use cordless microphones to allow more dynamic performances without risking getting the cords tangled. Played for Laughs in Top Secret! </ during Nick Rivers' performance. While singing "How Silly Can You Get?", he sings with the microphone still in the stand and stretches towards the end of the stage as the stand magically stretches with him. Gets horrifyingly parodied in Carrie </ when Carrie opens the sprinkler system on the prom goers. Josie from the band is holding onto the microphone when this happens and so he's electrocuted while

holding onto the mic and swings around holding it. Plants vs. Zombies 2: It's About Time </ : The MC Zom-B enemy can swing his microphone in a 3×3 range when he is near a plant, dealing very high damage. In an episode of Doug </, Doug has a fantasy where he is a member of his favorite band, The Beets, and he's joyfully swinging around the mic by its cord over his head (while wearing a blue punk rock wig) and screaming "Killer Tofu!" As stated above, this is a signature move with some musicians, such as Freddie Mercury , who often danced with his microphone stand and Steven Tyler , who not only dances it his mic stand and swings it around, but also puts brightly colored scarves on it, too.

Post-Release Content, or content that is created after a game has been released, is additional purchasable content that comes in two distinct flavors: DLC, or big updates to a game, synonymous with expansion packs; and Microtransactions. Microtransactions, also called Micropayments or MTX, are small transactions found in online games and services where a user pays a one-time fee for access to a piece of exclusive content (Virtual Goods). This could be pretty much anything—a cute new hat for your Virtual Paper Doll , a cool new piece of armor, a temporary power-up, whatever. It could even just be a shortcut to content you could access for free — for example, you might pay real-world money for a cache of the in-game currency. The Virtual Goods can be bought directly, but it's also common for your real-world money to buy some amount of special in-game currency to spend in a special shop. See also Allegedly Free Game and Freemium . You need more TV Tropesbucks to see the rest of this trope's definition. Please enter your credit card details to continue. </

Fictional universes call for fictional measurements of time. After all, why would an alien culture use the same words for time as an Earth-based culture? Strangely, 'alien' time units correlate pretty well with Earth time units in the majority of cases. 'Cycle' is the most common of these, usually referring to a year (though sometimes a day). This can be justified easily enough; aliens probably live on a planet that orbits a star and has a day-night cycle, so they might well have natural units of time corresponding to "day" and "year," though probably not exactly the same length (unless, of course, the planet in question is almost identical to Earth and the star it circles is the same as the Sun, in which case it may be the same distance away and would therefore have about the same length for a year. No accounting for days, though.) If an alien character doesn't use their own measurements, but instead uses Earth measurements in a jarring manner, they're talking in terms of Two of Your Earth Minutes . If these units are used across multiple worlds or civilizations, they are Standard Time Units . See also Fantastic Measurement System for other fictional units.

Historically, attempts to replace seven-day weeks with something else have failed. This has been attributed to, of all things, bearded men preferring to trim their facial hair on the same day each week: wait longer than seven days and it grows enough to get tangled; don't wait as long, and they're grooming themselves before there's much need to do so.

The purpose of a microwave is to heat leftover/frozen dinners up. But what happens if you insert things that's not</ meant to be edible in there? Ever heard of the warning: "DO NOT PUT METAL IN THIS

OVEN"? That's because it creates sparks and can start a fire. Often times in fictitious works, Hilarity Ensues . But not so much if the explosion in question injures someone. Even less so if there was a small creature stuffed inside there and tortured to its death ... As mentioned above, may result in Stuff Blowing Up . Compare Microwave the Dog . Obviously, Don't Try This at Home . (Unfortunately, there are those who will and do.)

Our heroes are in an aircraft, falling. Perhaps they've been shot down, or maybe their vehicle didn't work in the first place. No need to worry, though. Someone (usually the Gadgeteer Genius or Mad Scientist of the cast) will get everything back into working order . In mid-air. Before hitting the ground. This can be as simple as flipping some switches (Anakin pulled this one off with his podracer) or climbing out and cranking the engine until it restarts. Of course, there's also the option of Depending on how fast you're falling when you finally pull out of the dive, you might be acting under the assumption that it's Not the Fall That Kills You… . Strangely, this can be Truth in Television - the pilots and crew of early cargo planes learned that certain maintenance operations could be conducted without landing if you had Suicidal Overconfidence in your grip and no fear of heights. Long-distance bombers in WWII damaged during bombing runs also had a choice between attempting this trope, or one of two other options.

Two adversaries are locked in brutal combat, and the tension is thick enough to cut with a knife. Naturally, the writers grab a knife and cut it In the midst of combat, the fighting will suddenly stop. All parties involved will turn around, take a few deep breaths, then turn around again and simultaneously resume fighting. Occasionally, the fighters will resort to something more nonsensical during the break, such as fixing their hair or yelling at a friend/sibling/teammate. A common cause is when a character crosses a joke version of This Is Unforgivable! - usually through burning a hole in the opponent's favorite jacket , a chopping off a chunk of hair , or, well... In those cases, the tea break takes the form of a "Dude, why did you do that?" (or, in the protagonist's case, " What the Hell, Hero? ") Bonus points if the hero and the opponent do something fun together </ as part of the tea break As for the initiation of the tea break, one party may call a time out or some variant thereof. ("Hold on just a second.") If the tea break takes place in the middle of a Montage battle (especially parts of battles that are just a sequence of stills), expect the tea break to appear completely randomly and then end just as quickly Obviously a comedy trope. A Combat Pragmatist may grab a weapon or heal himself during such a break and launch an attack before the opponent realizes the break is over. See Anticlimax , where the fighting never resumes, Inaction Sequence , where a break in the fighting isn't for comedic purposes, and A Truce While We Gawk , where the fighting is interrupted by something that draws both sides' attention away from the battle. See also Uncomfortable Elevator Moment and Chaos While They're Not Looking , which can be a variations

An author, developer, or a group of them start with a basic idea, and from there start building a new work intended to be released

to the public, but sometimes these author(s) may see that their creation isn't working like they intended to, it's missing a little something</ in it. Maybe the creators are not very talented in the genre or media they used to start their work, maybe those just don't, or flat out can't, show the work the way they intended to, or maybe it's just for a meddling executive getting involved. Whatever the reason, they see that the bases they have chosen for their work just aren't working the way they want to, so it's time to change one or more of these bases before they release anything. This can come in two flavors: The work keeps its grounds on the same media, but changes its style to other of the many genres inside that media, like from Comedy to Drama in Theater , or a Platformer to Action Adventure in Video Games . Don't confuse with Genre Shift , Cerebus Syndrome , Reverse Cerebus Syndrome , and Cerebus Rollercoaster , which are changes during a work's run instead of before its release Subtrope of What Could Have Been . Magical Girl Lyrical Nanoha </ was originally intended to be a straight Magical Girl series, but ended up somewhat closer to Humongous Mecha show with cute girls once it was released because someone on the production team noticed that the Giant Poofy Sleeves on the main character's outfit made her look like a Gundam .

A frequent occurrence in 20 Minutes into the Future settings, especially those with some version of The War on Terror . A strange coalition that seems to consist of most Islamic and/or Arab nations or just of numerous terrorist organizations (often themselves funded by a Western Ancient Conspiracy of some sort) excluding Pakistan, Turkey and Iran. Sometimes, writers who don't know better have Shi‘a Persian Iran uniting with Sunni Arab states like Saudi Arabia.) This seems to often be used as a strange version of an Anonymous Ringer for nations like Iran, Saudi Arabia, Libya and other Southwest Asian or Middle Eastern states. Prior to the 1980s, these tended to be secular military dictatorships or socialist/nationalist regimes (like the real-life abortive attempt to set up a United Arab Republic combining Egypt, Syria and Iraq, as well as Libya's attempt). Since the rise in fundamentalism, the Iranian Revolution, and especially 9/11, a more popular idea is to combine it into one huge poorly defined "Inevitable Caliphate" theocracy . This is al-Qaida's and ISIL's primary war aim, but it is probably not in the stars — at least not if Iran and Turkey have anything to say about it. Beyond that, al-Qaida and ISIL are, at the end of the day, lunatic fringes; most other Muslims are non-violent nationalists who probably have a worse view of Osama bin Laden than most Westerners (" You're making us ALL look evil! " is what they usually say), and al-Qaida itself – according to the CIA, MI6, French Intelligence, Russian Intelligence, and pretty much everyone else – is down to about 300 guys on the run in the mountains of Pakistan and Yemen. Israel's state with this power around is rarely mentioned. If Persians and Arabs are being conflated, there's often no mention of what the Kurds or Turks think of all this, and the Arab Christian population is… er, wait, there are Arab Christians ? Often portrayed as a sort of Spiritual Successor to Red Scare , for fairly obvious reasons on the writers' part . May or may not be a Qurac . Compare United Europe and Expanded States of America . Contrast Balkanize Me . See also Space-Filling Empire .

Code Geass </ had the "Middle Eastern Federation". Not given much depiction; conquered by Britannia fairly early.

In Worldwar: War of Equals </, as the aliens come closer and closer to Earth, every nation within the Middle East agree to help each other fight The Race invaders. Hell, we even have Israelis teaming with the Egyptians (not that strange, in Real Life , Egypt is one of the two Arab countries Israel has a peace treaty with).

The monumentally-tasteless cult film Americathon </ parodies this trope, featuring an anti-Western, oil-hoarding Hebrab</ coalition of Middle Eastern states, that includes both Islamic nations and Israel.

The Ender's Shadow </ series has one of the main characters made The Caliph. This one's borderline, since the Caliphate is not The formally a government; instead, it's a secret, pan-Islamic The shadow government that counts Israel as its closest ally. The It becomes more public in Shadow Puppets FTL Newsfeed</ The near-future news program that ran on the Sci Fi Channel in the The mid-1990s had a Holy Islamic Federation covering the whole of The Africa (except Fortress Israel)

In Armageddon </, the Middle East's held by a military alliance against the Church of Revelations, aided by the largest single group of the Heavenly Host in the world. The main players in the alliance are Israel, Saudi Arabia and Iran - an Enemy Mine that would not have been possible if the world weren't literally</ coming to an end.

The Middle Eastern Coalition from Battlefield 2 </ is the Trope Namer . In fact, their combined forces prove to be so powerful, that they actually have the ability to invade the East Coast of the United States </! They are also allied with China which may explain how they got so powerful.

AlternateHistory.com frequently parodies this trope (especially if it's linked to bad research on the author's part), resulting in hilarious Memetic Mutation terms like "the Random(id) Caliphate", "the Obligatory Supercaliphate", etc.

A unified Middle East has happened many times throughout history: Subversion: The Ten Rings organization in the Marvel Cinematic Universe version of Iron Man </ appears to be this (despite speaking languages such as Urdu and Romanian), but the novelization refers to the head of the organization, Mandarin, who is Mongolian .

The Global Liberation Army from Command & Conquer: Generals </ is supposedly a terrorist organization, but in reality it goes far beyond that, with armored divisions, entire armies of soldiers, a (small) airforce, chemical and biological weaponry, weapons factories, and most of the Middle East and Central Asia under their control. They're so powerful that they conquer the Middle East and launch a full invasion of Europe! In an episode of The Simpsons </, Homer is concerned about Bart's new Jordanian friend, simply because the boy is Muslim. Homer has a dream where "their kind" takes over the world, and turns Springfield into a Qurac ...and wakes up screaming. Eventually, (emphasis on "eventually") he learns that Bart's friend and the parents of Bart's friend are just regular people, not terrorists bent on world domination .

A Sister Trope to Western , African and Far East Asian Terrorists , Middle Eastern Terrorists are terrorists who are based in the

Middle East to carry out guerrilla and terrorist attacks against domestic/foreign governments and interests alike. They can be based in other places, but the majority of the manpower is made up of nationals who are from the Middle East. They can be used as mooks , usually working alongside other types of terrorists and criminals, as long as they share the same objectives and interests. In fiction, they mostly operate under Terrorists Without a Cause , La Résistance , Knight Templars , or are placed under Your Terrorists Are Our Freedom Fighters . In other instances, they can operate as a lone wolf-type terrorist without being tied to any known terrorist group, something a bit like a Middle-Eastern version of the Right-Wing Militia Fanatic . Due to the recent string of attacks attributed to Middle East-based terrorist groups from the 1990s (including the 9/11 attacks and the attacks attributed to ISIS or their allies in parts of Europe, North America, Asia and Africa), it can come under Unfortunate Implications if handled clumsily. Some stereotypes associated include the use of shemaghs or black balaclavas, communist-made weapons/gear and verses from the Koran to justify their actions, most prominently including the phrase Allahu Akbar Creators can draw inspiration from Real Life sources and cases where terrorism has occurred in the Middle East, the vast majority of them falling under Islamist groups, making The Fundamentalist a common character among their ranks regardless of their exact "flavour". , the majority of terrorist deaths worldwide were caused by five specific groups: the Islamic State, the Taliban, Al-Shabaab, Boko Haram, and al-Qaeda. All five of these groups are Sunni fundamentalist, and with the exception of the Taliban (Deobandi), all belong to the movement. Sometimes, fictional depictions can also include ultranationalist/Communist (or an odd mixture of both as some nationalist and pan Arab factions were Soviet aligned), Christian fundamentalist groups, Jewish fundamentalist (especially if the story is set in Israel) or some obscure cult . Compare Western Terrorists , which consists of terrorists who are born/raised in Western countries from the Americas to Europe, including Australia and New Zealand, African Terrorists , which consists of terrorists who are born/raised in the African continent, South Asian Terrorists , which consists of terrorists who are born/raised in the region of South Asia, and Far East Asian Terrorists , which consists of terrorists who are born/raised in the Far East region of the Asian continent. Compare and contrast with Arab Oil Sheikh , which is a possible source of how Middle East-based terrorists get help in terms of funding.

Also known as the Midnight Fridge Raid—which may induce Fridge Logic , Fridge Brilliance , or Fridge Horror A common occurrence in American sitcoms and other comedy shows is to have some character get up in the middle of the night in order to have a snack. This may be due to the character being a Big Eater , or being on a diet and attempting to cheat on it without anyone noticing Sometimes two or more people will have the same idea and bump into each other. May either be a plot point or a Running Gag

In a series dealing with mecha (or Cool Ship / Cool Car), typically anime, it's common for the important machines to be upgraded with a Mecha Expansion Pack with a Meaningful Rename or replaced with a brand new version about halfway through the storyline. The original is either damaged, destroyed, served as the base skeleton of the new model or retired entirely because of the escalating technology of the conflict In many such cases, the series starts

with the protagonist mecha so powerful that no enemy unit can stop them, then to get some balance the enemy catches on eventually and creates weapons powerful enough that defeating them gets virtually impossible. Finally, the heroes get their upgrades to devastate their enemies and restores their superiority The name comes from Fan Speak in the Gundam franchise, as it is especially common for a new Gundam to be introduced as So Last Season comes into effect. In cases where the original mech survives or is later retrieved, it often becomes a hand-me-down given to one of the other members of the cast but is no longer the Bigger Stick it once was. Note that the opening sequence of the show will probably change to show the upgrade, and in some cases reveals the meaning behind the title Don't be surprised if it happens in time for new toys to get out for Christmas shopping season Despite the name this does not exclusively come "mid season," but may be introduced in the beginning of the second season, at the beginning of the second movie, or after a Hard-Work Montage the new toy is ready for a movies climactic battle Compare to the Mecha Expansion Pack , which may just be adding a Jet Pack to the existing machine. May overlap with Super Mode or Time to Unlock More True Potential , but those can just be linear performance improvements, although developing new superpowers or adding new features to old abilities may count. See also Next Tier Power-Up Do not confuse or other types of upgrades like Art Evolution or Significant Wardrobe Shift In Gundam </ fanspeak it happens in almost every series except for the original (which only had a passive modification for the first mobile suit, not a replacement)

Transformers </: The Unicron Trilogy was built on this trope In the Dragon Magazine series "Voyage of the Princess Ark</", the titular flying ship is accidentally upgraded when it gets possessed by a powerful, sphinx-like extraplanar entity. Not only does the Princess Ark</ become sentient in the process, but it rebuilds itself into the shape of a gigantic sphinx, with sails mounted laterally for wings and a separated bridge/head that floats above its shoulders, turning side to side to 'look' at things or deliver a lightning-blast roar

Sometimes the Big Bad is such a Manipulative Bastard that throwing them into prison isn't much of a hindrance to them. It's not necessarily that they're in a Cardboard Prison from which they can get out at any time , or that they're in a Luxury Prison Suite and thus might not even notice their circumstances. Rather, it's that while they're in prison, they are still capable of leading their organization and moving their schemes against the good guys forward Prison is just a change of location for them, and won't slow down their evil plot to Take Over the World for one nanosecond. Even better, the villain is now in a secure location protected by high walls and armed men, and surrounded by fellow criminals who are easily manipulated thanks to their own lack of opportunities. It's like a made-to-order Supervillain Lair provided by the taxpayer! In fact, the greatest of chessmasters actually plan for their eventual imprisonment and make getting caught a part of their overall Evil Plan from the beginning. This way they benefit regardless of their plan's success or failure. Often combines with a Luxury Prison Suite in the worst cases. Compare Leaking Can of Evil for similar effects with supernatural evils.

A common character build in Competitive Balance which emphasizes raw power at the cost of speed and evasion. Strong but slow. As the name implies, the Mighty Glacier is one of the strongest people in the world . A single hit from a Mighty Glacier is about ten hits from anyone else. Mighty Glaciers also tend to carry weapons that would break anyone else's arms just to pick up, and can hold open doors that would break a lesser person's fingers off when they slammed shut. The catch is this: they're slow. Reeeeeeaaaaalllly slow. They would need rocket skates to be described as "inching along". Some games mitigate the Mighty Glacier 's slowness by providing support units which can carry it around more quickly than it can move on its own. They tend to be uncommon as main characters in Platform Games , due to agility being a pivotal element of that genre. A greater muscle mass (to a point) theoretically provides speed but the Mighty Glacier tends to use the heaviest equipment possible, sacrificing any speed for the pure crushing power that only he can achieve. Too much muscle can hinder speed and endurance to a degree, as some deconstructions of Mighty Glacier characters show. In Real Life , people with loads of muscle can still be fast and have endurance to a point but they most likely will not have the same as those with relatively less muscle mass, and lots of muscle can hinder agility and flexibility to a degree as well... but of course, some people work hard enough to be capable of doing it all Lightning Bruiser types They tend to play as Difficult, but Awesome in video games, requiring intimate knowledge of their move-set in order to consistently land powerful blows. However, some games punish this build when landing more hits than the enemy over time is easier and just as effective as strong individual hits. Racing games tend to have a variant where the heavier vehicles have slow acceleration and turning, but once they get moving their powerful engines allow them to go really</ fast. They also tend to be able to knock lighter vehicles around. In fighting games, they are typically grapplers or defensive power hitters, though some Stone Walls may cross into this if they have non-situational offensive options, and bulky zoners who hit much harder and are more durable than traditional zoners at the cost of speed and versatility are also common. In MOBAs, the few who aren't tanks or supports are typically either bulky mages with melee autoattacks, or melee casters who rely on skills rather than autoattacks. Compare Glass Cannon , which sacrifices toughness (as opposed to speed) for the ability to deal massive damage. Contrast the Lightning Bruiser , who is strong, and</ fast. Also contrast the Stone Wall , who sacrifices offensive strength for superior defensive ability. See Glacier Waif for when a Mighty Glacier is of average or below-average size, and Anchored Attack Stance for when a character becomes a Mighty Glacier to use certain attacks. See also: Necessary Drawback , PVP Balanced , and Character Roster Global Warming , which they are frequent victims of because it appears to be harder to be "creative" with strong-and-slow characters. Should not be confused with the pro wrestler Glacier , who, despite his name, is not this trope. by the Resistance for due to its highly-durable armor and deadly twin-arm cannons that can easily turn a human being into meaty chunks.

The stereotypical relationship of a white male with a disadvantaged, or submissive, Asian woman Interracial relationships, in general, are still a touchy subject . There still

exists the notion that the women of a social category somehow "belong" to the men of that category and vice-versa . Those who stray are often considered some kind of traitor to "their people" . Asiatic-European pairings are also plagued by the shadow of , and a long history of stories about "pink men rescuing brown women from evil brown men". Though Orientalism was originally defined by European attitudes to the Middle East, European eyes went on to view the Far East through the same paradigm. In any case, the modern stereotype of an Asian woman is that she's a charmingly exotic, uber-domestic, unquestioningly-subservient nymphomaniac ... or, at the other extreme, an uneducated, ditzy moron . Thus, her white lover will arrive and be somehow "better" than her Asian peers, often to the point of her complete devotion Sometimes, this trope is a simple Race Fetish , but at other times, expect one or both partners to be something of a Flat Character . The Asian woman may exhibit Asian Speekee Engrish , may be a sex worker , may be an immigrant struggling to fit in, or otherwise show some sort of social disadvantage. The white male, however, will either be a a wealthy, successful, exotic and handsome hunk-angel who will win the hearts of frustrated Asian women or an Everyman that audiences can identify with. The former is popular in Glurgey Asian romance novels and is a direct counterpart to the eponymous Greek/Spanish millionaires of trashy romance novel fame In Real Life , it should be noted that . Back in The Golden Age of Hollywood , Chinese-American star Anna May Wong was treated this way in the press for dating white men - as she found that Asian men looked down on her for being an actress. But we won't get into the psychology or implications of real people here See also Asian Babymama , where this type of relationship doesn't end well Compare Where da White Women At? , which is about African-male-European-female pairings, and contrast Black Gal on White Guy Drama , for the African-female-European-male pairing Contrast Like Goes with Like , where an Asian courts another Asian (though predominantly as it occurs in European media)

Plotting to destroy the planet is a good source of conflict for your standard Evil Overlord , but, when it comes right down to it, destroying the world isn't really a very effective Evil Plan — especially if it's the world the Evil Overlord is living on: it's where he keeps his stuff . Basically, plotting to destroy the planet is a good way to demonstrate that you're evil, but there are hardly any situations in which this sort of destruction is going to have any sort of value for the villain. Once this is understood, you find yourself in the curious situation where the sort of fellow who goes around destroying worlds isn't actively evil</ . More often, he's more a sort of buffoon. A guy who just doesn't have the sense of responsibility or the ability to wrap his mind around the consequences of his actions to realize that blowing up a planet is a particularly bad idea. Or, just as likely, does it purely by accident</ . He may not even realize his actions could possibly have such ramifications. Even worse, he could delegate the issue to someone with the means to Kill 'Em All , who doesn't have the scruples to not Compare with the Omnicidal Maniac , the "serious" version of this trope who can</ wrap his head around the concept and wants to do it anyway. If this goes to the next step and the destruction is only really caused by the character's indirect actions, then the character is a Doom Magnet (though the normal version of this also applies as well). Compare From Nobody to Nightmare , when an average person wreaks havoc on purpose after

a Start of Darkness . Compare also with Unwitting Instigator of Doom , when someone unintentionally plays a small and/or unlikely but crucial role in some horrible development (usually this action serves as the catalyst). These two tropes also frequently overlap if the destroyer-of-worlds in question is able to comprehend what his actions have caused, but had no intention of doing</ so; this is equally-likely to be Played for Drama or Laughs . Not to be confused with Woobie, Destroyer of Worlds , who wants to destroy everything because of past mistreatment. Can be considered a subtrope of Nice Job Breaking It, Hero!

A lot of the time, military forces in the media don't really seem all that military. The characters get to wear neat uniforms and live in a Cool Ship or base, but don't have to deal with the strict hierarchy, discipline and training that exists in the Real Life military. A Military Maverick who disobeys orders is likely to receive no harsher punishment than getting assigned to Peeling Potatoes , a stint in the brig, or at worst being " disciplined " (i.e. Punched Across the Room) by a superior officer. It seems like the only thing keeping them together is The Code Sometimes, this is justified by having the organization in question not be a real military, or a combined military/civilian organization, or some kind of special operations group whose members usually operate independent of the regular chain of command (and possibly of each other). Sometimes, the work is set in a time or place where military organizations were just not that disciplined (e.g. The Dung Ages). Most of the time, it appears to be the result of lack of experience on the part of the writers on how the military actually operates And sometimes, the apparent lack of discipline is the whole point : some military organizations in fiction land are not disciplined because they do not need</ discipline to begin with. Either the members are competent or simply badass enough so that "normal" discipline is not necessary any more, or the common cause they are fighting for and/or the charisma of their leader is enough to ensure their efficiency when it is time to get serious; in such cases, the Mildly Military organization is actually a group of True Companions with the size and the firepower of a standing army. If well written, it can impress the audience by letting the apparently laid back characters show just how frightfully competent they really are and even make a valid point. Done poorly, it can quickly fall into the realm of Fridge Logic Contrast Army of Thieves and Whores , where the army in question truly is</ an undisciplined rabble

Your starship is big, very big. Now how do you get this across to people? By stating how big it is in miles or kilometers . It may be a Starship Luxurious or so packed full of people or machinery that the interior resembles that of a submarine. These ships are generally too massive to land, so they're built in space and stay there; in case they do see the interior of a planet's atmosphere, it's usually because something's gone horribly wrong — usually emphasized by the very agitated crew bracing for impact Often, mile-long starships are considered to be "harder" than small ones, partially because a slower-than-light ship would need to be huge to carry all the fuel and supplies needed for a decades-long voyage The most realistic designs—the ones that are very clear how lethal most high-powered spaceship engines are—tend to be very long</, specifically, in order to maximize distance

between the habitat section and the engine. In order to minimize mass (since mass is proportional to volume and one dimension is already determined), long ships will often be very thin No one knows how big ships will be when/if humankind takes to the stars, but it is worth noting that big spaceships do make sense if you are dealing with Generation Ships — the occupants will want and need space to run around. And because space is so vast it is even called "space," the only limits to single spaceship size would be structural strength and propulsion capacity Has nothing to do with long-distant fanmade romances. Supertrope to Planet Spaceship . See also The Battlestar , Big Dumb Object , Cool Starship , Generation Ship , and Unnecessarily Large Vessel

He's a soldier; he's a real man ! Just listen to all his exploits and how the very gods are afraid of him ! Admire his pristine uniform and shiny medals that prove his valour ! Behold the physique that has been honed over years of adventure and peril ! He loves danger ! He will seek out any peril to test himself against ! Just don't put him near an actual fight . The Miles Gloriosus (pronounced "ME-lace glor-ee-OH-sys") claims to be some sort of mighty warrior or doer of the impossible. A soldier, Great White Hunter , Gentleman Adventurer , Hunter of Monsters , Superhero or other dangerous occupations are all possible. He is full of boasts about his many adventures, making himself out to be the ultimate badass. But when real danger rears its ugly head, Miles reveals what's Beneath the Mask and proves to be a Dirty Coward , anything but</ what his stories make him out to be, leaving whoever was foolish enough to be taken in by them to fend for themselves. Miles is Always Male , as women aren't usually expected to distinguish themselves in danger. This doesn't mean they wouldn't boast on how they brave through such quests, however. The Foil of The So-Called Coward or the Cowardly Lion . Since he is invariably all talk, falling for his stories is a mark of the Naïve Newcomer Those who are not taken in may, in peace and quiet, find him more or less amusing, which depends on his skill on storytelling, but when trouble arises, he is always The Load . May be No Hero to His Valet , Type 1 only. Often considering himself God's personal gift to women, he is frequently part of a Love Triangle , his stories making him triumphant , until danger reveals to the heroine which man really is admirable . May be a Small Name, Big Ego , but may also be running a con and may be proud of himself for reasons other than his boasted prowess. It can be hard to tell because one of his chief traits is his utter shamelessness. No matter how clearly he was reduced to quivering terror by the merest hint of danger, as soon as the danger ends he will snap back to the boasting mode, making it hard to tell whether Believing Their Own Lies is in effect. He is incapable of realizing that people might think better of him if he says Think Nothing of It . Sympathetic examples may suffer from an Inferiority Superiority Complex , and hiding their own insecurities under a braggart façade. Any annoying braggart may be taken for the Miles Gloriosus, which is why subverting this, having them turn out to be brave and good at fighting — or even just competent — is a surprise . (See Boisterous Bruiser for the character most likely to subvert it.) Such surprises often fall under Glory Seeker ; he may also go for glory at the expense of others: Glory Hound . Similar in ego to The Fighting Narcissist , but the latter generally has the fighting ability to back it up. Named for a stock character in ancient Roman theater: the term translates to "boasting soldier." Particularly annoying subtrope of Fake Ultimate Hero and particularly egotistical subtrope of The Münchausen (the latter of whom can

actually back it up). Inverse of the Cowardly Lion . Similar to Lord Error-Prone . If the plot ever forces him to stand and actually act like the badass he claims to be, then it's Becoming the Boast . Villainous versions may overlap with Heroism Addict . May be inclined to say Nobody Calls Me "Chicken"! ... right before saying Screw This, I'm Outta Here! Compare Smug Super , Nominal Hero , and Phony Veteran . Contrast Shrouded in Myth , Armchair Military , Badass on Paper and Let's Get Dangerous! . Subtrope of Paper Tiger .

Show pilots are a very tricky process. They are made, and even if they get a chance on the air, the vast majority of them fail within a few weeks. With other shows, they will sometimes build up a dedicated audience that will fail to keep the show alive long enough. Most of the time . Most full television seasons are between 20 and 26 episodes long. There are various exceptions; shows can run from 13 episodes to well over 40 episodes. With such a vicious market, the ability to reach the 100</ episode mark is a rare and coveted thing. So when a show does achieve that milestone, they plan something big to not only draw ratings, but to break out into the three-digit episodes . Part of the celebration is that pure money is offered with syndication rights, which a general rule of thumb is to have 100 episodes to air in certain time slots like Nick at Nite</ does. Because the show was already financed and produced, this will bring in the nostalgic viewers without much effort. This is not inherently just for television series, but any property that has had a consistent run will either celebrate the installment count or in the form of "10 Year Anniversary." This will often coincide with the Very Special Episode , but it could also be Tonight, Someone Dies or a Continuity Cavalcade with Internal Homage , especially when elements (or even the entire plot) of the series' first installment is directly recreated. It may avoid all of that and the installment is just given an additional polishing to make it one of the best episodes of the series. But no matter what, remaining in the public view for years is an impressive event in any</ form of media. Compare Meaningful Release Date . Remember, Examples Are Not Recent . </

In some shows, when a country is attacked by some enemy (alien, monster , evil overlord), their armed forces, which are probably made specifically to defend said country, show themselves rather bad at defending it: they use Hollywood Tactics instead of more efficient and logical ones, with a particular reliance on the Five Rounds Rapid , do evil stuff that just undermine their side for no reason, and refuse to cooperate with The Hero The aim is to make the Hero the only one who can defeat the villains: how can you save your world when it can defend itself with no problem thanks to its competent military? This is a staple of Superhero settings, and is quite frequent in stories about an Alien Invasion , a Kaiju attack, or a Zombie Apocalypse , because a war consisting of large open Curb Stomp Battles is a quicker way to show how the enemy won than the long and complex battles that would have occurred had the military been competent Well, a competent military would have won</, as noted above, but then how could the protagonists be protagonists ? Some genres are more prone to this trope than others, of course. A kickass war epic summer action film can have a thoroughly awesome army with the hero a part of it. A zombie film, almost by definition, has to begin with authority's complete failure to contain the situation. Can't have an After the End story

without, you know, the end Note that this trope isn't about lots of soldiers dying: that's the Red Shirt Army . A military can achieve great victories by swarming the enemy with disposable soldiers , or lose everything while keeping a low casualty record. This trope comes when the military as an institution is of no use. Either the writer doesn't have them appear, or the situation is always such that the army in question isn't allowed to handle it so that the hero(es) can save the day Often overlaps with Artistic License – Military . Compare Armed Farces , which is mainly military humor about bumbling incompetent military personnel, though tends to lack them failing at some specific objective. First cause of an Easily Conquered World , though some countries in Fiction Land can have the worst possible army without being conquered. Can include Police Are Useless and No FEMA Response , where they don't even try to help. Don't expect anything from them when Adults Are Useless , since (most) armies are made of adults. Often overlaps with Conservation of Ninjutsu , The Worf Effect and Tanks for Nothing . Sister trope of Armies Are Evil

Essentially, the school where a military officer learns his or her trade, that of leading enlisted servicemembers into combat. In fiction, these academies are popular for their ability to combine various School Tropes with Military and Warfare Tropes and allow for use of the various plots and characters that come with both settings. A military academy comes in several forms: Often within a military service, there is some tension and/or friendly rivalry between graduates of each type. Traditional academy alumni might be elitist "Ring Knockers" who look down on "13-Week Wonder" Officer Candidate School graduates, whereas those OCS grads who were formerly enlisted servicemembers might disdain all those who became officers "the easy way" without getting experience serving in the ranks first. This should not be confused with Basic Training or Boot Camp, which is a crash course for turning civilians into enlisted soldiers. Basic Training is aimed at the lowest common denominator and is intended to teach the most basic military skills; typically they take a few months to complete at most, whereas a military academy typically takes several months or years to create a new officer. (Not that it always helps them succeed right away!) Compare with Military School , which is a military institutional environment for junior high and high school students that typically does not graduate its students directly into the military. Also compare Space Cadet Academy , which is a Military Academy IN SPACE! .

Also called a spelling alphabet or a phonetic alphabet, (not to be confused with the entirely different) this is a system of assigning to each letter of the alphabet a word that begins with that letter. This way, if something has to be spelled over a radio, telephone, etc. there is much less chance of the wrong information being transmitted. The military, police departments and radio operators all make frequent use of this. Phone-based customer service and technical support also use it, but with more informal construction (any word will do), for the same reasons. (The formal ones specifically pick words themselves which all sound distinct from all the others with poor sound quality.) The most common alphabets are shown below, from A to Z. The NATO version is near universal in the modern age, because it is also used for civil aviation throughout the whole world (for which English is the only official language). In addition, if

the NATO system is being used, expect the digit 3 to be pronounced "tree"; 4 to be pronounced "fo-wer" to distinguish from "for", 5 to be pronounced "fife" so it won't be confused with "fire"; and 9 to be pronounced "niner", to keep it distinct from "nein", German for "no" (as well as from "five," as the two are indistinguishable otherwise over a distorted signal). This is used almost exclusively in modern military shows. Non-military shows which use it will usually stick to A-E, since they are more recognizable. Exclusively military shows tend to use more of the letters. Military units will sometimes use one of the letters as their designation (for example, 'Bravo Company'). Individual personnel may refer to themselves or others in the military alphabet over radios; "Echo-6-Charlie" would be someone whose pay-grade is E-6, with a last name beginning with the letter C. (Alternately, the number is code for a position withing the unit. 6 usually is the commander.) Other languages may have their own similar alphabet systems. Flight of the Intruder </ uses this for a bit of a Genius Bonus : A character uses "Alfa Mike Foxtrot calling in an airstrike on himself because the North Vietnamese were using him as bait for rescue choppers. Biggles </ uses the now less well known World War I era British alphabet. One of the few uses that survived is "Ack-Ack" for AA (anti-air) fire.

One of The Bloodhound Gang 's many Intercourse with You songs is named "Foxtrot Uniform Charlie Kilo".

Williams Electronics ' F-14 Tomcat </ identifies the enemy fighters with the NATO alphabet — Alfa, Bravo, Charlie, Delta, Echo, Fox, and Golf. The last opponent is the Big Bad , General Yagov .

The entrance theme of WWE stable The Shield starts off with radio chatter spelling out "Shield" with the NATO military alphabet (Sierra - Hotel - India - Echo - Lima - Delta), which is fitting, considering their paramilitary-esque gimmick.

Cabin Pressure </ has a scene in which Arthur is trying to learn the NATO alphabet (as used in real-life civil aviation) with predictable consequences.

Archer </ 's inability to use this creates a funny moment in "Skytanic". Seriously, Mancy</ ? Rising Storm 2: Vietnam </ uses the NATO Phonetic Alphabet to label each capture point on a map, starting from Alpha all the way up to Oscar on some of the largest maps. Schlock Mercenary </: Various examples, but in one comic, after getting some unexpected heavy fire support from an off-screen character, Tagon angrily informs him that it is rude to "fire into someone else's Charlie Foxtrot without asking permission first". Charlie Foxtrot being 20th century American military slang for "Cluster Fuck" (and, evidently, 30th century mercenary slang for the same concept). There are lots of variations on this term, up to one

The NATO alphabet (Alpha Bravo code) was originally designed so that every code word is pronounced in each NATO language in the similar way, so there would be no linguistic misunderstandings. There are some discrepancies, however; "Juliet" is usually "Giulietta" in Italian, and easily mistaken for G. Inversely, Quebec is pronounced in the French manner (Kay-bek) which might confuse some English speakers (Kway-bek).

This index lists tropes which revolve around warfare, military personnel, or even the civilians who get caught up in it.

This page lists indexes of media works which revolve around warfare, military personnel, or even the civilians who get caught up in it.

A Military Brat is exactly what the name implies : someone who grew up with at least one parent in the military . Sometimes both parents. Tends to crop up a lot in American series and works of fiction, particularly in times of Real Life conflicts when it can potentially make for a Reality Subtext , dealing with issues than many military brats might be experiencing in Real Life when their parents deploy. In fiction, if a character has this as a backstory, you can expect at least one of the following to have affected him or her in some way: While there is definitely a Truth in Television aspect to this trope, it's important to note that: The US military contains several million people at any given time. Used often in war movies to explain why a character enlisted ; the most common sub-explanation of this is that he wants to make his mother/father proud . A Military Brat may have a child who is, himself a Military Brat. Despite the name , "brat" is mostly a neutral or even affectionate term, and characters with this background can be all over the place personality-wise. See also Circus Brat , which is sort of the opposite. Is never</ a Spoiled Brat , and usually dislikes parents who raise children such. Preacher's Kid often share features with this trope, as do missionary kids. A related but markedly less badass version of this (which rarely appears in fiction) are the Foreign Service brats, whose childhoods were generally twisted by hopping around the world behind their parents. The same holds true for children of spies (said children, however, usually think that the parent is actually in the Foreign Service, some other government department, or occasionally some international corporation). The British word for this is diplobrat</ . Military brats, foreign service brats, and missionary kids (though not preacher's kids) all fall within a larger category known as "third culture kids" (TCKs), usually defined as children who, for whatever reason, spend a significant part of their childhood outside their passport country. TCKs can also include children of executives of international businesses or NGOs, as well as children of expatriate professional athletes. A notable example of the latter is Kobe Bryant, who spent a significant part of his childhood in Italy while his father was playing basketball in that country. Naturally comes equipped with Dad the Veteran , even if it was Mom. In many countries this trope interleaves heavily with Blue Blood . Armed forces are the traditional career choice of aristocracy, and even today the children of old families of nobility are grossly over-represented in European and Asian forces. This trope is also Older Than They Think . The Other Wiki calls American Military Brats a "200 year old subculture". As mentioned, this changed throughout history, but most troops have historically had "Camp Followers" which were made up of the wives and children of the fighting forces, often serving in important behind the lines rolls such as cooks, nurses, and errand runners. The most famous were probably those families that followed their husbands in Valley Forge , which would make Military Brats in the United States an older culture than the country proper.

Want to know how unpopular a leader of a country is? Usually, it goes no further than if even the leader's own military forces can't stand him and proceed to attempt to overthrow the ruler. At worst, expect the country to become a military junta (a state run by the military) afterwards, which is when the military plans to take over the existing government, ushering in a new empire under martial law Often, this is led by a power hungry General Ripper who believes the current administration is soft, and that their nation should eliminate all their enemies and suppress dissent with an iron fist. Expect the general's dream to be a new government based on "efficiency," where citizens are conscripted into manual labor to build for the new expansionist government, with any protesters being shot on sight or at least jailed Cue a threat that's got numbers, technology, and high power weaponry - these can range from just the leader and a few groups of soldiers covertly trying to take over to the entire armed force of the country going on full-scale attack On the flipside, this can occur due to genuine concern for the well-being of the empire, especially if their commander-in-chief and the nation's leader also turns out to be The Caligula . Given what Real Life leaders of military coups mostly end up doing, this isn't usually the case in Real Life Note that a military official beating a politician out of office by political means like the ballot box, even if said box was stuffed , does not qualify as a military coup. A military coup requires that the military force a change in who wields what power by militaristic or otherwise explicitly extralegal means, such as assassinations or fighting directly against them — modern constitutions do not legally sanction the Klingon Promotion . Military coups committed by the recognized leader already</ in power are also possible, provided the military is used by said leader for a power grab he shouldn't legally have; such "auto-coups" or "self-coups" might involve, say, a head of state unilaterally dissolving a legislative assembly that was meant to serve as a check on his power This can be Truth in Television . Most coup attempts in Real Life are either led by a military officer or someone with their backing—in unstable countries the military is often the only entity that has the organization, discipline, speed, and access to arms necessary to pull off a coup. All this is needed for a coup to work, as the more time that is needed to secure strategic points the more time a coup's opponents have to organize a response Subtrope of The Coup , which is the trope you want if it's not the military leading the charge. If this takes place in your country, it's Day of the Jackboot RWBY </ : With Penny loose with the Winter Maiden's powers, the Relic of Knowledge in Salem's hands, and his few loyal forces weakened, Ironwood declares martial law across Atlas. When the remaining councilmen come to him to protest, he shoots Sleet in cold blood to remove him as an obstacle

Although they often hold themselves apart from Muggles , the fantastical powers wielded by Wizards and Witches logically make them much sought-after by those in need of great power; and who is more concerned with developing and wielding great power than the military? In settings with little or no Fantastic Racism against magic-users, organized militaries may do just that, systematically seeking to recruit the mage down the street— or better yet, the entire Wizarding School across town— to help them fight their battles, often giving them formalized ranks and roles not unlike any other soldier. Just what those roles are can vary, mixing and matching from a number of varieties: Support : Support mages tend to stay out of

the fighting proper. Instead, they make the Muggle soldiers around them better</. White Mages may act as medics to get the wounded back in fighting shape more quickly than conventional medicine could, often back on the field before the battle has even ended. They may cast Status Buffs or beneficial auras that make their allies faster, stronger, and more resilient. Magical artificers may keep an entire army supplied with enchanted arms and armor. Other mages work strictly in logistics , magically facilitating easy communication between units through Telepathy , obviating the need for supply lines by teleporting in food and supplies, or even transporting whole armies where they need to be . Compare Super Soldier , which is someone specifically augmented by the military to make them a better soldier, Church Militant , which may employ these if Religion Is Magic . Compare Magic Knight and Mage Marksman , which involve magic-users also adept with conventional weaponry but who may or may not be a formal part of an organized military.

In the military, innovation has driven military conquest as someone found new ways to do something that was better than what came before. However, in Speculative Fiction , it seems that a lot of people have decided combining previous concepts into one über-machine is easier than coming up with something original . Enter the Military Mashup Machine. In reality, some of these would be far more expensive than practical , with other existing military technologies being much easier to get the same results from, but if it looks cool , why not present it as worthwhile? Its also worth noting that numerous militaries since the dawn of man have attempted to build them for the same reason . Most such projects meet their end on the drawing board thanks to the intervention of saner minds, but the occasional lovechild of General Ripper and The Engineer somehow manages to sneak into production. Usually these result in machines with predictably lackluster performance, but a handful have proven surprisingly effective. While generally members of Speculative Fiction or Science Fiction , these can also show up in Steampunk as well. See Airborne Aircraft Carrier , The Battlestar , and Mobile Factory for specific Sub Tropes . See More Dakka for a similar philosophy applied to ranged weaponry. Compare Mix-and-Match Weapon , similar principle applied to hand-held weapons.

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Real Life

A Military Maverick is one of those service members who often breaks the rules , and regularly annoys superiors: but he/she generally prevails in the end, just because they broke the rules in the

first place. Breaking the rules in this context doesn’t have to be an outright violation, but could also include imaginative interpretations of the rules , serving as the justification of such actions. Consider them the armed forces counterpart to the Cowboy Cop . The popularity of this trope is largely because of the Rule of Cool . For in real life, any military needs people they can be certain will stop</ fighting when ordered, just as much as they need people who will start</ fighting when ordered. The primary purpose of order and discipline in the military, apart from doing what you're told, is to learn self-restraint, after all. Still, most instances of this would have far more consequences in Real Life than in fiction (and so does everything). Note that the higher up you are in the chain of command, the more likely you are to get away with stuff . There are no recruits and privates who can get away with acting like a Military Maverick in fiction does. Or at least, if there are right now, give it a few days. You might get away with disobeying orders and regulations on rare occasions or under unusual circumstances, but doing so to the point of recklessness is a good way to end a military career with a plain and simple dismissal at best or capital punishment at worst. So it goes without saying... That being said, this trope is</ Truth in Television to some extent. Some officers in regular militaries really do rise to the top without ever picking up the "regular" part. However, these folks are much more common and tolerated in non-professional insurgent armies, guerrillas, and during civil wars , where the entire society goes bananas. If they're still competent military professionals, despite regarding following orders and regulations as optional, they might also be a Colonel Badass , a Sergeant Rock , and sometimes even a Four-Star Badass . If they can get away with just about anything, they have Ultimate Job Security . It's possible they might also be The Neidermeyer , a Colonel Kilgore , a General Ripper , or sometimes all three. Often, they're a Glory Seeker . Sometimes they're a Bunny-Ears Lawyer in uniform. Star Wars Legends </

A military company has one member — usually low-ranking — who secretly distills liquor Well, more or less secretly, depending on how strict regulations are. Usually winked at all around. Especially by those who drink it. Though officers sometimes have an interesting time getting connections to it The moonshiner is often quite skilled at it; the Hillbilly Moonshiner is often his backstory. And the hooch itself, though frequently of fire-breathing potency , is at least drinkable without danger. Although the drinkers may curse it and describe it negatively, it generally doesn't blind or kill them, presumably because (from the characters' POV) if it were truly dangerous it wouldn't get the necessary nod-and-a-wink from higher up, and (from the writer's POV) they don't want to take out characters that way Often produces it for a toast To Absent Friends Because it requires the use of a still, appearances in cultures prior to the High Middle Ages are anachronistic — and even in the High Middle Ages stills were rarities, mostly used for medicinal purposes. This character has been known to appear earlier, making fermented brews rather than distilled liquor If he's not The Scrounger , he gets his parts from him See also: Camp Cook , Hillbilly Moonshiner

The Military Salute is a long-standing tradition of military forces around the world, and it is obviously the most visible and known

gesture of military protocol to the average civilian. There is an urban myth that it evolved out of a custom in which mediaeval knights opened their visors with their weapon-hand to be recognised and to show that they were not armed; in fact it evolved from the former custom of men removing their hats as a sign of respect. This is the reason that in some military outfits (such as the US Marine Corps and Navy) it is incorrect to salute when you are not wearing a "cover". (In other outfits customs are different, and salutes are given when bare-headed; meanwhile, in many armies, including the Russian one, it is expressly forbidden to salute without a hat on) The salute evolved because of the introduction of headwear that could no longer be taken off easily with just one hand, especially bearskin caps and mitre-shaped grenadier caps. In the 18th century, when the military salute was first introduced, there were situation when it was still possible to give it with the left hand, e. g. on parade when the saluting officer was holding a spontoon in his right hand. Different armies in the world have different small details that distinguish their salutes (as can be seen in the picture above), but most of them still follow a certain pattern: the arm is lifted up perpendicular to the side of the body and bent at the elbow, forming an angle around 30 degrees, the hand is open straight with fingers joined, and the fingers touch the temple (or the lip of the visor when with headgear). The salute is dropped by lowering the hand back to the side of the body. In the English speaking world, which here means the US and the commonwealth there are two types of salutes. The first, with palm facing outwards, is the "British military salute." This is used by the armies and air forces of most Commonwealth countries. Its origins are with the British Army. The other which is palm downwards, originating with the Royal Navy, is the British "Naval" salute (this was originally introduced because sailors' and officers' hands were often stained with tar through life aboard ship, and showing a dirty palm was considered to reduce the dignity of the gesture). This is used by the Naval forces of the Commonwealth and the US Armed Forces. This is often in popular parlance seen as an American salute, even in the commonwealth. There has been examples of nitpickers and scolds attacking works (or real life) where British or Australians are depicted as saluting palm downwards as an example of Eagleland Osmosis . Additionally, there are several oddball types of salutes that are given in various situations, mainly where there is something impractical about rendering a normal salute with your hand. These include: Salutes are usually rendered by an officer (of equal or lesser rank than the salutee) or enlisted soldier to an officer of equal or higher rank. The officer, while not necessarily obligated to return the salute, almost universally does. Not returning the salute is a serious show of disrespect and condescension, which reflects poorly on the salutee. This also has another interesting effect: initiating a salute towards an officer of lesser rank or an enlisted soldier, while not considered insulting (generally), is considered weird and out of place. In the United States armed forces and the armed forces of those countries which award the Victoria Cross, there is one exception to this rule: if you are a recipient of the Medal Of Honor or the Victoria Cross, you WILL be saluted by any member of the armed forces, regardless of rank . So yes, this means that badassery is worthy of saluting. Saluting is Serious Business for any member of the armed forces, and its misuse or improper execution are considered a serious faux pas</ at best and a serious insult</ at worst. If you're a soldier and you render an improper salute, expect a small lecture on proper execution and a SEVERE butt-chewing if you're lucky</ . Worst-case scenario, you can even be taken for disciplinary

action and get hit where it really hurts: your paycheck. As mentioned above, the salute is a sign of respect, so any kind of corruption, change or mockery in the salute reflects very poorly on the saluter Also, a very important characteristic of the salute is that it is a privilege</, not a right. While civilians may salute as a sign of respect for a soldier, this is more about soldiers gracefully accepting gratitude than the civilian actually being acknowledged in fellowship. In fact, military prisoners convicted of a crime must not</ salute: since the salute, as mentioned above, is an expression of fellowship, saluting someone while being imprisoned is akin to saying the salutee is as much of a criminal as the saluter, which can end in a WORLD of shit for the saluter. However, enemy prisoners of war CAN be saluted according to their rank, and it is seen as a sign of respect and fairness for a soldier of the imprisoning army to salute the imprisoned officer. There are also situations in which saluting is NOT recommended. When in the field or in a forward operation base, soldiers are instructed not to salute, since it identifies the officer/VIP, which can provide a sniper with an easy target. Most forces allow people operating vehicles to refrain from doing so if it would be unsafe to take their hand off the controls. Many forces find it inappropriate to salute when not in uniform; for example, in the US Navy if you are out of uniform you simply stand at attention instead of saluting in situations that normally call for it. The hand salute is also used in various situations and towards people of importance to the military. These include: There is also a difference between a standard or "administrative" salute used day-to-day, and a "funeral salute" used only at funerals . A regular salute is a quick motion: the saluting hand snaps up, holds until the salute is returned, then snaps back down. In a funeral salute, the saluting hand comes up in a slow, deliberate (three-second) motion, and comes down the same way. The funeral salute is used only</ when specifically saluting the dead man being buried . An officer attending the funeral will still receive a standard salute. Occasionally you will see slow salutes during a flag-passing ceremony as part of a retirement to indicate respect for the flag and the person who is retiring. Suffice it to say, using a slow salute for any other purpose is downright offensive. Interesting dynamics can happen in fiction with the salute, including: While in real life organizations other than the armed forces have salutes, in fiction it is almost exclusively associated with the armed forces. Examples of the salute happening in fiction would probably feature pretty much every series on the entire site, so please limit examples to when the salute is a dramatically powerful or distinctive moment.

A school where not only do you learn mathematics, but how to shoot a rifle Military schools are institutions which aim to instill military-style discipline in students. Often the explicit goal of such schools is to prepare students for military careers. The military school is intended for minors, as opposed to the Military Academy which trains at the undergraduate university level The idea of the military school is rapidly becoming a Dead Horse Trope . Military schools were more common in ages where service was a family tradition, especially among aristocrats, and large standing armies sought new manpower all the time. They were (and are) also very common in dictatorships where the school seeks to instill loyalty to the regime (such as the Hitler Youth or the Young Baath Party). In modern America, this had once varied; in the 1990's and the late 1980's, it was considered justified for "problem" kids and

delinquents whose parents were oft too busy to handle raising them in a nuclear family structure with a 9 to 5 job, sending youths to military camps is viewed as borderline child abuse and most such institutions have closed In fiction, a rebellious teen may be threatened with one, or be sent to one if they've been Expelled from Every Other School , making it a variation on the Boarding School of Horrors theme. It is also a common basis for a Boot Camp Episode or Off to Boarding School . Compare Military Academy , which is for older students who tend to take it more seriously Sometimes includes an element of Ho Yay or Homoerotic Subtext , due to the fact that military schools in fiction and reality tend to either be all-male or mostly male Absurdly Powerful Student Council exists here in the form of a command staff

Military Science Fiction is a subgenre of both Science Fiction and Military Fiction , commonly sliding into the Space Opera territory. At its most basic, Military Science Fiction is Science Fiction that focuses on the military , but the genre has more specific nuances than that The Protagonist in this genre is normally part of the chain of command (or becomes part of it in progress), while an ensemble cast is The Squad . The story is usually set against the backdrop of a large-scale (space) war but war is optional. The Science Fiction part mostly manifests in futuristic weaponry and vehicles (first of all, Cool Starships), while the organization structure is mostly based upon contemporary US or Commonwealth military . It should come as no surprise that a high percentage of MSF writers are military veterans Often, the writers would cheat a little by having a Mildly Military organization instead of realistic military for the sake of good story. One particular subgenre of MSF in Video Games is A Space Marine Is You . Another that's especially particular (but by no means exclusive) to anime is the Real Robot Genre

For many, being a superhero is something they fell into by accident For others, it's a calling. But for these</ guys, it's just a day job. A Military Superhero is a character who is or was a member of the armed services, and his experience as a soldier has colored his attitude towards the cause for the greater good. The discipline and training of the armed forces lends itself well to producing a pretty badass individual, and their codes of ethics and duty compliment the higher calling of heroism in such a way that they will, undoubtedly, stand out amongst their peers as someone who is reliable and sincerely committed to the cause. This doesn't mean the hero is perfect by any means: military heroes tend to be pretty old-fashioned and stubborn in their beliefs, and also have a tendency to shun heroes who take authority lightly. They also often harbor disdain for authority themselves when serving under what they think is a weak leader, leading them to either try to take charge or just do things on their own. However, they are also the definition of esprit-de-corps</ within their organization's ranks, and will be the first to volunteer for any mission if it means keeping their teammates away from harm, as well as be the one guy you can always</ count on to never leave a man behind. Very often, the character's background can actually come back to bite him. Their military superiors might come to them with a mission that goes against their current ideals as a hero. Perhaps a teammate does something that goes against the ethics he learned in the military.

The bottom line is that this character can face many moral quandaries revolving around the conflict between his military background and his current status as a hero, which will always be played for drama as a way to deepen the story or make it more interesting. Military heroes often exhibit stereotypes of the branch of service they serve/served with: an Air Force hero can be expected to be an Ace Pilot and love to fly, a Marine hero will be tough and have a little bit of the Blood Knight in him (or, sometimes, even a Knight Templar), an Army hero will be very patriotic, etc. It's pretty much expected of a military hero to also be a Captain Patriotic , but this is not always the case. If they have a rank as part of their name, they will</ possess that rank. There are a few specific characteristics a hero must meet to qualify for this trope: See also Military Rank Names , when a character who may or may not have served incorporates the rank into their alias.

Among drama students, "Milking the Giant Cow" is a term that refers to the practice of holding your hands skyward (or merely gesticulating wildly) to show emotion. May be accompanied by a Skyward Scream If they fall to their knees while doing so, they are contractually obligated to raise their hands to the heavens, grasp the invisible teats tightly, and pull down a few times, as if milking an oversized bovine This also occurs when a character just can't sit still. A character may pump his hands up and down theatrically while speaking... "for emphasis". If played for laughs, he will be holding a beverage (or some sort of blunt object) — which will, of course, go flying everywhere If it is done in order to Chew the Scenery , it may be necessary to Milk The Cow. Not to be confused with Ham and Cheese . Unless the actor chooses to milk while</ ordering Ham and Cheese to chew. Or other dairy products A critical part of being a Large Ham . See also Big "NO!" , Angry Fist-Shake , Futile Hand Reach , Gloved Fist of Doom , Got the Whole World in My Hand , and Skyward Scream , as well as particularly over-the-top cases of Italians Talk with Hands . In a World of Ham , everyone</ does this. Often part of Going Through the Motions . If one tries to dial back on this, they might go Finger-Tenting instead Not related to milking a franchise or the trope about actually milking cows

You've got a massive army at your disposal, but people need to see its size, not only to show off your power, but to hurt morale of anyone who stands against you. So you have them march, either in a straight line that takes all day, or massive formations that cover even the largest fields. Of course, The Empire can be expected to show this off Of course it's important that they actually fight well , and many Evil Overlords heed that advice, while the logistics of providing food and toilet facilities for such a huge army are usually ignored or Hand Waved . Also, doesn't work if the heroes are using a bottleneck, like a narrow bridge. Or, god forbid, a thin path between the mountain and the sea... In fact it's surprising how often this trope goes south Truth in Television , going back to most ancient armies. If an Evil Overlord isn't careful, they become Cannon Fodder . Compare Flaunting Your Fleets . Contrast Suspiciously Small Army

In layman's terms: if there's a million to one chance against something of vital importance happening,

then it's that one time rather than the other nine-hundred-and-ninety-nine-thousand-nine-hundred-and-ninety-nine times</. This is Truth in Television in a sense, that if an extremely improbable event occurs to someone, chances are that it's his story that's told . What the trope hinges on is the reality that each audience member is an individual, and, thus, their own "number one": undeniably, each audience member is one in an increasing number from six billion, so, that single chance offers each of them the avenue to imbue it with themselves — "you are the single chance"; if the chance is missed, it can break catharsis for the viewer, as they may feel, in a sense, that they are being left behind This comes up most frequently when characters say Never Tell Me the Odds! , and occasionally when someone makes a few calculations . A good approximation of these odds is the chance of flipping a coin twenty times and getting heads every time It is still played straight, but it is also widely parodied Incidentally, in statistics, odds are defined as a ratio of the probability of an event happening to the probability of it not happening. Saying that the odds of something happening are "a million to one" is actually equivalent to saying that it's a million times more likely to happen than not. The correct expression for something extremely improbable would be a million to one odds against</ . Many examples omit that bit, but given the nature of this trope, they may not be entirely wrong A corollary of the Theory of Narrative Causality . May involve Finagle's Law , or a Coincidental Broadcast Not to be confused with One to Million to One , or the web game One Chance </ As a narrative trope, no real life examples

A lot of animated short films, especially in the classic theatrical shorts era , were made devoid of dialogue. In these cartoons, only music and basic sound effects are used along with the action on screen to convey the concepts and feelings of the show. Sometimes, when more complex things have</ to be conveyed, it is done via Talking with Signs . The reason for this is that lip sync is tedious, and the jokes used were often adapted from old musical comedy sketches in vaudeville This trope is also used in media. Whenever a TV character is watching a cartoon, chances are they'll be watching one of these. Often we never even see</ the cartoon, just the glow-illumined face of the viewer, and sometimes the side and back of the TV set. If we do get to see the cartoon, it invariably appears to have no plot beyond various characters running back and forth assaulting each other For the gaming spins on this, see Pac Man Fever and Ultra Super Death Gore Fest Chainsawer 3000 . Also compare The Public Domain Channel and No-Dialogue Episode The Polish series Dziwne Przygody Koziolka Matolka </ . Nobody speaks intelligibly; speech is, at best, represented by hollow metal noises

Sometimes, a person gets caught in a situation where he or she wants to say something to someone else, but doesn't want to be the one to say it, mainly because they're too embarrassed to show themselves or only one of their friends can speak for them. So, they perform a game of Charades behind another person's back to tell their friend what to say to that person. This is obviously so they don't attract the attention of the person or people the friend is trying to speak to. Hilarity often ensues as the friend sometimes misinterprets the gestures that his pal is signaling towards him This is a sibling trope to Earpiece Conversation . Can

lead to Nonverbal Miscommunication . Compare Hand Signals

In Yubisaki Milk Tea </ Yoshinori do it a pair of time to Minamo, when other people ask after his alter-ego Yuki . When his best friend Wataru ask, a pair of crossed fingers mean "Don't tell him anything". While an open hand and a neutral face is used, when Nobuko shall know "Thanks. I'll go later (as Yuki)".

In Lilo & Stitch </ , Nani coaches Lilo via hand signals through a talk with social worker Cobra Bubbles about how Nani is doing as her guardian. It goes well at first, but then Nani makes the mistake of raising a fist in triumph and Lilo interprets it as "getting disciplined." Things swiftly go downhill from there.

In Annie (1982) </ , Grace is meeting with Miss Hannigan to discuss adopting an orphan, and Annie is eavesdropping on the conversation. She silently nudges Grace into asking Miss Hannigan specifically about any ten-year-old red-headed girls on the premises.

Used in a Lord Darcy story, The Napoli Express</ . Lord Darcy was undercover, so he couldn't investigate the murder directly. When the official investigator is getting advice from Master Sean, Darcy uses hand signals to pass suggestions on to Sean, who then talks about what Darcy would do were he there.

In one episode of The Suite Life of Zack and Cody </ , Zack has to fill in for his brother for an interview when Cody accidentally dyes his hair red and is too embarrassed to show himself to the interviewer. He tries to act out the words to tell Zack what to say, but he ends up misinterpreting every signal that Cody sends out to him.

When Annie as Florence loses her script pages in The Play That Goes Wrong </ , Dennis tries to act out the response she needs to give for a question he asks:

In episode 12 of RWBY </ , Jaune is asked a question in class that he does not know the answer to. Pyrrha tries to mime the answer, "night vision". Jaune answers, "Binoculars?"

A variation of this trope shows up in the Mr. Bogus </ episode " Class Clown Bogus ".

As a Hive Mind is one mind, many bodies, a Mind Hive is many minds, one body The minds/consciousnesses/ souls /whatnot of different people are housed within one body, most likely through magical or technological means. The minds can communicate with each other, and normally actions are through consensus Distinct from Split Personality because even if what's housed inside is totally separate entities that got merged, they still retain their individuality. Sometimes may speak in I Am Legion pattern. Compare Many Spirits Inside of One . Contrast Merger of Souls . See also Animal Eye Spies

This is a romantic trope where lovers share not just their lives and beds, but actually their consciousness . Most often they're from an already telepathic race, but this telepathy goes even further; maybe they're always aware of the other, not just when communicating but always</; or they understand each other better

than anyone else; or they actually feel exactly like the other, or something like that. Sometimes successful reproduction is tied to it. Sometimes the sanity of one , usually the male, or both partners depends on the mindlink. Often the link is not unsoliticious. It goes both ways, so if something bad happens to one of them.. It's doubtful whether real humans could take this for a half an hour, but anyway, it's often presented as superior to a normal relationship, more fulfilling or close or "true". It can also be taken as a "metaphor" This is a subtrope of Fantastic Romance . Also see: Mental Affair

Telekinesis/Psychokinesis: the ability to move stuff and/or people just by thinking. Although it fundamentally only requires a thought to work, hand gestures can also help, especially if they make the user look focused . How does the glass lift up but not everything else nearby? Because the glass is what the hero wanted</ to lift up As superpowers go, it's one of the most useful and straightforward, and in its more refined form, it allows the user to manipulate any object in a wide number of ways, not only the more intuitive lifting and moving around. Nevertheless, it is very rarely used up to its full potential , as almost every fight would become trivial if it ended with a telekinetic Neck Snap . This is usually justified by stating or implying the user is not dexterous and/or precise enough to give his foe anything more than a good rough push or pull, although sheer psychic strength is</ often enough to crush or squash an enemy in a less subtle way Being a Psychic Power , we don't have to worry so much about violating the laws of physics. That said, its major limitation seems to be precisely its scalability: it is almost always harder to lift a heavy object than a light one, and a person with this superpower will often be seen to be visibly straining to accomplish it, as if their telekinesis took the form of a long but entirely physical "invisible arm" with all the normal physical limitations that normally implies. Pushing this ability past its limit often leads to a Psychic Nosebleed or even passing out, and it is even possible to die due to the effort This power is the most recognizable form of Psychic Powers , only matched by Telepathy in popular consciousness. As such, they are often more associated with each other than the rest of skills on the list: many telekinetic characters are also telepaths and vice versa, and even whenever they are not, odds are that any strictly telepathic but sufficiently spirited mental duel will have visible, physical effects on the users' surroundings or bodies. Sometimes Flight will be added to the mix as well, as theoretically nothing impedes a telekinesis user from lifting their own body For whatever reason, telekinesis seems to be more common for characters outside the usual superhero tradition, as classic The Cape -style superheroes rarely have this as a power. One possible explanation is that if the character is already</ a Flying Brick , giving them telekinetic powers can run the risk of turning them into an Invincible Hero by giving them too many advantages. In a superhero series featuring an ensemble cast, telekinesis is usually reserved for characters who specialize in it or who are weak in the physical field. Some non-corporeal characters, such as ghosts, can interact with normal matter only</ via telekinesis. Creatures without fingered hands, or without limbs at all, often will have such powers, allowing them to comfortably interact with the world It's also very light in terms of Special Effects demand (no need for expensive fire effects or CG energy projectiles, just use some

strings or an air-cannon to blast stuff around), making it popular with Live Action shows. It's also very simple to pull off in 3D animation. See Coconut Superpowers Single Substance Manipulation is a Sub-Trope for when this can only be done for one type of object, with magnetic fields and glass being sub-sub-tropes If the character has a native set of powers that's not Telekinesis that can be used to move an object such as enclosing it in a forcefield and moving the forcefield, that would be a case of Swiss-Army Superpower Note that the term "mind over matter" originally had nothing</ to do with telekinesis, it was coined in reference to what Tropers would call Heroic Willpower (or maybe Charles Atlas Superpower); the mind forcing the body beyond its normal limits

A character is attacked by a villain in the most painful non-physical way possible: Their mind and soul are assaulted with painful, horrifying visions, sensations, and/or memories, and their will and sanity broken until afterward they're powerless, hopeless and numb , but not dead , although they may wish they were. Minimal to no sexual contact actually occurs, but as the name indicates, everything else is there to resemble a rape — the ultimate violation of privacy and consent, extreme humiliation that annihilates all sense of self-esteem, near-absolute helplessness even against your very own mind and body, and the corrupt perversion of what could otherwise be a source of identity and joy The physical attacks are just icing on the cake; most of the focus of the agony is inflicted mentally and emotionally, and it's chilling to see a villain be that cruel. The traumatized victim suffers all of the side-effects afterward almost immediately (such as Despair Event Horizon and Rape Leads to Insanity). May include further sexual symbolism for good measure, such as severe and unfunny Clothing Damage and sinister Double Entendres Comes in two variations: one is a completely "mundane" but no less horrifying brand of torture that nonetheless breaks a character's mind . The other is the above done via Mind Probe , Psychic Powers , Brown Note , illusions, your worst nightmares , or something Man Was Not Meant to Know that will cause permanent damage to your sanity . Of course, Mind Rape can also involve forced exposure to Mind Screws Just as Rape Is a Special Kind of Evil , a character indulging in the Mind Rape of another character primarily for their own pleasure or enjoyment is a good sign they have crossed the Moral Event Horizon . Doubly so if the sexual symbolism is present. A Well-Intentioned Extremist , Anti-Villain , or even the heroes may resort to Mind Rape if circumstances force them to (and will probably regret it with all grief for the rest of their existence), but only the most disgusting lowest of the low shall take a sick enjoyment out of it The less said of the things that are created when this trope meets Rule 34 , the better Can be a possible cause of I'm Having Soul Pains , and can function as a Stupidity-Inducing Attack . Heroes will try to protect themselves from these by entering Heroic Safe Mode or trying out some Brain Bleach See also Room 101 , 2 + Torture = 5 , Fate Worse than Death , Gaslighting and Psychological Torment Zone . Contrast with the Care-Bear Stare , which assaults the target with happy thoughts, like rainbows and stuff Not to Be Confused with More Than Mind Control (though Mind Rape can</ have some elements of this). Also not to be confused with Mind Screw , although sometimes a Mind Screw might leave the audience feeling this way. And for a literal rape by mind, see Fantastic Arousal

Minds are hard to define. Some say it's inseparable of one's existence, others say its a soul; an entity within a flesh-and-blood container, or in the case of a robot, a bunch of ones and zeroes within a metal one. But in any case, sci-fi media likes to treat it as if it's something that can be taken from one place to another, and affected by external stimuli, with a lot (and we a lot) of implications about how it works and its nature in each instance. However, some say Cybernetics Eat Your Soul if you try to upgrade your flesh-and-blood body into a robot, or if you upload your consciousness into a computer, you may not be able to get yourself out, or call for help . Then again, you, or at least what is your mind and very essence of being, may like it in there. You may appreciate being immortal, powerful, and free of pain and misery as humans know it. You may even be forced to if you need to save yourself or your mind. But now there's a catch... if there's an accident in the transfer (if you're human, upgrading yourself), your memory storage is faulty, or someone finds a way to access your memory circuits... How about having your mind regressed to a simpler form so that at best, you lose all previous personality and experiences, and at worst, it loses the human/organic/artificial-consciousness element, or even much worse, being scrambled into millions and billions of randomized bits or erased to all zeroes, so that </ trace of your essence is left? If you're a robot, your former body is now just an empty shell of metal, plastic, ceramic, glass, and silicon with electricity flowing through it. If you're a human, you might as well be brain-dead. Although this trope is oriented to characters who are robotic and/or artificially intelligent, it can also happen even if the character is fully flesh and blood, and with or without electronic enhancements, if their mind is majorly and adversely affected in any way while connected by wetware direct mixing of electronics and flesh (for example, a plug in the back of your head, or a VR system somehow connected directly to your brain.) Techno Babble . The technical term for this trope is "ego death". Subtrope of Death of Personality . Because this is a Death Trope , </

The Mind Screw is something that relies so heavily on symbolism or surrealism/absurdism , or failed so extremely in an attempt at regular old coherency, that the immediate response afterwards is "What the heck was that</ ?!?!" These works beg</ for fans to invent their own improbable theories about Epileptic Trees and such. There are several criteria for a Mind Screw, and a Mind Screw will usually fit a few of them: The work looks weird due to symbolism or just general surrealism. While some fans can make arguments over what the symbolism means, and what everything represents, many mind screws will pad themselves with meaningless sequences to make the audience work even harder. Arguments over which sequences are significant are common. Don't expect the writer to be very helpful. And if the show has supplemental materials , don't expect them to be much help either. (If, by some miracle, they are</ helpful, you've got yourself a Mind Screwdriver .) The more decipherable symbolism tends to focus on the perceptions people have of one another and puberty and sex. Japanese and South Korean often produce this sort of thing and particularly in the horror and psychological drama genres because Asian audiences thrive on this type of oblique, enigmatic ambiguity David Lynch is hugely popular in Japan for this reason . Note that

the screwing is not the kind that involves romantic candlelight, long walks on the beach and the throes of passion. Unless you're into that. Not to be confused with Mind Rape , no matter how the audience feels, nor with the Mind Game Ship , nor Mental Affair , which is a literal</ mind screw, nor with the literal screws in the mind of Frankenstein's monster . Distinct from an In-Joke , which is designed to make sense to a portion of the audience. When trying to get the creators to explain just what the heck is going on</, expect some form of Shrug of God or worse. Examples listed are works that are either intended to provoke this reaction or have provoked this reaction in a large spectrum of the audience, but one troper's Mind Screw is another troper's Fridge Brilliance . Sub Tropes include Gainax Ending , Dada Ad , Alien Geometries . The Ending Changes Everything is an ending that does not rely on overt symbolism for its confusing nature, but has much the same effect on viewers. When this is funny, it's Surreal Humor . When frightening, it's Surreal Horror . Compare with True Art Is Incomprehensible , Deranged Animation and What Do You Mean, It Wasn't Made on Drugs? . Contrast with Mind Screwdriver , where the Mind Screw elements get rationalized/explained.

There is a set of stairs that has one step that has something wrong with it. Perhaps it's broken, perhaps it squeaks. For whatever reason, the characters have reason to avoid it. And, most of the time, they do. Until that one time when they are in a tearing hurry and they forget all about it. Their foot comes down on the defective step and Hilarity Ensues May lead to Death by Falling Over , both in serious and funny contexts, and also in real life . This trope is one reason for a Staircase Tumble , but not the only one

In the Tintin </ album Tintin: The Castafiore Emerald </ , a broken stair in Marlinspike Hall puts Captain Haddock in a wheelchair after he forgets about it, while the repairman keeps procrastinating. At the end of the story, when he is out of the wheelchair and the stair is freshly repaired, he forgets about it again, steps on the still setting marble, and sends himself flying, undoing the repair in the process.

In Muppet Treasure Island </ , Benjamina (Ms. Piggy) ruins her huge entrance by tumbling down the stairs. She blames her pet anteater.

Harry Potter </ : Peter Pan Goes Wrong </ : When Trevor (as Peter Pan) steps on to the table, he steps on a loose plank which flips up and hits him the face, knocking him out.

Homestuck </ plays a variation: Tavros is repeatedly warned about stairs , specifically that his new robot legs are not fit for traversing them as of yet. He's got too much self-confidence to heed the warnings, though, and chooses to try going up and down the things to test them out. Much as you'd expect , his legs fail to handle them properly and he trips down them. Repeatedly.

Stōked ! </

What's a fun, friendly way to introduce a little competition into a series without having to commit to a multi-episode format like a Tournament Arc ? A Mini-Golf Episode! A few rounds at a petite

putting green could bring out the competitive side of the characters, or give them an opportunity to meet a villain on more friendly terms . Crafty characters might even build their own mini-golf course out of whatever materials are on hand if they can't get to a real mini-golf green. The courses themselves are likely to feature obstacles in the form of windmills, pirate ships, chomping monster mouths, and miniaturized versions of world-famous monuments - which opens the floodgates for some humorous Monumental Damage if the mini-golf round goes off the rails. Mini-golf rounds can (and often do) devolve into a Bizarre and Improbable Golf Game . This trope is most commonly found in western media (due to the fact that mini-golf's popularity and cultural relevance has by and large been limited to the United States and Europe). Related Tropes include Baseball Episode , The Boxing Episode , and Paintball Episode .

Many works of fiction try to be as epic as possible. A new work will try to top the ones that came before it , and the sequels try to top their predecessors Minimalism goes for the exact opposite Minimalism is when a piece of fiction lowers the scale of the events depicted within it, not simply due to time and budget restraints , but rather for creative reasons The reasons for a minimalistic approach to a work can vary greatly. For example, the author of the work may be trying to do a "back to basics" approach to a sequel, as the previous entry in the franchise had gotten too "over the top". Perhaps if the movie spends less time on grand action scenes involving hundreds of extras, the film can spend more time with dialogue, improving character development. Perhaps if the TV show only has one villain instead of many , more time can be spent developing that character in order to make him seem more intimidating. Maybe if the book only uses short, non-descriptive sentences instead of paragraphs of exposition , the book will read at a more dramatic pace. It's possible that if the film has one Special Effects scene instead of a hundred, more time and money will go into that one scene, improving the quality of the effect. Perhaps a horror movie believes that if they hide the monster off screen instead of showing it in its full glory, it will leave the details of the creature to the audience's imagination, making it scarier . There is no real singular reason as to why, it's just a creative choice Minimalism is essentially the exact opposite of the Bigger Is Better trope. Here, smaller</ is better The Other Wiki has an Compare Beige Prose , Minimalist Cast , Bottle Episode , Stick-Figure Comic , Nothing Is Scarier , Minimalistic Cover Art , Simple, yet Opulent , Story Breadcrumbs . Flash Fiction is a Sub-Trope . See also Minimalist Run (video-games)

Variation of the Self-Imposed Challenge . The goal is to complete the game while collecting as few extraneous items as possible Often overlaps with a straight Speedrun , but not always. Sometimes it's quicker for a Speedrunner to do some judicious Level Grinding or go out of his way to pick up a Game-Breaker — sacrifice a little efficiency in the short-term to pick up a lot of time later. A player on a Minimalist Run will never do that. If he doesn't need it, in the strictest sense of the word, he skips it Sometimes called a "low%" or "0%" run, but not to be confused with a Low-Level Run (though in some games it's possible to do both). Sometimes overlaps with the Pacifist Run . Contrast with 100% Completion . Compare Instant-Win Condition . See also Minimalism in

general

Like any good sci-fi concept, mecha come in all shapes and sizes. Most audiences hear the word and immediately think of Humongous Mecha popularized by Japanese media; on the other end of the scale, is the human-sized Powered Armor , more commonly seen in Western works. But what about the middle ground? Mini-Mecha are machines too big or complex to be considered Powered Armor but not quite humongous</ enough to fit in the other category. A telltale sign you have a Mini-Mecha instead of Powered Armor is the presence of a physical cockpit, typically small and exposed. Powered Armor is "worn", meaning that all or most limbs of it cover and move with the wearer's limbs. If the user has to use commands or controls to control the limbs or movement, they can be described as a "pilot" or "driver", and then you have a Mini-Mecha on your hands. As the above comparison may suggest, these are about evenly distributed between Japanese and Western works, though becoming more popular in mainstream sci-fi. Compare and contrast Mobile-Suit Human , where the mecha is relatively small simply due to having a really small pilot</ . For the low low price of this is now Truth in Television .

Mining seems to be a bit romanticized in fiction, from the idea of being able to strike it rich with one lucky stroke, to the horror of thinking that you might have to stay the rest of your life inside a mine working for an evil overlord. Since mining seems to be so interesting, any resource the characters need will be mined from the ground. Any</ resource A Comedy Trope in which an off-beat setting includes mines, wells or springs for substances that do not actually occur naturally in the Earth's crust (but that do exist; Unobtanium mines don't count. Neither do mines that are named after something abnormal, but are still normal mineral mines.) Foodstuffs are particularly common If the entire</ landscape is built of food, it's Level Ate . Compare to Grows on Trees

Falling between the Neck Lift and Metronomic Man Mashing in terms of forcefulness (and physical improbability), the Minion Maracas occurs when a villain lifts one or more minions of theirs and shakes them in mid-air, whether for emphasis or from an excess of emotion. Generally applied only in animation and comedic works, due to issues of leverage. The sound of a cowbell is optional If the shaking has the pragmatic reason of letting loose something hidden in the subject's clothes, that's Shake Someone, Objects Fall

A miniseries (also frequently referred to as a limited series) is a multi-part drama that airs a pre-determined number of episodes on television. It differs from a traditional television show by the fact that it tells a self-contained story, with no intention of stretching out the concept over multiple seasons. For this reason, production values are frequently more lavish than for a regular series, and the cast usually includes big-name non-TV stars In the past, miniseries were often "event television" and aired on multiple nights in the same week, sometimes even on consecutive nights. Many miniseries are adaptations of large books, and as such differ from other shows in that they place a high value identifying the author, to the point that the author's name is frequently embedded in the program's title. Miniseries in this vein were often epic melodramas, and consequently the concept

of a "miniseries" gained something of a stigma. By the 1990s, however, thanks to a glut of bad mini-series produced largely as a method for the networks to juice their ratings during " Sweeps " weeks, and with the networks tightening budgets and therefore decreasing the length of mini-series, they gradually fell out of favor In more recent times, miniseries episodes often air at the same weekly time slot or all at once on a streaming service. This, combined with television's trend toward serialization, has blurred the lines between a miniseries and a normal television show. Some television series even originate as a miniseries that got expanded into multiple seasons The concept of a miniseries varies outside of the United States. British series often air only short , heavily serialized seasons, so the entire run of a British show might be akin to an American miniseries and be aired on American television as such. In Asian countries, the concept of TV seasons is much weaker, and miniseries tend to be the de facto</ style of TV programming for dramas, with anything from 10 to 100 episodes per series

Someone investigates a minor crime, or possibly something as major as murder, but finds something much bigger going on behind it. The first crime might be part of a Revealing Cover-Up , or it might be just a Red Herring ; it can also be both the cause and effect of Crime After Crime . This is extremely common in crime fighting action films where the plot is more about building up a lead in from normal life and confronting the big secret; in other fiction there might be all manner of twists, turns and dead ends before it all links up. This is a staple of the detective variety of Film Noir Some of the more complex Evil Plans may stretch from the most trifling crimes to the mind-bogglingly evil in a mind-bogglingly complex manner Sometimes the Anti-Villain is revealed to be quite heinous; in other cases the Anti-Villain teams up with the Heroes to fight the Big Bad Works in which several different crimes are committed (e.g. a Police Procedural TV series) sometimes follow the pattern that every</ Minor Crime reveals a Major Plot — the main characters can't investigate any crime, big or small, without stumbling upon an Evil Plan involving several different people and six- or seven-digit sums of money. This is largely an Acceptable Break From Reality : of course, in Real Life , thousands of crimes are committed each day without any sort of plan or conspiracy behind them — burglars sneak into homes to steal some small cash, people are killed when petty arguments get out of hand, dastardly villains cross streets in illegal ways to get to the other side faster — but it makes for a more interesting story to have your master detectives slowly uncover the villainous plot of a Diabolical Mastermind than to have them book random mugger after random mugger Contrast Infraction Distraction , where a minor crime is committed to conceal a greater one. Also contrast Not the First Victim , which refers to the tendency of killers in fiction to be Serial Killers , but their stories usually begin with a major crime revealing a series of other</ major crimes Truth in Television . Real Life professional criminals will bend over backwards to make sure they don't trip up over something minor because it's happened before. The best way to avoid capture is to not attract attention — at all. However, many criminals do not maintain professional standards and are caught for things like not paying fare on the subway, or expired license plates. It's given rise to the expression "Only break one law at a time" As this is a

trope about plots, . You have been warned. When it's the criminal</ who only intended to commit a minor crime, it's Unintentionally Notorious Crime Not to be confused with Wanted Meter . Compare Working the Same Case , where two or more seemingly unconnected cases turn out to be connected to the same plot

In dramatic settings, no matter how much punishment a villain takes, all that seems to really rile them up is deliberate, albeit minor, injury . Especially across their face. Extremely potent with egotists . This tends to send The Fighting Narcissist into a foaming rage. Sometimes occurs with characters who are Nigh-Invulnerable , where the overreaction is because even inflicting a minor injury on them is supposed to be impossible; it might even be the first time that character has ever</ been injured. Or it could be a matter of humungous ego: 'How DARE this Puny Earthling even think of striking ME!' Can (un)intentionally coincide with the Rant-Inducing Slight or Afraid of Needles . May lead to Disproportionate Retribution , Irrational Hatred , House of Broken Mirrors . Compare Comical Overreacting and Blood Upgrade . Contrast with Major Injury Underreaction , and with After-Action Patch-Up where the reaction tends to be humanizing.

Similar to the Girl-Show Ghetto , but with racial minorities instead of females. This is the idea that fiction centered on a racial minority cannot entertain or otherwise appeal to people outside of that race. Marketers might fear that a work starring a racial minority will be focused on issues of race and culture, driving away audiences who are not interested in such movies. They might also fear that white audiences won't be able to relate to a minority in the lead, or worse, find the movies preachy and/or guilt-inducing simply because of who is in them. The result of this belief is that works starring people of a racial minority in the work's place of origin are rare compared to works starring a member of a racial majority. If a Western work of fiction wishes to have a diverse cast or deal with issues of race, it will likely star a white person with minorities as supporting actors. See Mighty Whitey , White Man's Burden , White Male Lead , Token White , and Pop-Culture Isolation . Adaptions and anything Based on a True Story fearing this might go for a race lift to get around it, making any minorities in the original work white instead. Alternatively, they might find a white person who had a minor role in the original story and focus on them . It is not uncommon for works featuring non-white leads to become popular when advertising hides or downplays the presence of non-white characters This is especially true in written works, where advertising does not require visual representations of the characters. Sometimes these works see no drop in popularity when the lead is shown to be a person of color, suggesting that readers will enjoy a good story once they get over their initial reluctance from seeing a person of color on the cover, or that the reluctance doesn't exist in the first place. Note that this trope is often a Self-Fulfilling Prophecy . Marketeers are afraid that majority people might not be interested in a minority-centric work since it might deal with hard-to-relate themes. This can cause filmmakers to make their movies about those themes since they may be relatable to only minorities to begin with and thus implement themes they feel are important, causing many such movies to in fact feature such themes, thus usually keeping majority

people away... and so on. So please be discerning when adding or editing examples. See also Watched It for the Representation , where people turn out to see a work because</ it has minorities. Anime And Manga Comic Books Film Literature Live-Action TV Music

Professional Wrestling Web Original Western Animation Comic Books Film Literature Live-Action TV Music Professional Wrestling Tabletop Games Theatre Video Games Web Original Western Animation

Aside from pure flavoring, having some strict mechanics behind the Verse prevents it from easily slipping into pitfalls full of Misapplied Phlebotinum and thus helps to keep the setting to the strict side of the Mohs Scale of Science Fiction Hardness ; in fact, settings with Minovsky Physics can be Like Reality, Unless Noted , especially if the particles are worked into the Anthropic Principles underpinning the story. For authors, this may be viewed as a Self-Imposed Challenge or a way to defuse the temptation of sneaking in New Powers as the Plot Demands and/or Plot-Induced Stupidity . The Trope Namer is the Anime series Mobile Suit Gundam </. Yoshiyuki Tomino wanted to write a Real Robot anime. However, anyone remotely familiar with either engineering or military tactics will tell you that such devices are almost impossible to use effectively; a bipedal platform is needlessly complicated, hard to properly armor, and the easiest thing to shoot at on a battlefield. Enter the Minovsky Particle: an EMP-like, sensor-jamming, delicate-electronics wrecking Plot Device that not only renders all ranged targeting and guided missiles useless, but requires Helium-3 to produce. Consequently, humans had to go to space to get Helium-3, fight old-school, close-combat battles using systems capable of tricky microgravity maneuvering, and eventually standardize the technology to simplify maintenance. The result? A world full of Humongous Mecha — which, far from being contrived, seems like a natural evolution of military technology in light of</ the Minovsky Particle. And what's truly elegant is the metafiction: from a Doylist view, Mobile Suits made the particle necessary; but from the Watsonian or In-Universe view, it's the particle</ that made Mobile suits</ necessary. A kind of Internal Consistency . A device which utilizes</ the particles that follow Minovsky Physics is a Schematized Prop . The fantasy equivalent is Magic A Is Magic A . Contrast Green Rocks , which can do anything the writer wants. Not to be confused with a theoretical construct in real-world physics that is currently used as the mainstream model for the shape and topology of our Universe (especially in formulations of Einstein's General Relativity). Usually found All There in the Manual . When used to explain away magic , see Doing In the Wizard : Particles that adhere to Minovsky Physics have to have very rigid and well-defined properties</ . The Other Wiki has plenty of details on Alchemy in Fullmetal Alchemist </ plays this trope pretty close, when you're not using a philosophers stone. While the second law of thermodynamics is thrown out the window, conservation of energy is usually held true.

Both the Marvel and DC Comic universes have plenty of examples. From Marvel: Unexpected as this trope may be in a Michael Bay film, Transformers: Age of Extinction </ goes in this direction with Transformium , providing an explanation of how transforming robots, which seem to have traits of both machines and biological entities, can exist. The short of it is that Transformers are built out of "living metal" protoform forged by alien creators out of organic

matter, whose "genome" was in turn was cracked, reprogrammed, manufactured, and trademarked by a corrupt human corporation as Transformium, allowing them to create stuff that transforms into whatever they program. Note that it exists in limited supply (if it can't be created outright, it must be harvested from other robots), and the fact it requires organic planetary matter to exist provides brings implications of Hostile Terraforming that form up part of the movie's conflict. "Inertron" and "Ultron" in Philip Francis Nowlan's 1928 novellas Armageddon 2419 A.D.</ and The Airlords of Han</, which became the basis for the 1929 comic strip Buck Rogers in the 25th Century</. Both ultron and inertron are synthetic elements made of "ultronic vibrations" (which are akin to quarks in that Nowlan posits them to be to atoms what atoms are to molecules), which are "isolated from the ether and through slow processes built up into subelectronic, electronic and atomic forms" into miraclous substances with diametrically opposed physical properties. Ultron is "a solid of great molecular density and moderate elasticity, which has the property of being 100% conductive to those pulsations known as light, electricity and heat" and thus an invisible and nonreflective superconductor. Inertron is "completely inert to both electric and magnetic forces … has no molecular vibration whatever … reflects 100% of the heat and light impinging on it" and is thus not only a perfect shield against the Han Airlords' feared disintegrator ray but also an antigravity device, although that latter property involves a bit of handwaving in that it's never explained how inertron goes from simply having no weight to somehow having a negative</ weight, such that a sufficient amounts of it will either counterbalance a given weight, effectively making it weightless, or overbalance it to imparting buoyance. Left to itself, inertron "falls up</ " into outer space, presumably forever. Ultron would not only allow one to build the functional equivalent of Wonder Woman's invisible plane but, being superconductive, one should beware lightning and heat rays as well as disintegrators. Star Trek </ has a Very rarely is any material given new abilities to fill a plot need: instead, the writers invent entirely new materials.

The phrase " Mass Effect </" is not just the title of the Tfranchise, but an in-universe term for the Minovsky Physics Tsurrounding the myriad properties and uses of an exotic matter Tcalled "Element Zero," which is the critical resource that makes Tinterstellar civilization possible. Element Zero, or "Eezo" Tfor short, increases the mass of nearby matter when positively Tcharged (allowing for things like kinetic barriers and Artificial TGravity), and decreases their mass when negatively charged, Tpotentially even to a negative mass</ (hence the name "Mass TEffect</"), enabling anti-gravity vehicles and a perfectly Tresearched form of Faster-Than-Light Travel ratons in Unicorn TJelly </, Tryslmaistan's equivalent of atoms. Instead of Tmass-attraction gravity, there's Linovection and Planovection, Tthe Electanic Charge. She keeps up the habit in Pastel Defender THeliotrope </ with an entirely different dynamic system of TChatoyance

from Orion's Arm </ is an incredibly detailed version heavily based on real scientific speculation. It's a type of exotic matter that's super-strong, super-dense and (depending on the type) converts normal matter into energy and is a perfect reflector for electromagnetic radiation. It's used to make nigh-indestructible cables, braces, rocket nozzles and military armour, and as the key component in

conversion reactors and conversion drives (which generate power and propel spaceships, respectively).

Energon is a borderline case; while it was given many more powers than it used to have when it was made the focus of Transformers Energon </, it shares certain properties that remain constant. It is an energy source for the Transformers that come in both solid and liquid forms, has Power Glows , and goes kaboom quite nicely when manhandled. In its natural state, though, it is unstable and gives off radiation that's hurtful to Transformers in large concentrations (though confusingly organic material is generally immune to it).

Many myths and folk tales describe a food that is created by gods , magic , or science to feed people in a time of need. It goes by many names: manna, ambrosia Not to be confused with the marshmallow and fruit dessert from the American South . , nectar, etc., but it is usually portrayed as a gift. It may taste like heaven , bread , or cardboard , but it is enough to keep you on your feet and doing what you need to do This trope is Older Than Feudalism , going all the way back to Greek mythology and the concept of ambrosia, although in some cases it gets mixed up with the food eaten by the gods themselves that provides them with immortality , invulnerability , and so forth In a Standard Fantasy Setting , priests and/or wizards may be able to conjure food; this is typically sustaining but bland. In a Science Fiction setting, Food Pills may be utilized; if not, vats or replicators may churn out gruel or paste for the masses that keeps them alive, if not necessarily happy, with " real food " available only to the privileged. The point is that the food in question comes from a " Black Box ", whether it be magic or science that's involved in creating it. A typical dystopian subversion is that the food is created in an immoral or unsavory way A subtrope of Supernatural Aid . See also Fantastic Fruits and Vegetables , Matter Replicator and Power-Up Food

A pre-requisite of sporting flicks, where the competitor or team (usually the underdog, see David Versus Goliath) seems to be on the way down, until a pivotal moment happens (often a case of Put Me In, Coach!), after which the team stages, yes, a miraculous comeback ending in victory. Of course, this is a case of Truth in Television - several teams and individuals in the history of organized sports have, in fact, accomplished nearly impossible comebacks to win games no one thought they could possibly win anymore. The National Hockey League, for example, has seen at least five teams turn 5–0 scores against them into 6–5 victories - the Los Angeles Kings in 1982 against the Edmonton Oilers (the so-called "Miracle on Manchester"), the Colorado Avalanche against the Florida Panthers in 1999 , the St. Louis Blues against the Toronto Maple Leafs in 2000, the Montreal Canadiens in 2008 against the New York Rangers, and the Chicago Blackhawks in 2009 against the Calgary Flames. Also see Down to the Last Play . When the computer suddenly returns from near-defeat in a game, its Rubber-Band A.I. has snapped. When a vehicle does this in a race, it's Overdrive . When the work doesn't</ involve sports, then this is the Misfit Mobilization Moment . Compare Heroic Second Wind , the fighting equivalent. It could be considered a Wham Episode if the rally involves a completely expected ending, especially in the final game. Warning: Major spoiler alerts!

In mad science , "malfunction" does not mean fried circuits and broken equipment (sometimes) but often it turns out that a malfunction has created something wondrous. Usually there is no explanation to how a "malfunction" can make modifications that seem intelligent, and no mention to where it gets the parts for a technology that is entirely different from the intended. For example a toaster can easily become a time machine through Miraculous Malfunction. This can be used as an Achievement In Ignorance for the Bungling Inventor (most of whose works are created in this manner). It can also serve as an alternative explanation to why there are No Plans, No Prototype, No Backup : it's not that the technology was lost but rather, the individual sample was a result of a one-time event that cannot be recreated. Particularly good researchers might then learn to reverse</ engineer this piece to create more, but usually they will be just as dumbfounded about how it works as everyone else even if they themselves have created it. Surpringly such technology will usually be surprisingly stable and not at all prone to Phlebotinum Breakdown , unless the plot suddenly calls for it. Note, that because of the poorly understood nature of such technology it can</ unexpectedly become dangerous. (While there are real-world examples of inventors accidentally stumbling upon new things while researching something else, the fictional inventor will never need to bother with follow-up research: they will get the new tech from it ready-made.) Sister trope to Freak Lab Accident which gives people powers rather than creating and changing technological pieces. See also Instant A.I.: Just Add Water! and Accidental Discovery . In Ghost in the Shell: Stand Alone Complex They did try that with the fujikomas, yet that did not work. They never quite figured the reason out.

The material that became Captain America 's circular shield was created accidentally during an experiment to merge vibranium and an iron alloy. An unknown catalyst entered the mixture while the scientist overseeing it was asleep.

In Cloudy with a Chance of Meatballs </, Flint hooks up his machine to the town's power station to give it enough electricity to create food from water. Instead, the extra power makes the machine take off like a rocket and start orbiting in the lower stratosphere, creating food that comes down in showers using moisture from the clouds. Later, being overworked makes the machine start overmutating the food and it eventually gains sentience .

Short Circuit </: a robot is struck by lightning which causes a "malfunction" that gives it sentience.

Dirk Gently's Holistic Detective Agency </ —Professor Chronotis' time machine seems to be in a strange relationship with the telephone system. After he has his phone repaired, the time machine is inoperable too.

In Red Dwarf </ episode 'Lemons', the crew tries to assemble a "rejuvenation shower" from flat pack. They don't use all the parts, and the finished shower looks decidedly wonky. Rather than simply not working, the shower - which is simply meant to rejuvenate the bather - transports them through time and space to Earth in the year 23 AD.

Genius: The Transgression </ does not make use of this trope, curiously; rather, any</ new technological piece created by a genius

is one-of-a-kind called a Wonder. Normals can cause breakdowns, but it stays on the "tweaking the original" level.

Invoked in an episode of Adventures of Sonic the Hedgehog </
, where Robotnik explicitly says that the creation of his "Super-Genius Program" was a million-to-one shot - and after the program is stolen and he orders his computer to make it again, the computer has to remind him of exactly this fact (which he said himself not five minutes before!) R.W Wood noticed that a heating circuit is broken, but a wire in a glass with atomic hydrogen not only doesn't cool, but in fact is white hot. This provoked some useful research on recombination and the invention of atomic-hydrogen welding

In the United States, the Fifth and Sixth Amendments to the Constitution provide valuable rights to those arrested or accused of a crime, be you innocent or guilty... provided you remember they exist. Not easy when your hands are in cuffs and your face is being smashed against the trunk of a police cruiser. Until the 1966 Supreme Court decision in </, from which the term Miranda Rights got their name, the police were very</ unlikely to remind you of those rights. Although the exact wording varies from state to state, it goes something like this: In some states the following is added: In fiction, the Miranda Rights are frequent victims of Hollywood Law . Some common deviations from reality: In some movies or series, the rights are an inevitable part of every climax. In others, perps never</ seem to get their Miranda</ rights read to them when they are arrested. The latter case is actually more realistic : police will only read the Miranda Rights to anyone they want to interrogate, and they'll usually do so just prior to interrogation, rather than as their suspect is being arrested. When we see someone Mirandized , fictional officers almost always recite the text from memory, as if they've said the words for years by heart. In reality, while officers certainly do memorize the words over time, they are still required to read the rights from a card,</ to avoid mistakes that could get the case thrown out. This is because any</ deviation from the actual rights as printed means the suspect was not properly read their rights. In addition, suspects are required to sign the card, as evidence in case they later deny having been read their rights. In fiction, the officer might be tempted to interrupt the reading of rights to suggest an obnoxious suspect really should</ take advantage of their right to remain silent, or to modify the "if you cannot afford an attorney" with sarcastic references to a wealthy suspect's obvious ability to afford one. In reality, as mentioned above, any</ deviation from the words written on the card could be used by a defense attorney to claim that their client was not properly read their rights. In fiction, sometimes suspects get Off on a Technicality because the arresting officer forgot to read their Miranda Rights . Setting aside how unlikely this would be, this tends to be incorrectly treated as automatically resulting in dismissing the case. It is rarely brought up that this only affects any statements the suspect made under arrest. Any evidence the police had uncovered by unrelated means would still be valid. In addition, the law presumes that a person's rights were</ read to them unless clear evidence to the contrary (usually in the form of a statement from a reliable eyewitness) is presented in writing prior to the trial. The only time in which Miranda</ can be waived is in cases where "public safety" is under immediate threat and the officer does not have the time or wherewithal to lecture the perp

for 30 seconds. The usual example is the hypothetical case where an officer catches a Mad Bomber in a mall and demands to know where the bomber stashed the Time Bomb , but exceptions must be approved on an individual basis. And even if the suspect is not Mirandized prior to interrogation, the evidence gained can still be used by police to justify further action. While they may not be allowed to bring up the interrogation in court, they can</ bring up the fact they found a bomb and the bomber's fingerprints were all over it. Even in cases where an illegal</ interrogation results in a confession or other evidence discovered as a direct result being ruled inadmissible (the so called "fruit of the poisonous tree" doctrine) there are rare occasions where the police can make the "inevitable discovery" claim, essentially stating that they would have discovered the evidence even without the interrogation ("We would have found evidence of the bomb anyway, since it would have blown up, and an explosion in a mall would certainly have been investigated.") People aren't always Mirandized upon arrest either; sometimes, the police will arrest a suspect, get him or her into an interrogation room and on camera, and then</ read his or her rights, to ensure that the suspect's response (usually waiving the rights) is recorded. It used to be accepted procedure in some police departments to interrogate people until they were convinced to confess, and then</ Mirandize them and have them repeat what they'd said "for the official record;" this is now considered to be coercion (meaning said statements could not be used against people in court). And obviously, undercover officers do not need to read rights (the police only need to read them to people they're interrogating who have been arrested</ ; if the police are asking questions but the person is free to leave, they do not have to be read their rights). Incidentally, if you are ever Mirandized, even if you are convinced you've done nothing wrong (in fact, especially</ if you are convinced you've done nothing wrong), the only</ words out of your mouth should be "I want a lawyer and will not consider answering questions until I have one." See for 49 minutes of extremely enlightening and entertaining education on the topic ... that said, also check out starting around 17 minutes in for a breakdown of all the things that video overstates, obfuscates or just plain gets wrong . Seriously, the line of thought which says " Only Bad Guys Call Their Lawyers " is wrong on more levels than we can count. The British version is (oddly enough) a little less formal. You Do Not Have to Say Anything . For anything not US or UK see Reading Your Rights .

Many of the molecules required for life have the property known as or "handedness". That is, they are not the same as their mirror image, like a left shoe which will not fit properly on your right foot no matter how you rotate it. That wouldn't have been that much of a problem, if not for the one insignificant fact that a lot of the stuff our bodies are made of, mainly the amino acids, which are the building blocks for the proteins we consist of, are chiral. And all Dextro-amino acids (except cysteine) are exceedingly rare in Earth organisms and are used only by some bacteria and in a few very specialized cases by larger creatures. Science-fiction writers have commonly Shown Their Work by referencing this fact. It generally comes up in one of two situations: In either case, this usually manifests itself as an inability to eat the same food in the same way. Either food tastes different depending on your handedness, or wrong-handed food has no nutritional value or is actively dangerous

There may be some mention of the fact that ethanol is a biologically interesting molecule that doesn't have this property — so, regardless of chirality, everyone can always get drunk together, and you can make moonshine from organic stuff that's otherwise useless for you because it's of the wrong chirality (assuming you have the right, or rather the left, handedness of microbes). This is often a form of Artistic License – Chemistry , especially when authors try to extrapolate to what happens with molecules that are too complex to be synthesized chemically. Contrast No Biochemical Barriers .

A common comedy trope, especially in western animation, a character's ugliness is frequently conveyed by his (or her) smiling into a mirror, and the mirror cracks as a result. A type of Informed Flaw sometimes, specially when it's featured in a visual medium Compare Rage Against the Reflection and Glass-Shattering Sound

Mirrors are inherently creepy objects. If you're looking in a mirror, there's also someone looking at you. A movement in a mirror can make you jump. It's no surprise that they're associated with badness. But what if there were something more than just one's own reflection in the mirror? What if the mirror showed something else looking back at you? This is the Mirror Monster! Though a mirror is really just a pane of glass and silver, in fiction it can become a gateway — something terrible could come out... or something terrible could try and suck you in. A Mirror Monster could be an image only visible in a mirror. It could be a ghost fettered to the world of the living by a mirror. It could be something which comes out of a mirror or communicates via mirror. The key thing about this trope is the horror is directly connected to the mirror itself. Sometimes mirror monsters can be defeated by smashing the glass. Unfortunately, sometimes smashing the glass can free the mirror monster and allow it free rein (or make even more of them). Compare with Mirror Scare , Mirror Routine .

Sometimes this is to hide the fact that they</ have broken the mirror, and they don't want the other character to find out In cartoons, this is usually played for laughs with two characters that look nothing alike, with the mark trying to catch the "mirror image" out and the foil managing to pull off a perfectly synchronised act. If the act is convincing enough to work , expect the mark to attribute glaring differences to simple illness, drinking, or staying up too late. It can also be used very effectively to hide from a pursuer, especially if you happen to be an Evil Twin Another variant is when two Identical Strangers meet each other for the first time. This is also sometimes done when someone is flawlessly disguised as the person he is impersonating or vice-versa , or even if the impersonator is only wearing a convincing rubber mask but leaving the rest of the body exposed A similar setup is used when the character seen by the audience isn't the character seen by the other characters (e.g., a "Freaky Friday" Flip situation, or a person using a glamour to hide his true form). If Bob is hiding in Alice's body, sometimes the show will continue

to show us Bob, but have everyone react like they've seen Alice, and the Mirror Routine is a decent way to clarify what's going on Unfortunately, since mirrors have traditionally been a way to see through a glamour (e.g., how Dracula doesn't reflect), there are two variants here, one the inverse of the other: Either Bob is the true person (or at least the soul) and Alice-in-the-Mirror is what others see, or Bob is what others see and Alice-in-the-Mirror is his true form. Whichever you use, establish it well In Real Life , this is almost impossible to do convincingly. If you've ever done basic drama in school then you've probably done this exercise and know just how hard it is to synchronise your actions with those of another actor, even with proper forward planning See also Stand-In Portrait and Wallpaper Camouflage . Compare with The Mirror Shows Your True Self . Not to be confused with Mirror Match

A scene where a reflection is used to suddenly reveal a villain or monster, usually, when the angle of the mirror is adjusted by the victim/protagonist. The most common form of mirror scare is the use of a bathroom mirror on a medicine cabinet. As a character goes to get something from the cabinet: we see the character's reflection in front of the mirror, then opening the cabinet, then as they close the mirror again, Bam : they're right behind you! The exact shot usually holds the camera in place, with our only view of the scene being what is shown in the mirror itself. Variants can use other reflective surfaces, but are usually done in a "safe" environment. TV screens can be used, with the revelation appearing when the screen goes off. (This may well be symbolic of something.) Either way, the character will somehow not have heard their enemy sneak up. Often, the villain isn't there when the victim looks again or looks behind: it's just them going slowly crazy . Sometimes, it turns out they are there after all . See a video of these examples . Close sibling to Offscreen Teleportation . Scarier cousin to Stealth Hi/Bye . See also Danger Takes A Back Seat . If the scary thing in the mirror is the one looking into it</, it's a Tomato in the Mirror . Subtrope of Toilet Horror , as this almost always takes place in a bathroom. Not the same as Mirror Monster , which is where the scary thing is part of or only visible in the mirror.

Sometimes, the powerful need to be told uncomfortable or unpleasant things. Unfortunately, there's always the possibility that they might not take it seriously or might not want to listen. At best, they may ignore it; at worst... well, sometimes the Bearer of Bad News lands themselves in some very hot water Thankfully, there's a powerful tool that can be used to make the point hit home for these authority figures: humor. Whether by sugarcoating something unpleasant to make it more palatable or making it more biting to impress the gravity of the matter, comedy can be an excellent means of persuasion. As the saying goes: "many a true word is spoken in jest" This is a specialty of the Court Jester . From a meta standpoint, this is a major driving force behind satire , which often uses comedy to criticize the powerful. Compare Bad News in a Good Way and Honest Advisor

Let's cut to the chase: Fans are an odd group of people. There are

writers with a vision who have created a character who represents everything they loathe, and have placed him in a setting that satirizes everything they hate about modern society . Bring on the Moral Guardians and Media Watchdogs ; they're prepared for controversy! Only... it doesn't quite work like that . Instead of seeing a loathsome, hateful figure, the audience sees a Woobie who only is the way he is because of his daddy issues , and feel sorry for him instead of hating him... or even find him cute . They take the author's painstaking satire at face value . The Crapsack World the writer has created is somewhere they think is pretty awesome. They have, in the writer's view, missed the point: ignoring the subtext that the writer had thought was obvious in favor of the text</ — and they really like the text. The majority of time the readers realize what the writer intended, but simply disagree. After all, just because the writer loathes certain traits doesn't mean the reader will do so. The work and its creator have acquired a Misaimed Fandom . It's around this point that the writer learns exactly how different he is from his fans... and, often, actively begins to hate them . There are many paths leading to a Misaimed Fandom, but many of them originate from the ' Death of the Author ' theory; the idea that the audience can interpret a work however they like, regardless of what the author says. No matter how many times Word of God states their case, there's always going to be a large portion of the readers who will have their own very different perspective. And they're always going to be able to find something in the text to help their case , whether the author intended it to be there or not. Of course, while fans are entitled to their own interpretation, that does not mean they are always right. The writer's original intention might not be the only valid interpretation, but it probably shouldn't be dismissed out of hand, either; they're the ones actually putting their thoughts down and getting them published, after all. But this doesn't mean that fans have to worship at the writer's feet. Works have to stand by themselves, and there is a limit to what authorial intent can change. Ultimately: when words and images clearly depict A, no Word of God can make it B. On the same note, though, and most importantly, if words and images clearly depict A and Word of God confirms A, the fans who swear up and down it was B make up the misaimed Fan Dumb . Sometimes Misaimed Fandom is a matter of Values Dissonance or Culture Clash : where a writer doesn't recognise (or actively disagrees with) social changes, they may perceive Misaimed Fandom about their work as villains and heroes switch places in the popular mind, or the failure to recognize that people of different cultures, political points of view, or backgrounds will see the story and characters in a different way than the writer intended. In some cases, the reader may genuinely be seeing something that isn't there, or might not be looking hard enough; if the text isn't read correctly, then the interpretation that follows is naturally going to be flawed. The reader might miss some of the more subtle meanings or interpretations. Alternatively, they might read the text too closely, and find symbolism and meaning that the author never intended — especially if the symbolism in question is something quite obscure, that the author may not necessarily be aware of. And, of course, they may just be missing the point. Often, however, the fans know full well that their interpretation of the text isn't that of the author, and may acknowledge what the author was trying to do, but choose their own interpretation anyway . They may be aware that the author is satirizing them and their views, but they're good sports and can appreciate a well-done jab in the ribs, especially if it's not without affection or they think it's Actually Pretty Funny .

Thus, an unlikely fandom is not necessarily Misaimed. And sometimes the Misaimed Fandom simply comes from the fact that the author's not that good a writer. If a message is poorly communicated to begin with, then of course there will be problems when interpreting it. Some authors go for subtlety when they really should have been a bit more obvious, or try to set up a Strawman Political only to make the strawman's arguments more logical and valid than their hero's . In these cases, the fandom is misaimed because the author's botched the sights on the rifle. This is especially common in parody, where an author may simply not be literate enough in the culture or media they're mocking and just produce a mediocre example of what they're trying to parody when they think they're exaggerating it to the point of ridiculousness. Other times, the Misaimed Fandom starts out as the target audience, but becomes misaimed when the creators decide to take a series in a different direction. The original fandom often doesn't like this one bit . And oh yeah, the inverse happens too. Sometimes people dislike something for playing clichés and tropes straight, when it's actually parodying</ or deconstructing</ them. See Stealth Parody . Do not confuse this with an Alternative Character Interpretation . A Misaimed Fandom fails to understand the author's intention for a character, no matter how Anvilicious it may have been; an Alternative Character Interpretation understands the intended or default interpretation, but deliberately subverts it. Another related trope is Rooting for the Empire , when you root for the villain without misinterpreting them as a intended good guy . This trope comes in many forms, which are listed below (and it's a long</ list), as well as tropes that can be compared, connected and contrasted to:

Executives are a superstitious, cowardly lot . They're always worrying about their "next big thing" gaining lots and lots of fans And so when it comes to marketing and tie-in merchandise, they'll try to cast as wide a net as possible to attract a wide variety of people. This often results in Misaimed Marketing. It's when a work of fiction is promoted in a way that seems... odd to people who are already familiar with it. This most often takes the form of extremely deceptive advertising or bizarre tie-in products. Toys based on R-rated films are common; such action figures are sometimes aimed at least partially at adults, but are also often found sold in mainstream toy stores . Some companies go even further, creating products directed at</ kids for those same movies. It's a tad creepy when either toys or Saturday Morning Cartoons of movies that have graphic sexual and/or violent content are sold to kids. (Why, yes, your kids would a Starship Troopers </ action figure...). It may also be because executives know that a Periphery Demographic exists among kids who watch shows meant for older audiences. Fortunately, retailers are starting to get wise to this and such items are often found only in specialty stores now. And keep in mind, just about every apparently misaimed retailer action will end up being justified if it makes money </ . There are no exceptions to this. Compare Unisex Series, Gendered Merchandise . Contrast Merchandise-Driven , where marketing may have been the point all along. Tends to happen when you've got yourself a Cash Cow Franchise . Usually happens because the people in charge Didn't Think This Through . Very often leads to What Do You Mean, It's Not for Kids? If the marketing does not gel well with the work's moral message, this can crash into Undermined by Reality . See also Never Trust a Trailer , Covers Always Lie , and Contemptible Cover . Sometimes runs headlong into My

Little Panzer ... Works with their own page:

The thing about stereotypes is that they reduce the amount of thinking and effort required. You can get an (admittedly sketchy) overview of an entire culture by absorbing a few ideas rather than doing an in-depth study. However, this sometimes encourages so little thinking that people can't even be bothered getting the stereotype right This isn't about the fact that stereotypes are often wrong because they over-simplify things . This is about times when someone makes a comment referring to a character's stereotype, when in fact the stereotype doesn't apply to that character at all For example, saying "Hey, kilt-boy!" to a Scotsman at least makes sense. It's probably inaccurate since most Scotsmen don't wear kilts most of the time, but at least the person has correctly identified the Scotsman's nationality and referenced a piece of clothing originating from that nation. However, it would be misaimed if they said it to an Englishman, or had said "Hey, baguette-boy!" to the Scotsman Compare Mistaken Nationality and Interchangeable Asian Cultures . See also Insult Backfire , which usually follows instances of this trope This trope can happen when Cultural Blending (e.g. Spexico , Scot Ireland , Mayin Catec , Ancient Grome) happens in a character's head rather than the creator's

So you've heard this song repeatedly, and you're utterly certain it's from Group A. You look all over Group A's discography trying to find it, but simply can't. And with good reason: the song was actually performed by someone else Often shows up due to mis-tagged files on file-sharing services, a small-scale research mistake blossomed into widespread misinformation. Also, after some artists gain a measure of mainstream success in a niche genre or Signature Style , all songs done In the Style of... that apparent artist or genre are often misattributed to them. Or it might just be an honest mistake, where the two lead singers sound like each other. Another common version of this trope is the case of songs being credited to a band which are actually solo or side-project recordings by one or more of the band's members (although the band at large might incorporate such songs into their concert performances if the solo artist is still with them), or where a member works with another band. Still, it guarantees an uphill battle against Fan Dumb for both bands It's not surprising that most victims of this incident are one-hit wonders or artists with a song that doesn't sound like most or all of their early or later work See also Refrain from Assuming and Covered Up . All Animation Is Disney for a similar trope in a different medium (and both are subtropes of Small Reference Pools)

Fans sometimes blame the wrong people, and thus misblame somebody. Comes in multiple varieties:

There are actual weaknesses in the original work, which were faithfully translated in an adaptation. For example, you see an anime or manga with great action sequences and an interesting premise, punctuated by bizarre changes by the translators that cheapen said premise, provide a jarring tone, or even make the plot nonsense.

You assume it's fallen victim to a serious</ Macekre . So you import the DVD, maybe get a region 2 player if you live outside the region, and put it in... Surprise! It's not a Macekre after all; what you thought was caused by overzealous translators was just a weakness in the original work. And yet, the fans have misblamed the translators, and they're not going to stop any time soon. It's less common for audiences nowadays who have access to the original material beforehand. Animation Lead Time Works take time to create, with professional works often taking years and having hard deadlines to complete by. Thus there's many times the blame is for things implemented before what's being accused of, the unforeseeable events that caused it to become controversial, or they'd realized audience backlash. By the time they realizes or are in a position to address the issues, so much of the work is set in stone that they couldn't feasibly fix it even if they wanted to. Writers and those working the grindmill of day-to-day creative production are just trying to do their best making a good show/movie/comic book. Unfortunately, the demands of the executives to try and make it more popular become a kink in the creative flow. For example, a new story arc emerges that turns the characters inside out, and the fans respond with bile and hatred . Upon exiting said story arc, everything returns to the status quo. Odds are, such major changes are demanded as a method to shake up the series and blindsides you because it was shoehorned into a narrative the writers already had planned out. Similarly, often the actors will take heat for being "terrible actors" and "ruining the performance" when the real problem lies in the script they were handed and the director telling them what to do. An actor can only do so much with what they're given , and their choices are often limited to going wild with it or trying their damnedest to give a good performance , neither option is particularly likely to work barring luck or an extremely</ charismatic actor, as it's not like an actor can just up and say "this is bad, I'm going to change it!"

Blaming Executive Meddling when the author did it on purpose, without any executive mandate, perhaps with good cause , perhaps with poor cause. The mere existence of meddling executives often gives the impression that they are tyrants, slave driving the humble writer. But even the glorified writers are prone to mistakes and their own issues, which is chronicled with Author Tract , Author Appeal , Creator Breakdown and other tropes. For example, your favorite character is subject to Flanderization and you assume that the executives demanded the supposedly "flatter" personality. But the writer's blog reveals that the change was made because it made writing for the character easier and allowed for more story possibilities. Fan Dumb Poisoning Its Own Well The ultimate difficulties of the Fan Dumb , laying down false information and establishing opinion as fact. The information is then spread across the Internet and only information from the source can correct it. This is an example of when the fan dumb just doesn't fact check. They blame someone who worked on it for an error when they actually didn't even do that much behind it. A very common form of this is when people blame a company that worked on something that was subject to Hype Backlash , when in reality, the blamed company was merely a financial backer or they didn't have any</ involvement whatsoever and merely published it. This is often the underlying cause behind all the other types and we here at TV Tropes are not immune to it either. Another small set of cases that might be related are mistranslations. Some fans might accidentally translate something the wrong way and accept it as fact. This may also be the result of rumors.

They believe somehow one</ individual is responsible for the totality of a problem or mistake that cripples a production. Or the entire production as a whole. A common name for this particular fallacy variant is the "Quarterback Syndrome", so called due to the tendency to blame the quarterback for bad plays in a game of American football. Take any given movie or television series. There happens to be an episode or scene that is just bad. The costuming is ridiculous , the acting is stiff, the dialogue is clichéd, the direction is uninspired and even the lighting looks bad. Yet why is the director/showrunner blamed for it all? Well, each of those things listed are handled by a whole individual team who specialize in that field. The director has a lot of control, but if one of those elements goes sour it isn't just the director/showrunner's fault, and sometimes the director/showrunner is unable to do anything about it due to executive meddling, time/budget constraints, or some other impairment. A similar fallacy that applies to Video Games is the "There are no Developers, only Publishers" Fallacy. Despite all the company logos that show when people load up a game, they only seem to see the one of the big company and tend to assume it was all their doing. Even when their input is limited to monetary support and maybe localization. To further confound this, sometimes the #1 targets for this fallacy (Nintendo , Square Enix , Electronic Arts , Ubisoft , Activision) are companies that actually do</ develop and</ publish games. There are some rumors that Japanese developers are actually glad in knowing they'll receive no credit for their work, because they'll also</ receive none of the criticism. This is often a result of a phenomenon called "Credits Negligence". Admit it. You yourself don't watch most credits in movies, shows, games, etc. Unless, that is, they do stuff like add in animation sequences, bloopers, small epilogues, or there's something else at the end. And even then, it's not likely you paid attention to them. Sometimes, they even scroll too fast for you to read them exactly (this happens on Television shows a lot, because they have to fit it all within a timeslot, so many times they only show the major credits and omit a lot). But nevertheless, you sometimes would actually be quite</ surprised at what one person's role really was</ in the work if you took the time to read the credits. Most haters typically won't do this, especially for games (this leads to why the "Single Person" Fallacy is often accepted as "fact" and "creditable"). All of that said, many would say that blaming the director for an artistic demerit in a film is completely justified. After all, the director's job is overseeing all artistic decisions, so if he or she lets another person's mistake slip by unchecked, there is some culpability. Hence the popular industry ideology, "When you're the director, everything</ is your fault" (this is pretty much the same phenomenon wherein the director is also credited</ for every good thing as well). The problem in these cases is when people fail to acknowledge that the director isn't the only one to blame. Even we</ are susceptible to this. Both in this page and other pages on the wiki, you will see us blame a " mysterious executive " for all of a show's problems. Misblame can be exacerbated when someone willingly takes blame for something not their fault. Among professionals, this can happen for lots of reasons: Compare Beam Me Up, Scotty! for misquotes. Compare and contrast Creator Worship , Creator Backlash , and The Scapegoat . See also God Never Said That , for a specific species of well-poisoning Compare Cowboy BeBop at His Computer for when it is done in the media. This is a fan reaction trope, as such real life examples are impossible by definition. The In-Universe -equivalent of this trope

is Misplaced Retribution .

The Black Cauldron , in reality, most of the cuts were just timing issues. While he did do a infamous twelve minute cut, most of it was restored after Eisner talked to him. Most of the film blame can go towards Executive Meddling . The film was already overbudget and had been in production since 1973 when the rights to the book were obtained. The film had missed its release date a number of times, but issues with adaption, in fighting between Walt's old animators and the newer animators caused a lot of people to drop out of the film. Katzenberg wasn't hired by Disney until 1984, only a few months before the original release date. The storyboards of the movie and the book tie in show the missing and reworked scenes.

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Blaming Executive Meddling when the author did it on purpose, without any executive mandate, perhaps with good cause , perhaps

with poor cause. The mere existence of meddling executives often gives the impression that they are tyrants, slave driving the humble writer. But even the glorified writers are prone to mistakes and their own issues, which is chronicled with Author Tract , Author Appeal , Creator Breakdown and other tropes. For example, your favorite character is subject to Flanderization and you assume that the executives demanded the supposedly "flatter" personality. But the writer's blog reveals that the change was made because it made writing for the character easier and allowed for more story possibilities. Fan Dumb Poisoning Its Own Well The ultimate difficulties of the Fan Dumb , laying down false information and establishing opinion as fact. The information is then spread across the Internet and only information from the source can correct it. This is an example of when the fan dumb just doesn't fact check. They blame someone who worked on it for an error when they actually didn't even do that much behind it. A very common form of this is when people blame a company that worked on something that was subject to Hype Backlash , when in reality, the blamed company was merely a financial backer or they didn't have any</ involvement whatsoever and merely published it. This is often the underlying cause behind all the other types and we here at TV Tropes are not immune to it either. Another small set of cases that might be related are mistranslations. Some fans might accidentally translate something the wrong way and accept it as fact. This may also be the result of rumors.

They believe somehow one</ individual is responsible for the totality of a problem or mistake that cripples a production. Or the entire production as a whole. A common name for this particular fallacy variant is the "Quarterback Syndrome", so called due to the tendency to blame the quarterback for bad plays in a game of American football. Take any given movie or television series. There happens to be an episode or scene that is just bad. The costuming is ridiculous , the acting is stiff, the dialogue is clichéd, the direction is uninspired and even the lighting looks bad. Yet why is the director/showrunner blamed for it all? Well, each of those things listed are handled by a whole individual team who specialize in that field. The director has a lot of control, but if one of those elements goes sour it isn't just the director/showrunner's fault, and sometimes the director/showrunner is unable to do anything about it due to executive meddling, time/budget constraints, or some other impairment. A similar fallacy that applies to Video Games is the "There are no Developers, only Publishers" Fallacy. Despite all the company logos that show when people load up a game, they only seem to see the one of the big company and tend to assume it was all their doing. Even when their input is limited to monetary support and maybe localization. To further confound this, sometimes the #1 targets for this fallacy (Nintendo , Square Enix , Electronic Arts , Ubisoft , Activision) are companies that actually do</ develop and</ publish games. There are some rumors that Japanese developers are actually glad in knowing they'll receive no credit for their work, because they'll also</ receive none of the criticism. This is often a result of a phenomenon called "Credits Negligence". Admit it. You yourself don't watch most credits in movies, shows, games, etc. Unless, that is, they do stuff like add in animation sequences, bloopers, small epilogues, or there's something else at the end. And even then, it's not likely you paid attention to them. Sometimes, they even scroll too fast for you to read them exactly (this happens on Television shows a lot, because they have to fit it all within a timeslot, so many times they only show the major credits and omit a lot). But

nevertheless, you sometimes would actually be quite</ surprised at what one person's role really was</ in the work if you took the time to read the credits. Most haters typically won't do this, especially for games (this leads to why the "Single Person" Fallacy is often accepted as "fact" and "creditable"). All of that said, many would say that blaming the director for an artistic demerit in a film is completely justified. After all, the director's job is overseeing all artistic decisions, so if he or she lets another person's mistake slip by unchecked, there is some culpability. Hence the popular industry ideology, "When you're the director, everything</ is your fault" (this is pretty much the same phenomenon wherein the director is also credited</ for every good thing as well). The problem in these cases is when people fail to acknowledge that the director isn't the only one to blame. Even we</ are susceptible to this. Both in this page and other pages on the wiki, you will see us blame a " mysterious executive " for all of a show's problems. Misblame can be exacerbated when someone willingly takes blame for something not their fault. Among professionals, this can happen for lots of reasons: Compare Beam Me Up, Scotty! for misquotes. Compare and contrast Creator Worship , Creator Backlash , and The Scapegoat . See also God Never Said That , for a specific species of well-poisoning Compare Cowboy BeBop at His Computer for when it is done in the media. This is a fan reaction trope, as such real life examples are impossible by definition. The In-Universe -equivalent of this trope is Misplaced Retribution .

The Black Cauldron , in reality, most of the cuts were just timing issues. While he did do a infamous twelve minute cut, most of it was restored after Eisner talked to him. Most of the film blame can go towards Executive Meddling . The film was already overbudget and had been in production since 1973 when the rights to the book were obtained. The film had missed its release date a number of times, but issues with adaption, in fighting between Walt's old animators and the newer animators caused a lot of people to drop out of the film. Katzenberg wasn't hired by Disney until 1984, only a few months before the original release date. The storyboards of the movie and the book tie in show the missing and reworked scenes.

This trope covers when an innocent person goes through the justice system, but for whatever reason is found guilty. The reasons can often include corruption in the system, a Frame-Up , or misleading circumstantial evidence. In Real Life , it can include bad eyewitness evidence; in fiction, it's more likely to be a false witness or a lying eyewitness. In both, it is not uncommon to see overzealous prosecutors who may focus more on their record of getting successful convictions than guilt or innocence This can be the premise of a story, leading into Great Escape , Boxed Crook , Clear My Name , and many other plots, or it can be a Downer Ending if it overlaps with Acquitted Too Late . At the most extreme, it can explode into a Rage Against the Legal System The inverse—an Obviously Evil and guilty person going free—isn't this trope, but a Karma Houdini situation that falls under one of a number of tropes depending on how they escaped justice; Off on a Technicality is the most common, but sometimes it can be a result of Diplomatic Impunity , Screw the Rules, I Have Money! , Screw the Rules, I Have Connections! , an Insanity Defense , Not Proven , and so on. Also, has nothing to do with a pregnant woman having a miscarriage due to bad karma See also Guilty Until

Someone Else Is Guilty and Kangaroo Court , which may relate to this

Getting a massage is supposed to be a positive experience. It can relieve stress, relax your muscles, and even fix chronic pain. However, there's a tendency in fiction for massages to be anything but</ relaxing; they're agonizing experiences, as the character on the table just gets beaten, pounded, and generally abused while they can do nothing but groan and take it Their massage therapist will often be a Battleaxe Nurse or Brawn Hilda , but this sort of massage can come just as easily from not-as-strong amateurs. In fact, sometimes it's a character's friend</ genuinely trying to give them a good experience- the hilarity in this case comes partially from the fact that a character is inadvertently causing their friends pain without realizing it. Another common scenario is for two characters to get a massage, with the duo's Butt-Monkey winding up in this situation to contrast the luckier character's relaxing time This can be Truth in Television , as certain types of massages can</ be painful; however, in fiction, the agony is exaggerated, and the benefit minimized, all for comedic effect Compare Harmful Healing and If It Tastes Bad, It Must Be Good for You . Contrast with Massage of Love , which is the tender and pleasing version and Happy Ending Massage , where the massage is not only pleasant, but sexual

In almost any movie or novel with a Ragtag Bunch of Misfits or an Odd Couple , there will come a time (usually during the Darkest Hour) when they transform from a dysfunctional group of losers into a well-oiled machine. Perhaps The Hero or The Leader makes a Rousing Speech that rallies the troops, or the Big Bad has sufficiently scared everyone to stop bickering and finally come together . Despite their past differences and overall ineptitude, when the Misfit Mobilization Moment is reached, the members will immediately become an unstoppable Badass Crew Will often lead to a Big Damn Heroes moment. If done properly, this will go down in fandom history as a Crowning Moment of Awesome Visual works will usually pair this with a Theme Music Power-Up or crowd-pleasing Fanfare , along with an A-Team Montage or similar Harbinger of Asskicking For identification purposes, the Misfit Mobilization Moment is the point when the protagonists stop hindering each other and begin working as a cohesive unit The effectiveness of the MMM in combat may stem from Refuge in Audacity or a large-scale version of Confusion Fu due to being a group of various atypical individuals. They will frequently pull off things no formal group would even consider Miracle Rally and Down to the Last Play are similar tropes for sports-based works Contrast with Let's Get Dangerous! , where characters who were already</ skilled finally get to demonstrate their expertise. Also see Gondor Calls for Aid , Improvised Training and Teeth-Clenched Teamwork . When this happens with the formerly pathetic villains, expect Team Rocket Wins

A guided missile has been launched at an orphanage or one of the protagonists' planes, usually once it's been damaged and left limping along with no anti-missile defenses. Those onboard can't escape and get a nice, long look at their oncoming doom as they say their prayers... till the Ace Pilot flies his plane in front of the missile, making it switch targets and leading it away. The Ace Pilot

either has the skills to blow it up or a plan (well, more like on the spot improvising) to destroy or escape from the missile. Usually by deftly dodging and making it hit a cliff or asteroid , just plain letting it hit his plane but using an Ejection Seat beforehand, or best of all, leading it back to the launcher! If he's being chased by the Macross Missile Massacre , then expect his new target to go " Oh, Crap! " Needless to say, the missile will not</ have any Friend Or Foe recognition software to tell it to either dodge the ally plane or not explode. This can very easily turn into a Heroic Sacrifice if he can't destroy or evade it, or worse ram an enemy target to make sure both he and the missile hit it. Compare Grenade Tag .

Contrast Bigger on the Inside and Clown Car . Has nothing to do with Bigger Is Better in Bed . Or Gag Penis .

A character confuses measurements in some activity, resulting in having too little or too much of something that will become disastrous Could involve Explosive Stupidity in regards to the amount of gunpowder used or a similar explosive result, or Oven Logic when the result isn't explosive but distasteful or overwhelming This is Truth in Television , so Don't Try This at Home . Mismeasurements are responsible for vast amounts of human tragedy in Real Life Not to be confused with Unit Confusion . See also Misplaced a Decimal Point and Similar Item Confusion In Black Butler </ , maid Maylene misread the instruction label of a detergent due to her poor eyesight, and used 30 cups instead of the required 3, causing a huge, bubbly mess. In her defense, it was in Roman numerals, and if you try to ask a farsighted person to distinguish between XXX and III from point-blank, you'll probably get the same result

In the Polish Kajko i Kokosz</ comic books the evil knights would In the construct a siege tower to get over the town wall but at In the night the heroes would sneak into the knights' encampment In the and alter the plans just enough to foil the plan. Since the In the knights were too stupid to recheck the measurements they In the would end up with a ramp that was too short or too long and In the Hilarity Ensued film The Black Bird</ (a sequel/parody of In the The Maltese Falcon </), the eponymous statue is mismeasured; In the it's one cubit long, about the length of a man's forearm, In the but the man who was measuring it is a Little Person so his In the arm is much shorter than normal

This was a feature of many of Bergholt Stuttley "Bloody Stupid" Johnson's inventions on the Discworld </ . For a sample, his Colossus of Ankh-Morpork is currently carried in the Museum Curator's pocket for when tourists ask to see it, and a matching set of salt and pepper shakers he designed is currently in use as a grain silo.

Jonathan Creek </ : In "Angel Hair", Jonathan is designing an illusion that centers around sawing a ventriloquist dummy in half. As the trick requires extra sets of feet for the dummy, he tells the dummy maker to be sure dummy has twelve feet. The dummy maker ends up delivering a 12 foot tall dummy.

A Garfield </ strip had Jon asking Garfield about the right amount of chili powder to add to a dish that he was making. The resulting amount

caused the entire dish to go poof (It might have been intentional, as Garfield then tells Jon to pitch it all out and order a pizza).

In the "Where Are They Now?" Epilogue of Ghost Trick </, Beauty and Dandy are shown trying to break into a safe using twenty kilograms of gunpowder</ .

Hey Arnold! </ : When the town tries to bake the world-record largest pizza puff, Sid accidentally adds an absurdly large amount of baking soda because he reads "tsp" (for "teaspoon") as meaning "ten square pounds", resulting in a massive pizzasplosion.

Nearly any unintentional drug overdose is a result of this, whether prescription, over the counter, illegal, or anything, whether it be on the side of the manufacturer (e.g. the pharmaceutical company mismeasures the amount of active substance needed in its pills, the drug dealer actually doesn't</ "cut" the heroin as much as usual) or on the side of the consumer (someone thinks they need to take more of a laxative or sleeping pill to make it work faster, someone drinks over their limit, someone assumes the pharma company or drug dealer to be trustworthy).

Some retaliation exceeds what's being retaliated to in its severity . But some retaliation isn't even along the same line; it's directed at those who can't reasonably be blamed for what you're retaliating for, except according to exceedingly shaky justifications, or even no real justification at all (or the culprit stole the victim's identity). Whether it is worse than what is retaliated to or milder, the point remains that it is still indefensibly directed at the wrong targets Closely related to Mis-blamed . A Sister Trope to Disproportionate Retribution and Revenge by Proxy (and so more often than not Moral Event Horizon -worthy). Similar to Guilt by Association Gag and Karmic Misfire . I Will Punish Your Friend for Your Failure is when one uses this trope as a threat. It's one of the many ways in which a Cycle of Revenge can get ugly. Avenging the Villain is also related, since The Hero (or whoever killed the villain) is usually either blameless or justified . Yet another related trope is Bewildering Punishment , which is what this trope probably feels like from the victim's POV. The Chain of Harm can result if the victim goes on to inflict this on somebody else. The Butt-Monkey or Cosmic Plaything is often on the receiving end of this when it's Played for Laughs . For cases where someone deliberately ensures this happens, see Frame-Up and The Scapegoat . Not to be confused with Never My Fault (which CAN, though the aforementioned Frame-Up and The Scape Goat , cause Misplaced Retribution) Truth in Television , of course. From a psychoanalytic point of view, this is called displacement, and occurs when someone who feels under attack emotionally retaliates against someone who is a better victim than the aggressor - for some reason, it is more viable to emotionally attack this new target than the aggressor See Murder by Mistake when this trope is taken to the extreme

A form of Black Comedy where a character misses another character for shallow, selfish reasons, such as money. Let's say Alice has died. Or, she has gone away for a long time , perhaps never to return ; point is, you're never going to see her again. This trope is when another character, say Bob, expresses sadness over Alice's

passing...but not because Bob actually misses</ Alice. Rather, he's sad that Alice will never be able to pay back the $5 she owes him Doesn't necessarily have to be about owing a debt. This would be any example where someone misses a dead character for unconventional and/or inappropriate reasons. A common variant is Alice's family members bawling their hearts out, eliciting sympathy from a passerby... only to be informed that they didn't get anything in the will Compare If You Die, I Call Your Stuff . Subtrope of Skewed Priorities . See also Worrying for the Wrong Reason

Two characters are wandering around a busy and/or crowded location such as a large business office, and they continuously and unintentionally just manage to keep missing seeing each other, turning corners, ducking down into cubicles to peer at intriguing computer screens, and so forth. Variables: Usually played for laughs, but can be used in an attempt to build suspense. Also used to execute and maintain a Not-So-Imaginary Friend . In any event, as some of the examples below will indicate, it is a schtick that is very very</ easy for a plot-creator to painfully over-do. For works with contemporary, real-world settings, this trope may soon fall victim to the prevalence of cell phones and wind up discredited. Scooby-Dooby Doors is an overtly comedic and frantic version. Behind the Black is when only one of the two are within frame at any time (presumably Rule of Perception is in effect). For the time-travel variant, see Never the Selves Shall Meet . See also Failed a Spot Check , Hidden in Plain Sight , Gave Up Too Soon . See Close-Call Haircut for the attack version. The trope's name is a riff on one of Maxwell Smart's many catch phrases, but he never actually engaged in it himself.

An episode of a regular series which, for some reason, is not included when the series is shown in syndication (or is sometimes pulled when the series is first run and then</ shown in syndication or is never shown in syndication at all — and, in some cases, not included when the show is put on home video, DVD or online streaming websites). A missing episode is (almost always) an episode that plans to air, but something later comes up to prevent it. The circumstances are usually one, all, or any of the following: if the event precedes the fiction's publishing, it's Distanced from Current Events . If the fiction's "ruined" in retrospect by later events, it's a "Funny Aneurysm" Moment or Harsher in Hindsight , and, therefore is considered a Banned Episode This overlaps with Banned Episode , though the difference between a Missing Episode and a Banned Episode is that a banned episode is often an episode that used to have no censorial problems until complaints from Moral Guardians or a tragic real-world event drives it to being shelved. The terms "Missing Episode" and "Lost Episode" are not</ synonymous, but which term refers to which phenomenon varies. It can also be an abused term, such as the case of Entertainment Tonight </ finding "lost footage" for their shows which is already properly catalogued and digitized , but uses the "lost" term instead of "old footage" as the latter doesn't work to pull in viewers. Often overlaps with Keep Circulating the Tapes , which is when a work cannot obtained easily and/or legally (and that's if</ it can be obtained at all). Can overlap with Denial of Digital Distribution if specific episodes are missing from the digital release. For an episode that never actually existed in the first place, see UnInstallment . See also Canon Discontinuity , for something that isn't recognized as part of

the series, usually due to how out of place it is. See also Banned Episode , which is a Missing Episode that already aired at least once or twice, but was pulled due to complaints over content, legal issues, or needing to be Distanced from Current Events . See also Unfinished Episode , which is a Missing Episode that was in the middle of production, but for various reasons was never completed. Some supposed "missing episodes" are actually false Pop Culture Urban Legends . There is even now an entire wiki devoted to . Check it out for more details behind some of the listed examples here.

Perhaps she died. Perhaps she left and there's bitterness involved. Perhaps she's a Damsel in Distress . Regardless of what happened—and regardless of whether or not the viewers find out what happened — Dad seems to have raised his children on his own Missing Moms are considered more unusual than missing fathers, and they are more likely to have their absence explicitly explained (usually with death). This might be because a man can technically leave his baby-mama at any time after knocking her up (or she can leave him), but a woman carrying a child to term, giving birth, and then abandoning them, is rarer. As a result of this, Missing Moms are more likely to be remembered positively than Disappeared Dads (although see First Father Wins): the father will wax poetic about her character and the times they shared, Happier Home Movies will be found throughout the house, and those that knew her will affectionately tell the female (or sometimes male) protagonist "You look so much like your mother." This beatification also paves the way for a Wicked Stepmother if the father remarries — where the new, cruel 'mother' is contrasted with the saintly dead one Death by Childbirth is very often the cause of a Missing Mom, as not only does it get the mother out of the way whilst keeping her sympathetic but it adds an extra touch of tragedy to the protagonist's life. By contrast, if the Missing Mom is alive and willingly</ abandoned her child, she will probably be portrayed as worse than an absentee dad However, the flip-side is that if both parents are absent, the character is far</ more likely to be obsessed with his or her lost father. Characters who have lost both parents often do not mention the lost mother at all. Missing Moms in general are likely to get a mention as to what happened to them, but are far less likely to turn up again in the story and/or be a driving force behind a hero's adventures Unbelievably</ prevalent in pre 1970s American television, where it was frowned upon to talk about divorce. Most plots to stick to a two-at-a-time one-off character scheme where writers would find it hard to write for both parents and usually limit themselves to the one who is relevant. Such plots generally involve a less-than-ideal parent and a troubled child and the one parent who could solve the conflict is dead or absent, with the mom or dad being the toss-up depending on the gender of the child. Sometimes subverted if the one-off characters actually return and the absent parent does</ get a chance to drop in, or the Parent with New Paramour trope is invoked to fill the missing piece Combine with Disappeared Dad , and you get Parental Abandonment . For the inverse, see Missing Child . If the mother's absence is never explained or even acknowledged, you've got the Ambiguously Absent Parent

A popular conception about vampires is that they cast no reflection

in a mirror and often have an intense aversion to them. Genre Savvy characters may become aware of places that lack mirrors or contain several broken ones foreshadowing this trope The reason for the mirror-phobia has to do with the idea that mirrors reflect souls and because vampires don't have souls , they don't have reflections, unless the mirror has a backing that's not silver . There is also the old argument that blood suckers exist in two worlds, in the living and in the dead. But since it isn't fully in either one it will not be seen in a mirror. Mirrors force vampires to confront their nature of existence as an undead, which is why many vampires do not like mirrors Depending on the setting , a Missing Reflection may take the form of not appearing on film and/or digital cameras, or being inaudible on telephone or recording Note that traditional vampire folklore doesn't necessarily include the lore about vampires and mirrors. In fact, the idea originated from Bram Stoker's renowned novel Dracula </ (1897) wherein Jonathan Harker notices the Count's missing reflection in his shaving mirror Sub-Trope of Glamour Failure and Sister Trope to The Mirror Shows Your True Self . Compare Casts No Shadow , which is to this trope what The Shadow Knows is to The Mirror Shows Your True Self . Not to be confused First-Person Ghost , which is characters lacking reflections (among other things) because of technical limitations

A hilariously ill-conceived scheme that lacks the " scheme ", or at least a well-thought-out one. Often, it's not even clear how The Plan is supposed to work — but the planner thinks it's such a good idea , it has</ to work somehow</ The goal can be anything, such as "financial profit," "get the girl," "world domination," and "win." The point is that the plan contains a specific first step and a final step that benefits the planner, but misses a way to connect the two ends The implementation of the scheme is sometimes, but not always, ridiculously more expensive than any money they could hope to make on the off-chance the scheme is successful. Sometimes, it just flat out does not make sense — but due to the Unspoken Plan Guarantee , if anyone points this out it will of course succeed without a hitch See also Cut Lex Luthor a Check for when the intellect and hard work used to advance the plan would be far more profitable to the character if he just did an honest day's work, rather than work on his Evil Plan . When the character develops the middle steps as he goes along, it becomes an Indy Ploy . If the middle step is unstated and inobvious but becomes clear during implementation, it's an Unspoken Plan Guarantee . Compare also the Slippery Slope Fallacy (which is sort of like "Step three: loss"). Murder the Hypotenuse is an extreme example of "then I get the girl"-style plan. When Steps One and Two are all nice and clear but Step Three (the actual goal) is lacking, see And Then What? A subtrope of Non Sequitur . Also known for acheiving Meme Status

So someone's sitting down to watch something, say a basketball game or a movie. Mostly likely, he'll end up missing it entirely, especially after saying he's hoping not to miss a minute of it (see Tempting Fate). Or maybe he misses just the most important part (like The Summation of a mystery, or a major reveal in a Soap Opera) because of a special report An alternate variation is for a character to have thought ahead and recorded a program in anticipation of missing it... only to have a friend or coworker

spoil it for them before they get a chance to watch it. Or taped over it by mistake May be done to the audience</ through Fight Unscene or Relax-o-Vision . Related to Finagle's Law

Never Trust a Trailer taken to the logical extreme: trailers that are so</ untrustworthy they include scenes that have been cut from the film itself. Or even worse, filmed just for the trailer. This happens more often than not: almost every movie with a sufficient amount of promotional material will feature at least some shots not in the final movie. Sometimes they end up released later as the Deleted Scene on the Home Release or included as part of a Recut for the Limited Special Collector's Ultimate Edition The reasons for this vary. Usually the trailers are released while the film itself is still being edited, so the Trailer footage may end becoming a Deleted Scene or replaced by an alternate take in the final cut. Also, most trailers are put together by third-party companies that often have no idea what is or is not going to end up in the film, working only with the footage available to them. Finally, in the era of digital filmmaking, the VFX get continuously tweaked up until release, so almost all big-budget blockbusters will have unfinished effects in the trailers. This also makes it easier for the studios to make deliberate changes to the trailer footage to obscure the true plot of the movie This trope is especially common with short "teaser" trailers, which are released long before a film's premiere; so long, in fact, the work itself may still be in production. Teasers commonly feature footage or scenes that were never intended to be used in the film, such as clips made specifically for promotional purposes or re-purposed early production tests Contrast Trailers Always Spoil , where the audience has already seen the choicest bits of the story before they ever watch the film

The term Missing White Woman Syndrome describes the fact that Western media will focus on the murder, kidnapping, or disappearance of Caucasian females — usually pretty, young, and middle- or upper-class — to the exclusion of male , minority, poor, or disabled missing persons.

The origin of the term is unclear. Although Professor Sheri Parks of the University of Maryland claims to have coined it circa 2005, it apparently has been in use among journalists (and Fark .com) for years before that. It's also been referred to as "missing pretty girl syndrome" and " damsel in distress syndrome". In particular, the United States (and to a lesser extent Canada) has the AMBER Alert, which is a special alert code for child abductions and was named for the young white daughter of influential parents The most likely ignored missing person is the Disposable Sex Worker and/or the Disposable Vagrant . For more information, including a detailed breakdown of the coverage cycle and links to dozens of cases, see at Wikipedia. at CNN.com has some thoughts on it, and in the years since this trope entry was first written many more writers have weighed in on the topic In fiction, writers tend to be more savvy and aware of the use of this trope, but often invoke related cultural sensibilities like Vasquez Always Dies and Final Girl Compare If It Bleeds, It Leads , Local Angle , Worst News Judgment Ever

The briefing before a mission, of whatever form In one form of this, the boss gets an aide to turn the lights down and run through a series of slides as he gives the briefing. One of these slides will be "the best photo we could get" of the Big Bad or The Dragon , and there will usually be a line to the effect of " we lost three men getting this out of Commie Land " or wherever Military briefings will either take place in a proper briefing room or theatre with relevant information displayed on The Big Board , or consist of a bunch of officers hunched over a map table Sometimes this is used for comedic effect when The Plan has to do with something non-military, and often not deserving of such seriousness. (Such as planning out how to get ice for the barbecue). Might be a way of lampshading Serious Business . Occasionally this is done by a person giving a briefing without an audience. Alternately, the comedic effect might come from a serious topic being briefed with whatever random objects are lying around standing in as props Allows a character to be Mr. Exposition about what will happen next in the story Naturally, these are frequently given before levels in Real-Time Strategy , First-Person Shooter , or Simulation Games Occasionally, the Mission Briefing will include This Page Will Self-Destruct and/or Obstacle Exposition . See also: Unspoken Plan Guarantee

A character or group of characters who, rather than accompany the hero into the field, offers assistance with information and technology from the other end of a phone. Alternatively, a sapient computer that travels with him, but is incapable of rendering assistance physically. In the modern wired era, can provide valuable field assistance by hacking into the local technology by remote, or using ROV's and other remote devices. The opposite of his partner in the field in many respects. Most times, Mission Control is more intellectual than the heroes , being a planner and strategist rather than a doer. Mission Control prefers to sit back and plan, while the hero is brash and forward. If the hero is strong and invulnerable, Mission Control is weak and frail . Various other contrasts may also be built up: if the hero is the strong silent type , Mission Control will be cheerful and will crack jokes. This will often lead to some sort of friction between the two and Character Development as time goes on. The defining characteristic is that the character provides banter, exposition, information and support, while the hero is still physically alone and isolated. Losing contact with Mission Control can be used as a plot element. Often the hero will mock his backup's unwillingness to risk it all in the field, and be punished when he loses their valuable help temporarily. He'll be all too glad when everything's back to normal, he's risking his neck and MC's back in his chair. In some series, Mission Control makes up one half of a Spy Couple. If the hero is male, this character is often female, attractive, and in love with him. This type of portrayal is reminiscent of a fifties TV housewife. ("Stay here and mind the base, honey! And don't call unless it's important! Yes, yes, I'll bring back the macguffin ; no need to nag.") If a series with a Mission Control runs long enough, they will inevitably be forced into a truly threatening situation. The hero could be captured (see All Up to You), baddies could invade their HQ (a Die Hard scenario ensues), or someone could just catch them off duty. Either the hero will coach them, in a role reversal, or they'll be held captive as a hostage

and the hero will have to do his own thinking. Once in a while this results in the death of Mission Control, either we see the death but the hero has no idea, or we and they hear/see it but can't stop it. This often sets up a Dead Sidekick , or if it's in Flash Back , a Dead Little Sister revenge arc. May also fall into A Death in the Limelight . Sometimes, the bad guy will hack the communications and impersonate mission control , using voice filters and CGI to fool the hero into doing his bidding. Mission Control has become increasingly common in video games, to put a face and voice on otherwise boring mission objectives and briefings. In such games, as in long-running series, there is roughly an 80% chance (higher in cynical games, lower in idealistic ones) that the Mission Control character will be killed, kidnapped, threatened, have their frequency hijacked by the Big Bad, or otherwise be rendered useless about halfway through the storyline.

Contrast Sinister Surveillance , where the bad guys are watching your every move. Contrast and compare Mission Control Is Off Its Meds , where there's a voice, but it's misleading, hostile, insulting, or just insane. Missing Mission Control is a subtrope, which describes any situation where the Mission Control is killed, kidnapped, or otherwise incapacitated. And Mission Control Rejoiced occurs when the Mission Control starts celebrating the heroes' victory before the latter even return The sitcom version, where the voice on the other end of the earpiece is Playing Cyrano , is Earpiece Conversation

A particular group has been tasked a certain mission or project. This group can be as small as a single unit, or even a single man; it can be as large as an organization, an institution, a government, or a group of nations. In all instances, their original purpose was a particular task or mission, and they proceed to carry out that task, and here's the crucial thing, they succeed. At first anyway Mission Creep is what begins after</ initial success. You see sometimes, success is not enough, it turns out your original goal was a woefully small part of a larger problem. Alternatively your solution can only solve that problem temporarily but you are unprepared at providing a long-term solution. In this instance, the original group decides to start expanding and takes on other goals and tasks to supplement their original goal. The original goal is still the main story quest for them, but along the way they find some fun side-missions that buttress their original goal. Initially, it seems that the group can handle these tasks and responsibilities but over time, tensions seep in because of the gap between original project and new responsibilities and without some way to address that gap and come to terms with the change from expectations to reality, mission creep can backfire, destroy or finish the group In short, it's the institutional and professional equivalent of a Greek Tragedy. Complete with promising beginnings, tragic inevitability, hubris, hamartia and resignation. It can lead characters to question whether their original goal and so the effort they expanded in that project was really worth it alternatively, characters may decide that their original idea was too vague and unclearly defined, or simply Entertainingly Wrong based on a non-malicious misreading of a situation, but now they have to adjust with a clearer approach to the problem Mission Creep is similar and related to Motive Decay , with the difference being that the original motives and goals still exist in some form. In cases where it is closest to decay, the goal becomes The

Artifact , but other instances exist of that goal still being primarily the main purpose but now intricately entangled with other related and/or separate goals, new responsibilities and unintended consequences. The Other Wiki has an on Mission Creep noting that originally it applied to military operations in The '90s which gradually became more and more complicated forcing planners to constantly update and alter initial plans to better serve the original goal but eventually facing up to inadequacy in completing the original task within its current framework. It has since been applied in many non-military situations to describe problems and roadblocks in the life-cycle of any group or mission Nearly always present in Minor Crime Reveals Major Plot situations

Sometimes, a sequel to a video game is completely different from the original; perhaps the designers got a little overexcited about creating new things Other times, however, you get just the opposite: Essentially, extra levels for the original game. Either it's the same engine, or the feel is identical, or what have you; but nevertheless, the player feels slightly ripped off. Any way you cut it, you're paying full price for an Expansion Pack Some gamers enjoy mission pack sequels when they are obviously such, because then they know exactly what they're getting into, and sometimes extra content for a fun game is a good thing. Other gamers don't trust their favorite companies to innovate, and would rather they stick to what they're demonstrably good at Thanks to the general contrariness of many gamers, not</ producing this kind of sequel when expected to can result in They Changed It, Now It Sucks! . Critics, on the other hand, tend to be Sequelphobic . This trope provides exclamations of It's the Same, Now It Sucks! To compensate for the lack of new play mechanics, a Mission Pack Sequel may feature harder levels than the original game, with more and/or tougher enemies It's important to realize that, until the early '90s, this was usually the standard for video game sequels. They were generally expected to offer the same experience as the first, except with new levels, a new enemy or two, maybe a couple new power-ups but little to seriously differentiate them from their predecessors This, in fact, was a key reason for the divided reaction Castlevania II: Simon's Quest received upon release . It wasn't until games like Super Mario Bros. 3 </ demonstrated how to significantly depart from your source material while still maintaining everything that made the original great that it became more permissible for video game sequels to seriously distinguish themselves from their predecessors Some old games did this in a manner similar to Divided for Publication , when ported to a system which couldn't fit all the stages onto one cartridge. Also, older consoles usually did not allow for actual</ expansion packs due to hardware limitations, leaving Mission Pack Sequels as the only way for developers to add new content to an existing console game And recall that Tropes Are Tools . If the core gameplay is already solid and fun, and the designers still have more ideas of what to do with it, why fix what ain't broke? That said, a mission-pack sequel can easily lead to the games becoming bloated and/or samey (especially if it extends beyond a single sequel) Remember that just being part of a series doesn't make a game an example of this. Having a similar game system is part of the definition of being a series; a game only qualifies as a Mission Pack Sequel if the sequel adds almost nothing in the way of innovation or new features - if you could imagine the old game with the new one's levels, enemies, and the like, and nothing would seem out of place (or the

opposite, such as the developers or fans porting the old game's levels to the new game without having to change much of anything to get them to work) An installment that embraces this, like the Half-Life 2 </ Episodes, Company of Heroes </ expansions, or the various Guild Wars </ campaigns, may be marketed as a "stand-alone expansion" instead of a full sequel, which usually means a lower retail price. In the modern day, content that would have, in earlier times, perhaps constituted a Mission Pack Sequel is often instead released piecemeal as episodic Downloadable Content for the base game. The collective DLC packs of many games in the (for example) Fallout </, Dark Souls </, Mass Effect </, Borderlands </, or The Elder Scrolls </ series add campaigns totaling between twenty and sixty percent of the base game's with dozens of new weapons, enemies, abilities, and so on If it looks</ like a Mission Pack Sequel, but isn't a sequel, then it's probably a Gaiden Game Compare Serial Numbers Filed Off . Contrast In Name Only and Dolled-Up Installment

Characters assume another character's age, often based on common assumptions of traits that character has, or there can be other reasons A common one is an aunt (or uncle). In many cultures aunts are thought of as old, so when the aunt turns out to be only a few years older than the niece/nephew, it can be quite a surprise Commonly a consequence of having Never Grew Up Compare Vague Age , Expecting Someone Taller , Actually, That's My Assistant , Older Than They Look , Younger Than They Look , Really 700 Years Old , and Age-Inappropriate Dress

Someone confesses to something that wasn't actually what the interrogators were asking about. Often happens after a bit of Perp Sweating Often the conversation will play out so that none of the dialogue between the cops and the Mistaken for Murderer lets slip that he is really talking about the cookie he stole from his mother's house (which has been plaguing him ever since) Compare Saying Too Much , You Just Told Me , Suspiciously Specific Denial , and One Dialogue, Two Conversations . Subtrope of Poor Communication Kills

So, Bob has finally worked up the courage to tell Alice how he feels . Oh! There she is, and he finally manages to spit it out ... Only to find out that's not Alice, that's Carol! Whoops! This can have one of two main variations: In the worst case, BOTH of these things happen. Once in a blue moon, it dawns on Bob that Carol really is much better for him than Alice. Usually played for comedy, but occasionally for drama. Compare: Love Letter Lunacy (which is mainly a specific variant caused by problems with the postal service). See also Accidental Hand Hold and, more severely, Accidental Marriage .

For whatever reason, a character is convinced that he's died and is now in the afterlife. If there's someone nearby (especially if they're very attractive), they tend to be taken for an angel. This usually lasts very briefly, until someone tells the not-quite-dead character otherwise, or until they notice something that conflicts with the theory This usually happens if the last thing a character remembers is being caught up in some unsurvivable disaster Usually a comedy trope . Compare All Just a Dream Not to be confused with This Isn't Heaven , when they are</ in the afterlife... just not

the one they were expecting ; and Rerouted from Heaven , where they've gone to the wrong one. See also Mistaken for Undead . Sub-trope of Not Where They Thought

To find that nice local bakery that makes the chocolate croissants Somehow The Protagonist has been Mistaken for Badass, through no merit of his own other than some well-timed ducking , a little obliviousness , and a lot</ of incredible coincidences . He's a bumbling, perfectly normal Nice Guy that has gotten mixed up in a very real, serious, and deadly affair. Maybe he muddled his way through some Spy Speak and convinced the CIA he's the MI6 operative they sent, or somehow knocked out or killed a highly lethal assassin before they made a hit, or otherwise had the MacGuffin fall on his lap. Or he's the only survivor of that nasty mess-up he was caught in, due to inhuman level of luck , maybe not even realizing just how deadly it was. Everyone believes an Innocent Bystander would have no chance of doing this, so not only must The Tourist know</ what's going on, but he has also proven</ himself as the most competent of all the dangerous people involved. It helps a lot that there are often several sides who will never sit together and add up everything they know about the case, but will watch each other just enough to overhear their rivals' suspicions and assume that the other side "knows something" This guy does not just survive the attentions of those interested, but does so in a way that convinces the bad guys he's a Badass who is Made of Iron . If someone insists he "drop the act", he'll confusedly answer he doesn't know what they're talking about, he's just Joe Average and wants them to quit trying to kill him. Of course, they conclude he's using a deep cover Crouching Moron, Hidden Badass act. All things considered, this is not that far from the truth This character can be mistaken for The Paragon of any profession that requires a lot of training and competence, not just spies but also martial artists, cops, thieves, or what not In the most extreme instances of this trope, the protagonist doesn't even notice what he's doing. </ He may kill every assassin dispatched against him with casual obliviousness, disassemble the evil plot with trivial ease , and otherwise destroy the bad guy's evil empire without ever becoming the wiser. Sometimes, they do clue in to what's going on about half way through the plot but still keep it up anyway This can be done completely straight in an action movie or drama, with the character panicking once he realizes just what he's gotten into. On the flip side, this can be amazingly funny in a comedy by using both slapstick methods of beating opponents and making fun of all these "professional" organizations out to get our hero Clueless Detective may be overestimated the same way. See also Mistaken for Spies , Inspector Oblivious , and And You Thought It Was a Game . Compare Seemingly Profound Fool

That moment when you see something weird, incomprehensible or even Makes Just as Much Sense in Context , you need to clean your glasses with a handkerchief, for those who wear glasses, clean your eyes with your hands if you don't, or you need to go to the doctor to check your eyesight to see whether it is alright This is often Played for Laughs and used for some awkward situations For the extreme versions, go to Brain Bleach and These Are Things Man Was Not Meant to Know , as this trope isn't related to things that are too horrifyingly creepy or squicky Related to You Can

See That, Right? . A Sister Trope to No More for Me , when the character blames alcohol. A Sub-Trope of Mistaken for Index Compare Seen-It-All Suicide , when the person decides to off themselves after seeing something weird. Compare and contrast Through the Eyes of Madness , when that trope applies to someone who has actual eyesight issues. Contrast also Blind Without 'Em and Seen It All . A form of Cringe Comedy

Similar to Mistaken for Gay , this is when a character is wrongly accused of cheating on his spouse or girlfriend because of a series of misinterpreted clues. Usually these clues look very suspicious (a bra left in his apartment , lipstick on his collar , a piece of Affair Hair , a romantic note) and the real story is hard to believe and/or involves secrets the accused character doesn't want to reveal. The wrongly accused may protest "Wait! I Can Explain !" or "It's Not What It Looks Like !" If the spouse or girlfriend is another major character, the conflict will be resolved; if the love interest is a Girl of the Week , she may storm off, thus ending the relationship Shows aimed at kids also have a version where it's the kids who wrongly suspect that one of their parents is cheating on the other. Other variants include the love interest discovering that the would-be boyfriend thief is actually a relative , a member of an Incompatible Orientation , or in rare cases, even the wrong gender One notable property of this trope is that it can be used on shows that, because of their genre or their scrutiny by Moral Guardians , could never use a plot that involved actual adultery. But you can get some of the same benefits from a story where a character wrongly believes that adultery is going on See also Mistaken for Index . Supertrope of Spy's Suspicious Spouse . Often part of an Idiot Plot ; and can result in Poor Communication Kills , at least figuratively. May be resolved with The Grovel

Alan may react in various ways. Sometimes he is a bad person, and he gets furious at this perceived insult. Or he may just be annoyed, or embarrassed Barbara may be Innocently Insensitive , or sometimes an actual Jerkass . Alan's getup may be an example of Impossibly Tacky Clothing , Fashion-Victim Villain , Uncanny Valley Makeup , or more Calling people "clowns" as an insult has become very common lately, especially online. This is not the same thing. The mistakee has to have something (usually wardrobe/appearance) that can genuinely cause someone to think they're a clown. Even if the mistaker knows the mistakee isn't a clown and is using the term maliciously, there has to be a bigger reason than the mistakee simply being stupid Compare Stripper/Cop Confusion for a more risqué variant, and Dreaded Kids' Party Entertainer Job to see why being a clown is so undesirable. See also Your Costume Needs Work and Mistaken for Subculture

My, what a stunning painting! The stark green lettering over a plain white background forcefully expresses the artist's quest for meaning and direction in a confusing world. Truly a masterpiece. What do you mean, it's the "Emergency Exit" sign? My bad Often intended as a Take That! to contemporary art , this comedic situation involves somebody mistakenly believing that a non-artistic item among works of art is itself a work of art A variant involves non-artistic settings, such as an old person at an archeological exhibition being mistaken for a mummy. The inversion involves a genuine work of art being mistaken for a mundane item

Compare Accidental Art and All Part of the Show . A person might invoke this trope deliberately to hide; see Nobody Here but Us Statues . If the object being mistaken for an exhibit is a person, it may be related to the Living Museum Exhibit

A comedy plot line in which a character wrongly believes another character to be gay, either because of misinformation received or because of the supposedly gay character's own misinterpreted words and actions. Once the character is taken to be a homosexual, all his words and actions become laden with innuendo and further misunderstandings , and humor ensues This can often be caused with supernatural secrets, such as superpowers or lycanthropy, which aren't immediately obvious, or various other embarrassing secrets Almost inevitable for Heterosexual Life-Partners . This plot may be the first time we've heard them explicitly say they're not</ gay (whether we believe them or not is another matter) A slight subversion occurs when a character is suspected of being gay and takes this as a compliment , since that person deeply sympathizes with gay people For such characters to qualify, they have to be mistakenly assumed to be homosexual, even if the G, H, and L words are not used. However, these characters don't need to retaliate or tell those who have mistaken them that they aren't gay as such characters can easily disprove these mistakes through other means such as a revelation of a straight relationship See also Mistaken for Index . When the character probably is</ gay but is in denial, they're in the Transparent Closet . When the Character is heterosexual but acts like the Camp Gay stereotype they're Camp Straight . Due to the common belief that All Men Are Perverts and A Man Is Always Eager , any male character who isn't shown to jump at the chance to have sex with a woman will</ be mistaken for gay (if not actually gay) by the audience and possibly by the other characters as well (especially male characters)

Characters find themselves in a situation perceived to be imprisonment. Demanding to be let out, they then find out the situation is much different than expected See also Not Supposed to Be a Punishment . Compare with Stop Drowning and Stand Up . If somebody else</ mistakenly believes that a character is being imprisoned, they may launch an Unwanted Rescue . Sub-trope of Not Where They Thought

A result of a principal character misinterpreting something. In comedy, this often leads to further and further misunderstandings, each more comical than the last, until things get straightened out at the end of the episode. In dramas, the principal character usually exerts much effort trying to prepare for a "showdown," only to discover at the last second it was "all a huge mistake." This trope is one of the basic elements of Farce , but can lead to an Idiot Plot . Related to Poor Communication Kills . The original name has nothing to do with the Britney Spears song of the same name. See also Public Medium Ignorance .

Live-Action TV

This is a variation on Accidental Pervert , in which the accidental part is not so accidental This trope generally comes in two variations. First, are instances where someone intends to initiate romantic/sexual contact with a significant other or romantic interest, but touches the wrong person. This will usually be because someone looks similar to the real target of affection In other instances, a character actually means to sexually harass someone (usually a Ms. Fanservice character), but for the same reasons as above, picks the wrong person (usually a gonk or otherwise stern and/or unattractive character) The victim and perpetrator can be of any combination of genders. When both are straight but of the same gender this may result in Ho Yay and Les Yay Compare/contrast with Bed Trick and Bride and Switch , wherein there is deliberate deception on the part of one of the parties involved. May overlap with Mistaken from Behind

It seems that, when comedy is concerned, sexual attraction to children is as good a source of laughs as anything else, especially</ when the person being persecuted is innocent (of that particular crime) It usually goes like this: A small child grabs the MacGuffin the main characters are trying to fetch, or is otherwise important to the plot in some way — they might be children of the boss to whom they have to suck up, or even a MacGuffin themselves. As the main characters approach the child, unaware of how to behave and how to act, it seems to onlookers (and to the viewer, if they weren't in on the plot) that the interest in the kid is of a sexual nature The kid might scream, or parents/nannies might overlook the conversation and come to the wrong conclusion, but it usually ends with several parents chasing the would-be-creep with peppersprays, purses filled with bricks and TASER guns . If he's a villain, we laugh. If he's an Unsympathetic Comedy Protagonist , we also laugh. If he's an actual paedophile , the trope doesn't really apply Surprisingly, what never happens is any serious involvement of the police (it seems that overzealous parents are more than sure of their own creep-chasing abilities) or some sort of clarification that the character in question is not attracted to children. Guess they'll have to live with being mistaken for paedophiles all their lives The perpetrator is almost Always Male because of the Double Standard that men are always after sex while women never are . Conversely, a woman Friend to All Children can do things that would easily get a man lynched, and would just be dismissed as playing around or being nice, due to a woman's supposed lack of perverse desires See also: Comedic Lolicon , Mistaken for Index , Mama Bear , Digging Yourself Deeper , Pædo Hunt , That Came Out Wrong , Too Smart for Strangers , Grossout Fakeout , Accidental Pervert , and Abuse Mistake

A character (usually male) overhears a conversation or finds some evidence that leads him to mistakenly believe another character is pregnant If the suspected pregnancy is with his love interest, he will freak out over the thought of being a father. The episode will be about his attempts to cope. He will have accepted the idea by the end and will be mildly disappointed when he finds out that it was a false alarm If the suspected expecting woman does not have an established love interest, he will try to determine who the father is. Usually, he will pinpoint some character that she has

romantic tension with but is not sleeping with. He will confront the suspected father but will dance around the word "pregnant", leaving the suspect completely bewildered as to what's going on In any case, he will walk on eggshells around the not-so-expectant Mom and will tell everyone except his suspects what he thinks is going on. This may lead to some One Drink Will Kill the Baby moments as the poor woman wonders why everyone looks horrified that she's sipping at a glass of wine During the course of the episode, everyone will be convinced she is pregnant except for her In order for this trope to work, several characters have to be using the Idiot Ball that week. Yet, it may be Truth in Television An alternative is when a woman is assumed to be pregnant due to having what appears to be a sufficiently large, protruding stomach (which can lead to extreme awkwardness for obvious reasons), or displays quirks that could be mistaken for stereotypical "pregnancy traits", such as random bouts of vomiting , extreme appetites and Wacky Cravings . Fake Pregnancy is when a woman invokes this trope, usually on purpose (for Pillow Pregnancy , she does so by concealing something under her clothes) Subtrope of Innocently Insensitive . Contrast its inversion, Surprise Pregnancy

Sometimes, a good-looking person (most often a woman) in the "wrong" part of town will be accosted by someone who's looking for a prostitute and thinks he's found one. This is often Played for Laughs in fiction, but can be a real danger in Real Life . Police departments that are cracking down on the sex trade have been known to arrest women based on appearance profiling. When treated as comedy, whether the mistaken-for person decks the accoster or flees there will always be a followup scene where that person asks if she really dresses like a sex worker. The answer is always Yes. Don't be surprised to find some Values Dissonance or Unfortunate Implications here, in the form of "nice girls don't wear _____". It doesn't necessarily have to be clothing items either; this is one area where Makeup Is Evil isn't a Forgotten Trope . A variation is when a woman is nice to a nerdy male who assumes she must be a prostitute looking for work because why else would any woman be nice to a nerdy male? Compare Mistaken for Gay , Mistaken for Pregnant and pretty much every other trope in the Mistaken for Index . A female subject is often wearing

Ah, it's a beautiful day - you won an all-expense-paid trip to the Schwing-Ding Five-Star hotel! Aren't you excited? Odd how the Bellhops are wearing the same type of shirt as you do. Oh look, it's Lady Drunk coming right over - gee they're so - Oh? She wants you to walk her dog ? Groom it? And there she goes, leaving the annoying yappy thing in your hands before your mouth could form around "Wait, I'm not...?". Congrats, you just got mistaken for the hired help! This is an almost-anytime, anywhere trope that can be Played for Laughs or could more rarely be used in more serious works. This tends to play out in four ways: The Helpless Everyman who is unable to correct the other person's error and ends up stuck with either a live creature they have to keep safe until they can give it back , or a valuable that's sought after by some less scrupulous fellows. Generally, he gets no respect for the effort. Sometimes, if the person who mistook them for the help is a Jerkass , they can retaliate. Notably, especially in older (mainly American) works, ethnicity is sometimes a factor in whether or not someone is mistaken for the hired help. If used in more modern works, is generally used

to indicate that the character making the mistake is either bigoted or, more kindly, behind the times. Can often be followed by Actually, I Am Him moment. Actually, That's My Assistant is similar, but it refers to a situation where more than two characters are involved: the mistaker doesn't think someone is their</ servant, but confuses who's who in a lower/higher rank pair. Improv Everywhere staged of this in a Best Buy when they had 80 people in blue polo shirts and khakis hang around inside (the actual Best Buy employees were not amused).

The characters arrive in the Adventure Town , just as soon as something nasty happens Odds are, they will end up getting accused of doing it and/or being enemy agents and temporarily incarcerated for it. Happens often to time travellers More common in the Cold War -era, or in shows that travel back to that time. After 9/11, this trope was largely replaced by Mistaken for Terrorist See also The Corpse Stops Here and Mistaken for Badass

A male character gets pregnant through Functional Magic , weird science , gender-bending , Bizarre Alien Biology , body swapping , actually being a seahorse , or just plain bad writing. Usually played for laughs, but it can be done seriously or even tragically, especially when it's from a Face Full of Alien Wing-Wong . Especially common in fanfic . MPreg stories frequently result in the pregnant character being hit with a heavy dose of Ukefication . It is often given no more explanation than The Power of Love overcoming biology . Sometimes MPreg is explained by the action taking place in the future, the pregnancy being of an explicitly supernatural nature , or the man being an alien (especially if the aliens are hermaphroditic). Or if it's otherwise in canon. Regardless of how it comes about, though, fanfic with this often turns into Kidfic . The trope name comes from the fact that male seahorses have an egg pouch. In it, they receive and fertilize the egg cells of their mates, and carry them to term. Not quite the same as a mammalian pregnancy (or the few fish and reptiles that birth live young), but it certainly appears as such to human eyes, especially when the young leave the pouch. This is theoretically possible in real life. A scientist was able to implant an embryo in the abdominal wall of a male baboon, and others report that it is indeed possible to get a man pregnant if the embryo is planted at the proper spot, but only if the man is pumped full of pregnancy hormones. The embryo can create its own placenta . Unfortunately, the abdominal wall is not designed to detach from the placenta, resulting in massive bloody injury . There's also no obvious route of exit, and the baby would have to be removed via c-section. Male volunteers, not wanting to risk their lives on such a venture, have not been forthcoming. The most likely way you'll see a pregnant man in real life is if he's transgender and still fertile. In fact, "seahorse dad" has become an affectionate slang term for such fathers. Fictional examples may involve Bizarre Alien Biology , Bizarre Alien Sexes , Bizarre Alien Reproduction , and Bizarre Sexual Dimorphism . If the other parent is also male, you've got Homosexual Reproduction . Can be Body Horror for men. See also Chest Burster and Ass Shove for the potential non-C-section routes of exit. If the setting permits, male-male reproduction is best achieved with a Uterine Replicator . Probably the most understandable reason to say " But I Can't Be Pregnant! " If the pregnancy reveals that the character is actually female, that's Your Tomcat Is Pregnant . See also Pregnant Reptile for another trope about a character getting pregnant/giving birth when they shouldn't be able too. Has nothing to

do with Youtube comedian

So let's say that the aliens land tomorrow . It's not an Alien Invasion (not even a well-meaning one); this group of aliens geniunely comes in peace . After recovering from the initial shock of realizing that, yes, other lifeforms do</ exist out there, the governments of the world decide to allow them to land — which they decide to do in your back yard Everyone important shows up — the President, the news crews, foreign ambassadors, UFOlogists, the mayor, and the local high school marching band. You're there, of course — it's your</ yard, after all, and no one's going to evict you just because some aliens are coming to town. Your pet rottweiler is there, too, chained up beside its doghouse and its water dish As the aliens' Flying Saucer lands, the crowd "ooh"s and "ah"s just like crowds do. The hatch opens, and the aliens step out, repeating their message of goodwill — to your rottweiler What happened here? The aliens Mistook the Dominant Lifeform of Earth, that's what This is a common subversion of the typical First Contact scenario. The aliens, in their studies of Earth, conclude that a non-human species are the real masters of Earth. Maybe they assume that we're the servants of our pets rather than mere caretakers. Maybe they're mechanical beings who aren't used to dealing with carbon-based life and assume that any intelligent beings will be machines like themselves. Maybe they assume that the bigger animals have bigger brains, and therefore more intelligence. Maybe they do possess all the facts, but simply have a different definition of "dominant". Maybe they are biased by first impressions, since they saw the other animal species first and found it very impressive while they haven't had observations that gave them a positive impression of humans. Either way, the results are usually quite amusing Granted, humans might make the same assumption on another planet. The parrot-like thing riding on that humanoid's shoulder may actually be the master, with the humanoid being its mount. Or it might be that the spaceship itself is in charge, and the aliens disembarking are merely messengers Many parodies or humorous examples of the trope may include the revelation or implication that the lower animal actually is</ the dominant or superior species (at least in their own eyes) See also Mistaken for Servant , which is a more mundane trope which sometimes overlaps, and Humans Are Not the Dominant Species

Tongue-in-cheek unit of measurement for Gainaxing in anime: One Misty May is equal to a full bounce Named for Misty May, a Ms. Fanservice character created by the protagonists of the 1991 Studio Gainax OVA Otaku no Video </ for their Show Within a Show (pictured at right) See also ADV 's "jiggle meter" feature in their DVD release of Plastic Little </ Definitely not related to the USA beach volleyball player of the same name, or to two (unrelated) characters from Pokémon </. Also probably not related to the evil alter-ego of a character in the Jiburiru</ hentai ..

Mithril is a fictional metal from J. R. R. Tolkien 's Middle-earth fantasy writings. It's silvery and stronger than steel but much lighter in weight. The author first wrote of it in The Lord of the Rings </, and it was retconned into the second, revised edition of The Hobbit </ in 1966. In the first 1937 edition, the mail shirt

given to Bilbo was described as being made of "silvered steel". The name "mithril" or similarly spelled variations (mithral, mythril, mythral , and others) is present in other fictional contexts like role-playing games, since the Tolkien Estate did not trademark the term, unlike " Hobbit " or "Balrog". The name is usually used for a special type of metal (often used as armor), or as a denomination of currency, or as a name for a project or device. It's very useful to have an exotic trope metal that is more rare and valuable than mundane metals like steel or gold. Citadel Miniatures even produced a color of (metallic) paint named Mithril Silver. As to whether Mithril was ever based on a real metal, Tolkien never said. Guesses for this metal have been aluminum, titanium, naturally occurring titanium-molybdenum alloy and platinum (and yttrium silver). Titanium comes closest in lightness, hardness, toughness and resistance to tarnishing, yet it is not found whole in nature, it has to be extracted from minerals via a complex process which could not be discovered and put in practice by a pre-industrial civilization. (Unless, perhaps, if they had magic....) Subtrope of Fantasy Metals . Compare with Thunderbolt Iron , Orichalcum , Unobtainium , Silver Has Mystic Powers . Contrast with Cold Iron . Not to be confused with Heavy Mithril , or the fictional mercenary organization of the same name .

A common way of making monsters or fantastic creatures is to simply take existing animals and combine their parts. For instance, the Chimera (lion head, goat body, snake tail) or the Minotaur (bull head , human body). Also common is to simply take an existing animal and vary it a simple way — Pegasus is a horse but with wings, hippocampi have the heads and front bodies of horses but the tails of fish, etc Another common variant is to make a Punny Name of a real life animal named after a different animal: for example, a "catfish" that is literally half cat, half fish . For those cases, see Pun-Based Creature Compare Fusion Dance and Two Beings, One Body , which is when two characters are combined. Shapeshifter Mashup usually results in this. Mix-and-Match Critters may be the result of Hot Skitty-on-Wailord Action . If both creatures are already mythological/magical/whatever and get mixed, they have a newborn Hybrid Monster and if mundane they can end up with a Patchwork Kid . Application of the principle to humans may count as Bio-Augmentation , see also Mix-and-Match Man . Mons often have aspects of different animals. Puzzling Platypus may count as a Real Life example of this trope

Take one existing show genre, add another, and presto! you've got a brand-new genre The most famous example is Star Trek: The Original Series </, pitched as a Wagon Train to the Stars (The Western + Space Opera) See also X Meets Y (for when it's works, not genres/tropes) and Recycled IN SPACE! (for when it's a work plus a genre or tropes). Compare and contrast Genre-Busting

This is an Artificial Human , usually but not always a clone, who is created from the combined DNA of multiple individuals. Sometimes the intent was to clone a single individual exactly, but extra genetic samples were added to the mix by accident. Other times, this is done on purpose to give the clone specific traits from each genetic donor Non-clone Mix-and-Match Men are physically built

from parts of other people, literally stitched together Can be Half Human Hybrids when at least one genetic donor is human and at least one isn't. Can be Mix-and-Match Critters when all genetic donors are non-humans, such as Human Aliens . Both Half-Human Hybrid and Mix-and-Match Critter examples of this trope occur when there is more than one species among the genetic donors. Obviously more likely to occur in settings where Designer Babies are common. LEGO Genetics are a prerequisite for making these out of vastly different species. Patchwork Kids is when an individual produced by normal</ reproduction might as well be one of these, and Extra Parent Conception is a variation of this trope where this occurs as part of a normal conception (or as normal as it gets for that particular species)

Mixtapes are a way to show your affection for someone. Fill them up with Silly Love Songs , give them to the one you like, and see how they react. They can also be shared between couples. In more gloomy occasions, someone can fill a mixtape full of sad songs and listen to it while silently pining after another While less common, mixtapes can also be given for similar reasons between friends and family Mixtapes are traditionally audio or video cassettes, however, due to Technology Marches On this has been expanded to CDs and digital playlists. You're still more likely to see them in cassette format, though. Having a physical sign of the romance can be more appealing. Cassettes also have more of a nostalgia factor than a CD, and are considered by some to be more aesthetically pleasing (not to mention that it's easier to re-record a mixtape on a cassette compared to a CD-R, in which you need to burn a new blank disc entirely) Can overlap or include a Gift of Song

The least fantastic version of this is an exaggerated version of how nomadic societies work in real life. A large group of people moves around, carrying tents, large carts or other shelters either in disassembled form or by hauling them around on wheels, and sets up a temporary city when it decides to stop moving. When the group sets off once more, the city is disassembled and carried off until a new spot is chosen. Most fictional examples, however, go further than this — rather than being moved around piecemeal, a city moves as a single, solid block. This typically takes the form of a large platform, with the city on top, given motile power by huge wheels or caterpillar treads. Some examples give the city mechanical legs, sometimes turning it outright into a colossal, animal- or human-shaped Humongous Mecha so big that a respectable community can live in its insides Most examples of this take place on land, but moving cities can inhabit other environments as well. Some exist on the sea, ranging from nomadic fleets to masses of ships lashed to each other to solitary vessels the size of cities to giant floating platforms with cities on them. Aerial examples also exist, held up by giant rotors, balloons or good old-fashioned magic or Technobabble and roaming the skies of their worlds; see also Floating Continent . Mobile cities may occasionally have minds/AI of their own too . City-sized spacecraft or space stations, while they technically fall under the definition of this trope, don't usually qualify since, unlike other examples, they are not confined to the surface of a planet The chief issue with such cities is that making a large settlement ambulatory requires a lot of complex infrastructure and some way to keep everything powered, whereas a regular static city just needs someone to build

enough houses in the same general area. Consequently, mobile cities tend to be built for very specific reasons. Often, it may be that staying put just isn't an option — perhaps the city consumes too many resources to depend on a single area, or perhaps something, such as climate extremes or enemies, makes staying in one place dangerous. A particularly common science fiction variant involves planets where the day, the night or both cannot be lived through, and the locals need to constantly follow the day-night terminator; for these examples in particular, see Mercurial Base . Alternatively, however, this may be nothing more or less than a cultural tradition or affectation Another side effect of these cities is that they make it very difficult for nations to exist, at least in the traditional sense. Keeping tracks of borders and of whose land is whose can get pretty difficult when every population center can just wander to the other end of the continent should it decide to. As such, mobile city-heavy worlds will either exist under an all-encompassing world government or will have each city be its own self-governing unit, with few hard ties to others. Formal alliances and unions of cities can still exist, but will often be groupings of allied nomad settlements with few or no territorial claims This may overlap with Layered Metropolis , in which case expect Urban Segregation to take place on such cities, with the lowest levels dedicated to maintenance workers and engineers tasked with keeping the cities operational (akin to crewmen shoveling coal in boilers on steam-powered ships back in the early 20th Century). The third-class commoners will generally be stuck living in this noisy and polluted environment. The middle levels will usually be the general civilian area with lots of standard middle-class homes, while the uppermost levels are reserved purely for the rich first-class nobles and politicians who call the shots, complete with extravagant manors and castles to boot For less extreme cousins of this trope, see Base on Wheels and Moving Buildings . Supertrope to Mercurial Base . Compare Turtle Island . And for this trope taken Up to Eleven , check out Planet Spaceship Not to be confused with the city of Mobile, Alabama

When they aren't slouching on a throne , villains can really move around a lot more quickly and easily than seems possible While it takes heroes months</ to gather five Plot Coupons , trudging slowly through swamps, deserts, and arctic tundra, The Dragon will always</ get there moments before the heroes do and waltz off with each piece. If the hero is trying to outrun Jason Voorhees , who seemingly just trudges along, he'll be surprised to discover that thanks to Offscreen Teleportation he just rounded the bend ahead of him and beheaded him with a machete. If on the other hand the hero is in their Supervillain Lair and is trying to catch them, the villain will always be a corridor length away and probably lead him into a Defensive Feint Trap or pit filled with sharks . Even if the heroes can teleport , the bad guys will have the superior Villain Teleportation that can outperform the heroic version by leaps and bounds This is of course a standard way to give the heroes a really</ hard time against the bad guys, who can be everywhere the plot needs them to be despite any logical difficulties they'd have moving around. In a Horror setting, this is used to instill fear in a victim as they can no more outrun the slowly oncoming Implacable Man than the too fast by far monster Compare Teleporting Keycard Squad , Already Undone for You , Drop-In Nemesis Not to be confused with No Delays for the Wicked , which has more to do with villains rarely suffering random setbacks that couldn't

be predicted or regularly happen to normal people, and their evil organization/masquerade working unnaturally flawlessly Used frequently in Samurai Deeper Kyo </. The heroes spend over fifteen volumes of the series navigating their way through the Mibu complex while the villains, the Taishirou in particular, seem to be able to pop up wherever they need to be and then back to their lairs without the slightest delays. They hop in for meetings with the Big Bad mere minutes after they've been messing with the heroes who spend over half of the series just trying to get to the same place

Any villain from a Slasher Movie , natch Metroid Fusion </ has several sequences where you have to either outrun or hide from SA-X , who always seems to show up at the worst moment. There's actually several of them

Alice hides from Bob behind an inanimate object. When Bob moves away or isn't looking, she picks up the object and follows him. The object is most often a bush (hence the name), but it may be anything that fades into the background (such as a cardboard box or traffic cone) Frequently the object will end up somewhere it has no right to be (e.g., a shrub may end up in the middle of a street). Sometimes the object will fall apart almost completely, leaving them with only a few twigs left, which they then either look at and toss away, or maybe continue to hide behind. Alternately, the disguise might work a little too well and get mistaken for the real thing, with humorous consequences (e.g., a fake tree getting "marked" by a passing dog) Often this overlaps with Paper-Thin Disguise , but not always; this can actually be Truth in Television to a degree. It's called . So long as Bob doesn't actually see the bush move, there's a good chance he won't notice that it's in a new location. There are some very fascinating on YouTube demonstrating this. Thusly, if Alice is competent, she may not actually be obvious to Bob, only to the audience Occasionally utilized by Naked People Trapped Outside . If the object used to hide is literature of some kind this can be a Newspaper-Thin Disguise . If the shrubbery is stationary, that's Tree Cover . If you're doing this on stage, it's Playing a Tree

In sci-fi and anime you have your Humongous Mecha and you have... this The Mobile-Suit Human is a Mini-Mecha designed to look like everybody else (more or less), manned by a tiny (usually about rodent-sized) pilot who can operate it to blend in with the rest of the population without being noticed; or to make himself seem more impressive than he otherwise would be. Nobody is ever afraid of anything tiny if it's not a Killer Rabbit Most often employed for comedic purposes, the pilot of the suit is usually revealed at one point or another, to the astonishment and shock or amusement of who or whatever is unfortunate enough to be the one to open it up or see inside it The trope name is a pun on Mobile Suit Gundam </ A potential subtrope of the Monster Suit and Human Disguise . Such pilots typically live in a Mouse World . For stories that depict ordinary humans as metaphorically</ controlled by tiny pilots, see Ghost in the Machine . See Brain with a Manual Control for when an actual human can be controlled like a robot from the inside of their body. For humans who are in mobile life support robots, see Man in the Machine . See Little Green Man in a Can for different

levels of alien and/or mecha For a more specific form of this trope, look to Totem Pole Trench

The friction between two (or more) rival crime factions has broken out and exploded into all out warfare. This can happen between two groups of the same type/nationality (for example two Mafia families going at it) or between multiple nationalities (e.g., The Mafiya taking on a Yakuza group). Two groups of Gangbangers getting into a turf war to settle things once and for all also counts, as does The Syndicate clashing with another Syndicate or group This may be portrayed as an organized crime version of Feuding Families , and as with many portrayals of Feuding Families both sides are evil You'll often see characters express an apparently sincere desire to avoid</ a mob war — members of these criminal gangs are frequently portrayed as businessmen obsessed with profit, and they know well that a mob war is bad for business. Mob bosses and their henchmen will often invest significant time and energy into finding all sorts of ways to strike back at the opposing side without triggering a full-on war. They usually fail, for reasons of dramatic necessity (in which case an Escalating War is the result) Expect to see at least half of the Guns and Gunplay Tropes put into effect, as well as lots of Stuff Blowing Up and lots of Gorn . Compare Enemy Civil War , which is when Mooks from the same faction are duking it out within their ranks, though there can be some overlap

Our heroes have found a golden helmet, a powerful relic, or magic sword, something of great value, they take it to get appraised only to discover that it's actually... junk A hapless man finds a briefcase, locked, in the back of his car. Perhaps it is full of money, secret documents or contraband. When he opens it he discovers... it's full of shredded paper An object of absolutely no significance that the protagonist mistakes, either through misunderstanding or excited imagining, as something of great importance, be it a magic sword or mysterious briefcase. Since a MacGuffin is usually defined not by what it can do, but by what people think</ it can do (and how much they are willing to do for it), a MockGuffin can still drive the plot even though all it turns out to be is completely worthless Compare with It's All Junk , Worthless Yellow Rocks . Not to be confused with All That Glitters or It's the Journey That Counts , which are often materially worthless but at least impart a valuable lesson . See A MacGuffin Full of Money for a plot device that can end in this. If someone deliberately creates a duplicate MacGuffin , that's Fakin' MacGuffin Its opposite is Grail in the Garbage , where a seemingly worthless object is in fact worth a king's ransom

The Hollywood Sign is a sign on Mount Lee overlooking Hollywood, Los Angeles . It consists of 44-foot tall white letters spelling out HOLLYWOOD . Because of the obvious glitz and glamour associated with the area, as well as its proximity to America's oldest studios, the sign is one of the most iconic symbols in American pop culture. Unsurprisingly, it has its own share of mock-ups and parodies, with fictional communities often planting their own white block-letter signs on their surrounding mountains. Bonus points if the sign overlooks a No Communities Were Harmed version of Hollywood When the sign is used to establish a setting as being in or around Hollywood, see Eiffel Tower Effect May overlap with

Rushmore Refacement

A character is upset about something. They turn on the radio, only to be confronted with a song that seems to mock exactly the thing that's upsetting them Related to Cold Turkeys Are Everywhere . See also Your Television Hates You . A Super-Trope to Losing Horns , where it's just a musical sting that's used for mockery. Compare and contrast AM/FM Characterization , when the character's taste in radio listening also tells us something about their personality, but by choice instead of coincidence Not to be confused with "The Villain Sucks" Song or "The Hero Sucks" Song , where a character deliberately</ makes music that mocks another one. Also don't confuse with Mocking Sing-Song , that little tune children sing to tease someone

When one character is trying to think of a Freudian Excuse or has experienced a humiliating incident, or is just minding his own business, another character will immediately mock him to the tune of "Ring Around The Rosie" There also seems to be a recurring taunt in fiction, where a character puts both hands to the side of their face, with their thumbs at their cheeks, then wiggle their fingers and go "Nana Na Nana Na" to the same tune. Sometimes another tune will used instead, but the tone will still be one of mocking another It seems this trope is done mostly by immature characters Also a rather common playground thing in Real Life in some places as well Will occasionally overlap with Blowing a Raspberry or Crowd Chant . For musically mocking a character about a relationship or crush, see Kissing In A Tree . See also Playground Song . Not to be confused with Mocking Music , which is when an annoyingly appropriate song plays on the radio

Most often seen in comedy; this is when the universally hated tinned meat (Spam) or some other (usually low-quality) substitution food is used to simulate a meal of higher quality. A character will sculpt a Turkey, Chicken, Lamb, Pig or other food animal out of canned Mystery Meat , or another substitute food Does not cover synthetic foodstuffs in futuristic settings . Compare Poverty Food

This is a Reaction Shot , where a character pretends to be surprised at the sight of another character or an item. The trope is commonly used as a response when one encountered an event or a person that they already expected, as either a Deadpan Snarker or otherwise a bad actor/liar. As the actor in question was either doing it for the snarks or awkwardly improvising to avoid further awkwardness, this is always played for laughs A variation of this would be where one character would say to the other "Fancy meeting you here!", even though the first character already knew that the other character would be there May be used as a weapon of choice for either a Deadpan Snarker or a Tsundere Compare Sarcasm Mode , Hidden Heart of Gold , Faux Horrific . Can overlap with a Suspiciously Specific Denial

A fictional movie shot in the style of a documentary . While the name of the genre implies comedy (such as This is Spın̈al Tap </), the format can also work with horror (The Blair Witch Project </ or other Found Footage Films) and disasters. Fake news reports done by real life newsreaders are common, along with

interviews with 'experts', real or fictional. One thing you won't see, however, is famous actors in these movies unless they're playing themselves . We might intellectually know this is a movie as scripted as any other, but having the camera follow Brad Pitt for 90 minutes would break immersion The BBC did a lot of Mockumentaries in the late 2000s (to the point of two or three a month), mostly of potential regional-worldwide disasters. One BBC newsreader commented he did news reports for these programmes about twice a month Due to the miracle of computer-generated animation, the Discovery Channel has also taken to making mockumentaries about wildlife that no longer exists, such as dinosaurs, or has never existed, such as dragons, in the "filmed in their natural habitat" format See also: the Documentary Episode , a Framing Device or plot used for certain episodes on a drama or comedy series. Meanwhile, the Faux Documentary is what a Mockumentary becomes when it often discards the constraints of a supposed documentary crew. Also see Left It In , when people in the documentary directly request (to the camera) that something be cut or edited out, a request that is denied, since you, the viewer, still get to see it. Found Footage Films are what you get when the characters didn't survive long enough to finish the documentary and only left the raw footage A related trope is Phony Newscast , when a fictional work is presented as a news program Compare Faux-To Guide , Speculative Documentary , and Scrapbook Story . Contrast: Documentary , Documentary of Lies

Don't they look lovely together? Well, of course, they look</ good together. That's the point</ In modeling, couples can be just any two models, but there seems to be a preference for how the appearance of the two complement each other. It's not always the case, but it shows up often enough If the couple is modeling clothes (usually for a Fashion Magazine or ad), as in the pic at right, expect the clothes to complement each other as well, often to the point of Coordinated Clothes . Just that the guy isn't dressing that way because it'll make his girl happy. He's just being paid This can easily apply to families as well, even if the kids are supposed to be adopted or the family is blended. Could also apply to groups of friends, or just a large group in particular Remember, this is mainly for modeling, more than fiction (unless it's fiction involving modelling). Chemistry between these people isn't important, since they don't have to act. That is, unless it's part of an ad, but don't look for anything deep. They're just there to sell the product Compare Fashion Model (and overlaps when modeling outfits), The Beautiful Elite , Those Two Actors , Modeling Poses . Contrast Ugly Guy, Hot Wife ; Hot Guy, Ugly Wife

In Tokimeki Memorial Girl's Side </ DS , Kei Hazuki has an event where the female model for a shoot didn't appear and the heroine gets roped into taking her place, leading to a cuddling shot of her and Kei. For the purpose of making the two look good together, the redhaired heroine wears a blonde wig.

Sometimes, when they're having trouble getting it to look perfect or need to save time, a game's designer or animator might fudge a 3D model . A First-Person Shooter character might not have a proper character model, fast movement might use smears or a

partially hidden character might have their model adjusted to make the visible parts stand out more. Scenery which is only viewed from one angle might be flat, even in 3D games (these are known as "Billboard Sprites"; see Sprite/Polygon Mix), and objects the player is meant to see but not interact with might lack their proper animations or logic scripting Sometimes this stuff is sort of the real-time 3D equivalent to the Conservation of Detail : if the player doesn't see it, don't waste memory and processing power on it. It's what lets a game run without melting your computer- if you've got a laggy game that looks great, they dropped the ball here. However, if you end up seeing it (by accident or through cheats) Hilarity Ensues With characters, skeleton rigs and mesh deformations get processed first- then the engine figures out what's on screen. That chews up processing power, so it makes sense to skip them if the Player Character is mostly seen from the first person perspective (as long as their arms and legs look right!). Parts of a world the player is nowhere near might be subject to "backface culling" ; taken to the extreme, the game might be told to never render objects the player shouldn't be near (like the inside of a mountain, or a building that has its interior stored as a separate level). You as the player will probably care more about the 5 FPS a dynamic spine rig would cost you than whether the bottom of the shirt looks a little funny in the two frames when you can sort of see it This can also be used for aesthetic reasons or to implement something that wasn't intended to be in the game. An animation might look a bit better if the character goes a bit Off-Model for a frame or two. If a Game Engine only allows text boxes to be generated by NPCs, and the designers only want one or two readable signs in the entire game, it's easier to place an invisible NPC in front of a sign than to waste time adding signs to the engine proper. Objects in an FPS might be made larger, so they look right to the player, or animations that appear from off camera might only show the parts the player can see Often results in Obscured Special Effects . Compare Behind the Black (when something hidden from the player's perspective should be obvious to the characters), Cheated Angle (when a specific feature is always seen at the same angle), First-Person Ghost (when an FPS character doesn't have a character model), and Hitbox Dissonance (when models and sprites don't match the mechanics). If these become visible in game it can cause Special Effects Failure

Modeling, whether clothes or other products, use specific moves and stances to make those products look good. All those various poses are actually ways to draw the eyes of potential customers. This has become so prevalent that people will often unconsciously pose when trying certain products (particularly women trying on fancy dresses). What poses are done will depend on the product, and other factors. So when a Hood Ornament Hottie is posing, it will always be in ways that highlight the car. She may just touch it, lean against it, outright drape herself over it, or at the very least point to it in some way When shows have certain products that fit in the hand, the model may hold it up while making gestures directly around the item to keep our eyes on it. When it comes to being a Fashion Model , the poses may vary not only according to the outfit but also depending on whether they are posing for just one picture or more. If there are multiple pictures, or a Fashion Show , then the model will easily be able to show the whole outfit. If there is one picture, like an ad in a Fashion Magazine , then the poses will be more elaborate in order to

highlight as much of the outfit as possible. This is also why store dummies are arranged in poses. In fiction the purpose of these poses is often lost, and it's just fun to have people making silly poses, even when they are still modeling. This frequently overlaps with other pose tropes: A Sister Trope to Notice This . Compare Costume Porn , Rule of Glamorous , Sex Sells . See also Model Couple (who often pose together, in addition to physically complementing each other). Compare/contrast Too Incompetent to Operate a Blanket (the actors visually try to make products look as bad as possible). In a Daria </ episode where Quinn and other students are competing to be models, the recruiter gives them inspiration (such as haughty glee at seeing a rival getting an emergency amputation) for to how to do their catwalk moves, so the girls capture the proper tone as they strut on the catwalk.

The opposite of a Genius Ditz , this character proves competent at almost everything... except his actual job. A sort of adult Book Dumb , the main question on everybody's minds, in- or out-of-universe, is " How on earth did this guy get hired , especially given there are other jobs he would be far more competent at!?" (Though sometimes his Blue Blood may give you a reason to suspect nepotism .) Different from Fake Ultimate Hero in that the latter at least puts on a ruse of being competent that could actually fool someone. When this character's actual job seems to be nonexistent, they are one of The Pirates Who Don't Do Anything . Like the Pointy-Haired Boss , may be a result of The Peter Principle , where he has been promoted from a position which he mastered to one which he has not, or The Dilbert Principle , where someone's been Kicked Upstairs to get them away from the workflow. Compare Genius Ditz , which is a character who is ditzy and unskilled except</ for being brilliant in their actual job, and Bunny-Ears Lawyer , whose quirks belie their true competence. Contrast I'm a Doctor, Not a Placeholder . Civilians also count. A Modern Major General who actually is</ a military leader may overlap with General Failure . If you were looking for the song and works which parody it, see Major General Song .

Sometimes a creator or company will strike gold. A work (film, novel, etc) may spawn sequels, adaptations to other media, and a bonanza of merchandise. Usually, it'll take place in its own distinct universe, the author having significant autonomy, or the time and place keeping it off limit for crossovers, like Star Wars , </ The Lord of the Rings </ or Harry Potter . </ However, sometimes the creator or company will try to replicate its own success, and come up with creations in similar genres. The similarities are noted and sooner or later the separate creations wind up crossing over with each other—either to pool resources that are individually flagging in interest, or just to enjoy the benefits of a crossover . This new Shared Universe is a pretty perfect fit, and eventually it's seen as one giant franchise. However, at some point they may want to reboot only one piece of their mega-franchise, or adapt the simplest, most distilled aspect as it was originally envisioned. Luckily, these properties started out as their own franchise, so they can certainly stand on their own. But what you have is a modular franchise—full of properties that can be self-sustaining on their own, but also easily and even organically marketed as a unit. Similar to Canon Welding , except usually done at a corporate level, and The Merch plays a much bigger role, if not the entire incentive See also Massive Multiplayer Crossover .

Wherein two characters interact and work together, and are designed to emphasize each other's positive qualities. Similar to a Morality Pet , except the boost is directed to the character's cuteness rather than their morals. This can mirror, but not usually replicate, what could be a romantic pairing. Actual romantic stories tend to involve a lot of drama and seeing characters at their weakest and most awkward, occasionally becoming Plot Tumors if they become the sole definition of any given character . Sufficiently cynical fans are always wary of Character Derailment and Shipping Bed Death , while other fans are just very possessive of their beloved characters; they do not even want the potential</ to reach the Die for Our Ship stage. The problem is fans like the idea</ of the situation, but not the procedure and are worried that the hypothetical payoff is not worth it. The main differences between Romantic Couples ™ and Moe Couplets ™ are as follows: RC relationships bring conflict MC relationships bring harmony and balance. Interestingly, the Moe Couplet often exists alongside an Official Couple , with the danger that if either overlaps, the audience might prefer one over the other . Occasionally, later installments featuring them might be hit with Character Exaggeration and actually gain</ official romantic overtones. Other times a show may be made up exclusively of Moe Couplets so Everyone Is Single . In practice, only one of the characters really needs be designed like this, often a younger one whom the audience finds 'safe' and non-threatening. They are extremely popular in yuri and yaoi works, due to the natural maximization of Moe in the audience, but it's also present in other genres (particularly slice of life works that lack romance). The Wholesome Crossdresser (who is usually implicitly gay) has this relationship with Shoujo leads. In shounen , a (usually unattached) female co-lead has this relationship with the male lead if he gets his official girlfriend outside his circle of friends. Couplets are also common gimmicks in designing an Economy Cast . See also The Not-Love Interest .

Coined in Japan in the late '90s, "Moe" (萌え, pronounced as " Mo-Eh ", derived from a Japanese word that means " budding, to sprout/bloom ") is an ill-defined otaku term that means, amongst other things, "cute", "huggable", or "endearing". While it's sometimes used to describe a series or the phenomenon called Perverse Sexual Lust , it's more about a specific ideal or kind of character, similar to Kawaisa . When used as an interjection, figuratively, it's used to convey that "something blooms inside your heart". It has a basis in the Bishoujo genre A common definition is that Moe is the ability of a character to instill in the audience an irrational desire to adore them, hug them , protect them, comfort them, etc. To evoke a sort of Big Brother Instinct or Heartwarming Moments , in men and</ women. Therefore, Moe characters are, generally speaking, cute Moe characters are implicitly youthful. In Anime , they are mostly of high school age, but adult characters are not exempt if they fit the model of adorability; an example of the Moe Archetype applied for adults is the Yamato Nadeshiko . Their personality will reflect an "innocent" outlook on something vital, such as about romance. A related implication is that moe characters are virgins , though mostly in Japan , where virginity and purity still remains important to a girl's appeal The classical Moe character, based on

that of Conservative Japanese customs, is highly associated with innocence, shyness, humility, submission, helplessness and woobie characteristics (e.g., Prone to Tears , Shrinking Violet , Extreme Doormat , Cute Clumsy Girl , The Ingenue , the Healing-type genre , etc., usually drawn with Tareme Eyes). However, modern variations of the Moe Archetype trend towards upbeat, lively, energetic and extroverted personalities that are far more unique, noticeable and recognizable, such as the Genki Girl , Manic Pixie Dream Girl , Broken Bird and benign variants of the Tsundere archetype. Other contributions to uniqueness can also come in the form of quirks, reliance on Costume Exaggeration , odd language , strange hobbies and the like. Occasionally, these quirks are completely unrelated and seem a bit disjointed If a character is plain</, they are "loudly plain" in the way Hollywood Homely characters are "ugly"; sometimes they're just more moderate than the rest of the cast, and the writers implicitly suggest the audience is kind for liking the character for being plain More on these traits can be found although exactly "what is Moe" remains debatable Such characters are prone to be used to pander to the base . A character with no visible personality traits aside from vaguely cute uselessness is termed the dreaded " ". As a result of this, some moe characters are quasi- Animated Actors ; the series they star in need not be related at all, being only devices to enable the viewer to enjoy the character . Many of them feature in Gag Series , and only the merchandise for the series shows off its possibly-intended roots, though quite a few merchandise producers use heavy amounts of artistic liberty when designing products Also, do</ note that the Moe aesthetic in itself is generally not considered to be a sexual thing. Saying otherwise will</ be a Fandom-Enraging Misconception . That is not to say, of course, that Moe characters can never be sexually attractive, and indeed some aesthetics may deliberately blur the line Male characters can also have moe traits, and they figure prominently in Shoujo and Josei . Like their female counterparts, moe boys are usually ridiculously cute. The Adorably Precocious Child is a good example. Bishōnen characters (particularly Troubled, but Cute characters) also tend to evoke feelings of Moe in a female audience and are frequently called Moe by both fans and authors For the non-anthropomorphic equivalent, see Ridiculously Cute Critter . See also Moe Anthropomorphism , Moe Couplet , Moe Stare ; compare The Woobie where the focus is about sympathy. Yamato Nadeshiko has a similar appeal but for older characters. Also see When She Smiles for situations where applicable characters get massive Moe points for finally breaking out a smile. In darker series, very likely to suffer Break the Cutie . Weakness Turns Her On is a sort of Distaff Counterpart that concerns women's attraction to moe</ males. Contrast Rated M for Manly . What Do You Mean, It's Not for Little Girls? when someone mistakes a moe show that's meant for older males for a show that's meant for little girls

Big Hero 6 </: Hiro is an adorably tiny 14-year-old robotics prodigy with Messy Hair and big brown eyes, and he looks especially small when standing next to the rest of the adult characters, including Baymax . And he's an orphan who , which makes him prime-grade Woobie material. The fandom loves to make him the subject of Hurt/Comfort Fic s, many of which involve him getting kidnapped or hurt in some way.

Never try to dismiss critical analysis by asking, "Why can't you just enjoy it for what it is?" When pop culture and fans intersect, there are sure to be discussions on a work's merit and message. These discussions take place on blogs, message boards and even on this wiki. Sometimes certain subjects (such as race, gender, etc) will come up and serious analysis will take place. At some point, someone will say a variation of this question: "Why can't you just enjoy it for what it is?"</ This statement is usually meant to derail discussion and protect their favorite work from criticism (although it may also be done in order to prevent Serious Business from escalating into a Flame War when the topic in question is known to be highly volatile). Moff's law tells us not to do this. The name "Moff's Law" was introduced in ; it refers to a then-recent comment by Moff (known in Real Life as io9 contributor Josh Wimmer So this is not to be confused with a completely different and unrelated non-tropish "Moff's Law" term used within Doctor Who </ fandom and named for its showrunner Steven Moffat) on Annalee Newitz's io9 article . Here is an abridged version of this comment, minus some vitriol: This "law" has spread to other blogs, and in some cases, is actually enforced by bans. It was certainly a welcome voice to many a poster. Roger Ebert actually mentioned this on his Twitter account. This is NOT a "Stop Having Fun" Guys trope. It's not saying that you have</ to analyze a work as if it were the results to a scientific test searching for the cure to cancer. There is nothing wrong with liking a work for what it is without thinking about it too much. Moff's Law is a response to those who tell critics that they're being stupid by analyzing the work and should</ just sit back and enjoy it mindlessly. Contrast Bellisario's Maxim and Measuring the Marigolds . Not to be confused with the other Moff's Law , the , the other</ other Moff's Law "It is the proper duty of every British subject to come to the aid of the TARDIS" , or the other </ other other Moff's Law . Compare It's Not Supposed to Win Oscars , a similar defense used to derail criticism.

Speculative Fiction fanatics are always raving about how "hard" the science is in various stories — but it's not like you can rub a story</ with a piece of quartz and see if it leaves a scratch on the plot</. So what is "hardness" in SF? Why do some people want it? And how do we put a number to it ? Beginning with the first question: "Hard" Science Fiction is firmly grounded in reality, with only a few fantastic flights of fancy not justified by science, or with the technology being nonexistent in today's world but probably scientifically possible at some point. "Soft" Sci-Fi is more flexible on the rules. Even the fantastical aspects of the story will show a divide — in hard SF, they operate through strict, preferably physical, laws, where in soft SF they work in whatever way suits the story best. What this leads to for hard SF is a raised bar for the amount of scientific research the writer must put into the story, and usually this is shown quite clearly . Example: a character is shown a time machine and asks, "How does it work?" "A good question with an interesting answer. Please have a seat while I bring you up to speed on the latest ideas in quantum theory, after which I will spend a chapter detailing an elaborate, yet plausible-sounding connection between quantum states, the unified field theory, and the means by which the brain stores memory, all tied into theories from both Albert Einstein and Stephen Hawking ." "You sit in this seat, set the date you want, and accelerate your DeLorean to exactly 88 miles per hour ." Unfortunately for analytical purposes, this pattern is not universal - hard SF stories can skip

over the details as long as the basic explanation is correct given what's been established so far . Therefore, regardless of the ("If all stories were written like science fiction stories" by Mark Rosenfelder, a conlanger) of hard SF, the only way to define it is self-consistency and scientific accuracy. Note 2:</ Contrary to what one might expect, there is no apostrophe in "Mohs" — the name is a reference to the named for Friedrich Mohs. (Grammatically speaking, an apostrophe after</ the 's' would be permissible; its addition would produce a possessive, i.e., "Mohs' scale", denoting the scale created or promulgated by Mohs. However, it's apparently not used in the standard name for the scale, so its use here would approach a degree of informality utterly unacceptable on The Other Wiki.) Note 3:</ While the term "soft science fiction" is used above as the antonym of "hard science fiction", another common use of the term is to describe soft-science</ fiction: sociological and psychological science fiction. This can, in some cases, make it appropriate to talk about "hard soft science fiction", but doing so is likely to confuse people. By and large, though, science-fiction "hardness" doesn't correlate well with realism in areas such as characterization, views of human nature, or views of human societies. In such areas, some works that barely qualify as SF might be unsparingly realistic… and some of the hardest SF imaginable might deal in out-and-out fantasy. Note 4:</ Sometimes a study hits the news that, if confirmed, would reassign many works on the scale. For example, might have moved works whose One Big Lie was Faster-Than-Light Travel into the Speculative Science category. There are three reasons to be cautious about doing so: first, because mass media reporting of scientific results is often inaccurate due to the difficulty of presenting technical results to a non-technical audience; second, because revolutionary new results (and results in the news</ are generally new) are far more likely to be overturned than they appear (indeed, the OPERA anomaly was); and third, for purposes of the Scale, the yardstick of scientific plausibility is what the science said at the time the work was written</, not what scientists discovered later . If the story in question was based on a scientific model that, while now discredited, was widely accepted in its day, it still qualifies as "hard" science fiction because the author did his best with the information available at the time </ . Note 5:</ As far as this wiki is concerned, Tropes Are Tools . "Hard" and "soft" may be considered as denotations of the quality of the story by those who prefer one over the other, but we don't want to hear about it that way . Note 6:</ In science fiction fandom, classifying something as hard science fiction generally relies on more than just the plausibility of the technology used. "Hardness", in that sense, also depends to the level of scientific explanation used in the story. This scale, however, is based mainly on closeness to real world science and the consistency of the science fiction elements. For this reason you may find examples of works on the higher end of the scale that are not generally described as hard science fiction. Note 7:</ When adding this trope to a work page, don't simply put down the number and leave it at that . This would require a troper to visit this page to learn more about it. That's fine if the troper is interested, but if they're already working down the work's page (and only at the M's), they probably don't want to wander off on a Wiki Walk . You can say the number, but please go on a bit explaining what the number is. For instance:

Which leads us to: World of Phlebotinum : The universe is full of Applied Phlebotinum with more to be found behind every star, but the

Phlebotinum is dealt with in a fairly consistent fashion despite its lack of correspondence with reality , and in-universe, it's considered to lie within the realm of scientific inquiry. Works like Neon Genesis Evangelion </, the various Star Trek </ series, and StarCraft A subclass of this class (let's say 2.5 on the scale) contains stories that are generally sound, except the physics aren't our own. Plot aside, they are often a philosophical exploration of a concept no longer considered true (such as Aristotelian physics) or never considered true in the first place (e.g.</ two spatial dimensions instead of three, like Flatland </). Some of Arthur C. Clarke 's stories fall here. However, given the overlap with fantasy , it can prove tricky to even classify such a story as SF. Physics Plus : Still multiple forms of Applied Phlebotinum , but here the author aims to justify these creations with natural laws both real and invented — and these creations and others from the same laws will turn up again and again in new contexts . Works like Schlock Mercenary </, David Weber 's Honor Harrington </ series, David Brin's Uplift </ series, and Battlestar Galactica (2003) </ fall in this class. Most Real Robot shows fall somewhere between Classes 2 and 3. One Big Lie : The author invents one (or, at most, a very few) counterfactual physical laws and writes a story that explores the implications of these principles. Consider, for instance, Cities in Flight </'s "Dirac Equations" and "spindizzy motor" leading to instantaneous communication, or Mass Effect </'s "Element Zero" being the basis for all of the series' futuristic technology. Other works in this class include most works in Alan Dean Foster 's Humanx Commonwealth </ series, the Ad Astra</ board games, Robert A. Heinlein 's Farnham's Freehold </, and many of Vernor Vinge 's books. This class also includes a subclass (4.5 on the scale) one might call One Small Fib</, containing stories that include only a single counterfactual device (often Faster-Than-Light Travel) which is not a major element of the plot. Many Hal Clement novels (e.g.</ Mission of Gravity </, Close to Critical</) and Freefall </ fall within the subclass. Speculative Science : Stories in which there is no "big lie" — the science of the tale is (or was) genuine speculative science or engineering, and the goal of the author to make as few errors with respect to known fact as possible The first two books in Robert L. Forward 's Rocheworld</ series and Robert A. Heinlein 's The Moon Is a Harsh Mistress A subclass of this (5.5 on the scale) is Futurology</ — stories which function almost like a prediction of the future, extrapolating from current technology rather than inventing major new technologies or discoveries. Naturally, Zeerust is common in older entries. Gattaca </, Planetes </, Transhuman Space </ and the more speculative works of Jules Verne fall here. The Martian </ is famously about as hard as science fiction can go, falling at the hard end of this subclass Real Life (a.k.a.</ Fiction in Genre Only): A Shared Universe which spawned its own genre, known as " Non-Fiction ". Despite the various problems noted at Reality Is Unrealistic , it is almost universally agreed that there is no other universe known so thoroughly worked out from established scientific principles. The Apollo Program , World War II , and Woodstock </ fall in this class.

It's really going to happen this time. They are about to share their feelings with each other after years of keeping them hidden. They come closer together and look into each other's eyes; there has never been a moment so perfect. The stars are aligned, the moon is full and one of them says, "I've never had the courage to tell you this before..." Then her brother walks into the room, asking if she

wants pepperoni or ham on her pizza. Or his/her best friend walks through the door, wanting to talk to them, which sometimes may be an emergency. Or the house phone rings or one of their cellphones rings, ruining the moment. "Ugh!" is their reply, echoed by all of the fans. Whatever was there has been shot down dead. They lost the spirit of the moment and it will likely be a long time before they can get it back. After witnessing their frustrated anger, the brother then asks, "Is this a bad time?" The Moment Killer is the bane of all shippers , and eternally frustrates those who will find any reason to hook up a favorite pairing. The moment is most commonly romantic in nature, but covers the instances whenever</ there is a possibility of a relationship upgrade or change, or during a serious or dramatic moment, including going from enemy to ally or getting that coveted " Well Done, Son ." The exact nature of the killer can come under several varieties: Basic staple of any Will They or Won't They? set up. Compare Interrupted Intimacy and Instant Turn-Off . The most common subtrope is the Almost Kiss . If the moment is about to lead to a declaration of love, then it might be an Interrupted Declaration of Love . Can overlap with Poorly Timed Confession .

Sometimes, undeniably famous, classical actors and actresses (or even loveable, talented, squeaky-clean child and/or teen actors/actresses) take roles in movies that are very against their type. Unlike the Classically Trained Extras , who lament that their talent is being wasted, or the small but legitimate roles of the One-Scene Wonder , or the Old Shame of roles taken when it was the only work available, this trope covers actors who are completely fine with the situation. Why? Money, dear boy Obviously, movies are big business, and the right name at the top of the poster can be the difference between a hit and a flop. And it's hard to argue with the fact that, when offered buckets and buckets of cash for three weeks of shooting, anyone would be a fool not to take it. After all, acting is a volatile profession, as many starving artists can attest, and financial security for you and your family is nothing to turn from: It's not so much selling out, as selling well</ . And furthermore, most creative professions are overcrowded; for every wealthy and successful artist who can afford to sniff at jobs that are 'beneath' them, there are ten or more underworked ones who would kill for a chance at the income. On a cynical note, in the state that America is in today, you shouldn't be surprised to see this more often. Most actors have been seen sliding down the perceived hierarchy of the entertainment field, with the most common "step down" is for actors who primarily work in film suddenly "slumming it" by taking roles on television Still, if you do too many of these, you run the risk of having a rather strange IMDb record and irrevocably ruining your reputation as a creative thespian: so much potential and talent wasted. Some artists, however, can turn this to their advantage; a common reason cited by many successful artists who engage in this trope is that a high-paying job that doesn't greatly interest them means that they have more money to put into funding and appearing in lower-budget but more creatively appealing ones To be clear, however, there is no shame at all for doing a movie for the money, and if the movie happens to be a great one, artistically or popularly, all the better. Even if it is for the money, the level can be kept high and professional and they can turn out something great (like the example with Coppola and The Godfather </). And just because an

actor or director only took a movie for money doesn't mean they'll necessarily dislike the end result If it ends up a mediocre, run of the mill production, that's also excusable. People in creative jobs need an income the same as anyone else, and in fact, many of the greatest popcorn flicks of all time are great primarily because the studio shelled out the money to get actors and directors who would rather be doing something else, but who were still prepared to give the audience a good performance However, should a cash-in movie end up So Bad, It's Horrible , both the audience and the critics are likely to be notably less forgiving than they would be while judging a bad movie with original, artistic premise marred by flawed execution. As a result, rather paradoxically, an artist who takes the job for the money is perhaps best trying to put in a decent (or at least entertaining) performance even in a movie that doesn't match up to their standards. Whether they Took the Bad Film Seriously or end up Chewing the Scenery with Ham and Cheese , they're likely to elicit more respect from the audience than if they took the money but made it clear through their performance that they couldn't care less for anything but the paycheck This is also the reason for the percentage of high-quality foreign artists appearing in crummy American films: Hollywood, even at its most cheapskate, tends to pay much better than any other film industry in the world. Note that this also applies to star in big US television shows; with multi-million dollar deals commonplace, it can allow you to be a lot more choosy for the next few years Similar to getting a healthy paycheck, some actors will just want to do something " their kids can watch ", the kind of roles most actors seek usually being dark and not appropriate for minors A common theme — especially among older actors and actresses — stems from growing up during hard economic conditions, either from a poor economy as a whole or from family hardships. The fear that "The Next Job" may not come, as it often failed to do for their family, drives them to take roles they might not otherwise be interested in. And, again, they're not exaggerating: any actor, young and old, always deals with extremely uneven income flow with absolutely no hard guarantees for the future There's also the common practice of recognizable actors turning up in indie films of varying quality "for scale". The term "for scale" means the minimum daily rate for actors guaranteed by the Screen Actors Guild, thus the opposite of this trope. When more notable actors do this, it's usually because they wanted to establish themself in a dramatic role (like the example with Dakota Fanning and Hounddog </, where her character infamously got raped</). This doesn't stop them from becoming controversial among people, though. As a general rule, if a recognizable name turns up in a movie featured on MST3K or RiffTrax or a "pretentious" low-budget indie film, or has a Golden Raspberry Award nomination for one of their films listed in their "Accolades" section on Wikipedia, this trope is almost certainly why Compare and contrast Doing It for the Art (when artistic value and/or achievement is the primary motivator), and Awesome, Dear Boy (when the actor takes the role for the coolness of it, regardless of how crappy the work is), Vacation, Dear Boy (where they work on the project so they can go to a special location) and One for the Money; One for the Art (where a creator uses the money earned from a purely commercial project to finance one that's more personal and artistic) See also Contractual Obligation Project , Paying Their Dues , I Was Young and Needed the Money (when this trope is given as the excuse for Old Shame), WTH, Casting Agency? , Took the Bad Film Seriously . Not to be confused with Only in It for the Money

, which is when this is the excuse a character uses in-story</
Also notice that if a great actor is in a crappy movie, it doesn't necessarily mean that he's in it just for the money; contrast Awesome, Dear Boy and So My Kids Can Watch

The term Money-Making Shot refers to any really critical scene in a film (especially a scene that makes the trailer of the film). It is, essentially, the bit you bought your ticket for, so one could say that it's the point at which you get your "money's worth." Some films might have more than one Money-Making Shot See also Just Here for Godzilla , where the Money-Making Shot is all</ the audience comes for; Signature Scene , when a scene becomes this regardless of the creators' intentions; and Watch It for the Meme . Not to be confused with Shoot the Money

Tropes about wealth, currency, commerce, and economics in general.

Media originating in Mongolia or by Mongolian creators. Bardo </

The Monkey Morality Pose is a visual comedy trope frequently seen in film, television and animation It is based on the old idea of the Three Wise Monkeys, whose example good people should follow to live their lives: See No Evil, Hear No Evil, Speak No Evil with hands over eyes, ears, and mouth, respectively. A fourth monkey, Do No Evil, keeps his hands in his lap — but since that could be interpreted in at least one unfortunate way , it may explain why the fourth monkey is not so well known. According to , the saying dates back to Confucius . When translated to Japanese, it becomes "Mizaru, kikazaru, iwazaru" (literally, "Don't see, don't hear, don't say"). Since "-zaru" sounds like "saru" (which means "monkey") it became known as the Three Wise Monkeys Generally the western world has a more cynical interpretation of this trope, where it is used to convey people refusing to acknowledge things they should be acting on . It may also be used as a shorthand for people reacting to something shocking or horrifying as a type of Battle Discretion Shot , if you will Not to be confused with See No Evil, Hear No Evil . May turn up in shows wherein Everything's Better with Monkeys

A standard thought experiment from probability theory states that a million monkeys hammering a million typewriters (or a hundred, or a thousand) will, given sufficient time, eventually bang out entire works of Shakespeare (or Dickens, or all the books in the British Library) by complete accident. This is a vivid enough mental image that it gets referenced a lot</ in fiction One common joke is to assume that the quantity of monkeys and/or allotted time required to write something is proportional to its artistic merit, so Shakespeare might take a million monkeys a million years, but three monkeys could write The Room </ in half a day. This isn't actually true (in fact, all that matters is the length of the text that the monkeys are replicating), but it is funny . When we start throwing infinity in it (which is implied by the "eventually" in the first sentence of this page), then either one monkey is enough given an infinite time, or among infinite monkeys typing (for example) 400 pages each, one will type a particular

400-page text on the first try While they are part of the most common descriptions of this idea, versions involving "thousands" or "millions" of monkeys may confuse someone into thinking there is some kind of practical</ possibility of producing Shakespeare with monkeys, if we could only wait for a few million years. Some paraphrases of the problem even forget to mention the "eventually" or "infinite" part and say that you just need "a million monkeys for a million years". In fact, even if you replaced every atom in the universe with a monkey and a typewriter, and they all typed a thousand characters per second, the odds of their producing Hamlet </ (as well as the odds of any other specific text of the same length) within an dsafljcxzillion ancjlaeladhaclaketlillion years are still incomprehensibly low</. However, such huge quantities of monkeys and time are no match for infinity</ , which is where the magic happens The point is that the monkeys are flailing at the keys without actually understanding the point of the object they're interacting with. Given enough time or enough monkeys, or both, one of them will accidentally hit the keys in the order "[shift]T-o[space]b-e[comma][space]o-r[space]n-o-t[space]t-o[space]b-e..." There is also some non-infinite yet unimaginably large number of years within which typing Hamlet </ has a probability of 99%, but the chance still doesn't reach 100% until infinity A lot of writers will absolutely jump</ on this as an opportunity for Word Salad Humour . See also Who Writes This Crap?! Robert Wilensky complemented this with the statement that "Now, thanks to the Internet, we know this is not true." For further reading , see

Works which make Mons one of their focal tropes; e.g. where you can expect just about every plot-important character to possess at least one of these creatures, and a lot of battles are won and lost solely through Mon-on-Mon combat (bonus points for also Calling Your Attacks) .

Clowns are supposed</ to be funny. They're supposed to make everyone laugh, especially children. This is the entire point of their existence. A truly good clown is supposed to be a Friend to All Children . Sometimes they succeed. But for some people, clowns awaken There are children who won't go near a clown without screaming Their face is... fake, corpse-like , most often the makeup they use does NOT help , the emotions aren't real, the smile is just painted on. The outfit and big shoes are downright grotesque. There's something seriously wrong with a clown to some people, and this resonates deep within the part of us that still believes that there is a monster in the closet , that will get out if you don't keep the door closed Cue the Creepy Circus Music .. It's startlingly uncommon to find clown characters who are genuinely good</. More commonly, writers tap into the fear: the Monster Clown is a classic villain. Expect the Monster Clown to parody humor, with classic jokes becoming deadly; acid in the plastic flowers pinned to their lapels and joy buzzers with fatal amounts of voltage, among other things. If they work in a circus, it'll be a Circus of Fear . Likewise, also expect them to crack dark jokes while killing them and laugh maniacally. Sometimes, a Monster Clown just LOOKS like a clown, and doesn't do what clowns normally do, like tell jokes or work in a circus or go to kids' parties. If there is a clown in a work that just looks like one,

it's almost guaranteed that it is a Monster Clown. Because, you know, you just don't go about dressing like a clown without doing anything clowny Sooner or later, our heroes will have to put these clowns to the sword. And sometimes not even that stops them . Also take note that many of these clowns may or may not be completely insane and also commit their horrific crimes laughing crazily and frequently , and often with a very high-pitched voice while acting in a very similar manner to an overgrown child Sympathetic clowns are generally a little more muted in appearance and behavior, whether or not this is faithful to the job (in which case, see Sad Clown). Generally, audiences are more receptive to clowns who act more like ordinary people, and have less extravagant makeup. Surly clowns who tiredly work with ungrateful children are more common, probably because they speak to the average overworked audience; they may be an example of Hates the Job, Loves the Limelight Enemy Mime is a sub-trope of Monster Clown. A villainous clown that is Played for Laughs instead of fear is a Villainous Harlequin . The Depraved Kids' Show Host seems to be related. May be combined with Scary Jack-in-the-Box , Creepy Doll , Perverse Puppet , Evil Puppeteer , or Robot Clown . Clowns' ghastly white makeup puts them into White Mask of Doom territory. The Monster Clown is often Affably Evil or (far more likely) Faux Affably Evil . Compare Repulsive Ringmaster . For examples based on the Joker from Batman </, see Practically Joker The opposite of this trope is the (perhaps sadly) rarely seen any more Non-Ironic Clown

When the Big Bad is a monster — especially a large monster — it is imperative to avoid showing us the monster for as long as possible. </ It is OK to show small portions of the monster (tails, claws, etc.) earlier; the filmmaker should be toward revealing such a monster as an exotic dancer is toward removing her clothing. But the full</ reveal of the monster should take a long time — at least several episodes on television; at least twenty or thirty minutes into the film. The larger and badder the monster, the longer it will take for them to become visible. If it's badder</ than bad, the monster may not be shown at all . This law emerges from the cost of special effects and the desire to keep the audience in suspense until the "good stuff" appears . It has become a standard feature of monster movies. Conforming to this law often involves extensive use of reaction shots, shadow shots, or shots of the monster that are obscured by smoke, waves, darkness, blood, etc. Of course, actually showing</ the monster usually heralds the decline of its earlier invincibility . When the monster is implausibly-good at not being spotted in-Verse</, that's Suspiciously Stealthy Predator . An alternative trope is Slow Transformation : A major character (often the lead) starts as human but slowly begins changing into a monster, leaving both characters and audience in suspense over what the end result will be, and the final form is only revealed in the climax.

Monsters are, well, monsters. They're uncouth, messy, dirty, disgusting, barbaric creatures with no sense of honor. The only times they do work together will more than likely resemble something akin to a horde than anything like a professional army But, that's a bit too Cliché for most writers, so it's not that surprising to see many monsters that aren't mindless brutes . Monsters that are trained, with a thought for technique, tactics, strategy, valour , and (perhaps) a sense of honor that would

make them seem almost respectable . A monster that's also a true warrior. They may be serving a Monster Lord , or be part of an army or similar This kind of character is often a Cultured Warrior and a Blood Knight , although they don't have to be. They're also more likely to be a Noble Demon , and thanks to the resonance the hero may have for this character, they may be found on any place on the Character Alignment scale in contrast to the usual Always Chaotic Evil treatment the characters race may receive in other works. This is often a case of My Species Doth Protest Too Much , but doesn't have to be. Because Most Writers Are Human , these characters are often more humanoid -looking as a result Their possibly supernatural nature gives them a higher chance of being a Magic Knight , although the magic they practice is often more of a destructive and dark nature than average If you have an entire army of Monster Knights, they're almost guaranteed to be a Badass Army as well Compare the Black Knight , Monster Adventurers , Dragon Knight and Wrestling Monster . May also overlap with Monster Allies

Hey, wouldn't it be cool if Dracula (or another Classical Movie Vampire), the Wolf Man , the Mummy , Frankenstein's Monster , Gillman , and all those other classic monsters hung out? Short answer: Yes. Yes, it would. This is prevalent in a setting where the heroes live on World of Weirdness as part of a Fantasy Kitchen Sink with a sprawling Crossover Cosmology , especially if they themselves are supernatural. The creatures, rather than become shut-ins, never leaving their designated niche or dark corner of the world... socialize</. The Vampires and Werewolves, though antagonistic , agree to hold up a mutual Masquerade against humans. Fairies and ghosts work together to scare local homeowners. And the wizards work with all of them to Save Both Worlds . This is a common subtrope of Cast of Expies , where many characters in a specific work are lifted from earlier works. On a personal level, individuals of these groups might form loose bands (of Player Characters , usually) that work towards common goals, hang out, or terrorize humans for fun and profit. Or, if the setting permits, are all in on a secret, ancient conspiracy to control, manipulate, or convert humanity, eventually taking over and enslaving us all! Bla-hahahaha! Named after a song by Bobby "Boris" Pickett and the Crypt-Kickers (quoted above) in 1962 that became famous after being played on Dr. Demento 's show; the song was later the basis for a mid-1990s comedy-horror musical titled Monster Mash: The Movie</ which starred Pickett as Dr. Frankenstein. Not to be confused with Monster Munch . You can expect all this canoodling to result in a Hybrid Monster sooner or later. A Sub-Trope of Massive Multiplayer Crossover . Super-Trope to All-Ghouls School , where the monsters (either the younger versions of them or their children) all go to school together. They are often the citizens of a Halloweentown . If they're related to each other, they may be a Creepy Family . Compare Fairy Tale Free-for-All for the fairy tale equivalent and Crossover Cosmology for the religious/mythological equivalent. See Standard Fantasy Races for another typical array of fantastic creatures.

Episodes where the characters fight a villain and the whole story is wrapped up at the end, never to be dealt with again. Essentially, the Monster of the Week serves as the Big Bad of a single episode. Can be seen as the complete antithesis of a Story Arc , or a Story Arc compressed into one episode. Sometimes, use of a plot element like Arc Words can bring together what appear to be unrelated threats ,

but other times they are established as being minions of the ultimate Big Bad from the start. The term (a play on Movie of the Week) was originally coined by the writing staff of The Outer Limits (1963) </, which sought to distinguish itself from its biggest competitor, The Twilight Zone Variations crop up from time to time, though the most generic term is "Villain of the Week". The 4400 </ and Smallville </, for example, are sometimes discussed in terms of the "Freak of the Week". Mystery of the Week is the detective series version of this trope. Sometimes, the monsters get ridiculous , especially in fillers , where they are almost always themed after the plot of the episode Futari wa Pretty Cure </ had a giant vacuum cleaner early in its run, for example; Digimon Adventure </ , a walking garbage dump. This actually is not a bad thing. Monster of the Week (and perhaps Monster Munch) can be used to establish characters or setting. Or perhaps lead to a much bigger Story Arc - such as deliberately showing the characters developing as they have to learn new tactics to overcome their foes, sustain injuries from more powerful monsters, or even setting up things such as He Who Fights Monsters . Additionally, some shows that use this formula have no wider plot whatsoever, and do not need to, since the core "defeat the villain" episodic plot can be more than enough to maintain audience engagement as long as the plots themselves remain interesting. It's actually Older Than Print ... several pieces of old mythologies about folk heroes can be interpreted as a recurring Monster of the Week. Sub-Trope of One-Shot Character . Often used in collaboration with Adventure Towns , may or may not be Monogender Monsters . See also Robeast , Monster of the Aesop , and Single Specimen Species . Contrast Monster Mash , Rogues Gallery and Villain Exclusivity Clause . See Continuity Creep and Not So Episodic , for heavy overlap. Not to Be Confused with Shaenon Garrity's The X-Files </ parody webcomic Monster of the Week </, or with the Apocalypse World </ style Tabletop Game of the same name .

The original member of a line of monsters and said line's progenitor. Thus the oldest and, often, the strongest of the line. Likely to be the top Monster Lord . In some settings, it is possible that killing him would cause all of his line to be exterminated (or, if each of those monsters Was Once a Man , return them to normal). It is common for the Monster Progenitor not to have the Kryptonite Factor or Weaksauce Weakness of his descendants. Just how the Monster Progenitor came to be can vary. Maybe he has always been, or was divinely created. Maybe he Was Once a Man and was cursed or changed. Similarly, how he reproduces can vary. Maybe he does it the old-fashioned way, or via The Virus , for which he is Patient Zero . Dracula is very often made into the Monster Progenitor of all vampires, as are Abrahamic baddies like Cain (see The Descendants of Cain) and Lilith . This is also a trait of darker Fertility Gods . Related to Mother of a Thousand Young . Unlike her, however, the monster progenitor always</ is the same species as his descendants. He may be tougher, but he shares many of the same basic traits, while Mother of a Thousand Young may have nothing</ in common with her descendants. The biological equivalent of Super Prototype . Related to Insect Queen , Maker of Monsters , Mother of a Thousand Young , Mook Maker , and Stronger with Age . Also known as First Of Its Kind , making it the exact opposite of Last of His Kind . If his death destroys his children, he may be the eponymous keystone in a Keystone Army . Supernatural </ :

So you have a setting where non-human beings exist, and their nature makes living among humans difficult. Maybe they suffer from a Horror Hunger , live forever (and it sucks), have customs that don't endear them to locals (such as rampant kleptomania and throwing around Curses like it's going out of style) and/or the stress of keeping up the Masquerade is just brutal. Well, there's a support group of reformed/reforming monsters that is out to help those among them who want to live closer to humanity. Possibly even to regain some of that humanity if they were human once. They may even help convince a newly turned member he isn't human at all The status of this group in monster society can vary. They may be a bunch of Defectors From Decadence and Pro Human Transhumans who are actively hated by their society at large, a fairly neutrally viewed group, or they may even be top dogs and are enforcing the Masquerade via these groups as a form of positive self-policing (with another group in charge of chasing down those who "relapse"). You often get groups of Friendly Neighborhood Vampires forming these kinds of groups, though a group of Fully Embraced Fiends may form such a group to help fledgling Vampire Refugees adjust without going all Hunter of His Own Kind They'll typically help each other deal with mundane and magical matters, like how to ensure their Undead Tax Exemption , keep their Horror Hunger at bay, mask the smell of brimstone/rotting flesh , how to fool human social customs, etc. That said, it's also possible for these groups to focus on blending in not for humane reasons (no pun intended), but to better prey on humans, in which case "disposing of bodies" is usually also on the list of things they help each other do This trope is usually at the "acceptance" phase in the Stages of Monster Grief Subtrope of Tropaholics Anonymous . Contrast Fully-Embraced Fiend . Compare Supporting the Monster Loved One

This trope tends to play out in one of two ways; either the Bob and Alice fall for each other with one or both of them not realizing that Bob is a vampire and Alice is a Vampire Hunter , or Bob and Alice already know</ they're sworn enemies but are either forced to work together for long enough, or have been fighting each other for so long, that they develop an Inconvenient Attraction . This obviously leads to much drama, as Alice and her friends might have killed Bob's vampire buddies, or vice-versa. If Bob turns out to be a pretty decent guy who acts nothing like what Alice has been lead to believe about vampires , she may come to question the morality of her past vampire slayings . If Alice was Dating Catwoman , Bob may begin to feel wrong about preying on people no different from his beloved and decide to become Friendly Neighbourhood Vampire or even a Hunter of His Own Kind . Grey-and-Grey Morality may come into play if both sides of the conflict have equally valid and/or invalid arguments Often leads to Defecting for Love , Heel–Face Turn , Love Redeems , and is almost guaranteed to accompany a boatload of Character Development . Subtrope of Forbidden Love and may lead to Maligned Mixed Marriage . Can overlap with Starcrossed Lovers if their relationship is strained. Compare In Love with the Mark , Predator Turned Protector , Boy Meets Ghoul , Vampire-Werewolf Love Triangle , Interspecies Romance , and Romantic Vampire Boy

Monstrous Humanoids are beings that look (somewhat) human, but definitely aren't</ It can be their original form, but they may also be the result of a monster that starts undergoing

transformations that make it more human instead of yet more monstrous , or a human transforming into a monster but only going there halfway, or doing so much evil that they gradually become monsters . This trope is not defined by the nature of the creature but by its form Expect the more "human" of them to show their true monstrous features at some point. While Lovecraftian Superpowers can act as a qualification, they aren't a requirement, and be careful the example doesn't qualify for Humanoid Abomination instead, as Eldritch Abominations in human form rarely qualify for this trope. See Red Right Hand for examples of monstrous features being used to indicate evilness Uncanny Valley is related, but distinct from this trope, as monstrous humanoids, while human-looking, are still recognizably monstrous</, while Uncanny Valley creeps people out because the creature looks almost indistinguishable from humans except for the one thing that is "off" about them Many mythological beings take this form - as a physical manifestation of intelligence and civilization in the human form and assorted forces of wilderness in the monster, the result being a supernatural Liminal Being . That this form is so common is partly due to Most Writers Are Human , as the monsters become more comprehensible and identifiable as advanced and cunning beings as their anthropomorphism increases, but ceasing it before they become too</ human and progressing into Uncanny Valley More monstrous examples of Vampires may qualify as well. Many Spirits are often depicted this way Compare and contrast Humanoid Abomination , where the creature is not humanoid, but just humanoid

Important characters are serially shown without dialogue, to show where the preceding action has left them emotionally. This typically happens at the end of a movie or episode and serves as a type of epilogue. Those dramatic TV shows (or movie franchises) that rely on cliffhangers and use this technique tend to throw the ending twist just in time for a intensity change that is already in the song that is being played and then fade to credits. A more theatrical than cinematic variation is done with dialogue, replaying clips of each major character saying a meaningful line See also "Where Are They Now?" Epilogue , when this is set in the distant future. Not to be confused with Really Dead Montage . Compare Sentimental Music Cue

Chrono Trigger </ had one of these during its end credits, but for the updated re-releases they added another one helping to bridge the gap into Chrono Cross

Somehow, a disproportionate number of fictional fights break out at easily-recognized national monuments and landmarks around the world One reason for doing this is that at least a portion of the audience will be familiar with the monument in question, whether by general knowledge or by having actually been there. This means the author doesn't have to justify the presence of a massive, ancient structure they just made up. In addition, the audience may feel more involved because the setting is familiar (allowing them to concentrate on the action), awed (because the setting is visually impressive), or concerned (because the setting itself might be in danger, and so elicits its own emotional response in anticipation of its defacement or imminent destruction) This can be justified several ways: the landmark, or something buried underneath it, is said to posess occult powers; there is something of importance about the landmark itself, like a clue left by an

Ancient Conspiracy ; or there is a major delegation of world leaders being held very close by. As often as not, however, it's a simple case of Small Reference Pools

A consequence of The Eiffel Tower Effect , see also Monumental Damage . Compare The Very Definitely Final Dungeon - when the monuments are fictional, and the architects aren't limited by common sense. Or, often, the laws of physics. See also Landmarking the Hidden Base and Weaponized Landmark , which go a little way explaining why some of the battles take place where they do. This can lead to a "Funny Aneurysm" Moment if some disaster ends up later destroying the monument you so gleefully smash in your work.

So you're a marauding monster, invading alien force, overblown natural disaster, fanatical terrorist, or anything that has a tendency to cause massive collateral damage. But you are not going to destroy any</ random building, are you? No, where is the fun in that? You're going to behead the Statue of Liberty , or blow up the White House, or anything recognizable enough that by destroying it, you can show the world that you mean business If you plan on attacking all over the world make sure you target a wide range of easily identifiable landmarks throughout. Due to Small Reference Pools , no one will take you seriously unless you get the Pyramids, the Eiffel Tower, the Taj Mahal, the Westminster Clock Tower (" Big Ben ", that is), or in works made before 9/11 , the World Trade Center (quite a lot of funny aneurysm moments were born out of the latter). Just killing people throughout the world won't cut it Occasionally inverted when an occupying power takes control of a landmark of some kind, forcing the defenders to destroy said landmark A consequence of the Eiffel Tower Effect . Frequently seen in disaster movies . When characters deliberately aim for monuments for symbolic value, this overlaps with Smash the Symbol . Sometimes inverted : The monument — although battered — is the only thing left standing in the city After the End Compare Big Applesauce , Monumental Battle , Rushmore Refacement , The Tokyo Fireball , Tilting Tower of Pisa , and Washington D.C. Invasion . Tokyo Tower gets messed up so much it's also its own trope. See also Weaponized Landmark when the monument shoots back Not to be confused with Monumental Theft

A major city has been completely leveled, whether by a marauding monster, invading alien, nuclear attack, or anything that has a tendency to cause massive collateral damage. The town is nothing but a smoking pile of smouldering rubble. But wait! What's that over there? A few buildings are still standing. And what do you know! It's The White House ! It might be a little worse-for-wear, and probably has chunks taken out of it and bits broken off, but it's still standing and easily recognizable Basically, this trope is when widely recognized monuments are left remarkably whole in an otherwise devastated city. This occurs because, otherwise, no one would be able to tell just which city this wasteland used to be The inverse of Monumental Damage . Sometimes occurs after a Monumental Battle . A specific type of The Constant . It's often related to the Eiffel Tower Effect . Compare and contrast Ragnarök Proofing

As a way to prove their thieving credentials, the best Impossible Theft is to steal something </ Thefts of this trope come from characters who set their sights high, higher than would be even feasible: why raid an Ancient Egyptian tomb if you could steal the pyramid in which the treasure is buried</? Sunken pirate ship? No problem, just pilfer the entire body of water under which it's trapped</. Even if it's anchored to the Earth's core, or is</ the Earth's core, and there's no possible way someone could steal it without</ drawing attention. That is the Monumental Theft It may be considered the inverse to the Sister Trope , Intangible Theft . While an Intangible Theft of the Moon's gravity would cause tidal problems here on Earth, people can still see the Moon itself in the sky. A Monumental Theft would be stealing the Moon, so that no-one can find it. Both tropes are a type of Impossible Theft . Also see Monumental Damage

Fiction often has far extremes. They cover the gamut of emotion, from tragedy to comedy. Sometimes, these two will be so close together that they make the viewer's head spin! Done well, the contrast in moods can make each emotion all the more poignant and effective. Done poorly, the contrast can jar the reader/viewer right out of the story, often resulting in nice, juicy Narm instead Sometimes, Mood Whiplash can extend to entire sequels, where the original was funny but its sequel is rather dark. More often, however, a dark film will spawn a sequel that degenerates into self-parody and farce In episodic media, this trope will often take the form of a light-hearted stand-alone episode breaking up a darker Story Arc . If the work is a comedy and the trope is deliberately invoked , then it's being Played for Laughs This trope often goes hand in hand with Out-of-Genre Experience . Short-term mood whiplash may be triggered by effects such as a Quiet Cry for Help . Compare Mood Dissonance , where two events of contrasting mood play out simultaneously, Soundtrack Dissonance , the musical equivalent, and Bread, Eggs, Milk, Squick , when the whiplash happens midline. Shows that incorporate the Cerebus Rollercoaster are very prone to this. See My God, You Are Serious for a specific version of Mood Whiplash. Mood-Swinger is when the character suffers from this trope in-universe Vile Villain, Saccharine Show is a very specific subtrope of this, where the main villain is far scarier than the tone of the show would usually warrant. See Knight of Cerebus for when the appearance of a Big Bad invokes this trope. Made Myself Sad is a (usually funny) subtrope. Also see Cry Laughing for a way it can be used. Gut Punch is a subtrope. Inner Thoughts, Outsider Puzzlement frequently involves this Ascended Fridge Horror can often be a source of this, by glossing over the dire implications of something one moment and then exploring them the next Not to be confused with Dastardly Whiplash , or one from Emotional Powers . If this is done in quick succession and is Played for Laughs , it's Bathos . When Played for Horror , it's Surprise Creepy . May involve a Smash Cut Sometimes Truth in Television : the human body is physically made to laugh after some devastating event in order to get your bodily chemicals back to normal

The Mook Horror Show is a scene that plays out like a horror / slasher film, but casts the hero as the monster. Depending on the hero, it could involve Let's Split Up, Gang! and slinking through

shadows, a Five Rounds Rapid followed by a frantic retreat, or any other situation that attempts to show how cool the hero is by emphasizing the terror of his foes . Unless it's a darker Anti-Hero involved, the mooks probably aren't being slaughtered in horrifying ways, unless they happen to be intelligent robots, aliens, or monsters . If the minions are human, that sort of conduct would probably be bad for the hero's publicity (if the public ever has a chance to find out). However, war stories may relax this rule — killing enemies in wartime is more often seen as justified. This trope is a frequent component of the Roaring Rampage of Revenge or One-Man Army , may involve a Foe-Tossing Charge and often overlaps with Villainous Valour , with the Big Bad - or The Dragon , if the Big Bad isn't present — cast as the Final Girl . Sometimes used to demonstrate that Dark Is Not Evil . It's often a key component of the Terror Hero 's act. May also be invoked by a hero to Pay Evil unto Evil to a villain who enjoys subjecting others to this type of thing to give them a taste of their own medicine. They may also play it up for various reasons. Among others, they're probably going to not fight you at 100% if they're too busy screaming in blind terror of you. Not to be confused with a show in which the mooks look like creatures from horror films; that's Red Right Hand . Also doesn't overlap at all with A Clockwork Orange </ — even though it did have mooks as main characters, and they did find many things "real 'orrorshow."

A slang term for the hordes of standard-issue, disposable bad guys whom The Hero mows down with utter impunity and complete disregard . Deadly, competent, loyal, abundant... pick any two Also called "baddies", " goons ", "scrubs", " drones ", " small fry ", " flunkies ", " pawns ", "toadies", "grunts", " minions ", " lackeys ", "underlings", " swarmers ", " henchpersons ", "popcorn enemies", "foot soldiers" and " Cannon Fodder ". In Japanese videogame jargon, they're known as "zako" or "small fry". The actual term "mook" presumably comes from Hong Kong Cinema, and takes its name from the mook jong</, the wooden training dummies used in Wing Chun, whose only function is to get hit. In Hong Kong movie circles, they're often called "three-hit men," in reference to how many hits it takes to put them down, though the actual number of hits varies It's a thankless job, to be sure, but somebody's</ gotta do it. Enter the humble mook Mooks play an important role , as without someone to fight on a constant basis, an action movie/show/game would have a lot less action. If every single minion your hero ever runs into has a personality, then the pacing of the show would slow to a crawl and Quirky Miniboss Squad , The Dragon , and the Big Bad would not feel as unique in comparison. Thus, mooks serve as Filler and a backdrop to the truly climactic moments of an action franchise while also ensuring that in-between things are kept lively. In Video Games , they may also double as a ready source of Experience Points , gold , and recovery items for the player In addition to accentuating the real villains, mooks also help establish the heroes, especially their combat skills, as their lack of an identity allows them to be beaten, mauled, shot or otherwise disposed of in creative ways without guilt. The Hero might find it in his heart to Save the Villain , forgive him, even accept him into his inner circle , but the guys whose only crime is not finding a better employer will be shown no mercy (although exceptions apply). Next to Punch-Clock Villain ,

but usually more faceless, this is one of the tropes most liable to Just Following Orders , a fact that may be pointed up in order to reduce Moral Dissonance about their disposability It's rarely explained just why</ they're willing to fight and die for villains who want to destroy the world, or what they get in return. Their life expectancy is on a level with that of the average mayfly , and you have to wonder why they took the job in the first place , especially if master is abusing them as much if not more than the heroes . Depending on just who/what they are fighting for , the plausibility of this can vary Being Acceptable Targets by definition, sometimes mooks serve as (or devolve into) outright comic relief rather than an actual</ menace by being dimwitted , ineffective , clumsy , a genuine danger to themselves or just plain unlucky . Despite all this, some may get their own moments in the spotlight or become genuine villains in their own right Except where noted in some of the subcategories, it is generally considered "bad form" for mooks to be given any sort of detailed backstory or personality (beyond broad strokes). Put another way, for the purposes of heroes continuing to be seen as heroes, and to avoid a major mood swing, mooks generally have no girl/boyfriends, children, parents, grandparents; they don't belong to church groups or non-profits that might miss them; they don't spend part of their day looking forward to what's on TV tonight (never to see the show because they're about to die), and they generally die quick, semi-painless deaths (blood and gore optional). Mooks are rarely female, and if they are, they generally don't fall into the "gorgeous" category because you don't want the viewer/reader to become attached to a character the hero is about to kill (The Spy Who Loved Me </ is a noted example where this rule is broken, and 35 years later James Bond </ fans still criticize the decision to have Bond murder Caroline Munro's helicopter-flying babe). There are, of course, exceptions, either to make a Mood Whiplash and ponder about the nature of violence, establish the protagonist as a ruthless Anti-Hero , or briefly acknowledge that the mooks have lives and personal affairs but they're so trite and cliche that they deserve no sympathy anyway Not to be mistaken with a portmanteau of "magazine" and "book" intended for a longer term of publication between editions, a certain racial slur, or the tentacled aliens from the Mother </ series (They're qualify as this but it's more fitting as Degraded Boss instead as it's the "common" form of one of the preceding boss encountered), or the purple bird-like creature from Princess Comet (although he is also a mook in this sense) This trope is the Evil Counterpart of the Redshirt Army , which are Mooks on the good side (and thus where to go when searching for easily-killed good</ guys). Similar to but not to be confused with their non-combat brother Evil Minions (likewise the Redshirt Army with the Red Shirt). Occasionally, it turns out they were Not Always Evil . If a "character" who would otherwise qualify as a Mook is disqualified because he's apparently acting on his own, you have Bit Part Bad Guys Also Compare Meat Puppets when biological mooks are directly controlled via Demonic Possession , Mind Control , or similar In Video Games, mooks tend to be slightly more powerful, and able to at least hurt the hero, if not kill him a few times. However, 9 times out of 10, the hero has a Healing Factor (more often objects used to heal than spontaneous healing) while the mooks stay hurt forever. Also, while the hero can restart if he/she dies, the mooks (usually) only die once per level, and when the level is restarted, they usually do the exact same thing they did before If they're lucky, mooks

may very occasionally get promoted to the status of a more major villain. The heroes may also be able to persuade them over to the good side , in which case they have performed a Mook–Face Turn . Humanizing mooks is a basic technique of Deconstruction . In some Video Games , certain kinds of mooks will have a special introduction when they appear for the first time Armies of mooks are not always</ but usually overwhelmingly male . Typically, killing or harming even one</ nameless female tends to twist an audience's sympathies differently than the effect of the same to a male. As your protagonist escapes the fortress of doom, you don't want the audience worrying about the mooks being taken out or hurt. In video games however, all-male mook armies are usually there for an entirely pragmatic reason, since including random female enemies would be requiring constructing entirely new character models for characters the player won't interact with outside of killing them If the mooks also provide romantic services, this may overlap with Paid Harem When supposedly elite fighters in large number are less competent together than a man alone, it's Conservation of Ninjutsu

A slang term for the hordes of standard-issue, disposable bad guys whom The Hero mows down with utter impunity and complete disregard . Deadly, competent, loyal, abundant... pick any two Also called "baddies", " goons ", "scrubs", " drones ", " small fry ", " flunkies ", " pawns ", "toadies", "grunts", " minions ", " lackeys ", "underlings", " swarmers ", " henchpersons ", "popcorn enemies", "foot soldiers" and " Cannon Fodder ". In Japanese videogame jargon, they're known as "zako" or "small fry". The actual term "mook" presumably comes from Hong Kong Cinema, and takes its name from the mook jong</, the wooden training dummies used in Wing Chun, whose only function is to get hit. In Hong Kong movie circles, they're often called "three-hit men," in reference to how many hits it takes to put them down, though the actual number of hits varies It's a thankless job, to be sure, but somebody's</ gotta do it. Enter the humble mook Mooks play an important role , as without someone to fight on a constant basis, an action movie/show/game would have a lot less action. If every single minion your hero ever runs into has a personality, then the pacing of the show would slow to a crawl and Quirky Miniboss Squad , The Dragon , and the Big Bad would not feel as unique in comparison. Thus, mooks serve as Filler and a backdrop to the truly climactic moments of an action franchise while also ensuring that in-between things are kept lively. In Video Games , they may also double as a ready source of Experience Points , gold , and recovery items for the player In addition to accentuating the real villains, mooks also help establish the heroes, especially their combat skills, as their lack of an identity allows them to be beaten, mauled, shot or otherwise disposed of in creative ways without guilt. The Hero might find it in his heart to Save the Villain , forgive him, even accept him into his inner circle , but the guys whose only crime is not finding a better employer will be shown no mercy (although exceptions apply). Next to Punch-Clock Villain , but usually more faceless, this is one of the tropes most liable to Just Following Orders , a fact that may be pointed up in order to reduce Moral Dissonance about their disposability It's rarely explained just why</ they're willing to fight and die for villains who want to destroy the world, or what they get in return. Their life expectancy is on a level with that of the average mayfly , and you have to wonder why they took the job in the first place

, especially if master is abusing them as much if not more than the heroes . Depending on just who/what they are fighting for , the plausibility of this can vary Being Acceptable Targets by definition, sometimes mooks serve as (or devolve into) outright comic relief rather than an actual</ menace by being dimwitted , ineffective , clumsy , a genuine danger to themselves or just plain unlucky . Despite all this, some may get their own moments in the spotlight or become genuine villains in their own right Except where noted in some of the subcategories, it is generally considered "bad form" for mooks to be given any sort of detailed backstory or personality (beyond broad strokes). Put another way, for the purposes of heroes continuing to be seen as heroes, and to avoid a major mood swing, mooks generally have no girl/boyfriends, children, parents, grandparents; they don't belong to church groups or non-profits that might miss them; they don't spend part of their day looking forward to what's on TV tonight (never to see the show because they're about to die), and they generally die quick, semi-painless deaths (blood and gore optional). Mooks are rarely female, and if they are, they generally don't fall into the "gorgeous" category because you don't want the viewer/reader to become attached to a character the hero is about to kill (The Spy Who Loved Me </ is a noted example where this rule is broken, and 35 years later James Bond </ fans still criticize the decision to have Bond murder Caroline Munro's helicopter-flying babe). There are, of course, exceptions, either to make a Mood Whiplash and ponder about the nature of violence, establish the protagonist as a ruthless Anti-Hero , or briefly acknowledge that the mooks have lives and personal affairs but they're so trite and cliche that they deserve no sympathy anyway Not to be mistaken with a portmanteau of "magazine" and "book" intended for a longer term of publication between editions, a certain racial slur, or the tentacled aliens from the Mother </ series (They're qualify as this but it's more fitting as Degraded Boss instead as it's the "common" form of one of the preceding boss encountered), or the purple bird-like creature from Princess Comet (although he is also a mook in this sense) This trope is the Evil Counterpart of the Redshirt Army , which are Mooks on the good side (and thus where to go when searching for easily-killed good</ guys). Similar to but not to be confused with their non-combat brother Evil Minions (likewise the Redshirt Army with the Red Shirt). Occasionally, it turns out they were Not Always Evil . If a "character" who would otherwise qualify as a Mook is disqualified because he's apparently acting on his own, you have Bit Part Bad Guys Also Compare Meat Puppets when biological mooks are directly controlled via Demonic Possession , Mind Control , or similar In Video Games, mooks tend to be slightly more powerful, and able to at least hurt the hero, if not kill him a few times. However, 9 times out of 10, the hero has a Healing Factor (more often objects used to heal than spontaneous healing) while the mooks stay hurt forever. Also, while the hero can restart if he/she dies, the mooks (usually) only die once per level, and when the level is restarted, they usually do the exact same thing they did before If they're lucky, mooks may very occasionally get promoted to the status of a more major villain. The heroes may also be able to persuade them over to the good side , in which case they have performed a Mook–Face Turn . Humanizing mooks is a basic technique of Deconstruction . In some Video Games , certain kinds of mooks will have a special introduction when they appear for the first time Armies of mooks are not always</ but usually overwhelmingly male . Typically,

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For the sake of funny, a character goes out on a nice, peaceful night. But oh no; they forgot their moonscreen! Now they'll get a severe moonburn and then they'll be in real-trouble ! Moonbathing is a pretty common practice among weirdos and nightowls, and fiction usually portrays it as being just like sunbathing. The moon itself only gives off 7% of the sun's harmful rays, but some characters have a bad habit of getting burns or worse when exposed to it for too long, and there always seems to be a cream to protect themselves from it. Fewer examples even suffer from the same affliction with other natural phenomena, from clouds to planetary alignments and other such wibble-wobble.

Ah, yes, the time-honored tradition of pulling down one's pants and displaying one's buttocks. While the term "mooning" has been in the English language for over 400 years , it wasn't until the late 1960's that it gained its modern slang usage Mooning is typically done for sheer, pointless defiance , to taunt an enemy , or simply for laughs . The general idea is to do it within full view of people who don't expect or want to see a pair of bare buttocks. Cheek Copy is a cousin of this trope that's less direct and can have the perpetrator be a safe distance from the victim with the same net result While this is often a male-oriented behavior, it's not unheard of for a woman to do the same. Of course, when a woman does this , it's often more for titillation than shock or offense Performing the act from the window of a moving car is perhaps the most common form in modern America. This solves the problem of a quick getaway while one's pants are undone. A popular variant is the "pressed ham", wherein the mooner shoves his bare cheeks up against the glass of a closed window In more unfortunate situations, the act of mooning may be followed by an Ass Shove While in fiction this is usually portrayed as harmless with no serious consequences (probably except for embarrassment), in Real Life , many jurisdictions will consider this actually illegal if done in public, with charges of public indecency or even second degree sexual assault

The Apollo 11 moon landing in 1969 is one historical event that conspiracy theorists love</ to... theorize about. The idea of space travel seems so farfetched to some that they would rather believe that it was easier to film in a sound stage because they have no actual means to go to the moon and see for themselves that it happened. As such, the conspiracy itself has been ripe for parody in the media This trope is a Historical In-Joke where the moon landing really was</ staged behind closed doors, or the

conspiracy is otherwise Discussed . Generally (as alluded to in the quote above and as shown in many examples below) Stanley Kubrick is depicted as having directed the faked moon landing, usually in reference to his well-known perfectionism and attention to detail, as well as the "realistic" lunar scenes in 2001: A Space Odyssey </, shot before</ the actual moon landing (which actually</ depict a lunar landscape quite unlike that of the real lunar surface) NASA really did</ land on the moon (many times in fact), and there's an overwhelming amount of scientific evidence to prove it. The MythBusters had a lot of fun proving the theorists wrong many times over on this one . The Other Wiki also has which lists the various pieces of "evidence" for a conspiracy, with rebuttals to each. Please keep your wild mass guessing and theories to the Useful Notes page

Ever since the dawn of humanity people have wrestled with their ethical dilemmas—to eat that delicious fruit despite God telling you not to, to kill someone who has threatened you , or to help someone at the possible cost of your own safety . There's no choice more eternal and more obnoxiously inescapable as the moral dilemma, and that's why it's been featured in every kind of media ever created. Even the ones that wouldn't normally apply Naturally, the "right" choice (if there is one) will vary depending on the tone of the work , the character in question , the morality involved , the reactions of the characters or audience , the morality of the culture , and much, much more. To say that the possibilities are endless is an understatement (even if you Take a Third Option) Of course, that's not to say that not all those possibilities are equal. A Moral Dissonance can result when a character is hailed for making the 'right' choice when it wasn't right at all. Or a dilemma can seem false and contrived when a character agonizes over killing the Big Bad but had no such problem killing random Mooks . Or the audience themselves might dispute the character's decision and wish they did something 'more awesome/badass'. Or the character might make a choice that's completely Out of Character to their previous characterization Unsurprisingly, moral dilemmas are rich with Aesops . There's always a lesson to be learned if someone makes the right choice — or makes the wrong choice and screws themselves over . There can be an Aesop to be learned just by the moral dilemma itself; obviously, someone wouldn't be torn over whether or not to cheat unless they thought cheating was okay on some level And since there's always a lesson to be learned, moral dilemmas are major turning points for character development . A hero character that ultimately chooses to do something immoral may shift into an Anti-Hero or go Jumping Off the Slippery Slope entirely. A villain who chooses to do the right thing can be elevated to a Noble Demon or even redeem himself — because sometimes Even Evil Has Standards Expect a good angel and bad angel to appear on a character's shoulders to debate the dilemma Moral dilemmas may also not apply to people who consider themselves above such petty things

Moral Dissonance is the result of having a hero who has a double standard and the narrative fails to address or even comment on it. It can include any unintentional Double Standard on the hero's part that becomes obvious to the viewer during a walk to the fridge. It's important to point out the hero isn't necessarily acting the

Jerkass , Anti-Hero , or morally myopic villain , and may in fact be likeable and decent, but their actions simply don't line up with their rhetoric and no one calls them on it. Usually results from using either an old Aesop or trope that's a genre staple with different values to those of the hero, usually resulting in a Broken Aesop . For example: Hero believes in giving the villain a Last-Second Chance and will go the extra mile to Save the Villain from his own devices regardless of previous backstabs and never consider killing him because If You Kill Him, You Will Be Just Like Him . The Punch-Clock Villain minions? Doesn't even flinch when he has to kill them because they inconvenience him. Since they don't have a name it doesn't really matter. This gets its own subtrope: What Measure Is a Mook? With an Omniscient Morality License the old Mentor character, especially a Trickster Mentor , or in some cases, God himself if having Jerkass God tendency, can do anything</ because of their absolute knowledge over what will occur . Anyone else even approaching that level of arrogance would be smacked by the plot and smacked hard . Obviously Sociopathic Heroes are exempt as they are expected to act this way. This is named partly for Cognitive Dissonance, the concept psychologists use to describe the tension one feels when holding two conflicting ideas or viewpoints simultaneously . In this case, it can be that the character seems to hold two incompatible beliefs - thus having literal cognitive dissonance - or it can be that they are acting against their supposed moral beliefs, for whatever reason. Moral, because the hero can be an All-Loving Hero and a Technical Pacifist while being very </ moral. Compare Values Dissonance , where the cause is cultural. Also compare Felony Misdemeanor . Contrast "Not So Different" Remark , where the double standard is noticed; What the Hell, Hero? , where they are expressly called out (though particularly infuriating if the person calling the hero out is treated as being wrong) and can even be a driving force of the plot; It's All About Me , where the villain actively holds this kind of double standard, and it's noticed; Tautological Templar , where another character also actively thinks he can do no wrong. Also compare with Moral Myopia if Double Standard is portrayed as wrong in-universe. For The Rival holding a grudge, it's Disproportionate Retribution . See also Protagonist-Centered Morality . See also Jerk with a Heart of Gold who is at heart a good guy but often behaves badly. Consider No Endor Holocaust , where often hero's actions should</ have had some negative effect, but doesn't because they're supposed to be the good guys. Pay Evil unto Evil differs in that you can only</ be ruthless towards villains . Expect the Mary Sue to do this. Oh, so very often. Note that this is about the internal inconsistency. The dissonance is on the part of the character, not the audience. The hero saying one thing and doing another is this. The hero making an argument for his actions that is considered unconvincing, or acting in a way that you don't consider moral is not this.</

The Moral Event Horizon is the deed that renders a villain irredeemable. Like in a black hole, it is no longer possible for a villain past the Moral Event Horizon to get redeemed. Or if the character tries anyway, it will be rejected in-story. If the character wasn't a villain or wasn't played seriously by the story before, they now are. Note the word irredeemable</ at the beginning of this article. It is a demonstration of permanent</ evil. This is the moment which confirms that this character will always be a bad person. The moment where you realize that it's simply not possible

for them to cleanse themself of their guilt . The moment any Freudian Excuse they may have loses all meaning . Their existence is a blight on humanity. They. Are. Vile. The deed is characterized by the following aspects: When people decide in-universe that someone has crossed this line, the character in question is considered Beyond Redemption . The Good Counterpart to Moral Event Horizon is Heroes' Frontier Step , when a character commits a noble deed that firmly establishes that they are indeed heroic and even pure. No Real Life Examples, Please! For one, calling a real person a villain is not allowed here. Secondly, whether or not a real person has crossed this line is way</ too debatable; we already have enough trouble with fictional characters.

People, stereotypically either conservative Holier Than Thou Bible thumpers or Political Correctness Gone Mad liberals, who believe that children — or people in general, but especially</ children — shouldn't be exposed to what they consider to be excessive violence , "perverted" minorities , sex , foul language , alleged support for the "patriarchy" , any negative depiction of somebody in an ethnic minority, laziness , etc. The exact mix of what they object to varies from group to group, but in any case, expect them to be portrayed as Indubitably Uninteresting Individuals who despise anything others find to be fun and exciting. The term "Moral Guardians" specifically describes people who take this attitude beyond the pale as zealous, absolute purveyors of the moral code, and the arbiters of what is best for everyone. Usually, they are self-appointed, and in the case of groups, some have been known to claim vastly larger memberships than they actually have. They frequently complain to the nearest Media Watchdog , often using astroturfing to lend illusory weight to their complaints. The Culture Police are sometimes Moral Guardians taken to a satiric and/or frightening extreme . The Bluenose Bowdlerizers are a form of Moral Guardians in our midst </. Moral Guardians are often responsible for a work being Banned in China , or calling something a " Murder Simulator ". See also Black-and-White Insanity , Condescending Compassion , and Activist Fundamentalist Antics . Compare It's Not Porn, It's Art , sort of the inverse of this trope in which a character tries to pass off porn as a work of art. In the film Matinee </, the in-universe film Mant</ (about a half man half ant) was protested by a couple of purported moral guardians for being obscene. The main character in the movie, a horror-movie-obsessed teenager, recognizes the protestors as character actors that have appeared in some of his favorite low budget horror films. When he calls them out on their identities, they admit that they were hired by the producer to stage a fake protest in order to make the film seem scarier and edgier than it is, under the rubric of there's No Such Thing as Bad Publicity . This is Truth in Television , as some low budget exploitation films of the time actually staged fake protests for the same reason, and because the idea that a film would be picketed by moral guardians would attract just the audience that they were looking for, as well as bringing a lot of attention to the film. In Matinee, it actually works, as we see people who would ordinarily never go to such a film deciding to see it in order to spite the moral guardians. Music

Professional Wrestling Tabletop Games Theatre

Video Games Web Original Western Animation

The Morality Chain is a character who is the reason another character is Good. Stereotypically a female love interest, a mother , a daughter, or a little sister; as long as this person is alive, her target of affection will at the very least be a Noble Demon . There is no Restraining Bolt involved; this person is the only</ thing preventing someone from happily killing their " friends " and family . (One wonders whether such a form of "goodness" has much value in it until one remembers that it keeps them from killing their friends and family </ .) If a Morality Chain were to fall , commit betrayal , or get seriously hurt or die, there is nothing </ to prevent a Face–Heel Turn happening so fast and so hard that the unchained character is gladly chopping their former teammates into pieces before you can say " Neutral Evil ". This is more than the Roaring Rampage of Revenge ; everyone </ has to suffer . A similar, and often confused with, trope is the Morality Pet . The difference between the two is subtle: A morality pet is a character who redeems a villain. The villain's affection for the pet starts them down the path of good, and even should the pet get hurt the villain will most likely behave as a hero (or anti-hero) in seeking their revenge or protecting the pet. By contrast, the morality chain keeps an otherwise anti-heroic character (such as a Sociopathic Hero) from going full villain. The loss of the chain would spell doom for any involved party, and likely anyone nearby as well. In a nutshell: A morality pet turns a bad guy good; a morality chain stops</ a good guy from turning bad. That said, the two tropes can certainly overlap: if the character redeems a villain and then also helps keep them from slipping back to evil, they are both a Morality Pet and a Morality Chain. Or to put it another way: The Morality Pet causes</ a Heel–Face Turn ; the Morality Chain prevents</ a Face–Heel Turn . In this sense, the two are actually Opposite Tropes despite their close similarities. Sometimes this is Inverted . The death of the Morality Chain motivates the target of affection to become more determined to be good to honor her memory , or something . Usually in these cases the cause of death is either natural, or because of a villain (especially if it's a buddy of theirs that the Morality Chain had disapproved of). Now, if the cause of death is their loved one,</ either through an accident or because they Kicked the Morality Pet , then they may either go comatose or crazy . See also: Morality Chain Beyond the Grave , Morality Pet , Cynicism Catalyst , Morality Chip , Living Emotional Crutch , and Driven to Villainy . Contrast: The Kid with the Leash and The Farmer and the Viper . No Real Life Examples, Please!

Villains are evil. They kick dogs instead of petting them. What if they started petting one dog in particular, and thereby showed some kindness, sympathy, etc. other qualifies not part of their villainous persona? That dog is the villain's morality pet. These can be used when a villain becomes popular enough that the fandom becomes sympathetic to them. Thus, the author(s) want to use them more often and in more situations. However, meshing them into the main cast can be dangerous and disappointing if it leads to a Redemption Demotion . Some heroes wouldn't be quick to accept them, either. After all, they are villains</ . One method of doing this is presenting another character to befriend them . Ideally, this should be someone who could pose no threat or even be demanding, and depending on how the plot goes, the recovering villain becomes fond

of this other character and may draw stability from their presence . The Morality Pet may even be somewhat pathetic (and will be told so), but has often gone through some anguish to which the recovering villain can relate secretly, or reminds the villain of someone they lost long ago. They're usually upbeat, though they might go a little overboard sometimes . If handled poorly, they might become a Satellite Character for the former villain. This also makes for a convenient excuse to help the heroes if needed; an ex-villain can simply claim to have their own " selfish reasons " and save face. Anyone messing with the Morality Pet can expect swift retribution from the ex-villain or antihero in question. If relationship with the morality pet is familial in nature, then Mama Bear , Papa Wolf or Big Brother Instinct (as appropriate) is involved. Sometimes Violently Protective Girlfriend or its male inverse if the morality pet is a love interest. They are a living and recurring incarnation of Pet the Dog , i.e. something to placate the audience regarding the hero's tolerance of the amoral character, while focusing on the true villains. (Unless they Kick the Morality Pet , that is, which leads their character arc in a different direction.) This isn't just for villains, either. Despite sidekicks being less popular in comic books than they were originally, some writers pair them with Anti Heroes in an effort to humanize them. Not to be confused with a magic-user's familiar , the creature type of which often reveals the kind of person who owns it, though if the magic-user is fond of the familiar and treats it well, it could very well be a Morality Pet. If the Morality Pet dies or disappears and this causes the villain/anti-hero to revert back to their old ways, the Morality Pet was acting more like a Morality Chain , a similar trope often confused with this one. The difference between the two is subtle: A Morality Pet is a character who redeems a villain. The villain's affection for the pet starts them down the path of good, and even should the pet get hurt the villain will most likely behave as a hero (or anti-hero) in seeking their revenge or protecting the pet. By contrast, the Morality Chain keeps an otherwise anti-heroic character (such as a Sociopathic Hero) from going full villain. The loss of the chain would spell doom for any involved party, and likely anyone nearby as well. In a nutshell, a Morality Pet turns a bad guy good, a Morality Chain stops</ a good guy from turning bad. That said, the two tropes can certainly overlap, if the character redeems a villain and then also helps keep them from slipping back to evil , they are both a Morality Pet and</ a Morality Chain. Or to put it another way: The Morality Pet is a catalyst for a Heel–Face Turn , while the Morality Chain is an inhibitor of a Face–Heel Turn . In this sense, the two are actually Opposite Tropes despite their close similarities. Compare Predator Turned Protector , where their "pet" is the thing they're supposed to prey upon, and they act as full-blown protector rather than simply caring for/petting them. Parent trope of Little Brother Is Watching . Can overlap with Even Evil Has Loved Ones .

What is morality? Morality is the system of good and evil and all the shades of gray that come in between. Good always triumphs in the end, right ? Well, not always . The Balance Between Good and Evil gives many villains loopholes to slip through and make their grand return Furthermore, the presence of the Anti-Hero or Worthy Opponent blurs the distinction between good and evil, and in well-done cases, forces us to reexamine our preconceptions of right and wrong. But what is especially interesting (or rather, disturbing </) about the media is

how it appears to favor </ evil in its works. Squeaky-clean heroes are either prone to stretches of unendearing, Knight Templar -style ruthlessness or hopelessly boring , while the villains inevitably have cooler costumes and powers . If they do a Heel–Face Turn , that coolness factor often goes bye-bye thanks to Redemption Demotion – not to mention that once they turn good, they usually don't get to live very long , or if they do, they suffer . No wonder why, for many good-turned-evil characters, Evil Feels Good . Some authors, it seems, can't stand any more of that preachy anviliciousness and turn the tables on the end-all symbol of goodness, writing Rage Against the Heavens plots in which God Is Evil . Fans aren't immune to the siren song of evil, either; an alarming number of them insist on putting Draco in Leather Pants or Rooting for the Empire . But it must be remembered that all tropes in this index refer only to good and evil as it appears in artistic media. In Real Life , good and bad choices are Serious Business . </ See also NoRealLife.Morality Tropes . Please remember that Tropes Are Tools . This is merely a list of how many works in different media have confronted the issue of morality. There is no implication that any of the tropes listed below are either correct or incorrect about how they approach moral philosophy. Even moral philosophers still argue with each other about the correct way to approach moral philosophy!

Clones sure are awful, right? When they're not straight up evil to the core, they have a bad habit of trying to Kill and Replace their natural counterpart. They're a living manifestation of why Creating Life Is Bad , after all Well, This Is Not That Trope Sometimes, Clones Are People, Too . And sometimes, that idea is taken to its logical conclusion. What if the original is just a real scumbag? And sometimes, the duplicate chooses to take a more sympathetic path More often than not, this will be the provenance of a duplicate that is unaware of their true origin (and everything else about their history, to boot). The revelation of their status as a clone or other duplicate, as well as the crimes of their original self, are likely to trigger a massive Tomato in the Mirror moment or the Cloning Blues . If the original is still around, expect them to claim that the copy is Not Even Human and try to force a Heroic BSoD Compare Copied the Morals, Too , for when a clone fails the purpose they were created for because they inherited too much of the original's personality. Also compare Mirror Character , which is a character who significantly reflects another's traits. Related to I Am Not My Father , where the child rejects their parent's morality. See also Evil Twin , for when identical twins are moral opposites, and Preferable Impersonator , which is when someone is replaced by an impersonator who is preferred over the original. Not to be confused with The Moral Substitute , which deals with creating a version of something that's in line with a given group's values Obviously, as this trope tends to be tied up in some pretty intense reveals, there will be unmarked spoilers ahead. You Have Been Warned

A trope whereby some in-universe group moral standard is hypocritical because the morality of an action depends entirely upon who is doing it. It is, in short, a moral double-standard. What is justifiable for one group is criminal for another There could be any number of reasons for this, but they all basically boil down to some innate moral superiority which is taken for granted. Note that moral superiority is often assumed first</

, and justifications come after. This makes it easy to mix and match justifications as necessary depending on the circumstances. A character or group is good because that's "who they are," and therefore anything they do must have a justifiable reason for it, and anything they want they automatically have a right to have, because surely withholding something from such morally good people is wrong Likewise, if they do somehow manage to commit some crime or atrocity, this is considered an aberration: something that goes against their innately moral nature - a mistake soon left in the past, followed by an inevitable return to the right path. Meanwhile if their enemies do the same thing, it is considered a reflection of their innately immoral</ nature, because deep down that is who they</ are, and evidence of an inherent moral defect Moral myopia is common in Real Life , both on a societal level and on a personal level. Most people believe that, deep down, they are a "good person," regardless of the actual morality of their actions, and are likely to make similar excuses for themselves and friends. Meanwhile they are unlikely</ to make excuses for strangers or people they dislike See also Moral Dissonance , Never My Fault , Protagonist-Centered Morality , Revenge Myopia , and Tautological Templar Compare Convicted by Public Opinion , when the general public have already given the "Guilty!" verdict because they personally dislike the accused. Contrast Hypocrisy Nod and At Least I Admit It

A specific way to engage in dramatic license with the economics of crime. Many settings and plots are enhanced by the presence of a criminal element, whether it be a Thieves' Guild , The Mafia , pirates , assassins , bandit gangs, highwaymen , gentleman thieves , or even some guys who are Just Like Robin Hood . However, all these people do need someone to steal from. Sometimes, you can't help but wonder whether the number of available targets is really high enough to support all these people who seem to be preying on them. Are there really</ so many rich aristocrats in the setting that the cunning burglar can rob a new one each week and never run out of targets? Can the poor village-folk really</ be menaced by a roving bandit gang for months without actually running out of things for the bandits to steal? Can the fleet of twenty pirate ships really</ make a living year-round by lurking outside a port containing just two small fishing boats? Does the road from the town to the lighthouse really</ have enough trade on it that the highwayman won't starve? Does the town with only a few hundred people really</ have enough work to support a full-time hitman? Are the people living in an apocalyptic world, where 90% of the human race is dead really have nothing better to do than rob the protagonists when there should be resources sitting around everywhere for the taking? Sometimes, it's all realistic and justified, but other times, the Rule of Cool (or perhaps simply poor research?) has won out. A related phenomenon is when trade on a certain route is said to have been halted by bandits, pirates, or suchlike. This may be plausible in the short term, or if there are bandits/pirates on a route for other reasons, but... why would bandits/pirates still be there</ if there is no longer any trade to rob? Thieves can't thieve if they bring an end to the commerce which they prey on, so bandits/pirates can't have a 100% capture rate and still have a long-term job. Video games, which often suffer from Thriving Ghost Towns , are particularly prone to this, especially when bandits or other criminals are provided en masse as an enemy for the player to fight. You'll get villages with

five houses being menaced by marauders numbering in the hundreds, and the roads between towns will have more bandits than both towns put together have citizens. The Thieves' Guild members hiding in the Absurdly Spacious Sewer could easily constitute three quarters of their city's population, and there are more trained assassins going after the king than the king has employees . A lot of detective series have this problem, too. Never mind the coincidence that all the crimes happen near the amateur detective ... why are there even any criminals left? If the criminals are all successfully pretending to each other that they're not</ criminals, they're a Flock of Wolves . See also Wretched Hive , for a place likely to have this problem, and More Predators Than Prey , for when a whole ecosystem suffers from a similar situation.

More Dakka is the art of solving problems by unloading as many rounds of ammunition at them as possible While Improbable Aiming Skills are all very well and good, sometimes you just need to throw a wall of bullets at the target — perhaps your foe can Dodge the Bullet , or you're up against a whole army of Mooks at once. Modern automatic weapons can achieve the rates of fire required for more dakka all by themselves, but using a whole bunch of slower-firing guns works too. More Dakka can even work against targets where conventional attacks are normally ineffective — even if each shot only does Scratch Damage , it will succumb to a Death of a Thousand Cuts eventually. After all, There Is No Kill Like Overkill ... or so we are led to believe. Occasionally, the only point of a seemingly overwhelming and gratuitous show of force is to hammer home the point that the Monster of the Week simply cannot be defeated through ordinary means . Aim is also a factor: large volumes of fire accomplish surprisingly little in the case of A-Team Firing or if the shooters are graduates of the Imperial Stormtrooper Marksmanship Academy Gatling Good is a common way of achieving More Dakka, and you can expect to see gratuitous camera shots devoted to torrents of spent shell casings produced by the volume of fire. If you're strong enough, you always have an option of taking a heavier weapon off its mount . On a more restrained scale, The Gunslinger may specialize in squeezing More Dakka out of seemingly ordinary firearms with Guns Akimbo , which can also be downright terrifying May result in a Multiple Gunshot Death . See Macross Missile Massacre , which is basically this except with missiles, and Bullet Hell , which is the Logical Extreme version of this trope in video games. If dealing with energy weapons (IE: weapons powered by electrical/plasma/etc instead of bullets), its counterpart is Beam Spam . Contrast Improbable Aiming Skills , when a character uses amazing accuracy instead of volume of fire. Also contrast Ammunition Conservation , when a character shows restraint regarding how much ammunition they use. Not to Be Confused with baka </, as there certainly IS such a thing as too much baka </ . Also not to be confused with Dhaka Related to When All You Have Is a Hammer... , More Dakka is a Sub-Trope of Spam Attack , but with bullets. The name comes from Warhammer 40,000 </, where it is the Ork onomatopoeia for machine gun firing, and their general term for rapid fire capacity: "dakka-dakka-dakka-dakka...". Inverse of Ammunition Conservation , where the priority is to utilize the absolute least</ dakka necessary

AN' DERE AIN'T NO SUCH FING AS ENUFF DAKKA, YA GROT! Enuff'z more than ya got an' less than too much an' there ain't no such fing as

too much dakka. Say dere is, and me Squiggoff'z eatin' tonight! It is widely accepted that the theoretical state of "too much dakka" is physically impossible. This implies that the state of "enough dakka" is equally impossible, as adding any more to "enough" creates "too much". Therefore, there is always</ room for More Dakka and to say otherwise is simply offensive to logic . If you proceed to do so anyway , I will feed you to my Squiggoth.

There will always inevitably be characters who the fandom must say farewell to, leaving a vacancy for someone new to take their place. Quite often this replacement will be detested , but sometimes the newcomer is received better than the original Perhaps their predecessor was polarizing or outright hated , which necessitated an Author's Saving Throw to get rid of them. Or maybe the new character has simply overshadowed their predecessor by being a fan favorite . Whatever the case, the change is generally welcomed See also Superior Successor for In-Universe examples. Compare Rescued from the Scrappy Heap where the fan response is for the same character. Related to Surprisingly Improved Sequel and More Popular Spin-Off for when this trope applies to a show as a whole. See The Pete Best for one of the Real Life versions, especially in the case of bands who manage to have more than one successful replacement. See also Second Episode Substitute when a character gets replaced very early in the show Sometimes actors who are The Other Darrin for a character can become this - if their portrayal is considered superior

Sometimes, a Spin-Off series ends up becoming more popular than the original that spun it off. See also Adaptation Displacement , where the vast majority of fans are unaware that it started in another medium, and Sequel Displacement . Also see Breakup Breakout , "Weird Al" Effect and Even Better Sequel . Contrast with Quietly Performing Sister Show .

In order to make an environment more hazardous, creators of fiction will often include aggressive predatory beasts that occur in far larger numbers than should be possible given the environmental conditions shown. In Real Life , the larger a creature is, the more energy in the form of food from a suitable source it must consume in order to both grow so large in the first place and to sustain itself on a daily basis. If it is very active it will need even more calories just to survive. As a general rule, 100 prey animals are required to sustain the presence of just one individual predator. Despite this, there will often be a veritable horde of wild, aggressive beasts that roam a desolate wasteland or almost lifeless underground tunnels without having prey to feed on and without attacking each other. Such beasts will often be absurdly persistent when encountering humans , attacking them seemingly out of hunger that overcomes all sense of self-preservation. This occurs even if their fellows fall like flies around them, and most will never pause to gorge themselves on these fresh bodies that should appear a ready and far less risky food source to them. If they do</ pause to eat their own dead, it'll be played for horror, to make them seem even more ravenous Such ecosystems do exist, usually where humans have not caused any impact: coral reefs in Real Life , when kept perfectly pristine, play this trope

to a T, to the point 85% of all biomass are sharks Common in post-apocalyptic fiction and on Death Worlds ; in contrast to many (because the oceans are major exceptions) Real Life cases, large predators in these kinds of works seem to be less susceptible to the kind of events that should cause them to be severely depleted or go extinct than the smaller creatures they normally feed on. In fact, they often mutate into something far more powerful than their original form while at the same time getting by with less</ sustenance Some works might try to justify it either In-Universe or All There in the Manual , with the proper food sources simply being unseen Note that not everything that attacks humans needs necessarily be carnivorous. Some larger herbivores like cape buffalo, rhinoceros and hippopotamus are territorial and aggressively defensive. Many creatures will attack something they think is threatening their young The ecological equivalent to More Criminals Than Targets , a very similar situation in fictional crime settings

The scenario is thus: you are facing down a god-like being whose powers are impossible for you to match. They are infinite in their potential. Thus, the only way to overpower it is with something beyond that This counterattack is usually reserved for a character that is omnipotent because this is the only kind of character who could believably have 'infinite power' When done poorly it feels like a Deus ex Machina , Ass Pull , or Only the Author Can Save Them Now Not</ to be confused with Up to Eleven , There Is No Kill Like Overkill , or Readings Are Off the Scale . Tentatively related to My Kung Fu Is Stronger , but only</ applies if the being your kung fu is stronger against is an omnipotent being. See also Even More Omnipotent . Might overlap with Eleventy Zillion

The Infinity +1 Sword does not (usually) work this way.

An "outer" character - who they appear to be to most other characters, and who they usually</ initially appear to the audience Can be made to surprise the audience with a twist , to make An Aesop , as what was initially a subversion of a Deadhorse Trope , in an effort of Character Development , or simply for the aestheticism of contrast Subindex of Infauxmation Desk . Index to Hidden Depths See also Index All Along , Simple, yet Opulent Named for the Transformers </ slogan. If you're looking for the comic of the same name, it is here: The Transformers: More Than Meets the Eye </

No, it's not Duel Monsters . This is just for relaxation . But it can be any other</ children's card game. In many shows, we will see several recurring menaces relaxing at a table playing a friendly card game. And what is the card game of choice for these dastardly figures? This is handily answered for the viewers when the largest and most visually imposing player rumbles, "Got any threes?" This is a common way to make light of the villains . Games used for this purpose are relatively non-competitive, requiring little player skill, and rarely gambled upon (though it can happen). With no skill or importance, The Magic Poker Equation is a firm zero — anything can happen, and no one is worried about what will. Children's card games get taught early, so any children who want to act out the scene in question can. For slightly older viewers, these

games look like poker if you can't see the table. Sometimes, it will turn out that the game is</ poker (or maybe gin rummy), and that the villain who just asked for threes is so clueless that he thought it was. Western shows often use Go Fish because of the distinctive calls. In Japan, the game of choice is Old Maid. In Russia, it is Durak.

The Hero and his Five-Man Band are gearing up for the Final Battle T, heading for the airport for the latest trip to a Temple of TDoom , or taking the ransom money to meet the kidnappers. The TTagalong Kid , Annoying Younger Sibling , or the Kid-Appeal TCharacter prepares to go likewise. The Hero tells him or her in no Tuncertain terms that there is no way they are going to be allowed Tto go along empting Fate ! Anybody unequivocally ordered to stay Tbehind never does . Lock them in their room? They escape with a TBedsheet Ladder . Leave someone to supervise them? Five seconds Tlater, they're a Bound and Gagged Badly Battered Babysitter . TKeep every tarp, trunk, suitcase, or any area of empty space Tconstantly visible to your eye 24/7, or it will</ be used as a Thiding place — often with the intention of the stowaways Tshowing themselves once there's simply no way they can be safely Tsent back his can also be said to The Hero by well-intentioned Tbut misguided mentors trying to keep him or her Locked Out of the TLoop . It might also be done to someone not in on the Masquerade T, making the motivation not so much their safety as protecting Tsecrets he Trope Namer is Basil in Disney's The Great Mouse TDetective </ to Olivia, which accomplishes the trope with a TGilligan Cut . Compare Wait Here , Just a Kid , and Stay in the TKitchen (the latter involving someone being ordered to stay out of Tthe conflict because of her gender rather than age)

The impersonation equivalent of Paper-Thin Disguise . A character is put into a position (for whatever reason) where they must impersonate someone or pretend to be a member of a particular group The character, instead of simply acting like an X, attempts to do this by constantly announcing they are an X, that they're doing things because that's what an X does, and there is not the slightest chance that they could ever not be an X . Did they mention they're an X? In short, there is no way anyone with two functional neurons wouldn't smell that something</ is up. This sort of behavior almost always indicates that the Rule of Funny is in full effect, so its effectiveness as a disguise depends on whether it would be funnier for the impostor to get caught, or not. If it's funnier for everyone around him to completely fail to see through the ruse — even though the impersonate-ee is someone they've known for years — then that's what's going to happen. At best the Only Sane Man might point out that their friend is acting a little odd, but everyone else will just brush it off as him suffering from stress, fever, or relationship issues. Note however that, contrary to what the name of the trope could lead to believe, this trope isn't limited to villains. Any character doing a terrible impersonation will qualify Compare Paper-Thin Disguise , Master of Delusion , Clark Kenting , Blatant Lies , Hugh Mann , Louis Cypher , and Have I Mentioned I Am Heterosexual Today? Kind of a subtrope of Bad "Bad Acting" , although it isn't deliberate. Tends to fuse with Suspiciously Specific Denial . Often happens during a case of Impersonating the Evil Twin . Contrast with Have I Mentioned I Am a Dwarf Today? Named for a recurring line in the Yu-Gi-Oh! The Abridged Series </ spinoff

Cr@psule Monsters</ ; "My name is Dr. Alex Brisbane. I'm definitely not a villain." If you're looking for a similarly named webcomic (which is not an example of this trope), see Not a Villain </ .

In fiction, only women write fan fiction , and the majority of these are teenagers. In addition, their work tends to contain boatloads of Shipping , Mary Sues , and Ikea Erotica This trope has been in effect since well before the internet made it much easier to proliferate fanfic. Studies of early Star Trek </ fanfiction showed as many as 90% of authors were female in the 1970s, even though at the time such stories could only be shared through fanzines or through sending self-addressed-stamped-envelopes to the authors and having them mail you a manuscript Various theories abound as to why this trope has persisted so prominently, such as the idea that men prefer visual porn while women prefer written porn. Maybe it is simply that reading prose fiction is a more common pastime for women: , and similarly, . It's simply that , leading to the distorted perception that the industry is not as female-dominated as it actually is This phenomenon has been subjected to academic analysis by ethnographer Camille Bacon-Smith and MIT's Henry Jenkins. Jenkins suggests in Textual Poachers</ that fanfiction is a reaction on the part of a female audience trying to find their own pleasures in media that caters mostly to men See also Shipping , Slash Fic , Cast Full of Gay , Estrogen Brigade , Het Is Ew , Mary Sue . Compare Most Writers Are Male and Most Tropers Are Young Nerds . Combine with The Internet Is for Porn to get All Women Are Lustful Faced with the trope There Are No Girls on the Internet , this leads to the absurd conclusion that the massive numbers of Internet fanfic writers are all male, and are but a small minority of all fanfic writers. Either that, or they aren't the true authors of the fanfics they post Parodies and deconstructions should not be added

Named after H. P. Lovecraft 's Shub-Niggurath, the archetype of the Mother of a Thousand Young is one Older Than Dirt , going all the way back to the Sumerian Tiamat The trope itself is based on the concept of a terrible monster that is mother to many, many</ more types of monsters, though she is usually stronger than all of them. Typically, the mother is an Eldritch Abomination spewing biological mashups one after the other, or a diabolical deceiver of would-be mates, sometimes even having the power of shapeshifting, thus allowing for greater variety of half-breed children (and infinite amounts of Shapeshifting Squick). The monsters are usually mortal and less incomprehensible in form than the mother The purpose of the Mother is usually to cause mayhem and destruction, or destroy an ancient foe by being the procurer of a living Diabolus ex Machina , which will cause the inevitable destruction of the civilization in question, unless the hero can prevent it This generally also makes it One Bad Mother The children of the mother are always different from her, and may even be different from their siblings. Some look like smaller, lesser versions of her. For the monster who is the first of a line of identical monsters, see Monster Progenitor . Not to be confused with Hive Queen . An Insect Queen will usually fit the trope. Can easily overlap with Explosive Breeder , Mook Maker , and Weaponized Offspring

Technically, the word "motif" can mean a variety of different things. In trope land, however, a motif is best described by the first

definition above; it's something symbolic that keeps turning up in order to reinforce the main theme of the work. Usually, this is a physical item, although a motif may show itself in other ways — such as through dialogue. It may even be a double motif: a pattern on somebody's sofa, an emblem on the heroine's shirt or a bumper sticker on the hero's car. Sometimes it can be difficult to establish what is a motif, and what isn't. Their defining characteristics are that they appear more than once and they must be significant in some way. A sea shell on its own is not a motif. However, if a painting of a seascape turns up ten minutes later, followed by a tank full of tropical fish, then that sea shell probably is</ a motif - the objects that show up afterwards reinforce the theme of "the sea." Broadly speaking, motifs are employed in three different ways: A single object, or a collection of extremely similar objects, that appear(s) many times throughout the course of the play/film/book. Tends to place a lot of importance on the item itself, possibly at the expense of whatever they are supposed to represent. Example: The titular Glass Menagerie , in particular the glass unicorn. In literature, television or film, it's quite rare, although not impossible, for a motif to be a theme in itself. It's possible that the dead roses the hero and his girlfriend keep coming across are just a reflection on their lack of gardening skills if gardening is a theme of the story. It's more likely, however, that the dead roses signify that their romantic relationship is in trouble. Motifs are a favourite subject for English essays, and they've been responsible for many an epileptic tree - since anything </ can be a motif if you squint hard enough (and can find some way of relating it to other objects). Compare Central Theme (the idea behind</ the story), Symbolism , Shapes and Symbols Tropes . See also:

Motion Capture is a relatively new procedure that provides a more realistic alternative to the traditional process of animating a 3D computer-generated character. Depending on the goal (and how well the data translates to the CG character), anywhere from trivial to massive re-animating over top of the mocap data can be required. Motion Capture refers to capturing the movement of the body overall (head, torso, arms, hands, legs and feet), while Performance Capture refers to capturing the facial performance. For it to work, a performer wears a skin-tight suit with tracking points on it: initially this was done with reflective balls, but technology is now advanced enough that high-contrast black-and-white circles can be tracked with a camera array in the picture above, compare the ball on Bill Nighy 's shoulder with the black-and-white headband , although folks tend to talk about the nylon-suit-with-golf-balls imagery since that's a much funnier thing to imagine George Clooney doing. The dots are placed on articulation and movement points (elbows, feet, knees, head, chest, etc), and an array of cameras track their position and movement. This data can then be applied to one or more CG characters (for example, in The Lord of the Rings </ entire armies were animated this way). Performance Capture is a similar version that adds small dots applied to an actor's face, allowing a camera (such as one on a boom arm mounted to a cap) to record data on the facial muscles. Performance Capture exists because Motion Capture typically doesn't record facial data, nor fingers and toes. Before this the face was animated traditionally, and extra details not on the actor also need to be simulated or animated: Bill Nighy's tentacles didn't animate themselves! Motion and Performance Capture have several advantages over traditional animation, namely that it's less time-consuming

to give characters incredibly lifelike movement that would take an animator weeks to do. Its limitations are the sheer amount of animation data created (if you need to adjust an arm, you may have to completely redo its animation), and it doesn't quite look right in more cartoony art styles . Rotoscoping is the manual, pre-computer version of this process. Often a domain of the Serkis Folk .

An animated character can talk, cry, yell, scream or whatever, but while his mouth may undergo any number of contortions, the point of his chin never moves, and the general shape of his face never changes It takes a lot</ of time, effort and artistic skill to animate characters whose faces stretch and warp realistically when their mouths open and change shape. Therefore, as a cost- and labor-saving measure, most of today's animated characters in all but the highest-end productions (or, of late, in CGI animation) are constructed with static heads/faces and a series of mouths that can be overlaid on them. This wasn't always true - the older cartoons had full facial warping with speech, for example - but with the general decline in American animation starting in the 1950s, such shortcuts became standard practice. The exception in a cartoon which otherwise does this exclusively is profile shots; these are (usually) animated with full-face movement because otherwise it looks much stranger than the animators want For similar reasons, the number of shapes required to animate a character's Mouth Flaps is kept to a minimum - some studios get away with as few as three to six mouth shapes (closed straight line/smile, closed mouth, small open, medium open, large "O", and an optional "screaming" mouth) An alternative to animating the mouth at all emerged in the 1960s with the development of " Synchro-Vox ", a technique whereby the mouths of live actors were superimposed on the faces of drawn characters. (The cartoon Clutch Cargo </ remains the foremost example of this dubious development. Well, that and Conan O'Brien .) In addition to reducing the animators' efforts (and thus production costs) to nearly nil, Syncro-Vox had the added benefit of turning what might have been an ordinary cartoon into a surreal experience that could inspire nightmares in an entire generation of children . This was parodied in the extra film on The Incredibles </ ' DVD See also No Knees Since this trope is so ubiquitous, please limit examples to exceptions in 2-D animation

Putting silly things on people who, for one reason or another, are stuck in a particular pose The guards at Buckingham Palace , whose duty it is to never move, are common targets for this. However, people under the impression that TV Never Lies will be in pretty big trouble for actually trying this in Real Life When it hews closer to "they passed out so we drew on them", it's Face Doodling

The Hero is just about to take on a herculean and possibly life-threatening task, be it facing down the Big Bad , barging into a burning building, or even trying to clear a massive Bottomless Pit . All his friends are depending on him, and time is running out, but he still</ may be a little nervous and apprehensive. He needs some sort of Heroism Incentive All he needs is a little peck and he'll be ready to go A Motivational Kiss happens when someone, almost Always Female , gives the main protagonist a kiss that gives him an extra boost in confidence. The kisser will often, but not always, be the protagonist's Love Interest , or at least

someone with whom he's been Ship Teased in the past May sometimes overlap with Forceful Kiss , Last Kiss , Now or Never Kiss , or a (successful) Comically Small Bribe . Inverted by the Smooch of Victory

Motivations are the reasons characters do anything. It brings them to action and directs their choices. These are not WHAT characters do, such as Saving the World or Take Over the World , but WHY they do it, such as For Great Justice or For the Evulz . See the Goals and Objectives Index for what characters are trying to accomplish.

A character dangles some kind of treat on a stick in front of an animal, or even in front of another character, similar to fishing with a rod, line, and bait. This is usually done in order to trick the subject into going somewhere at a fast pace (or sometimes, to run on a treadmill). The classic example is "carrot and stick" dangled before a horse, mule, or donkey to get it to pull a cart Related to Food as Bribe and X on a Stick . See also Food Interrogation . Will often involve a Trademark Favorite Food , or something from the Stock Animal Diet The problem of the bait swinging on the string, so that the target can simply grab it, is never mentioned

When investigating a mystery or a crime, a detective has to go through a lot of steps. The detective must investigate the crime scene to figure out what happened and how it was done, and suspects are identified based on why they want to do this Sometimes the suspect's motive is enough to incriminate him, even if no concrete evidence is presented or it doesn't add up. Quite possibly, an Amateur Sleuth might have gone on a wild guessing spree and thought it made sense but had only jumped to conclusions and ended up making baseless accusations. The sleuth's conclusions may have not necessarily been led by Insane Troll Logic , but he forgot the big detail: you need actual solid evidence and other proof before going out and pointing fingers. In fiction, this is not always the case, and one can bypass all methods of proving who the perpetrator was if a given suspect's motive is reason enough Often this leads to trouble when the suspect is innocent and protests that his motive isn't proof. A repeat offender may state that it's Not Me This Time . May lead to a Clear My Name . Sometimes a prosecutor knows the suspect is innocent but will use this fallacy to his advantage to frame the suspect. The simple (but not easy) solution is to actually bring evidence to light , quite possibly to realize that the prosecutor's accusations were wrong Expect this trope to come out a lot as a Red Herring Twist in Police Procedural shows— especially</ if there was an Asshole Victim . If the victim was really unpopular, this trope could evolve into Everybody Did It , because Everyone Is a Suspect In a real legal situation, motive is one of the least important factors regarding prosecution of a guilty party. It's not required that the reason the defendant had committed the crime be shown, only if he acted with criminal intent. In fiction, motive is the factor that makes a good cohesive story, which is why this trope is able to persist This trope is also popular among fictional and real-life Conspiracy Theorists , who come to the conclusion that if a certain group or government would benefit from a major tragedy, they must be the ones who caused it Compare Not Proven where a lack of evidence

allows a guilty party to go free; Conviction by Contradiction when a flaw in the alibi implicates the suspect; and Conviction by Counterfactual Clue when the evidence proving guilt is totally wrong in the first place. See also Occam's Razor , which states the simpler the solution the less likely it is to be wrong

Basically, this trope is when a character comes to an erroneous conclusion about a villain's motives based on the villain's actions. While the Big Bad is certainly still a villain, how they truly intend to go about it or why they are going about it in the first place turns out to be something for which everyone else's suspicions were way off the mark Sometimes the motivation might be different but just as twisted. And sometimes, the evil scheme isn't actually an evil scheme at all . In either case, the Big Bad didn't try to fool the hero, or leave a false trail, or otherwise trick them in any way. No, with this trope, the heroes were fooling themselves all along. This happens a lot when your hero is either too eager... or simply an Idiot Hero . Sometimes though, it's because the heroes only bore witness to certain pieces of information without access to the remaining pieces Sometimes the result of paying attention to the Red Herring . Compare Hidden Agenda Villain (the villain is concealing their true intentions) and Falsely Reformed Villain (the villain tricks the hero into mistaking legitimate activites for nefarious ones in order to make the hero look bad and make themself look like an innocent victim). Contrast Evil Plan for a more obvious motive (though this trope still might occur), and Disappointed by the Motive , when the reaction of the heroes to this trope (and on those</ examples it's because the motive is a lot more petty and/or mundane than the plot probably hinted at so far) is pretty much them going "huh?". See also Not Me This Time . Compare Right for the Wrong Reasons This is an Ending Trope , so expect </

A standard ingredient of The Summation in any Cop Show , Police Procedural , Law Procedural or Mystery of the Week . After the detective has shown without doubt who the killer is, the killer will launch into a long, self-righteous (or remorseful) monologue explaining why exactly they did what they did. This both serves as confession and allows the writers to explain how this solution to the mystery makes sense, even if it's often a " He called my mother a bad name, he deserved to die !" </ kind of sense. It's often the only way to make the perp's feelings obey the Rule of Perception , since they must be hidden until the crime is solved This is a good place for a We Are Everywhere moment The detective will often then give them a Kirk Summation in response, followed by whatever phrase they use to indicate that they're being arrested. If the detective is feeling nasty he'll throw in "The Reason You Suck" Speech It doesn't matter if the character's a timid librarian, a jolly bartender, a butch farmhand, what-have-you, when they are revealed to be the killer they all suddenly snap into the same cookie-cutter personality type: bitter, twisted loony In real life, many people confess to crimes and will happily talk about what they did even though all they should say is "I want to see my lawyer" Also in real life, a criminal that's cornered tends to do things like socking the other guy in the face and running away. This rarely happens in television, despite the detective being so often the only other person in the room with the criminal, and when it does, they are almost always caught after This trope doesn't necessarily have to be applied in the interrogation room. It could

be given by the killer when he thinks that he's got the Final Girl at his mercy, a bit of Evil Gloating Just Between You and Me , or when he's explaining his motivations to an accomplice. All that matters is that the killer explains just why</ he's committing his crime in the first place This trope can overlap with New Era Speech if the villain's goals are particularly visionary This trope is the intended result of The Perry Mason Method . It's often part of a Villainous Breakdown . The Hero might respond by saying Shut Up, Hannibal! , replying with a Kirk Summation , being Disappointed by the Motive , or shutting the villain up with a bullet See also Heroism Motive Speech for the heroic version of the trope

Often there is a row of motorcycles parked at a bar (or restaurant, or any other building, but usually it's a seedy biker bar located on the edge of town). Naturally, someone's going to hit one, and it will fall and hit another, and that will fall and hit another and so on — like the old Disaster Dominoes . That'll get a swarm of (stereotypical) bikers real </ angry and desiring revenge on the offender. Oh, Crap! A variant of this is a hero character walking into the wrong bar or otherwise ending up on the wrong side of a group of bikers and being tossed on to the street beaten and bloody by a jeering mob. The beaten hero then takes revenge by sabotaging the motorcycles in this way with his own vehicle, or doing something like tying them together so that anyone attempting to chase him ends up dominoing their own side. It should be noted that this is Artistic License </ , as in real life groups like this usually have a low ranking or prospective member guarding the motorcycles at all times - and something like this would fail to happen whether accidentally or by design. Used either for comedy or as a distraction. See also The Precious, Precious Car , Human Traffic Jam .

A character who speaks if not constantly then often so quickly that it's hard to make out individual words and with the appearance of not having to stop for breath which sometimes makes it sound as though the audio track has been set to Fast Forward, this is often a facet of the Genki Girl or The Ditz who seems to be able to redirect the oxygen destined for their brain to their mouth whereas if smart characters do this they often fall victim to Sesquipedalian Loquaciousness usually this counts as the specific subtrope Gibbering Genius and it is also a trait of a character who is panicking upset afraid angry worked up or excited and launches into rapid-fire babble because of their emotional state although in a few cases characters who do this anyway end up going into a weird state and start doing it even more BECAUSE OFTHESTATEMENTIONEDABOVEORMAYBEJUST — SHUT UP! [deep breath]</ OK, as we were saying? In advertisements this is Rattling Off Legal and in Music it becomes a Patter Song and can lead to Something Something Leonard Bernstein while for the absurd comic book examples where this is explicitly not</ addressed see Talking Is a Free Action . Characters may do this during a Character Filibuster or when Holding the Floor to prevent others interrupting. If your Motor Mouth character tends to talk like they're in an infomercial (and they're not actually selling anything), then they probably Speaks in Shout-Outs as well. In comics, Wall of Text and Wall of Blather are common. Contrast... Dramatic... Ellipsis... You Talk Too Much! , AND! PUNCTUATED! FOR! EMPHASIS!

The Cool Horse has always been useful in fiction for heroes in all ages of literature, but fictional representations of the blessed steeds are often quite different to reality. In mounted stage combat, the horses are perfectly happy to just stand still next to each other while their riders (pretend to) hack away at each other, something of a contrast to the heat of battle. The riders/fighters have to simultaneously guide the horses into moving around each other so as to make it look like something's happening. Mounted combat is shown in varying degrees of realism, like in the rest of fiction. For help deciding how realistic a scene is, consulting the Useful Notes section on mounted combat may be helpful. This is generally not much used in tabletop RPGs , at least not by player characters due to mounted combat training being something of a Useless Useful Skill to most general-purpose adventuring parties (which don't generally "just happen" to be dedicated cavalry units as well and in any case can expect to see a fair bit of action in places where mounts are either a liability or flat-out unavailable). Suitable NPCs in appropriate environments are a different story. In Video Games , horsemen tend to be very expensive, fast moving and powerful units which are excellent if you can afford them... but also tend to come with one cheap opposing unit which can stop them . And of course, nobody ever targets (or even accidentally hits) the horses themselves . See also:

This is when an object (not a sentient robot or Animate Inanimate Object) stops working, goes missing, or is destroyed or retired, and the characters treat it as though it has died. This can range from simply saying something like "Goodbye, friend", to giving it a whole funeral. Vehicles, toys , and the Companion Cube are commonly "mourned." It can be Played for Laughs but also for drama , especially if the object has become a character in its own right, both in and out of universe. Compare with Sentimental Sacrifice .

In fiction, especially cartoons, the humble mouse trap seems to be far</ more effective at catching unwanted hands reaching into unexpected places than it is actually catching wayward mice — in many cases, they will inevitably catch the fingers of the one who set it . The trap is stereotypically baited with some kind of cheese , possibly Cartoon Cheese In real life, it is just as painful as it appears, depending on the size of the trap and strength of its spring Compare Bear Trap for a more gruesome trap, which may or may not still be played for comedy For the Agatha Christie play please go to The Mousetrap </. For the tabletop game, go to Mousetrap </

There exists a belief that novels written by women, at least in certain genres, won't sell as well. Perhaps it's the stereotype that women tend to write domestic novels or "fluff" that have very narrow appeal. Perhaps it's because historically most of the works considered the great masterpieces of the literary canon were written by men. Perhaps it's because certain fandoms (Speculative Fiction for instance) are predominantly male and publishers assume these men won't take books by female authors seriously. Perhaps it's because the publishers themselves wouldn't even bother to read a book with a woman's name on it However, this has not stopped many women from writing and successfully publishing their works. They just have to pull small sleight of hand: conceal their gender. Since authors are usually not on film and therefore not seen, this can be done simply by adopting a Pen Name . Typically, female

authors take one of three approaches Shortening their name to a series of initials which are gender ambiguous Sometimes highly successful female authors will create a Moustache De Plume if they are publishing a type of book well outside their normal material. For instance, Nora Roberts (a romance novelist) published mystery books under the pseudonym J.D. Robb. When she became better known under her real name, the mystery series was credited to "Nora Roberts writing as J.D. Robb." This is ironic, as "Nora Roberts" is itself a pen name. The author's real name is Eleanor Marie Robertson Subtrope of Pen Name . See also Same Face, Different Name , Girl-Show Ghetto Note: This trope is explicitly about situations where the author is credited under a name that will not reveal their gender. One way to do this is to use initials , but not everyone using his/her initials is trying to conceal his/her gender. Therefore, J. R. R. Tolkien , C. S. Lewis , H. P. Lovecraft or L. M. Montgomery (who never hid the fact that she was a woman) do not fit this trope There are, in fact, Spear Counterparts , as in the Romance Novel business Depending on how you look at it, this could be seen as the exception that either proves or disproves the rule that Most Writers Are Male Not to be confused with Girls with Moustaches

A grisly sister trope to Wipe That Smile Off Your Face , in which brute-force means instead of fantastic ones are used to seal a person's lips. Sometimes this trope is applied to living characters as a torturous way to prevent them from speaking or crying out. It's also used occasionally on corpses, often to send a message to whoever finds them that the dead victim had talked too much. Self-inflicted examples also occur, for added Squick Variants may use something other than string, such as wire, pins, or padlocks. Whatever the means of closure, the unfortunate subject of this trope is going to have pierced lips Subtrope of Facial Horror , and the inversion of Glasgow Grin . Sometimes combines with Eye Scream if multiple facial features are sealed Can result in a literal case of I Have No Mouth And I Must Scream , especially if accompanied by other horrors. Related to Bound and Gagged , particularly if the stitching process is shown

It's not uncommon for a game to start off on one console and be released on the next generation console. This usually occurs to late-cycle games but can also occur to games stuck in Development Hell . Often overlaps with Schedule Slip if unexpected delays in a game's production pushes its release to near or after the launch of the next-generation There are many reasons why this happens, the most obvious being in order to take advantage of improved hardware. Another common reason is because late-in-life titles don't usually sell that well. With many gamers making the leap to the newest console or handheld, porting or remaking a title for the next gen is the best bet for sales In a certain way, sometimes consoles themselves can have this happen, originating as add-ons or planned features for older consoles before eventually releasing as entirely new systems See also Crossgeneration Video Game , where a game is developed and released on multiple generations of consoles simultaneously

But sometimes it becomes something more . It becomes a symbol, an icon, an emblem... a mascot. This is about characters that

weren't conceived originally as mascot for a movement of any type (social, musical, political, etc.) but were chosen by their fans or followers as one, being part of many fanarts , music videos and even cosplays Sub-Trope of Mascot (which is this but for Product Placement), Kitchen Sink Drama and Audience Reactions . Usually overlaps with Germans Love David Hasselhoff , being the character targeted as mascot from a different country. Not to be confused with Gushing About Characters You Like where a few people call it a mascot instead of a bigger group. See also Icon of Rebellion and The Voice of a Generation Compare Intellectual Property Religion

A Movie Bonus Song must be: This often overlaps with Award-Bait Song , especially if the film is gunning for as many awards as possible , since songs carried over from the stage musical aren't eligible for the Best Original Song Oscar Dreamgirls </ is a particularly notable example of this. Jennifer Hudson won the Oscar for Best Supporting Actress because the Academy wanted to give her something . However, the practice of writing Movie Bonus Songs dates back to the first generation of movie musicals, before the Original Song category existed. Liable to be integrated into future stage productions , if the film adaptation is successful.

A list of tropes that depict the making of In-Universe film, TV, or theater productions. These also often appear in a School Play or Amateur Filmmaking Plot . See also Show Business and Production Process for trivia tropes about the making of actual films; some of those may be used In-Universe . See also Metafiction Demanded This Index See also Music Tropes for tropes about musicians

You decide to make your own movie, so you do whatever you can to get a video camera, convince some of your friends to be the actors, and buy props to make the movie more believable. However, your movie project hits a few snags in the filming process, so Hilarity Ensues ; the actors forget their lines or screw up their parts, props are always falling over at inopportune times, the equipment is clearly visible while filming, etc. It turns out that making a movie isn't as easy as it looks at all Expect to see loads and loads of Special Effects Failure , though the final product often ends up So Bad, It's Good . Closely associated with an Amateur Film-Making Plot Compare: Troubled Production , a real-life version of this. Contrast: School Play

A character whose purpose is to provide Infodumps and explain the plot. Ostensibly, this is for the benefit of the protagonists , but most of the time their real reason for existing is to provide Exposition to the audience. This is why they spend so much time explaining things the protagonists already know . Popular in Science Is Bad stories, where you can bet the Mad Scientist in charge will have a tape recorder with him at all times that he's always dictating his progress to. Mr. Exposition is also an essential component of the Instructional Dialogue . In spite of the name, this is an equal-opportunity position, as the many female examples below demonstrate The Watson , especially if Constantly Curious , may force Mr. Exposition into this role See also Captain Obvious , Expositron 9000 , Haunted House Historian . The Combat Commentator is a variation that provides color commentary for ongoing fights. Not to be confused with Ms. Fanservice , though the comparison could make for some interesting puns Can be very high on the Sorting Algorithm of Mortality . Expect someone to kill

him off once he's done expositing. In an ongoing series, however (especially where a Mission Briefing is involved), his odds of survival tend to be better, and he'll often serve this role in an ongoing capacity

The Spear Counterpart of Ms. Fanservice , Mr. Fanservice provides similar eye candy for viewers who are into men. It can be an effective way to bring in female viewers, even in a series directed towards males In order for a guy to qualify as Mr. Fanservice, </. He needs to be shown in scenes intended as sexual fanservice. He can have anything between muscular limbs, broad shoulders and/or sculpted abs (between six-packs and eight-packs). The muscles can be either lean or chiseled; as long as you can see them, they count. He may also have long hair though it's not required. Most of the time, he has medium length hair, a swimmer's build, a smooth chiseled chest, washboard abs and no shirt on . However, if he's wearing a shirt, it's usually sleeveless or left totally unbuttoned He tends to be subjected to at least</ one Shirtless Scene , or he can take it a step further by deciding to forgo a shirt all the time —though a Mr Fanservice can also have zero shirtless scenes. In the Beach Episode his choice of swimwear is likely to be a speedo (AKA swim briefs). Just like his aforementioned counterpart, he can wear tight clothing, which shows off his body without baring skin. He can pull off a male version of Bare Your Midriff . He can wear anything (or nothing , that works too), as long as these clothes accentuate or reveal his muscles. In an action-driven story, glimpses of his physical assets may also be accomplished via clothing damage . If he wears some sort of skirt-like garment the female fans will be prone to ask if he wears anything underneath it . He can also gender invert the Reluctant Fanservice Girl , Shameless Fanservice Girl , and Innocent Fanservice Girl tropes An especially easy way to show off his figure would be through the Workout Fanservice , where he flexes his muscles via exercising. Hot Men at Work is when Mr. Fanservice is, well, at work, but distinctly lacking a shirt, regardless of health and safety issues. Bonus points if he's The Charmer . If he wears small underwear, you have Briefs Boasting It should be noted that the trope is not necessarily restricted to Hunk type characters either. Bishōnen and pretty boys can easily qualify as well, and are often intended as fanservice too (particularly in manga and anime, where they are rather common and video games, where they are not as common with some notable exceptions). A rarer type of the pretty boy subseries is the Biseinen who has a pretty face and chiseled muscles rather than being willowy. Biseinen are often unemotional but can still appear in comedic situations which can overlap with the gender-inverted Reluctant Fanservice Girl See also Eating the Eye Candy , Cast Full of Pretty Boys , and Bishōnen Jump Syndrome which can sometimes be the reason for its existence

A woman meets a man and becomes so infatuated with him that she imagines herself married to him. She practices pronouncing or signing her first name with his last name, or "Mrs" plus his surname or "Mrs" plus his full name in a rather old-fashioned way. Men fantasise like this about their secret crushes' or their girlfriends' names as well when they think of them as their new wife. Less frequently, men will try to see or hear how their name would look or sound like if they took their beloved's name for

their own. Artistic types or those who like keeping a Diary might write it down and often combine it with Love Doodles Shippers on Deck and Matchmakers might amuse themselves with these exciting and wonderful-sounding names as well. For them, it's a favourite pastime activity, and it's often a good way to persuade their objects about benefits of the potential match Sometimes the name and the Blue Blood title might be the main thing that is coveted in the prospective marriage, and of course the house, money and upper-class lifestyle that go with it. The man can be just a means of obtaining the cool sounding name Compare/contrast The Maiden Name Debate

This trope describes a situation in a work of fiction, in which a prominent vehicle used by characters in the story is itself endowed with the qualities of being a character in the eyes of the audience. This is especially probable if said vehicle is essential to the advancement of the plot of the work or the actions of the main characters. Such endowment is represented by sorrow or grief in the event of the destruction of said vehicle As any Navy veteran will tell you, especially if they had to watch theirs sink, this is often Truth in Television May overlap with Cargo Ship in weirder cases. See Spaceship Girl or Setting as a Character for when the ship is literally a character. Do not confuse with Spaceball One

A female character who provides a significant amount of Fanservice (generally for males), ranging from simple revealing of cleavage , midriff , shoulders or legs , to shots of her curves , hips or derriere (even when covered). Her clothing is mainly there to accentuate her figure. Her wardrobe mainstays are bikinis/swimsuits , lingerie , fishnets, stockings, garters , Dangerously Short Skirts , equally short shorts , thigh high boots or stiletto pumps, and low-cut dresses and shirts. Alternatively, she might be covered from head to toe, thus showing no skin at all, but her costume will be tight and stretchy enough to show her bust and the outline of her hips. Bonus points if she's The Tease . In general, she will appear more often in merchandise aimed towards males to further attract males to the product, with vice versa being the case for Mr. Fanservice . There are several types of : A Fanservice Extra provides eye candy, but never appeared before the moment of such eye candy and never appears again. Compare Best Known for the Fanservice . Either way, the camera seems to have the hots for her , and the viewing audience is expected to feel the same way. While the way a Ms. Fanservice is presented often comes across as sexist, there is nothing inherently wrong with the trope itself ; the real trick is to give her a genuine, fleshed-out personality beyond being eye candy , instead of having her exist solely as a Flat Character . (Besides, being "flat" usually doesn't fit this type of character .) Please note that there is no requirement to be single to fit into this trope. Many of these characters are married. For the Spear Counterpart , see Mr. Fanservice . If she also sleeps with most of the crew, she either Really Gets Around or is a Good Bad Girl . Subjected to multiple Double Standard tropes, especially if she gets a nice dose of Character Development or Hidden Depths aside from her hot looks, and yet the fandom refuses to see them (or remembers nothing else about them). Compare Head-Turning Beauty , and contrast the Token Wholesome .

Line from the theme song of Mystery Science Theater 3000 </, which encourages the viewer not to worry about details that are irrelevant to the enjoyment of the program. Sometimes referred to as Hodgson's Law</, after Joel Hodgson , creator and original lead actor of MST3K</ . Like Bellisario's Maxim , it is employed in fan communities to ridicule or short-circuit all manner of bizarre fan theories , factual inaccuracy entries, and Stock Parody Jokes . The full line, used more rarely, is this: "La-la-la's" optional. Take three deep breaths and recite when tempted to make a Justifying Edit . Many of our very own tropes (including and especially our Artistic License archipelago) have a tendency to get very nitpicky about following or failing to follow core sciences so even we could do with repeating it to ourselves regarding whole tropes. TV scribe Michael Reaves the sentiment even further: "It's only television." When we consider that the very point of MST3K</ was itself to mock and ridicule movies for breaches of logic and defective storytelling, we encounter a sort of MST3K</ Dilemma: a glib assessment of the situation would have it that the show was hypocritical with its insistence that the viewers subject it to less scrutiny than they themselves brought to bear against countless films, but a more careful consideration should lead us to discern that different subjects should be held to different critical criteria. Indeed, what passed for plot in MST3K One should be careful that they do not go too far and use this to justify saying that The Complainer Is Always Wrong . Yes, there's no point in getting excessively worked up and nitpicky about something that, at the end of the day, is just a work of fiction. But using it as a way of brushing off any and all forms of criticism is an equally dangerous attitude to have, and in creators can be a possible sign of a Small Name, Big Ego at work utilizing Dear Negative Reader . Conversely, anybody who hopes to promote a movie and insists it's "just a movie" and critics should "just relax" while also expecting they take seriously any Aesop , Central Theme , Speculative Fiction , Spectacle , or just anything beyond superficial amusement from it is insulting the intelligence of the audience. This is not about critical appraisal, but what is necessary to tell a story. When criticism targets those things that were unexplained because it is irrelevant to the story structure and motivations, then</ you can invoke Bellisario's Maxim . This concept is Older Than Steam , also being used in William Shakespeare 's A Midsummer Night's Dream </ : Puck's final speech, which starts "If we shadows have offended/Think but this and all is mended..." can be condensed into "'Tis but a play/I'faith, I should really just relax." This was actually a kind of disclaimer, to mollify people in power who may have construed the subject matter of that and other plays of his as blasphemous and obscene. It still applies to this trope, though. In general, this applies to many philosophies, including the mantra of popular events, one being The closest thing this trope has to Truth in Television is the concept of </; as The Other Wiki puts it, "a commonly used phrase, sometimes passing as folk wisdom [...] its application as a means of dismissing dissent or justifying fallacious logic is what makes it thought-terminating." See also This Is a Work of Fiction , esp. as used in-universe in The Melancholy of Haruhi Suzumiya </ , to prevent Haruhi from making everything in the SOS film into reality by thinking about it too much. See also Rule of Cool (or Rule of Funny). A form of Willing Suspension of Disbelief . Contrast Moff’s Law . Not to be confused with the podcast It's Just a Show </ , which is named for the mantra. Please do not add examples to work pages, this merely defines the term .

This is a common subtrope of Geo Effects , where boggy or swampy areas drastically impede your movement. So long as you remain in here, you'll move at a snail's pace, vulnerable to passing enemies. Your jumping, if applicable, may or may not be affected by this, and in fact, you may be able to move quickly by repeatedly jumping in and out of the bog In some cases the bog may actually be hazardous to your health, dealing damage over time, acting like quicksand and swallowing you whole if you spend too long within, or applying some unpleasant Standard Status Effects For some reason, you're never able to simply walk around</ the hazardous terrain, as the area is almost uniformly flooded like this. Any safer paths will almost certainly be blocked off with fallen logs , impassible treelines, and so on. However, some mudpits look hazardous, but are actually safe enough to cross.. Not to be confused with Bubblegloop Swamp or Quicksand Sucks See also Swamps Are Evil and Grimy Water . Oddly enough, rarely combined with Mud Wrestling . Unrelated, except by name, to the old text game MUD and MUCK

So, Fingers McStealy is lurking in an alleyway waiting for a victim. Ah, here comes someone, and that fetching hat and coat look expensive. He's smiling too , so maybe he just came into money? Ooo , he even has something shiny under his coat . What Could Possibly Go Wrong? Basically this is when some random crook , and occasionally a pretty stupid one at that, has the misfortune of targeting someone much more powerful than he assumed . When the Super Hero /monster/alien assassin/robot/ sorcerer from the future/ other world / space appears, the criminal acts as a disposable victim they can demonstrate their powers on for the benefit of the audience. Alternatively, The Hero is held up while going about their business If they have a Secret Identity , then it can lead to a Bruce Wayne Held Hostage scenario, but if the criminal attacked them in costume or the hero is just some badass Walking the Earth , then it typically just serves as an introduction. Bonus points if the would-be victim looks particularly vulnerable. When an assailant targets a crowd of people not knowing that Everyone Is Armed , you get this trope with strength of numbers replacing individual dangerousness. Tends to make a good Establishing Character Moment , depending on how (and how easily) the crooks are dealt with. Occasionally this can lead to them recruiting a sidekick or other allies. Can be deeply satisfying. When the person looks vulnerable due to chronological endowment, it's likely a mighty old person . When a Video Game character does this without the game acknowledging how hopelessly outmatched they are, it's often due to Suicidal Overconfidence . See also Dude, Where's My Respect? when this keeps happening with no signs of anyone figuring out the pattern. Compare Colliding Criminal Conspiracies and Unintentionally Notorious Crime . Supertrope of Robbing the Mob Bank . Please note: the trope need not include actual mugging (though it is a popular method). As long as the provocateurs intentionally and excessively antagonize someone much more powerful than they are without</ knowing beforehand what they are screwing with, and get fixed accordingly, then it fits.

This trope is for any situation where a character (usually but not always The Protagonist) is placed in a Love Triangle situation where he or she must choose between rival suitors where one of the suitors has Magic and Powers , is non-human , or has some other property that places them firmly in the category of Speculative Fiction ,

and the other suitor is an ordinary person . Of course, the "magic" option need not use something called magic. In a Science Fiction setting, aliens, time travelers, visitors from another dimension or planet, or similar such characters qualify. In a Super Hero setting, anyone with superpowers would qualify. When the character making the choices is a Muggle, such cases generally represent more than just a choice between persons, but often a Red Pill, Blue Pill kind of choice between living a normal life and living one that is exciting and exotic, but unfamiliar and often dangerous. Generally speaking, you can expect the character to go with the exotic Love Interest , because that is what allows for a more interesting storyline. However, sometimes it will be treated much the same way as a Rich Suitor, Poor Suitor plot, with the muggle picking an ordinary life of simple love over all the exotic things the non-muggle can offer them. Sometimes the Magical option will have distinct disadvantages We all know power comes at a price, and certain limitations may make it difficult for the protagonist to honestly desire a life with them. Maybe they can't be away from water. Maybe they have no physical presence, or have debilitating effects on those around them. Maybe the protagonist just finds the fact that they're not quite human unsettling. Whatever the issue, it makes the expression of love and lasting commitment a problem. The Muggle, on the other hand, is presumably a lovely person but with no such paranormal limitations. Suddenly they look a lot more enticing. If the character making the choice is a non- muggle , one can almost invariably expect them to marry the Muggle, often in the face of resistance, prejudice and even taboos and prohibitions from their community of fellow fantastic beings. By default, it involves Muggle–Mage Romance . Compare to Betty and Veronica and Rich Suitor, Poor Suitor . Sometimes overlaps with Loves My Alter Ego and Two-Person Love Triangle ; themselves subtropes of the Secret Identity . Jenny's having to choose between Zot and Woody in Zot! </

Children of superparents get superpowers ... except when they don't If you're a protagonist, this is no problem, you'll usually become a Badass Normal or at least an Unfazed Everyman . But if you're a Mauve Shirt … you'll probably become this This trope is a character who's in on The Masquerade , and was born into their world. Unfortunately for them, they're normal. No, not Badass Normal ; totally, completely, and 100% normal . If the lame power of Heart was a consolation prize , the Muggle Born Of Mages never got a draw at the Superpower Lottery in the first place. They're just as ineffectual in adventuring as any other muggle , maybe even more, which is why they usually find themselves having some grunt-work position in the world of the masquerade, such as a janitor, secretary, or The Igor . However, if they're still determined enough to throw themselves into the world of magic or what-have-you despite lacking innate abilities, they might have the opportunity to become a Muggle with a Degree in Magic . Most examples of these characters tend to have bitterness and regret over not being a super as a major character trait, though there are some who are actually at peace with their lack of special abilities; in that situation, any bitterness the character may feel comes from everyone else</ refusing to understand/accept/believe that they're perfectly content with their lot in life It may ultimately turn out that this person actually has some form of Anti-Magic , though this might not be noticed immediately. If this is common in the setting, it may be that characters are

completely Randomly Gifted , so powers aren't always inherited and may spontaneously manifest to children of Muggle parents. If this happens gradually over several generations it's Generational Magic Decline If everyone</ except this person in the setting is a mage, They're an Un-Sorcerer This trope is somewhat Newer Than They Think , since magic-users traditionally learned/sold their soul for their powers, meaning no one expected a mage's child to be anything but a regular human Compare High Hopes, Zero Talent where a character wants to be something, but has no aptitude for it. Contrast Almighty Janitor and the Badass Normal . Compare Un-Sorcerer , Recessive Super Genes and Unfazed Everyman . For an inversion , see Mage Born of Muggles

The super-powered hero is raised by normal human foster parents , sometimes unaware of his true heritage until his abilities manifest . This can be used as an open plot device for a Luke, I Am Your Father later in the series. Though they might not get combat training or magic instruction while hidden, they usually find out Upbringing Makes the Hero This is a frequent trope in mythology. If the foster parents are not called the child's mother and father, they are frequently their aunt and/or uncle. This is a throwback to older times, where children whose parents died were often adopted by the parent's brother Don't expect them to live too long once they've served their purpose , and their "offspring" might not be terribly grief-stricken either . On other hand, if they are still around into the hero's adulthood and you are stupid enough to threaten </ them, it's not going to end well for you See Tell Me About My Father , can be Happily Adopted . Contrast Raised by Orcs , Turn Out Like His Father and Raised by the Supernatural . See also Changeling Fantasy and Raised by Natives

A romance, sexual or otherwise, between a Muggle and a magic user The Muggle doesn't necessarily have</ to know about it. If they do, reactions can vary from Understanding Boyfriend to Fantastic Racism This kind of romance can be portrayed any number of ways in media. If it is normal for one half of a couple to just have magic and the other to not, it signals to viewers that the setting is Mundane Fantastic . If society loathes this kind of romance, it can lead to Star-Crossed Lovers while signalling to viewers that there is Fantastic Racism in the setting The couple may also have to deal with issues that may arise where one half of the couple is just that much more powerful . If the Muggle is rather tolerant and understanding though, and both the Muggle and the magic user work at it if necessary, the issue can be smoothed over. If the power balance issue cannot be resolved adequately, it can lead to an end in the relationship. If the inequality between the Muggle and the magic user serves as a "turn-on", with the latter habitually telling the former something like "If you upset me, I will put a curse on you", the trope overlaps with Power Dynamics Kink Factors that affect how the society views this sort of romance depend on the nature of magical society, mundane society, any sort of Masquerade, how magic is acquired (learned vs. inherent gift), other intrinsic differences between muggles and mages, etc Do note that since it is often played the same way, romances between superheroes who are not Badass Normals and ordinary people, Badass Normal or not, can also fall under this trope The muggle partner is very likely to become a Muggle with a Degree in Magic If the couple become a Battle Couple , expect them to be a Sword and Sorcerer If

a relationship of this sort exists within the setting, odds are that there may be an aesop about tolerance The Masquerade Will Kill Your Dating Life can negatively impact on this kind of romance. If the Mage also has a longer lifespan , it may also result in a Mayfly–December Romance It is the Super-Trope to Magical Girlfriend & Muggle-and-Magical Love Triangle , and a Sister Trope to Boy Meets Ghoul See also Interspecies Romance , where there is a lot of overlap in terms of themes and portrayals

In a world with Differently Powered Individuals , what use are Muggles ? They're weak, need protecting , are evolutionary dead ends and are of no real use. Even the Badass Normal on a team of supers can start getting depressed from this , and they are useful!</ This usually serves as a motivation for individuals and groups who decide to "do something about it" rather than take it lying down.

Much like a super-power groupie , these people will try to get super powers by mimicking their betters, often at great risk by trying to replicate how heroes get their powers . If enough people get this idea, or the government gets behind it, then it becomes a case of Utopia Justifies the Means . This can include Organ Theft , free Super Serum , cyber augmentations half off, and in general making Emergency Transformations routine medical procedures . Interestingly, though this group means well, anyone aspiring to power (even if they want to share it) is inevitably misguided if not outright evil, because a muggle should Never Be a Hero . The route of Badass Normal seems to have much better odds, on the other hand.

These people usually come to this conclusion by adding some paranoia (justified or not) to Genetic Engineering Is the New Nuke and fear that naturally born supers will out-breed or replace baseline humanity. They interpret the "obsolescence" of baseline humans as an edict to kill all Mutants / psychics / witches in an "Us or Them" fashion, fearing that supers will either forcibly take over or replace all humans . These types are usually spurred on by the villains' attempts to do just that, and end up branding all supers as threats. Previously nice supers, in turn, will interpret this xenophobia as cause to exterminate or enslave all humans... This is usually the fear behind any Super Registration Act . Typically accomplished by calling the Cape Busters . See also Tall Poppy Syndrome . Whether the story chooses to address the underlying insecurity or not varies . When it does, it usually justifies baseline human's existence with a nice aesop like: our limitations drive us to excel , only humans can truly create , a world of all supers would devolve into planetary civil war (like we normals have done such a good job keeping peace without supers)... or, that we're so fundamentally bad that only a handful should have these powers, if at all. Since super-powered heroes are usually the focus of these stories, it's not rare to see a perfectly sensible initiative by the government to have its own supers , either to stop supervillains or to stop a hero if he should go rogue, turned into paranoid and militant unit bent on killing all heroes on the off chance of a super powered Social Darwinist takeover. Post-Cyberpunk stories that include The Singularity often have conflicts between humans and post-humans. Earlier stories had Mutants on higher Evolutionary Levels that likewise were generally incapable of coexisting with their predecessors. An interesting variation has the supers be vampires, werewolves, aliens, or some other "bad"

race ... or outright evil race . In which case those wanting power (or unwillingly transformed) are prone to Transhuman Treachery . Sometimes this trope is unsure what to do with a Badass Normal . Opposite of Comes Great Responsibility and Muggles Do It Better . Supertrope to Mutant Draft Board and Superhuman Trafficking ("If you can't join them, enslave 'em!") Compare What Measure Is a Mook? , Ape Shall Never Kill Ape and Pro-Human Transhuman . Contrast Super Supremacist . A Sub-Trope of Fantastic Racism . The Anti-Magical Faction is a variant of this trope that focuses exclusively on magic and those who can use it. This trope is very often a feature of Cape Punk stories. Not to be confused with some sort of special capability that non-magic users may have.

In a story with Differently Powered Individuals , or a Witch Species , you'll usually have a group of individuals who don't</ have those powers—muggles. Ordinary people. Those who are not special, like the favored of the plot. Mundane folk who are only aware of their own small section of reality. The source from which most characters spring. They're the "normal" for those who crave it and those who would hate it if it happened . Ironically, Muggles often treat extraordinary people like crap, because Muggles are All of the Other Reindeer —although sometimes this happens the other way around , more cynical super-people looking down on them as Innocent Bystanders —a pathetically bland, underdeveloped species. The most common Secret Identity pretends to be this. They are the ones whom the Masquerade is used to hide from, who can't get into (or perhaps even perceive) the Wainscot Society , and the ones who are subjected to memories wipes simply so the more enlightened can retain their secret status . Sometimes reality itself conspires to hide the plot from their minds, in ways like the Extra-Strength Masquerade , Bystander Syndrome , Weirdness Censor , and Invisible to Normals . Then again, they may just not want to know because Apathy Killed the Cat . They are the Victim of the Week eaten by the Monster of the Week . Muggles are to be protected, avoided, manipulated, or abused (in any combination) by the characters or the plot. Expect the Red Shirts to be muggles since non-muggles are usually too plot-valuable to waste. Even muggles with characterization need to watch it: they could be Mauve Shirts . More rarely, Muggles Do It Better comes in to play: mundane people with mundane technology have a real fighting chance in works featuring this trope (often the reason why</ The Masquerade exists—otherwise, once the Witch Hunt starts, the supernatural would get its butt handed over by Badass Normal hunters or mobs with Torches and Pitchforks). Muggle tropes include: Not to be confused with Moogles . Certainly</ not to be confused with The Legend of Rah and the Muggles

In this trope, characters with superhuman powers and abilities show them off by playing Real Life sports and achieving things that would be impossible in reality, like hitting a baseball into space or running a marathon in under a second This trope is often used in Video Games as a way to introduce novelty into them, often in the form of charged, superpowered shots (a la Mario Strikers </ or Head Sports </). This is often a Defied Trope , as many settings with powers bar said powers from sporting events . Alternatively, and often in response to the previous scenario, there'll be a version/league of the sport played only</ by superhumans Sub-Trope of Mundane Utility , and closely related

to Improbable Sports Skills . For using superpowers in games of chance, see Paranormal Gambling Advantage . Do not confuse with Boxing Lessons for Superman . See also Smug Super , Go-Karting with Bowser and Too Qualified to Apply

While they can't use the magic of their expertise, they're the best one to explain its theory and how it works better than anyone. If you need to know the history of an artifact, the reason a spell works the way it does, or the favorite foods of a magical creature, this is the guy you come to They may act as Mission Control to less brainy mages , who can put all of this muggle's knowledge and theories into practice. As The Smart Guy of a team , they may also be the one to solve ancient mystical riddles and give play by plays of what magic is being used and why While many are content just to study and observe , some are really longing to actually practice. If the fates are kind, they may just be a late bloomer who eventually develops the skill. If the fates are less kind but they're still determined, they might be able to build some Magitek that functions mostly the same . While the applications of their inventions may be limited compared to The Archmage , it still allows them to climb pretty high up the Super Weight scale. Also, working twice as hard for half as much means they may discover a trick or two that conventional magic lacks the ingenuity to discover. It may be up to them to use their research and tools control magic run amok and kill dangerous creatures, or to restore the magic that has been lost to the ages Occasionally appears as a magic-user who was Brought Down to Normal by losing their powers ; they didn't start as a muggle but ended up that way without losing their knowledge. These ones often gravitate toward a Mentor role, because those who can't do, teach This type of character depends on a universe where Magic A Is Magic A The Muggle Born of Mages and the Mage Killer are often this. Downplayed examples can overlap with Inept Mage — the character doesn't need to be a literal Muggle . They just lack a useful</ level of magic compared to the Differently Powered Individuals around them. See also Fight Like a Normal See also Occult Detective (a regular occupation for these characters) and Kung-Fu Wizard (wizards with a degree in kung fu) See also Clarke's Third Law and Sufficiently Analyzed Magic for potential workarounds to a lack of magical ability

After a person has been arrested, photographs are taken by law enforcement to document the offender's height and physical appearance in case of future wrong-doing. Multiple pictures are taken, showing every side of the perp in montage , showing every distinct mark and inflection they may have Sub-Trope of Photo Montage . Compare Photo Booth Montage See Also Police Lineup

A common decision that creators have when worldbuilding is if each planet is going to have a culture that spans the entire world , or if they have distinct ethnicities, cultures, and traditions. This is the latter. Either the writer is attempting to avert or soften the traditional Planet of Hats methodology, or they enjoy Worldbuilding itself. Planets are unlikely to be as heterogeneous as modern humanity — most writers have trouble working that with humanity itself — but there will be more than one defining

characteristic for each race. The goal is to make each race as interesting and deep as a three-dimensional character, instead of a flat template to apply to any character from that race. This trope is most notable for its appearance in Science Fiction ; however, it also appears in other Speculative Fiction . In a science fiction work with only humans, this trope applies when multiple cultures appear in any given area, such as a Space Station or a planet . In a Fantasy story with fantastic races, this trope applies when there are different ethnicities or cultures within the races, such as more than one type of elf or more than one type of goblin . A given work may mix and match the tropes, giving Planet of Hats treatment to the villainous races, and Multicultural Alien Planet treatment to the heroic races If a work has the same alien race on five planets, and each planet has a different ethnicity, then the creator is using both. Often helps contribute to an Ungovernable Galaxy . A Planetary Romance is much more likely to go this route than a Space Opera , since the planetary romance focuses on a single planet. Flash Gordon's Mongo and John Carter's Barsoom are two classic examples. Examples of this trope are species with a tendency to possess diverse and varied cultures. There may be cultural or societal divisions, and ambitious writers might even suggest different languages among members of the same species. However, given the tendency to skip alien languages altogether , some will simply invoke Aliens of London and settle for giving alien species different accents or speech patterns. (Note: If the diversity is only</ in accents, the example belongs on Aliens of London , not here.)

In the pre-digital era, some movies were just too long for one VHS cassette. Some games were just too big for one disc. That's where this trope comes into play For video games, how this is handled depends on the platform. This can either be done by putting the game on a play disc and several install discs which put the assets on the hard drive. If such an option is unavailable, the player must switch disks during gameplay when prompted. Alternatively, modern games might just come with one disc and require the rest to be downloaded off the internet, but this tends to be controversial. In most modern cases, additional discs are used for Bonus Material that came in an Updated Re-release The following section is a history of this trope's usage in games For the LaserDisc format, this was effectively inherent to the medium — one side of the disc could only hold 60 minutes for a maximum of 120 minutes on a single disc, so users had to manually flip the disc in the middle of the format, similarly to a vinyl record; many higher-end players supported automatic side-switching to save buyers this trouble. Any release over 120 minutes would require two discs or more. The successor format, DVD , was also able to come in a dual-sided configuration (and with similar auto-switching high-end players), though oftentimes used it more to divide a release between Pan and Scan and Letterboxed versions of a widescreen release, or between the main film and bonus features, owing to the much greater storage capacity per side. For a film to be split across two sides of a DVD, it had to be very</ long, with the likes of Schindler's List </ and Oliver! </ being among a small few to hold this distinction. Even then, the digital nature of DVDs and support for a second data layer on each side means that studios are more likely to simply compress the film further to keep it on a cheaper, single-sided disc, in part because even a dual-layered DVD of this kind is cheaper to make than a double-sided one Another

common case is with the (VCD), a variant of the Compact Disc popular in developing nations in Southeast Asia and the Middle East. VCDs have comparatively less storage space than DVDs, with video data occupying the same amount of space as audio data on an audio CD, resulting in an identical maximum capacity of 74-80 minutes. Since most movies are considerably longer than this, they tend to be spread across at least two discs on VCD releases In music, multi-disc works are usually related with concept albums , live recordings, compilations, and regional / updated rereleases . Of course, they're not limited to these forms, but they're the most common applications of this trope in popular music; some albums might even go out of their way to be a Distinct Double Album , with each disc having its own concept or theme. It's also becoming the norm for vinyl reissues of albums after the mid-1980s that were originally created with the CD in mind, due to space constraints Tropes like Disc-One Final Dungeon and Disc-One Final Boss are named after this concept, but are not necessarily related. Compare Divided for Publication , where the work is divided into multiple works due to time constraints, budget, or other issues, not necessarily space. Also compare One Game for the Price of Two , where one game is sold on two or more slightly different discs, but you only need one to play

A form of letter or other writing where the least amount of personalization has been made via circling multiple choices or fill-in-the-blanks. The blanks are often names or dates as these are elements that are impossible to make uniform. For example a letter might start "Dear [ ], we were happy to receive your opinions on [ ]" so that the blanks can be filled in and customized with the correct name and information later. In Real Life this trope is simply a practical way to save effort, but in fiction it is often played for laughs as a fill-in-the-blanks letter contains faux-sincere language or is hilariously inapplicable to the given situation. This is actually the concept behind the children's game, Mad Libs</ where a short story is told with blanks left so that a group can yell out random words fill it in creating a humorous nonsense story. A common gag with such letters is for the whole thing to be read in full, including Reading the Stage Directions Out Loud ; "Dear square bracket name of recipient square bracket we are pleased slash sorry to inform you..." When the trope is verbalized it becomes Mad Libs Dialogue . Not to be confused with Multiple-Choice Past which is something entirely different.

Determinism is a philosophical category of theories that brings up the ideas of free will and its relationship with fate and destiny, and comes in a variety of flavors. Hard-Determinism suggests that there is no free will, that all actions and choices made were predestined and preprogrammed with no hope of escaping. Causality is king on the throne of Hard-Determinism and his word is set in stone . In-contrast, Soft-Determinism suggests that there is a balance between causality and free will, that there are many different outcomes and one's own choices that decide which outcome becomes true. There is also Indeterminism , but who cares about that, right? While it is impossible to divine the future in any meaningful way in Real Life , Seers in fiction usually see the future for real and are forced to choose between a multitude of prophecies. When the future is a multiple choice question with no wrong answers, one Self-Fulfilling Prophecy means a near-infinite

supply of Self-Defeating Prophecies . In some cases, this can lead to Alternate Timelines , with various forms of media showing that each probable future (often caused by crucial decisions/different happenstances) has happened and live parallel with one another. Supertrope to Either/Or Prophecy , where there are exactly two</ possibilities. Subtrope of Sliding Scale of Free Will vs. Fate . Sounds similar but has nothing to do with Multiple-Choice Past . For more meta-examples, see Multiple Endings .

A work that is deliberately crafted to contain elements that appeal to multiple demographic groups, resulting in them all watching it. For example, a show might be an epic fantasy filled with explosive action sequences that are broken up with romantic subplots and has any overly serious moments lightened by some dark humor . Oh, and a dash of fanservice . With all of that, you've got your fantasy lovers, testosterone junkies, your bleeding heart romantics, the British , and those who are just here for a good time, if you know what I mean .

("Good Ending" redirects here. If you were looking for the manga series commonly known by that name, you'll find it under GE - Good Ending Multiple Endings are the most commonly seen form of Story Branching in video games, used primarily to increase their Replay Value , especially visual novels , role playing games , Survival Horror , dating sims , and fighting games . Different strategies or levels of skill in play will result in different endings, rather than all leading to a single predetermined conclusion. Generally, multiple playthroughs are necessary to see all the content, and possibly to unravel certain mysteries. What determines the ending usually involves the path one takes through the game (which can be as simple as choices the game gives in the prompt or as complex as entire alternate levels), whether one completes the 100% Completion , how well one plays the game (generally, scoring high is good and using continues is bad), other characters' Relationship Values towards you (including the Alliance Meter), and/or how high the player got the Karma Meter . Sometimes there are dual-optimal endings depending on which side the player chose to be on . (These can include the Forces of Evil!) The most diverse examples are found in Visual Novels and Dating Sims , including but not limited to: The Standard End</, which usually involves the least effort by the player. This is usually very short or unfulfilling, such as a blank staff roll , if the game is trying to push 100% Completion on you. Alternatively, it ends the story on a decently happy note, but leaves some massive</ plot threads hanging with minimal resolution. Some designers include truly "neutral" multiple ends, letting the player decide whether they're good or bad. The major problem with Multiple Endings is that the sequel, should the developers decide to make one, obviously has to pick only one ending from which to continue the story — probably one of the good ones . This invariably occurs in adaptations to other media, such as novels, comics, and television. Video games have the technical means to solve said problem with an Old Save Bonus , wherein the previous game's conclusion becomes the player's personal canon in the sequel. The other problem is that thanks to YouTube uploads, being able to view multiple endings no longer requires you to replay an entire game (perhaps in response to this, many games now have in-game rewards for getting different endings). Sometimes multiple endings require the player to do different actions or align themselves to different sides

in order to see each ending, even if it means going against the main character's nature and goals to achieve it. This can make the story and characters look disjointed and confuse the player when they see the main character suddenly switching sides because of a few actions they did in a previous scene. When done poorly, having multiple endings can cause the player to have more questions than feel like the story is really resolved. Occasionally, the Multiple Endings are also couched with a non-linear plot — in which case, it can become frustrating-verging-on-impossible to find any of the multiple endings, especially if there are multiple "threads" in the plot. Multiple Endings are an effective way to avert Unstable Equilibrium . Instead of rewarding highly-skilled players with more power, reward them with less</ power, but give them a better ending if they can succeed. The opposite of Multiple Game Openings . Contrast with Morton's Fork . Compare and contrast Multiple-Choice Future and Multiple-Choice Past . As with all Ending Tropes , </ .

When a TV show or film is exported around the world, every country has its own dub with its cast of voice actors. But sometimes, it could happen that some voice actor, able to speak in multiple languages, reprises their role from the original version in other dubs too Compare with Non-Dubbed Grunts , where the original voice is kept for sounds that are not actual lines; The Song Remains the Same , where a song is left in the original language, and Role Reprise , where an actor does the same role in multiple works

Teleportation is a great way to get from Point A to Point B, but too often it's limited by the distances it can cover, for one reason or another. So what do you do when you need to travel farther than your abilities allow? Easy! You just teleport over and over!</ Multistage Teleport is when a method of teleportation that is limited to a set distance can be used to get around that limit by making a journey in a series of shorter jumps. Almost always Justified , though the exact justification varies from work to work. Generally, the justification is less "We literally can't teleport long distances" and more "We can teleport long distances, but it's unsafe to do so", but both are frequently used. The most common justifications include: See also Teleport Spam , which is when a similar technique is used to disorient or overwhelm an opponent rather than to travel, and Light-Flicker Teleportation , which is often used several times in quick succession and thus approximates this effect on a small scale. Portal Networks can overlap with this, particularly when each portal in the network doesn't actually connect directly to each other portal, and a traveler therefore needs to go through each portal on the way. However, it's important to note that if the teleportation in a Portal Network is not explicitly or effectively limited by distance, then it's not actually this trope.

Sometimes Bob has to choose his words carefully, so as to get across his meaning to Alice without blowing her cover or appearing insane. Sometimes, Bob just talks naturally to Alice, and Charlie misinterprets what Bob is saying as applying to him. Doubly difficult if Bob can't or won't lie in front of Alice or Charlie Compare Talking Through Technique , where Bob can talk to Alice via chess, while talking verbally to Charlie. Subtrope to Double

Meaning

So your precious child or Significant Other has tragically passed on to the next world. Well...so what? That doesn't mean you can't still enjoy their company in this</ one. Of course, people might think you're a bit strange</ if you dress your beloved's corpse in formal attire, tape a spaghetti fork to their hands and try to have a nice, one-sided conversation with them every evening over dinner, but they just wouldn't understand, not having suffered such a crushing loss themselves. Decomposition? What decomposition? Your loved one looks just as good as they did the day they... stopped moving for themselves and became less talkative. But they're still alive! Yes, they are.</ Anyone who tells you anything different is obviously</ confused, or jealous of your relationship. Yes...that's it...they're jealous, and they must be destroyed as soon as possible...before they're able to spread any...nasty</ rumors about you.. As you can probably see, the (living) people at the center of this are usually not "firing on all cylinders" — assuming, of course, that they still have any</ cylinders left to fire. This is usually because they just can't accept the loss of someone who was close to them, and would rather live in an alternate self-created reality where that person is still alive. This loss, of course, can be even more</ crushing if they themselves</ were responsible for their beloved's death in some way The lover or "protector" of the corpse will frequently speak to them and imagine them speaking back, although this is not to be confused with a Dead Person Conversation , which is a conversation that may actually be taking place</ between a character and a spirit from the next world. Or even Talking to the Dead , where a character expects no answer but has to vent. No. In order for a situation to qualify as Mummies At The Dinner Table, one of the participants must be stone-cold dead and the other must be stone-cold crazy . Needless to say, the living one will often come across as a bit creepy to other people, even those who know nothing about their cosy little private life. Sometimes, however, the obsessed mourner will appear to be absolutely normal and personable — up until the Peek-a-Boo Corpse moment when the heroine accidentally walks into the room where their "beloved" is sitting. Then the mourner will go Ax-Crazy , and a classic horror chase will follow which may or may not end in the death of the hapless discoverer A lighter variation of this trope has the mourner obsessing over a beloved pet that he had stuffed and keeps around him, petting it and talking to it as though it's still alive. This is often played for comedy in the shows where this kind of thing is apt to appear There is also an evil variant, with a mortal foe instead of a friend or lover. Note that these cases only fit the trope if the keeper treats the corpse as if it were a live captive; more commonly, the villain knows perfectly well that the victim is deceased and is keeping the body around as a memento, a trophy, and/or a warning to others A Sub-Trope of Mundane Horror . Compare with I Love the Dead , Necromantic , A Love to Dismember . If the character can't believe or accept that someone has just died, it's Please Wake Up (if the denial grows into systematic self-deception, that trope can evolve into this one). If the character deceives other</ people while knowing the truth himself, it's Of Corpse He's Alive . If the target is not dead but merely pining for the fjords , it's Dude, She's Like, in a Coma! This trope also does not apply to a person who is fully aware that the loved one is dead and

treats the corpse as simply a(n often disturbing) form of memento. Such behaviour usually indicates mental problems, but of entirely different sorts

He doesn't really care if he's attacking genuine grave robbers or archaeologists who want to put him in a museum . He just knows that they are defiling his tomb . He's not necessarily smart or powerful, but when his icy hand grips someone's shoulder, even the manliest of men will let out a girlish scream. Sometimes he can announce his entrance with " Who Dares? to disturb my sleep?!" or something similar The mummy is one of The Undead , and typically a Sealed Evil in a Can . When active, its behavior is quite similar to the Zombie, Artificial or otherwise, but its embalmed flesh and ancient magic render it far sturdier than its rancid urban counterparts, to the extent that it is practically Implacable . Which is ironic, considering the opposite is true in real life; a real mummy will crumble to dust if you're not super careful with it More recent examples (mostly inspired by the 1999 film and its sequels) may make the Mummy closer to a lich or vampire , giving it more individuality and brain, as well ample magical powers (such as the ability to command "lesser" mummies and local Egyptian wildlife like scarab beetles) The Mummy completes the classic quartet of Dracula , Frankenstein's Monster , and the Wolfman . The four are the famous villains of the 1930-40s Universal monster movies When seen in kids' shows, brace yourself for a punnicane along the line of "I want my 'mummy'!" , or for people pulling the linen and causing them to twirl like a top. For teen or adult audiences, expect a creep-out reference to how mummies' brains were extracted during the preservation process The other stock Egyptian style villain alongside the Nepharious Pharaoh — there is a high chance the mummy was one of those before he died. See also Mummy Wrap ; for the entirely different type of character, when the mummy is female, beautiful, and serves as a Love Interest , see Seductive Mummy . Compare the Curse of the Pharaoh — sometimes the mummy themselves may be the instrument of revenge against those who dare to disturb their tomb, but this is not required. If the (rare) chance the mummy is friendly, see Chummy Mummy Also note that mummification rituals were not unique to Egypt. Thus, mummies may occasionally crop up from different necks of the woods, with Mayincatec mummies as probably the closest runner-up to the Egyptian variant in terms of popularity The Human Popsicle can serve as a science fictional variant on the mummy concept, depending how dead they were when they were frozen and how normal they are when they're revived

This index is for works that focus on mummies . Just having a es mummy does not qualify. Instead, the mummy should be one of the es main characters, the main threat, or otherwise be central to thees plot. Such works will invariably include one or more Mummy Trop es Also see the related indexes Ghost Fiction , Vampire Fiction , es Werewolf Works , Witch Works , and Zombie Stori es

An index of tropes about mummies, which are preserved corpses that are often wrapped in gauze bandages, and they usually end up rising from their tombs as zombie-like beings. Mummies are usually pharaohs or other important people who lived and died milennia ago in Ancient Egypt , perhaps calling upon the powers of Anubis to

help them cheat death This is a sub-category of the Undead Index . Not to be confused with tropes about mothers — The Parent Trope is the index for that

A quick overview: The Mundanes promise to eschew.. ... while still providing other instances of Applied Phlebotinum that do not break these rules Thanks to Science Marches On , there is also growing acceptance of very</ limited FTL based on the Alcubierre Drive and wormholes in more recent works, but it will not</ be a method of Casual Interstellar Travel , as the former will be prohibitively expensive and dangerous - effectively operating as a form of Ludicrous Speed - and the latter will be incredibly difficult, if not outright impossible</, to create with human tech, thus often being scavanged from Precursor ruins

A mundane ghost story is a scary story involving rational worries rather than implausible phobias Someone tells a Ghost Story in classic fashion, probably around a campfire or with a flashlight aimed up under the face, only the ghost story is about something that is not really scary in the traditional nightmare sense, but is more like Adult Fears : being stuck in a loveless marriage, living an unfulfilling life, sexual inadequacy, and so on. This is usually played for laughs, avoiding anything involving physical pain or death, dealing with something sillier like having to wear a stupid outfit to school, having a bad haircut, or eating something that tastes terrible This type of scary story usually bypasses fantastic and/or supernatural horrors found in the common ghost story, for something that tends to actually happen in real life to sane people

The usual horror tropes (fantastic monsters, ancient curses, Axe-Crazy maniacs, etc.) do not always work because this is too distant from what we may encounter in everyday life. Therefore some creators use the Mundane Horror The idea is to portray a seemingly comforting and everyday scene, but with some minor details which somehow "do not fit" and have dark implications (i. e. that the character is really in a Dark World , or we're looking Through the Eyes of Madness , or it is all a Dying Dream) A common way to do this is to take a normal scene then apply effects to it. For example, a group of children jumping rope is innocuous or even heartwarming in normal contexts. Slowing the footage down, making it black and white, desaturating the colour balance, blurring parts or all of it - or a combination thereof then altering the soundtrack so it's Creepy Children Singing an Ironic Nursery Rhyme instead of the normal lighthearted jumping cadence and you get a totally different effect from what is ostensibly the exact same scene Often features a Wham Line or a Wham Shot , and may overlap with Crapsaccharine World ; Bread, Eggs, Milk, Squick ; and Surprise Creepy . Can sometimes result in Fridge Horror if you don't immediately see the weirdness. A frequent result of A Glitch in the Matrix See also Uncanny Valley , when this trope is applied to characters rather than situations. Contrast Mundane Made Awesome

When you think about it, the vast majority of things we do in our everyday life are incredibly boring . Sports games? A bunch of people throw a ball around. Lunch? You put food in your mouth and chew it. Sex? A couple of people rub their genitals together. Talk about dull.

In the world of fiction, however, this kind of mundanity simply will not do (unless you're such a good writer that you can pull it off). This is especially</ noticeable when plot-relevant events of ''huge importance" are going on! Looks like we need some editing work from Doctor Fabulous if this is gonna get anywhere. To an otherwise mundane scene, we will thus add Gripping orchestral music (bonus points for ominous Latin chanting) Rock music also works. ...And all of a sudden, we've got something exciting</. Well, in theory anyway. Simply by reading this page , you've made it substantially more obvious to yourself when the film editor is just using these disclaimers to screw with your emotions, and indeed, overuse of these tone-changers will be obvious to nearly anyone. Of course, effective use of this trope will blind the viewer with sheer awesome to the point that they won't notice. Large Hams are the living embodiments of this trope. This trope is highly likely to contain Melodrama . When this gets overdone, you often end up with Bathos (which becomes Narm if not done on purpose). Compare Fence Painting when this technique is used by a character in-universe to draw people's attention to otherwise boring actions. See also Mundane Utility (for awesome</ tools that are used to do mundane things), Invisibility Flicker (which reminds you that stealth and awesome don't mix, except when ninjas are involved), Hair Flip (a common way of making a small head movement dramatic), and Mundane Object Amazement (more focused on characters being amazed by mundane objects). Contrast with Unusually Uninteresting Sight .

A character that is oblivious to the world around him has acquired or encountered a normal, everyday object. These objects can range from umbrellas, elevators, computers, doors, kitchen sinks, mirrors... anything that could be considered mundane and common to the culture that it comes from. This is usually followed by the character exploiting or praising the particular object while being amazed by its usefulness. This can also be the Running Gag for the series. These characters are usually one of the following: Generally, this trope is played for comedic effect. However, in some cases, the segment will be drama. Perhaps the character had too much fun or overestimated its usefulness, destroying the item in the process. Or perhaps they just ran over a stroke of bad luck, damaging it in the process. Either way, the character will cry over the object, and the ending will be set in a Heartwarming Moments way. Compare Incredibly Lame Fun , Easily Impressed and Kids Prefer Boxes . A subtrope for Mundane Made Awesome . Contrast Worthless Yellow Rocks . If the object is used to threaten, it's This Is My Boomstick .

Awesomeness put to mundane use. Just let loose your fire conjuring hands and... cook, or use ice powers to instantly chill your favorite drink, or something. Hey, sometimes With Great Power Comes Great Perks When you really get down to it, this is actually quite sensible — it's not like superheroes and superheroines are saving the world/fighting for their lives 24/7, and in most cases, it's not like they can simply "shut off" their powers . If it's more convenient, then why not</ make your life a little simpler? Call it " practice " if you have to justify it (or just ask them " What do you mean, it's not awesome? "). Similarly, if Everyone is a Super , not everybody will be keen on fighting or committing crime. That doesn't mean they won't find some way to make use of their abilities Failure to see possible uses other than this one

is a form of Misapplied Phlebotinum . Overpowered characters with a job description like this become Super-Powered Robot Meter Maids . Characters who are outright omnipotent who fall to this trope are All Powerful Bystanders . Martial Arts for Mundane Purposes is a subset of this trope, for when martial arts abilities are used for reasons other than fighting. Also an opposite of sorts to Cut Lex Luthor a Check , Inverse Law of Utility and Lethality , Reed Richards Is Useless and Useless Superpowers . If this is applied to killing someone (such as, say, a gigantic nuke against a feeble human), it may become There Is No Kill Like Overkill Diametric opposite to Just Think of the Potential . For an adult variation, see Power Perversion Potential . For a sister trope which takes this Up to Eleven , see Boxing Lessons for Superman . When done with wishes and boons, this might be a Mundane Wish . If the mundane utility would make for a career in its own right, then These Look Like Jobs for the Superman . And if the mundane utility is used for sports, then it's Muggle Sports, Super Athletes (usually defied) Also compare Utility Magic , for when the primary purpose of something which is awesome (magic, in this case) is something mundane, and Utility Weapon , for when something is designed to function as both a weapon and a tool. Compare Priceless Paperweight , which is using a priceless or important item for a mundane task

If your world is a Fantasy Kitchen Sink where the heroes spend every week battling vampires, aliens, ghosts and fairies, one easy way to mix things up a little is to scrap the supernatural element altogether for a chapter and have the heroes fight something relatively mundane, be it a serial killer, a robber or even just a murderously grumpy animal Of course, since the heroes spend most of their time putting down creatures that are generally more dangerous and powerful than human beings, it's common to make these villains even more of a threat — expect to see your heroes knocked about (physically or mentally) more than usual. Cannibals are a common choice, largely because they border on monster-level weirdness anyway and aren't quite as played out as the Serial Killer To help make the threat even more convincing, you can expect the writers to make these episodes darker than the usual fare, possibly through gruesome horror or psychological tension. The latter is particularly useful, since it can lead to the characters inflicting nasty violence on humans</ rather than monsters for once. If the heroes can't kill humans then expect a Karmic Death . And if the show is given to platitudes you can expect some " the real monster is man " philosophising at the end — even though the werewolves, zombies and demons that appear in all the other episodes make it clear that man is only one among the other real monsters</ The Mundanger may be part of a "Scooby-Doo" Hoax — though with deadlier consequences than Scooby-Doo would often encounter. Contrast How Unscientific! , where a show set in an ordinary world features a seemingly real supernatural event in one episode Compare They Look Just Like Everyone Else! and sister trope Mundangerous for superpowered beings being taken out by similarly low threat objects. If at all interested, the trope name is a portmanteau of "mundane" and "danger'' and not some Super Robot series you just about remember but turns out never existed. Also has nothing to do with a certain moon of Kerbal Space Program . Contrast Paranormal Episode . See also Adult Fear

A somewhat baroque means of murder, the killer shuts their victim in a coffin (knocking them out first is optional) and feeds the coffin into a crematorium oven. This both kills the victim and disposes of the body in one fell swoop. Occasionally the killer will opt to dispense with the coffin, or use some other incineration device such as a document burner. This trope can also be easily combined with Conveyor Belt of Doom . Furnace Body Disposal may come into play Note that in Real Life this wouldn't entirely work for the disposing of the body part, since cremation alone is insufficient for fully destroying the bones of the body (this being done later by placing them in a special grinding machine). Works great for the murder portion of the evening, though Useless trivia: a crematory oven is called a "retort" A Sub-Trope of Kill It with Fire . Smokestack Drop is a more accidental version. Compare Burn the Witch!

The start of many a Detective Drama We see the murder from the murderer's point of view Leads to a Reverse Whodunnit , unless the Murderer P. O. V. is composed in such a way as to keep the killer's identity a secret (for example, via an Over the Shoulder shot or an actual P.O.V. Cam shot) The most common variety, mostly exclusive to murder mysteries, is when the victim casually greets their killer before realising their purpose. Genre Blind victims may even be relieved, and respond with "Oh, it's just you" or similar comments. Death by Recognition ensues See also "Jaws" First-Person Perspective Compare the related tropes Impending Doom P.O.V. , Robocam , Stalker Shot , Shaky P.O.V. Cam

Robot Buddy Instruction Manual Congratulations kid! You've got your first Robot Buddy , Ridiculously Human Robot , or Do-Anything Robot ! But before you start playing with it and going on magical adventures together , there's a few things you need to know: Firstly, the big red switch on his back that flips between "Good" and "Evil" ? Might want to be careful with that. Failure to follow any of the previous instructions may result in your robot going haywire, and spouting lines like "Crush. Kill. Destroy!" or " Kill All Humans ". In which case, it is highly recommended you hit the Override Command located in [the rest of the instruction manual appears to have been disintegrated . </] If you have purchased the Mechanical Monster model, Trope Co. suggests you start running now . Is generally considered to be overused nowadays, so you'll rarely find it used straight in contemporary live-action works, but it still pops up in cartoons for camp value.

A sister trope to Demonic Dummy , the Murderous Mannequin is a clothing mannequin brought to life and sent to kill. Like Mecha-Mooks , a hero can be shown cutting down swathes of these without moral qualm as they are ' not truly alive .' Also make for excellent Paranoia Fuel — they're everywhere, and they're staring at you</ . Like the Creepy Doll , Demonic Dummy , and Perverse Puppet , part of the eeriness is down to the Uncanny Valley . Not all living mannequins are murderous. Some are fashionable and kind. They are commonly portrayed as manifestations of consumerism, which can be either good or bad.

A mask that through magical or mundane means, kills the person

wearing it. The mask does this by smothering, strangling, suffocating, crushing, or poisoning its victim. Most of the time it is both a very cruel and very unusual death Subtrope of Artifact of Death and possible Artifact of Doom . Related to Evil Mask , which is both sentient and malevolent. Contrast with Face Hugger which, unlike the Murderous Mask, is often sentient and able to apply to the unwilling victim's face all by itself See also Clingy Costume

Love Triangles are tricky business. Trust us, we've already done the math It can get particularly twisted when some sides of the triangle are completely one-sided. Bob is in love with Alice, but Alice not only fails to realize it but is already in a relationship with Chris. This is a classic recipe for drama (or humor) but sometimes, it goes too far Sometimes, somehow, Bob gets the idea that Chris is the one in the way of Bob's happiness with Alice, and if Chris were to somehow have an "accident" , then surely Alice would come to love Bob instead. It's true — Love Makes You Evil and these characters are really</ Not Good with Rejection Not always the best thought-out plan, no. Sometimes, Bob may not even consider what would happen if Alice ever found out. In fact, in a lot of these situations, Bob doesn't even make any effort to hide his actions from her and seems to be convinced that she'll somehow fall in love with him as soon as he kills Chris If this isn't The Reveal for a Yandere , it's still very likely to be their most shocking moment Compare Opposites Attract Revenge and Comforting the Widow . This can overlap with Death by Woman Scorned if the hypotenuse in question is actually interfering with a relationship. Contrast I Want My Beloved to Be Happy , which may be subverted into this trope, and vice versa. Also compare the Scarpia Ultimatum , where the threat to murder the hypotenuse may or may not be carried out. Contrast If I Can't Have You... , for when it's the Cathetus (Alice, for those a little rusty on their geometry) who will be murdered. If this is done indirectly by setting the hypotenuse up to be killed, it's either an Uriah Gambit (if Bob does it intentionally) or Death of the Hypotenuse (if the intent is limited to the author). Extreme Sub-Trope of Removing the Rival When the official authors do this, it's Death of the Hypotenuse . When the fanfiction writers do this, it's Die for Our Ship . If the hypotenuse is a friend, it's Friend Versus Lover . If the character kills him/herself instead, it's Spurned into Suicide Note that the triangle must be a right triangle for this to apply . If it is an equilateral triangle, Polyamory occurs, though if you have a Psychotic Love Triangle going on, things may still</ not end well. And of course, this isn't meaning literally</ murdering the hypotenuse

Tropes relating to that most heinous crime.</

When Hazardous Water indirectly trying to kill you isn't good enough, it's time to take this to the extreme: The water itself has somehow developed a mind of its own. Current desire? Kill the meatbags. For obvious reasons, actual water trying to murder someone is a little unlikely, so a common workaround is that the water is being possessed or manipulated by a malevolent force — in which case, the only way to stop it is by taking out whoever is doing the controlling . (This doesn't always mean killing</ them; sometimes the heroes can reach an agreement, such as doing a favor or request in return for stopping the water's deadly rampage.) Compare and contrast Evil

Living Flames .

Whether a simple hammock, couch, futon, or lawnchair, or a king-size bed or Cool Chair in a Big Fancy House , for most of us, where we fall asleep is the one place in the world we feel most secure. For the boot camp valedictorian, it's a source of pride along with his flawless uniform and clean rifle But woe to the Chew Toy , the Cosmic Plaything , The Woobie , the well-deserving villain, or the victim of a particularly cruel fate or Kick the Dog moment. For them, no place in the universe is safe, especially where they least expect it . At the worst possible moment, snap! Covers go flying at unlikely velocities, mattresses fold like origami, and furniture morphs like a Transformer as it consumes its victims If it's a Comedy , Hilarity Ensues , and the lasting consequences will likely be limited to minor humiliation, a day spent peeling potatoes in Boot Camp, or a day shopping for a new bed. In a setting on the more realistic or dramatic side, serious injury may be the best</ that the poor victim can hope for Not to be confused with a (no possessive), a type of bed designed to fold into a wall when not in use, although they provide a popular version of this trope (slapstick routines involving Murphy Beds started appearing in silent movies less than a year after they came out on the market), slamming the victim into the wall to be discovered later on (quite possibly Squashed Flat) This often happens in cartoony hospitals, where someone in a full body cast will have the misfortune of having a bed that will painfully sandwich them For furnishings that are deliberately designed</ to entrap their occupants, see Shackle Seat Trap . For waterbeds specifically, see Wacky Waterbed

Murphy's Law is summed up as "If something can</ be used or done a right way and a wrong way, and the wrong way will lead to catastrophe , it will</ be used or done the wrong way ." As originally applied, Murphy's Law — coined by, and named after, U.S. Air Force engineer — was intended not as ironic humor but as a serious admonition to engineers: a device shouldn't be made so that it can</ be used incorrectly in the first place, a practice commonly referred to as Idiot-Proofing or "defensive design". For instance, the loss of several F-111 (TFX) aircraft during the Vietnam War happened due to the backwards insertion of a graphite pin in the rudder assembly Had Murphy's Law been heeded, the pin would have been designed so that it could not be inserted backwards</. One of Murphy's co-workers would later sum up the engineer's idea as "If there is any way to do it wrong, [the technician] will [achieve it]". In other words, anything that can</ happen, will</ happen. Murphy's Law is also the most commonly used term for the infamously pessimistic maxim, "Anything that can go wrong, will go wrong" applied to life and fate in general. The creator was not happy that his important advice was taken out of context — this itself became an example of Murphy's Law in action . Given that the actual Murphy's Law is something different, we cover this mutation under Finagle's Law instead. However, on this wiki, it references quite a few things, so we've made this page to help people figure out which one they really want. Arthur Bloch's 1977 book Murphy's Law, and Other Reasons Why Things Go WRONG</ popularized the term , if only mostly with the above deviation. The first sequel, Murphy's Law Book Two</, disseminated Hanlon's Razor , which is often a good explanation for

why the wrong way was employed. Another way of looking at this law is the '50-50-90 Rule', which is described as 'If there is a 50-50 chance, 90% of the time it will go wrong'. If you want... Also, Murphy was an optimist.

In Real Life , a person's physique, if not their physical size, is generally a dependable indicator of their physical strength. Muscle strength (force applied in Newtons) is proportional to the 'physiological cross-sectional area' (PCSA) or the total number of fascicles of the muscle. All things being equal, more muscle translates to more strength. In fiction, all bets are off. Muscles? Who needs 'em? The Pintsized Powerhouse is able to physically outperform heavily-muscled guys ten times his size and is more than capable of sending them flying with a single punch, physics be damned. A thin, wiry character may have no difficulty lifting or punching way above their weight class. This is generally done to show just how badass they really are. Usually lampshaded by Super Strength , and often more dubiously by a Charles Atlas Superpower . Alternatively, The Big Guy may not be very strong at all, but usually his strength is simply dwarfed in comparison. The Big Guy being physically dominated is usually a Giant Mook or similarly unimportant character. Generally, when it comes to important Big Guys , Muscles Are Meaningful . Weaker characters beating the stronger characters is often a demonstration of the fact that skill and other factors can trump strength in a fight, which is Truth in Television to a certain degree, but their methods have nothing to do with this trope. There are several related tropes: Note that this trope is specifically about instances in which the person with the seemingly weaker body possesses more actual strength</ than a heavily muscled opponent. This does not include characters who only win because of other characteristics that make them superior to their enemies, like speed or weapon proficiency. It's a common occurrence in Fighting Games that a speedy character is considered superior to the Mighty Glacier due to their speed and ability to perform Combos , but they only fit here if they are not only faster, but their attacks actually pack more of a punch as well. Contrast Stout Strength , where the character has the muscle, he just has fat on top of it as well, and Muscles Are Meaningful , where the muscles DO make a difference. When it appears on comic book heroes, it is always a case of Heroic Build . Compare and contrast Clark Kent Outfit , when a character looks</ meek... until he takes his shirt off, and it's revealed that he has abs of steel. See also: Bishōnen Line , Cute Bruiser , Little Miss Badass , Boobs of Steel , and Amazonian Beauty for specific character design examples. May overlap with The Gift , Hard Work Hardly Works , and Waif-Fu . See Monstrosity Equals Weakness for when this, and the other side of it, is the case across the board.

Welcome to Professor Tropington's Museum Of The Strange And Unusual. Within these halls, you will find exhibits dedicated to the mysteries of the world . For example, you will find the UFO displays up the stairs, next to the planetarium. To see the cryptid exhibits , take the hall to your left. To visit the Psychic Powers exhibit, well, you should know where that is. And yes, we prize the eclectic range of our collection over any benefits that might be gained from consistent themes May I point out at this moment that the laboratories are strictly off-limits to unauthorized personnel. In addition, emergency exits are in place should anything happen. We also guarantee that none of the exhibits will come to life, drive you insane, or open a portal to another dimension If you were

looking for the Museum of Boredom , you'll find them just across the commons. Ours has much better exhibits, though, if I may say so myself.. Sub-trope to a World of Mysteries

Musicalis Interruptus is a form of Musical Gag . A song is gearing up or getting into full swing, and something interrupts the singer, so the music abruptly stops. Heroes will interrupt villains. Villains will interrupt the hero. Sidekick types will interrupt either or both. Sometimes the singer will even interrupt himself. Occasionally used by Media Watchdogs to allow the song to flavor the scene, but stop short of something they consider objectionable for the audience. In any case, the song usually will not continue after the interruption For added effect, there is sometimes a Record Needle Scratch just as the music/action stops. The silence that follows may be punctuated with one or more sound effects such as a glass breaking, or a cat yowling in the distance (or perhaps both) This can even happen a breath or a word before the song would've been over anyway

In the movie 9 </ , the song "Take It All" in the film stops abruptly In about three words before the song actually finishes. This is used In for dramatic effect, the director said in a commentary about it, In because "there is nothing left to say". 3 Idiots The Adventures In of Super Mario Bros. 3 </ episode "Dadzilla", Kootie Pie and In Big Mouth take over the Hollywood Bowl and perform their own In concert. Their song is cut short when an angry crowd throwing In things becomes too much for them to handle.

A specific musical cue—not in the BGM , but in actual music being played by someone or something In-Universe —serves as the trigger for some event. The more dramatic the event, the more likely that the trigger occurs at the end of the song, in which case the song functions as a melodic (and quantum-mechanical-anomaly-proof) form of the Dramatic Countdown Clock Diabolical Masterminds are particularly prone to incorporating music into their master plan. Maybe manipulating a public performance to their own ends is their way of showing off their Chessmaster cred, or maybe they're just Wicked Cultured . The downside of this, of course, is that any hero can bring the plan crashing down simply by disrupting the song The Xylophone Gag is a very specific subtrope of this. If the song itself is harmful, it's a Brown Note . If the song is part of a magical spell, it's Magic Music . If the song opens a door, it's an example of Songs in the Key of Lock . May involve a Cacophony Cover Up

All about songs, lyrics, music, and sounds, except for spoken words outside of songs. </ For tropes, see Audio Diegesis , Music Tropes , Music Video Tropes , and Sound FX Tropes .

Audio Game

Music may refer to...

People and groups who record or perform music.</ See also: Composers and Music Tropes .

Blues

The Andrews Sisters

Music Stories are like Sports Stories , but instead of sport players and teams trying to win games, the Music Stories are about musicians or music groups trying to overcome challenges related to performing music or using musical activities to solve other problems in their lives. Series about the every day lives of a fictional or fictionalized music star might also be considered Music Stories or partial examples if musical performance is a regularly featured element of the story. Sometimes the music group also gets involved in non-musical adventures that may cross into other genres, however musical performances will still play a major role Some of the many common plots include individuals or bands trying to make it big in a competitive and sometimes hostile music industry, music teachers trying to make a difference in the lives of their students either in an established music group that has declined or by creating a new music group, fictionalized Biopics about historic Real Life musicians and composers, and kids (often troubled) pursuing their musical dreams by joining school choir or band, and then trying to balance their musical training with their academics and personal life. Sometimes the existence of the music group might be threatened with a funding cut that would destroy it, and the musical group must revitalize and revamp itself in order to impress the powers that be with their newfound talent and popularity to retain their funding source. Other times the music group might be raising money for a charity outside of itself Unlike The Musical , dialog and exposition is not told primarily through song, and characters mostly confine their music to performances and practicing rather than, say, spontaneously breaking out into an elaborate choreographed song and dance number during their high school lunch break. Music Stories are mostly not musicals, but a few musicals are Music Stories because their plot centers on music training and performance. The Sound of Music </ would be a perfect example of a work that is both a music story and a musical Compare Rockumentary , Concert Film , and Idol Genre . See also Cooking Stories

Jem and the Holograms </

Art produced in Germany has had a startling tendency to be viewed by non-Germans through the prism of is this Nazism or not?</ This especially applies to German music. And, indeed, to any music that "sounds German" regardless of whether or not it was made in Germany Music To Invade Poland To refers to any music that gets accused of being Nazi because it sounds "Germanic," "Teutonic," " Wagnerian ," or the like For the most part, this stuff does not advocate National Socialism. Unfortunately, the use of bombastic, dramatic, "Germanic-sounding" Orchestral Bombing as soundtracks in World War II films has cemented the association between grandiose, orchestral marching music set to relatively steady tempos with authoritarian and warmongering political movements This is not yet a Discredited Trope . The Trope Namer is a particularly infamous review of Rammstein 's album Mutter</; the review described

the album as "Music To Invade Poland To" (although Rammstein, who are a bunch of lefties from the former East Germany, have nothing to do with neo-Nazism, unlike real neo-Nazi bands like the infamous, supposedly reformed "Böhse Onkelz" do). This trope is actually very common in Germany to this day, where it isn't even limited to music. Pretty much everything that could invoke similar associations creates the same feeling of unease with most Germans Not to be confused with Loud of War . May be associated with Germanic Depressives Actual military music from the Third Reich tends to be banal and uninspiring (e.g. , a chirpy little ditty featured in Battle of the Bulge </), and was more often than not intended to be sung while... you know, actually invading Poland.. Incidentally, German music earlier came under attack during the anti-German hysteria of World War I . A generation before it became "Music to Invade Poland To", German music was denounced as "Music to Invade Belgium To"

This index page lists tropes applying to music, songs, artists, and the listening experience See also Poetry Tropes , Dancing Tropes , and Theatre Tropes

A music video is a short film that is played to music, often for promotional or artistic reasons. Although they had been commonly used as a promotional tool in the 1960s-70s and really took off in the 1980s with the advent of MTV , there are several predecessors to the medium, with experimental films and talkies dating back to the 1920s, including Lee de Forest's Phonofilms</, Warner Bros. Vitaphone</ shorts and Fleischer Studios ' Song Car-Tunes</ See also Music Video Tropes

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Tropes that are found in music videos.</ See also Music Videos and Other Common Music Video Concepts .

Going back in various mythologies is the idea that supernatural beings — such as vampires, ghosts, demons, witches, what have you — cannot enter into a home unless invited to do so. Often such beings will try to gain entrance by tricking a person into believing they are someone else. Once invited, don't expect locked doors to be an obstacle to their entry This trope is very old. Traditionally, this trope applied to mythical creatures in general, and there's a load of things that are supposed to invite them in, like putting new shoes on the table, or bringing white hawthorn into the house. Now you know Its applications to different types of supernatural creatures have expanded over the years. More often than not the original conceptions of these mythical creatures are identifiable by this trope. Oddly enough,

its application to vampires begins with Bram Stoker— Varney and Lord Ruthven , for example, never had this problem. Other creatures strongly associated with it are ghosts and demons For any story that examines the trope in detail, expect to see creatures dealing with common buildings where the public is invited, invitations are explicit or implied, and the concept of revocation of invitation to be played with. A particularly common gag involves the implications of putting a "Welcome" mat outside your door Sub-Trope of Supernatural Repellent . Related to Sacred Hospitality , which also treats the etiquette of hospitality as Serious Business . Invited as Dinner , in which the predator invites the unwitting prey instead of the other way around, can be considered an inversion of the examples regarding vampires

So, The Hero has been on his epic quest for quite a while now. Never tiring, he's been following the Big Bad valiantly, and now he's finally going to catch up to him. Ooh, there's so going to be an epic fight soon.. Another version of the trope is when the Hero has actually caught the Big Bad, who is due to be tried and sentenced. However, there's some kind of loophole in the system, or the Big Bad's got the best legal assistance ever seen, or the Big Bad's status is enough to get him special privileges. The Big Bad's going to walk, or at least get a lesser sentence, and the Hero can only watch This trope is often used to enforce a Status Quo in works, to put off the final fight, or to bring back a Big Bad later for the heroes to finally fight Related to Conviction by Contradiction , and might be followed by We Will Meet Again . Not to be confused with Forced to Watch , or Watching Troy Burn

He's the joker of the group. She's the Emotionless Girl or perhaps the Tsundere , maybe both. He makes it his mission in life to make her let out one of the most powerful emotional responses. It's a matter of personal pride. If he can break through her shell, he can brag about it for years Said girl's friends will wonder why she puts up with it. Don't expect his jokes to actually be funny. The comedy really comes from her reaction, or lack thereof . Compare Straight Man and Wise Guy for a similar setup This is often played as romantic interest. After all, guys like girls that laugh at their jokes and girls like guys who can make them laugh. And even if she doesn't laugh, she does at least listen. If it's meant to become a romantic relationship, don't expect them to resolve it anytime soon Most of the time, what finally makes her laugh wasn't even intended to be funny Can result in a When She Smiles moment, where the guy falls even harder for her when he finally sees her radiant smile

A common misconception about law enforcement. A drug dealer or prostitute is chatting with a potential customer. But before they can actually go through with the deal, the pusher/hooker asks a simple question. "Are you a cop?" According to pop culture, an undercover cop has to answer truthfully, otherwise they're guilty of entrapment. The cop may employ careful use of Exact Words , saying something to the effect of "Do I look like a cop to you?", in an effort to dodge the question without outright lying, or in rare cases, may come right out and admit the truth. Contrary to popular belief, this is not</ Truth in Television : Entrapment is specifically when

a law enforcement officer induces another person into committing a crime when they would have been unlikely to do so had the cop not approached them</ . An officer has the complete legal right to lie about their identity if the job requires it. It isn't entrapment because whether or not the person is a cop would have no effect on a criminal's intentions to commit illegal acts, and undercover stings would be pretty useless if a cop was required to blow their cover whenever asked a single question. Ask this of a real life undercover cop, and they'll just say "no, I'm not a cop." All that said, one of the reasons that this trope still exists in pop culture and the public consciousness is because cops are in no hurry to correct it. Letting this misinformation float around helps the police with their job, after all. If people think that an undercover cop has to say they're a cop when asked, answering with a straightforward "no" can ease the tension in an undercover sting. Subtrope of Artistic License – Law and Lying to the Perp . Sistertrope to Can Always Spot a Cop . See also: If You're So Evil, Eat This Kitten , where someone has a cop perform a criminal activity to prove they aren't a cop. Cannot Tell a Lie , where a person is unable to lie about something in general.

As humans evolve , some will start showing abilities that will scare the living snot out of the normal people around them. If enough of these people are walking around, you can be sure the normal population will demand a government organization dedicated to observing and controlling these evolved people This organization's first act will be to make damn sure that every one of these evolved people is a member of said organization whether they want to be or not At one level this makes some sense. The sudden presence of telepaths, telekinetics, teleporters, phasers, etc . could throw society into chaos as long held concepts of privacy and security might be in danger of being thrown onto the scrap heap. But the new organization will almost always go overboard as it was initially formed out of panic . The normals who control the organization will start to see the supers as weapons or tools to be exploited . Eventually an organization composed mainly of superhuman mutants may start looking at the normals around it as an impediment to their natural supremacy . Things will go rapidly downhill from there There will be mutants who will want no part of this organization, seeking only to live their lives in peace. As if they will be given the choice . The organization will hunt down every mutant it can find to bring into the fold . Those who refuse can look forward to imprisonment, death or life on the run , except for those few who completely renounce the use of their powers Even though they coerce superhumans into working for them, the Mutant Draft Board is not always portrayed as completely evil. It is not uncommon for the superpowered individuals to end up working for the Board willingly, though often with reservations about their manipulative commanders See the Cape Busters for an organization of non-supers attempting to wage a war against supers. See Fantastic Recruitment Drive for a cuddlier variant. See Superhuman Trafficking for cases where supers are exploited rather than merely monitored and regulated

In Warhammer 40,000 </, humans in the Imperium who are gifted s with Psychic Powers are trained by the Adeptus Astra Telepathica,s in cooperation with the Inquisition . Given the source of these s abilities, and the potential "perils of the warp" , it is perhapss

understandable that psykers are treated with a measure of concerns . Unregulated psykers deemed uncontrollable (and especially s those affected by warp entities) are treated harshly , whilst s those who are merely too weak or undisciplined to serve are put s to other use Grrl Power </: Variant. Supers are not drafted, s there's no Super Registration Act , and in fact powers are s protected under Second Amendment rights. However, vigilantism is s still illegal if you have powers, and the best career option for s supers is in ARCHON, the new military police unit designed for s "atypical threats." Working for ARCHON is very</ lucrative, and s the team has successfully rehabilitated several villains simply s by offering them job s

Mutants, also known as Deviants and Freaks, are, by general definition, organisms that have undergone a permanent change to their genetic structure relative to the norm for their species. Sometimes this results in a new race or breed, or even, as mutations accumulate over time, a new species (speciation), and sometimes it's a one-off that produces effects that don't breed true, or are so negative that they prevent the individual mutant from successfully surviving and breeding. Technically, any deviation in a person's genetic code that isn't a "simple" combination of their parents' alleles would be a mutation. On average, human beings have 150 to 175 mutations each (mostly minor transcription errors or swapped chromatid segments), the vast majority of which are undetectable. So technically, we're all in some sense mutants. Mutants in fiction follow this same basic idea (though normally portrayed in biologically implausible or impossible ways), but have a much wider variety of phenotype effects than Real Life mutations because of Hollywood Evolution . Fictional mutants are often Super Heroes , because "mutation" is a very easy way to get multiple power sets from a single Super Hero Origin (this is why X-Men </, the first major comic to have Loads and Loads of Characters introduced all at once, starred a group of mutants). Just as often, humans or other animals are mutated somehow into hideous Always Chaotic Evil monsters for the heroes to fight, or pitiful misunderstood freaks . Because even low levels of radiation can be deadly with prolonged exposure, it's common for stories to have Radiation-Immune Mutants who can survive, thrive on, or require</ radiation to live. There are two different ways to use the word Mutant: it can refer to characters who were born with a mutation, such as most members of the X-Men . Marvel Comics , the storytellers that have to be the most specific about this kind of thing, refers to these as . The other definition is things that have had their genetic code changed after birth, whether by radiation damage , gene therapy , or a pandemic disease . Marvel calls these . Usually in fiction, these after-market mutations also alter germ cells and get passed on to the mutate's kids . For clarity's sake (and in accordance with the Mutant Registration Act), we keep the examples of these two different kinds of mutation separate. The mutates variety (and certain mutants with an Unstable Genetic Code) are prone to experiencing Transformation Horror in some form or fashion. May overlap with Evolutionary Levels if the mutants are " superior " to mankind. A type of Super Hero Origin . Very frequent targets for Fantastic Racism . Outside the superhero genre, mutants are most often encountered After the End . A large body of examples of fictional mutants can also be seen on Wikipedia :

Expect a lot of Clothing Damage and an attitude of Tranquil Fury . Can be just as easily Played for Laughs or Played for Drama — the latter can work as a subversion of Just a Flesh Wound , as it shows that what doesn't kill you can still slow you down a hell of a lot Rasputinian Death is a subtrope where the injuries are each of the No One Could Survive That! variety, and the final fatality actually sticks Compare: Crush Parade when characters and objects are repeatedly run over and trampled by different things; Covered in Scars when a character bears the marks of past injuries for the rest of his life. Serial Prostheses might result from this. Contrast Death by Disfigurement , where one lasting wound will spell a death sentence not very sooner

In Show A, you watch TV. In show B, the TV watches YOU. This is a special kind of crossover trope in which the characters from Show A will enter the universe of Show B—both shows of which are "real" to us. In other words, neither is a Show Within a Show . In addition to finding out that they're trapped in the universe of Show B, the characters of Show A discover that they themselves are the subject of a Show A in the universe of Show B. The characters from Show A are, in essence, simultaneously</ Trapped in TV Land and a Refugee from TV Land . This isn't Real World Episode , since both universes are depicted as being equally "real" . A situation in which Show A is fictional in Show B and Show B is fictional in Show A isn't an example of this trope if they never share a continuity; if in A's continuity B is just fiction and vice versa. This could happen with two completely unrelated works that each incorporate real world elements that happen to include the other work. This is a relatively common trope used in Crossover Fan Fic . Strictly speaking , this kind of crossover should never logically be allowed to exist. At the very least, the particular episode of each series or work which references the other should be assumed to not exist within the other's universe . Otherwise, you would have a situation wherein it would be distinctly possible for the main characters to see the TV show of their entire reality within said reality, realize their entire existence was a lie , and freak out . And we wouldn't want that, now would we? One possible justification would be if the two worlds are simply Alternate Universes and the "shows" in question are based on visions people have from the other world . In this case, expect the characters trying to establish what in this show is correct and what is not. It could also be the case that the creators of Show B, within the universe of Show A, simply decided to set Show B in a world where the main characters of Show A don't exist , but acknowledge their impact by making them fictional instead - though this explanation breaks down if the world at large, and particularly the media, shouldn't know about the events of Show A in the first place. Unfortunately, the Fiction Identity Postulate proves that all fiction is equally unreal. And anyone living in an Alternate Universe may be, by definition, fictional. This is where Recursive Canon meets Recursive Reality . May create an accidental Intercontinuity Crossover . See also Celebrity Paradox . Comic Books Are Real is a one-sided version, usually dealing with a Show Within a Show instead of another real-life series. Compare Faeries Don't Believe in Humans, Either , where each side believes</ the other is only stories prior to meeting, but both have always been fact and that's what the stories are based on. Contrast Stable Time Loop , which leads to a similar Ontological Paradox .

Due to the very nature of The Masquerade , one of the toughest things about it is finding other people who are also in on the Masquerade. This is justified since it wouldn't be very good form to go around asking everyone you meet if they know that there's a secret society of aliens or magical creatures living among normal people. If everyone does their job right, everyone in on the masquerade should appear like ordinary Muggles ... even to each other</ . This trope can lead to some really magnificent misunderstandings, especially in romance situations, and the most obvious sign is when you find yourself thinking "Now if they'd just been honest with each other, we could have avoided a lot of trouble here." Of course, this type of situation could lead to many surprises. Suppose you're a mystical creature living in a world where mystical creatures are thought not to exist, and you must maintain the persona of being an ordinary person. You know that there are others like you that exist, but other than your close friends and family , you don't know who or where they are. You try your best to maintain your disguise, lying to all the muggles at school and at your job. But one of them is getting incredibly close to your secret. You've known this person for years, and never thought him to be anything more than an ordinary muggle. But when he discovers your secret , it's actually okay, because he has the same secret himself! In Fantasy Kitchen Sink situations (or crossover) they might have a completely different secret. If not a directly opposed faction, it's usually not a problem, as it is easy to agree to "not reveal your secret if you don't reveal mine." Of course, it could work the other way around too. The trope is invoked whenever a character maintaining the masquerade discovers that another person, whom they've thought of for a while as an ordinary muggle, is revealed to them to also be a part of the Masquerade. Whether the second person has already known of the first person's involvement in the masquerade is irrelevant. Related to Right Hand vs. Left Hand . In extreme cases can result in a Flock of Wolves .

You probably know her. You might even live</ with her. A mother who tries too hard to control their children's lives. Often (but certainly not always), they are the mothers of sons, and for whatever reasons can have a bit of trouble cutting the apron strings; as a result, no matter how old the boy (or, for added humor value, man) is, he'll be mothered relentlessly , his mother absolutely smothering him with parental affection... and authority. Using either carrot or stick (sometimes both), his mother will go to any lengths to make sure that, whether he wants to or not, he's not going to be leaving his mother's embrace any time soon. Any attempts on his part will usually result in a passive-aggressive guilt trip for trying to break away and do his own thing. Her poor son, as a result of such domination and badgering, usually ends up a Momma's Boy . A lot of these mothers are Jewish for some reason, though they are also oftentimes Catholic, serving double-duty as a conduit for Catholic guilt The family where the Beloved Smother lives usually feature a Disappeared Dad . The Smother may be a single mother, or the father is a Henpecked Husband ; either way, he takes no independent part in raising the child, passing all control to her. The child usually has no siblings and more often than not is born late in their mother's life. Bonus points if the Beloved Smother has had trouble getting pregnant or if the child themself has or had some illness to protect from and take care of The greatest threat, however, as perceived by the Smother, lies in the opposite sex. To a son, she will constantly preach that all women are Gold Diggers who are plotting towards a Divorce

Assets Conflict ; to a daughter, that All Men Are Perverts who will leave her barefoot and pregnant, literally. Any Love Interest that her son may attract will be immediately regarded as a rival for the son's love by the Beloved Smother, and the woman will be belittled, harassed and spied-on to varying degrees of obsession. (Hell, the Smother might actually have been through it herself.) If her son happens to break free and marry the woman he loves, then that unfortunate woman will find herself coping with the Mother-In-Law From Hell , who will be hyper-critical, dismissive and condemning of everything she does to the point where it may even break the marriage apart if her son doesn't do something to curtail his mother's interference Alternatively, if she spots a potential mate for her son of whom she does</ approve, she will relentlessly try to pair them up , ignoring any signs that the "happy couple" are losing interest in each other (or never were romantically attracted in the first place) In the most favorable depiction, the Beloved Smother genuinely does love her son and wants him to be happy; she just has a little bit of trouble letting him go, and her plot arc usually revolves around the gradual realization that he's his own man and that she needs to cut the apron strings for his own good (and, usually, hers as well), and that his moving away from her doesn't equal that he doesn't love her in return. At worst, she's a Control Freak Evil Matriarch who will stop at nothing — not even murder — to make sure that Mommy's Little Angel remains with her at all costs . For added Squick value, Mommy and Son may be a bit too close in the wrong kinds of ways .. It is rarer for daughters in fiction to have trouble with the Smother, but not unheard of; if the girl is unlucky enough to have a Smother, then things will be much the same (although rather than actively preventing their children from having a life outside of her, a Smother who has a daughter will usually instead start badgering her about why they aren't married and providing her with grandchildren on a constant basis). With daughters, however, the dominance may sometimes have an edge of competition as well, as they</ tend to view their own daughters</ as rivals. Smothers of daughters are often ex- Alpha Bitches or cheerleaders who tend to bully and harass their daughters into following their footsteps as a way of living their past glories through their children Like most tropes, it's a Truth in Television ; psychiatrist Carl Jung identified this archetype as the Terrible Mother, an over-nurturer who, in smothering her child, ends up stifling them to the point of hampering individuation and personal growth. In contemporary psychology, the behavior of the Smother is consistent with parent-child codependency, a trait of Borderline Personality Disorder When a queen is acting as regent , she often will smother the young king as well, and expect to control the king after he comes of age If she actually succeeds in taking control of her children, those characters will end up with Mommy Issues May double up with Safety Worst . May overlap with Meddling Parents and Education Mama Compare Overprotective Dad and/or Fantasy-Forbidding Father . Contrast Hands-Off Parenting . If it's a more action-based series where the offspring being "smothered" is in trouble and the Smother is an Action Mom , see Mama Bear . If the mom was a child star and pushes her kid into stardom, she's a Stage Mom . Often overlaps with Obnoxious Entitled Housewife if the mom constantly makes demands in the name of her child. May lead to Calling the Old Man Out or an Anti-Smother Love Talk . If the mom is not just controlling but a straight-up villain using their son as a pawn, see Villainous Mother-Son Duo

The character is a noble, or at least decent, soldier, who doesn't like the policies of their nation and/or state, but fights for it anyway. This person is loyal to their nation, not its leader. Exactly how</ noble or decent someone can be while helping their organisation do questionable deeds because it is "their duty" varies depending on the specific character and their actions. Moral Dissonance is something anyone can have and evil leaders are very good at promoting and exploiting nationalism , particularly when it comes to inter-national conflict and war. One does often wonder why someone so honorable fights for an evil cause rather than deserting At worst, this sort of thing can lead to the "I was Just Following Orders " defense. More positively, it may result in them questioning their Blind Obedience and defecting or rebelling. The title is a common variation from a quote from the USA's naval commander Stephen Decatur...which is all too often taken out of context . For immediately beforehand, Decatur had toasted: "To our country! In her intercourse with foreign nations, may she always be in the right." Later, the USA's Senator Carl Schurz gave his own interpretation of the statement: "My country, right or wrong; if right, to be kept right; and if wrong, to be set right</ ." This latter take, along with similar anecdotes from others, has also come into prominence in how both nationalism and patriotism are portrayed. (G. K. Chesterton analogized the simplistic version to saying "my mother, drunk or sober." It still fits with the more nuanced version: you may well be loyal to your mother drunk or sober, and still take a different approach to the two situations.) No Real Life Examples, Please! Which country is "wrong" or "right" is extremely subjective because widespread, unconscious belief in the principles of nationalism makes people believe that their chosen nation is always 'more right'. Let's not start up a Flame War over this, thanks guys. (Even though the trope doesn't have to be only about who is "right or wrong" among the country leaders, but about unquestioned or blind loyalty of (mostly) soldiers towards them due to patriotism, be it genuine or indoctrinated, including historically) Compare Realpolitik , Honor Before Reason , My Master, Right or Wrong , Lawful Stupid , Just Following Orders , Tautological Templar , and Culture Justifies Anything . Contrast My Country Tis of Thee That I Sting , where someone's love of country inspires them to want</ to criticize it.

While patriotism can be noble or nice, there can be times when one is ashamed of their country. Usually it's politically or socially motivated. Some people dislike the imperialistic, militaristic, chauvinistic or nationalistic approach of their own government and fellow citizens. These are the people who feel that My Country, Right or Wrong is mostly wrong and have nothing but contempt for Misplaced Nationalism . They will vocally criticize their own country and feel that they are in their right to do so since they were born there themselves. Though they can sometimes be categorized as misanthropes or a Boomerang Bigot there are also enough examples of people having good reasons and/or arguments to criticize their country of birth. This can result into active protest marches with the intent to change things. Or, in a less drastic fashion, result in Self-Deprecation comedy, done for satirical purposes. In some countries such criticism is seen as highly unpatriotic, even treasonous. Dictatorships are the most obvious example, but even in some democratic countries expressing such opinions can bring people into serious trouble, and politicians opposing those in power will take pains to emphasize that

they love their country despite their disagreements. Yet, in a truly free society criticism of your own country should be respected. Lots of sociological revolutions and changes have occurred just because people questioned the ideas of their government and society, and many modern countries trace their founding date to such uprisings, celebrating them with patriotic songs and holidays. People who embody this trope usually consider criticism of their homeland as an act of patriotism in itself, reflecting the other part of My Country, Right or Wrong : if wrong to be set right.</ Contrast with Propaganda Piece . See Misplaced Nationalism for criticism of one people or country towards another. Offending the Creator's Own would be the religious and ethnic equivalent of this trope. See also Cultural Cringe , when this is done against a creator's culture, and Biting-the-Hand Humor , when this is done against the production's distributor. Compare Hail to the Thief , when criticism is directed toward the head of state, often in song. Please make sure that only examples are added where the criticism is made by a person born in the country they criticize.

Somewhere in between the Law of Disproportionate Response and Berserk Button Alice and Bob are fighting. Alice manages to destroy/ruin/mangle Bob's shirt/sunglasses/hair/whatever. This unhinges Bob and he suddenly goes into Determinator mode. While the destroyed item is often a #1 Dime , the reaction usually comes out of the blue Not necessarily something to make him go berserk, but to Bob, it's like she kicked the dog . If Alice was bad before, now she's unforgivable Can be a Stock Phrase . Compare Lost Food Grievance and Wardrobe Wound

A standard comedy trope which, at its core, takes the form: It is often expanded to mention two or more groups that form a supergroup: In either version, Bob</ is already expected to be among the group(s) in question, but is singled out as if he's not , usually at Bob's expense; "Bob" may be anyone, including the Butt-Monkey or an Acceptable Target . In extreme cases, the group will be received with cheers, and the name of Bob</ will be received by Chirping Crickets . This can be Played for Laughs in cases where it's literally impossible for Bob not</ to be a member of the groups mentioned. It can also be used to deliver a Stealth Insult : "We welcome members of all benevolent professions, as well as lawyers ." Or, inverted, it can even deliver a compliment: "You morons, and Bob." Protagonist and Friends is a Sub-Trope , in which this and Character Title collide. Compare: And the Rest , Snub by Omission , Bait-and-Switch Comparison , I Take Offense to That Last One! , Guilt by Association Gag , Ladies and Germs , and Insult to Rocks . Compare and Contrast Especially Zoidberg . See also The Friend Nobody Likes , which overlaps in cases such as the Trope Namer , Zoidberg from Futurama where this person is singled out because, well, they're the friend no one likes . During 2019 FormulaOne season, Romain Grosjean and George Russell had a crash at Singapore. They had an off-screen talk to end grudge. Next week, they shared the plane to Russian race, and posted the same picture on Instagram, Zoidberginq each other</

In cultures with a tradition of adventuring, there is often a yearly tragedy in which families are temporarily split up because some of the men have to be away trading , or fighting or bringing animals to market or the like. This brings in the character known as My Girl Back Home. She is almost Always Female (hence the title), though a child or an old man would work. The male version of Girls Back

Home waiting for female adventurers are only a recent storytelling innovation, as adventuring was mostly masculine work in most cultures and time periods and stories reflected that. Girls Back Home tend to be spouses or lovers though anyone with whom the character in question has a close relationship will do. Expect a Girl Back Home to be The Woobie , though she will likely hide her emotions under a shell of stoicism , at least until she is alone . In the meantime, they will always worry about her and feel guilty for leaving. That never persuades him to stay home, of course, because otherwise we won't have a story. Another trait of Girls Back Home is that they often occupy only a small part of the story except in the thoughts of The Hero. Also, no matter what happens, if you have a girl back home, show a photo of her to anyone! Related to I Will Wait for You and Long-Distance Relationship (although that one is a bit more gender-neutral in who gets left behind). You may have to return abruptly for You Have Waited Long Enough . Compare and contrast Dad's Off Fighting in the War . Aversion (sort of) of Battle Couple .

A well-intentioned but misguided character — very likely a Tragic Hero , a Tragic Villain or Anti-Villain — comes to realize that their actions have caused incredible damage, physical pain, emotional pain, or even loss of life. The usual line that comes after this is the title of the article (with or without the "My God"). Tears of Remorse may accompany it Often the realization only comes when someone/something close to the person is hurt or destroyed. In quite a few cases, that "someone/something close" is the very entity they were trying to get rid of to begin with Usually delivered dramatically, sometimes, well, over-the-top . A villain might utter this line if they're about to take the Last-Second Chance . Or a hero after being freed from The Virus , being Brainwashed and Crazy , or a Superpowered Evil Side , or after making an unintentional but catastrophic mistake Sometimes followed by Must Make Amends , other times by an Ignored Epiphany . This trope is almost always the cause of The Atoner's Heel–Face Turn with the memory used as a constant reminder of why they must follow the path of atonement. Can also lead into He Who Fights Monsters or a Guilt-Induced Nightmare These Hands Have Killed is related but distinct, because it can be a reaction even to a justifiable killing See also Screaming at Squick and Bleed 'em and Weep Often the result if the protagonist becomes an Unwitting Pawn . Sometimes combined with Heroic BSoD or Despair Event Horizon ; common with Villainous BSoD . Can be a self-inflicted What the Hell, Hero? Contrast I Did What I Had to Do , Be All My Sins Remembered , and I Regret Nothing . Compare It's All My Fault , Heel Realization and Kick the Morality Pet . See also Out, Damned Spot! , Being Evil Sucks , Nice Job Breaking It, Hero! , and Sympathetic Murder Backstory . This sort of moment is often why a Regretful Traitor feels that regret. If it's done by two or more characters who are fighting, then it's Dissension Remorse . May be the result of an all too successful Pygmalion Plot to Teach Him Anger . When a work tries to deliberately invoke this as an audience reaction, that's You Bastard! (whether it's successful or not). Although they are not related, it's possible to overlap with What Have I Become? If "My God " is taken literally, it may lead to a Heel–Faith Turn

Nothing defines a hero better than his morals, and the biggest sympathy point can be guilt over some monumental screw-up that taught the hero to buckle down and stop taking his job too lightly. This is sometimes related to the origin of a Superhero , but has more impact when the hero's career has otherwise been going well for a while. From a philosophical standpoint, this makes sense — if someone wins all the time, as heroes tend to do , they would be more defined by their failures than their successes. In Marvel Comics , this is sometimes a consistent psychological flaw (the "Marvel Flaw") which occasionally prevents a hero from succeeding. The hero will often declare " It's All My Fault " while their friends and family say " You Did Everything You Could ." The hero may recover from this and when they do, it's usually a sign they have grown , although retcons can cause an unpleasant return to status quo . The Failure Knight has this as part of his backstory to explain why he is so devoted to his new charge. Often produces a combination of Past Experience Nightmares and Anxiety Dreams . See I Let Gwen Stacy Die for one of the most common failures. Might result in We Used to Be Friends . Often happens to heroes who fail to make amends . Can be a Career-Building Blunder . When the failure is what put the character on the path to being the current (better) person s/he is now, it's Necessary Fail . If the plot brings about an opportunity to correct or make up for their failure, you have My Greatest Second Chance . If failure puts the hero in a funk that takes years to shake off then you have a Scrap Heap Hero . For Real Life examples from creators, see Old Shame .

I will not buy this trope description, it is scratched. A character thinks they can speak Hungarian (or whatever), but fails comedically and says something entirely different than what was intended — often complete nonsense or something rude. Consulting a (dirty) Hungarian-to-English phrasebook, they then proceed to walk into a tobacco shop and ask the guy at the counter, "Can I please buy some matches?" but they end up actually saying "My hovercraft is full of eels." Hilarity Ensues . This typically has nothing to do with bad translations; the original speech was incorrect. For bad translations, see Either "World Domination", or Something About Bananas , "Blind Idiot" Translation , or Translation Train Wreck . However, if the language being spoken isn't the language of the work as a whole, there's usually a translation back so that the audience can see just how wrong the character's speech actually was. For example, Bob thinks he speaks French well. He speaks in French to a waiter, who looks at him oddly and says "Monsieur, I do not think that you really meant to say that there is a blue banana in your navel." Although this trope is Played for Laughs , rare serious examples are known to exist where Poor Communication Kills . This is only rarely Truth in Television , mostly in relation to tonal languages such as Mandarin Chinese and specific (such as the Spanish word "embarazada," meaning "pregnant"). Most of the time, someone who speaks a language poorly just speaks it slowly, with a poor accent, and stumbling over vocabulary and grammar. Even if this does occur, the listener can usually tell what mistake the speaker made; if someone said "I like to eat pincakes," in English, you wouldn't assume that they are thinking of some sort of cake made from pins. In English</, "My hovercraft is full of eels" sounds nothing like what the speaker intended to say, but the mistake was made because it does</ sound at least somewhat similar in the language in question. Also happens sometimes with written language:

some languages (such as Hungarian and Arabic) rely on diacritics to distinguish similar-looking words, and ideographic languages (such as Chinese and Japanese) have complicated characters whose meaning (and pronunciation) can completely change with the difference of a few strokes. A common explanation for the trope is that the character making the mistake has been taught something rude by a mischievous native speaker, playing on their ignorance to purposefully give an obscene translation for something reasonable. A subtrope of Fun with Foreign Languages . Often used in conjunction with Eloquent in My Native Tongue . Also compare Either "World Domination", or Something About Bananas , which is about inept translations, Separated by a Common Language , in which similar problems happen because of differences in dialect, and Malaproper , a character who does this in their native</ language. Dinner Order Flub is this applied to restaurant settings. Not to be confused with I Need to Go Iron My Dog (which, though, is a totally legit result of My Hovercraft Is Full Of Eels if your first language is Russian: "to pet a dog" and "to iron a dog" sound identical in that language). Note: If you are interested in learning how to say that your hovercraft is full of eels in many languages, has a Real Life Examples: In 2021, the German parody party 'Die PARTEI' had an that consisted of the phrase "We love you" in a few dozen languages, including Klingon. Unfortunately, it was rendered as "yablIj. maH". Ignoring the period in the middle, that actually means "We are your mind"...

Who says Evil Is Not a Toy ? Some fictional children's toys are so dangerous, they have no business being children's toys! Some clever (and/or crazy) minds may even use them to fight and kill people. Values Dissonance often comes into play, due to cultural perceptions both of what is and is not dangerous for kids and how long it takes for kids to "grow up." (Theodore Roosevelt reportedly could fire a gun at age 10, whereas most kids that age nowadays might still be playing with Play-Doh.) Olympus Mons could be considered the organic equivalent — just replace "toys" with "pets". For a specific Sub-Trope , see The Most Dangerous Video Game . The trope name is a pun on My Little Pony </, and should not be confused with My Little Phony , nor with a Crossover between MLP and Girls und Panzer </ ( ). Or with mein little tank . It's also not a Perverse Puppet or the like; a My Little Panzer is inherently dangerous to use, but it doesn't have to be malicious</, or even living. Compare other failures to regulate safety in TV Land: No OSHA Compliance , No Product Safety Standards , Happy Fun Ball , Social Services Does Not Exist , There Are No Therapists . Compare specific cases of toys as weapons: Killer Yo-Yo and Battle Tops . Not to be confused with wonderful toys (although those are often effectively the same thing).

Before a duel begins, one character announces himself to his opponent without any prompting because he wants his target to know who is about to pound him Causes can be Genocide Backfire , You Killed My Father , or there could be nothing personal and the hero is just doing this For Great Justice . It can lead to But for Me, It Was Tuesday , but is more likely to be caused by it This trope is also very common in Japanese anime, manga, and videogames regardless of the situation: It was part of the Samurai code of honor to tell your opponent your name before fighting them and not

doing so was considered rude May directly accompany a Heroic Second Wind . Which, for those of you wondering, is the new name of the old trope that used to be called My Name Is Inigo Montoya Compare Transformation Name Announcement , In the Name of the Moon , Say My Name , I Am X, Son of Y , Verbal Business Card , I Am Your Opponent . See also My Name Is ??? , Badass Boast . Contrast Full-Name Ultimatum , where someone else saying your name spells bad news for you

Whenever someone is handing out gifts to a group of people, one of them is going to be massively disappointed Typically, almost everyone gets a really spectacular gift that is exactly what they wanted. Except for this one guy who gets, say, a nickel The jilted character will feign delight, but as s/he watches the others enjoy their gifts, his/her annoyance will grow until s/he finally explodes at the gift-giver. This character might also have to write a note saying 'thanks' despite not feeling thankful at all Typically, it will turn out that the gift has some great hidden value, and that their gift has really been the best gift of all, just not in any obvious way. Like the nickel is a rare coin worth millions Sometimes, the lame gift is just something of great sentimental value to the giver, in which case it reflects deep affection and is a very touching gift, though it's still a bit lame- see Crappy Homemade Gift Sometimes, the universe just hates him/her For the superhero version of this, see Blessed with Suck . Kids Prefer Boxes is a juvenile variation of this trope. I Got a Rock is the trick-or-treating version. When Elemental Powers are in play, you'll have What Kind of Lame Power Is Heart, Anyway? May result from Convenience Store Gift Shopping or a Homemade Sweater from Hell . The subtrope that drives the engine of an Unwanted Gift Plot . For the polar opposite of this trope (where the character finds an item most people would consider cool to be lame), see Worthless Yellow Rocks Of course it's possible that It May Help You on Your Quest

This door is absolutely impenetrable. It's made of 100% Indestructium , is guarded by robot monkeys with crossbows, and opens only to authorized personnel who pass the DNA test, pass the retina scan and present a valid birth certificate. Yes, no one will ever force his way into — "Open!" Says Me . WHAMM!!! Wait, did you just break the door off its hinges?</ This is Crippling Overspecialization applied to architecture. A designer puts immense effort and resources into a structure, most often a defensive point such as a wall, door, or window, but fails to notice a large weakness in the design that makes all of this easy to circumvent. The most common flaw being that for all that the door itself is indestructible, the wall around it is less so. This is especially so in Chinese and Japanese media where many walls are made out of paper. Often, the floor will also be vulnerable to burrowing. The door itself may not be that hard to open, especially if We Have the Keys . Often played for laughs if the way through the apparently impenetrable defense is particularly obvious or easy. Sometimes serves as a Surprisingly Realistic Outcome for whoever thought that they or their stuff would be safe in such a place. A common justification in-universe, which is also the reason for most Real Life examples, is that the designer Didn't Think This Through . However, the reason is sometimes that the writer</ is unfamiliar with secure design, in which case characters who should

have known better are not called out in-universe for making an amateur mistake. Compare Dungeon Bypass , Cutting the Knot , Override Command , Steal the Surroundings , Absurdly Ineffective Barricade , Inventional Wisdom . Contrast There Was a Door .

Simply put, a Stable Time Loop where one is his own ancestor. Of course, this implies an Identical Grandson , and an Ontological Paradox which results in a quarter of one's DNA being created from out of nowhere The trope namer is not an example, however. The song </ by Lonzo and Oscar in 1947 is about how the singer's character became his own step</-grandfather through complicated marriages . This trope is about being one's own biological</ ancestor If they're just pretending to be their grandchild, then that's My Grandson Myself . See also Kid from the Future , for more time-travel and offspring-related hijinks, and Time-Travel Romance , which could also lead to this trope See also Grandfather Paradox

Fiction gives us many weddings. Sometimes, the couple is forced to Altar the Speed , maybe due to meddling parents or a baby on the way . The couple doesn't want</ to move the date up, but something or someone else is forcing them to do it. Sometimes, the couple just elopes, and avoids the big wedding mess altogether. But every now and then, a couple ends up having TWO weddings — one for themselves, and one for everyone else. This usually takes two forms: : The couple elopes, but before they can tell anyone, somebody says something to make them feel guilty for not including everyone. So they end up planning a large ceremony/reception after all. The couple will have to jump through hoops to prevent anyone from finding out they're already married. The secret may or may not be spilled, but ultimately, it won't matter. In this case, the couple is planning a big wedding, but everything starts to fall apart. With all the arguments and drama, their friends and family are driving them crazy. They decide to run away after all. Expect a very</ random Justice of the Peace as they find a quick and easy way to get married. Afterwards—though this is not guaranteed—they might return to planning a big wedding to have a wonderful stress-free time, with their families being none the wiser. In this case, the secret will almost never be revealed. Either way, this is almost always a Heartwarming Moment . The couple is showing that getting married</ is far more important than having a big flashy wedding, and they'd rather handle things on their own terms. Arguments about flowers and who escorts whom take away from the beauty of the day, and they refuse to let that happen. But they still care very much about their friends and families to deny them their celebration. But the real</ ceremony will always be the one the couple cherishes. Both types are a major Truth in Television . The Trope name is a play on the title of the film My Own Private Idaho </, which has absolutely nothing to do with this trope. See also Altar the Speed and Metaphorical Marriage .

One fun aspect of being a fan is that you can ascribe Word of God selectively. Sure, Alice may own the franchise, but it's Bob — the writer, the producer, whatever — who left such an indelible impression on the property that, in your opinion, Bob</ is the one who made it good</ This trope is naturally more

common with long-running properties with multiple creators, which is why there are so many examples from American Comic Books . When a character like Batman , Superman or Spider-Man has literally thousands of stories told by hundreds of writers over a period of many decades, it's not surprising that this trope comes into play Compare Adaptation Displacement , Can't Un-Hear It , Better Than Canon , and Covered Up . When done with a singular character, it may be a result of being the Creator's Favorite . Contrast Running the Asylum , where such people are often regarded as evil step-parents , and Only the Creator Does It Right , where fans think a work is better when its creator is actively involved in it. Not to be confused Family of Choice , where the characters</ decide who they feel their real parents are

It's safe to say that society as we know it couldn't exist without rules. Without rules, power would be the only source of order in the world, either in terms of destructive capability or material resources . And like any tool that can be used for the common good, rules have the potential to be abused</ . Rules have power, and their ability to level the playing field can also be used to unbalance</ it in favor of whomever makes the rules in the first place. So what can you do? You can always break the law, but the more clever will figure out how to beat them at their own game. There are two ways this can happen: The rules can hang you, but the rules can also save you. Obstructive Bureaucrats and the like may think of the rules as a hammer to crush unworthy peons with, but the people who wrote the rules may have had other ideas: an apparently mean-spirited and arbitrary rule might have a reasonable exception buried in its text that the tyrants in charge prefer to conveniently ignore. Alternately, the roles may be reversed, and a villain who apparently has been caught dead to rights by the authorities finds a convenient loophole to wriggle through. An easy way to subvert Can't Get Away with Nuthin' . See also Screw the Rules, I Have Money! . Compare Screw the Rules, I'm Doing What's Right! and Chaotic Good , where Lawful and Good are on opposite sides, and Loophole Abuse . Any Rules Lawyer often uses the first variant, and is afraid of somebody using the second on him.

Maybe it's to explore a new world. Maybe it's to be better and stronger than before. Or maybe it's a mistake and it leaves the person Trapped in Another World Regardless of why, this trope involves a person who can be (or who is) downloaded into a remote interface to interact with others or another world better (or at all). This other self is otherwise an Empty Shell that does nothing. Sometimes when the remote version of himself is damaged or killed, he is hurt/killed back at home or in 'reality' , but the idea is, while the main body 'sleeps', a different body acts and works remotely by his commands. This is used to play games, interact with computers, or interact with an alien world Unrelated to We Are Our Avatars </

Unresolved Sexual Tension is always fun when played for laughs and amusement. Two characters are totally into each other but it's never acknowledged, just heavily implied. That is, until a character with some form of Super Senses comes into the picture See, Super Senses let you see things like body temperature, pheromone levels, or simply a better ability to read body language. What can you infer from those signs? Why, UST of course. This

person just proclaimed for all to hear that one character is attracted to the other, or two characters are attracted to each other. This usually causes embarrassment on the part of the other characters and everyone tries to ignore it for the sake of awkwardness. It can be seen as a form of lampshading the UST Usually the character announces this innocently, due to not being aware of This Thing You Call Love . Sometimes, though, they're deliberately trying to play The Matchmaker or just amusing themselves at the aroused person's expense . Be aware, if you are possessed of unusually keen senses, that doing this in Real Life is not</ a good idea. Real people tend to take it a lot worse than fictional ones Of course, it doesn't always have to be UST. Sometimes it's a one-way Love Interest , or just simply sexual attraction because, well, it's what the sensors indicated Frequently phrased in Spock Speak . Also, compare Dirty Mind-Reading (for telepathic examples) and Or Are You Just Happy to See Me? (for examples where arousal is readily evident without the need for special senses) Depending on the situation, can easily be a Moment Killer

If you are friends with a man for more than 24 hours, then dating his sister is off-limits without asking permission, and sometimes forever. Some reasons behind this are: Not uncommonly, the sister tells her brother to get lost, or otherwise actively ruins his attempts to prevent the potential boyfriend from dating her. After all, she may not take kindly to anyone</ — not even her brother — trying to control who she can and cannot date. This may lead to the brother trying to save face with If You Ever Do Anything to Hurt Her... and then backing off. It's Truth in Television , as most any guy with a sister can tell you. While the title says "sister," variations of it also include mothers and other female relatives (such as cousins), and for girls, the Gender Flipped "My Brother</ is Off-Limits." This doesn't include daughters or sons, because Overprotective Dad and My Beloved Smother , respectively, already covers that. Exes fall under The Bro Code instead. This may also be a symptom of a character having a Big Brother Instinct . Could lead to a Knight Templar Big Brother . This trope is almost indispensable for any Brother–Sister Incest works, where it builds the initial Incest Subtext in story. Contrast Best Friends-in-Law , where the guy is all too happy for his good friend to end up with his sister. A My Beloved Smother might have the same feelings towards her child Unrelated to Big Brother Is Watching . (although...)

So you're walking along, minding your own business, playing with your iPod in a neutron storm next to a nuclear plant during the equinox, and suddenly some Applied Phlebotinum grants you a magnificent gift: an entire library's worth of information is downloaded directly into your head , along with all the intellect , memories and wisdom needed to use it. You become an instant genius at everything from knitting to astrophysics, and you can suddenly Techno Babble your way out of any problem! Except ... for this problem: The thing about super-human knowledge and intellect, is that often you don't get a super-human brain to put it in , and there's only so much room in there. As your brainpower goes up, your survival rate goes down . Time is running out, and you either have to figure out a way to ditch your new super-smarts or die — either by hemorrhage, cranial explosion , or body strain. Maybe the knowledge contains

details about things man was not meant to know , and your body will try to adapt to it involuntarily with your new knowledge . Occasionally, dying isn't the problem: It might be non-fatal, but have some other significant drawback if you don't get rid of it soon, such as madness, head-splitting migraines, overwriting of memories or knowledge, or permanent brain damage. Perhaps you simply become unable to store new memories until you clear some space. This often leads to "Flowers for Algernon" Syndrome when the character returns to normal, warning others about the dangers of get-smart-quick schemes. Fairly common in Cosmic Horror stories when a protagonist obtains a legible Tome of Eldritch Lore and doesn't stop reading it soon enough before they Go Mad from the Revelation . Compare Deadly Upgrade and Too Much for Man to Handle . Also compare The Fog of Ages , where an immortal being has been collecting memories for so long that they're overwriting the oldest ones. Not to be confused with My Brain Is Big , where the skull literally</ runneth over and the brain shows outside it. See also Super Intelligence and A Mind Is a Terrible Thing to Read .

When you're on the Planet of Hats for too long, someone's hat is going to fall off. The probability of this happening seems to be directly proportional to the flamboyance of the hat . That is, if Bob's planet is filled to the brim with Blood Knights , who proclaim "The greatest glory is to die in battle!" and "Only the strong survive!" over dinner, expect Bob to be a Pacifist . There are a number of reasons why this happens: Often happens to races who seem at first to be Always Chaotic Evil , resulting in them proving themselves to be Not Always Evil thanks to the occasional Token Heroic Orc . May lead to an Enemy Civil War as those who reject the hat fight the ones who love it. Despite the fact that the Klingon Scientists Get No Respect , they may not believe this trope and choose to "rebel" in order to enable their peers to wear their hat. This trope's name comes from the oft- (mis-) quoted line from William Shakespeare 's Hamlet, Using the example from above, Bob's warrior species "protests too much" by overly avowing violence, when all Bob wants to do is flirt with Alice the Granola Girl . It could also work with the modern definition, in that they are protesting against Bob's behavior. Related to Cultural Rebel , Stop Being Stereotypical , and Stereotype Flip . All of the Other Reindeer is a variant of this. Square Race, Round Class is when the character's job</ (not necessarily their personality) contrasts with expectations of their species. Rogue Drone is an instance of this within a Hive Mind . Compare Father, I Don't Want to Fight and Pro-Human Transhuman . If Bob is seen as more admirable by outsiders for having rejected his hat, You Are a Credit to Your Race may be invoked. When every</ member of a race that we see subverts their supposed attribute, it becomes an Informed Attribute .

People have always wondered about what mysteries might lurk in unexplored regions. At first, it was just the place over the hill. As we explored more, the mysterious unknown was pushed further and further back, until eventually we had the whole of Earth's surface pretty much explored The last continent to be explored and mapped out was Antarctica , which was long suspected to exist but ultimately dismissed as myth until 1820, when it was finally, officially, sighted by humans . Even now, pretty much its entire surface has only been mapped by satellite. Incredible cold and

lethal winds conspired to keep humans away, which made it a fertile area for stories about mysterious buried technology, aliens, and monsters. This trend continues today — after all, who knows what may be under the ice? In reality, what's under the ice seems to pretty much be... more ice As time goes on, of course, Science Marches On , and the more fantastical versions of this trope are just as Discredited as the presence of civilizations on the very definitely inhospitable Mars and Venus as portrayed in many an early Planetary Romance A particularly common variant is the Eerie Arctic Research Station , which despite the name applies to both the Arctic and Antarctic. See also Grim Up North (the polar opposite), Polar Bears and Penguins , Everything's Better with Penguins (hey, penguins live in Antarctica). And Human Popsicle , since Antarctica appears to be a good place to stumble upon In</ human Popsicles

A type of messenger , the mysterious informant exists to feed information to the good guys, often just enough to keep them on track to expose The Conspiracy . The information is usually fragmentary and/or in cryptic Spy Speak . They tend to meet the main character in secluded areas like parking garages or shadowy alleys, be impossible to find unless they want to be found, always wear a Conspicuous Trenchcoat , and are usually masters of the Stealth Hi/Bye , to prevent heroes from pursuing them. He also insists that I Was Never Here In police shows, this role may be filled by a snitch . In shows involving conspiracies , the mysterious informant is usually an anonymous insider. In Speculative Fiction , this role is often filled by psychics and prophets The Trope Maker and a major inspiration for Stock Shout-Outs is Deep Throat (decades later revealed to be W. Mark Felt, a deputy director of the FBI), the Washington Post</'s mysterious informant during the Watergate scandal that drove US President Richard Nixon out of office. The real-life Deep Throat , being Properly Paranoid , did in fact deliver vague, cryptic information in the dead of night in a parking garage and take other extreme precautions against being discovered Compare and contrast Mysterious Employer : he tells the characters what to do, but provides minimal information

A mysterious note from a stranger changes the plot in some way. Generally, it is shoved under or into something such as a locker, postbox, or a door. If the recipient sees the note drop on his mat and dives for the door, he will occasionally catch the messenger in the act of posting the note; however, the messenger usually leaves so fast it's as if he teleported. Can be anything at all, for example: Not to be confused with Brown Note or any other sound related trope, although it can contain, or be a recording of any kind. In Ore-sama Teacher </ , both Mafuyu and Hayasaka receive notes in their lockers saying "360 degree warning". This presages the appearance of a new character, a wacky fake 'ninja' who is trying to destroy the Public Morals Club. The Incredibles </ . The "note" is in the form of a digital tablet with a video message inviting Mr. Incredible to do secret superhero work.

Murder by Death </ . While Sam Diamond and Miss Skeffington are in their room, they hear a ticking sound. A note is slipped under their door that says, "That ticking sound is a bomb that will go off in 30 seconds. Signed, The Murderer."

Home </ : Frank Money receives a note that says, "Come fast. She be dead if you tarry." This causes Frank to start his journey home to save his sister.

In The X-Files </ , Agent Mulder repeatedly receives revealing documents on various conspiracies from his informants. They try to be sneaky about it.

In Whodunnit? </, Hardboiled Detective Nick Spade receives an unsigned note asking him to meet someone in the basement of Tony's Palace. It's actually a setup for an ambush by the murderer.

Silent Hill 4 </: Henry can receive messages from the dark world if he slides blank pieces of paper under his door. Better go check on your neighbor!

In Autumn Bay </, Intrepid Reporter Felicia Kingsley receives one from "a friend" when she is supposed to meet a contact. It is pinned to a post and has her name on it.

When the reason for Parental Abandonment of a character is revealed, and the parent is someone important to the world of the story, or at least the events. Occasionally alluded to constantly but vaguely for maximum surprise. This is often coupled with some startling revelation about the child too, such as if the parent was/is a scientist and the child was created in a lab experiment , or are following in a Secret Legacy of the family; if the parent is/was royalty, may result in a Really Royalty Reveal In anime, said parent is usually the same sex as the child This trope can also apply to more distant relatives or siblings, although their existence isn't as intuitive Interestingly, real-life relationships can be just as tortuous and surprising as the fictional ones; for a famous example, Jack Nicholson learned just days before the premiere of Chinatown </ that his recently deceased "sister" was in fact his natural mother, and that the parents who raised him were in fact his grandparents (similar switches occurred in other people's lives, such as singer Bobby Darin) Compare with Luke, I Am Your Father . Also compare Chekhov M.I.A. , when the missing person actually shows up in the flesh, and Mama's Baby, Papa's Maybe , which is one reason why the parent is more likely to be the father than the mother. Subtrope of Mysterious Stranger

A character has a mysterious past which is hinted at but never fully revealed This trope provides the writers with enormous freedom to have previously unknown (to the viewer and possibly also the character) relationships to other characters, special skills , prior histories with the Big Bad , knowledge of prophecies or the future itself, a MacGuffin , or other examples of Ass Pull as needed. In effect, since nothing is known, anything can be true. This is limited to such elements as can reasonably be fit into the time period. A thirty-five-year-old can't have sixty years' past (unless they're Really 700 Years Old but that is only an option in fantasy or science fiction). Failure to submit to this limit results in an Expansion Pack Past A character can have a partially mysterious past as well; for instance, Alice was Bob's childhood friend, but when they meet up Alice has KGB agents on her tail

and the ability to fire guitars from her eyes Often a Former Teen Rebel 's old rebellion will be part of their mysterious past. Any dark deeds done in this period are part of a Dark and Troubled Past A Noodle Incident or ten might have happened in such a Past. The Spook is this trope taken Up to Eleven , as we don't know anything</ about the person's past, and maybe not even their real identity

All right, contestant, you've made it to the final round of everyone's favorite Game Show The Trope Is Dope </ . Now you have a choice to make between two fabulous prizes. The first is an all expense paid trip around the world, complete with a complimentary Rolls Royce and $5 million in cash. The second is... the Mystery Box! What's inside it? No one knows. It could be week-old garbage, or the keys to your new mansion. Maybe it's filled with rocks and mud, or maybe fabulous diamonds. It could be anything! Troper, make your choice! Although this is mainly a game show trope, this can apply to any medium. Compare Crate Expectations , Loot Boxes (this trope's gaming-related sister), and Blind Bag Collectables .

I hereby welcome you to the accusing parlor to discuss... the Mystery Episode The Mystery Episode is an episode where the characters attempt to solve a mystery . The mystery in question can be something as mundane as a stolen item to something as serious as murder. The characters will look for clues, make deductions, and finally finger a culprit. The consequences may be suitable for the crime, but not always As you'd expect, this only applies if the characters don't solve mysteries on a regular basis, so Detective Dramas and Police Procedurals will not be accepted. Sister trope to Noir Episode and Heist Episode . Thriller on the Express occurs when this happens on a train. And no, this does not refer to episodes that are so ambiguous you can't tell what show they're from

Also known as a "mystery story" or simply a "mystery", Mystery Fiction is a genre where the plot revolves around a mysterious happening that acts as the Driving Question In a standard mystery, the explanation for the mystery is gradually revealed by the investigative process of the protagonists. This is accomplished through a mixture of intelligence, ingenuity, the logical interpretation of evidence, and sometimes sheer luck Detective Fiction is a type of Mystery Fiction that focuses on a detective solving a crime, and the term is often treated as synonymous with Mystery Fiction

For a brief history of Mystery Fiction, see the Analysis page .

Index for Authors , Directors , Mangaka , Screenwriters and other Creators (not counting actors) of Mystery Fiction and Detective Fiction See also: Horror Story Creator Index and Speculative Fiction Creator Index

Tropes associated with Mystery Fiction and Detective Fiction .

When The Plague is brought about not via natural evolution or the machinations of science , but is instead created through the

supernatural powers of a person, creature, or group, whether by accident or design In classical works, Mystical Plagues are brought about by the gods or God to punish society for some collective sin. The plague invites some investigation into who offended the divine and how to make up for the damage Fantasy uses of the trope are less positive. Perhaps a Necromancer is summoning dark magic to bring about the Zombie Apocalypse , worshippers of the God of Disease call upon their master to bring vengeance upon their enemies, cults of Eldritch Abomination obtain Lovecraftian Superpower or a shaman uses a forbidden curse in the vain hopes that it keeps his people from being wiped out. Whatever the reasons behind it, the human use of disease-based magic is always seen as an evil act for the sheer amount of suffering it can bring about Mystical Plagues need not be limited to just attacking the physical being of those who contract it, and thus are not limited to the standard vectors of transmission of common illnesses. A curse may be designed to infect the spiritual essence of a creature, or even to only infect other magic users as they cast spells of their own. While this versatility may seem to make a magically created plague more reliable than other types, it is still not uncommon for the caster who created it to be killed as well , either directly by being infected themselves, or in the aftermath that the disease's spread causes A subtrope of The Plague . Compare Synthetic Plague , The Virus , and Depopulation Bomb . Can overlap with Fisher King , in cases where the Mystical Plague is caused by the actions of a kingdom's ruler. May also overlap with Maybe Magic, Maybe Mundane , or In Mysterious Ways , if the exact</ cause of the problem is either not understood or not explicitly stated

In fiction, white locks on a young character mark them as mystical and arcane, whether it means they are outright magical or not. In sci-fi and fantasy, it's often the only non-human hair color you will see on new species or race of people, especially in elves or Human Aliens . It is a common mark of a Mysterious Waif and a Mystical Waif The popularity of this trope probably stems from its status as a borderline-natural hair color : white hair on a young person strikes that delicate balance of being unusual but not blatantly unrealistic . The color also lends itself well to symbolism It bears repeating that these are young (or at least young - looking) characters, and their hair color is not indicative of age (or of premature aging) May also come with an Ethereal White Dress See also White Hair, Black Heart , which is where having white hair is a sign of evil instead of magic, superpowers or otherworldly origins; an albino power's white hair being seen as a sign of evil or the supernatural may be indicative of Albinos Are Freaks . If a character's hair turns white due to a disease or illness, it's Disease Bleach . If a characters hair turns white when they use their powers, it's Power Dyes Your Hair . Sometimes can be a result of Locked into Strangeness

A Mythology Gag is a sort of Meta- Continuity Nod , wherein a reference to some facet of a show's mythology or past production history (which is not always considered Canon in the context of the show) is made. This trope is usually taken largely as a bit of gratuitous humor, since if the program you're watching is "real" then the characters shouldn't be thinking in terms of any</ continuity, alternate or otherwise. (Sometimes this will be

hilariously lampshaded by the characters, who wonder how they could possibly know such a thing. Also, the Celebrity Paradox might come into play.) Often seen in Revivals , Reboots or Series Franchises , when an element from the previous version of the show (or from the previous show in the Series Franchise) is referenced or seen in some way. This is usually done as an acknowledgment to the fans of the first incarnation of the show. When successful, serves as a reassurance to those fans that the producers aren't trying to disrespect the original source material. When unsuccessful, only reminds fans that the original source material essentially never happened. The success of the Mythology Gag is always a matter of opinion. See Remake Cameo for when the Mythology Gag involves actors from the original production. Compare to: Continuity Nod , Discontinuity Nod , Recurring Element , I Want You to Meet an Old Friend of Mine , Actor Allusion , Continuity Cameo , Company Cross References , Ascended Meme , Meet Your Early Installment Weirdness (when taken a step further) and Shout-Out . Contrast Development Gag , which references things that would</ have been part of the work but were left out halfway through production, and Early-Bird Cameo .

The terms myth and legend are used more or less interchangeably in everyday language. When things are interpreted a little more strictly, then myths are lore about gods and other entities of cosmic relevance, while legends are narratives with human protagonists. A third segment of mythology is so-called "low mythology," which encompasses folk beliefs about lesser non-human mythical beings Mythology is one of the oldest known genres and exists in different media. It's certainly grounded in Oral Tradition , but all known and troped mythological stories are necessarily Literature . Mythology has inspired copious visual Art since ancient times and, in some cultures, Theatre . The modern Fantasy and Mythopoeia genres are also strongly influenced and inspired by mythology Mythological stories are (or were) not usually considered Fiction by the people or community which create(d) them — instead, they are often interpreted as true accounts of past events or the present state of the world. As such, mythology is directly relevant to the society that made it: Myths especially form an important part of Religion and shape the worldview and the practices of worship of their believers. Legends supposedly record history and may evoke a sense of cultural or national identity, as well as reinforce a society's social norms and values. All in all, mythology provides a people or community with ideas about their own place in the greater context of the universe and history. This doesn't mean it can't provide more mundane services like entertainment, too Overlaps with Legends and Fairy Tales , which tend to be more cultural than religious

Mythopoeia (from the Greek words that mean "myth-making") is a narrative genre in modern literature and film where a fictional mythology is created by the author or screenwriter. The word mythopoeia and description was coined and developed by J. R. R. Tolkien in the 1930s. The authors in this genre integrate traditional mythological themes and archetypes into fiction. Mythopoeia is also the act of making (creating) such mythologies. Notable mythopoeic authors aside from Tolkien include C. S. Lewis , Robert W. Chambers , H. P. Lovecraft , George MacDonald , and Lord Dunsany , among others. While many literary works carry mythic themes, only a few approach the dense self-referentiality and

purpose of mythopoeia. It is invented mythology that, rather than arising out of centuries of oral tradition, is penned over a short period of time by a single author or small group of collaborators As opposed to fantasy worlds or fictional universe aimed at the evocation of detailed worlds with well-ordered histories, geographies, and laws of nature, mythopoeia aims at imitating and including real-world mythology, specifically created to bring mythology to modern readers, and/or to add credibility and literary depth to fictional worlds in fantasy or science fiction books and movies Mythopoeia can be created entirely by an individual, like the world of Middle-earth , or can be formed as a result of an amalgam of writings, like the Cthulhu Mythos . An Expanded Universe can result in the creation of one of these, particularly for Long-Runners The Nobilis</ game designer writes the web fiction Hitherby Dragons </ which also has a mythology of sorts

We all own tools and implements and even parts of our own bodies to which we have special attachment. But sometimes we get a little too</ attached and start giving them specific titles, usually when we're about to use them or more often when they've just been damaged. If they do, it's My Verbin' Noun! Here is a list of all those crazy people. Compare Ow, My Body Part! , where they just announce what part has been injured without naming a purpose

A character whose inexperience with the world presented by the show lets them act as the Audience Surrogate . Often it is through their eyes that we are introduced to the show's principal characters and milieu (see Welcome Episode). Sometimes incorporates qualities of The Watson and Fish out of Water . May lack Genre Blindness They may be Trapped in Another World , new additions to a Wizarding School , the fresh recruit , or just The Intern , but the device is the same In dangerous situations, this character may condemn himself as a coward for feeling fear, until a sager head tells him that only the Fearless Fool avoids that A popular character type in Speculative Fiction , because it allows the reader or viewer to explore the world as the character does, meaning the character is still an Audience Surrogate , but is a little more instrumental to the story because of the greater amount of details being presented Done poorly these characters may just become flimsy justifications for an Info Dump , making them a sort of inverse Mr. Exposition Can overlap with Country Mouse , Kid-Appeal Character (who is also there to draw in younger audiences), Welcome to the Big City (their usual introduction to city life), Ordinary High-School Student (impressionable person applied to an odd situation). Accidental errors may lead to a Bewildering Punishment A Super-Trope to Rookie Red Ranger (the newcomer is also The Hero and/or The Leader), Ensign Newbie (the newcomer is an officer presiding over a more experienced enlisted crew), and The Watson (the newcomer's purpose is to get information for the audience by proxy) Compare Unfazed Everyman , who accepts any new situation with ease and few questions asked (if any), and Logical Latecomer , a newcomer whose questions about the work's Status Quo are meant to lampshade it rather than invite explanation. See also Little Jimmy . Contrast Team Prima Donna

The trope's popularity comes originally from the pin-ups American

soldiers brought with them during World War II ; a common motif were titillating shots of women in otherwise normal domestic situations, such as cooking or cleaning. These pinups were emulated by Japanese artists around the same time Manga began to develop as an art form in the years after the occupation of Japan (1945-1960). In Japan this trope is called "Hadaka Apron", which, unsurprisingly, translates to "Naked Apron". The appeal of the trope (outside of the obvious) is due to it allowing for the character to appear with modesty preserved from the front , but with a risqué surprise awaiting the viewer . In a somewhat meta sense it is just as frequently used as a surprise for the audience. Examples can be split between a character holding a perfectly casual conversation with another character who, upon turning around, reveals that they were in fact, nude; and the character being fully aware of it but the audience not seeing it until a certain panel — a Reveal Shot of a very revealing shot. Frequently mixed with other such risqué Japanese tropes, such as bloomers and school swimsuits , or more generally, lingerie or a bikini (for when the character wants to pull this off, but is too modest). This trope is extremely popular amongst couples in Japan, as it is considered a traditional form of foreplay between newlyweds. As such, it comes up extremely often in anime and manga for Fanservice , especially in Harem Genre and Magical Girlfriend shows. A traditional outfit of Ms. Fanservice and The Vamp when attempting to attract a more innocent target, or when attempting a more long term relationship. The Innocent Fanservice Girl also might end up dressed like this, because she doesn't understand you're supposed to wear something under an apron — in which case the viewer will have to explain it before any misunderstandings occur. The Shameless Fanservice Girl might choose to wear this, because it's technically required wear for cooking (splatters hurt</), but has no qualms about how technically risqué the ensemble is. All in all, a frequent source of nudity as comedy — often without actually showing any nudity! Very similar in theory and practice to Theiss Titillation Theory ; whereas Theiss's Titillation Theory states that the higher chance of a Wardrobe Malfunction causes an outfit to be sexier, a large portion of the Naked Apron's appeal is the fact that it's a nude body that's "covered, but only technically", and any number of poses or gusts of wind would cause a Wardrobe Malfunction . The fact that almost all shots of Naked Apron are also examples of Vapor Wear (almost invariably due to Sideboob and "Sidehip" being shown) also adds to the Theiss Titillation Theory element. Can also be worn by men, in which case it's usually played up either for laughs or for Ho Yay — sometimes both. Compare and contrast Theiss Titillation Theory , Body Paint , Godiva Hair , Scenery Censor , Sideboob , Stripperiffic , Barely-There Swimwear , Toplessness from the Back and Vapor Wear .

Nudity is one of the last great taboos, particularly in The United States . Whereas it's OK to show violence, blood, and to a certain extent hate speech on TV, a tiny bit of nudity will cause an outright scandal. Just ask Janet Jackson and her "nip slip" , which got more attention than the show she was putting on at the time, despite its sexually suggestive content that some say bordered on sexual assault by her co-star. The proper term for the above phenomenon is gymnophobia</ (fear of nudity). It often reaches the point where people are afraid of so much as seeing</ nudity, even accidentally. One main reason so many people are afraid is the fear that they might like it . So while nudity itself is right out, the insinuation of nudity, as well as the (usually gymnophobic) reaction to it,

is just titillating enough to make it onto the air, especially on comedies. Naked people are funny , after all, especially paired with a prudish costar to react to them, or in a situation where they're not expected or wanted. A character who ends up naked (or at least in only their underwear) in a situation they don't expect, such as losing their Modesty Towel (and they will</ lose their Modesty Towel) in public, may have a Naked Freak-Out and need to employ a Hand-or-Object Underwear . And if not, their naughty bits may still be hidden — from the camera, that is — by other forms of Censorship Tropes such as Scenery Censor (bonus points if it is a Gag Censor). Almost always they'll end up meeting another character , meanwhile, the audience will have to make do with, at best, a Toplessness from the Back or Shoulders-Up Nudity shot. The Invisible Main Character probably can't wear clothes, if only because the insinuation that he or she is running around naked makes it funnier — plus when the character does inevitably materialize, it'll invariably be in front of as many people as possible. The Innocent Fanservice Girl won't understand why everyone's freaking out, while the Shameless Fanservice Girl won't care. Ms. Fanservice and The Vamp will understand, but... that's the idea. It's tempting to suppose that nudity is funny precisely because it's so unusual in the "civilized" world, and weird things are naturally funny. However, this logic goes out the window when you learn that nudity has been a prominent ingredient in humor for at least 3,000 years . Even the ancient Egyptians found naked people funny, and they weren't themselves shy about wearing little more than loincloths . So maybe the humor lies primarily with boobs and penises , which have been shameful to expose since Neolithic times. Special mention goes to nudism. Nudism is a philosophy that basically boils down to "There's nothing wrong with being naked in certain situations, including some group situations". The Theme Park Version of this is "Hey, look, naked people," and is a great way to throw some Fanservice (or, even funnier but much grosser, Fan Disservice) into your show. Nudists tend to be shoehorned into a few specific roles, depending on their role in the plot: If a character is introduced as a nudist, that character will be either extremely young and attractive or extremely old and ugly, depending on whether the character is being played up for Fanservice or comedy, with few exceptions. Middle-age and underage nudists do not exist (although the latter have some very obvious reasons for their omission). Has a touch of realism in it — real nudist organizations often have a pattern of children dropping out as they enter adolescence, then returning in middle age after they become comfortable with their bodies again. Especially common during Sweeps . See also Useful Notes: Nudism . For specific examples of nudity as humor, see: Contrast Full-Frontal Assault . For "Hollywood Nudism", see Innocent Fanservice Girl (Clueless</ about the Nudity Taboo) and / or Shameless Fanservice Girl (Doesn't Care</ about the Nudity Taboo). Has nothing to do with a nudity-oriented People Are Funny</ .

Characters find themselves locked out of a location, which would make for a considerably less socially awkward situation if not for their also being nude. Hilarity Ensues , because Naked People Are Funny although it can more rarely be Played for Drama The sequence normally involves the character struggling to find/acquire their clothes or a way back inside without being seen, possibly resorting to Bankruptcy Barrel , Clothesline Stealing , Hand-or-Object Underwear , Improvised Clothes , Mobile Shrubbery or Stripping the

Scarecrow . They will often fail and get caught or seen by someone, usually resulting in a Naked Freak-Out Note that the characters in question don't necessarily have to be naked; in their underwear , a bathrobe or a towel is close enough. The Rule of Funny here is based on the awkward situation more than it is the actual nudity. Well, most of the time . Sometimes this can be Inverted , with the character trapped naked inside a room while people are outside; in that case they're likely to Open the Door and See All the People Can be started off by Clothing Damage , Gone Swimming, Clothes Stolen , Shapeshifting Excludes Clothing , Slippery Swimsuit , Stripping Snag , or Undressing the Unconscious . May involve the use of Scenery Censor , Shoulders-Up Nudity or other Censorship Tropes to keep any naughty bits concealed. If the character fails to stay hidden, they might make a Naked First Impression . Or they might get back inside, only to find a Birthday Suit Surprise Party If a character keeps getting into this kind of predicament for some reason, they're probably a Reluctant Fanservice Girl ...unless the character in question is not ashamed of their state of undress, then the humor will instead come from other people's discomfort, with them likely telling the character to Please Put Some Clothes On See Chained to a Bed for when an underdressed character is chained to an object, see "Not Wearing Pants" Dream for when this sort of scenario happens in a dream and see No-Gear Level for when a character is stuck somewhere without their gear

In Agent X </ #2, Alex and Outlaw are assigned to try to take out The Punisher and steal his Colt .45 handguns. They fail miserably and are caught by him, but he surprisingly spares them in exchange for info on who put the bounty on him. But he still takes all of Alex and Outlaw's clothing, and steal Outlaw's car, leaving both stranded naked in the streets. We later see both in a phone booth telling Sandi to bring them clothes, while a crowd forms around them to ogle the naked Outlaw as she uses her hands to try and cover herself .

The name of an alien race will almost always be derived from the name of their home planet. This trope seems to have started with fictional creatures from a real planet or star; the aliens hail from Mars or Polaris, so it made sense to call these creatures Martians or Polarisoids. But by now it goes beyond that, into cases where the aliens' home world is every bit as fictional as the creatures themselves. This trope is the reason why, as detailed in Humans by Any Other Name , aliens will tend to call the human race by a word like "Earthling." Bear in mind, of course, that there is some logic to all this. We Puny Earthlings do, after all, refer to our nationality as being a variation on the root word of our country's name (technically it's often the other way around, linguistically). For aliens, though, the name derived from the planet is usually used to refer to a species as a whole rather than just those individuals who are actually from</ that planet. May be an odd side effect of Translation Convention or Translator Microbes . Often a side effect of a Planet of Hats . Also applies to humans on occasion, if a work refers to humans as Terrans, our homeworld as Planet Terra , or both. See also Species Surname .

There are human characters in fictional works that have a given name not normally given to humans. A common explanation for the name is that it comes from a non-human source, such as an alien,

animal, monster, Demihuman (dwarf or elf), or ghost. This way, the human character has a reason for bizarre nomenclature Sometimes, instead of a human character named by nonhumans, the character in question is a nonhuman character named by a different species of nonhumans Can overlap with Aerith and Bob . Often goes hand-in-hand with Raised by Wolves . Compare to Multiethnic Name , which is the more mundane version

In the real world, many things are named after the person who invented them or made them famous. The most oft-cited example is a certain easy-to-prepare meal popularized by John Montagu, 4th Earl of Sandwich. (And then there's , but that's another story, which we won't go into here.) There are a number of ways of twisting this concept for comedic effect, as invented by the famous comedian Hitomi Namesake : Depending on the setting, the trope may be used to avoid or hang a lampshade on vocabulary with Orphaned Etymology . Not to be confused with gags referring to the book and Film of the Book titled The Namesake </, nor indeed jokes on a story's actual namesake .

When unrelated shows have characters who have the very same name. Most of the time it's unintentional. Nevertheless, sometimes the similarities in situation or personality are strong enough to inspire quite interesting Crossover Fan Fiction and Epileptic Trees . This is, in essence, an Aversion of a Shout-Out (although there are occasional cases where it's actually done as a Shout Out). Said characters happen to have a few similar attributes and the same name ( ), but it's meaningless, or not overly significant. Alice Allusion , My Hero, Zero , and Name of Cain are subtropes. Compare and contrast One Mario Limit and One Steve Limit . See also Unfortunate Names , Acronym Confusion , The Danza (when this trope applies to a character and his/her actor/actress) and Named Like My Name (when a character acknowledges that that character has the same name as a celebrity). When imposed on a character by the character’s parents (or other namers) may lead to a Who Names Their Kid "Dude"? . May lead to Historical Character Confusion . In articles or discussions of obscure works featuring such a character, first mention of said characters name would be followed by the phrase, "No, not that one". This is more typical when the character shares a name with a much more well known counterpart. (Do not do this on TV Tropes, not unless it's a defining aspect of the subject. Most of the time, it's Trivia, and belongs in the Trivia tab.) When this applies to a title, they are Similarly Named Works . When there is a large number of entries in a section, they will be ordered in alphabetical order by last name first, to make it easier to find previous entries and the name that more than one party or thing has will be in bold. If you add an entry to a subsection organized this way, please go along, thanks. Asian Animation

Anime , as in Japanese animation, has not only been around for a few decades, but it was quite self-contained for much of that period. It therefore has a select number of people who were extremely influential in its development. It is useful to know these people, as their personal style has formed the foundations of many Japanese Visual Arts Tropes found in this wiki Not to be confused with Essential Anime : that's about programs

People make a big deal out of names, and writers are no exception. Even if they eschew Theme Naming and other Naming Conventions they'll still use names they think are cool and dignified, powerful and appropriate, or sinister and fearsome. This is why there are inevitably certain Names To Run Away From Really Fast. For much the same reason it's unlikely Bob will turn out to be the outrageously stylish villain bent on absorbing the planet's life stream t o ascend to godhood , well... and someone with a name like oh, say, Hannibal Murder von Uberbastard, probably won't be selling cookies for charity. If he does, don't eat the cookies These come in various flavors (not the cookies, the names), some of them used by Anti Heroes from the Dark Age of Supernames and villains of the fearsomely competent and world destroying kind, for whom the mere mention of their name can bring down Dramatic Thunder Note that this is different from all those characters who got their names because </ they are a badass. It's one thing to be called Blade because you use one on vampires; it's another when a deadly fighter has the birth name "Blade" for no in-story reason So basically, when the villain's name hints towards some sort of disaster in history, mythological monster, or just means something bad, this trope applies Note that a villain having a name like this isn't necessarily a bad idea. Some names like this are downright cool A subtrope of Meaningful Name , Obviously Evil and sometimes Awesome McCool Name See also Red Baron , The Magnificent , Speak of the Devil , and What Did You Expect When You Named It ____? ; often overlaps with "Darkness von Gothick" Name Compare Fluffy the Terrible , Tom the Dark Lord , and Just the First Citizen , where the name fails to describe the nastiness, and Deathbringer the Adorable , where the nastiness fails to live up to the name Contrast Names to Trust Immediately For location names, see I Don't Like the Sound of That Place This trope applies only when the name is an indicator of the character's true nature, and if the character thus described is evil, deceptive, dangerous or (if not evil) in other ways commanding fear or respect. As always, aversions are usually not worth listing, but subversions are probably fair game. Total inversions should go on Unfortunate Names instead Also, as to why the character lives up to their scary name. Just listing the character's name with no explanation is a Zero-Context Example , something we don't want

There are obvious basic trends in character names. Outside a Badass Bookworm , you will probably never encounter a tough-guy character in a drama with the name "Eugene" or "Adelbert." Except maybe Adelbert Steiner . Or Eugene "Flynn Rider" Fitzherbert . Outside a Genius Bruiser , you will probably never see a computer geek named "Rocco" or "Lefty". "Ethel" is always dowdy Except maybe Ethel Hallow . , while "Jennifer" is either a bombshell or a fresh-faced girl next door Society has stereotypes that go with most names, and television writers play to those stereotypes. Comedy — especially broad or satirical comedy — can play against type with names, and sometimes talented writing can spawn a new stereotype to go with an old name. The rest of the time, though, writers go with what is known or expected, or else they risk having the characters dismissed by the viewers for reasons that they only vaguely understand themselves Foreign and outright alien characters have more leeway, but even with them, certain practices have become standardized A primary example of gleeful inversion would be Terry Pratchett's Discworld </ — you would expect</ Death's white

horse to have a formidable, dark-sounding name. Instead, it's called Binky See also Language Tropes . Compare Title Tropes

So! You've left Earth and settled a new world ? Good for you! Now comes the part where you name it. You might want to follow the traditions laid down by the settlers before you: New Something : Take a place on Earth, any place at all. Now add "New" to the beginning. Great! you've named your world! Welcome to New Detroit! Or New Paris! (Or Nova Lutetia !) New North Wales! New New South Wales! New New York! Or New New New York! Why bother to be creative when it's so much easier just to steal somewhere else's name, and have Truth in Television on your side into the bargain — a lot of cities and landmasses use this very same convention in reality. A variation is to change "New" to "Nu", symbolizing gradual language drift phoneticizing the planet's name, or the use of other languages' words for new (i.e. Nova Tierra, Neau Terre, Neue Erde, etc.) Be warned that depending on the name you chose you might be Tempting Fate , leading to What Did You Expect When You Named It _____? See Numbered Homeworld and Egopolis for examples of planets named that way

In Latin , nanus</ means "dwarf." In science, the prefix nano-</ means "one billionth" of something. is technology on a scale of 1-100 nanometers (1 nanometer being one billionth of a meter). Nanotechnology has become an all-purpose magic substitute for soft science fiction and sci-fi-flavored fantasy. Nano is the latest Sci Fi Name Buzzword ; it is the new pseudo-Greek for phlebotinum . Nanotech supplies a myriad of exciting powers with a satisfying patina of plausibility. As a result, Nanobots lead to interesting plots and settings even in otherwise hard science fiction . After all, if one could make a tiny robot at the nanometer scale and that little robot created another, and those two robots made four... Once you have a vast mass of these robots, all ready to accept orders and shuffle stuff around at the molecular level, they can potentially do anything nature does and much, much more. Real-life nanomachine research is being done in areas such as medicine, manufacturing, and chemical engineering. More often, fiction delights in taking nanotech way, way beyond the plausible. Nanomachines, "nanites" or "nanobots" are a writer's best friend . Writers are not expected to show</ the nanomachines doing whatever it is that they do, all they have to do are the results. And the results can be anything</. Nanomachines can be depicted as masses of cloud/liquid in external "colonies", Voluntary Shapeshifting Blobs , or syringes of stuff</ to be injected into humans and have fantastic results , usually in the form of superpowers , but sometimes in the form of a Baleful Polymorph , Unwilling Robotization or Harmful Healing . Real-life physics, however, puts constraints on what nanomachines can accomplish. For starters, without some source of energy, they will just sit there being molecules, or at best work veeeery slowly using ambient energy. Besides that, there's the issue of heat. The basic laws of thermodynamics state that there is no machine that can convert energy into work with 100% efficiency (I.E. without losing any energy in the form of heat), and the Square-Cube Law states that many small machines have a lot</ more surface area through which heat can leak out as opposed to one big machine. If you put two and two together, it means that any swarm of nanomachines is

at the constant threat of building up enough heat to cook its fragile components. Finally, there's also the so-called "sticky fingers" problem that quantum-sized particles simply don't act</ like macroscopic matter, such that simply picking them up, moving them, and (most of all) putting them down again</ is a much, much</ thornier problem than is popularly understood. But most writers rarely study the subject in any detail; it's easier to just use them as Green Rocks that can do anything the plot requires. One reasonably common science-fiction scenario involves nanomachines being programmed to build copies of themselves using materials in their environment. If not stopped, such nanobots could theoretically grow exponentially, turning all available material on Earth into more nanobots and ending life as we know it — this is known as the " Grey Goo " scenario. Some scientists have expressed concern that this scenario could actually happen in real life, although most consider it extremely to be accidentally built. Because it is so powerful, in settings where science is inherently</ bad, expect nanotech to be way up there on the Scale of Scientific Sins . Nanotech is a fairly common cause for the drastic scenario called The Singularity . The concepts of supply and demand change utterly when humanity becomes capable of mass-producing machinery that can turn anything into anything, ensuring supply is as close to infinite as is possible. And our basic nature is thrown up into the air once we direct nanites to work on us</ . Nanites themselves will usually either be dumb as bricks , or networked into a fully sentient mass Some works may invoke Mechanical Evolution to make the nanomachines smarter/better/deadlier. An important note, though: While many of the listed examples, and indeed fiction in general, may lead you to think otherwise, nanotechnology does only involve nanomachines. Nanotechnology is simply any kind of technology that operates on the scale of atoms. This can be about anything, like making surfaces waterproof, increasing the surface contact for faster (chemical) reactions, or using silver nanoparticles as antibacterial component Son!

This trope is the logical conclusion of an overconfident obsession with oneself . However, it is distinct from It's All About Me in that it does not focus simply on characters who frequently display self-centered behavior (often for comedic effect), but explores the mindset of characters whose behavior is The narcissist appears to be literally in love with themselves , presents themselves as perfect , and expects you to agree . When these expectations are not met, they react with indignation and hostility towards those who dare deny them that to which they feel entitled . Moreover, while highly self-conscious of how others view them , they are generally indifferent to the harm that they cause others in furtherance of their goals . The Trope Namer is Narcissus of Classical Mythology . The best-known version of the story is from Ovid (in The Metamorphoses </), according to which Narcissus coldly turned down a beautiful woman named Echo, who as a result faded away to nothing but a literal echo. Angered by his callousness and vanity, Aphrodite cursed Narcissus to fall in unrequited love with the next person he saw—which was his own reflection in the river, which he did until he died, whereupon his body was transformed into a flower. This is a perfect (if minimalist) description of the conflict within the narcissist—somebody who loves themselves, but at the same time never feels loved by</ themselves. Thus, they try to fill this hole with the love of others. Real Life Narcissists often

have rather fragile egos when things do</ go wrong for them, and they may well do so since the Narcissist is rarely as clever, talented or charming as they think they are. It is insufficient for a character to simply be vain or excessively preoccupied with their selfish desires to qualify for this trope. Rather, the following requirements must be met in order to qualify. A common characteristic of an Alpha Bitch , Bridezilla , The Bully , The Fighting Narcissist , Jerk Jock , My Beloved Smother , Pointy-Haired Boss , The Prima Donna , Selfie Fiend , Spoiled Brat , or a Stepford Smiler . Particularly sinister and dangerous examples often include the aforementioned clinical/true sociopaths, The Social Darwinist , The Übermensch , and General Ripper . The most absolute extreme</ of this trope is in the phrase A God Am I </: psychotic megalomaniacs who consider themselves divine and destined to subjugate everyone and everything to their will . Compare Small Name, Big Ego ; Inferiority Superiority Complex ; and Black-and-White Insanity . Compare and contrast The Sociopath who, while often displays extreme self-centeredness , and vanity (though not always to the same extent a narcissist would), with an insatiable craving for stimulation , a complete lack of conscience , as well as an inability and</ unwillingness to form ANY emotional bonds with those around them. Contrast Heroic Self-Deprecation .

During a dramatic moment, there is Narm : a line is said too emphatically , or the alien is obviously a guy in a rubber suit . So why isn't the entire audience laughing? Perhaps the rest of the work is so good, and they are too wrapped up in it to be bothered. Or what's cheesy is more the fun kind of cheesy , so they are happy, but not laughing. Or maybe Rule of Cool is working its magic. Or maybe it was supposed to seem somewhat cheesy. Or perhaps the Narm feels natural in the scenario presented. This is Narm Charm, something that by all reason should kill the drama, but doesn't. Some people will still find the scene to be true narm and others will find no narm at all. To some, it's Narm Charm and all part of the fun. Often invoked as a form of ageism, when something that was considered normal for the time something was made is seen as narm by audiences of a later generation (for example, the fact most actors in the early days of cinema were theatre actors who, naturally, needed to overact a little on stage and knew no better when on camera, or silent-era actors who similarly acted differently than sound-film actors might). The interval between a production's release and it being seen as narm by new audiences is decreasing rapidly (to the point where Avatar </ is already starting to be seen as narm by some audiences). This is a common characteristic of many a Guilty Pleasure . If a remake does away with this, it can result in opinions that the original was So Bad, It Was Better . Compare Camp , Ham and Cheese , So Bad, It's Good (when something is liked because of the Narm).

Do not state you disagree with an example, or that other people would. No example here is meant to be absolute</ .

Narm is a moment that is supposed to be serious, but due to either over-sappiness, poor execution , excessive Melodrama , unneeded use of foul language , or the sheer absurdity of the situation , the drama is lost to the point of surpassing "cheesy" and becoming unintentionally funny. Sometimes also known as "Cringe": evoking

dissatisfaction or even disgust from the poor execution, but said poor execution also evokes a kind of humour to make fun of. It is named for in the last season of Six Feet Under </ . In it, a main character briefly grabs his right arm and complains that it's numb. He then suffers a brain hemorrhage while repeating the words "Numb arm". However, it quickly degenerates into "Narm! Narm!" before he comically rolls up his eyes, snorts loudly, and then drops to the floor. Even though the scene was intended to be frightening, fans and critics overwhelmingly found it to be funny. Were you to discuss this phenomenon in a scholarly work or literary circles, the word you would probably use is " Bathos ". Narm and Bathos are similar, but Narm is for unintended</ humor. Narm can be subjective, as different audience members may find different things unintentionally funny. It can stem from a failed attempt to pull off an awesome (if it comes across as either too underwhelming or ridiculous to be taken seriously), heartwarming (if it comes across as sappy) or heartbreaking moment (if the audience fails to be sad). Anything that falls under Wangst and Deus Angst Machina runs the risk of falling under Narm, as what is intended</ to be sad can instead come across as over-the-top ridiculous and absurd. In subtitled anime , Narms are often created through the use of badly used English . In dubbed anime, Narms are more likely to result from the combination of a budding William Shatner reading an overly-literal translation. In CGI movies or video games, unrealistic movements or facial expressions may result in Narm. Dated special effects during dramatic scenes can cause Narm for younger audience members who were raised on nothing less convincing than The Phantom Menace </. Totally Radical dialogue in cartoons or commercials pandering to children can also be a rich source of Narm. Even a good performance in a bad movie can evoke Narm if the actor's performance isn't enough to keep the scene from becoming comedic rather than serious. Sometimes, this happens completely</ due to the audience's reaction. Actors may end up alluding to past roles they were famous for (sometimes, that's the intended reaction) but the audience instead just ends up seeing their character. This especially happens with voices - with only a limited pool of voice actors to choose from, sometimes it's obvious a character is Talking to Himself . And that's not even getting into what sort of things can be done with customizable uniforms in video games, or even weird costumes in general . Serious moments can be ruined by putting the characters in very</ silly looking outfits, especially if they and other characters do not respond to it. Bonus points if the game doesn't acknowledge that you stripped a character to their underwear or gave them a swimsuit costume. Much of the strength of a Narmy moment comes from the severity of Mood Whiplash caused by it. Compare Narm Charm , which is when a scene still works even with the cheesiness included. Contrast Dude, Not Funny! , Level Breaker , Comical Overreacting . Sometimes Narm examples come from a moment being too realistic, in which case it falls under Reality Is Unrealistic , or from overshooting its mark and making it come off as trying much too hard to sell the drama, pathos, or sense of awe the moment is meant to evoke. Not to be confused with 'Nam , or the Narn , or OMM-NOM- NOM-NOM , a certain heavy-set Boston barfly (or his Lurian counterpart), or a talking koala . Also not to be confused with the National Area for Retired Mills , , or the . Despite having it as a part of his name, the Pharaoh has nothing to do with this trope either. See also Snark Bait , Nightmare Retardant for "scary" narm, Fetish Retardant for "sexy" narm, and So Unfunny, It's Funny for "funny" narm. If this trope is intentional on the writer's part, see Failed Attempt at Drama . Please do not place examples that

better belong on Bathos here or on any main page. In other words, only unintentional humor belongs on this page. </

Travel between different universes can be a tricky thing . Sometimes, time passes more quickly in your home universe , so that when you return from a trip to another one, everyone you know is dead. Other times, you can spend weeks, months, or even years in another world and come back only a short time after you left Sometimes, however, the relative movement of time isn't that consistent. You might be able to re-enter your universe at any point you choose, effectively combining dimensional travel with Time Travel . Other times, the relative flow of time between the two universes is out of your control: you might return at the exact moment you left, hundreds of years in the past or future, or anywhere in between. And the next time you make the same trip, the results might be radically different. These time jumps could be random , or they might be revealed to serve some higher purpose or destiny This is Narnia Time, when the relative flow of time between two or more different universes changes to serve the needs of the plot May include or</ contrast with Year Inside, Hour Outside and</ Year Outside, Hour Inside . Can also cause Time-Travel Tense Trouble . See also Timey-Wimey Ball . Compare with San Dimas Time where time passing in the "home" universe is equal to that experienced by the time travelers

Filmmakers and playwrights use the term to describe moments in the screenplay that should evoke particular emotional reactions in the audience. Although derived from this term is less about timing and much more about pacing</ — the cyclic shifts in emotional direction and intensity that keep the audience engaged with the story. Narrative beats therefore don't have any specific duration, and can, in fact, be found as often as at every line of dialogue or as rarely as at the key turning points of the plot. In movies, beats tend to be spaced apart regularly; a string of scenes between two beats is known as a Narrative beats are not the same as Beats and Beat Panels , which are presentation techniques of pausing the dialogue/action to let something important sink in with the audience (although that "something" is often an underlying narrative beat).

The trick to keeping the audiences on the edge of their seats throughout the whole story is a varied progression that generally slopes downward (towards fear) but intersperses negative beat resolutions with hopeful ones at just the right times. Not all beats have to resolve positively or negatively, however: neutral or ambiguous resolutions can be used effectively to maintain tension, but too many of them result in indecisive and forgettable narratives beats revolve around the protagonist's external or practical goals and evoke a sense of suspense, advancing the overall plot with little personal investment from the characters. For example, the hero may be giving chase to the villain to stop his nefarious plans : in a positive resolution, he is able to intercept the bad guy; in a negative one, he loses track of him Procedural and Dramatic beats are the two main workhorses of fiction: 80% of any narrative consists of them, with the

exact ratio between the two determining its place on the Sliding Scale of Plot Versus Characters . Pipe, Question, and Reveal are collectively known as "informational beats". The Question-Reveal combo is a particular darling of Lit Fic , whose authors use it to maintain narrative suspense in lieu of jeopardy-inducing Procedural beats preferred by adventure and genre fiction

move the story forward or organize a scene or sequence. </ The following lists of narrative devices are not categorized elsewhere. Beginning Tropes : Tropes pertaining to how the story begins.

Most works follow The Law of Conservation of Detail . If you see something, chances are it's important — either for the plot, or for establishing character or setting However, some works thumb their noses at the Law and decide that, more than anything, they want to engage in Worldbuilding . They want to show realistic diction . People may actually have to drive around for a bit to find a parking spot . They may actually have to go to the bathroom (and not due to a Potty Emergency , either). There may be offhand conversations that have nothing to do with the plot In short, these are works full of details that are pretty but not required for the story — filigree, in fact. It's where the actual narrative is full of things that aren't really plot. Of course, a lot of things that aren't plot-relevant will still tell you something about the characters . It's also a great way for a good author to hide Chekhov's Gun , as they can bury a seemingly-innocuous fact that becomes important later mixed up with any number of other little details that don't (and thus indirectly encouraging readers to start cultivating their gardens of Epileptic Trees) Slice of Life stories often fall into this, but not always — some of them are a set of vignettes, with each capsule story adhering to the Law individually. Many sitcoms also apply, because jokes (at least those that aren't Brick Jokes , Overly Preprepared Gags , or Chekhov's Guns) tend to be one-offs Because many video games don't have linear narratives, this trope does not categorically apply to many of them. Only the story contained in cutscenes and dialogues of the more heavily plot-based (and linear) games would qualify. Sandbox-style games , while sometimes possessing central, driving storylines, are arguably defined by the huge quantity of narrative filigree contained in them, so mentioning this trope in the context of such games is almost superfluous. If an extreme number of internally-consistent details are present, then visit Developers' Foresight for examples Compare Establishing Character Moment , Cryptic Background Reference , Left Field Description , Random Events Plot , Garnishing the Story . Can result in Purple Prose when used carelessly and/or taken Up to Eleven . Also see Cow Tools for a visual Sister Trope . Story Breadcrumbs is an inversion/opposite tropes, where plot details small enough to normally count as filigree actually relate crucial plot points

Simply put, a narrative poem is a poem that tells a story. This format is Older Than Dirt — in fact, it may even predate prose. Such poems were popular in ye olden dayes, as the rhymes, rhythms, and alliteration helped the storyteller remember how the story went when no writing existed. Despite originally being designed for reciting by heart, narrative poems remained the most popular form of narrative fiction well after writing was invented and popularised. However, they started to decline in popularity with the advent of

the printing press as the production of fictional prose became cheaper and easier. They persisted in popularity for several hundred years, and even in the 19th century book-length narrative poems were not unusual. Nowadays, though, narrative poems are rarely written . Subtypes of narrative poetry include: Subgroups of ballads that have their own page on this wiki are the Murder Ballad , the Revenge Ballad , and the Morality Ballad . For a related format, see Rock Opera .

An Intellectual Animal in a cartoon just saw something strange land in the cornfields. It is something beyond description. The animal wants to tell his owners about the dangerous thing he just saw. Unfortunately, he can't talk . So how does he convey what he saw? He alters his physical appearance to resemble the strange thing he just saw It's a form of Voluntary Shapeshifting in which one character changes his appearance to tell a story or warn of a danger , especially if that character cannot speak or has trouble speaking . It could be especially jarring if the character shows no signs of being able to shapeshift in any other time The character does not have to be The Speechless in order to invoke this trope, and may indeed combine shapeshifting with spoken dialogue to get the idea of the story he is telling across A minor variation is when a speechless character attempts to warn the others of the impending danger by playing a nice game of charades Compare Metaphoric Metamorphosis , which is when a character morphs into a Visual Pun or other imagery to convey a particular emotion or trait

The elements of storytelling.</ You may be looking for NoRealLife.Narrative Characterization And Plot Tropes , which is for when these tropes aren't applicable to Real Life .

" Describe Narrator here. </ " That's what the sign had said, anyway. And so, as if compelled to do so , Stanl- I mean the Troper sat down at their computer screen and began to type... A character, sometimes part of the story proper and sometimes completely external to it, who acts either as the storyteller or as a framing device. A Narrator by definition breaks the Fourth Wall by addressing the audience to tell them the story. Sometimes, the Narrator is also responsible for presenting An Aesop to the audience at the end of the story (as in The Twilight Zone (1959) </ and its imitators). To be a Narrator, the individual must directly relate to the story in some way, if only as the person telling it. For example, Alfred Hitchcock was not</ a Narrator for Alfred Hitchcock Presents </, because his footage was independent of and had no bearing on the story or stories it appeared with. Rod Serling was</ a narrator, because he specifically introduced each story individually, often provided a lead-in to set them up, and provided a closing after the story footage ended; (okay, and in one episode he actually was</ assumed to be present in-universe, since an in-story character erased him from existence as a closing joke). Sometimes the Narrator can also take on aspects of a Greek Chorus or be otherwise weird , but a pure Narrator does not offer their own opinion on the action; he just lays it out — and occasionally delivers a punchline or moral. A Narrator is one of the primary ways of providing Exposition . One way of subverting

this trope is to have one or more in-story characters able to hear the narrator (as in most instances, the characters do not hear the narrations), and refuse to do what the narrator describes. Another is to make the narrator a complete liar . See Narrator Tropes for specific types of narrators.

Tropes about the Narrator — the helpful invisible person that fills in the blanks of the story. Compare Dialogue . See also Point of View , Framing Device . Do not confuse with Narrative Tropes .

Other tropes:

Big-name actors tend to get major roles in media, so when you see a big-name actor in what appears to be a small role, it might be a case of The Cameo or a One-Scene Wonder , but it also might be because the character's role is larger than it first appears . When the plot of the story involves a mystery, this often means that you can deduce at least part of the mystery purely on the star-power of the actors: narrow down the suspect to the guy you recognize Complications can come in when the production is an All-Star Cast , so every</ suspect is someone you recognize. It can also get confusing when an actor playing a small role gets more famous after the work was filmed Sometimes you can narrow it down before you even see the work because the trailers spoiled the big-name actor's appearance . If the big-name actor hasn't shown up by the third act, he'll probably be revealed as the final Hidden Villain Sometimes called Chekhov's Guest Star. See also: Traitor Shot , Not-So-Small Role . Compare also to Chekhov's Gunman , where the viewer is made suspicious by the strange irrelevance to the story of an apparently minor character rather than by the casting of a known actor Contrast Dead Star Walking , where a well-known actor appears to have a major role but is doomed because they're too expensive to be a regular cast member

Stereotypes regarding people of specific nationalities. Some of them are a little bit Truth in Television (certain others more so), due to having some basis in reality. But remember, stereotypes are either half-true or dishonest exaggerations; nations are not Planets of Hats where everyone always look and act the same, and there are always differences and exceptions within groups. If anything, the true face of the country in question is often either not as expected or entirely different This page serves as an index of tropes pertaining to any kind of ethnic/national/racial stereotyping. Please see Analysis.National Stereotypes to read more detailed, in-depth information about overall stereotypes

See also Native American and First Nations Media .

We are standing in the plains of Medialand. We can see Snarkus majoris, the Common Troper, stalking another cliché. Watch as she creeps silently towards the overused plot device. Soon... there she goes! She leaps onto the cliché and sinks her snarky teeth into it. Look at it writhe! It can't escape! Soon it will be another entry in the Troper's Lair. </ Documentaries in which animals are filmed in their natural habitat. Or not, as the case may be. There are two variants: one where a narrator explains whats going on over

a clandestinely filmed scene. The other is where the host goes out and wrestles the animals to show off the beauty of the unspoiled nature. Perhaps the Ur-Example for television was The Undersea World of Jacques Cousteau </ which ran on American Television for a decade and inspired an entire genre of underwater adventure documentaries (as well as a lot of affectionate parodies). All modern TV nature documentaries owe something to Cousteau. Commonly parodied in various media as the Wildlife Commentary Spoof . Super-Trope to Narrative-Driven Nature Documentary .

You've found yourself alone in the woods. No big deal, nature is a perfectly fine place to spend some time, wandering around. But now you can't see the edge of the forest anymore. And you realize that you can't see the sun, either, so you can't tell which direction to go in to get out. Let's add some scary strange noises. Watch yourself randomly running in some direction, looking for a way out, screaming for help, as the sun goes down and afternoon turns into dusk, which turns into a moonless night.. Oh, what's that? You wanted is how Mother Nature operates, and if you out there treating her as something out of a Disney movie , she will chew you up and spit you out</ like the sheltered weakling you are Soon you'll learn that Nature Is Not Nice This trope comes into play when a work's creator chooses to subvert the romanticized, saccharine image of nature as harmonious and maternal by portraying its uglier</ aspects: the horror, danger, amorality, and ruthlessness of untamed nature that works tend to gloss over. It's prime material for a Rescue show where the rescue team has to find a person lost in the wilderness, or a Nature Hero has that task. Any cute or pretty creature will likely be shown being devoured by fierce predators, or even subvert What Measure Is a Non-Cute? by being shown to be equally ruthless and violent to drive the point home The truth is, nature isn't consciously cruel; it just doesn't care about you. The forest is a big scary place in which you can get lost, or killed by disease or wild and ferocious animals. The desert has only about a hundred ways for you to be injured or die. The jungle is even worse . Even a lake or a river is a dangerous place for a person who isn't prepared This is also why Appeal to Nature is a Logical Fallacy ; just because something is 100% natural doesn't mean it's good for you Related to the Naïve Animal Lover , who doesn't realize how brutal wildlife can be. Compare this with Death World . Contrast this with Ghibli Hills , though the tropes are not always incompatible, since nature can be portrayed as beautiful even though it has harsh elements. When you combine the two tropes, you get Green Hill Zone . Inversely related to All-Natural Snake Oil . A supertrope for Nature Is Not a Toy . See Gaia's Vengeance for when nature strikes back in a more dramatic scale

A character either witnessing a nauseating sight, or describing something nauseating, is completely unbothered by it. Bonus points if it makes another character nauseated. Frequently Played for Laughs Often leads to a Vomit Discretion Shot or Vomit Indiscretion Shot See also Autopsy Snack Time . Additionally, the Vomiting Cop is frequently found with a more jaded cop who isn't nauseous

This is not Squick , even though they are related. Nausea Fuel

are scenes and events that are specifically meant </ to be disgusting. While Squick only makes some people go "ew, gross" and is extremely subjective, Nausea Fuel is created (and is often considered by everyone) to be sickening and horrifying For example, someone getting punched in the face and bleeding profusely is Squick. That same head getting crushed , graphically</ , is Nausea Fuel. When there's no gore involved, this trope is most commonly invoked by motion sickness or anything involving bodily functions Paradoxically (or maybe not), Glurge can also find itself in this category Also related to Shock Site and Gross-Out Show . Eye Scream and Gross-Up Close-Up are subtropes of this. Frequently overlaps with Fan Disservice , Gorn , and Nightmare Fuel

Films - Animated

That's why they call it the "Boom"! Don't Explain the Joke —For the sound it makes when it hits you in the head. Not really, but an old sailing joke On a small, single-masted ship, the sail will be large and the deck so small you have to watch for the boom — it's the spar under the sail. So when the sail moves, it's likely to swing suddenly across the deck and knock the sailor unaware in the head. Sometimes this results in unconsciousness. Sometimes the sailor is knocked into the water. And sometimes, the sailor is knocked unconscious into the water In some cases, the target of the boom will get a warning that it's coming... but usually the warning comes a mere second before the impact, doing the target no good whatsoever Very much Truth in Television . When the boat is jibing (changing the sail orientation by moving the stern into the wind, as opposed to tacking, turning the bow into the wind), the boom can very suddenly swing across the deck at high speed, which can lead to a concussion (or worse) for anyone not paying attention. Keeping your head down is one of the first things taught to beginning sailors Compare Plank Gag

A naval blockade is a tactic and/or strategy that prevents the movement of goods, supplies, and forces by sea. The greater the volume of traffic to be prevented, the greater the blockade—and the greater the resources needed to maintain it A close blockade is probably what most people think of, a fleet within weapons-range and probably the direct sight of the enemy. This works better for a visual medium. A loose or distant blockade is beyond the defenders' weapons-range and probably beyond their direct sight as well. A distant blockade will take place on the open sea, such as the one imposed by the Royal Navy in the English Channel and North Sea in both World Wars. A close blockade is often more effective, taking advantage of narrow inlets, but often entails more clashes with the enemy and operating further from one's supply and repair bases. How these would work in space depends on the author Under current rules of warfare, a blockade is an act of war. The dispatch of a trade-interdiction/blockade fleet is often an ultimatum to either agree to certain terms or declare war There are always those foolhardy enough to try Running the Blockade May overlap with Gunboat Diplomacy . Contrast Hold the Line , for when the good guys are trying to keep their enemies from overrunning their position, and Easy Logistics , which this is used to counter

The Nay-Theist is not</ an atheist or agnostic — they are well aware of the existence of the gods (or God), and freely admit it; they just refuse to worship them or to "believe" in them in any strong spiritual sense beyond merely acknowledging the fact of their existence. Perhaps they have some personal grudge against the gods for something they did (or didn't do); perhaps they refuse to accept divine judgment because the gods don't measure up to their</ moral standards; perhaps this character is just the independent type by nature; or perhaps they simply think (or know) there is Always a Bigger Fish , making searching for an "all-powerful" creator a pointless venture They may go through the motions of worship, but if so, it's only to avoid getting struck by lightning or stoned by an angry mob, not out of any sincere religious feelings. Alternatively, they may spend time voicing their dislike of the powers that be to anyone who'll listen , possibly while daring the powers-that-be to strike them down This should not be confused with the Flat-Earth Atheist , who simply doubts the existence of the divine despite overwhelming evidence to the contrary. Nor should it be confused with No Such Thing as Space Jesus , where the " gods " in question are actually aliens , computers , time travelers , or whatever. The Nay-Theist only applies to worlds where there really are</ genuine gods who are actively worshiped as such by most people. The Nay-Theist will be a favorite of a Stop Worshipping Me style God The protagonist of a Rage Against the Heavens plot will have this worldview by necessity, but Nay-Theists are by no means limited to that story Clap Your Hands If You Believe may be a reason for this; the character doesn't want to give the gods more power through their "belief" The technical term for this position is if the person believes in but does not worship God(s), and for the stronger version where the person believes in but also hates God(s). Of course, it's likely a misotheist would also be an alatrist, since it's hard to imagine someone worshiping a god or gods which they hated (at least voluntarily). For media portrayals of atheists as misotheists (among other misconceptions), see Hollywood Atheist

Now that</ was close! This trope describes circumstances where the narrow</ aversion of a Groin Attack is Played for Laughs This usually happens when a male character is on the floor, scooting backwards away from some kind of disturbance. Suddenly a piece of debris or similar hits the ground between his legs, right</ where the family jewels were located mere seconds ago. Our hero will then usually display an Oh, Crap! expression, inviting the viewers to share both the male pain and the male relief As well as being (obviously) an aversion of Groin Attack , this trope is sister to William Telling . Can also overlap with Knife Outline , where sharp objects will hit a wall around</ a character's body, pinning them by their clothes. Often the final object will land disturbingly close to a character's crotch. The unfortunate male checking himself afterwards is a Testes Test

A person nearly</ rapes another person. The first person then takes a step back, goes into My God, What Have I Done? mode, and reacts with horror. They often run from the scene. Basically,

it's the realization that "If I keep going now, I will have raped this person." In return, the near-rape victim is always badly shaken but often forgives their attacker later because they had the self-control to stop This trope also covers other My-God-I-am-nearly-a-rapist situations, such as drunk people stepping back just in time, grudgingly paying attention when your partner says no, or realising that maybe your rough consensual sex is getting a bit too</ rough and taking a deep breath for a minute Keep in mind that this is not about remorse or guilt after the act, but the attacker must stop of their own free will (although a degree of persuasion on behalf of the potential victim is allowed), not as a result of being fought off or somebody else stopping them. Contrast Date Rape Averted , Attempted Rape , Dude, She's Like, in a Coma! In Real Life , the victim is generally less forgiving , as even when it doesn't go all the way it is a shockingly traumatic experience

Appearing most often in less realistic spy/action fiction, the Nebulous Evil Organisation is the natural enemy of Heroes "R" Us Often led by a Diabolical Mastermind , and sometimes developed enough to have its own bureaucracy, It is a vast, deep-pocketed machine</ with one apparent goal: The proliferation of evil across the globe, maybe with some personal profit on the side Like The Syndicate , it has a hand in every conceivable kind of nefarious dealing, from murder to terrorism to grand robbery to bad traffic . However, its criminal activities have some grand goal, almost always to Take Over the World or The End of the World as We Know It - which is, by sheer coincidence, nebulous enough that nearly any anti-good act can be shoehorned into it. Price-fixing of consumer goods, killing political leaders, blowing up buildings, stealing the gold from Fort Knox, and attacking the heroes for no stated reason at all are all things the organization gets up to. Expect vast armies of mooks , a secret underground lair , immense amounts of advanced technology and a clever name that often does away with any notion of subtlety See also Nebulous Criminal Conspiracy , which the operations extend beyond one single organization. Compare and contrast Generic Doomsday Villain

A villain may believe that the Ends (involving a Utopia or the survival of the species) justify the Means, but either has in no way lost his conscience , or otherwise had a Heel Realization during his deluded time. He knows full well that what he's doing is evil and that heroes may try to bring him to justice for his crimes. He may in fact be counting</ on it, feeling it to be a just punishment for what he feels he must do . He may bear the heroes no ill will, and may instead commend them for trying to stop him Oftentimes, in the event that he succeeds in his goal , he will flat-out refuse to take part in his newfound paradise: the things that he did to create it are inexcusable in the new society This is the more Anti-Villain version of the Well-Intentioned Extremist . Likewise, the Knight Templar often sees himself as this. They will regularly Shoot the Dog and carry out a Zero-Approval Gambit . A Necessarily Evil villain is, by definition, AWARE that what he's doing is wrong. Otherwise you have a Tautological Templar He does what he has to do , because he knows that something far worse will happen if he doesn't.</ He knows he must pay the price for his deeds, but not before his goals are accomplished. What a Senseless Waste of Human Life ... In some cases, said actions

may be unnecessary towards that goal , and there may be a better option , but the character is either too far gone in morality or sanity to see the light. If they realize the suffering they caused, they could very well conclude that what they did was Not Quite the Right Thing and regret it for the rest of their life This trope inspires a tremendous amount of Values Dissonance in Real Life . Some believe firmly that certain immoral actions can be 'necessary', and others believe that thinking of evil acts as 'necessary' encourages amoral behavior and creates considerable unnecessary suffering The polar opposite of the Sociopathic Hero . See also I Did What I Had to Do and Token Evil Teammate . For mundane examples, see Cruel to Be Kind

There is a direct relationship between the power and ability of a device and the drawbacks attached to actually using the damn thing. This means that the more powerful something becomes, the more likely it is to seriously harm its user in the process In stories, this balance exists for several reasons, but especially for two important ones: to keep an audience interested and to avoid making things difficult for the writer . Without this balance, it calls into question why someone doesn't use such a weapon in the first place , or why everyone in the world</ isn't using it, if there is no drawback. For example, the invention of accurate, rapid-firing firearms killed Sword Fighting outside of gentlemanly sports contests. One plausible reason why only one combatant would use a weapon or power is if they're the first ones to find, invent or create it . Another plausible reason is that they are The Only One who has it, because the blueprints have been destroyed or it can only be used for a short time before it's gone for good In games, this helps to create variety. For example, you might have a game system in which broadswords are powerful and have a wide range, but are slow and heavy, while daggers are quick and light, but with a short range. Perhaps the Combined Energy Attack and Wave-Motion Gun requires a few seconds of prep time to use correctly, and even then it is usually a one time deal , or at most maybe three. Guns likewise have range; but have to be nerfed so that people would actually look at other weapon types out there. A Game-Breaker is something that ignores</ this rule, which means that everyone</ either has to do it or they will</ lose If the drawback is that the enemies are more powerful because you have become more powerful, it can be factored into So Last Season and the Sorting Algorithm of Evil . The Kryptonite Factor is also a part of this, as is Weaksauce Weakness . Characters such as Superman and Vampires will have these weaknesses automatically or else there is no drama involved, just an unstoppable force. Just giving someone a simple problem like " They care too much " is enough. Mary Sues are often hated because they don't have any drawbacks . To avoid that, authors usually build in a Fantastic Fragility to powers and devices There is a danger, however, that inept balancing can lead to too much drawback without enough benefits. If the drawback is worse than the effect, it can become Awesome, but Impractical . Drawback without added practical benefit can further slide into Cool, but Inefficient . At the other end is Fake Balance , where the developers thought they had balanced a character but didn't have enough Foresight and failed to remove a Game-Breaker aspect or two Compare the Competitive Balance character builds for how fighting styles and video game stats are evened out. See also the Inverse Law of Complexity to Power . Difficult, but Awesome can be a subtrope; the thing works well, but the drawback is ease of use

A subtrope of the Butterfly of Doom ; this trope is sometimes used to " prove " not why You Can't Fight Fate , but why you shouldn't want</ to Whereas the Butterfly of Doom trope shows you everything that goes horribly wrong when you try to Set Right What Once Went Wrong , this trope demonstrates that what was once wrong was actually needed to make the present (or future) better Perhaps that the whole village getting nuked caused folks to denounce war. Maybe losing his wife caused The Hero to launch into his crusade to save others. Or maybe being used by the villain gives the hero knowledge and experience that will come in handy later. This is almost certainly the case if the wrong involved Hitler Note, this is not strictly a Time Travel Trope ; sometimes the characters or narrator may simply reference the fail as a part of backstory. But it can indeed be used in time travel stories to demonstrate how removing that downer event can lead to things being much worse See also My Greatest Failure , Misery Builds Character , A Lesson in Defeat , It's a Wonderful Plot , Career-Building Blunder , Mistakes Are Not the End of the World , Enemy Mine , and Taught by Experience

As a logical extension of Tropes Are Not Bad , many tropes that might otherwise come across as gratuitous, offensive or just plain wrong in most genres are considered not just accepted in certain genres, but are practically a part of the genre. Complaining about the simple use of the tropes (as opposed to particularly offensive variations) in said genres is rather short-sighted and pointless, since, well, it's in almost every</ other work in the genre Can often be the cause of an Enforced Trope . Some Acceptable Breaks from Reality are Necessary Weasels to particular genres as well. Also compare the Anthropic Principle , where certain factors, no matter how improbable, have to occur for the story to happen. Contrast with the Writing Pitfall Index , an article listing tropes that can lead to real (versus merely perceived) flaws. See also Trope Enjoyment Loophole , for when somebody's Pet-Peeve Trope is handled in a way that makes it no longer annoying (or vice versa) A related concept is the doctrine of scènes à faire</ in some countries' copyright law. This doctrine denies copyright protection to elements that are considered necessary to a genre or setting. For example, a court of appeals in the United States has held that a movie set in the South Bronx is expected to show certain features associated with the South Bronx at the time in which the movie is set and that showing such features is therefore not copyrightable expression

Next to " Off with His Head! ", snapping a person's neck is one of the surest ways to kill someone in media Typical procedure: Alice stalks Bob . Catching him unaware, Alice grabs Bob's chin with one hand and his opposite temple with the other. Bob just has time enough for his eyes to go wide with the realization of how screwed he is when Alice wrenches his head to the side with a hideous cracking of bone . Bob is always killed instantly and usually with his eyes open . Sometimes Alice appears to put in an effort (or has superpowers or something) but often is remarkably blase about it Note that in Real Life , it takes a considerable amount of strength and/or training to snap a person's neck, especially if the character getting it snapped is considerably big and strong.

Even though hangings , for example, were created as a humane way of killing people via a neck snap, if not done from a high enough place with a long enough rope to generate enough force, they will fail to do so, leading to death by Sinister Suffocation . It's possible if you can pin your opponent and know where to grab and twist to get leverage. In real life, spinal/neck manipulation is allowed in certain martial arts competitions such as the UFC and other MMA events. However, it looks very different than in the movies, and there is almost always time to "tap out" before injury, much less permanent or lethal injury. To perform the "neck snap" like in the page's image you would have to be super humanly strong Also note that in Real Life nothing dies instantly from a fractured neck unless it sends vertebrae fragments into, or contorts, the brain-stem in such a way as to shut down all lower brain functions. A broken neck is no guarantee of a "silent kill" either as, if the aforementioned brain-stem damage is not inflicted, all you are left with is a quadriplegic victim, severely injured but not dead, and still able to speak and scream. In addition, as mentioned above it takes a lot of strength to pull this off - fail to incapacitate the target, and you’ve given yourself away in a seriously vulnerable situation. Furthermore, if the spinal cord is not damaged at all, a cervical fracture can heal with proper treatment The frequency of this in film and TV is possibly because it offers a fairly brutal way of killing someone without having to use or show any blood. It is also often used as storytelling shorthand for "this character is a Badass". Not to be confused with Neck Cracking As a Death Trope , expect spoilers

A situation where a man (and it almost always is a man) is dragged off or restrained by his necktie, which serves as a sort of "leash" for whoever's holding it. The one holding it is almost always a woman, and this trope can be seen as the visual equivalent of "pussy whipped", possibly serving as a visual cue for a Henpecked Husband or Mistress and Servant Boy . It's also a way of suggesting that some major league smooching (or beyond) is going to occur later off-screen Obviously, a tie serves as a handy holding strap for anyone to grab—but of course, Freudian psychologists are prompt to note that a full cravat is a — hence women using them to lead their men around This trope is usually used to indicate who has the control in a relationship and is almost always Played for Laughs , though very rarely you'll ever see it happen with a man holding a woman like this and have it be seen as funny. Also, women don't wear neckties as much . Instead he'll lead her off using the Standard Female Grab Area . See also Angry Collar Grab

Commonly used in crime dramas Once the detective has done The Summation and revealed the guilty party, we will get a Flashback of the crime being committed with the perpetrator completely visible, showing how they did it. This is particularly helpful if the murder method was fairly complicated, as a picture is of course worth a thousand words Sometimes there will be more than one flashback during the investigation as the detectives think out a theory; in this case, the theories and therefore the flashback may not even turn out to be correct. Sometimes it will be blurred with distorted sound and washed-out colors Compare Once More, with Clarity! which repeats an earlier scene but adds new information which changes our

perception of what went on in that moment, and Flashback-Montage Realization which shows a series of flashbacks that may include new footage. Nothing to do with Necromancy

Willem Dafoe's character in The Boondock Saints </ not only does this, but he also walks around in the scene Dead Zone style.

Most of the film/television adaptations of Agatha Christie 's works include at least one 'true' (and usually several 'false') versions of this as the detective crosses off potential theories in the finale.

Implemented in many FPSes under the moniker "Kill Cam".

A practitioner of a specific kind of Whatevermancy , Necromancers are the masters of the art of death. Necromancy, the magic of Interrogating the Dead , has been practiced since at least Ancient Greece , where it was known as Necromantia</ , and probably earlier In typical media they're the epitome of the Evil Sorcerer , showing none of the respect Due to the Dead , using The Dark Arts to create an army of skeletons , zombies , undead animals and undead monsters (or any kind of Undead being) to ravage the countryside or enslave souls of the damned for their own evil and twisted purposes. Any villain that practices necromancy is guaranteed to fall hard onto the far side of the evil scale, and any hero who dares to dabble in it can kiss his position on the good side goodbye . However, necromancy didn't always have the evil connotations that it has in media today The word necromancy</ comes from the words nekros</ (dead) and manteia</ (prophecy), meaning that necromancers are more likely to summon spirits for divination than armies of rotting zombies. It was widely practiced across the world until the Renaissance when it was equated with demonology and got its bad reputation. This means that sometimes necromancers are seen in a more sympathetic light , using their powers to commune with the dead , heal others , or use their power over souls for good ends. Most stories involving naive and inexperienced necromancers include the Aesop of how you should respect the cycle of life and death. In other cases, it involves the phrase " Be Careful What You Wish For " when those necromancers try to bring back a loved one. As it usually results in the resurrection going wrong and forcing them to kill their loved one. But since that's not nearly as interesting as zombies , the idea of a necromancer unleashing waves of zombies still persists. Of course , that doesn't stop them from unleashing the hordes on the bad guys instead! Commonly overlaps with Necromantic ; either someone attempts necromancy in order to bring back their loved one, or this was the start of their descent into evil . Sometimes a character will approach a necromancer for their help in bringing back their beloved (which never ends well). It's not unheard of for a necromancer to be one of The Undead themselves, often a lich . Even if they aren't liches or other forms of undead themselves, they are likely to have unlocked other ways of prolonging their own lives to unnatural lengths. Furthermore, they may become partially </ undead . Since necromancers are typically seen animating not only still-fleshy corpses as zombies but also completely skeletal remains, Fridge Logic may raise the question of why there exists an arbitrary point past which a body is too decomposed to reanimate. After all, if the necromancer's magic can both hold together the bones of a skeleton despite the absence of ligaments and provide it with motor functions

despite the absence of muscles, why then does the skeleton suddenly cease to function anyway when those same bones get pulverized by the knight's warhammer? Following this, one might wonder if a necromancer could animate the ashes from an urn, or that hamburger you ate yesterday currently inside your small intesitne . In another case of Fridge Logic , many writers have recently begun to question whether this form of magic would even be inherently evil in the first place Depending on the specifics of the setting, it shouldn't logically be any different from repurposing some old worn out shirt that someone else has discarded, for example. Only metaphorically related to Thread Necromancer , where one resurrects dead forum threads. See also Animate Dead , Tested on Humans and The Necrocracy . If the necromancer is juxtaposed with a healing or nature-controlling character, see Life/Death Juxtaposition . See also Fossil Revival .

We were going to call this one "Solicitation Mistaken for Help", but this is snappier. Basically, when a given character needs help (a place to stay , whatever), is approached by a prostitute who speaks with perhaps too much metaphor, and thinks her solicitation is an offer for assistance. Usually Played for Laughs , but if the gal in question is a Hooker with a Heart of Gold , our hero may have just found a useful ally. See also Platonic Prostitution and Accidental Innuendo . Sub-Trope of Comically Missing the Point . Not to be confused with " Need a hand? A job? A handjob? "

The outer space equivalent of the Monster of the Week , except it isn't necessarily a creature — it can be the nebula that conveniently zaps your stardrive, or the planet with the radiation that makes you age too fast, or, well, any of a hundred similar things from Star Trek </. It's unexpected, unexplainable , and puts the cast in an artificially-heightened state of crisis for 25 minutes plus commercials — until they find or invent the necessary cure, solution, fix, and/or repellent spray Except for the superficial details, one Negative Space Wedgie is very much like another — it's just a random threat, the third this month. It's a bit absurd to call them "an anomaly" (the usual term used on Star Trek </) when they happen on a very regular basis, come to think of it

Not necessarily this trope — or at least forgivable or
Not justified — is where the phenomenon is the premise of
Not the movie or series. In the case of a series, it must be the
Not same phenomenon at the beginning of each episode rather than
Not same-but-different variations. For stand-alone works, they can
Not occur once to set the plot in motion, and perhaps a second
Not time to conclude the story; additional appearances to create
Not additional plot points are more a manifestation of this trope
Not to be confused with Wedgie , nor is it an exaggerated version
Not of the prank

Precursors ; kindly ancient civilization or deadbeat parents? You decide, on today's episode of </ The Adventurer Archaeologist claims that the Neglectful Precursor has left this galaxy and not provided a proper means of child support. He further alleges that the abundance of sealed evils with flimsy seals and easily found keys , the leaving of outstanding debts with ancient enemies bent on collecting from humanity, and the presence of civilization-shattering plagues are

clear signs of neglect. The plaintiff demands that the ancients stop leaving dangerous weapons lying about for villains to acquire, or else make access to them morality-sensitive , so only heroes can use them to pay off previous debts. Claims that since they've become Energy Beings thousands of years ago, they have evolved past conventional morality but are nonetheless caring for humanity or "testing it" </, evidenced by their "wise" decisions to hold back Lost Technology until we're ready to use it, and scatter the keys to important technology so it can be used again. They defend their "long distance parenting" as character building, making sure the threats humanity faces are in line with its skill, and that there's always one more</ Lost Superweapon around for each. They assure the court they "always knew we would win." And finally, the defendant argues that there needs to be a cutoff point where their actions, inaction, and remaining artifacts stop being the excuse for everything bad that happens in the universe— that they did the best they could under circumstances beyond our comprehension— and where the younger races start realizing that they are responsible for their own mistakes.

See Abusive Precursors for Precursors that go beyond merely "guilty", or Benevolent Precursors for civilizations up for the " Precursor of the Eon" award.

A made-up word. Like all the other words, but new</. We like 'em. We make</ them Not to be confused with Personal Dictionary , which is pretending existing words mean something else. Compare Neologizer , for when using a large number of these is a character trait. Supertrope to Portmanteau See also Perfectly Cromulent Word

The villain is an unstoppable force of evil! His evil lair is impossible to find! Hidden in the darkest corners of the planet! How will our intrepid heroes ever find it? Oh wait, the giant, brightly lit sign proclaiming "This Way To Villain's Hideout!" Nice work! Almost universally a Comedy Trope . Variations include, but are not limited to "Villain's Hideout, Keep Out", and "Evil Fortress, 100 Miles". Very common in Western Animation . Sometimes, the sign instead advertises the Legitimate Businessmen's Social Club which is in no way a villain's lair, at all .

A trope often found in situation comedy, it's where the boss (often a somewhat unpleasant one) places a relative or in-law in a position of power. Invariably, the relative will be incompetent or worse. A variation on this trope might be to actually have the relative be the protagonist, and have to earn the respect of his or her subordinates before they can actually accomplish anything meaningful. The trope can also be subverted if the relative is actually competent</, in which case the grumbling can quickly subside. It can be averted in cases where nepotism is expected</ , such as a prince becoming king when his father dies, in which case most people just accept it as the way things are supposed to go. Very much Truth in Television , and sometimes a way for the relative to get their feet wet in the business , especially if they're being groomed to take over the business when the current owner retires or is otherwise unable to make decisions. Naturally, given how controversial (and rather common) this practice is, please refrain from adding any real-life examples here . A sub-trope of Screw the Rules, I Have Connections! . Compare Sleeping Their Way to the Top and Royal Favorite . Can be one of the ways for someone to end up in the Wrong Line of

Work , if they're incompetent in the field their relative puts them in. The opposite of this trope is Coattail-Riding Relative . When this occurs among RPG players (romantically connected to the GM or otherwise), see Dungeonmaster's Girlfriend . In general, Nepotism may be an expected payback if someone who was Vicariously Ambitious helped get somebody else into a position of power. When an authority figure deliberately tries to avoid this, they're engaging in Anti-Nepotism . Not to be confused with the trope Nephewism , although the word "nepotism" comes from the Latin word "nepos" which means "nephew" (the term originated from the tendency of Medieval and Renaissance-era churchmen to appoint their "nephews" — who were often their unacknowledged bastard sons — to comfortable sinecures). Also not to be confused with Neopetism . Fun fact: This trope, when applied to friends instead of relatives, is known as cronyism — after all, "It's not what you know, it's who</ you know." See also The Power of Friendship …

For some reason, geeks like to make jokes that geeks actually have sexual arousal about their geek interests. Not sex or fetishes , this is about the latest technology or something like that. Basically, it's the geek factor that is turning them on. If the thought of Wonder Woman fighting Storm turns someone on because it would be an awesome comic, and not</ because it's two hot chicks fighting , you have this trope Just one of the many ways TV Tropes Will Ruin Your Life . Also, some of the examples would be Not Safe for Work This also doesn't count if a guy just has raging hormones and gets erections at anything , nor does it count if it's merely Squee! or And the Fandom Rejoiced . There has</ to be implications of sexual arousal This can happen even when Nerds Are Virgins Compare with Geeky Turn-On , Squee! , Why Don't You Marry It? , Awesomeness Is Volatile Quenser of Heavy Object </ starts panting heavily whenever he's confronted with cutting edge Object technology, much to the disgust of anyone witnessing it

Spider-Man cites the trope by name in issue #17 of the New Avengers </ (second series) when he sees the inner workings of an Ultimo the team is helping Iron Man with.

In The Cable Guy Read: steals an entertainment center for his new friend with a sound system that, as Chip puts it, "would make George Lucas cream in his pants ."

Naked Snake/Big Boss from Metal Gear Solid 3: Snake Eater </ had one when EVA gives him the .45. He's got a woman with her boobs out in front of him, but he's staring at that gun and gushing over it like he might just try and have sex with it!

A really disturbing strip of Dueling Analogs </. Apparently the combined news of Mega Man </ and Diablo </ made a mess to clean up.

is probably the most impressive video of a nerdgasm, ever Tom Warburton describes his feelings when he and his team came up with the concept for the last episode of Codename: Kids Next Door </ as a

You are one of Two Gamers on a Couch , enthralled by the latest noisy console game. As you furiously punish the controller old potato chips fly from your shirt, illuminated briefly by the glow of the screen before disappearing into the darkness of the room around you. You

feel the sweet victory over your rival drawing near. As you are about to deliver the final blow, a mysterious figure steps between you and the television. Who could it be? Oh, it's just your extremely hot female roommate</ trying to get you to do</ something other than play video games. Whatever, you will unpause the game after you pretend to listen to what she says. This girl is the Nerd Nanny, and how she winds up living with a bunch of lazy guys is a mystery. Even more amazing is the fact that the guys never seem to notice how frickin hot she is , unless some story-driving UST is needed. She is constantly trying to motivate the Non Action Guys to do anything</, sometimes even to pay attention to her, but they usually won't have any of it. Fortunately for our male castmembers, she almost never leaves them for a different housing situation, because if she did — well, who would want to watch a show without hot chicks in it ? Am I Right? ? Note the guys don't always have to be nerds. Any reason to be couch-ridden also works (e.g. drugs, laziness, etc.). This character is popular in webcomics and sitcoms, but is present in other genres as well. The Smurfette Principle is also a driving factor. Compare Ignore the Fanservice . Related to Magical Girlfriend , Team Mom , Action Girl , The Chick , Cloudcuckoolander's Minder and Closer to Earth . See also Ugly Guy, Hot Wife , Odd Couple , and Drop-In Landlord . Compare Give Geeks a Chance and Savvy Guy, Energetic Girl . Contrast Gamer Chick .

Any logically less-than-lethal weapon which ends up being otherwise just as effective as its "real" equivalent. This could happen because the setting of the story (or the censor) does not allow a character to carry a "real" weapon In video games with changeable/upgradeable weapons, a Nerf Arm may be the weakest version of the weapon, but the only difference between it and its stronger alternatives is (usually) the number of hits needed to defeat the enemies , or in some case, being Lethal Joke Weapon if used properly Note that there can be some Truth in Television at work; A spud gun may not be a mortar, but it sure isn't Nerf, either. Simply being non-lethal is no indication of safety See also Improbable Weapon User , Statistically Speaking , Cherry Tapping . Closely related to—but not to be confused with— Nerf . Can overlap with Lethal Joke Character . A Subtrope is Wooden Katanas Are Even Better . Contrast As Lethal as It Needs to Be Usually done for the funny factor, whether the players are laughing as hard as the programmers depends on your sense of humor Not to be confused with Numb Arm

Most often a form of Bizarre Alien Biology , and usually played for horror or at least a thrill: instead of a tongue, a creature has another mouth, a face, or even a whole tiny head inside its mouth. Expect it to be nestled snugly among More Teeth than the Osmond Family , and it may have a few choice fangs of its own. The interior mouth may be a parasite, an offspring, or an actual part of the larger organism, such as a reproductive organ (the better to give you a Face Full of Alien Wing-Wong). Most of the time, it will just screech at the terrified protagonists and do nothing effective. The Trope Codifier are the Xenomorphs from the Alien </ franchise. As such, expect a secondary mouth to be a common feature of the Xenomorph Xerox too. Note that some fish actually have something like this, called a While most of these are simply immobile bony blocks in their throats to "chew" food, in the case of the , it has the

unique ability to actually slide its forceps-like pharyngeal jaw up its throat and out of its mouth to grab food and pull it down its esophagus. (Amusingly, this ability was only discovered in 2007, three decades after Giger designed the xenomorph.) This is one way of having Too Many Mouths . See also Multipurpose Tongue and Lamprey Mouth . Subtrope of Matryoshka Object .

In some cases, two weaker networks are "merged" into one, meaning, one network absorbs the programming and other elements of the other At the end of the day, unless the new network is able to find an audience with its programming, it won't be able to generate any ratings, which leads to low revenue When a network is shut down without a rebrand, it's almost certain any show being carried on that network will die with it . In some cases, though, a show will prove successful enough to outlive its former network and manage a last-second Channel Hop , usually a result of the show's rights being sold to another network This trope is related to, but not the same as, Network Decay . As noted above, Network Decay can lead to Network Death, but the channel must</ be given a different name and focus, keeping only its slot on the cable listings When this happens to an individual show</, it's called Cancellation . When a dying network decides to do something to commemorate its end with a bang, it's a Network Finale

Many cable channels are created to fulfill a specific programming niche , and their name is Exactly What It Says on the Tin — the Golf Channel shows golf, the Game Show Network shows Game Shows , and so on. Some channels, however, are not as wedded to their original concept as others. Meddling executives look at the demographics to whom their channel appeals and decide that, hey, since the people watching their Speculative Fiction channel are mostly 18-31 males, and Professional Wrestling is hot among that demographic, surely no one would mind if they started showing pro-wrestling! The fans of the original programming will</ mind, of course, but the channel tends to keep going regardless. This may show up with only a couple of odd programs in the schedule, but far too often, given enough time, a channel will have pretty much abandoned its original concept. Whether or not the former invariably leads to the latter is a subject for debate. Since the network is strongly impacted by the ratings, and the highest ratings go to generally the same few demographics, this tends to lead to networks becoming more and more like each other , either in similar programming or outright airing the same shows. Some changes can be chalked up to the changing landscape of TV . As the number of channels goes up, networks re-align themselves to try and hold some of their market. That, or the parent companies who might own seven or more cable channels each shuffle stuff for "synergy" or to reduce redundancy. Competition with new media is prevalent as well — classic reruns give way to DVD box sets, On-Demand channels, (and the real</ killer, Netflix and similar streaming services), music-video channels give way to YouTube and iPods, and info-dumping all-text channels give way to the data display in a digital cable box, smartphone apps (once again, the real</ killer) or some new-fangled webernet site. Other times, it's just shifting to whatever the network feels will attract the biggest audience — and the audience that lets them charge the most for ads (especially the lucrative young adult demographic, needless to say). Depending on the network and how the decay is carried out, changing concepts

can be either good or bad for the channel . If the Network Decay works out, it may expose the channel to thousands, if not millions of new viewers, who would normally never watch the network in the first place. Or perhaps the earlier direction just was not working out and the network made changes in order to get better and more profitable programming. Furthermore, there are several good shows floating around in Development Hell that wouldn't stand a chance of getting picked up unless a network decides to spread its wings. If the decay doesn't work out, however, then it can create a Broken Base among the channel's viewers, and can throw the network into a Dork Age . Even if</ the decay works, the expanded viewership would come for naught for the various programs now squeezed out of the network's scheduling - once again, pointing out that good and bad can come of it, depending on the viewer. Also called a on That Other Wiki . See Magazine Decay for the print equivalent. See also Artifact Title , They Changed It, Now It Sucks! , Screwed by the Network , and Adored by the Network . Public Medium Ignorance may be a cause for some of the listed networks. If the network decays so much that it's renamed to fit the new focus, then the older network no longer exists and it's a case of Network Death . If it starts overlapping with politics, then it can cross over into Strawman News Media .

The end of your network has arrived. Network Death is imminent. ThSome networks have just a brief or abrupt sign-off with little to Thno fanfare, but some do go the extra mile to pay tribute to their Thhistory before turning off the transmitter for good. They likely Thwill also decide to herald the arrival of a replacement moments Thafter is is the trope for when networks decide to go out with a Threal tribute to themselves, or at least a carefully-chosen final Thprogram

Once upon a time, there were companies that transmitted radio and television signals to the extent of their signal strength. These companies bought entertainment content from a single source. The content sources bought the content they resold from a wide variety of entities called "studios". The companies with the transmitters thought it would be a good idea to have a brand to identify with. The companies that sold content thought it would be a good idea for that brand to be related to them. The studios thought, "What the hell. You want to buy content? Call it whatever you want, just send money." The notion of "network" was born. In today's world — where distribution of content is by cable, satellite, DVD, or internet — the folks with the transmitters are becoming increasingly irrelevant. Viewers care less about the "network" brand. The shows are becoming more relevant than the networks that broadcast them, meaning that the show is the brand. Which means that the "studio" is now what it is all about, for the viewer. Not so much for the networks. In the USA, other than the "big four" (the original big three of ABC / CBS / NBC , plus latecomer Fox ; in the early years, DuMont was also counted as a fourth network) , the purpose of "network" now mostly serves to identify a niche outlet on cable/satellite; for example, the Food Network and Animal Planet tend to have a lot of cooking shows and wildlife shows, respectively . Going back to "the show is the brand" concept, many if not most "home-brew" "networks" and "channels" on the Web (say, on YouTube) are really best described as shows.

CTV Two, a secondary network to CTV which airs overflow programming with younger or more niche audiences. It is the successor to the NewNet group of independent stations (named because the stations were originally known as "The New XX</ " using the last two letters of the callsign; i.e. "The New VR" for flagship CKVR, and "The New WI" for CHWI in Windsor) formed by CHUM in 1995. Took on the A-Channel brand in 2005 after CHUM switched its A-Channel stations Western Canada (which it had obtained through its purchase of Craig Media) to Citytv, and was acquired by CTV in 2007 and later re-launched as just A. In 2011, alongside the transition to digital television, A re-launched as CTV Two. The system also includes CTV Two Atlantic (the former Atlantic Satellite Network, a cable channel in Atlantic Canada that served as a partial CityTV affiliate) and CTV Two Alberta (formerly Access, an educational TV service owned by the provincial government), as well as two former CBC affiliates in BC that Bell received via its purchase of Astral Media.

Local 24-Hour News Networks (in Englis Frenc h)

. Primarily involved in entertainment programming, especially game and reality shows (they are also responsible for the Netherlands' entries in the Eurovision Song Contest). AVRO was the very first broadcaster in the system, with a liberal ideology. TROS was established in 1964, and, unusually for the time, was focused strictly on entertainment programming rather than trying to serve a religion or ideology. Its popularity led some of the other groups to similarly broaden their programming for wider appeal. There are two public service broadcasters in the system; (which handles "informational, cultural and educational programs"). There are also other religious and philosophical groups, designated as "special" broadcasters, who receive airtime for their shows. Some of them have merged with or partnered with the larger groups. The NPO runs five channels carried primarily on pay television providers; The NPO also formerly ran a sixth channel — NPO 101 — a youth channel programmed by BNNVARA. It became NPO 3 Extra in March 2018, and shut down entirely that December, with NPO 1 Extra and NPO Zappelin Extra becoming 24-hour channels. There are also other commercial channel groups too: Talpa, owned by John de Mol of Endemol and The Voice </ fame. Talpa's channels are part of a joint venture with Sanoma known as SBS Broadcasting, who acquired ProSiebenSat.1 Media's Dutch business. Talpa had run a channel of its own called Tien, but it didn't perform well, and Talpa sold it to RTL (who replaced it with the aforementioned RTL 8) in exchange for briefly holding a share in RTL's Dutch subsidiary.

Studios turn down good scripts, networks cancel , screw over , or fail to pick up good shows, and publishers refuse to publish great books all the time. Usually, the suits</ a) never liked it, b) liked it but it was too expensive to produce, c) liked it but didn't think it would get a large enough audience, or d) they just didn't get it Sometimes, a movie, show, book, or video game is an iffy bet, at best. But sometimes a Studio/Network/Publisher (or more accurately a visionary Executive at said organization) realizes that this work is simply brilliant and will make sure the product has all the resources to fund it, promote it, and make sure it gets made. This loyalty stands even when the movie has

passed its budget twice, or the series is number 10,371 in the ratings. When the product is a hit, such boldness and support can result in Moments of Awesome for those Executives who defied the predictions of failure from their colleagues and instead stuck by the creators of the work The quote above comes from Alan Ladd, Jr., the 20th Century Fox executive whose unwavering faith in Star Wars </ helped that movie get made when even its own cast and crew had doubts about it. Fox demonstrated similar patience when Titanic (1997) </ ran way over budget, failed to meet schedule deadlines, and encountered myriad problems in filming Sometimes, a network or studio will destroy a good product and learn from its mistakes . Fox built up a reputation for never sticking with its shows due to Profit</, Arrested Development </ and Firefly </. (Though Arrested Development </ was given second and third seasons and a cushy timeslot, making it a case of this trope as well.) However, the network turned around and poured tons of money into promoting and producing Bones </, 24 </ and House, M.D. </ (although the last-named came from Universal), shows that were big gambles and have since become massive hits. Even more dramatic, Fox even went back and uncanceled </ a show they had previously screwed, twice — Family Guy </, one of their biggest hits, with sister show American Dad! </ completing its eighth season in 2013 and direct spinoff The Cleveland Show </ making it to four (before it</ got the axe). They even gave a second season to Dollhouse </ , a move which surprised many, though the show was canceled before the second season finished its run (which many feel was done just to avoid what happened last time) Where TV is concerned, sometimes Network to the Rescue can result in, or be the result of, an un-canceling , as was the case with JAG 's </ move from NBC after its first season (1995-96) to CBS , where it stayed on the air for nine more seasons</ and spun off a popular show which in its tenth season (2013) became the highest-rated prime-time drama . Not to mention that the spin-off has two</ successful spin-offs of its own Network to the Rescue is not quite the same as a network grudgingly</, or reluctantly</, taking back a show because they just don't want to upset viewers, as happened with Star Trek: The Original Series </ (or Jericho (2006) </). Both shows came back, but were dumped shortly after for good. No, a production entity has to willingly believe in and be fully committed to the product's success and be willing to put up with quite a few bumps in the road to success, as was the case with Paramount 's commitment to Star Trek: The Next Generation </. Paramount gave the series the kind of budget that only theatrical action movies had back then, and stuck with it even though the first few seasons were blah This trope doesn't apply to sure bets or things that are relatively low-risk. For instance, whereas Fox performed a Studio to the Rescue for the first Star Wars </ , by the time they decided to make the prequels it was a foregone conclusion that they would make tons of money Compare with Adored by the Network and Channel Hop . Contrast with Screwed by the Network ; some examples of Network to the Rescue are instances of networks cleaning up their own messes. Note which article has the most examples (though this may not be a case of Accentuating the Negative as much as networks simply screwing over shows more often than saving them)

A trope where computer files, images, databases, objects or abilities are downloaded into a person's brain. Powers as Programs , Exposition Beam , Fake Memories , Upgrade Artifact , Amplifier

Artifact , and Neuro-Vault are fond of using this. Brain Uploading may result in this later on, but not always. May cause My Skull Runneth Over Brain–Computer Interface and Electronic Telepathy are possible means to perform this

You bury it in someone's mind Burying data in a person's subconscious as a result of a post-hypnotic suggestion is a common MacGuffin in sci-fi and spy thrillers. Very often, the person will have no idea of what he's carrying around, usually by design. Also expect that the person will be someone you'd least suspect. Could be a child or a fool; it could even be the hero who was unaware that he was carrying what he sought all along. Frequently used to create the Manchurian Agent Compare the various amnesia tropes, such as Criminal Amnesiac and Easy Amnesia . See also Neural Implanting , another method by which this can be done, and also Memory Jar . Contrast Alternate Identity Amnesia May result in My Skull Runneth Over . This may be the result of a time delayed Exposition Beam . If you're doing it to yourself, it's usually part of a Memory Gambit

The hero and the villain are having a Sword Fight or similar one-on-one altercation Meanwhile, our lovely heroine, whom the narrative will insistently claim is physically capable, is just standing around... and doing absolutely nothing (and not in a winning way, either). This isn't a case where she's trapped, incapacitated, physically impaired, or any less experienced than the hero, himself. This is an able-bodied woman with some established ability who is just standing around on the sidelines, helplessly watching while the men do all the dirty work So no trying to improvise to assist the hero. No calling for help. No making any attempts to stalk off while the villain is distracted; anything that could possibly enable the hero's success. Not even cheering the hero on to boost morale. You could replace her with an inanimate prop for all the good she's doing The situation doesn't necessarily have to be Hero vs. Villain. It can also apply between good guys, especially in terms of romantic competition . The point is that the girl is still</ not helping either of them nor doing anything to stop the fight, not even by saying something that could</ settle everything between the combatants There are cases where her inactivity or lack of involvement in a fight can be justified. As stated above, she may be injured or Bound and Gagged and thus unable to move. She could be lower on the Super Weight scale or lack experience . Another reason could be This Is Something He's Got to Do Himself (where none</ of the hero's allies help him) or the hero insists on an honorable one-on-one duel . An especially fickle heroine may simply be waiting to see which man comes out on top, since Women Prefer Strong Men What differentiates her from a regular Load is that it's established she has abilities or has choices at her disposal but when confronted with duking it out among the boys she's suddenly rendered inept by virtue of being female . Compare to Damsel in Distress but with a case of Faux Action Girl ; which often serves as both the source and result of this trope. The distinction is that the Faux Action Girl is consistently failing to live up to her hype. It is a character trope. This trope here is more of a situational trope and it could have some justifying context (This Is Something He's Got to Do Himself for instance). Thus, not every Neutral Female is a Faux

Action Girl Also compare Standard Female Grab Area which is where being caught by the wrist or upper arm is enough to impede her. Both tropes are often caused by the writers' unwillingness to have a woman fighting (and thus being hit by) a man. Polar opposite of the Defiant Captive , who may be helpless but won't let that stop her from telling her captors exactly what she thinks of them Not to be confused with female RPG characters with a Neutral component to their Character Alignment

This trope is what happens when someone refuses to choose a side in a conflict, and it ends up biting them in the ass. Perhaps they spend the war sitting on their hands, or maybe they try to play up to both sides. Regardless, at some point one side or the other will come calling for revenge, if Laser-Guided Karma doesn't catch them first Contrast With Us or Against Us and Neutral No Longer , where the neutral party is forced to pick a side during the war, either because they got conquered by that side during the conflict, or because one side's atrocities drove them into the other side's camp Compare with Pacifism Backfire , No Points for Neutrality (which is about gameplay effects of alignment), and Alien Non-Interference Clause . Can overlap with the Golden Mean Fallacy , Stupid Neutral , and Bystander Syndrome . If the neutral party is attacked by the bad side because it is vulnerable without a potential ally, then this is a case of Head-in-the-Sand Management . If the neutral party is attacked as retaliation for not aiding the good side, then it is a case of Accomplice by Inaction However, this trope can be Subverted at times; in some situations, staying Neutral and out of the way can often be the safest (and wisest) choice for one to survive. It can even at times (such as when the conflict is Evil vs. Evil) be more ethical to choose neutrality than to pick a side Note: Aversions of this trope go under God and Satan Are Both Jerks , Screw This, I'm Outta Here! , Take a Third Option , or some combination thereof. Or in extreme cases, Omnicidal Neutral

What happens when you have a Purity Sue , and remove the Purity part? You get a Neutrality Sue. This one, much like the Anti-Sue , is not afraid to be flawed. In this case, however the distinction made is not that the character is trying to be flawed, but that any flaws are Hand Waved by them being neutral characters . But, here's the interesting part... this means they have license to do anything</. Want them to save a kitten from a tree? They can. Want them to kick the kitten in the very next moment? They can, with no contradiction of character In terms of personality, this trope usually is either devoid of emotion , or varies from deadpan to emotional to outright unstable . The Neutrality Sue basically thrives on being somewhere between extremes, and thus able to do everything in between Related to the Fixer Sue , a combination of Purity Sue / Villain Sue , and in some cases the Sympathetic Sue (if backstory and personality flaws are played out heavily). Compare Cloud Cuckoolander

When Germans Love David Hasselhoff is applied to the protagonist in his world. So you've saved the universe many times, taken down many multi-dimensional threats, and have generally done lots of good stuff. You're a celebrated hero! Everyone knows your name, the kids want to grow up to be like you, and people may even be selling

merchandise based off of you! At least, in places other than the town or world you came from. There, you're just that annoying kid at best, or another one of the faceless masses at worst. There are many reasons for this. Maybe you have to keep up a Masquerade , maybe the heroics you did are in Another Dimension , or maybe your current cred isn't enough to change how the locals have always seen you . Whatever the reason, while you're popular everywhere else, at home, you're still just a part of everybody else. And that's if you're lucky... Note that this does not apply to heroes with a Secret Identity . Their normal persona may be unknown, but their alter-ego is clearly famous to the locals. However, a Super Hero who is looked down upon in their hometown, but is widely regarded as a hero everywhere else, does count. The temporal version of this trope is Dead Artists Are Better or Vindicated by History . Compare with All of the Other Reindeer , Ungrateful Bastards , What Have You Done for Me Lately? or Mexicans Love Speedy Gonzales ; contrast with A Hero to His Hometown or Americans Hate Tingle .

This is an insidious trope where a female character's success is undermined by the narrative of a male character providing advantages necessary for them. She's usually framed as someone's sister, girlfriend, or love interest. And if she's a military or political leader of some sort, then you can bet that she got the position with help from her father or another male relative Under this trope, a female character's membership in a field — usually male-dominated — is implied to be mostly due to motivation and training by her male relatives or acquaintances who are active in the same field, rather than her own independent ambitions. However, there may be a certain element of Double Standards present in this aspect of the trope; namely, the notion that a strong woman's achievements — no matter how genuine her efforts were in gaining them — aren't worthy of recognition if a man was involved in making her the person she is now in the past — even if he only gave her training, support, and advice to aid her rather than grant her any advantages that undermine her efforts — or simply if she has any ties to men at all</ . A woman receiving help from another woman in working towards her goals, a man receiving help from another man, or a man receiving help from another woman are seen in a far less negative light than a woman receiving help from a man, even though none are any different from the other in practice This character stands in contrast to Self-Made Man , where a character (usually male , but not always) was able to accomplish goals well beyond their advantages. In short, this is another example of Double Standard . Due to stereotypes about separate gender roles, writers will often use this trope to justify to viewers (presumed male) why they should care about the female character at all, as it is assumed the female character would not have taken an interest had it not been for the presence of that male character Going hand with this is Men Act, Women Are , which is about what comes from the man, and where the woman comes from; and Females Are More Innocent , where if a woman is evil, it’s usually the fault of a man. Also compare Lineage Comes from the Father , which deals with bloodlines. I Have Brothers is a more mild version of this trope that nonetheless associates a woman's less traditionally feminine interests with a male influence rather than her own volition Keep in mind that this is not the strict inverse of Self-Made Woman and does not apply to every instance of a female character being helped by a male friend, relative, or love interest to reach her position. Rather,

the male character must be implied to be more important to the plot or setting than the female character is, and the main force responsible for her position (e.g. the token female of the squad is a skilled soldier, but she's introduced as "the general's daughter" first and foremost, whereas her male companions aren't defined in the same way) Please don't add any "aversions" to the example list. Unless the trope is near omnipresent, examples where it's not used are not "aversions". For more info, see the Averted Trope page Also note that male characters owing their success to more powerful women are generally not "inversions" of this trope unless the setting carries the same implications (women are expected to be self-made while men are not)

The most frightening thing isn't being in peril or danger—it's that you'll always</ be. Forever.</ In this situation, a character realizes that the safe, worry-free life they once enjoyed is over. Whether they stumbled across The Masquerade , are being stalked by an Implacable Man or Super-Persistent Predator , are on the run from Murder, Inc. , or are afflicted with Demonic Possession , they know that no matter what they do, one careless Moment of Weakness , one lapse of attention or concentration, one instant that they stop looking over their shoulder, and it's all over. From now on, whatever problem they've acquired had better be their new life, or they won't live at ALL</ . This trope is effective because all of us crave some sort of normalcy, safety, and security in our lives. When that's taken away from us, and we realize that it can never be gotten back (or not without great risk/cost), and that our safety/survival/fate is dependent on always living in fear , it can become pure Nightmare Fuel . This trope should be limited to deadly threats specific to a single character or relatively small group of characters. While it technically applies for any instance of The End of the World as We Know It , any Death World , or any person diagnosed with an incurable/terminal illness, this trope implies that there is</ a "normal life" just dangling out of reach for the character if the antagonizing entity would just go away</. If an entire world or major setting is like this, the trope you're looking for is Had to Be Sharp . For deadly diseases or ailments, see Your Days Are Numbered . Further, any "solutions" to the problem should be either impossible, improbable, or such a huge risk that it isn't worth it . See also Is It Always Like This? , when a character has entered a new status quo well beyond what they expected. Also, if it's a Broken Masquerade , this probably overlaps with Ignorance Is Bliss or These Are Things Man Was Not Meant to Know . Also overlaps with The World Is Always Doomed , especially if the character now has the responsibility of protecting it . This can also be a Fate Worse than Death , such as knowing that some sort of demon or malevolent entity is after your immortal soul, or they've already taken it, and there's no way out. A Curse , being a perpetual Doom Magnet or being Claimed by the Supernatural will lead to this, as might going into Witness Protection . If the character does try to fight back, it's probably because they're Tired of Running . This is one possible consequence of the As Long as There is Evil rule since this continuous, torturous existence means that the world is never really safe from darkness and that the character who deals with it, is even more attached to it and can never really hide and leave it behind like others. Sub-Trope of Paranoia Fuel . See also The Problem with Fighting Death . Compare And I Must Scream and Inescapable Horror .

A character is killed off, but their death occurs in such a way

that no body is recovered. No matter how all laws of physics and biology indicate No One Could Survive That! , remember, this old rule trumps all: " Never count someone dead unless you have the body in front of you ." (And in some cases, not even then .) The daytime Soap Opera frequently uses this trope combined with Put on a Bus . The actor is leaving the show and the producers want to take advantage of the opportunity for drama. The character is in fact being written out and will be presumed dead indefinitely . However, they leave themselves an out without closing the door in case the actor decides to return. A common inversion of this trope can be seen in shows where Everything Fades ; if there is</ a body to be found, try not to get too used to his absence . Compare No Body Left Behind . Subtrope of Uncertain Doom . See also Left for Dead , when the body is seen</ but left behind without confirming it's dead</. May lead to declarations that He's Just Hiding! . When those left behind proceed to put the disappeared person's house in order, that's declaring the person Legally Dead . If the mortal remains are eventually found, it's Finally Found the Body . If someone wants to hold a Meaningful Funeral despite the lack of a body, it may involve Burying a Substitute . Compare Chekhov M.I.A. and Faking the Dead .

Prison is not a nice place. There are lots of reasons for this: the loss of freedom, cruel or brutal guards and wardens , possibly being treated like you're not even human , vicious sociopathic inmates, wondering which fellow prisoner might decide that some petty grudge needs to be paid back by killing you , the toll that things like Solitary Confinement or Prison Rape can take on your mind , bad food , and it can always get worse So, it's not surprising that a character who has finished serving their prison time or has managed to escape makes "never again" their motto. To them, being imprisoned, especially for life, is a Fate Worse than Death . They frequently show an intense fear or hatred of going back, and this can make them all the more determined to be and stay a Reformed Criminal ... or it may lead to deciding that Suicide by Cop or killing themselves is better than being confined again . The latter sort may be considered akin to a Dangerous Deserter , as they may do anything during the course of a crime to avoid capture Contrast Self-Restraint , Prefer Jail to the Protagonist , and "Get out of Jail Free" Card

This is the usual response most people have when they hear a comment or joke they've heard a million times or more; particularly when said remark has long since stopped being funny, and moved past tiresome. (The trope name is an instance of Sarcasm Mode , in case you couldn't tell.) For instance, when a person mentions Aquaman , they might mention that he talks to fish and nothing else. The reaction of a comic fan? "Gee, I've never heard that one before". The recipient of the joke may also simply say, " It wasn't funny the first hundred times ." A variant is when a person can tell that his/her new acquaintance is just dying </ to drop that line, and says with resignation some variant of "Go ahead; just say it. I know</ you're thinking it." Other times, the character may silence the other with a Preemptive "Shut Up" before they can even utter said line. Often subverted by having a character who really has</ never heard that joke before. Truth in Television : This happens in Real Life to people with distinctive or Unfortunate Names , names linked to something with pop cultural significance or, Heaven forbid, a

Punny Name . Or another obvious distinguishing feature: for example, working at a company that has the same name. It can also arise as simply a common joke in a certain line of work. Can lead to anger if done too frequently or the wishes of the person on the receiving end to cut it out already aren't respected. The person who says this may be a Phrase Catcher or have a Real Joke Name . Compare Discredited Meme and Never Live It Down . Umberto Eco , whose surname means "echo" in Italian and Spanish. He writes of how tired he is of everyone making jokes about how he "always answers back", and journalists writing articles with titles such as "Eco's echo", "A book with echos", etc.

Many people have the tendency to take some characters and narrowly define them based on one action or event, to the exclusion of other, often more important, actions of that character Sometimes, this is perfectly understandable, if that action or event stands out more than anything else the character did. But just as much, it doesn't, and it can seem as if some people just haven't been paying attention Let's take a hypothetical show, Bob Loves Alice </. There is a fan favorite episode where Bob gets caught up in a game of darts. He isn't that good, and he never really tries darts again. A bunch of fans like that episode enough that, in loads of fan fiction , Bob sucking at darts is his defining characteristic and it's what everyone knows him for, when in actual Canon , it's never really mentioned again In short, it's like Flanderization , but instead of the canon actually making the character like that, fanon causes everyone to think</ the character is like that. Sounds silly, but it's all too real On the internet, it is usually the person's never-lived-it-down aspect that undergoes Memetic Mutation This can also turn even worse when those fans start Running the Asylum in that show's later seasons, and now everyone on the show talks about how Bob sucks at darts (maybe even calling him " Sucky Dart-Playing Guy " or suchlike) while ignoring all the other things Bob has done since then. But you never see Bob playing darts, because surely we've seen enough of that. No, we haven't. We've seen it once. And since this is placing all of Bob's more prominent traits and events behind this minor one, it even risks taking away a dimension of Character Depth Die for Our Ship victims are a subset of this, best remembered for being the ones that got in the way of a lot of people's OTPs Compare Flanderization , Dead Unicorn Trope , Audience-Coloring Adaptation , Best Known for the Fanservice , Plot Tumor , Two Decades Behind , Overshadowed by Controversy and I Am Not Spock . Stock Parody Jokes often result from these moments When the show decides to remind you that Bob-The-Sucky-Dart-Player is not his canon personality, that's Forgot Flanders Could Do That Remember When You Blew Up a Sun? seems like this, but it merely harks back to a character's achievements, not pretend that's all the character does. Also related is One-Scene Wonder , where a small guest star starts to dominate Fan Fic Keep in mind that in order to qualify for this trope, a person has to have done good things as well as bad ones. An outright criminal or psychopath deserves</ to be remembered solely for being evil, especially if he/she never had a chance to become famous otherwise Has nothing to do with a character who can't forget their sins. For that</, see My Greatest Failure , Be All My Sins Remembered , The Atoner , My God, What Have I Done? , or Cartesian Karma . Fallen Hero and Face–Heel Turn are

the two most tragic examples of this For In-Universe examples of characters being repeatedly reminded of their past failures or embarrassments, see Once Done, Never Forgotten

It's never easy to admit that we are responsible for our actions and deserve to be blamed — in fact, for some people it's one of, if not the</ most difficult thing(s) to do — and it is often far more comfortable to play the Blame Game and convince ourselves that it is the fault of another, even though this is the coward's way out. We may blame others even when we know deep down in our hearts that it is our fault. Due to the Rule of Drama , fictional characters will blame themselves for things going south most of the time, but there are some cases where the character who really</ is to blame will blame everyone else instead. Common variations include: The person stuck with the blame fails to defend himself, perhaps out of sheer dumbfoundedness at the other person's gall . Sub-Trope of Psychological Projection . This is a frequent component of Comedic Sociopathy and Revenge Myopia . Also tends to involve Moral Dissonance . The diametric opposite of It's All My Fault or At Least I Admit It . A character prone to this will likely try Glad I Thought of It , too. Compare Hypocritical Humor , which can involve a similar blindness to one's own flaws, and Implausible Deniability . See also It's All About Me and Narcissist , which are key reasons why a character would fall into any of the above. Also compare Backhanded Apology , an insult disguised as an "apology" where the perpetrator attempts to shift blame onto their victim e.g. I am sorry you were so stupid as to fall for my deception. If the character doesn't blame others, but isn't sorry for what s/he's done, see The Unapologetic (however, the two tropes can overlap, generally when the character says " I Did What I Had to Do "). This trope is the defining characteristic of The Unfair Sex . Can overlap with Everything Is Racist , when the person blames their failings which are clearly their own fault on societal prejudice and hatred towards people of their race/gender/sexual orientation/taste in music/whatever. If the person is upset that their victims dared to fight back, s/he is likely Feeling Oppressed by Their Existence . A rebuttal to this trope would involve Stopping the Blame Game . The formal term for this is , and it is a key personality trait of both The Sociopath and the Narcissist . Related cognitive biases include the as well as the Compare with Mama Didn't Raise No Criminal , for parents that try to shift blame off of their kids, rather than themselves. Subtrope of the Sin of Pride . It should be noted that in fairness, many times this can be partially justified (not entirely, but partially) by the other person they are deflecting the blame onto having at least contributed to their mistake or not done anything to prevent it. From a certain point of view, the other person may be just as guilty or even more. NOTE: Please remember that examples of people blaming others for something that's clearly</ the fault of someone else (i.e. a third party) is not an example of this trope; that's Misplaced Retribution . This trope is only for when people attempt to shift the blame off of themselves.</ (Although it CAN lead to Misplaced Retribution by a third party; say one guy does something bad and blames another. A third person could punish the second guy for what the first one did.)

So you've invented a new product that does exactly what it's intended to do, but it has only one teeny tiny infinitesimal flaw: it doesn't do the one thing everyone expects it will. Or it can't be used in

the one way everyone will assume it's meant to be used. So what do you do? You turn that frown upside down and spin that flaw into an asset! Those thin, brittle serrated knives that can't be sharpened suddenly "never need sharpening". Those silicone oven mitts that fall apart in the washing machine "clean up with plain water - no detergent needed!" And so on. Allows the advertiser to show people Too Incompetent to Operate a Blanket attempting to sharpen knives, etc. and failing miserably. Compare and contrast Our Product Sucks , where product flaws are described more honestly, and Good Bad Bugs , which is (generally) a software and gaming trope when a bug makes its way into the game, isn't picked up or fixed by the developers, but ends up left in the game for some reason (usually because it's harmless and funny). Also compare Asbestos-Free Cereal , when the advertisement is trying to sell the product on trumped-up claims that are technically true but also insignificant in the first place. Deceptively Simple Demonstration is also an upside framed deceptively, only it doesn't tend to be an actual flaw. See also Deliberate Flaw Retcon , when the creator of an artistic work claims that flaws in the work were actually put in there intentionally. See also Polish the Turd and Damned by Faint Praise .

It doesn't matter how the hero stopped the villain's nefarious plot (be it through outsmarting the dastardly fiend , merely finding a weakness the insidious fiend overlooked, or sheer dumb luck). When his plan to take over the world is stopped, the villain has to start completely from scratch. He can't retool the previous plan to prevent the hero's method from working again ; rather, he has to think up some new and creative way to bother the hero. This usually causes the villain to quickly run out of plans, something that may or may not be lampshaded . Sometimes, the villain will take on the attitude that, since the scheme failed once, it won't ever succeed. Other times, the villain will openly insist</ on coming up with a new way of doing something every time, even though the previous version would have worked if they only changed one tiny thing. This is probably due to Rule of Cool , because if the villain did the same scheme over, modified to account for the hero's last successful attempt, the viewers would expect the bad guy to win (and then there'd be no more show/comic/book/etc.), and if they tried and failed with the same scheme, the villain would get predictable and the viewers would get bored. Furthermore, much of the action in many of these stories revolves around figuring out what the villain's scheme actually is, or discovering that there even is a scheme in the first place. If he's just doing the same thing again, there's no mystery, and you must now stretch the typically climactic act of thwarting him across the entire episode. At the same time, a villain who modifies his prior scheme is liable to be predictable to the heroes or anyone trying to stop him. After all, given what the heroes will know what to expect, it would just make it easier unless the schemes were different enough (and even then, the difference probably would not be enough.) Compare So Last Season , Forgotten Phlebotinum , Holding Back the Phlebotinum , No Plans, No Prototype, No Backup . Compare Adaptive Ability , where it's the heroes that can't recycle the original means of the villain's defeat, and Reed Richards Is Useless .

Certain concepts considered "too sensitive" are only ever referred to by euphemisms. The most common example is euphemisms for death in children's shows, even in cases where a character is killed </

and they are thusly rendered dead</, the script will never use those two words. Almost always, the writers don't even get very creative with poetic descriptions, and will apply basic synonyms of "destroyed" to living things that we usually associate with inanimate objects, or have the characters unable to finish their sentences. ("Is he...?") Hell</ is also constantly neutered; when the plot absolutely needs something similar, they often resort to calling them "Nether-something" (of course, except for the Netherlands, aka Holland) or even "Another Dimension." Another frequent method is to hastily add dialogue that suggests the people we've just indirectly seen killed didn't really die , e.g. showing a city being destroyed, and having a character note: "Good thing everyone in that city evacuated at the last minute!" For one reason or another, children's shows also shy away from using "God." Whenever religion comes into play, it is generally replaced with something along the lines of "the big guy." Similarly to the die and kill examples below, if a situation is serious enough in cartoons aimed at slightly older children, God's name may be used as a suitably f-bomb level expression of shock or horror. If a character is actually discussing religion in a cartoon, God's name is used with a similar level of gravitas, but may be much more frequent, or used in a genuinely cheerful context. It should be noted that one likely reason for this trope is because the writers and producers seem to think that their target demographic is too immature to grasp the concept of somebody dying, or alternatively will be horribly traumatised - rationales that in fact cancel each other out</. Some people reason that the belief</ that since children may not be able to understand death they should be subjected to a villain who plans to destroy</ them, insults and desensitizes everybody. Another point is that if death is too sensitive for children of a certain age, they probably ought not to be watching a show or movie in which people, you know, die</ . If you as a writer are aiming specifically at children that age, maybe write stories in which no one dies or is in danger of dying. This trope could be seen as the writers trying to have it both ways One major exception is the verboseness of a Big Bad usually makes the trope work for him. Occasionally, shows that usually follow this rule may break it, usually to highlight the seriousness of the situation shown or discussed. Sometimes, this is used to prevent imitatable acts, in this case, a character, or a character's parent, will remark on the dangerousness of a situation a character has (just barely) extricated themselves from, often saying something like, "I'll never do that again! I could have been killed!</ " Also note that just because a character didn't mention any variation of "dead," "die" or "death," that doesn't automatically make it an example of this trope. Saying something like "It's time to smash you into pieces!" isn't this trope. Saying "It's time to defeat you!" is, because "defeat" is directly used in replacement of "kill." "Smash you into pieces" is used for specific wording emphasis. This is not a trope for every single examples where a villain uses wording to do with something other than death when confronting the hero, or vice-versa.</ It should be noted also, that this isn't for examples in which a show has a character being "taken away" instead of killed. If the character really was</ taken away, then it's not an example of this trope. If the character was obviously killed but instead they refer to their death with "they were taken away", or if a certain version of something changes a character's death scene so they never died, then it is an example. Please note as well, that this also isn't for complaining about examples where a disaster of some kind resulted in no deaths. If said disaster is something where

it's insane to think that no one got injured at all, then it's an example. If it's a disaster in which no one getting killed isn't an unreasonable occurrence, then it is not. This is sometimes Played for Laughs when what seems to be a euphemism is in fact a Literal Metaphor — "Grandma's gone to a better place; I hope she enjoys her Caribbean cruise" — causing people to mistakenly believe the person died ; in those cases they're No Longer with Us . Usually a form of Executive Meddling . Compare with: Gosh Dang It to Heck! , Unusual Euphemism , Frothy Mugs of Water , The Disease That Shall Not Be Named , Conveniently Empty Building and No Endor Holocaust . Coming closer and closer to becoming a Discredited Trope . When used as an actual in-world element, it's Double Speak or a Deadly Euphemism . Contrast Try Not to Die . Often, but not always, foisted on the Badbutt , who will instead use words like "toast" or "beat." If they're allowed to say</ "kill" and "die" but aren't allowed to actually</ kill characters, then it's Nobody Can Die . If you're looking for a character who never says die — who never quits and won't back down even in the face of death — then it's Determinator . If it involves outright Lies to Children about what really happened to Tropey, that's Dog Got Sent to a Farm . Be sure to bear in mind that the above does not</ apply to the Western culture as a whole as not all of us really live in America or any other Anglo-Saxon country for that matter. In most of Europe, for instance, creators usually don't shy away from using words like "die" or "kill" (or those with religious connotations) as long as their shows are aimed at least at school-age kids. If you're looking for the album Never Say Die</, go here .

There's been a string of weird killings lately. The victims come from all walks of life, with only one thing in common. They were asleep at the time. It's time to break out the Coffee and Red Bull to fight Sleep Deprivation because no one can get a good night's rest until whoever or whatever did this is caught. Depending on whether or not the killer works internally (kills you in your dreams) or externally (just plain kills you) a main character who does succumb to sleep, and doesn't get killed off, might have to fight a Battle in the Center of the Mind in order to defeat the monster once and for all. This isn't necessary for the trope, but it still happens a lot This is a horror trope where the monster or killer targets people who are asleep or otherwise unconscious, and the main characters have to stay awake to stay alive. The "Killer" is loosely defined here, it can be a disease or inanimate object, what's important to the trope is that the victim is at risk, or at least at a substantially greater risk of death if they fall asleep. Can make pretty potent Paranoia Fuel as it ties in with basic primal fears of the scary monster in the closet or under the bed who's only waiting for the lights to go out and you to fall asleep to come out and get you. As we all know Dark Is Evil , and since we sleep in the dark, it's only a short step to "sleep itself is dangerous." After all, a person is most vulnerable while sleeping, as there is no way to see, and fight their attacker See also Things That Go "Bump" in the Night , Your Worst Nightmare , and Your Mind Makes It Real . Not to be confused with a Real Life prion disease that progressively erodes a patient's ability to sleep until they die from not sleeping Not to be confused with The Sleepless , which is where someone never needs to go to sleep

In Detective Drama and other types of Mystery Fiction that focus on finding the culprit of a particular crime, the plot often follows this particular pattern: A crime is commited. This plot formula is typically used in fair-play whodunnits and other types of mysteries where there are several suspects. The obvious suspect functions as a Red Herring , and the story often culminates with The Summation , where the unexpected culprit and the reason why they committed the crime are revealed. Writers like to use the above formula because it adds a twist to the story. Discovering the culprit becomes an interesting puzzle instead of the detective simply finding the number one suspect and arresting them. However, this trope has become so common that the audience is now used to it, which means they pretty much expect the real culprit to be someone else than the obvious choice. In most cases, the twist is also Spoiled by the Format : if a detective show lasts for 45 minutes, and after the first 15 minutes the detective already appears to have caught the guilty party, it's almost certain the real culprit will turn out to be someone else. Sometimes the writers like to play with audience expectations and subvert the trope as a Meta Twist by having the detective dismiss the most obvious suspect and go through others, only to discover later on that the person originally suspected was </ guilty after all. This is usually accompanied by some kind of unexpected reveal that explains how the obvious suspect was able to appear innocent. To use the example above, if the murder was commited by a right-handed person, and the detective rules out the obvious suspect because they are a leftie, it may later be discovered that they are ambidextrous, so they were the murderer after all. See also Arkham's Razor , where a scenario like this is played for humor, Orgy of Evidence , which can apply to the first suspect, and Red Herring Mole , when the obvious suspect is (not) a spy. If the obvious suspect is ruled out by being the second (or third, or twelfth) victim, that's Suspect Existence Failure . Since this trope deals with plot twists and surprise revelations, the examples below may contain !

For some reason, encountering yourself — whether as a time-traveler or in Another Dimension — is frequently Very Bad; either it's unhealthy for you in particular, or it creates a Temporal Paradox This may result from attempts to apply causality to time travel: you can't meet a past version of yourself without having memory of it and the future version of yourself cannot be surprised to see past you, having had to be there to see it to make it possible. However, this can be easily avoided if you fail to recognize yourself, such as through an Alternative-Self Name-Change . As a result it's generally correlated with time travel of the Timey-Wimey Ball variety, and negatively correlated with Stable Time Loops (though there are exceptions). Compare Future Me Scares Me ; contrast Screw Yourself Alternatively, the show might say that you're both made out of the exact same atoms, and the universe gets wonky when you have matter touching itself Note that this trope is now so well known that movies which use Time travel often only throw out a one-liner warning: "Whatever you do, don't meet up with yourself!" It's now becoming a trope in and of itself to make the reason for not meeting up not a dire end-of-the-world reason, but merely for convenience of the Master Plan. These often result in My Future Self and Me A closely related trope is Only One Me Allowed Right Now . Contrast Future Self Reveal

It seems that a man's greatest fear is losing his virility...er,

hair, and once it's gone, it's gone for good. Which is why a bald character is bound to try using some kind of product that promises to grow back their hair. This product never works . Or rather, it usually works too well , with way more hair sprouting than necessary , and often in places that it wasn't wanted. Other side effects may occur as well, including, but not limited to, the hair turning an unnatural color or what little hair was left falling out completely Truth in Television : most over the counter baldness remedies don't work or don't work well</ , especially when used once the condition is sufficiently advanced. Prescription systemic treatments are somewhat more likely to work (though they also come with bad side effects for men — namely, they work by reducing testosterone and/or its effects on the body in most cases). The gold standard of baldness treatment is hair transplant with ongoing maintenance, as it is the most likely to actually be worth the money spent on it with the least systemic side effects For similar forms of hair-related hilarity, see My Hair Came Out Green and occassionally Kaleidoscope Hair . See also All-Natural Snake Oil for the same principle applied to more serious ailments, not usually played for laughs

If Covers Always Lie , trailers can, too. Sometimes Tonight, Someone Dies or hyping The Reveal might not be enough. And with the Internet an open window these days for writers and directors to viewers' likes, dislikes, hopes, predictions, and Shipping loyalties, it's easy to know exactly how to bait fans into watching the next episode. Be careful not to believe everything you see, though, because as all Fan Vid makers know, any scene can be mixed-and-matched with another to look completely different from their real context Of course, Tropes Are Tools , as used correctly this can be a very clever way of averting Trailers Always Spoil (by not mentioning or downplaying the real main plot) Indeed, the creation of fake trailers to make a movie look like it's from a completely different genre has become one of the Internet's most beloved recent art forms, such as The Shining </ as a , Mary Poppins </ as a , Elf </ as , Luke Cage </ as a , or the one that started it all, The Ten Commandments </ as a Another way it can backfire is if you can't find</ enough good footage to make a decent trailer, audiences can extrapolate just how bad the rest of the material must be If it sounds too good to be true, it usually is See for more examples

Often a form of Misaimed Marketing (it's been said that trailers reflect the movie the studio wanted to make, rather than the one that actually got made). If it's a TV show's Title Sequence that lies, those are Bait-and-Switch Credits .

Sometimes, those little monkeys just don't behave the way that you were hoping for. The same applies to animals . Sometimes Hilarity Ensues . (Or Hilarity in Zoos .) A common type of Hilarious Outtakes . If you're really, really</ lucky, can become Throw It In! . The unpredictability of real life wild animals is one reason the Terrifying Pet Store Rat trope exists, since a tamed and socialized animal is less likely to cause this. This doesn't just apply to live-action either; see Children Voicing Children for one situation where this is common. See also Not Allowed to Grow Up for the trouble in keeping a child actor looking like a child over the years.

Weasel Words which attempt to give the impression of radical improvement in the quality or performance of a product which might not actually be there. In fact, US government regulations require only that there be a small functional change in a product or its packaging</ to qualify it to use this description. Thus, changing the design for the spout on a box of detergent would allow the manufacturer to tout it as being "new and improved". Changing the quantity of the product can also be a "new and improved" change, even if the change isn't in the direction that would qualify as an "improvement" for anyone except the manufacturer's accountants. Your favorite cereal might become "new and improved" when they increase the size of the box but decrease the amount of cereal in the box. Your favorite shampoo might become "new and improved" when they add a strong fragrance that makes your hair smell awful — or, worse, makes you sneeze A favorite trick of manufacturers is to "improve" an item by adding "botanical" ingredients. This is generally done by putting a handful of herbs into a strainer, then dipping the strainer into a 500-gallon vat of hot water for a minute or two. Two drops of the water is then added to every bottle of the product, which is then priced fifty cents higher than it used to be Comedian George Carlin observed that the phrase is perfectly meaningless in the first place. Which is it, a new product, or an old one which has been improved? Logically it cannot be both "new" and</ "improved".. If the ad is specific about what they improved, it's We Don't Suck Anymore . If the ad emphasizes that the product is still the same</ despite a change in its packaging, it's New Look, Same Great Taste! . May be related to Absolute Comparative if the ad isn't specific about what makes the new product better. See also The New Adventures for this trend in media

The moment in the lifetime of a community, usually a fandom, when the number of newcomers explodes . This is often the result of a remake , an adaptation, an English translation, a Colbert Bump or any other development that introduces something formerly obscure to a whole lot of new folks. These inevitably rush to find out as much as they can about this new big thing. Bad things can happen when they meet the original community . Throw in a little ignorance of the source material atop that, and a most beautiful chaos is sure to quickly erupt There are no examples of it being used as a weapon of retaliation, as Yet Compare and contrast The Red Stapler , Colbert Bump , Song Association . Eternal September was Usenet ’s great Newbie Boom in 1993. See also Revival by Commercialization and Gateway Series for those shows, movies, video games, and other forms of media which triggered the boom in the first place, and Fandom Life Cycle which is relevant to this trope

The tendency for characters undergoing a "Freaky Friday" Flip , Grand Theft Me , Demonic Possession , Reincarnation or experiencing any other Transformation Causes , to maintain any abilities they had in their original body It doesn't matter if those abilities shouldn't be compatible with the physicality of the new body, the new host can call upon them regardless, as if the abilities are tied to the person's soul, spirit, or equivalent, rather than their physical body. As a result, this is often a Justified Trope if the abilities are explicitly tied to the soul or the mind through one means or another Often a given for any Demonic Possession —

as in many cases the entire point of it is to give the demon a new body through which to use its powers. If said body belonged to someone else (i.e not a dead body or a new artificial body), that overlaps with Powers via Possession . They may or may not retain their original voices as well

Long before the start of the story, ecological disaster drove humanity undersea, or underground, or into space, away from a ravaged Earth . After living for quite a while in a City in a Bottle , it's a safe bet that someone will eventually find the way out and discover that the Earth has cleaned itself up nicely and now looks like the pristine Ghibli Hills , or why not, the Yosemite National Park Often used to make the point that the Earth would be a so much better place if it weren't for all the people , or more succinctly, that Ludd Was Right . If a group of survivors in space is smaller and not planning on a disaster, that's But What About the Astronauts? Naturally, this is the perfect setting for an Adam and Eve Plot . May evoke the original Garden of Eden story as well. Compare Reclaimed by Nature

So you've run across a trope or story element that seems unspeakably old . It simply drips with antiquity and grandeur, so you assume that it must have been around since the first caveman. But then you research it a little more, and discover...that it was invented by a Los Angeles advertising executive in 1989? Congratulations: You've learned that some things are Newer Than They Think — a relatively recent invention that people tend to assume has much deeper roots in history and popular culture than it actually does — or the roots are considerably further from the end result than you realize. It usually arises from the myth being tied into an older myth; or the assumption that because the mythology is old</, it hasn't been changed</. Sometimes the trope really is</ as old as they think, but it's only become popular within recent historical memory It may also tie into Our Monsters Are Different , as many "standard rules" seem like they should come from folklore and legends, but really come from more recent media. The development of fantasy RPGs has been a major mover in both tropes, as RPG creators have freely raided, adapted and bastardized from folklore and literature in order to fill their manuals, scenario books and bestiaries. Some neologisms can be mistaken for being very old as well. Compare Lost in Imitation (well-known elements of a story are a lot more recent than the story itself), The Newest Ones in the Book . Convincingly well-done Retraux is a common factor in this trope. See also Dead Unicorn Trope , where a trope that is thought of as old and Cliché wasn't actually present in the original work. Contrast Older Than They Think , which goes the other way.

New Game Plus is the option of starting a new game by accessing a previous finished game, allowing you to start with improved stats, new costumes or items won beforehand. The main reason for this can be so the player has a shot at things like multiple pathways and Multiple Endings . Indeed, playing through the game twice or thrice may be the best way to power up so you can face the Bonus Dungeon . A more basic reason is getting over the initial "hump" of the First Town playthrough. Another possibility is making the hopeless

boss fight at the beginning of the game anything but, and getting a nice bonus reward for beating the Final Boss Preview . Plus, it is always nice when you don't have to grind yourself numb to make the character the badass hero that they are supposed to already be. It also can be very satisfying when you can walk up to that boss who had you tearing out your hair last time and crush them like a bug on a windshield . It also gives you a chance to use the Bragging Rights Reward on something more significant than Mooks , allowing you to see just how powerful it really is (or isn't). Of course, no matter how many special skills and items you can bring over to a new game, the characters almost never are able to remember the game's plot and fix any mistakes they may have made , or they are told that " You Shouldn't Know This Already ." You can also just pretend that New Game + mode is playing a new game while averting the With This Herring trope since you start off this time with much better gear. On the flipside, the early game becomes a cakewalk unless the enemies are beefed up accordingly . In some special instances, going through a New Game + run is the key to fighting the True Final Boss , either by taking advantage of options that were not available the first time around or simply because NG+ makes certain changes to the narrative to allow for a fork unique to this run. This is named after the mode that is unlocked in Chrono Trigger . However, the concept itself dates back at least as far as the The Legend of Zelda </ series . Subtrope of Macrogame and Post-End Game Content . It's very rare for this trope to be present alongside Playable Epilogue in the same game, but such cases do exist. Warning, there may be spoilers.</ Fan Works Film Literature Pinball Tabletop Games Web Original

Simply put, a phone call in which only one half of the conversation is heard, though this trope isn't limited to just phone calls . This trope is sometimes used in conjunction with a Noodle Incident or Noodle Implements (see the Saturday Night Live </ example below) It can involve Repeating So the Audience Can Hear , if the audience is intended to understand both sides of the conversation. It becomes quite funny when the speaker repeats the exact words from the other side of the line, for no other reason other than this. Alternatively, the audience can be deliberately left in the dark and forced to imagine what the person on the other end is saying. This can lead either to drama and tension, or be played for laughs Alternatively, both halves of the conversation may be heard, per se, but from the audience's perspective, the words being spoken by the person on the other end of the line come through as comically sped-up babbling or some other form of unintelligible gobbledygook (sometimes done to imply really vulgar language). If the audience eventually gets to hear both headlines of the phone call, it may lead to Once More, with Clarity! Named after Bob Newhart , who used it in his Recorded and Stand-Up Comedy routines in the 1960s as well as some of his works below

An incredibly prevalent trope in horror movies made within the last decade, New House, New Problems sees a new family move into a new home, whereupon strange happenings will begin to reveal themselves.

This is when a character frequently changes their job to serve the plot's purpose. Imagine their resumes... May overlap with Honest John's Dealership . Compare Inexplicably Identical Individuals and Recurring Extra , which is a less specific and less likely to be plot

relevant version, and The Generic Guy where the character and his job have little relevance to the plot at all. Compare New Job Episode , where the job is actually the focus of the plot. Related to Business as Unusual . Not to be confused with:

An episode where a character gets a new job for a week or so . Often happens in teen sitcoms and teen dramas, where a character is forced to get a job by their parents to teach them An Aesop about responsibility or the value of a dollar. At the end of the episode, they're usually allowed to quit so things can Snap Back . It also might be some career, such as singing or cooking, that the character temporarily decides to pursue before something impedes them or they lose interest. If a character has George Jetson Job Security , they might be forced to go through a New Job Episode every so often till Mr. Spacely rehires them Compared and contrast New Jobs As The Plot Demands , where a previously-seen character already has a new job for the sake of an Economy Cast . Related to Business as Unusual If the character is a teen, expect them to work at a crappy fast food joint , a tacky mid-level chain restaurant , a kiddie arcade/pizza place for snot-nosed brats and their parents celebrating their birthdays , or in retail hell (bonus points if it's an Expy of WalMart)

A common Advertising Trope (and Stock Phrase) used when the packaging for something is redesigned. To reassure the consumer that, although the wrapper has changed, the underlying product is the same and there is no reason to be alarmed, the new version will proudly proclaim, "New Look, Same Great Taste!" or a close variant thereof, thus signaling to existing fans of the product that they have nothing to fear from the strictly-cosmetic changes. Sometimes, the phrase used will be simply "Same Great Taste!" since anyone already familiar with the product will immediately recognize anyway that the packaging has changed. The changes might be purely cosmetic for the consumer, but there are practical purposes for the company. Afterall, the industry often has better things to do with their time and money than attempting a visual makeover on a product with no other practical purpose that may or may not actually grab consumer's attention. Examples include changing wrappers including the use of better materials that does not damage as easily during shipping, recycles better for a greener environment or a better physical design that has less empty-wasted space inside thus allowing more of the packages to be shipped on freight at a cheaper price than delivering the same number of products on multiple trucks. (Of course, this also means that... the changes were strictly cosmetic, so guess what: if you were dissatisfied with the product before, you won't be any happier now.) Compare and contrast New and Improved . Advertising Web Original

Also known as "Fresh Meat". Still wet behind the ears and fresh out of boot camp, the New Meat may look like a soldier, but he lacks the combat experience to actually perform up to the fighting standard of The Squad . Generally young; some men may characterize him as a child He's a bit loathed by the rest of the men because he constantly asks questions or makes mistakes that hinder their progress . Prone not to appreciate A Father to His Men 's stern but necessary discipline. Some of the more seasoned members may

even consider his rookie status a risk and petition the commander (s) to get rid of him Usually, this is reconciled only by New Meat doing something notably competent or heroic in battle, after which he's accepted as "one of the guys" . Then the next New Meat comes along Otherwise, New Meat serves little function other than to get killed so that others can brood over his corpse about what a waste his death was — "the kid never had a chance". The New Meat is also a writer's shortcut to introduce the characters of an already established team. Since they have been working together for so long, it is difficult to justify why they would talk about their past. The New Meat character is introduced so that they can tell him the backstory Often portrayed as skinny or physically smaller than the rest of The Squad members to show he hasn't yet grown into the role of battle-hardened combat vet Used as a variant of the Red Shirt and killed off when the writers need to provide extra motivation for The Squad to disobey orders, kill innocents or act in other ways out of the ordinary. Ironically, the New Meat may be on the short list of survivors when the writer decides to Kill 'Em All , so their Older and Wiser self can welcome their own New Meat as a Bookend to their story See Ensign Newbie if the guy in question has a commission and is in charge</. May be Cannon Fodder if the higher-ups are sadistic or desperate Also common in Police Procedural or other "action team" shows, where he/she will be a newcomer, fresh out of The Academy/recruitment

There's always going to be The New Rock & Roll , that new fad or thing that causes whippersnappers to act all crazy and wild like they've all gone bonkers. Typically, this is a fringe phenomenon, and political and religious radicals will be bewailing the development while the media just reports on it At other times, though, the negative press goes far beyond basic opinions and phenomena that we can document on camera. Speculation goes on that devious things are afoot. When this goes too far, a reporter is at risk of spouting "New media are evil!" Otherwise-rational people faced with uncertainty about what the New Media is actually like decide that — just to be safe or to grab some attention — they should go with the most inflammatory, headline-grabbing description they can come up with The motivation to demonize a medium can go much deeper than the desire of the media itself to make headlines. In our giant, pan-corporate world, there's a good chance that some news outlets are owned by a guy who owns a major recording label. All of a sudden HQ's interest in stories about devious pirating activities becomes quite noticeable. To an audience generally uninformed about what the New Media is like to begin with, whether or not the story is true is irrelevant: the ring of truth is what becomes important Bear in mind that the impression given can largely be due to ignorance, the Cowboy BeBop at His Computer misstep taken by someone who is already predisposed to distrust this " Cowboy Bebop " character in the first place Take the Internet as an example; though it has come to dominate our lives today, it had a much greater mystique in The '90s when it first became mainstream. People taking up professions in the media industry as a career and most of the people involved today still</ don't have a full grasp on what the Internet is, so when the assumption is that It's a Small Net After All , all of a sudden every little instance of graphic pornography or 4chan vandalism ends up speaking for the Internet as a whole. This mentality decreases a great deal once the industry and society have adjusted to major technological advances and sees them as the norm . In

other words, when the Medium stops being New, it stops being Evil This is by no means limited to the Internet, although the sheer density</ of information we receive today can make it seem that way. Almost every new medium of communication or expression that has appeared since the dawn of history has been accompanied by doomsayers and critics who have confidently predicted that it would bring about The End of the World as We Know It by weakening the brain or polluting our precious bodily fluids The same thing has happened to basically every type of media in history, making this trope as old as mankind itself. Writing itself was hugely suspicious for example, as people feared that it would cripple the ability to memorise things, as this was now no longer needed as everything could be written down Sometimes the doomsaying has a kernel of truth. New media do change old media, sometimes for a net loss of quality in art or information. Most often, though, the new medium allows a new freedom from the old medium that makes for more opportunity. This is Older Than They Think , as you can see from the very first examples Supertrope to Social Media Is Bad and Digital Piracy Is Evil . See also: murder.com , Everything Is Online , Clickbait Gag , There Should Be a Law , TV Never Lies , You Can Panic Now , Books vs. Screens , Cyberbullying , and Appeal to Tradition . The opposite usually ends with Old Media Playing Catch-Up . If books or other forms of written communication are portrayed as superior, it may also be an example of The Power of Language The inversion of this trope, when new media develop a similar attitude toward the old boys' club, is Old Media Are Evil Don't forget that Old Media was NEW back then

"New media" for our purposes means computers, the Internet , and everything on them: blogs , podcasts , online video games , web originals , websites , and — since we are here — wikis . The Old Media organizations tend to have a bee in their bonnet about infringement, since a lot of New Media stand in a sort of gray area in regards to copyright See also Fan Works and Fanfic Recs , as fanfiction accounts for a large portion of new media content

New Media Are Evil

When a major city or province is destroyed during The End of the World as We Know It , and it gets rebuilt After the End , instead of going back to the original name for it (or naming it something else), it's common practice for the builders to tack on "New" or "Neo" to the original name, probably to show how this incarnation is nothing like the old, destroyed one. If there's still ruins of the old city left, you can bet that the remaining townsfolk will refer to it as "Old"-whatever, as a show of how much they want to forget what happened and move on Settlers and colonists also frequently use this in order to name new cities, countries, and planets after their homeland, whether the original still exists or not — in this case, it's to show that their new home will be a new, better version of the old. Because of Planetville tendencies, it's not uncommon to see entire planets named things like "New London" This trope is a time-honored hallmark of the Cyberpunk genre. There are a variety of reasons for this. Perhaps Old Tokyo was destroyed in the Great Offscreen War ; perhaps nebulously-defined environmental collapse or nuclear fallout rendered it uninhabitable; maybe the occupants were forced to flee when the usual suspects took over the world , and rebuilt it

somewhere else Because of the phenomenon of Creator Provincialism , the city in question will nearly always be New York or Tokyo , although in the first case it's generally Played for Laughs , for obvious reasons

A gentle Retcon to allow a previously unmentioned love-of-their-life to pop up for a main character in an episode. Characteristically a Temporary Love Interest , this is a simple way to skip all the boring foreplay and jump right to the intensity. Sometimes the long absence and sudden reappearance is explained by a Fallback Marriage Pact Usually, it ends in death, Put on a Bus , death on a bus , or with some similar Reset Button ; a less dramatic way to end it is for the couple to simply realise they don't have the same connection they once did . It's theoretically possible that this kind of reunion would result in the old romance rekindling to its former glory or something still greater, but in most cases, Status Quo Is God and this would create too many difficulties Often, the character with the New Old Flame is already (re-)married , and it turns out it's not just the audience that's surprised Clumsily done, this can mess with the memory of a previous relationship carefully established over a Story Arc , and anger 'shippy fans. Elegantly done, it can leave us with The Woobie The inverse situation, where the character does remember the love-of-their-life but the reunion cures them of it, is Old Flame Fizzle Compare to Remember the New Guy? , Romantic False Lead , The One That Got Away , Relationship Revolving Door . Contrast Psycho Ex-Girlfriend . See also Oops! I Forgot I Was Married when the old relationship causes legal</ problems for a current one

In 1992, a film scholar named B. Ruby Rich coined the term "New Queer Cinema" for a trend of films she'd been witnessing appear over the last few years. This movement was initially described as the independent and LGBT-themed movies of the early 1990s that were gaining popularity despite their transgressive form and content. Nowadays, the term is more loosely used to incorporate the queer-themed films from about 1989 in which, most notably, the characters don't have to end up dead or miserable to appease Moral Guardians or the Code : it refers to queer films that freely reject heteronormativity. Many New Queer Cinema films incorporate elements of the Postmodern , especially because of their overlapping time periods and concern with deconstructing the normal. Many also draw from poststructuralism and the opportunities to reinterpret film form and meaning. While we're speaking of " post- s", New Queer Cinema is also a movement in queer history that is Post-Stonewall. Originally, the key to the genre appeared to be a film's portrayal of protagonists who are somehow rejected by or rebelling against society, but not in an overtly political way. More recently the term has evolved, though. To wit, most independent, arthouse-type queer films would count, if made in the Anglosphere after about 1992 (accepted examples do start from 1989, being the ones that were used more to define the genre). There's also the strange connection of many of the films being very heavy in dull shades of blue . This probably isn't a requirement as much as it is a common artistic choice. The movement is seen as ongoing to about 2020, as by the later years of The New '10s queer films were becoming more inspired by New Queer Cinema than a part of it. Many of the popular New Queer Cinema directors also slowed or stopped their productions by this point. Not to be confused with Queercore , a social movement spanning

roughly the same period. Queercore is founded in punk music and is more outwardly angry towards society's homo- and transphobia; New Queer Cinema is obviously founded in cinema and is instead merely presenting alternative genders and sexualities in an equal or at least "real" light. See also: Queer Media and LGBT Fanbase

Games have rules. Those rules are around to make everything fair and give everyone a reasonable chance for success. They do not always make logical sense, but they're there However, sometimes the story isn't paying attention. This trope is where the rules of a game within a given work are made so vague or complex that there is no possible way they can be understood. Sometimes, the story just makes things up as it goes along. Hopefully, the improvisation will make sense This is not about the differences between rules in a work and rules in a game it's based on (the former will often be inherited from the latter), but when the rules of a work don't make sense and violate their own internal logic Deliberate and clear cheating which acknowledges that the characters are bending the rules, or finding some technicality to exploit, is also not this trope. The key is implausibility and being unbelievably complex If it involves liberties with the rules of real sports/games it's Gretzky Has the Ball . If there really aren't any rules (or the rules change very frequently), then it's Calvinball . If a new</ rule is specifically crafted to prevent an existing abuse, it's an Obvious Rule Patch Also compare How Unscientific! , New Powers as the Plot Demands , Gameplay and Story Segregation , Screw the Rules, I Make Them! , and Loophole Abuse . Golden Snitch is a subtrope. Be sure to stop by Serious Business on your way out

Ostensibly factual presentation of current events of note, usually in a half-hour form. In the United States, News Broadcasts are generally evening shows, with 6 PM and 11 PM slots being the most common; in the Central and Mountain time zones, 5PM and 10PM newscasts are the norm. Most networks provide an early-evening nationwide news feed going out live at 6:30 PM Eastern, which affiliate stations then run back-to-back with a locally-produced news program; the late-evening news is usually also a local production as well. Many stations also produce a Noon news. The UK's similar, with a "parent" news broadcast and the "regional" broadcasts immediately after on, although this is now only common on The BBC and their competitor, ITV. Local news broadcasts are very much</ Serious Business in the industry, evidenced by the fact that no scheduled event ever</ preempts or even shortens the late local news: only a breaking national/world news story. If sports run long, the delayed local news is shown in full</ and then the network's late night offerings are pushed back along with it. Typical features of a News Broadcast: In addition to these there are, of course, sports, and occasionally traffic reports. Note that 24-Hour News Networks do not usually follow the same structure as a broadcast network/local news show. Audiovisual phenomena associated with news broadcasts: Compare Phony Newscast , which covers the fictionalized version.

On occasion, a film or TV show will feature a news segment discussing events happening within the show. The fictional scene will star an actual newscaster who delivers that sort of segment in Real Life In Sports Stories , this can take the specialized form of a Sportscaster Cameo Related to Practical Voice-Over , where the voices are frequently recognizable newscasters. Sometimes achieved

in dramatizations by use of Stock Footage Sister Trope to Leno Device , which uses a talk show or other nonfiction entertainment, rather than a straight news program. Subtrope of As Himself and The Cameo . Compare Phony Newscast . Not to be confused with Kent Brockman News , though it can certainly take that role

In movies and TV, the primary method for showing that something has become the</ news item of the moment is to have somebody flick through the channels on TV and find that every single channel is covering the same story simultaneously. To make things more convenient, sometimes every time they switch channels they find a new aspect of the story being covered, so that this random succession of sound bites adds up to a fairly cohesive television article. For example, Bob the jewel thief watches the news triumphantly: Bob switches channels. Bob switches again. And so forth. It's sometimes parodied by having him turn to a channel that normally wouldn't have the news — a cartoon channel, or MTV — and yet it's still talking about it. Another common gag is to have the different reports literally Finishing Each Other's Sentences or answering each other's questions . Expect a news-phobic Apathetic Citizen to stop flipping immediately if they do manage to find anything else on. Makes varying degrees of sense; when the story is about, say, a nuclear threat on the White House, you'd expect nothing less. But when it's something like a chimp loose on the freeway, it starts to get dubious. And even if it is important, flipping through channels never gives repeat information, even though it's highly unlikely that each broadcast started at the exact same time and covered all the points in the exact same order. Plus eventually you have to get to some shopping channel or college/school billboard or public access channel which would never break their format (or even have the ability) to report anything at all. Nevermind the fact that the various news channels are watching each other's broadcasts, and therefore information on breaking developments doesn't stay exclusive for long. This trope has for all intents and purposes replaced the Spinning Paper montage, which in movies of the thirties, forties and fifties was used to this effect by having the story appear as the front page of every major newspaper. See also Coincidental Broadcast , Worst News Judgment Ever , or Your Television Hates You for the non-news version. See Do Not Adjust Your Set if some interloper is replacing normal broadcasts with its message. The basic idea is Truth in Television .

A quick, easy way to give the backstory of a character is through a Flashback , but perhaps you don't want that. Takes too long and inserting a scene suddenly ruins the vibe. Expo Speak , then? No, perhaps not. The dialogue sounds very unnatural. So instead, have the camera pan over and briefly pause over a board or a box where there's a bunch of newspaper clippings about what happened before your work takes place. Non-obstructive and quickly establishes the background of your story Closely related to Spinning Paper . See also Viewer-Friendly Interface and Scrapbook Story Cars

The opening scene of Back to the Future </ (the first one) pans over a bunch of clocks and a corkboard. Pinned onto the board are two news articles, which hint at Doc Brown's life before the film takes place. Pictured above.

Family Guy </: The episode "Three Kings" parodied the Misery</ example by having Brian look through a series of clippings indicating Stewie being a serial killer, followed by a Marmaduke </ comic.

Before the Internet and Webcomics , the only place to find daily, serialized comic strips was (and for many people, still is) the back page of your local mainstream or alternative newspaper Comic strips can cover a wide range of formats, topics, characters and artistic styles. The Far Side </ and The Family Circus </ are one-panel gag strips. Bloom County </ and Pogo </, while light-hearted on the surface, were thick with Story Arcs and political commentary . Other strips, like Peanuts </ and Calvin and Hobbes </, delightfully portray the experiences of childhood, and thus have broad, long-term appeal. There have been countless serialized adventure strips like The Phantom , </ Flash Gordon , </ Prince Valiant </ and Dick Tracy </; soap opera/slice-of-life strips like Gasoline Alley </ and Rex Morgan, M.D. </, and strips that fall in between, like Little Orphan Annie </ Compared to other media, newspaper comics can have incredibly long tenures . New Peanuts </ strips appeared daily for over 49 years. Doonesbury </ has been running since 1970 and Garfield </ has been coming out since 1978. Neither show any signs of stopping. Even more impressively, Blondie </ has run since 1930</, Gasoline Alley , and most impressively of all The Katzenjammer Kids </ (from 1897 to 2006)! While traditionally, a 10-year run was considered tremendous for a television show, when Calvin and Hobbes </, The Far Side </, Bloom County </ and The Boondocks </ each ended production after around a decade, it seemed far too soon (let alone Cul de Sac </, which ran for barely five years</) Actually, one of the reasons why Webcomics have gotten a lead over Web-based indie music distribution (let alone non-corporate Web movies) is that "making it big" in sequential art has been traditionally defined as "being able to support a middle-class lifestyle without a day job". Actually, many top cartoonists got stinking rich (for instance, Bringing Up Father</'s George MacManus was able to make a fortune, lose it after the 1929 crash, and become even richer) and even reached stardom</ in some cases, at the same time keeping a degree of anonymity most celebs wouldn't dream of The downside is that, since the 1990s, newspaper comics went from being an American institution read by millions to become a byword for stodgy humor mainly read (at least as the stereotype goes) by the old fogeys who still read newspapers these days (particularly in the Web, including The Comics Curmudgeon </, The Punchline </ and Wondermark's Comic Strip Doctor), with Long-Runners being regarded as not being funny anymore, if they ever were , derisively described as "zombie strips". One of the chief reasons comics haven't adapted to the more cynical comedy tastes of the 21st century (or non-English-speaking countries) , being seemingly stuck with the tired jokes and premises associated with 50s/60s-era sitcoms lies in the fact newspapers see features as a means of attracting readers in general (while, since the 1990s, the rule has been the exact opposite , especially as comedy goes). Thus, Darker and Edgier humor, political- and/or current-events-based humor must be handled carefully, lest they cost more subscriptions than they gain (this counts for both the paper andThis was the key reason The New York Times As a result of their financial woes, newspapers have also been cutting down on the amount of space that comic strip artists are given in which to practice their visual, art-based medium, resulting in simpler art and abbreviated storytelling. As Bill Watterson of Calvin and Hobbes </ fame of the space restrictions way back in 1989: "A beautiful strip like

Pogo Compare and contrast the Infinite Canvas and complete lack of censorship offered by Web Comics as a medium. And the newspaper itself has become a victim of the Information Age; not only can consumers get the news online, they can get comics</ online too Successful newspaper comics usually find their way into other media , but are most fondly remembered as simple pen-and-ink drawings on cheap newsprint Sometimes you'll hear the term "Underground Comix" ; in the USA, at least, this term refers to pen-and-ink comics not distributed by a syndicate and normally published in "alternative" papers, 'zines, etc. Webcomics and the consolidation of the supposedly "Alternative" newsweekly industry have put a dint in their circulation, but Cerebus </ and American Elf </ among others started out this way, and the latter still appears in alternative weeklies, or at least the one in the author's hometown Also, these have a very high chance of Breaking the Fourth Wall , but only</ when they do a very common " look at the reader at some other person's comedy or comedy failure " See Born in the Funny Papers for tropes from newspaper comics. See also Military and Warfare Comics

Extra! Extra! Read All About It! Newspapers as we know them first appeared in the 17th century, some time after the printing press was invented, although other methods of written news had been around for longer . Up until the second half of the 20th century, it was the dominant means of communication before the advent of television with many publications for almost every metropolitan area (some of them evening papers). Since the 1990s however, newspapers and print media in general have been struggling due to diminishing interest with the consolidation of 24-hour-news cable channels and radio formats, as well as the arrival of The Internet , and the beginning of the 21st century has seen many publications shutting down. Most newspapers focus on general information; namely local, national and world news. Also common are sections dedicated to financial and sports news, gossip and comic strips and puzzles. However, there are notorious differences in the amount of given information: The New York Times</ focuses on international informations, while The Washington Post</ dabbles in U.S. politics. On the other side, papers such as The Sun</ emphasise crime and celebrity news. Publications are also differentiated by their political slant, either conservative or liberal. "Weekend" editions (primarily those published on Sunday) are usually bigger and more extensive in information terms, often running special sections not published on weekdays, such as color magazines. Other papers focus just on one kind of news, most notably financial publications such as The Wall Street Journal</ and Financial Times</ . Sports papers are also the most popular in continental Europe. And local newspapers outside the U.S., Canada and Australia will most likely feature local events solely. The perceived blandness and banality of mainstream newspapers in general has given rise since the 1970s to alternative weeklies, which tend to focus on investigative journalism and pieces deemed too provocative for regular publications. Rolling Stone</ and Village Voice</ (actually founded in 1955) were part of the first wave of the "underground press". See also Print Media Tropes , for Tropes featuring newspapers, Mainstream Media , and Newspaper Comics .

News presented with a satiric and snide tone May be the entire premise of the series, or constitute one segment within a Sketch Comedy , such as the "Weekend Update" segment in Saturday Night

Live </, or the "Laugh-In News" on Laugh-In </ Note that, although some of these shows give plenty of useful information, watching one is less effective than reading a newspaper, a warning which Jon Stewart in particular works hard to make clear. Whether watching the "real" news shows that these shows parody is effective at all is more debatable A variation is the show or sketch, which satirizes elements of legitimate news shows but doesn't use factual information. The best examples are the British radio show On the Hour</ and its TV adaptation, The Day Today </, both of which feature writing and acting by Patrick Marber, who was later nominated for an Oscar for Notes on a Scandal </. The Day Today</ had its own spin-off, Brass Eye </, which spoofed the Prime Time News format. The most famous Faux News outlet in the US, on the other hand, is not on television: it's The Onion </ (which uses a mix of real and imaginary events), which has spread its tentacles to the Internet and other areas, as well. In the age of the Internet, a Shallow News Site Satire will often spread News Parody Not to be confused with Kent Brockman News , a Show Within a Show parody of news shows, or (as "Faux News") with a common pejorative for Fox News Channel

A news program shown in cinemas, typically . These were almost always in black and white. Many of them had a propaganda element to them, subtle or blatant. A fictional example of the former: "Soviet troops enter Warsaw. The people of Warsaw cheer the end of Nazi tyranny and the restoration of freedom." To give a fictional example of the latter: "Comrades, the mighty Red Army continues to crush the evil fascists. The brave men of the Rodina</ have now taken Warsaw and liberated Poland from their evil grip. Casualties were heavy, but the Red Army prevailed." Pretty notorious even in their own day for being flamboyantly</ censored and emotionally manipulative (edging dangerously close to Documentary of Lies territory in some cases), and for often outright ignoring "troubling" topics in favor of "cute" human-interest stories . The footage recorded for these newsreels is one of the primary audio-visual records of the first half of the 20th century, especially the Second World War; the Allies in particular would send each other footage to appear in their respective newsreels. As a result, it will often appear in documentaries and if you watch a lot of them, you will start seeing the same clips turn up a lot. Faded away in the 1950s and 1960s due to the rise of TV network news, and often mocked up in period pieces. The last documented newsreel in the Western world, See also Propaganda Piece .

This Just In! Index of tropes relating to news spotted at local 7-11! Film at 11 .

An index of media originating in New Zealand . Professional Wrestling

Toilet Humor may or may not be involved; if it is, whether or not the person hearing it thinks it's funny is another factor entirely. Extreme embarrassment can set in if someone is overhearing people getting busy in the next stall . A Grossout Fakeout can happen if what's being overheard is mistaken for a really bad bowel movement. Can lead to Toilet Horror , a Bathroom Brawl , or even The Can Kicked

Him if what's happening turns violent, especially if it spills into the stall of the person doing the overhearing. Sister Trope to Bathroom Stall of Overheard Insults , where the overheard shenanigans are merely someone trash-talking someone else. In-Universe Examples Only !

In fiction, it's common for the nighttime to be portrayed as much more dangerous than during the day, and for most deadly creatures to be nocturnal , and usually also Weakened by the Light and the arrival of the sun . In more fantastical settings, it's common for The Undead to become active at night and to be destroyed or banished by sunlight. In more realistic settings, the dangers of nighttime are chiefly due to nocturnal predators becoming active after sundown and, in more urban areas, nighttime being when most criminals, lowlives, and other unsavory sorts go out to do their business This is very common in Survival Sandbox games — usually you start off at sunrise and have until sundown to gather materials before night comes along with unwelcome visitors Most Cassette Futurism films (The '80s version of Cyberpunk) involve street gangs that have control of the cities and mostly come out at night. Mostly Most cases of The Night That Never Ends will have at least minor levels of this in play By and large, this trope is due to humans being chiefly diurnal animals whose primary sense — eyesight — is at its most useful in bright light, leaving us blinded and disoriented during the night, in addition to most predators of early humans — especially big cats — being nocturnal or crepuscular and quite active under the cover of darkness Compare Darkness Equals Death and contrast Daylight Horror . Expect to see a Frequently Full Moon . Often found in conjunction with Nocturnal Crime

The Nice Guy (or Girl) is nice . If not an All-Loving Hero , he's definitely not unpleasant , obnoxious or an edgy rebel . These characters are friendly, psychologically well-balanced, morally good and socially balanced in most cases, and in short, someone anyone would like to be around and have as a friend , which is often what they are to the hero and/or his extended cast. He won't engage in jerk-like behavior , but probably responds in kind to Vitriolic Best Buds . If done right, it can demonstrate why a guy has beautiful women attached to him: he really is a remarkably wonderful and compassionate person. The Nice Guy can be engaging, likable or The Protagonist ; all it takes is giving them a personality outside of "nice" such as: a scholarly refinement , a chivalric attitude , some engaging relationships, and a pinch of Hidden Depths . Having the right actor with the thespian skill to take those character qualities and wield them with charm and sincerity can help, which is how master actors like Christopher Reeve and Chris Evans took archetypal Superhero paragons of pure goodness who superficially seemed bland and colorless, Superman and Captain America respectively, and made them compelling characters audiences loved. Nor does it mean being nice means they're not tough , or an Iron Woobie . If combat intellect or combat ability are involved, it's akin to Obfuscating Stupidity or Crouching Moron, Hidden Badass because you naturally expect</ the dark , tormented loner to be rough and tough, and the nice guy to be a Non-Action Guy . So, when it comes time for "No more Mr. Nice Guy" , heads roll . On the other hand, with the All of the Other Reindeer trope in play, the nice fellow can be a redeeming factor as a person whom the beleaguered hero realizes is on his side

and who lets him know he's not alone . (That is, unless the nice guy is the beleaguered hero; then he's screwed.) Often, authors go the abbreviated route and give them a Dark and Troubled Past triggered by a Berserk Button . Either way, you can expect their niceness to be in spite </ of whatever tragedy or drama is in their lives; kind of an equal and opposite reaction to it. If done too suddenly, it implies a level of secrecy and acting that a Stepford Smiler would be jealous of. When done well, a more troubled character will rebuff their advice or friendship with "What do you know? You've never had X happen to you! " to his " I did ", thus revealing healed-over scars. Furthermore, the Nice Guy trope can overlap with Innocently Insensitive , in which case the character can be just as insufferable at times as the Jerk with a Heart of Gold or even the Jerkass , but not at all mean-spirited like them. However, if the setting is comedic with many Chew Toys around, you can't always count on them to be the sympathetic ones. Another trait Nice Guys often exhibit is being Easily Impressed . Most people like to be complimented or appreciated, so writers will often give the Nice Guy low standards to give a mediocre or upset character a boost in morale. Unfortunately, doing this will often make them incredibly reckless or inflate their ego a bit too much. If the Nice Guy has a rougher male character as his Foil , they're a Noble Male, Roguish Male or Sensitive Guy and Manly Man duo. Occasionally, however, the treatment goes the other way around: Perhaps in a world set upon Black-and-Gray Morality or Grey-and-Gray Morality , this Nice Guy actually stands out because he IS a Nice Guy. He doesn't have the excuse to be cynical or mean, nor does he need to have a tragic backstory. He's so nice, friendly and helpful... that he eventually becomes a fan-favorite due to how much he stands out amongst the more cynical cast members, like a refreshing breeze. Contrary to the beliefs that Nice Guys Finish Last or All Girls Want Bad Boys , a genuinely Nice Guy can indeed be considered very attractive in the romantic department by people who value his kindness: that's Single Woman Seeks Good Man . Conversely, the Dogged Nice Guy trope may be in play if he has Unrequited Love , but note that that trope overlaps with people who act "nice" as a means to an end, which a real Nice Guy in this</ sense wouldn't do. Usually, the result of Upbringing Makes the Hero . Though, watch out if you've pressed his Berserk Button . Exact oppositions of this trope are: Jerkass , Lack of Empathy , Jerk with a Heart of Jerk , and the Complete Monster (extreme opposition). If the villain is a Nice Guy in spite of his evil deeds, then he qualifies as Affably Evil . Super-Trope to Nice Jewish Boy , when the nice guy in question is, well, Jewish , to the delight of potential Jewish mothers-in-law . See also Adaptational Nice Guy . Nice Guys also tend to be Animal Lovers . Fortunately, this one trope has many Truth in Television examples. So many, in fact, that there's no need to list them here; thanks in advance. This trope refers to genuinely</ nice guys. If you're looking for the Internet definition of "Nice Guy," that's at Wants a Prize for Basic Decency , Entitled to Have You , and some cases of Dogged Nice Guy . On a D&D alignment chart, nice guys practically represent the Neutral Good alignment. Exceptions are if the guy is extremely respectful towards rules , if he's kinda undisciplined , or, in very</ rare cases, if he's polite and pleasant but actually amoral .

A trope based on a Darwinian view of the world in which a man can't compete with other men for money and status (and by extension, women) without a willingness to be ruthless. When played straight, the

character is a Dogged Nice Guy who may or may not end up defying the expectations of the cynics and finishing first after all. Sometimes, however, a male character (who may not be particularly nice at all) will get frustrated with his lack of success with women and conclude it's simply that All Girls Want Bad Boys , not realizing that he may actually be just as much as a Jerkass as these ruthless alpha males he assumes get all the women, just whinier and more self-pitying. Expect much Playing the Victim Card . Others will either sympathize with him or call him out on really not being that much of a nice guy at all. Jerkasses sometimes use this line as a rationalization for being such tools , as do Jerkass nations. When used in non-romantic observations, especially by someone on the extremely sour end of the Sliding Scale of Idealism vs. Cynicism , expect the phrase to be punctuated with "... if they finish at all." The trope name is a misquote . There are several supposed sources and original quotes (and ironically, one of the people who is often cited as the origin of the quote was a Jerkass baseball manager who repeatedly lost to his genuinely kind and Benevolent Boss rival), but the fact that it's a misquote is the only certain thing. Opposite of Cheaters Never Prosper and Single Woman Seeks Good Man . Related to Loser Protagonist , Romantic Runner-Up , and The Social Darwinist . For characters who actually finish last because they're nice, see Dogged Nice Guy . Also see Then Let Me Be Evil .

To show that you mean business , it's important to have style</. Enter: the nice hat</. It may actually have utility — even conveying special powers — but more often than not it just looks cool , or even just sexy . Fedoras are the most common Nice Hat, probably because they inherently invoke 1920s to 1940s era Gangsterland and Film Noir we all know and love. Sadly, it may be losing some of its cachet as it gets more and more associated with the creepier sort of "nice guy" , or just with generally uncool nerds trying and failing to look cool. Wizards and Witches have their own style to worry about. Commissar Cap is also a common enough version of this to have its own sub trope. The crowns of the ancient Egyptian pharaohs (since crowns are always cool) make this Older Than Dirt . In fact, the Cool Crown as Requisite Royal Regalia always overlaps with this trope. A Sub-Trope of Costume Porn . A Super-Trope to: Compare Cool Mask , Pimped-Out Dress , Pimped-Out Cape , Nice Shoes , Coat, Hat, Mask , High-Class Gloves . Often an important part of a character's Iconic Outfit . Contrast The Hilarity of Hats . Has nothing to do with Planet of Hats , unless it's taken to literal proportions , or downplayed as a Gang of Hats .

The hero has accomplished their goal; they've killed the Big Bad , or defeated them forever, or at least scored a major blow against the antagonist. They've done what they set out to do... ...but not so fast ! It turns out that by the very act of success, they've unwittingly made things worse . Maybe the now-dead antagonist was actually holding back an even greater evil . Maybe the villain, having been defeated or damaged, is now transformed into a new, ultimate, unstoppable, invincible, angry form , often against the villain's will . Maybe the villain, despite their villainy, was serving some other greater good — keeping the world/universe/nature/whatever politically or literally balanced — and their demise throws things into chaos. Maybe the so-called villain was actually a Hero Antagonist , and you just unwittingly handed a huge victory to the real villain . Maybe that princess

you saved is a cold-hearted tyrant at the head of an oppressive regime, or even a Sealed Evil in a Can . Perhaps taking down the villain has resulted in an Evil Power Vacuum , and now even worse guys are fighting to fill the void that the previous villain left, causing even more havoc than that previous villain could have ever dreamed. Or perhaps the only means of foiling the villain involves questionably massive "collateral damage" and is so extreme that the hero is now the worst example of He Who Fights Monsters , My God, What Have I Done? , or Full-Circle Revolution . For whatever reason, the hero's victory over death and destruction directly or indirectly leads to an even greater wave of death and destruction, or something else that puts a Downer Ending spin on everything. Oh dear. Maybe the villain themselves will warn the hero about the possible consequences , as a last-ditch attempt to save their own skin, or as a bitter "parting shot" to ruin the hero's victory ("You fools... do you even know what you've done?"). Villains being villains, this may just be a bluff. Or maybe the villain will just lament over how the hero defeated them despite all their efforts - it wasn't some sort of plan of theirs</ for the hero to "win" and thus make things worse (if it was, that'd be My Death Is Just the Beginning). Then again, Poor Communication Kills often comes into play as the villain will usually be uselessly vague and give no concrete reason for why foiling him would be bad. On the other</ other hand, a clear warning might be taken as Cassandra Truth anyway. You can't win. If the mission was a rescue, it was an Unwanted Rescue , and the former captive may bitterly inform them of the true facts. In most cases, of course, the hero will take full responsibility for their actions and be haunted by them, horribly traumatized . Now their new mission is to stop the new danger they've unleashed, preferably in a way that doesn't spawn ever greater menaces. Darker plotlines may end the story right there instead, and it's always possible the villain's demise inadvertently resulted in the irreversible destruction or horrifying mutation of the world. If used excessively, this trope often leaves an audience with a sense that the hero shouldn't have tried to change things for the better and indeed shouldn't have even left home . Can also be a moral about getting seriously involved in things without learning much about them. This trope can be annoying in video games as often-times Stupidity Is the Only Option , particularly in the case of a MacGuffin Delivery Service ... It is not particularly fair to try to make the player feel guilty about a course of action they had no control over, and indeed, might've gotten a "Game Over" if they attempted to not</ fulfill the objectives in question. The term " Pyrrhic Victory " has the same connotation and originated from the Pyrrhic War fought by King Pyrrhus in 279 BC, which makes "Nice Job Breaking It, Hero" Older Than Feudalism . The tropes overlap, but Pyrrhic Victory is when someone succeeds at their goal with a very high price, while Nice Job Breaking It, Hero includes actions that might not be necessary or even intentional. In addition, this trope sometimes results in no victory at all, not even a Pyrrhic one. Sometimes a badly thought-out plot for the sake of action has exactly the same effect when Fridge Logic catches its tail. That's one of the reasons why a good Game Master habit is writing the plot starting from the "what happens if Player Characters aren't here at all or do nothing" point. This trope is a common problem with the Small Steps Hero . Compare Create Your Own Villain , What the Hell, Hero? , Unwitting Pawn , Must Make Amends , You Already Changed the Past , Two Rights Make a Wrong , Nice Job Fixing It, Villain! (but note that villains are also subject to this</ trope — they can do something careless that screws them over or helps out a worse</

villain). Compare We Want Our Jerk Back when the hero/villain makes the villain/hero powerless, only to have it backfire and give them a worse villain/hero/ fate than expected, resulting in them wanting things to go back the way they were. Better the Devil You Know is a similar situation, where the utter defeat of one villain can lead to a completely different and greater</ evil taking over. This trope may lead to a Redemption Quest in an attempt to make up for the mistake. Has very little to do with Nice Job Breaking It, Herod! (in fact, that one usually leads to the biggest cases of the complete opposite Trope .) Hitler's Time Travel Exemption Act , in certain cases, is a Sub-Trope of this. See also Had to Come to Prison to Be a Crook , which is this as applied to a legal system. (Or at least a well-intentioned one.) May overlap with Self-Fulfilling Prophecy . No Endor Holocaust is what happens when this is ineptly averted. And if the hero dies following the reveal and is unable to stop the new menace, you've just read a Shoot the Shaggy Dog story. Despite obvious parallels, most Load-Bearing Boss in video games do not fall under this category. When this happens with fandoms, it's Why Fandom Can't Have Nice Things . Pacifism Backfire is "Nice Job Sparing Him, Hero". Compare Tragic Mistake . It frequently overlaps with No Good Deed Goes Unpunished . No real-life examples are allowed (Truth in Television as it is), and for that, you have no one to blame but yourselves .

Basically, the heroes have a problem. It could range from personal, to being vital in their quests. Then an antagonist does something, either accidentally or deliberately but with an unintended effect, that . It's like a Kick the Dog , but instead of hurting the dog, it pops one of the dog's dislocated bones back into place. Sometimes it can be a single act. Sometimes it can be just one too many moves The Chessmaster makes, and the villain becomes their very own Spanner in the Works . Say the Evil Overlord decides to smash the hero's Orphan's Plot Trinket just For the Evulz , and then it turns out that trinket was a Power Limiter that the hero wasn't able to break himself (or wasn't aware had that function), and now The Hero lays a No-Holds-Barred Beatdown on the overlord. This is often Played for Laughs . Sometimes the Minion with an F in Evil is responsible for this. This trope on its own just has the villain do this independently of the heroes. If the heroes trick the villain into fixing their problem, then this trope combines with either Briar Patching or a Batman Gambit . May overlap with Dick Dastardly Stops to Cheat if the villain had victory in hand before he did whatever he did. Compare Hoist by His Own Petard (when the villains foil their own plans), Villain Ball , Bad Guys Do the Dirty Work (like this, only intentional), Poke the Poodle , Phlebotinum Rebel (when the villain creates</ the hero), Tactical Suicide Boss (when an enemy can only be beaten by exploiting a certain move) and due to the G.I.F.T , Why Fandom Can't Have Nice Things (when fans do it). Contrast Nice Job Breaking It, Hero! , From Bad to Worse , Two Rights Make a Wrong . Super-Trope to Create Your Own Hero . This is not villains hurting their own plans or failing to break something (like resistance against them). "Fixing" in this case means solving a problem they did not know existed, or were trying to exploit. WARNING: Unmarked spoilers ahead!

Some characters have quirky, fancy, or otherwise unusual footwear, which the narrative makes a point of mentioning. If pimped out enough, it can even be an Impractically Fancy Outfit (especially

if there are high heels) Can overlap with Tricked-Out Shoes if the shoes have special functions as well as being pimped out A Sub-Trope of Costume Porn , and Sister Trope to Nice Hat , Pimped-Out Dress , Pimped-Out Cape . High-Heel Power is a special case where fancy shoes make a woman appear feminine and sexy in an assertive way Compare All Women Love Shoes . See also High-Class Gloves

The gag works because the channel is boring in two different ways. Even if you somehow manage to find the boring subject matter intriguing, the channel is implied to be repetitive ("We're all X, all the time" or "X, 24 hours a day.). As if that wasn't enough boredom, some shows add to this gag by having an extremely bored sounding man narrate the channel's programming in a bland monotone. To put it simply, a show you're watching makes up a TV channel. If the gag works, you'll be asking yourself one question about that channel. "Who would watch that boring crap?" Compare The Magazine Rule and Severely Specialized Store .

Soldiers often come up with a name for the enemy that's easy to remember, usually quicker to say than their actual name (or if they never learn the enemy's name). Sometimes this is a racial or ethnic slur (and in some cases becomes such a slur); sometimes it's a cultural reference, and sometimes refers to appearance. Doing so is commonly a form of Demonization and has the effect of 'Othering' the enemy, making them seem less human, thus keeping the troops from considering the enemy's humanity , and thus making it easier for the troops to kill them. For that reason, the practice is often encouraged (or at least not discouraged) by the troops' superiors while the war's going on. In science fiction or fantasy settings, this is made even easier when the enemy is not the same species as the troops . In such works this trop may also be the result of the real name being forbidden, or a summons These designations often find a way into propaganda and slogans used to whip up civilian support for the war effort, and continued use of these terms after the war can indicate a person who lived through the war and either adopted the term as a habit of speech or is having trouble moving past those years A subtrope of Demonization . Compare to What Measure Is a Mook? , Fantastic Slurs , Reporting Names

A list with media originating in Nigeria :

Someone cannot be harmed. Merely fighting them won't make them go away; if at all possible their defeat requires one to figure out how</, which is a legendary quest in and of itself. Usually the ability of the Big Bad in sci-fi and fantasy settings, few heroes get this one. (Except in Super Hero series, with Superman being the flagship example.) Either one has to find their Achilles' Heel , or else summon up a nuclear-bomb's worth of power in the last episode, either through The Power of Love or Ki Manipulation or really</ heavy armaments (e.g. When All You Have Is a Hammer...) and hope for Villain Decay . Sometimes a vaguely defined nigh-invulnerability is a way to make a hero only as tough as he needs to be to advance the plot . There's a number of ways one can have Nigh Invulnerability. Made of Diamond </: The power of the Implacable Man and The Juggernaut , nothing does anything to this being . Not a boot to the head , or a bullet to the eye , or a sledgehammer to the groin .

Sufficiently strong characters might</ be able to knock them through a wall or mountain , but just one hit like that won't have any lasting effect. This is generally what people first think of when referring to this trope. A combination of limited super-toughness, super-pain tolerance and regeneration is a popular power set to render a character effectively nigh-invulnerable while still being shown to suffer temporary pain and injury in a way that gives recognisable stakes to physical threats, even if we know they won't be fatal. The Physical God , Implacable Man , The Juggernaut , Blob Monster , Iron Butt Monkey , The Chew Toy , and anything Made of Indestructium all probably have some form of Nigh Invulnerability. Compare of course Immortality , for the ways in which characters cannot die. Contrast Made of Iron , where no explanation is given for an individual's incredible resilience. See also Immortal Life Is Cheap , which applies to such cases as Multiple Bodies or Regeneration; and Trainstopping which tends to have this as a requirement. When someone is invulnerable to literally everything</, then it becomes Complete Immortality .

It's late at night, and the characters are eating in a diner. That just happens to be on a street corner of a city. That looks EXACTLY like that one painting.. The scene has been composed as a specific reference to a 1942 painting by Edward Hopper, Nighthawks</ , depicting a small group of people in a diner at night and illustrating their loneliness and despair. So famous is this exact setup that most people throughout the industrialized world will immediately recognize it, whether or not they know the name of the original painting Is a subtrope of Art Imitates Art Compare "Last Supper" Steal , Pietà Plagiarism and The Scream Incidentally, the lack of automobiles in the diner's parking lot was an accident

The human face is supremely important on a social and biological level. Most of our non-verbal communication comes from reading subtle facial movements, and its importance in our cognitive thinking is best shown in our tendency to see faces in inanimate objects (think of how many times you've looked at a rock face and thought you'd seen two eyes and a mouth). So there's something genuinely disturbing to most people about seeing a face visibly distorted, mutated, or rearranged ... so, naturally, this type of Body Horror is one of the most common Horror Tropes . A Sister Trope and effective primary component of Nightmare Fuel . It is in fact at least Older Than Feudalism — armies over the world have based their war masks around this trope, and in mythology and folklore, just about any self-respecting demon or supernatural evil will have one. More recently, it has also become a staple of Surreal Horror . This is a main symptom of Coming Back Wrong. Most humanoid examples of Our Monsters Are Weird will fit this trope. This trope is commonly doubled with the Jump Scare in a Screamer Prank . Sub-Tropes include: See also: Interesting tidbit: this is one theory as to why some people are afraid of clowns . Exaggerated mouths, bulbous noses, and pin-prick eyes are downright terrifying to young children who haven't yet figured out that the person is just wearing make-up and not deformed</ . Warning : Many of these examples contain image links. Read at your own risk if you are prone to losing sleep, especially if you're on a touch device where you may accidentally tap and therefore open links. At the time of episode of Guinness World Records </ , Leonard McQueeny holds the world record for most extensive facial

prosthesis. And yes...he can remove it.

This character is happily intrigued by whatever is strange, dangerous, disturbing, and/or frightening. If this character is "part of The Team ", their fellows may regard them oddly. Indeed, what's Nightmare Fuel or Squick to other characters could very well be a fetish or Squee! to this character. For example, a Nightmare Fetishist may consider Halloween their favorite holiday, harbor an obscure or oddly specific kink, think that the monsters they're supposed to be fighting are cute, or simply be born with this trait as part of their species or family In wackier portrayals, a Nightmare Fetishist might also be repulsed and horrified by things most people would consider wholesome and tame. Possibly as a good version of Bad is Good and Good is Bad (though evil characters can be Nightmare Fetishists as well) This kind of person is very difficult to coerce or break through the usual methods; as they can be Too Kinky to Torture or Too Spicy for Yog-Sothoth . Note that this trope is a sliding scale that does not always include a literal, sexual fetish ; Nightmare Fetishism can range from a harmless fondness for morbid stories to a literal sexual fascination with the life-threatening Gustave Flaubert said that "One mustn't look at the abyss, because there is at the bottom an inexpressible charm which attracts us." In this case, people who find a very strong aversion in someone or something will slowly become desensitized to it and may even eventually develop an interest to it See also Freaky Is Cool , Freakiness Shame , Fluffy Tamer , Boys Like Creepy Critters , Admiring the Abomination , Nightmare Fuel Station Attendant , Creepy Good , and Creepy Awesome . Someone like this may enjoy our Nightmare Fuel page

There are a lot of things that are Harmful to Minors . There are a lot of writers who like to subject kids to them anyway. Whether it's parental abuse or a run-in with the Monster of the Week , the child ends up traumatized and left with a creepy tendency to draw whatever it was they saw over... and over... and over.. The combination of a disturbing image rendered in a crude, childlike style is a powerfully scary one in and of itself, but just as unsettling is the window onto a child's view of sex/violence/Cthulhu that it gives us. The idea of innocence being exposed to things it finds frightening, or things it can't understand , is a classic way to play off Adult Fear and at the same time deliver a bucketload of Nightmare Fuel rendered in red crayon It gets extra points if the suburban mom decides to hang it on the fridge rather than call a child psychologist or an exorcist If a Creepy Child draws pictures, they will be this trope. If it's the Monster of the Week the child has been drawing, expect the Nightmare Fuel Coloring Book to come in handy when the heroes come along - after all, now they've got a wall full of pictures of their enemy Compare Room Full of Crazy , Nightmare Fuel Station Attendant . Also related to Troubling Unchildlike Behaviour

Scary stuff. Really scary stuff This is the stuff so horrifying that it can give people the creeps for years. This scares the pants off of just about anyone to the author/creator's delight. This makes you shrink in the back of your chair (or maybe even hide

behind the sofa), look over your shoulder, and remind yourself that what's going on is (usually) only fictional For many horror films, achieving this effect is the whole point (and many in-universe examples arise because Kids Shouldn't Watch Horror Films). For some reason , many of us like to be scared on purpose. There may be a euphoria generated by surviving something that seems scary, or maybe we know that fiction can't hurt us (not physically, anyway) and the idea of choosing to be scared without the danger is fun. Some think it's cathartic or therapeutic in some way to explore our fears from a position of relative safety. In any case, this is normal for the genre. Others are fascinated by the very things that most people avoid . Many a time, it overlaps with Squick Similarly, some Public Service Announcements choose to employ terrifying imagery in order to keep people away from doing dangerous things . These can be sources of Fridge Horror as well, as those from different cultures or eras past can demonstrate some intensely creepy Hard Truth Aesops On the other hand, Nightmare Fuel doesn't exist just in the horror genre and is not always the main focus of the films and shows in which it is present. In the case of such movies and shows where Nightmare Fuel or anything related to horror is far from the norm, it can be unsettling when it does occur due to the stark contrast , especially if the genre of the film or show is far from horror, such as comedy or animation, or when in a show with a very specific target demographic Experiences may vary from person to person. Some people, for example, may find the invasion of monstrosities which are treated as benign to be a far more terrifying prospect than things which we need to explicitly fear. Think the difference between the monster who lives under your bed when you're grown up versus the monster who lives under your bed and fist-bumps your parents when you were a young child This is an Audience Reaction , so leave it on YMMV and Nightmare Fuel tabs and don't get too worked up about what specifically goes into it — what's Nightmare Retardant for one person may well be Nightmare Fuel for another. Focus on what frightens you</ , not what you think may or may not frighten someone else Tropes used to invoke this feeling are Horror Tropes . Tropes about</ the emotion of fear itself are Fear Tropes . If it is unintentionally</ scary, it's Accidental Nightmare Fuel . If it is meant to scare but fails to deliver, and becomes hilarious instead , it devolves into Nightmare Retardant . Characters that are this In-Universe are The Dreaded The aftermath of frightening moments, such as death or trauma or violence inflicted upon likable characters, can easily overlap with Tear Jerker . For examples where this trope comes about as the result of Fridge Logic rather than anything occurring onscreen, please see Fridge Horror All Nightmare Fuel examples should be specific and provide details. Don't write in first person

Who's that behind you?

A character, often a Cloudcuckoolander , whose innocent attempt to make something (typically a drawing) come across as Nightmare Fuel to the other characters. Unlike with normal Nightmare Fuel, other characters in the show will notice how horrifying the drawing/poem/song/story is, but the innocent NFSA sees nothing wrong with their tale of baby-eating zombies or the drawing of a "miniature poodle" that looks more like the ungodly offspring of a hellhound and a C.H.U.D More generally, this kind of character will be simply a casual observer to some frightening or grotesque

phenomenon who either doesn't bat an eye or responds with some kind of snarky comment (and no, they're never meant to be a Stepford Snarker). It will often be a child or a "simple" person who doesn't comprehend the danger, or else a Jerkass or Misanthrope Supreme who genuinely doesn't give a damn what</ happens. Either way, you can expect that saner characters will be almost as creeped out by this character's reaction as by the actual threat

Frequently combined with Room Full of Crazy , Creepy Child or Dissonant Serenity tropes when the writers need to give their characters that extra little bit of creepy. Compare Nightmare Fetishist , Nightmare Fuel Coloring Book . The very existence of (unintentional examples of) the Uncanny Valley proves this trope is Truth in Television . Not to Be Confused with Creepy Gas Station Attendant (not that those can't be this). Tropes invoking a Nightmare Fuel Station Attendant:

The polar opposite of Nightmare Fuel : Something meant to be truly terrifying (or at least somewhat frightening or disturbing) which instead comes off as stupid, laughable, cute, or all of them. As with Nightmare Fuel , examples will often be subjective; what one may consider this, another may still find terrifying as heck . Often caused by Special Effects Failure or Stock Sound Effects ; sometimes, for older titles with now-outdated special effects, it can simply be an example of "Seinfeld" Is Unfunny . Also often unintentionally invoked when a character looks or sounds like a less frightening character from another work. Of course, when used intentionally, it could be an Intended Audience Reaction May be caused by, or be the cause of, Villain Decay Many B-movie creature features, especially those featured on MST3K , were chock full of this since most of them had very low budgets and had to rely on puppets and guys wearing carpets over their heads for their creature effects On the other hand, this effect can be deliberately invoked by the artists. For instance, there can be scenes of horror and of menacing evil, but it can be countered with reassuring images and music as powerful heroes learn of the menace or are otherwise called into action to stop it Compare Faux Horrific , which involves horrified reactions to mundane objects and occurrences played for comedic effect. Contrast Nothing Is Scarier , which is a possible way to avert this trope by not showing the monster at all and letting the characters — and audience — scare themselves with the fantasy of what it might be See also Narm . Compare Fetish Retardant for the Fetish equivalent, and contrast Lightmare Fuel where the horror aspect is made fun of but still manages to be scary

Some dreams are heart-warming visions of hope, filled with cute and cuddly creatures, so delightful they make you want to fall asleep right away . Other dreams...aren't There are nightmares that chill your soul . They are a journey through a warped mirror of reality where Transformation Horrors abound and Primal Fears are on public parade. All our comforting certainties melt away, and chaos reigns supreme. Quite frankly, after a dream like that it would almost be a relief to encounter the Outer Gods dancing to the eldritch music of blasphemous flutes These nightmares can show off the emotional

confusion and torment affecting a character. An effective way to show a character is having bad dreams is just to go into them and show the nightmarish sequence itself. Each bizarre image can dissect the issue facing them, showing the distortions the mind puts on them These dreams are often, though not always, associated with Deranged Animation . Hallucinations and supposedly funny nightmares also fall under this trope May overlap with Catapult Nightmare , if the character having the nightmare wakes up by flinging themselves up from the bed in fright. Flashback Nightmare is a subtrope of this (and Past Experience Nightmare) where the nightmare is shown as a flashback the character's Dark and Troubled Past . See also Irritation Nightmare and Guilt-Induced Nightmare

Many people enjoy swimming from time to time, it's fun and a complete sport. Maybe you even like taking the waves . Or maybe you just like the relaxing feeling of the sea. Or maybe you enjoy the water in company . But if you are in a fiction work you should only go for a swim in broad daylight, otherwise things tend to get a little messy.. No matter the place: the beach, a lake, a river, open sea or a swimming pool, if you go for a swim after dark you will die in the water or shortly after. It may be a Sea Monster out for dinner, it may be a Serial Killer stalking you, it may be an Eldritch Abomination coming out of the sewers or maybe you manage to drown by yourself but no matter what, you are in for a gruesome death This can be Truth in Television to some degree, as swimmers are less likely to see aquatic predators such as sharks and crocodiles at night, and such predators are often more active at night too. This is why many beaches close at night or at least warn people that night swimming is dangerous. In a similar vein, a human killer can take advantage of the water , darkness and often solitude of a night swimmer. Drownings also tend to take place at night, though this may be generally because it gives people plenty of time to have got drunk first Compare Darkness Equals Death where darkness means trouble, Hazardous Water where the water indirectly contributes to your death and Murder Water where the water itself is trying to kill you As a Death Trope , spoilers ahoy

Night vision goggles on TV and in movies are seldom shown correctly Modern night vision goggles merely amplify light from wide spectrum with a CCD-based optical sensor. CCD sensors are however highly sensitive to near-visible infrared radiation. This means that normal night vision binoculars will display "infrared" as if it was visible light, and many of them also have an "infrared" lamp fitted, which produces visible light to the wearer of the glasses, but not to the unaugmented human eye The confusion comes from the fact that "infrared" is also the spectral range used by thermal imaging. All objects at temperatures found in the earth's biosphere do produce radiation in the infrared, but not necessarily in the frequency range that CCD sensors are sensitive to. The infrared range regular CCD cameras operate in is "near-visible" — an object glowing at 400°C is glowing brightly to someone who uses a CCD camera, but is still pitch black to the human observer, who would only begin to see a red glow at around 450-500°C CCD are useless for obtaining a thermal image below a few hundred degrees Celsius, so for ordinary thermal imaging applications, other types of sensors are used, which then in addition are frequently (but not always) cooled below environmental temperature, depending on

technology Confused? Most writers don't figure it out either. Most people don't even understand how incandescent color relates to temperature via Planck's law of black-body radiation Ever wondered why the pictures from your webcam has colors that are just slightly off? That's because your webcam uses a CCD sensor too, with a cheap IR-filter. The near-visible infrared light is distorting the colors. Some photographers go as far as filtering out all the visible light for taking beautiful IR photographs To give you an idea of the numbers: The visible range of light is 400-700nm, which works out as temperatures from roughly 500° to infinity, with peak visibility at around 6000°C. "Infrared" ranges from those 700nm to 300'000nm, where microwaves start. The range of "Near-infrared" that CCD are most sensitive in is 700-1000nm (~350-450°). Thermal imaging usually operates at 9000-14000nm because this is the peak radiation spectrum of the human body at 37°C What this eventually all works out to is that many games and movies don't quite seem to know how their night vision goggles are supposed to work. Thermal effects and night vision are wildly mixed, confused, or combined into a single device: The background is shown in the glowing green of a starlight scope, with living things shown in false-color orange and yellow. Video games also commonly feature "night vision" in which living beings glow as though they were thermal hotspots and leave a trail of Fluorescent Footprints See Predator </ for the titular alien's mode of vision . Can't see through stuff, either . Compare Vein-o-Vision The version most often seen on TV is actually an

Stock phrase in commercials for non-prescription products with some purported health benefit — especially items which are not actually health care items, such as sugar-free gum. Sometimes phrased as "Nine out of these</ ten doctors agree," showing you a group of men in white coats with stethoscopes. This is a clue to what's really going on. Your brain hears "Nine out of Ten Doctors Agree", and reads it as "90% of doctors agree." But that's not necessarily what happened — the sample size and population can be anything the advertiser wants it to be, including literally having a panel of only ten doctors asked (and cherrypicking doctors until they get the result they want). Alternatively, the claim may reflect reality, but what is being claimed isn't the same as what is being sold: listen carefully. Did nine out of ten dentists really say that their brand of toothpaste was best, or did nine out of ten dentists just agree that toothpaste in general</ is a good idea? Did they say they would recommend this</ brand over all other brands, or did they just say they would recommend it? In fact, if you catch wise to the fact that what the nine of ten doctors are agreeing to is something much more generic than what is being sold, you might start to wonder: What's up with the one</ out of ten doctors who thinks smoking is cool? As a result, it has become fashionable for some commercials to poke fun at the trope, implying that the tenth doctor would</ have endorsed their product, were it not for some external force (he was reaching for the "agree" button when a venomous snake bit him, sending him into a convulsion before he could agree). For the classic disassembly of these sort of statistics, may we recommend Darrell Huff's How to Lie with Statistics</? The 1950s were a lot less naive than you might assume. Indeed, this is a subtrope of Lies, Damned Lies, and Statistics . This trope has nothing to do with Doctor Dolittle , Doctor Octopus , Doctor Faustus , Doctor Horrible , Dr. Phil , Doctor Slump , Doctor Strange , Dr. Strangelove , Doctor Fate , Doctor

Zhivago , Doctor Jekyll , Doctor Wily , Doctor Manhattan , Dr. Eggman , Doctor Steel , Witch Doctors of any denomination, or any of the Doctors from Doctor Who </ because it's Not That Kind of Doctor , though you probably could find something at least nine of them agreed on (with the common joke being "Nine out of ten Doctors agree — Four's scarf is too long").

The shadow warriors of feudal Japan, reputedly possessed of all manner of mysterious powers known as ninjutsu</, including invisibility and intangibility. Able to infiltrate even the most heavily guarded fortress without being detected. If they are caught, they may trick their pursuers by mysteriously swapping places with a log . They may be portrayed as cutting down any opposition with superhuman swiftness. Traditionally dressed in black bodysuits with black masks or veils to hide their faces (or sometimes in white). They are the ultimate spies and assassins, gifted with their own deadly magic and martial arts. Born in hidden villages , they are trained from birth to obey nindo</, an alternative Code of Honor to bushido</; to show no pain, feel no emotion , and remain loyal to their clans under pain of death — or the third code of getting as much money as possible. Or so popular legend has it. While ninjas did indeed exist, their reputation for invisibility and infiltration more likely stemmed from their willingness to dress as members of a lower social class when no one else in Japan would consider doing such a thing. Their "invisibility" was part psychological</ in cause — by dressing as a peasant, they were ignored and dismissed, or never even noticed at all , by the upper classes, a useful thing despite the oft fierce travel restrictions on the lower classes. Superior knowledge of survival skills, a lot of actual stealth, poisons, assassination techniques and unorthodox tactics (added to the fact that the ninjas actively encouraged the spread of rumors of their magical abilities) were the most important though. A popular myth states that ninjas came from lower classes (at least compared to the samurai) and they were often hired to do the dirty deeds honorable samurai would not do, but in reality ninjas were usually samurai, or in rare cases, mercenaries hired by samurai. Ninjas were mainly deployed for espionage, sabotage, and sometimes assassination. Ninjas were also quite skilled with a variety of tools, such as the multipurpose kunai</. Plainly put, while a stereotypical ninja would jump around on rooftops in ridiculous clothing , a real ninja most likely would simply infiltrate the household staff and poison a meal. Among many other things, a good ninja always knew where his sanjaku tenugui </ was . The "classic" black ninja costume is, in fact, the outfit worn by stagehands in traditional Japanese theatre. Japanese stagehands are frequently in full view on the stage, but the audience was meant to ignore them and thus they are considered "invisible" by the audience. It became a practice to hide ninja characters in full sight by putting them in the same outfits as the stagehands, for a startling effect when characters were suddenly attacked by "thin air" . The stereotypical black "ninja outfit" would be actually horribly conspicuous, even at night. For night stealth, real ninjas wore dark blue outfits; someone dressed in solid black will stand out like a silhouette. Usually, though, ninjas simply dressed like ordinary people (peasants, monks, merchants, scholars, etc). That way, they can move about unnoticed, day or night. Even the split or toe-divided boots which are a trademark of the ninja costume are actually an Anachronism Stew : toe-divided shoes or were actually invented in the 20th century, and only some modern ninjutsu schools would adopt them

for practicality reasons. Female ninja are often called kunoichi</ in a pun on the kanji for woman (女, onna<//jo</), which looks like it's made up of ku</ (く), no</ (ノ), and ichi</ (一). Kunoichi are often portrayed in media as experts in seduction and poisons. Or both at the same time. Kunoichi are also often seen in outfits that combine a hodgepodge of traditional clothing , fishnet , bared skin , and strategically-placed weapons , and tend to be given the Punny Name of "Shinobu" in media. There may be some Truth in Fiction , as real-life kunoichi would often use their attractiveness to lower the guards of their male targets in order to assassinate them in privacy or bribe information. The most common weapon for them is twin knives, which they Dual Wield and have at least one of them in a Reverse Grip . In some works of fiction, ninja are divided into three ranks: genin</ (lower), chūnin</ (middle), jōnin</ (upper). Legendary ninja include Fuuma Kotaro , Hattori Hanzo and Sarutobi Sasuke . During the Sengoku Jidai, the most prolific shinobi were of the Koka or Koga province and the Iga province, rugged, secretive clans notorious for guerilla warfare, unorthodox tactics and selling these services to warlords. Their mysterious histories and supposed rivalry have been popular fodder for Japanese fiction for years. While commonly thought to have originated in Japan, ninjas Historically, the word "ninja" was not generally used; in Japanese historical documents, shinobiStrictly speaking, the word 'ninja' wasn't proper Japanese at all, originally; according to The Other Wiki , it comes from an alternate on In American movies, especially the ones from the '80s with "ninja" in the titles, only the hero ninja and the Big Bad ninja make any pretense of stealth or invisibility — and sometimes, not even them . Any underling ninjas will be the class of mooks known as Highly Visible Ninja . In the late 20th Century, they the arch-enemies of Pirates , for no reason other than the Rule of Cool . Samurai Shinobi is when you mix samurai and ninja together either for Rule of Cool or Artistic License – History . One of the earliest Japanese cultural tropes to make it to the West, where it has now branched out into the McNinja franchise. Expect the ninja to make use of the Smoke Out , the Flash Step , the Fuuma Shuriken , Kite Riding and the aforementioned Ninja Log . Compare The Hashshashin , the Middle Eastern counterpart. They're likely to be Stealthy Mooks . See Ninja Tropes for everything related to ninjas.

When cool things are combined, the combination is cooler than the sum of its parts. This combination is usually physically impossible or contradictory, like the title of this page. Fortunately, if done right, nobody cares (Rule of Cool !) This doesn't always work . If the cool things somehow cancel each other out, if it's just so overwhelming the Willing Suspension of Disbelief snaps like a brittle twig, you may get left with a piece of camp that is at best funny and at worst disgusting… often falling into the realm of Cool, but Stupid . Just remember Strong Bad's words of wisdom: "Too much of a good thing is an awesome thing. But too much of an awesome thing is… umm… really, really dumb and bad ." See also Awesomeness Is Volatile , Cool vs. Awesome , Fantasy Kitchen Sink , Heinz Hybrid , Hybrid Overkill Avoidance (avoiding this trope), Impossibly Cool Weapon , Mix-and-Match Critter , Monster Mash , Rule of Cool . May also overlap with Twofer Token Minority . See Hailfire Peaks for the level variant.

The title that narrowly lost out for this trope : Ninja Zombie Pirate Robot Skeleton Creeper Cowboy Gratuitous Princess Hobos With Chainsaw

Or: Gory Deadly Overkill Title of Fatal Death Featuring Pink Gold Baby Doctor Tanooki Metal Cat Dante from the Devil May Cry </ series & KNUCKLES New Funky Mode included!

Advertising

So simple in its gameplay, yet so epic in its scope! Ninja Tropes! Ninja Tropes! Compare with Bushido Index , contrast with Pirate Tropes .

The Nintendo Entertainment System was known for two things: reviving home console gaming and having ridiculously difficult games. Back in the '80s, video games didn't have today's sophisticated storylines. Excuse Plots were the norm. Therefore, much of the feeling of accomplishment one could get from playing them was from overcoming the insane difficulty they provided, if only so that one could brag about it to their friends. A plethora of enemies and difficult jumps were not just the name of the game, they were</ the game. And these games weren't just hard; they were Nintendo Hard! </ Since games cost a fair amount of money at the time, and could usually be beaten in 15 minutes if you knew what you were doing, a game that was easy had little value. It was simply not possible to make very long games in the modern style that take hours to beat even if you are good. So games had to be difficult so players would feel they got their money's worth.

For further building blocks of Nintendo Hard, see Classic Video Game "Screw You"s . When Nintendo Hard is taken to its most sadistic extremes by deliberately adding cheap deaths and Trial-and-Error Gameplay , you get Platform Hell and/or Bullet Hell . Keep in mind though, the difficulty of the game might have nothing to do with how the game looks aesthetically , but they're not tailored for young kids either . When only one or few levels or areas of the game are Nintendo Hard, you're probably dealing with That One Level , Brutal Bonus Level , or SNK Boss if it's the end. If the game reaches an obscene difficulty at a certain point and never looks back, look for Difficulty Spike . Examples of Nintendo Hard head-to-head fighters generally go under The Computer Is a Cheating Bastard , since crazy-hard opponent AI is nigh-universally the culprit. Earn Your Fun is a common argument for those who like such abusingly difficult games. A lot of arcade games were, and still are, Nintendo Hard for the purposes of encouraging a steady flow of quarters into the machine. The arcade owners have to make money somehow</ , you know. Also, remember that by "hard", we're only talking about the difficulty in playing the game . While Nintendo products themselves are physically</ hard (to break, which is fortunate when playing games like this), that's not this trope but Made of Indestructium . And the fact that several classic Nintendo games are is not relevant either. The section of GameFAQs is a good measure of a game's difficulty as long as it has a sufficiently large number (50+) of difficulty votes. Games that are rated 4.0 or above on that list represent the top 3% hardest video games ever released. (Note: it is effectively a 2.5-4.0 scale) The contrapositive corollary is Sequel Difficulty Drop . Though, contrary to the claims of some derisors, modern games can still be Nintendo Hard, it's just not as common. then it is not an example .

Nitroglycerine is an unstable substance, prone to explode at the first serious physical shock , and handling it is a nerve-wracking experience. What better way to ramp up the tension level in a story than to have the protagonists be forced to transport some a long distance through a hostile environment? This trope describes a plot where the heroes are required to move nitroglycerine (or some other unstable, highly explosive substance) across bad terrain (rough ground, winding roads, etc.). A common substitute is dynamite — while the whole point of it is that it's much more stable, it has a narratively convenient downside of "sweating" nitroglycerine after long periods of storage. See also Explosive Stupidity . There is a series of "Nitro Express" firearm cartridges in varying sizes, which are designed for hunting African megafauna. The "Nitro" in these refers to nitrocellulose (which is relatively stable), not nitroglycerine. Any examples of "Nitro Express" firearms fit much better under BFG . Nor should it be confused with Nitro Boost , which makes cars go faster.

It takes more than the good intentions of the Love Martyr or the delusions of Mad Love to make a relationship work . When a relationship gets rocky or outright implodes, the resulting mess just goes to prove Love Hurts , and that's when everyone involved was trying their best to make it work. Then, of course, there's No Accounting for Taste . This happens when two insufferable people choose to suffer each other and stay married, or when one ostensibly nice person marries an unrepentant Jerkass The former has both parties held together by force of habit, and basically tolerant of each other although there's very little romance or chemistry (though plenty of sass and backtalk). The latter has the whole relationship held together by one person. The second type appears to be what happens when the Love Martyr actually gets some sort of relationship with their target. Both halves of the couple acknowledge that they're part of a pair, but otherwise, the whole affair's so inexplicable/unequal that it's a marriage/love affair in name only This is similar to The Masochism Tango but milder. It's a subset of how so many Sitcom characters are so dementedly quirky that they'd wind up on Jerry Springer </ in real life. Handwaving this often uses Aw, Look! They Really Do Love Each Other . Comedic Sociopathy ultimately makes you wonder why anyone</ would put up with that guy Often overlaps with Ugly Guy, Hot Wife , which - depending on your point of view - either further makes a couple with this look ill-matched, or makes an Ugly Guy, Hot Wife pairing all the more inexplicable with this trope Third-parties may wonder What Does She See in Him? See also Awful Wedded Life , Dead Sparks , Happy Marriage Charade , and Why Would Anyone Take Him Back? When this occurs with non-romantic friends, one of them may be The Friend Nobody Likes Truth in Television : Lots and lots of people are in marriages that are rather less than ideal. Hell, your parents</ probably were at one time or another. And please note that sometimes divorce is not really an option

Most of the time, adaptations are seen as a positive thing and many works are made with adaptations or merchandise in mind . The works listed here are the exception. They cannot</ legally have

adaptations due to various reasons. They're considered impossible to adapt, difficult to get rights to , or the creators/publishers simply don't want adaptations. Compare with Fanwork Ban , contrast with Self-Adaptation (where the creator only permits adaptations that they are personally responsible for) and see also Disowned Adaptation (when adaptations have</ been made but the creator presumably wishes they hadn't happened) and Hard-to-Adapt Work (which is often why this happens). In-Universe Examples

For most of the world today, if you get caught doing a crime, you do the (sometimes metaphorical) time associated with the crime. The justice system is there to ensure you get a punishment that fits what you've done But in fiction where Big Bads can plot to Take Over the World or commit countless atrocities in pursuit of their goal, the heroes might find that there is no adequate punishment for the Big Bad 's crimes. If they'd killed a person they'd have been charged with murder, but what if they caused a World-Wrecking Wave and spoiled the lands on top of the already uncountable death toll - how do you punish that? Good question, because often crimes with No Adequate Punishment are so unthinkably evil , bizarre , or stupid that literally no one in a position to mete out justice has had the forethought of what to actually do</ if someone went and did them Don't expect this to mean that they get Off on a Technicality since there Ain't No Rule though. In most cases, people who commit crimes like these are left to deal with the consequences of their actions , charged with something else in an attempt to at least get some measure of inadequate justice , or just outright killed or given a Longer-Than-Life Sentence to put a stop to further crimes on the pile. It's not justice, because their crime is such that there is no adequate justice to be had, but it's an attempt </ an example of this trope. On the other hand; If "The harshest punishment imaginable" is invoked as a Plan B in a vain attempt to cover the crime, it is</ an example Contrast Failed Execution, No Sentence , in which the law does</ has an "adequate punishment" (in this case, death), but the fact that the executionee survives leads to the law being at odds of what to do, and There Should Be a Law for when someone believes what they have come across should</ be illegalized and punished by law, but isn't. May lead to an Obvious Rule Patch being subsequently applied in the form of a law specifically designed to mete out adequate punishment. Sub-Trope of Language Equals Thought , and related to Moral Event Horizon for actions which might have adequate punishment, but still serve to prove to the audience that there is no coming back from villainy for the character committing them

No pets allowed. A common saying of many establishments from hotels, to restaurants to office spaces. For whatever reason, the pets or just animals in general, are denied entry to a particular setting and are forced to look elsewhere at best or recognize they don't belong at worst. In most cases, while the human or superior race</ can access facilities with ease, pets are barred access for a multitude of reasons A sub-trope of Can't You Read the Sign? that applies specifically to this conflict. Usually Played for Laughs but sometimes can be used for drama should a character be very attached to their pet. In some cases, it can be an allegory for civil rights and being wrongfully barred from places of attendance based on appearances. An example includes the racist spin "No

Blacks, No Dogs, No Irish" which uses the label of "dog" as a slang for inferiors and undesirables, though this has become heavily outdated . Often the characters will choose to overcome these barriers, but sometimes the characters realize it's simply too much trouble In fantasy and science fiction, in universe, this can be upended as humans are not always a dominant race. It can be inverted to great effect with some animals barring other animals from being admitted, or more humorously, barring humans. Should aliens or other humanoids exist in the story, depending on the level of intelligence and the degree of interspecies conflict, this trope can apply in specific circumstances There is some Truth in Television behind this, as pets tend to unleash chaos in the form of causing damage, disrupting settings, distracting people and of course leaving...droppings. From a human perspective, there is little to stop this idea from existing as it's simply too much to deal with animals on a frequent basis. That said, there are exceptions including the valid utilization of service animals. There may exist plenty of real life examples to draw from but No Real Life Examples, Please! See also Species-Specific Afterlife

The Big Bad is supposed to help drive the plot , right? They provide the biggest obstacle for the hero to overcome. They give the audience (as well as Moral Guardians) something to channel their hate towards with terribly evil actions such as genocide , commiting crimes for immortality , kidnapping (or even worse), world-conquering, and kicking of puppies , even they can scare the audience (and children) by being the horrid monster they are through screentime. Usually, this is the case... except, of course, when they don't happen to be present at all Since all fiction essentially narrows down to conflict between two or more opposing forces, it is typical to represent these forces in the story's Main Characters , with the story's focus character called The Protagonist —usually (but not always) being the " good guy " (from the perspective of the work, at least)—and another in opposition to the protagonist called The Antagonist , who is usually (but not always) the " bad guy " (again, from the perspective of the work) Some stories, however, are cut from a different thread. Rather than representing the conflict as the "good guy" against the "bad guy", the central conflict is caused by other forces and does not feature characters in direct opposition to each other. Instead, the forces at work are more intangible and not bound to a set of characters This doesn't mean that there is no conflict or tension—otherwise there wouldn't be a story. It simply means that the central conflict of the work has no characters who are a defined source of friction. This could mean that the conflict comes from an internal struggle , such as with addiction, or it could mean that the conflict arises from some sort of natural/scientific disaster , or from simply trying to survive in a hostile environment . As long as there are no "bad guys", this trope applies. If villainous characters do appear in this kind of story at all, they will be a case of Villain of Another Story and/or Greater-Scope Villain ; they will not hurt, in any way, any of the story's main characters, even if they do horrible things to other unseen people It's possible that one of the characters will be the Hate Sink : not actually a Big Bad , but someone who makes the characters' lives more difficult to give the audience an outlet for the bad-guy hating. For example, if

Bob is seriously addicted to heroin and the work focuses around his battling of his addiction, then a drug dealer that constantly supplies Bob would not count as the antagonist, even though the dealer is certainly not nice, unless there is conflict generated between Bob and the dealer. In the case where it is not, the work would have No Antagonist. Therefore villains are technically allowed, but they can only cause harm indirectly In other words, if the central conflict is Bob vs his own drug addiction, it is this trope, but if it is Bob vs the drug dealer, then it is not The trope does, however, require an actual conflict taking place within the story—works with no real conflict, such as sandbox games , would not apply. Most Slice of Life works have No Antagonist, due to the conflict being life itself, but that doesn't apply to all such series, where the antagonist can easily be someone damaging the life of the protagonist (for instance, the local school bully). This trope is also common in Lit Fic , where it is usually broken down into the categories "character vs nature", or "character vs themselves" Not to be confused with Imaginary Enemy , where there is also no antagonist at all, but the protagonist thinks there is. Contrast Plot-Irrelevant Villain , where there is a villainous antagonist but is of little to no importance in the big game. If the story has neither an antagonist nor</ a conflict, the it most likely takes place in a Sugar Bowl Important: "No Antagonist" means Exactly What It Says on the Tin . If one or more sentient beings get in the way of the protagonists/main characters, however well-intentioned they are and however justified their actions, it is not an example

A wide variety of characters behave as if they are actual police officers and detectives or otherwise overstep their bounds, particularly the Amateur Sleuth and technicians. These people tend to be hired consultants, lab techs, or other characters attached to the department, and are allowed to act as police because of their investigative skills that are usually some branch of science anywhere from psychology to forensics. Regardless of their job description, however, in reality they would not have power to arrest, interrogate, execute warrants, and so on Obviously, the real police tend to take a very dim view of this practice. However, as was once said of Star Trek 's </ habit of sending the command staff into dangerous situations , if you're paying for the stars, you damn well better use them

Dirk Gently's Holistic Detective Agency </ : Dirk does this as part of the workings of his Holistic Detective Agency when he has a mystery that actually interests him rather than one that involves tricking old ladies into letting their cats loose. The local inspector Sergeant Gilks takes a rather dim view of this... along with Dirk's tendencies to be involved in highly peculiar situations that Gilks does not like very much in the first place, as well as his habits of removing or obscuring evidence...

In Torchwood </, though they do</ have authorization to be at crime scenes under the Masquerade of "special ops", and one of their group is</ a trained police officer, the rest of Torchwood Three consist of a pathologist, a computer expert/hacker, and... the guy who gets everywhere to work on time and looks good in a suit . In one episode, .

In Speculative Fiction , it is far too often the case that writers do not take into account the fact that the differences between terrestrial species and their alien counterparts would run deeper than appearance alone. Given that alien species would have evolved in environments vastly different to terrestrial ones, contending with different atmospheric conditions, different levels of background and cosmic radiation, different soil conditions, different pathogens and parasites, and so on, it is patently unlikely that any aspect of their biology would be directly compatible with their terrestrial counterparts. Aliens in speculative fiction are usually depicted less as properly alien creatures and more like humans from another country, and alien animals are merely exotic species from a different climate. This, then, means that you will often find one or more of the following in speculative fiction: Half-Human Hybrid — Humans and aliens are able to produce offspring together; the most blatant offense against conventional biological wisdom. See that entry for examples. Some of these are more plausible than others, although not by much. While there is reason to believe that Earth's atmosphere carries life because it is particularly suited to life, this is basically a confirmation bias — we consider it suited to life because it is suited to our</ life. This position is called the anthropic principle . Similarly, some people claim that most lifeforms in the universe would be fundamentally compatible with each other because they would be formed from the same basic chemicals. Science is currently undetermined on who's right - on one hand, carbon's properties mean it's more likely for carbon atoms to combine with other elements and form more complex life forms; on the other hand, with how many other elements exist there are way more chances for those elements to combine over carbon. Regardless even if the aliens we encounter are carbon-based that doesn't mean they'll be compatible: even here on Earth most species cannot reproduce with each other (and even when they can, the offspring are usually sterile) and can't eat the same food (chocolate, as an example, is poisonous to many species). This is one of the problems to watch out for in How to Invade an Alien Planet . A technological counterpart is Plug 'n' Play Technology . If different species (including, for example, humans and aliens) are shown reacting to drugs in exactly the same way despite biochemical barriers, see One Dose Fits All .

Stereotypical smart mouth, racist, big-city cop — but with a Sympathetic P.O.V. , which makes all the difference. Almost always written as a noble, misunderstood "good guy" (or girl). This could give the impression that the writer(s) are downplaying bigotry — or, in a passive-aggressive way, justifying bigotry in certain situations—to the point of making "loyalty" to "your own group" a virtue, thus making lack of bigotry come across as Category Traitor Sometimes this guy is shown as honestly mistaken and will moderate his bigoted views over time. This will often involve him coming into close contact with the group that he hates, possibly even being partnered with one of them The "noble" part frequently takes the form of not allowing his prejudices to interfere with police work—you won't see him charge a black guy with a crime he knows he didn't do. Is almost always white, but can also be of color. The ethnic version exists for the character to critique their own gender or race without the writers worrying about being called racist. Kinda like an inversion of N-Word Privileges by proxy Subtrope of — obviously — Noble Bigot . Usually a Politically Incorrect Hero

The Civil War has been subject to a great deal of historical whitewashing. The South is commonly romanticized as a land of Southern Belles , wise old colonels, Good Old Boys , and Southern Gentlemen . So whether it be by actual Southerners, Hollywood filmmakers who don't want to alienate a market, or writers running off Popular History , the Confederacy, and the army in particular, gets portrayed in an unexpectedly positive light considering that they're the bad guys in American history class The Confederate soldier won't care about slavery. They fight out of duty to their state, right or wrong , and are noble, honest, and loyal. The officers will be Southern Gentlemen of the highest degree. The Confederacy might be presented as a tragic underdog. At the least, they will be a Worthy Opponent . Portrayals of ex-Confederate soldiers will show them as proud of their service, and will sympathize with their bitterness over losing the war There is of course historical basis for the trope of the sympathetic Confederate soldier. General Robert E. Lee was famous for siding with his state of Virginia despite wanting the Union to remain whole and being offered command of the Union army, and frequently gets cast in the role of Reluctant Warrior and Worthy Opponent in fiction. However, in reality, Lee owned slaves, and during his campaigns, he allowed slaver raids by his forces to take Free Blacks and drag them south in chains ( ). An examination of the surviving letters and diaries of Confederate soldiers reveals that many of them were indeed fighting for home and country, though they did believe that emancipation would lead to servile insurrection (a race war) Though real examples obviously existed, this trope is generally employed to avoid having to confront the uncomfortable nature of the South in the Civil War era, instead glorifying the Confederate military and glossing over the unpleasant parts See also Southern Gentleman , My Country, Right or Wrong , and Worthy Opponent John Carter </ gives the title character a sympathetic backstory where he served as a cavalry captain and became disillusioned with fighting for a cause after he returned home to find his farm burned and his wife and child murdered . Carter's character arc in the film is overcoming his reluctance to fight for a cause after losing faith, which, by implication, glorifies his cause as a Confederate Robert E. Lee, of course, gets this treatment in Harry Turtledove 's The Guns of the South </ where he's a Reasonable Authority Figure as CSA President and works to free the slaves soon after the war ends

The backstory of Firefly </ is basically the Civil War IN SPACE! !, with the Alliance as the Union and the Independents as the Confederacy (if the Civil War had really been about States' Rights, and not slavery). Malcom Reynolds (The Captain of the ship and ex-Sergeant of Zoe) and Zoe both fought for the Independents and still believe they were on the right side. As the show is a Space Western , they correspond to examples of ex-Confederates in Wild West stories, with any unpleasant aspects of the Confederacy conveniently left out of the parallel. In terms of their cultures, it's the Alliance that has more in common with the antebellum South, and from what little we see, whatever problems the Independents had the Alliance are much worse.

Johnny Horton 's song "Johnny Reb" sings about the tenacity of the titular Confederate soldier.

Their goals are evil, but their means? Not so much. A Noble Demon is a villainous character with a Code of Honour . They don't care that they have a bad image — they may even actively cultivate and embrace it. However, every so often a situation presents itself and they're just not willing to go the extra mile necessary to be completely</ evil. They'll topple your castle, but they'll do it right after everyone has cleared out first . They'll sacrifice whole armies to achieve their goal but they'll also sacrifice themself if they must. They'll conquer your village but they won't cause more destruction than necessary . They want to kill The Hero but they won't stab an enemy In the Back . Their ambition might be to Take Over the World , or merely to uphold the evil side of the Balance Between Good and Evil . They might be obsessed with explaining this behavior so people won't think that they've gone soft . Killing enemies or servants who have failed but are loyal is " a waste of resources " and their inevitable newfound friends are " tactically advantageous allies ." A lot of this behavior is sometimes explained as the result of a complex they acquired when they felt weak and helpless, and if shown enough love , they may turn over a new leaf . Alternately, their nobility often gives them an opportunity to demonstrate Villainous Valour in the face of the hero's successes. And while Noble Demons are generally far from nice, being noble and powerful seems to imply they are above petty and malicious acts , or at least uninterested in them. A Noble Demon who's a Proud Warrior Race Guy often comments that their enemies are (or have become) petty and cowardly and stain the name of their species . Likewise, when other villains show their true colors under pressure , the Noble Demon is likely to show Villainous Valour . Often experiences Sympathy for the Devil from the heroes, and may perhaps show Sympathy for the Hero right back. If Eviler Than Thou comes up, the Noble Demon will likely be on the less evil end. May also be the "grayer" character in A Lighter Shade of Grey . Compare the less villainous versions: Ascended Demon , Family Values Villain , or Jerk with a Heart of Gold . Whether Anti-Villain or Anti-Hero beneath the facade, expect a Noble Demon's motives to include getting plenty of Villain Cred . See also Ambiguously Evil and Lawful Evil . Contrast with Card-Carrying Villain who doesn't deny they're evil but is much more willing to cross the Moral Event Horizon . Also contrast with Faux Affably Evil , whose kind acts only serve to benefit them (though milder examples of this may still qualify). Villains lacking this trait will usually be Always Chaotic Evil . Compare and contrast Nominal Hero , a character who does heroic deeds for all the wrong reasons. None of these examples are of the Complete Monster variety, as both their actions and</ means are purely evil and have no code of honor to abide to. Furthermore, a Complete Monster is never presented in any positive way, whereas honor is a redeeming feature for the Noble Demon.

Mr. Cataliades from The Sookie Stackhouse Mysteries

Nearly every conflict in human history has been over a resource of some kind. Land, water, food, oil, mineral rights, timber, livestock, labor... something other than national pride or honor and glory is usually lurking around as subtext whenever man kills man on the field of battle The local Unobtainium , Green Rocks , Spice of Life , Minovsky Particles , Vespene Gas or Imported Alien Phlebotinum are all naturally rare and valuable, so much that everybody wants to get their hands on it. Quite naturally, this

can lead to world- or galaxy-wide wars over the damn stuff. Caught up in the middle are the usual tragic bystanders, for whom your magical miracle substances are Worthless Yellow Rocks . Things will get... interesting if the resource in question turns out to be Aesoptinium that decides it doesn't want people fighting over it and sets up a No MacGuffin, No Winner scenario Compare and contrast Fantastic Nuke , when the phlebotinum creates a situation of Mutually Assured Destruction

Sometimes, nobody can die, even when it seems like they should. Unlike Never Say "Die" , they're allowed to use the words</ "kill" and "die", but for whatever reason no one ever actually does</ any killing or dying. It's not Amusing Injuries — the situations faced by the characters are presented as realistically dangerous and the threat of injury or death is definitely present. Nor is it simply Plot Armor — when Nobody Can Die, even the lowliest mook is seemingly immortal. It simply seems to be a law of physics that no situation can result in the death of a person — gunshots leave people injured but alive , explosions cause lots of property damage but never seem to happen with people in the blast radius, and the worst thing that can happen to characters in general is a Non-Lethal K.O. . Note that, since talking</ about death is allowed, there may be references to characters that have died in the past, but onscreen deaths are still verboten Nobody Can Die is a compromise between Anyone Can Die , which can be upsetting to younger or more sensitive audiences, and Never Say "Die" , which can seem childish even to children. It is occasionally imposed </ upon writers by Executive Meddling ; in these cases, expect them to try Getting Crap Past the Radar . Only Evil Can Die is the next level of compromise, where death only takes characters the audience are meant to think deserve it Compare and contrast Non-Lethal Warfare , where the combatants are deliberately using nonlethal weaponry, rather than the lack of deaths seeming to be a happy coincidence. Also compare Everybody Lives . The difference between that trope and this one is that Everybody Lives generally applies to just one book or season where the others can have high fatality counts, whereas in this trope, people never</ die. Not to be confused with Death Takes a Holiday , which is when death is literally impossible because The Grim Reaper is no longer on the job

Coo-coo! Coo-coo!</ When a character in fiction makes an animal call, which is typically that of a bird. When a character makes a bird call, expect it to be for one of two purposes, neither of which are for animal reasons: Seldom played straight anymore, as it's very easy to use for humor ; typically, it will be either be for parody (the caller definitely does not sound like a bird, but it works anyway) or deconstruction (the bird call is out of place for the time or location, and the position is given away). Not to be confused with Nobody Here but Us Statues , which is similar to but involves hiding in plain sight.

Alice tries to hide from Bob, so she pretends to be a statue (or, in more cartoonish settings, even a painting or a relief) in a museum, art gallery etc. Sometimes she has to Walk Like an Egyptian to fit in, or end up holding an empty picture frame in front of herself. Bob

typically doesn't catch on, though he looks at Alice suspiciously. (Bonus points if he says " I'll never understand this modern art " or "What an ugly statue!") Sometimes Alice will accidentally reveal herself, typically by sneezing , or in worst-case scenarios, Bob will sneeze and she will respond "gesundheit". Often Bob will pass Alice obliviously the first time, only to stop a few seconds later and run back ; either they will have an awkward pause before she runs away and he chases her, or Bob will find that Alice has vanished . Attempting to pass as a doll or a department store mannequin is a variant on this trope, particularly in big front-window displays. Compare Mobile Shrubbery , Stand-In Portrait , Knight's Armor Hideout and Wallpaper Camouflage , as well as Mistaken for Exhibit .

You know that children's book, Everyone Poops</ ? Well, they lied. Not everyone does. Sure, real people and animals in everyday life might, but you're not likely to see a fictional character going to the bathroom. This would detract from the plotline, and besides, nobody really wants to see that sort of thing. If something's not crucial to the story, why include it? Sometimes, of course, it is</ crucial to the story, and this trope is averted. Maybe there's a Potty Emergency ; maybe someone uses a bathroom break to escape custody ; maybe someone suffers an Undignified Death by being killed on the toilet — or worse, killed with </ a toilet ; or maybe there's just some good old-fashioned Toilet Humour . Maybe it isn't</ crucial to the story but is included anyway . This trope is sometimes averted without showing anything by simply having a character excusing themselves for a moment. Creatures with A Head at Each End beg the question of whether this trope literally</ applies. The page lists lampshades of the phenomenon ; straight examples and aversions are too many to count . Even the dead aren't immune to this trope, as evidenced in the subtrope No Dead Body Poops . Compare Bottomless Bladder , No Such Thing as Dehydration , Exposed to the Elements , Frigid Water Is Harmless , and No Periods, Period .

A trope frequently seen in Sit Coms and Romantic Comedies . The hero and his love interest are obviously all wrong for each other. They have little in common as far as interests or hobbies are concerned, their personalities are built to clash, and it's obvious that once the shine has worn off the apple, they're going to break up and break up hard. Maybe he's a serious-minded businessman and she's the daughter of two aging hippies who never left The '60s behind. Maybe he's an unambitious semi-jock who has never really done anything in his life, and she's a genius bound for a life of intellectual achievement. Whatever the case, friends, family, and casual acquaintances point out that "This will never work" at every opportunity because nobody in his right mind thinks that the two belong together Except they do. And when they live Happily Ever After , they prove everyone wrong, because True Love Is Exceptional There is often a scene where the primary naysayers express their incredulity over the situation, or sometimes even recant their disbelief. When the story starts out with the couple married, a recurring plot is one or both spouses getting doubts or clashing, only to reconcile and learn An Aesop about True Love Often a romantic version of the Odd Couple , though the two romantic leads don't need to literally be opposites. Also frequently involves an Uptown Girl . Compare with Star-Crossed Lovers . Also see What Does She See in Him? , where the question is how the attraction occurred at all, not whether they can make it work Not to be confused with

It Will Never Catch On

A specific type of Berserk Button , this character is extremely defensive about their hair and will quickly become angry if it is messed up or damaged in some way. Often used to indicate the character is at least somewhat vain as hair is often seen as similar to a peacock's tail—a display—and so it is a very easy symbol for vanity in general. Often played for comedy, expect these characters to have very outlandish styles. If it is</ Played for Drama , expect sexual abuse and/or assault to be a major element in their backstory , possibly including being dragged By the Hair . Compare Not in the Face!

Oh—uhm, hello! Sorry about the mess, uh, we couldn't afford hiring cleaners, and the light, well—one lightbulb should be enough, right? No pesky lampshades blocking the light, too, although this is TVTropes , so I suppose no lampshades isn't really appropriate, eh? Heh—oh, uh, manager says we can't afford jokes like that . And... uh, manager says we can only afford two-three paragraphs, so I got to cut short. But basically, a show with No Budget is Exactly What It Says on the Tin — it lacks budget entirely. Symptoms may be reusing sets, props, costumes, only having a small number of actors, and so on. If it's a comedy show, it's often lampshaded . It mostly happens in film and television, for obvious reasons. There are a lot of reasons for No Budget: an indie production with no backing, mistakes were made while dividing the money , a Pointy-Haired Boss wanted to pinch pennies in every way, the money was blown too early (leading to Bottle Episodes), the execs want to see failure from someone they don't like , and so on. In animated and CG shows, it can cause Off-Model , Special Effect Failure , and Off-the-Shelf FX - although keep that splurging at a hush-hush, manager would flip</ if he knew we were getting so many related tropes... Sometimes the filmmakers are good enough to make the best of it and produce a good work out of it. For instance, Mad Max </ was a cheap 1979 Australian film that proved a Sci Fi action classic that made the Guinness Book of World Records</ for the most profitable film ever, until topped 20 years later by The Blair Witch Project </ . Uh... manager says we've gone over budget now . Please put your examples below, and we'll deal with them in the morning. Maybe then the appeal for more cash will have gone through... Ok, people - that's a wrap! We've got an hour to get this whole page packed up and shipped back to the Trope Launch Pad before they charge for the next day. Let's show some hustle! </

In many a video game with Multiple Endings (and, in the majority of RPG cases, a Karma Meter), the "good" ending will be the canonical one. Rarely will the "bad" ending be canonical, or the "bad" side actually canonically win . This may be because there is less appeal in a Downer Ending , or simply because having the villains win wouldn't be financially conducive (because it would probably end the series right then and there). It may be necessary for the sake of having the protagonists of the first entry be recurring characters In any case, much as the "bad" side rarely gets its own campaign , it often doesn't get its canonical ending Take note; when this trope is averted or inverted, it can serve a discrete narrative purpose: If Evil wins, Good can come back next time

and vanquish the enemy even from a position of weakness. From a player's perspective, it makes previous (righteous) efforts less meaningful, but makes winning his current battle more rewarding Sometimes a subtrope of Cutting Off the Branches

A situation wherein a character hopes to demonstrate his preparedness by showing the massive amounts of canned foods he has stocked in case of an emergency. The demonstration is ruined when he, or another character, points out that he has no can opener. This is usually played for laughs, though it can work as a dramatic situation if the characters are starving. However, the drama of the scenario is somewhat undercut by how any tin can can be cracked open by using a knife (or even a spoon) to create an opening and slice the top open . (Or even just brute force if you're really desperate/creative. Tin can lids work as chisels, by the way.) Mostly becoming a Discredited Trope as a result of the above, and the fact that most companies are making the transition to pull-tabs on their cans. Still, enough cans remain un-tabbed that it should still be relevant for a while. As a side note, this is a bit of Truth in Television : The sealed tin can was invented in 1810, but the first tin can opener was produced in 1858, meaning that for almost 50 years, everyone</ had to rely on the chisel-and-brute-force method... of course, that just makes you wonder why fictional characters are so freaked out by it . The pop-top can was invented by Ermal Cleon Fraze, in 1959, after going on a picnic with his family, and discovering that he had failed to bring along an opener for their canned soft drinks.

Keeping your units alive as a Self-Imposed Challenge . This is where you try to make sure there are absolutely minimized, if any, casualties Different from a No Death Run in that games where this challenge is invoked have the Player controlling multiple characters at the same time, and not with the same degree of control as in a Platformer or a First-Person Shooter . Usually invoked in RPGs and Strategy games. As the aforementioned reduced degree of control makes a No-Damage Run technically impossible, this becomes the Closest Thing We Got This may extend to enemies for a Pacifist Run Compare Everybody Lives , which is when a work of fiction averts plotline</ deaths

Sometimes a character's entire shtick will be that he or she is a thinly disguised imitation of some celebrity somewhere. The more blatant examples will often have a parody of that celebrity's name. This can be done for various reasons, such as to serve as a homage and/or parody , to make a point using the character, or simply because the writers think that it would be cool . Though some consider it done because the writers are out of ideas. Many creators and viewers alike do not like it because it tends to smack of unoriginality and destroys the conceit that the work's universe is entirely fictional (though, of course, if the work is outright going for realism , it's quite appropriate). However, this does have the side effect of making the work an Unintentional Period Piece for the period of the work's creation, as later audiences, to varying degrees of success, can see through the "thinly disguised" part of the parody and clearly determine that the work was made during the height of the target's popularity The most common impressions to hear in cartoons are Jack Nicholson , Arnold

Schwarzenegger or Sylvester Stallone for tough-guy characters, Peter Lorre or Vincent Price for creepy characters, R. Lee Ermey for Drill Sergeant Nasties , Maurice Chevalier for a song and dance man or stock French Funny Foreigner character, Paul Lynde for Camp Gay characters, Bela Lugosi or Christopher Lee for vampires, Boris Karloff for Frankenstein's monster, Sean Connery or Don Adams for secret agents, Donald Pleasance or Alan Rickman for an action villain, Ed Wynn for assorted silly characters, John Wayne or Clint Eastwood for cowboys, Paul Hogan for Australians, Howard Cosell or John Madden for sports announcers, Joe Pesci or Ray Liotta for mobsters, and Mae West for vamps . As for more general examples, heavy-metal rocker characters will be given a Metal Scream of the sort perfected by the likes of Robert Plant , Steven Tyler , and Rob Halford . "Stoner" characters will tend to be based on either the Sean Penn character ("Spicoli") in Fast Times at Ridgemont High </ or the Dennis Hopper character in Apocalypse Now </. Anyone doing a stock pirate character ("Ahrrr, matey!") is paying tribute to Robert Newton's performance as Long John Silver in Disney's Treasure Island (1950) </. The witch stereotype is based on The Wicked Witch of the West May double as a Parental Bonus , when it is mostly aimed at kids If it's a fictional character that's being imitated, then it's an Expy or Captain Ersatz . The trope does not apply in the case of adaptations of live-action source materials, where the character designs are obliged to be based on the real actors. When the creators actively deny that the character was meant to be caricature of the person, see Denied Parody Compare Ink-Suit Actor , where a celebrity voices an animated caricature of themself. Comic-Book Fantasy Casting is a much milder version of this, where a real actor or other celebrity is used as a guide for a character's appearance but with no attempt to caricature their persona. Write Who You Know is for where a character is based on somebody who the creator personally knows, but not necessarily a celebrity. If the famous personality is an historical character that is already dead, especially it's from centuries ago, then it's No Historical Figures Were Harmed Note that some character voices, most notably those reminiscent of Peter Lorre and of John Wayne , are by now fourth-generation copies that have more to do with earlier impressions than with the original actors' voices. There may also be some overlap with the "Weird Al" Effect if the caricature is more familiar to younger audiences than the actual celebrity See also Lawyer-Friendly Cameo , No Communities Were Harmed , and Adam Westing . See Bland-Name Product for the equivalent treatment of a product (or possibly a business entity) rather than a person, potentially applying just as much detail to the parody Tuckerization is the inverse

Most of us with a basic knowledge of physics knows that Mass-Energy in equals Mass-Energy out . Whenever work is done on an object, energy has to come from somewhere. When you lift your fingers to type, energy from a chemical reaction is used to do it. Which raises the question, when a wizard does it , where does that energy come from? In Speculative Fiction , the Law of Conservation of Energy is disregarded more often than it is honoured. Whether it's magic or psychic powers, people can perform superhuman feats while the question of where the energy comes from to do them is never answered. Things can be set on fire, lifted with the power of the mind, crushed, or altered without an apparent energy source. Sometimes it

is explained by having a character get all that energy from being a Big Eater and/or Heavy Sleeper . Which in itself can be an example of Artistic License – Biology . This can also work in reverse with energy apparently being destroyed. Actions that should release a huge amount of energy, particularly energy in the form of heat, don't. The Law of Conservation of Mass is similarly ignored, particularly when involving powers that create something from apparently nothing or where shapeshifting is involved. This can lead to weird results when you start Abusing the Kardashev Scale for Fun and Profit . It is generally more common in Fantasy settings, especially with Artistic License – Physics , although some authors will try to explain where the power for magic comes from anyway. Some authors try to maintain conservation by invoking a law of Equivalent Exchange . Of course, it could be argued that any use of energy which is unequivocally already supernatural to begin with , just by definition doesn't necessarily have to follow physical laws anyway . Minor sidebar for Science Fiction authors who want</ to violate conservation of energy: You'll want to look up , which says that for every differentiable symmetry of the action of a physical theory there is a corresponding conserved quantity. This basically means that if energy is not conserved, then the laws of physics must be changing over time. . Perpetual Motion Machine is a subtrope of this. See also Shapeshifter Baggage , Elemental Baggage , Artistic License – Physics . This trope is often implied among certain Required Secondary Powers .

Scientific experiments are a funny thing. When doing one, you need to have two groups — the control group and the experimental group. Heck, sometimes there can be multiple</ control groups (it's a common misconception that a control group has no intervention at all, or only a placebo—the control group may be getting a standard treatment, and more than one treatment may be approved). This is done to make sure that the results of the experiments actually come from the things the scientists are doing, and don't happen on their own due to the Placebo Effect or something in the test environment they weren't aware of Fictional scientists will never do this. If creating a race of monsters or trying to make a superhuman soldier , there will be no control group. All of the people will be turned into monsters or Super Soldiers, or die from the treatments Then again, most experiments in fiction are far-fetched enough that the purpose of a control group would be to make sure that people weren't just psychosomatically </ growing to 30 feet and shooting lasers out of their eyes . Of course, procedure is still procedure, and said experiments sometimes take place in worlds which do</ have people manifesting similar things quite spontaneously. In any case, the experimenters should be finding out how much</ of the treatment was necessary to display effects.. If time/funding/ego concerns whittle the testing down to just one person, then you get Professor Guinea Pig Sometimes this trope will be averted for Black Comedy or similarly humorous reason A real life application of this trope is experimental treatments conducted on terminally-ill patients : they know that they're dying, they've tried pretty much everything else, so they will willingly sign approval forms and let you start Playing with Syringes on the long shot that you might</ be able to save them. This is actually fairly rare, as even if the subject lives, the resultant information is of far less value without knowing exactly what</ you did that saved them... which is what you learn from the

control group. (Well, that, and to make sure the 'treatment' didn't actually kill them faster</ .) The reason it's done at all is that it's considered unethical to deny possibly-lifesaving treatment from a terminally ill patient in order to use them as part of a control group

This trope occurs in works of fiction when crime happens, or seems to mostly happen, at night. Some comic book heroes and villains prefer operating at night, either due to habit or necessity. Crime in movies and television happens after the sun sets For filming movies and television shows, this is sometimes a matter of practicality. Filming at night makes it easier to show people being vulnerable because it's dark, they're alone, and there aren't any witnesses or bystanders around. In addition, it's often easier to get permits from cities to film at night, since they're naturally reluctant to shut down streets during the day which greatly affects both traffic and business Other times, the filmmakers will simply pretend it's dark Can be a sister trope to Always Night and Nice Day, Deadly Night . Compare Evil Is Not Well-Lit and Darkness Equals Death

When a foreign media property Especially Japanese anime and manga or Video Games . is licensed and released overseas — in this case the English-speaking world — you would expect a dub in the local language, right? However, that's not always the case. There can be many reasons for not dubbing something: Because international licensing is handled by region rather than by language area (not a big deal for Latin Spanish , German, or Japanese, but a HUGE problem for English or European Spanish), it is not uncommon for one region to get a dub but another to lack it. This is especially the case for anime that air on the transnational English-language satellite channel Animax , which broadcasts across South and Southeast Asia; the channel produces many of their own anime dubs — often in Hong Kong or Singapore — but does not sublicense those dubs out, leading to many series that have full English dubs (a few even recorded in</ North America!) being released subtitled only in the US and Canada. This trope became more and more prevalent during The New '10s with the anime market in decline and many licensors like Bandai Entertainment , Geneon , and ADV Films falling and closing down (with English dubs being the biggest cut from the market in order to survive the declining sales). This created a negative backlash in the old Subbing vs. Dubbing where some anime fans (particularly the dub haters) putting the blame entirely on the dubs, the dub fans, and (to the most extreme extent) the voice actors involved in the dubs and claiming dub fans are not the true supporters of the anime industry . Nozomi Entertainment and Discotek Media completely refuse to dub any new unreleased anime they license. NIS America also refused to do any non-video-game dubbing until March 2014, because of what happened to Bandai, Geneon, and ADV (they stated that they were "looking into it" for the future, eventually re-releasing Toradora! </ with an English dub). Despite this, English dubs in anime are still largely being produced for the North American markets, but most of them nowadays are done in Houston and Dallas , and occasionally, Los Angeles, rather than New York or Canada This is most likely because Funimation and Sentai Filmworks are able to produce anime dubs in a much lower budget, Texas being a right-to-work state that eliminates some of the union hassle , and the fact that Los Angeles and especially

New York and Vancouver have a much higher standard of living than Texas, thus making dubs more expensive , and Bang Zoom! Entertainment nowadays avert the All-Star Cast trope by using newer name voice actors in their anime dubs and even hold open auditions every year in Anime Expo in search for newer talents. Sentai Filmworks was a big proponent of this trope until about 2011 when they got back to regular dubbing, and only releases some</ of their catalogue sub-only (some of their titles that were initially released sub-only have received English dubs years later, such as Maria†Holic </ and Special A </). They even produced more dubs than Funimation in 2013. The revival of Toonami and the introduction of Neon Alley in North America have shown that there is still a market for English dubbed anime. Some popular streaming/downloading sites like iTunes and Netflix still routinely refuse to take most non-dubbed anime. While not nearly as many dubs are being produced as in their heyday, sub-only titles are still, in general, limited to niche modern titles and older ones that never got dubs. Occasionally, a series will initially be released sub-only, but will eventually be re-released with a dub. Some examples are also highlighted below. Even more rarely, a title will receive a dub, but is re-released without it. Lack of dubs is also very common in regions of other languages when it comes to video games. For the vast majority of Japanese games that make it to Western countries, American English is the only dub that's ever gonna be made. Meaning audiences from Europe (except the UK and Ireland, of course) and Latin America have no choice but to rely on subs only. The thing is, if dubs are expensive and complex in TV shows and movies already, in video games the costs go Up to Eleven , since the process is much more complex and time-consuming: special recording realities, taking care of the programming, long QA procedures, etc. Even games made with English as the first language can often lack dubs, especially those published by smaller companies and/or those released in countries outside of the so-called "EFIGS" A term used inside the video game localization industry which stands for "English-French-Italian-German-Spanish". These are standard 5 languages when it comes to localization for Western countries, specially Europe (although Spanish and Italian are occasionally left out in small games as well). Eastern European languages such as Polish and Russian, as well as regional variants such as Latin American Spanish and Canadian French have also seen a huge rise in the last 10 years, but these are usually treated as separate regions. region. Visual Novels localized in America usually don't get English dubs (particularly from Sekai Project) because visual novels are a very niche interest in America, and most of them don't have much voiced dialogue anyway. Usually the only visual novels to get English dubs are developed by indie developers or Americans themselves. Sometimes this will be inverted when a show is only released dubbed This is most common with shows aimed at young children overseas (such as Pokémon </), since the licensor believes not enough of an audience will be interested in watching the sub to justify the cost of making it. It can also happen if the Japanese creators are concerned about reverse importing. Sometimes, the destination audience would rather not have a dubbed version – for example, in countries such as the Netherlands, the Nordic States, Portugal, and Israel, dubs are viewed as appropriate only for shows aimed at children. Note that shows that were never expected to be published overseas in the first place , naturally, do not count for this trope. Angel Beats! </ - One of the OVAs was left undubbed by Sentai Filmworks . Animaniacs </ only had 13 episodes dubbed in Japanese, which were the first 12 episodes and episode 49.

You say you want a resolution ? Well, you know, we all want to see the end . But when you talk about a conclusion, you know that you can count this work out: a work intentionally ends unresolved, the Story Arcs are unconcluded, and you can believe whatever you want about what happens next When the main plot is resolved but other threads aren't, that's a different trope: Left Hanging . If the story ends right before a big fight scene it's a Bolivian Army Ending . When the lack of ending is passed off as being a good reward, it's A Winner Is You . If the writer ends the story in a way where the viewer or reader must decide by his own interpretation how it ended, it's an Ambiguous Ending . This trope may be combined with Negative Continuity , if the last episode's problems simply disappear. But when a big story arc is dismissed with a handwave , it's an Aborted Arc If external factors end the story, it is Cut Short : see Cancellation or Died During Production . If the author's comments about the ending are similarly ambiguous, it's the Shrug of God . Compare End-of-Series Awareness , No Romantic Resolution , Dead Fic (in fanfiction), Offscreen Inertia , The Resolution Will Not Be Identified , Drop the Cow , Endless Game and Non Standard Game Over Occasionally the story picks up later with a Remake or Spin-Off . If this is to build tension for a sequel, it's a Cliffhanger . If not, expect a pissed off fanbase , in which case a Continuation Fic may pick up where the official story left off As with all Ending Tropes , there will be unmarked spoilers ahead. Consider yourself warned

Explosions are cool . So are giant objects. Therefore, giant objects exploding are extremely cool , but let's think about this for a moment . Halt the Attack of the 50-Foot Whatever in a major city by blowing it up. Or just kill it and let it fall over, for that matter. That's going to do some monstrous damage to the city. Yet any collateral damage or casualties are depicted as minimal. Either we cut to credits before we see any aftermath, or (more blatantly) we see that there was no collateral effect at all. If there are, they are just Conveniently Empty Buildings . Why? You can't have the heroes take down the alien spacecraft For Great Justice , only to look sheepish when the flaming debris flattens the city . Not in any show on the idealism end of the scale , anyway. Maybe they have a brilliant plan to lure it somewhere uninhabited before they blow it to rubble, but surprisingly often, it's just not something the writers concern themselves with, leading viewers to notice the Inferred Holocaust . If you're a hero, you needn't worry about this Even if there is collateral damage, your Hero Insurance is going to cover it. If not, then Hilarity Sues . See Colony Drop for when a large man-made object is deliberately dropped on top of a planet in order to</ cause a massive impact. The Trope Namer is the fan theory about the destruction of Endor as a result of the detonation of the Death Star in Return of the Jedi </ (see Film section below). (And not the Ender Holocaust , which is about the opposite.) Compare There Are No Global Consequences and Never Say "Die" . Inferred Holocaust is when you realize the Monster of the Week might be dead but chances of survival are grim after the extensive damage. As potentially mass-death-causing events tend to happen during pivotal plot points, The first El-Hazard </ OVA features this. When an Attack Animal is awakened, one of the villains immediately</ orders her to destroy an entire city</ , which she goes about efficiently and brutally. Fortunately this is an unimportant city, and throughout the continuity said villain never faces any consequences for ordering

this destruction. The main cast even confronts him in the sequel OVA and nobody even brings up the subject. This also holds true for the living weapon herself, although she technically had no choice in the matter.

You're caught in a Chase Scene , when suddenly you hit a dead end — literally. You're at the edge of a cliff, or the roof of a skyscraper, or the lip of a sewer drain. Your pursuers are on your tail, and there is no escape. Well, No Escape But Down This trope is about escapes that end with a long fall. Sometimes it's on purpose (the pursued decides to take his chances or he knows it's not as dangerous as it looks, and wants to dare the pursuers to Try and Follow) or by accident (he doesn't realize he's run out of turf). Slo-Mo Big Air is a given. Survival depends on Soft Water , Literal Cliffhanger , or other forms of Not the Fall That Kills You… . Sometimes the pursued person jumps because it's Better to Die than Be Killed . Sometimes he jumps because he knows he'll be caught somehow , and thus survive the fall. And sometimes they simply feel that whatever they're trying to escape from is more dangerous than the ground Super-trope of High-Dive Escape , Suicidal "Gotcha!" , Super Window Jump , Trash Landing . Often the outcome of a Climbing Climax Compare The Precarious Ledge , and Hanging by the Fingers

Any work can be very well received in its country of origin without being famous elsewhere. Some franchises seem to churn out tons upon tons of merchandise and special content. Internationally, the majority of this stuff sees limited release, if any. There are a few reasons why this may occur — the language barrier, lack of potential appeal to foreign audiences, licensing difficulties, cultural differences , or censorship — for more, see Analysis . This is when any work was not</ released in a country even though there were good reasons</ to export it there. It has to meet at least one of the following conditions: It is part of a franchise that has previously proven to be successful in other regions (e.g. Sailor Moon </). This is about media that's not exported for no obvious reason</ . Because of the Internet, people have become far more aware of works from abroad, including obscure ones that aren't aimed at their country at all. But, just because a Vocal Minority believes something from abroad should be released for them, doesn't mean their country is a viable market. The distributors have to think of the money . In this section, the following are not</ valid examples: Audiovisual works — by nature, most audiovisual work is made explicitly for domestic consumption with little intention of exporting it. The only exception would be if it has already been released in some markets and proven successful. If there's little likelihood of strong market demand for a particular work, it is fair for a company not to export it to a foreign region. Movies made in Europe from the 1920s-'50s usually weren't released in the U.S., unless the starring actor/actress was a really big, recognizable name - Sophia Loren, say. Otherwise, the commercial release of said movie there wouldn't have been financially viable. Still, with today's primary distribution point being online for music (iTunes, Amazon , Spotify), games (Steam), movies (Netflix), books (Amazon) and</ television (Hulu), you gotta wonder about the motivation behind regionally restricted release when manufacture and shipping costs simply don't apply.</ Plus, as is often cited in online discussions related to the issue, if consumers cannot obtain work via legal means - i.e.

buying a ticket, purchasing a DVD or CD, or through subscribing to a streaming service or cable network - they will often turn to download and other methods, resulting in the producer of a work getting no revenue for it at all. Nothing sucks more than a certain series you want to see translated not getting one. Sometimes even a Fan Translation can't help, since the company may throw a Fanwork Ban at you, stonewalling any translation attempt. This may overlap with Region Coding , especially where DVDs, Blu-rays, gaming media, and web media is involved. May also invoke Screwed by the Network if it's only later seasons of a show that is not being exported and the show has been taken off the air in said markets where the show had been screwed, which may result in a case of Keep Circulating the Tapes . Can lead to Sequel First or Marth Debuted in "Smash Bros." See also Bad Export for You for a less extreme, yet more insulting version; also No Dub for You if a title is</ released without a native dub track. Compare to Offer Void In Nebraska and Banned in China (which is essentially " No Import for You "). Also compare the Denial of Digital Distribution variety where the digital release is region-limited. See also Import Gaming for a way around this. Contrast Short Run in Peru , and Germans Love David Hasselhoff . For a possible subversion, see Late Export for You .

When a character always wears a mask , one will wonder what his face really looks like. Sometimes it turns out that he doesn't have a face. Instead of some kind of mundane climax or anticlimax , we get thrown straight into Nightmare Fuel territory: Instead of a face, the character has some kind of blank slate, rotten mess, arcane forcefield or other completely inhuman thing that does not qualify as being a face Also happens when someone mistakes a suit of Animated Armor for a person Not exactly a Sub-Trope of The Faceless or The Blank , since those tropes are character types and this trope is a situation where a character transitions to the second trope from one specific subtype of the first trope. It's a kind of The Reveal as well as a kind of The Unreveal . As such, . Compare Not a Mask , where what you'd see if you took the "mask" off would probably still be pretty bad

A cousin trope to No OSHA Compliance In the real world, when some horrible disaster happens, humanitarian aid generally pours in to the area. In the United States, these efforts are (in theory) coordinated by the Federal Emergency Management Agency, or "FEMA" for short, hence the trope name. It may not be effective for whatever reason, but people try</ to help Not so in fiction, where earthquakes, terrorist attacks, and stranger events are avoided</ or outright cordoned off by the outside world and the survivors are left to fend for themselves. This seems especially prevalent in Japanese fiction, as it appears that nation has zero</ confidence in the stability of the social order — the slightest accident on the street will inevitably lead to people cracking each others' skulls open to feast on the goo within . This goes double if it's a Go Nagai production. Very confusing since historical evidence is that Japanese social order can and will survive everything nature, modern warfare and terrorism can throw at it This covers isolated disasters ignored by the outside world, not conditions where the entire</ fabric of civilization has been destroyed by global-scale events. A Lampshade Hanging of this trope as the first clue that a disaster extends beyond</ the purely local scale is such a common

narrative device that it's very nearly a sub-trope Note that this can sadly be very much Truth in Television , mostly in isolated areas the world doesn't pay much attention to, where civilization is less organized Compare Militaries Are Useless and Police Are Useless

In old or low-budget CGI, the characters will never wear loose garments, have long hair or include anything that might flow or rustle in wind or when moving. This is because accurately simulating flowing hair and fabric requires two extremely computationally expensive things: a very high polygon count that can translate into smoothly curved surfaces and individual strands of hair, and to accurately simulate the material's motion as well as the air itself. As a result, early CGI software and hardware limitations made anything other than clunky, Uncanny Valley inspiring graphics impossible (and these limitations still apply to modern entry-level hardware and software). Even when technical limits and costs are slowly being pushed back, it's still hard and costly to simulate nowadays, especially in video games, where maintaining 60 FPS means there's only 16 milliseconds to calculate all that. To circumvent these limitations, authors and graphic artists had to make a few concessions and stylistic choices. Such as: Averting this trope has long been a Holy Grail for CGI animators, which can lead to trouble A lot of instances of flowing hair or gowns end up flowing too much</, taking attention from anything else in the scene, like Dr. Ross' hair in Final Fantasy: The Spirits Within </, or Nariko's in Heavenly Sword doesn't call attention to itself but rather reinforces a viewer's immersion . This trope is why A Space Marine Is You is still so extremely prevalent: It's easier to model and animate a bald guy (or better yet, always helmeted) wearing an armored spacesuit than it is trying to create an Elegant Gothic Lolita from Harajuku. Just imagine the processing power required to handle the delicate and intricate clothes that flow in a Dramatic Wind ... or when running and fighting. To be fair, in real life a lot of people's hair doesn't move much, with the exception of strong wind or fully submerged. But Reality Is Unrealistic and less cool, and besides, how else would the CGI animators show off their skills and technology (and their budget; flowing in CGI can get expensive)? For another approach to averting this trope, see Jiggle Physics .

When human characters appear alongside other races in a given work, the humans are usually among the major characters. By the same token, some stories include no humans at all. The works that fall under this trope Take a Third Option —humans are present, but there are few of them compared to the rest of the cast . Additionally, the humans are not</ important characters, assuming they even appear on screen. Usually stories like this take place in a World of Funny Animals , but they can also be set in a world of Robots or Sentient Vehicles . So, as this trope says , there's no focus on humans. Specific versions for this trope: Compare Token Human , in which there's only one</ human present in the story, and Xenofiction , which is from the perspective of characters who aren't human and act like it. See also Humans Are Cthulhu , where humans are not treated as characters, but as a terrifying outside force, and Sliding Scale of Animal Cast , in which Level 2 refers to Living Prop humans, Level 3 refers to very few humans added to the animal cast, and Level 4 refers to a human protagonist in an animal cast. Compare and contrast Absent Aliens , in which the aliens are this trope for humans. See also Humans Through Alien Eyes . Not to Be Confused with Beast Fable

, Humanity's Wake and World of Funny Animals for when there are no humans at all</ . Contrast Human-Focused Adaptation .

Some series can go their entire lives without breaking the Fourth Wall once. Some series will occasionally break the Fourth Wall for a few moments of comedy, but outside of that the Fourth Wall is in full effect And then there are these A series with No Fourth Wall doesn't just break the fourth wall, it vaporizes</ it. There might as well not be one. Characters will make references to "the last episode" or "next issue". They'll criticize the production , writing , management or even the audience . In extreme cases, they'll refuse to go on acting. Expect there to be large amounts of Medium Awareness , such as characters in a comic pointing out the use of panels. No Fourth Wall often leads to characters being extremely Genre Savvy , or frequent lampshading of Genre Blindness A good way to test for whether it's merely Breaking the Fourth Wall or if there is No Fourth Wall at all is to check how important the breaking of the fourth wall is to the premise: If the moments of Breaking the Fourth Wall could be removed without readily changing the premise of the series, it's likely Breaking the Fourth Wall ; if breaking it is such an important part of the series that removing it would noticeably change the series, it's No Fourth Wall

Contrast Willing Suspension of Disbelief , this trope's sworn enemy. See also Sliding Scale of Fourth Wall Hardness . Lampshade Hanging is a less extreme form of this trope.

A semi-aversion of a Love Dodecahedron , only instead of stable, dedicated relationships , the romantic situation is just too scrambled for it to form. Characters seem to go through partners faster than an allergy sufferer goes through tissues. This can</ land the story more on the cynical side of the Sliding Scale of Idealism vs. Cynicism unless the characters are middle schoolers, where week-long girlfriends and boyfriends happen all the time. With characters any older than that, it usually turns ridiculous Compare Dating Do-Si-Do

We all know that karma can be a harsh but fair bitch, but sometimes it's just a total bitch . It's not enough that the bad guy is a Karma Houdini . It's not enough that the good guy Can't Get Away with Nuthin' . It's not even enough that he's a Butt-Monkey or The Chew Toy , put through the wringer for no reason. No, sometimes fate isn't satisfied until disaster befalls the good guy purely as a result of him doing the right thing</ If this happens because the hero helps people who are ungrateful , it can be a case of All of the Other Reindeer or The Farmer and the Viper . If this happens because the hero doesn't want unnecessary violence, it can be a case of Pacifism Backfire . More often, helping out exposes the hero to some other danger, like the wrath of a villain whose plans were disrupted by the good deed, or the wrath of a populace that is opposed to the method of help, such as in many Burn the Witch! stories that involve actual witches, or being Arrested for Heroism . Or being targeted by people who assume you have Chronic Hero Syndrome and so will be glad to help them for free. On the other hand, it can also happen to a villain making a Sudden Principled Stand or showing that Even Evil Has Standards Not every hero can handle this, and if it happens often enough or particularly badly

enough, a hero may very well fall . If they stick it through even to the end, knowing what's coming to them, it shows who they are in the dark It should also be noted that this trope is more complicated than it looks. Sometimes good intentions bring unjust punishment, but sometimes good intentions result in very bad</ results because the good-intentioned person was also foolish, incompetent, ignorant, or just mistaken. In many cases whether a bad outcome was undeserved or not depends on the details As Robert Heinlein's character Lazarus Long observes in one story, "Good intentions are no substitute for knowing how the buzzsaw works." Which doesn't mean that life is not often cruelly unjust, it merely means that things are often not as simple as they look at first glance Named for a well-known saying attributed to Clare Boothe Luce. The Wide-Eyed Idealist is prone to this, and tends to turn them into a Knight in Sour Armor at best. Very often, it is a consequence of doing Not Quite the Right Thing . Compare Being Good Sucks , where it's the act of being good (rather than the deeds themselves) that brings suffering, and contrast Laser-Guided Karma where every</ deed (good or otherwise) gets paid back in spades. If someone sees a hero going through this, it may lead to Sympathy for the Hero . Compare Androcles' Lion and Character Witness , two Tropes that can prove the exact opposite By its very nature, it frequently overlaps with Nice Job Breaking It, Hero! Though it's entirely possible for this to result from a deed that doesn't, in and of itself, have bad consequences

It's not easy for women on TV today to be both beautiful and strong, like the Amazons of Greek mythology. Why? Because All Guys Want Cheerleaders , but no guy wants a girl who can beat him up. If you must be a Magical Girlfriend , he would prefer the domestic type. A Huge Schoolgirl or Cute Bruiser all grown up is a threat to his tough, masculine image. In Layman's Terms , he's not an Understanding Boyfriend (yet) Strangely, as far as this trope is concerned her actual incli nation and ability to (sexually) assault, maim, cripple, or kill him aren't as important as whether she looks </ capable of doing so So you frequently find a protagonist who is instantly attracted to a hot girl only to discover too late that she's a black-belt, a professional athlete, or a superhero, and he suddenly needs to find a way to prove he's as tough and strong as she Unlike All Guys Want Cheerleaders , this trope doesn't necessarily tap into what the entertainment industry presumes turns guys in the audience on or off — that's more a part of Chickification . The proverbial Amazon is usually portrayed in a positive light and the guy as the fool. The most common way to end the plot was traditionally with An Aesop about equality. Today, the girl is just as likely to be the protagonist, and the ending is likely to be a Slap-Slap-Kiss . However, in older (1950 to 1990ish) media the trope is usually played straight and without irony, because writers assumed that young male viewers would see a naturally strong woman as an insult to the hero's (and by transference their own) masculinity A leading cause of The Chick meaning 'girly' or non-combatant. Contrast Amazon Chaser , where guys go for a woman because</ she kicks ass. Also contrast with Masculine Girl, Feminine Boy , where the man in question is meant to be weaker and girlier than his female counterpart, and the various tropes on Acceptable Feminine Goals and Traits . All Amazons Want Hercules may also be considered an inversion since it runs on the logic that No Amazon Wants a Normal Guy Another to keep in mind is that the guy (or girl or whomever) may be turned

off not because of their strength or power, but more because of the personality attributes one would assume an Amazon would have (aggression, intimidating personality, easily prone to violence, etc.) That doesn't go on here unless her strength is directly connected to said personality Compare to I Was Beaten by a Girl

This is where a guy is shown to be actively put off by a girl's aggressive pursuit of him. Conversely, if she were more shy and modest about her feelings, he would like her more. The use of this normally implies that men want to be the ones to chase and pursue a relationship, and hate</ it when it looks like, for any moment, this is not</ the case. To put it simply: a man wants to catch a woman; not be caught . This trope may be the reason why the guy will not</ be afflicted with The Dulcinea Effect towards this girl. To contrast, he will instead be shown to be afflicted with it towards a girl who is more passive. It doesn't matter whether the girl is (or isn't) an Action Girl —even if she's strong in combat, as long as she's shy romance-wise, she'll still be more desirable compared with a Damsel in Distress who is too eager. Compare My Girl Is Not a Slut ; the logic may be that a woman so eager to pursue one man will be just as eager to pursue another man. (As if it had nothing to do with her crush on one particular man.) On the other hand, it may be that the girl comes on too strong for the guy, who might otherwise return her affections. If the girl is a yandere , then running away as fast as possible is understandable. Compare with No Guy Wants an Amazon , where the man feels threatened because the girl is physically</ more intimidating (overlap between the two is common). Aggressiveness is often a trait of the Abhorrent Admirer , though it's definitely not the only trait that puts the guy off . If the girl stops</ chasing him, it could lead to an Unrequited Love Switcheroo . It's prevalent in anime, as the Japanese have different ideas of gender roles relative to the Anglosphere and Europe.

When on a dangerous assignment, The Team is hoping for backup. Maybe they were promised support from the start, maybe they're calling about an emergency, or maybe circumstances have changed. No matter what, they think they can get help—but instead, they get nothing If they're lucky, they just need to do something to let the cavalry arrive. Disable the Anti-Air guns, remove the Immortality Inducer , or even find legal evidence so that the cops can get involved. More likely, they'll have to finish everything themselves Outside of the military, common situations include stranded survivors The character may realize they've been caught in a Uriah Gambit See also The Cavalry Arrives Late

To try to solve an overpopulation problem , governments (in fiction Tand real life) may limit the total number of children a person or Tcouple can have; enforced with sterility, abortions, infanticide, Tcriminal punishment, or social stigmas. Less frequently, a Tdystopia may try to reduce (or eliminate, if other methods like Tcloning or bottle babies are in use) pregnancy by banning sex Taltogether. However, the absolute rarest version of this trope is Twhere the Powers That Be encourage (or require) homosexuality in Tsome or all of the populace in order to keep the population down This is different from a Cast Full of Gay , which is just a story Twhere the majority of characters happen to be gay, or tropes such Tas Adaptational Sexuality or Het Is Ew which is about derivative Tworks like fanfiction (where straight characters in original

Tworks are turned gay for the purpose of the story). Also differs Tfrom Situational Sexuality or from homosexuality being the result Tof a One-Gender Race . Of course, in some universes, Homosexual TReproduction is still a possibility..

The music business can be quite fickle. For every One-Hit Wonder The, there's a fraction of acts who managed a streak of hits that Thelasts for decades, or at least a handful of big hits n there's Thethe No-Hit Wonder , an artist who proves commercially successful Theor at least manages to have a long career, without having a Thehit at all . While there are other ways an artist can achieve Thesuccess besides having hits (such as album sales, concert Theattendance or the like), it's considered rare since album sales Theare generally driven by the popularity of individual songs, and Theartists with no hits tend not to develop enough of a fanbase Theto make their concerts well-attended. In many cases, a No-Hit TheWonder will have had singles that never went anywhere on the Thecharts, but which are still well-known and well-loved by a large Thenumber of people. See also Hitless Hit Album

Bob Marley , despite his historical significance, had one song in the US charts that peaked at #51: "Roots Rock Reggae" from Rastaman Vibration </ . He had more success worldwide — e.g. 7 Top Ten hits in the UK.

Put away the magic, energy blasts, and witty banter. Beauty Is Never Tarnished , Made of Iron , Toon Physics , and Hollywood Healing , if they were present in the story before, all are temporarily turned off. This is the scene where someone pummels, punches, kicks, beats, and/or batters another person to a limp, bruised, bloody pulp. Note that as far as Fight Scenes go, this is quite one-sided. That Second Wind you're waiting for? Keep waiting. It doesn't end that way Even when the victim can no longer even try to strike back (or block or dodge, for that matter), or if he never even had a chance to, the attacker just keeps going . It takes all the victim's determination just to keep breathing. And sometimes, even that may not be enough — some attackers take this to its logical conclusion and beat the victim to death (in which case, this trope may well continue to segue into Pummeling the Corpse , especially if the aggressor is just that</ angry) Dialogue is limited. At most, a particularly cold attacker may continue to mock or insult the victim between blows . Some blows are delivered off-screen; sounds are sometimes more disturbing than visuals, anyway In short, that scene where Violence Is Disturbing runs high. Little to no flashiness and more brutal, often gory If both combatants hand out a brutal beating, it's How Much More Can He Take? . If the beatdown is in retaliation for a past injustice, then it's Extreme Mêlée Revenge . If the victim is trying to get away, the attacker may need to inform them that You Will Not Evade Me . This is often the punishment for pushing a character's Berserk Button Compare and contrast with the Curb-Stomp Battle (where the recipient is defeated quickly and decisively, instead of being subjected to a prolonged assault; they also usually lack the Nightmare Fuel element of this trope) and contrast Once Is Not Enough . Compare Unstoppable Rage and Tranquil Fury . Often ends with There Is No Kill Like Overkill , because when an over-the-top asskicking ensues, it's probably because the

attacker wants their victim Deader Than Dead . </ "The Reason You Suck" Speech , when someone tells another why they're such a shitty person, and Break Them by Talking , when someone manages to make another breakdown just from talking to them, are the verbal equivalents of this

Sometimes, fights have rules. These rules can be manipulated Sthrough things like the use of preposterous technical clauses . SOther times, however formal things may be, the fighting doesn't Sactually have any rules at all. Last one standing wins. Use Sanything you can think of to make it happen. It may or may not Sresult in a No Holds Barred Beat Down ee also- Not Cheating SUnless You Get Caught , There Are No Rules

Evil has a lot of things going for it. It feels great , it tastes great , it has style , and it's just plain cool. For most of a given story, evil can probably be expected to give the heroes a very rough time, and if the Evil Overlord and his Mooks are competent enough, they will come alarmingly close to victory before the end of the story But for all it has going for it, Evil is just not very conducive to teamwork You see, one of the keys for a team to really work well together is that there has to be at least some level of mutual trust among them. People on the same side need to know their friends will be there to bail them out in a tight spot , and won't sell them out to the enemy or abandon them for some selfish gain at a bad moment . They need to know that, when the going gets tough, or when some temptation arises, their allies will still be right by their side, through thick and thin. For the most part, such willingness to put the group before oneself is inherently at odds with the whole idea of being a Bad Guy And so we have this trope. While the heroes cling to the Power of Friendship and trust in their True Companions to see them through, the villains simply cannot trust one another. Always, even when their victory seems closest, it seems to come undone because the bad guys are inherently treacherous and suspicious of one another. If the Evil Overlord is near to victory, you can expect The Dragon to make some bid for personal power at the last minute that gives the heroes enough breathing room to gain the victory. And if you have a team of more or less equal Card Carrying Villains in it For the Evulz , expect them to fall prey to this in no time at all, with their momentary shared goals falling by the wayside the second any of them sees an advantage in turning on their old 'friends.' This is the reason why trust and willingness to work with each other is one of the Evil Virtues . Whenever the heroes' Rogues Gallery form an alliance , there is a good chance that is trope will happen In short, this is Chronic Backstabbing Disorder , or even just chronic lack of trust, applied as a persistent Achilles' Heel of the bad guys. Subtrope of Evil Will Fail . Often results in an Enemy Civil War or Evil vs. Evil . Compare with The Complainer Is Always Wrong and Evil Cannot Comprehend Good . The opposite is Evil Is One Big, Happy Family and of course, Honor Among Thieves . Could be considered a form of PVP Balance , to make up for the fact that the heroes aren't allowed to cross the Moral Event Horizon to prevent Too Bleak, Stopped Caring

When the writers make it clear that there will be no romance between any of the lead characters. There are a few ways around this, such

as giving the characters offscreen significant others, or make the characters a figurative or literal family group and/or siblings , but on-screen romance still remains non-existent. Another trick is to ratchet the age of the characters down so it's realistic for them to not be thinking about such things. Particularly common in children's entertainment. One may also make the characters rather mature such as late middle age or older, suggesting that they would be past that sort of thing by then. Common with Cool Old Lady or Cool Old Guy main characters. English dubbing of anime, especially those targeted at younger demographics, at times tends to remove or change overtly romantic-sounding dialog with something more friendship related . Or occasionally it goes in the opposite direction — adding it in when such context is not in the original version Doesn't stop Shipping in any way , shape , or form . In some occasions, the writers change their mind along the way and decide to reward fans with an intimate relationship , even if only at the very last second . Some writers use the rule as a way to ramp up UST between characters. If the couple talk explicitly about love but aren't interested in sex, that's Chastity Couple . One way to show romantic initiative from the characters without actually putting love in the story is if All Love Is Unrequited . Can lead to tons of Starboarding . Can be used to avoid any Romantic Plot Tumors . Compare and contrast Ship Sinking . Also see Hates Being Touched . If a work with this aspect has a Valentine's Day Episode , expect at least one Platonic Valentine .

They're likely to crumble away into dust . The decay starts with the skin and moves inward, saving the character's skull for last. In other words: What happens when a magical Really 700 Years Old character is forced to really</ look their age Also, usually this depends on the particular immortal's place on the sliding scale of morality . A really, really nice immortal? Someone who wanted to get rid of their immortality and live a mortal life? Most of the time these guys start aging at a normal pace instead of crumbling into old age. A selfish and/or evil immortal, especially one whose immortality was Powered by a Forsaken Child ? Much higher chance of this happening. Even more likely to happen if Liquid Assets were exploited to cause the youth to begin with . Shapeshifter Swan Song is similar but for shape shifters Related to Age Without Youth . May end up as Dark Lord on Life Support

SOME ACTORS AND CHARACTERS BELIEVE THAT THE BEST WAY TO TALK IS TO TALK LOUDLY </! THEY DON'T RESTRICT YELLING TO WHEN THEY ARE ANGRY, UPSET OR AT THE BOTTOM OF A WELL CALLING FOR HELP -- THEY SHOUT ALL THE TIME DIFFERS SLIGHTLY FROM CHEWING THE SCENERY IN THAT IT'S NOT THE ACTING THAT'S CRANKED UP TO MAXIMUM — JUST THE VOLUME! Ahem. Sorry about that. Back to the topic at hand; some categories of television shows seem more prone to this type of acting than others: In extreme circumstances, a character will become so loud that the show can be watched only with the volume turned down, making it a problem when the quieter characters speak. In the worst case scenario, the character will become such a headache that the viewer might be put off watching. These are the shows that you can't have on in the background when you're talking to someone; you'll be drowned out. Can be justified if the actor in question has had a stage career, where voice projection is critical, or if the show is being taped in front of an audience where people in the back row

might otherwise have trouble hearing what's happening on stage. However, the fact that many shows with an audience manage to achieve an "indoor voice" suggest that the trope can be avoided. See also:

What a character says when something is wrong, stupid, or squicky enough. The usage tends to be: Or: Or: A step beyond "That's just wrong," or "That's wrong on so many levels." The step beyond this </ is a Visible Silence . The step beyond in the other</ direction is the HA HA HA—No reaction. See also Flat "What" , Dude, Not Funny! , Sick and Wrong , And That's Terrible . It can be followed, preceded or coupled with a Rapid-Fire "No!" or a Blunt "No" . Note: this trope is for In-Universe examples only. It is not to be potholed for anything tropers themselves find squicky or stupid. </

A standard comedy misunderstanding, in which a character claims a loved one "is no longer with us", "has moved on", "is in a better place", "has joined the choir invisible" etc. Considering how many euphemisms for death there are in modern language, everyone naturally assumes that they've died, but no, in fact the character was talking literally and the allegedly departed has just gone to work, are on vacation, or are in a musical group that prevents its members from being seen. She's gone to a better place — a resort in Palm Springs Whatever the case, if these euphemisms become too obvious or contrived, the listener or the speaker may have picked up the Idiot Ball Sometimes characters with darker senses of humor will do this on purpose. The characters they're talking to are usually not amused A lesser used inversion is that the character really is dead, but the listener doesn't understand the euphemisms used. This is usually less comedic and more tragic, but not always See also Never Say "Die" , He Didn't Make It , and Double Speak . Particularly crazy examples (think the Monty Python's Flying Circus </ Parrot Sketch) can cross over into Unusual Euphemism and Hurricane of Euphemisms . May involve a Rear Window Investigation . If the character is still around but the "euphemisms" suggest he's going</ to die, it overlaps with Mistaken for Dying . A Premature Eulogy may result. If the character himself tries to set the record straight, the others may respond " Not Now, We're Too Busy Crying over You ." If the character applies this trope to themself, it might be combined with That Man Is Dead . If the terms "dead", "murdered" or the like are being used to describe something innocuous, this also may count as an Unusual Dysphemism Subtrope of Un-Entendre and Reports of My Death Were Greatly Exaggerated . Sister Trope to Released to Elsewhere , which uses the same sort of euphemisms intentionally to cover up a death

An aversion of Love Dodecahedron (and other polygons). No competition, no rivalries— Cleaning Up Romantic Loose Ends was in play from the very beginning, and everyone falls in line with their destined other in a stable relationship Often goes with Everyone Must Be Paired , as the pairings almost invariably involve all the main characters, leaving no singles. If a character is left out of a relationship in stories that do this, it's usually because the character is heavily implied to be gay or lesbian, or explicitly asexual Compare with Pair the Spares (when the loves intersect at first but end up going on separate ways), and No Going

Steady , which breaks up Love Dodecahedrons in a more chaotic fashion.. Not to be confused with All Love Is Unrequited , the polar opposite of this

A character receives a prophecy or curse of the form "X cannot happen until Y," where Y is seemingly impossible. X is frequently (but not always) the character's death or defeat. Of course , Y ends up happening somehow, usually through some trick of wording or a loophole , with X promptly following. Over-reliance on this phrase by the baddie usually leads to a delicious Oh, Crap! moment. It often involves a "Eureka!" Moment , followed by the newly minted Magnificent Bastard drawing his sword and Cutting the Knot . Macbeth — the Trope Namer — met his end at the hands of a man delivered by C-section instead of by natural childbirth, for example. When the clause includes an exhaustive list — neither by night nor by day, or neither by man nor by beast — a Liminal Being such as a werewolf or a Liminal Time such as twilight may slip through because being half of each, it's neither fully. As can clearly be seen from the Mythology section, this trope is definitely Older Than Dirt . A subtrope of Prophecy Twist and Double Meaning ; compare Prophetic Fallacy . Can be a form of False Reassurance . For some other instances of impossible conditions being met, see Impossible Task and Engagement Challenge . For when condition Y isn't really fulfilled but a half-assed excuse is used to justify X happening anyway, see Metaphorically True . Its more comic Sister Trope is Cue the Flying Pigs . Sub-Trope to both Exact Words and Prophecy Armor , which is any time the subject of prophecy is stated to only be defeatable under specific circumstances, not necessarily seemingly-impossible ones. Since this trope is frequently used as a surprise twist, major spoilers abound below!

When a soldier or agent has</ a name, but is instead routinely called by a nickname. Especially common amongst pilots for a variety of reasons. The Trope Name comes from the French , and translates to English as "war name" — compare with the very similar "nom de plume", " Pen Name " There are various reasons why they might do this. If they are members of some secret organization, or can't be entirely confident that their communications are secure, they might go by these alternate names as a way of preventing their identity being discovered by eavesdroppers. Or maybe many people share a name; this makes it clear who is being talked to or about. Being given</ such a nickname can be used to indicate inclusion into a circle of close friends or other group. Newbies to the organization might not rate a nickname, or else get saddled with generic names like New Guy #1 or New Guy #2 Truth in Television for many organizations, particularly for aviation branches of the armed forces, where these nicknames are called "callsigns" and also aid in brevity of messages (depending on the equipment being used, if one</ guy is talking, nobody else</ can until he gets off the channel) and avoid confusion (in combat, or for that matter, in any relatively complicated flying operation such as formation flying or even just landing at a large enough airport, it is very important that everybody knows who is being told to fly at a certain course or to move in a certain direction) Needless to say, if you are given</ a callsign and you don't like it, then you should keep in mind that

The Complainer Is Always Wrong , and you can always get a worse one. Said nickname can be directly indicative of the person who has it, or it can be an Ironic Nickname , or it could refer to a Noodle Incident or some other noteworthy experience the person had with his friends Also serves as an In-Joke in many of these cases, making it clear to outsiders that there are things these guys know about each other that others don't Related to Only Known by Their Nickname and Code Name , and Squad Nickname for groups. Supertrope to Red Baron , where the nickname in question is widely known due to the character's famed (or feared) effectiveness on the battlefield. Moustache de Plume is a variant of this that borders on Sweet Polly Oliver

In a video game, only people that are relevant to the plot or a sidequest will be blessed with names. Everyone else will be nameless or be referred to with generic or descriptive titles . </ For example, if the town guard is named Samuel Winthrop, you should probably make a mental note of him, as he'll very likely wind up being essential to your progress. If his name is Town Guard, however, you can safely ignore him, as he is superfluous and has no bearing on anything. At most, he'll provide some useful exposition , but it's guaranteed that he'll never need to be sought out again. From a gameplay standpoint, this makes perfect sense and may even be a Justified Trope . By only giving important people names, you can reasonably narrow down the people you need to talk to, which curtails much of the tedium of having to Talk to Everyone . Corollaries include: Only relevant characters will have voice-overs. A common exception that proves the desirability of the rule is when early non-important NPC's have names and faces, but the writers start running out of time or patience and just put in generic people later. This is the naming equivalent of You ALL Look Familiar , and it is caused by The Law of Conservation of Detail . Contrast with The Dead Have Names (where characters are named posthumously to memorialize them) and He Had a Name (where a dead character's name is invoked specifically to send the message that the deceased wasn't</ just a bit of meaningless backdrop). This trope exists to some degree in other media, though movies and television obviously lack the "tells" inherent in things like dialogue boxes to immediately indicate to the audience who is important and who isn't.

A trope that appears when an election is involved, is that some people might put forth or support a candidate not because they like the person, but because they want to play a prank. Oftentimes, the prank will be played on the person when they win, usually when they get on stage. Other times the act of electing this person is a joke If this is the case, the person elected is someone who isn't taken seriously or viewed as a buffoon. Most examples take place in a school setting and typically involve positions like class president or prom queen. However, this can happen in elections where there are real stakes. In this case, people will support this candidate as a protest vote to demonstrate their displeasure with the system. Contrast with Dork Horse Candidate , where the candidate genuinely wants to run and their supporters really do want them to win. Compare with Promoted to Scapegoat . Will often be a tool of the Prom Wrecker . Can lead to a Gone Horribly Right situation if the candidate wins While this phenomenon does occur in the real world, No Real Life Examples, Please!

Some startling, extraordinary event occurs, and a bewildered spectator (archetypally, a lone tramp with a bottle) decides that some consumable they're working on is causing hallucinations , and promptly throws it away or pours it out on the ground. They might also take a vow of sobriety out loud (often with one hand raised), or write down a pledge to stop drinking or drugging If the person realizes their eyes and/or mind are not playing tricks on them, they may either recant or find a loophole in their decision As one of those "old-fashioned" comedy gags, it's rarely played straight nowadays , largely being replaced by Stoners Are Funny . It may be a throwback to the time of Prohibition, when the methanol in poorly-brewed bathtub gin could easily cause brain damage and blindness Contrast I Need a Freaking Drink (where the situation will make someone on screen turn to drinking). A Sister Trope to Mistaken for Bad Vision , when that trope occurs without alcohol Compare with Acid Reflux Nightmare , where someone swears off consumption of something after it gives them bad dreams

The villain has the hero at his mercy, surrounded by armed goons. Does he just shoot him ? Of course not. Does he take the hero prisoner to be strapped into an improbable torture device (from which he will immediately escape)? No, that comes later.</ Instead, for a time, he treats the hero as a close friend and guest in his home , giving him a plush bedroom and a fine (if tense) dinner with A Glass of Chianti and the hero's favorite meal , made from ingredients grown in the villain's garden . If the food isn't spiked, the meal ends with a tour of the facility, then a sales pitch on the villain's scheme to remake the world Just Between You and Me . The hero will reply " You're Insane! " — and that's if he's polite. If he isn't, saying " I'm Not Hungry " dampens the festivities quite early. The hero might attempt to steal a Cutlery Escape Aid during the meal. This differs from general Affably Evil villainy. Treating the hero as a guest is a demonstration of unassailable power, confidence and civility . It's not quite Go-Karting with Bowser , as it ratchets up the tension with the ever-present threat of unpleasantness should the hero step out of line — the conflict's not just a game . Nor is this Did We Just Have Tea with Cthulhu? , which requires the villain to be genuinely friendly rather than just faking. With the loonier sort of antagonist, the hero is forced to play along as the villain thinks the hero is his best friend and insists they act as such . The hero may be provided with formal dining attire: a tux for the gent and a good-looking, well-fitting dress for the lady, with a bath if needed. This may explicitly be so the villain can ogle her. It will almost certainly be so that the audience can watch her kick his butt in said dress later. If the hero's family are present, this can lead to an amusing case of Villain Over for Dinner . The paraphrased trope namer is the James Bond </ villain Goldfinger </ , who did later feed Bond. Also subverted the trope, as Goldfinger was initially going to simply kill Bond, before James bluffs Goldfinger into letting Bond live. These feasts are common in Bond films, which only really subverted it once. (see below) Compare and contrast Captive Date , where one side of a romantic evening would rather not be there but isn't allowed to leave, and Enemy Eats Your Lunch , which is when one of the sides isn't keen on sharing food but the other takes it anyway. Also compare and contrast Sacred Hospitality : The villain usually plans to torture the hero after the meal, or place him in some horrible death-trap. He is explicitly offering the hero the protection of guest-right but fully intending to violate that protection immediately thereafter. The villain thereby reveals

himself to be totally without moral or ethical scruples .

A Non-Action Guy is a male who is not</ heavily endowed with a certain quality that's expected of males in shows; usually courage or combat ability. He's usually a sidekick ; often to the Action Girl (or Action Girlfriend), or sometimes to an entire Five-Man Band . Expect him to need occasional rescuing . This combo has the added danger of the audience seeing him as The Chick , a role that can de-masculinize him or just make him annoying in the eyes of viewers The Non-Action Guy seems much more likely to be played for comedy than the traditional female version of The Chick . While women are not expected to kick ass (and thus those that do</ are exceptional), men often are—so a Non-Action Guy's lack of ability is written as something to laugh at Often he'll either grow into a more action-oriented role, become ignored , or become the Butt-Monkey as punishment for his failure at masculinity . A common, more acceptable practice is to put him on the Mission Control , where he can be of actual help without having to use any sort of action skill To avoid the negative connotations associated with this character type, it might be combined with other tropes such as the Loveable Rogue or Smart Guy where such a character may be unsuitable for action due to age, build, infirm, upbringing, or simply because it would be a waste of his talent. However, they make up for it by being a Guile Hero , The Chessmaster , or The Strategist . It sometimes goes hand in hand with Con Men Hate Guns or Thou Shalt Not Kill . The Non Action guy on a team may not literally be "no-action", but they may be the weakest member as far as offensive power is concerned. But it's not really what they are there to do . They may make up for it by using purely psychological tactics. They may also be a Terror Hero or a Master of Illusion , deception, or any various methods of combat on the cerebral level. Very often, either a Gentleman Detective or Gentleman Thief . In all other cases, he's Weak, but Skilled Expect Fix Fics to be written where his character is changed to fit expectations as a Canon Sue . If he's the protagonist, then he's likely an Action Survivor . If he's the Villain, he's likely a Non-Action Big Bad . In RPGs, he will often be the Utility Party Member . Compare Unfazed Everyman

A major character is never referred to by their actual or full name, instead being addressed by a title , nickname , Only One Name or none at all. Reasons for this vary, but it often serves the function of making a character seem more mysterious or eccentric In older (pre-1900 in North America; pre-1970 in the UK) fiction, a narrator may refer to a character (especially an older or more socially prominent character) by his or her surname . This is because at that time given names were much less commonly used socially than they are now; a young character may not even know the given name of an older character he or she is not related to. It was also common in that time to blank out the names of real people to avoid lawsuits and the like. This is often true in Japanese media set in the modern day as well, as given names are seen as being incredibly personal and sometimes not even used by close friends who still opt to use the surname. Interestingly, the reverse is true if the work is set in some periods of Japanese

history where the size of many of the clans that dominated society meant that it was hard to figure out whom one talking about if one just used the surname, so given names were used more instead. In other Asian media, however, one will often hear people referred to by their given names, but almost never by their surnames - partly because of the low diversity of surnames in many Asian languages A common joke is to do The Un-Reveal on the full name This trope can be somewhat justified , however, due to Nominal Importance : it's difficult enough for the writers to come up with good names for the main protagonists; it would be incredibly</ painstaking to come up with equally good names for a cast of characters who exist solely as part of the setting and serve no further purpose to the narrative Another common variation is for a series where a child is the main character to have parents only referred to as Mom and Dad Sometimes, a main protagonist will have no name to add to their mystique When this trope is applied to work titles, not just character names, it's No Title . When it's applied to location names, it's City with No Name Compare The Trope Without a Title , You Know the One , and I Know Your True Name (which may be a reason for this). Contrast Only One Name , Everyone Calls Him "Barkeep" , and I Am Not Shazam . Compare and contrast The Scottish Trope , for where characters know a name, but actively avoid saying it. See also Nameless Narrative and The All-Concealing "I" . When a character genuinely has no name whatsoever (as opposed to it not being given in the work), then they are The Nameless . If the character's parents never named them, then they were Never Given a Name . When a character is literally given the name "Nobody", then they are Somebody Named "Nobody"

In addition to nutritive qualities, certain foods have taste, texture, appearances, and distinct shapes. Beverages have colors, smells, temperatures, and qualities that are eye-and-palate-pleasing. We humans like to prepare our food in ways that please the senses, and entice us to consume it. Even nature has done this. Bright colors, savory, sugary tastes, and smooth-skinned textures for fruit, additional texture, crispness, and natural complexities in vegetables, painful pleasure and fine grittiness from peppers and spices, smoky and full overtones for meat, and light, mild, delicate tones for any kind of milk, just to name a few However, maybe something has gone wrong and caused us to eschew those ideals. It might be prepared by a sapient machine that only knows the basic dietary requirements of a species or individual, the culture may be sterile in many ways , people being interred at a correctional facility are being treated as objects and not individuals, or if it happens mostly on Earth, Humanity has lost its natural way Enter the "Nondescript, Nasty, Nutritious" substance, something that can barely be called "food". It has carbohydrates, proteins, fats, amino acids, other organic compounds, vitamins, minerals, binders, fillers, and any other substance that is "healthy", and can technically</ fill you up and sustain your life. However, as the title suggests, all of the personality, taste, and appeal has been sucked out of it, leaving behind a... "something"... that could very well work either as a brick in a wall, mortar for that brick, or work as lubricant or oil in an engine Mmm, tasty Although it's implied that a particular food of this trope should lack color, the color of the substance doesn't necessarily matter. It just has to be any of the following: somewhat artificial-looking or gelatin-like or paste-like, heavily

processed, bitter/odd-flavored, or even lacking in taste overall. It could look a vibrant transparent blue, but taste like pure soy sauce, or be colored radioactive green and taste of just... matter See also Plain Palate for people who prefer this kind of food, and Mess on a Plate for food that's visually unappealing regardless of its nutritional content. If the diner is lucky, it Tastes Better Than It Looks Sometimes overlaps with Future Food Is Artificial , Food Pills , Indestructible Edible , If It Tastes Bad, It Must Be Good for You , Mystery Meat , I Ate WHAT?! , Poverty Food , and Disgusting Vegetarian Food Whoever eats this "food" might be Too Desperate to Be Picky

Sometimes creators of works of speculative fiction make up all kinds of futuristic machinery and even architecture, but do not bother to create futuristic-looking fashions for their characters, instead opting to use contemporary styles. This creates an effect similar to that of Zeerust , in which the style of the work seems dated not because they were trying to look futuristic, but because they couldn't see beyond their own contemporary looks Sometimes it is justified by some specific pieces of Truth in Television , like how many modern hairstyles have been around for centuries (often pointed out in movies), and how men's suits have changed (albeit going from casual sporting wear, to business dress, to the most formal thing many men will ever put on). More specifically, within the past 60-70 years, styles in suits have entered a more or less cyclical pattern (one decade wide tie, one decade skinny tie, one decade more colors, one decade fewer colors, one decade wide lapel, one decade narrow lapel...) as decades borrow from past ones (witness the Mad Men </ influence on contemporary fashion). On top of that, jeans have been the youth's casual trousers of choice in North America for some seventy years now (almost a trope of its own). By the same token, the Little Black Dress has, with minor tweaks, been universally acceptable for women since the 1920s (nearly a century—which by the standards of women's fashion might as well be an eternity). But this isn't the case once enough time has passed. Just compare how different medieval and Roman styles looks from each other; logically fashion two hundred or so years from now on will be just as different. Or just compare to now Anyone who thinks "but fashions don't really change that quickly, so why bother?" needs to Compare Popular History , 20 Minutes into the Future , Fashions Never Change , Modern Stasis , Sci-Fi Bob Haircut . Contrast Space Clothes

In the real world , explosions are lethal. Let's assume, for a start, that the blast doesn't vaporise you or blow you limb-from-limb . If the pressure-wave doesn't kill you (instantly) by turning your organs to mush or dashing you to pieces against something, all the things and bits of things - shrapnel - caught in the blast can kill you all the same. These aren't usually chunks of rubble big enough to punch your guts out through your chest but rather little shards of (sharp) stuff travelling fast enough to bury themselves in your brains. Even if you survive the pressure-wave and the shrapnel, there's a real chance you'll just plain bleed to death from the internal and/or external wounds those two gave you. That's assuming the heat-wave isn't enough to (instantly) cook your internal organs either or sear enough

of your flesh from your bones that you'll die of blood loss. Never you mind the effect of all this on your hearing , i.e. perforating or just plain damaging your eardrums (perforation may well render you [totally] deaf for life). Merely seeing an explosion can be harmful, as some (e.g. thermonuclear) explosions are so bright they cause blindness - which is, moreover, permanent within certain ranges It should come as no surprise, then, that their lethality means that explosions are used in modern warfare. Numerous explosive weapons are used to kill infantry; there exist anti-personnel grenades, anti-personnel mines, mortars, and shrapnel/high-explosive artillery shells. These blow people apart and/or pulp them with shrapnel, which causes them to die of shock or blood loss. Most countries don't bother stocking less-lethal or non-lethal explosive weapons, e.g. stun ('flash-bang') grenades - such weapons are only useful in very specific situations which involve Special Forces (such as in hostage situations) In fiction, however, an explosion just gives you a bit of a push or shove and may cause a bit of singeing. Also, if you fall over, your clothes might get dirty Cartoons aimed at children are the most blatant offenders (with Looney Tunes characters able to survive dynamite going off in their hands) but this shows up in almost every medium and genre. This raises the question of why anyone even tries to use them (or, anything, for that matter) as weapons at all, if they're so harmless The answer, of course, is because explosions are pretty An interesting variation occurs in more serious but still censor-neutered cartoons where airplanes and helicopters explode. They'll have people in parachutes coming out of the explosion</, completely unharmed. A piece of advice: in Real Life , you have to eject before</ it explodes Some movies will feature similarly neutered explosives; rather than killing people in the blast radius, they transform people into stuntmen who are then pulled into the air by cables while going Aiiieee! Often it's possible to survive such a device even if standing a few feet from the detonation point, as long as you're jumping through the air in the opposite direction A similar behaviour can be seen in many video games, where fragmentation grenades typically have an incredibly small blast radius after which the lethal wall of burning-hot shrapnel they create simply vanishes. Some games (mainly multiplayer ones) even allow players to survive grenades going off right in their faces or even direct hits from rockets — albeit just barely — as a way to prevent explosives from being Game Breakers . It goes even further in games where every enemy and object dies with an explosion and where Chain Reaction Destruction phenomenon is common as the explosions caused in that manner are outright harmless. Sometimes explosions are so harmless they can be actively invoked as a propulsion system . In strategy games, explosives may deal less damage to infantry than they do to vehicles as a form of Competitive Balance Often a source of Amusing Injuries . Compare to the Slap-on-the-Wrist Nuke , for a bomb that should be much more destructive than it actually is Sub-Trope of No One Should Survive That . A Super-Trope of Ash Face , where an explosion leaves a character with nothing worse than a blackened face, and Explosion Propulsion , where they're harmlessly Blown Across the Room See also PG Explosives , where explosions are</ fatal, but don't result in gory messes like they otherwise would

The opposite of Fiction , Non-fiction is any media that can be classified as true or factual.

Non-Fiction Literature

Nonfiction Series on Television . Barefoot Contessa </

The BLEEP Esports Show 30 Seconds to Fame </

The Ascent Of Man </

Conan </

America's Funniest Home Videos </

Anthony Bourdain: Parts Unknown </

WWII in HD </

A boy meets a girl of his dreams , falls in love with her, is reciprocated, and all seems shiny... until The Reveal that the girl isn't quite compatible with him biologically. For example, she is an alien . Or a ghost . Or a demon . Or a six-foot praying mantis in a person-suit . Or... Either way, she is not human and that's a slight hindrance in their relationship. How exactly it plays out depends largely on the author: The Power of Love rules supreme and Interspecies Romance ensues; Gender Flipped (completely or par tly) variations are also included. If they stay together, Half Human Hybrids may result. Subtrope of Interspecies Romance . May be a case of Magical Girlfriend or even Action Girlfriend . A common trope in Paranormal Romance but it appears in other genres as well. See also Boy Meets Ghoul .

Have you ever noticed how sometimes, pickles are really</ salty? That's the sort of thing this article would be about if it were a Self-Demonstrating Article . But it isn't. That would be silly. A birthday cake is a cake you eat on your birthday . That makes sense. But a butterfly is not a fly, a ten-gallon hat can't even hold one gallon, and a peanut is not a nut — and don't even get us started on peanut butter. Words or combinations of words like this whose meaning has nothing to do with their name are known as misnomers</ . Mostly for historical reasons the misnomer sticks and nobody—or almost nobody—bats an eyelid when it is used, since it is well accepted and people know what it means; this particular variant is a common result of calling Smeerps "rabbits" . A Cloudcuckoolander character and punster tropers are likely to hang a lampshade on these from time to time, complain that contents of the tin differ from the label (or that the tin itself is not made of tin), and that there's no baby in baby food . When the name once fit but no longer does, see Artifact Title . If the name is itself an element of deliberate deception</, it may be Doublespeak or a Super-Fun Happy Thing of Doom . For series</ with nonindicative names, see Word Salad Title and Never Trust a Title . For songs, see Non-Appearing Title . A Dog Named "Cat" , Fluffy the Terrible , Deathbringer the Adorable , Ironic Name , Ironic Nickname and Sarcastic Title are subtropes of this. Contrary to Exactly What It Says on the Tin . See In Name Only when this trope applies to the title of a derivative work.

Looking to have fun with misleading names? See I Thought It Meant , for misleading trope names and I Thought That Was for misleading work

names.

In Real Life , warfare is hardly an entertaining and carefree experience , and can seriously mess with kids' heads … not to mention their bodies . However, warfare and fighting can easily make for good, clean fun in entertainment media, and is often marketed to children. Most parents and Media Watchdogs are okay with media portraying Non-Lethal Warfare, regardless of the nature of the combat, its origins, the Fridge Logic or the Unfortunate Implications it may engender. No matter how lethal the weapons are, how dangerous the environment is, what the attitudes to enemy combatants and civilians are, no one gets hurt and no-one dies. At least, not on-screen Commonly, the combatants will use weapons or powers that stun or KO rather than kill, or at least have the option to. Anyone with more lethal weapons or power sets won't ever hit their target because the target knows Deadly Dodging . Lethal or destructive weapons will only hit the scenery or vehicles, and in the latter case, the crew will usually have ample time to eject or bail out first. Generally, the above will give the impression that things Could Have Been Messy were anyone playing for keeps or slightly sloppy We should mention the rules set out above assume that the setting allows for the possibility of death at all and that it can happen off-screen. If the target audience is too young even for that, the scale of Nerfed violence increases (er, decreases?). No one will use bladed weapons or guns (arrows might fly , though), traps, tanks, and other large scale weapons will be completely non-lethal, perhaps even designed to humiliate the enemy rather than knock them out. Likely "weapons" for use will be " energy " guns that are about as dangerous as laser tag guns… scratch that, less</ dangerous. Laser tag guns can at least potentially blind you. Or perhaps blunt weapons that "can't kill" because they don't cause bleeding This trope isn't an indicator of the quality of the on-screen fighting though, which doesn't need to be lethal or scarring to be entertaining. If it were to be considered "bad" it's only when it fails to carry Willing Suspension of Disbelief Compare with Bloodless Carnage and As Lethal as It Needs to Be . Contrast with how Snowball Fights and Paintball Matches are Played for Laughs with exceedingly 'gory' acting from the participants, especially when those involved act excessively militarily. Compare and</ contrast Nobody Can Die , where death is a narrative impossibility even when dealing with explicitly deadly weapons and situations See also Stun Guns , Family-Friendly Firearms

Some video games do not have a strict sense of a linear sequel . The game may— may</ —take place in the same continuity, but not necessarily in the same time period. Occasionally the only thing similar is the system of play or shared tropes and references This is because video games, uniquely among media, have another dimension by which installments in a series can be interrelated, other than characters, setting , plot, or tone; that dimension being gameplay mechanics. Of course, this also means you might get an installment that isn't really one at all . Plus, it has the benefit of helping to avoid Continuity Lock-Out —with non-linear sequels, it doesn't really matter if you start with, say, An RPG Adventure 1</ or An RPG Adventure 10</ This also avoids having to explain why the hero isn't at Level 255+ and where all his cool stuff went when he starts the next game Many

series of this sort have Recurring Elements Compare and contrast to a Thematic Series , which is a series that follows themes as opposed to specific characters or settings

Look closely at a female reptile, a female amphibian, a female bird, a female fish, a female insect, or most mammals that aren't human or primate. You'll doubtless notice the lack of a particular characteristic that is common to female humans. Most animals do not have human-like breasts at all, even if they fall into the category "mammal". Compare the bellies of a male and female dog, or even the chest of a female gorilla, and you won't find much difference unless she's recently given birth to a litter and is nursing young (that's about the only time she will ever</ have any vague semblance of what we call "breasts" on humans). Regardless of this, artists tend to oversize the mammaries of characters that do have them, or put them in places where they don't belong. Prominent breasts, or lack thereof, is one of the simplest visual cues for humanoids . Giving all female animals big boobs, or at least a body shape that mimics them, allows for distinction between the sexes without adding glaringly obvious costume tags , a wasp waist , or the more bizarre gender-specific characteristics in some other animals that the audience may very well be unable to recognize as sexual dimorphism . In such works, male animals are not necessarily given obvious pectorals. This can be said for most male cartoon characters, and not just male animals. If they want to be that egregious , they can make those non-mammal mammaries produce milk</ . If the character is an alien or artificial life form, then it makes a little bit more sense. Aliens have Bizarre Alien Biology after all, and creators of synthoids and such would probably want their "children" to be anthropomorphic enough to fit in. Not to mention that it's easier to design a skin-tight rubber bodysuit with strange textures for use by human actors. Additionally, the adaptations needed for practical bipedalism would also result in this making a degree of sense for humanoids that evolved from mammals other than primates, such as Cat Folk , Wolf Men , or other mammalian Beast Men . However, it still tends to make a lot less sense when applied to avian and reptilian races of creatures or aliens. Breasts are for nursing young, and for an Avian with a nice hard beak (especially those with curved or hooked beaks), that would be incredibly painful.</ Reptiles often have sharp teeth and often strong jaws, too, same with some fish. Remember, breasts are primarily for nursing young — not just</ to look sexy. This is extremely common in the Furry Fandom , though some furries prefer to just portray a reptile, avian, amphibian, or their mythical counterparts (Gryphons and Dragons) without them for anatomical purposes. Even when this trope is averted in canon, it seldom stops the Fan-Artists . There is also the school of thought of multiple breasts on aliens or furries , but that's a completely different subject altogether. Just in case male non-mammals feel left out, note that external genitalia and nipples are also a "mammal thing", and their presence in male creatures from other taxonomic groups is a variant of this trope. This Trope is sometimes found with Non-Mammalian Hair , hair being something else that only mammals have but is often added to non-mammalian females. Can go hand-in-hand with a Pregnant Reptile . Compare Sexy Dimorphism , Organic Bra , Multiboobage , Secondary Sexual Characteristics , Tertiary Sexual Characteristics , and Feather Fingers . Contrast Animals Lack Attributes , when procreative parts that animals rightly should</ have are omitted. Web Animation

In a context where the viewer expects a natural number, like 1, 2, 10, or a billion, a number from a larger set, like pi, infinity, three quarters, or negative twelve is used. It's funny because it makes no real-world sense. In formal mathematical jargon, this is a violation of the Since it's dependent on what you're trying to count, having "zero" of something may or may not be a non-natural number gag. A zero dollar bill is unexpected, while a politician with zero fans is just sad. Similarly, a half-dollar bill is just fine, even if your country might not issue them, while a politician with half a fan is nonsense May be explained in the story, maybe not. Either way, it's supposed to be mathematically correct, unlike Counting to Potato , where nonsense numbers are used because the character communicating them doesn't know how to count right. Compare Eleventy Zillion , where nonsense number names are used to suggest vaguely-defined but very large numbers A Missing Floor will often have a fractional number between the numbers of the two floors it's physically inbetween

Great news, Page! I'm giving you a Promotion! Your new title is Trope Page, as opposed to your old role of Blank Page. Now the pay's the same and there are no perks, but you will be expected to keep discussions, indexes, and a good example list. It's a new responsibility. Keep at it and you may get moved up later, but for now you need to put in the extra time, this is great opportunity for you! There are a great many names for this: in Real Life and in fictional office settings they call it being a Team Leader</. In the military they call it a Brevet</ or acting rank, you get the authority and whatnot of the promotion, but not the money. Happened a lot in Real Life in the American Civil War and the World Wars and still happens to this day to an extent if a unit is short on personnel. Think of it as the opposite of being Kicked Upstairs , you stay right where you are but do more work without getting paid extra for it! Oh and I need you to file these examples too. In Bleach </, whenever Captains are killed, discharged, or go missing, their spots are temporarily held by the next-highest ranking member, usually a Lieutenant (also translated as Assistant Captain). Acting Captains have to handle all of the duties of the old Captains but with no extra pay and no official command authority. This is mostly because of the weight the title "Captain" holds: they aren't just leaders, but effectively a walking WMD .

In Chengar Qordath's Winningverse </, this happens to Shining Armor in the aftermath of the changeling wedding invasion . He is removed from being Captain of the Guard (his dream job)through no real fault of his own, and shunted sideways into a new role. While the role isn't a dead-end job by a long shot, it's not what he wanted to do. And when the realization really sets in on the day he finally moves all of his stuff out of his office, it only kicks off the slew of bad news he gets that day.

An almost example appears in an opening scene of the film Scorched </ : a long-time employee of the bank is promoted to Assistant Manager, receiving a vast list of new responsibilities ... and a 55 cents an hour raise.

Brevet ranks turn up a lot in The X-Wing Series </ .

The Office</ .

In Paranoia </ most Troubleshooter missions require the group to choose a team leader (or have one chosen for them). The members had to follow the leader's orders, and the leader was responsible for successful completion of the mission. As most missions are impossible, and half the team is likely to try and sabotage it anyway in favor of personal goals, it really is a bad, BAD</ job. The team leader badge is a bulls-eye</ . ("Your badge depicts you as the centre of your team, with your expertise and knowledge radiating as inspiration to all." Uh huh.)

In The Matchmaker </, and its musical adaptation Hello, Dolly! </ , Vandergelder announces that he's going to promote his assistant Cornelius to chief clerk, and brushes Cornelius off when he points out that he was the chief clerk already. After he leaves Cornelius says sourly that if he does a very good job, maybe in a decade he'll be promoted to chief clerk again.

Commander Shepard starts Mass Effect </ as a Lieutenant Commander of the Alliance Navy, and also gains Spectre status from the Council. Come the third game, the Alliance recommissions Shepard, but two returning squad members (and, with the right background, his/her own mother</) either match or outrank</ him/her, and s/he gets the widespread duty of conducting centuries-in-the-making diplomacy with every race in the Milky Way and finding as many war assets as s/he can. By the end, s/he is essentially, along with Admiral Hackett, the leader of the alliance.

From Harvey Birdman, Attorney at Law </ : Truth in television with military brevet ranks; promotions given authorizing officers to claim the title and responsibility of a promotion, without the actual pay

A character goes on a rant, presumably induced by some slight , and is caught up in a spot of Angrish . Or maybe they are giving a stirring speech, and are really on a roll, when they let out some Non Sequitur . When the rant or speech ends, the person being chewed out or preached to, with a perplexed tone, ignores 99% of the speech in order to single out the Non Sequitur Compare I Take Offense to That Last One! , where the target (if being lambasted) only disagrees with one of the insults, implying that they admit the others are correct. Also compare You Make Me Sic , where in a situation you expect someone to have a strong reaction to a statement or insult they single out bad spelling and grammar A Running Gag in Bleach </ has Rukia trying to explain things to Ichigo using a series of drawings. But all he can ever seem to focus on is how terrible the drawings are

Kitty Pryde provides us this example from Astonishing X-Men , </ though in this case what Kitty points out was</ the thing she was most concerned over.

The former Trope Namer was Animal House </; towards the end, Bluto gives a stirring speech about not giving up, and at one point says "Was it over when the Germans bombed Pearl Harbor?" Otter, in reaction, looks confused for a moment and mutters, "Germans?" to which Boon responds " Forget it, he's rolling ."

In an episode of Titus </ ; Erin is chewing Ken out for being a bad father, at one point calling him a "Motard". When her rant ends, he

just looks at her funny and says "Motard?"

Monty Python's Flying Circus </ is dotted with this in the Live At Drury Lane</ sketch "Cocktail Bar," where four businessmen stop in to order some rather unusual drinks ("Special with a twist of lemming," "Harlem Stinger," etc.)

On 4chan , someone told the story about how his mother's bakery was broken in to, and to protect the merchandise, she had him store all the cakes on hand at his apartment—about forty of them. He laments that he already housed one of them, and didn't know what else to do. This was the immediate response:

In Young Justice </ : After Arsenal wakes up and recaps everything that has happened since his capture, including an alien invasion, the formation of a team by all the sidekicks and Ollie growing a goatee:

A character has suffered an amusing injury , usually of the blunt force to the head variety. Dazed, he will say something really random and Non Sequitur , normally either before going out like a light or after being awakened . It seems that with proper application of blunt trauma, the human skull becomes a radio receiver tuned to a random station somewhere in the world. Three common phrases used are " How Many Fingers? am I holding up?" (helpful bystander), some variation of "I don't wanna go to school today, mommy" and "Anybody get the number of that truck?" (victim). The character may also mistake someone closest for someone else during such A subtrope of Non Sequitur and Parting-from-Consciousness Words , which also includes the cases where the parting words actually make sense. Overlaps with Intoxication Ensues when caused by drugs or alcohol. May result in Delirious Misidentification . See also Concussions Get You High . In less serious works, tends to come hand-in-hand with Circling Birdies The corresponding situation where a character says something random while regaining consciousness, is Waking Non Sequitur . If a character says something random while unconscious, that's Talking in Your Sleep . Spoonerism is a common variation

I'm a Marvel... and I'm a DC </ :

A trope most prevalent in Western Animation , but it can occur elsewhere. An actor is often cast into a role for which they can provide a great voice, but not always do the casting agents manage to get someone that can sing as well. Or, more rarely, their singing voice just doesn't sound enough like them for the producers' liking. A second actor will be brought in to dub the songs, and this isn't always as noticeable as one might think If the actor is supposed to be playing a musical instrument while singing, two</ doubles may well be used Most Japanese voice artists sing the Image Song for their characters regardless of their talent, although again this isn't always the case Less frequently, concessions will be made to work around a voice actor with a less than pleasant voice. Sometimes, this trope can be done for Rule of Funny by having a character's separately performed singing voice deliberately sound nothing like their speaking voice Compare Talent Double and Singing Voice Dissonance

A character is obviously "not from around here", but where they actually are</ from is kept a mystery. They don't even name a No Communities Were Harmed pretend country like Qurac or Bulungi . It's possible that it's All There in the Manual , but you won't get any hints in the show itself. Their name doesn't give any hints, it just Sounds Foreign , and their accent doesn't sound like that of any real country . They're likely to talk about The Old Country a lot without ever telling you what it is. Can be played for drama to hint at a character having a Mysterious Past , but more common as a way to create the ultimate Funny Foreigner —you can use all the best stereotypes without offending anyone</! Of course, if a home country is ever revealed or deduced , all of this becomes Misaimed Stereotyping and will probably continue to happen because of how it's still funny. Other characters may have their own assumptions, but these will be met by conflicting evidence, disagreement from others and offended denials by the foreigner himself ("Hungarian!? The Hungarians are our mortal enemies!</"). The author, if pressed, will probably respond with a Shrug of God . A popular variant in the UK is the "Eurotrash" character, someone whose origin can be loosely classed as Central/Western Europe but no narrower than that, speaking fluent English with an accent that hopscotches between Swedish, French, German, Italian… Their reticence to talk about where they come from may be an early hint that they're a Fauxreigner . Compare Ambiguously Brown and Undisclosed Native , which can overlap with this trope. Contrast But Not Too Foreign . See also Where the Hell Is Springfield? , for when it's the setting of the show that's ambiguously located. The real life version as applied to versatile actors is Plays Great Ethnics .

A character that looks strange in the context of their cartoon world. Often a result of Art Evolution , with earlier designs becoming The Artifact to a newer, more refined sensibility. It could be that a major character was designed independently and integrated without any changes. This could also be an intentional stylistic choice, indicating a descrepency between the odd one out and the rest of their world Crossovers often result in this, with an attempt at fidelity to both art styles rather than going for Off-Model . It's especially noticeable when the characters are from different franchises, showcasing distinctive character designs from their respective source material. A Gonk often utilizes this, deviating from the style specifically for the purpose of looking ugly. Same could be applied to an Eldritch Abomination to emphasize how alien it is Compare Art Shift (when the art itself shifts in style temporarily), Masculine Lines, Feminine Curves (women tend to be drawn more realistically than men in many illustrated works) and Flashy Protagonists, Bland Extras (when the major characters look non-standard compares to the background characters). Cartoonish Companions , No Cartoon Fish , and Realistic Humans, Cartoony Animals are subtropes

In most games, players see the dreaded Game Over screen when they lose in some way. Maybe you fell down too many Bottomless Pits and lost all your lives , or the Player Character was beaten to death by a particularly vicious Demonic Spider . Maybe you failed a story important mission or lost a critical Non-Player Character during an Escort Mission . You might have been caught or captured during a Stealth-Based Mission . ...Or, maybe you just forgot to pause the

game while reading the walkthrough you pulled from GameFAQs and the game's timer ran out — you get the idea. These are all standard failings, usually treated with a simple default message: " Game Over ." Alternatively, you have successfully finished the game, defeated the Final Boss and receive a Game Over message after the credits because technically the "game is over". But that is not what this trope is about . Sometimes there are games that give an unusual message or even a full cutscene for losing the game in a specific way. These are non-standard Game Overs.

This page is about the unusual, context-sensitive methods by which players trigger a Game Over screen. It doesn't include the times when the game tries to trick you into thinking that the game has ended For games where every death is accompanied by a special message, see Have a Nice Death . For games where every death has a special animation, see The Many Deaths of You . For games where all bad endings contain extended narrations or demonstrations about the consequences of your actions, see It's a Wonderful Failure For standard Game Overs that result from an instant-kill attack, see One-Hit Kill . For the game ending early due to a non-standard victory</ condition, see Instant-Win Condition . If a non-standard Game Over cuts the game's ending, then it's aptly No Ending . For non-standard Game Overs triggered early in the game, see Press Start to Game Over . For situations where there's an achievement awarded for this, see Achievement Mockery A number of quiz shows from the late 1960s and early 1970s — including the Who, What or Where Game</ and the original Sale of the Century </ — had rules where falling below zero at any time immediately eliminated that player from further play. These games spotted the players a small bankroll ($20 for $otC</, $125 for the betting-type 3 Ws</) and, like Jeopardy!</, money was deducted for incorrect answers. But enough incorrect answers meant falling to or below $0 and, per the rules, meant they were eliminated immediately. The "$0 means goodbye" rule was eliminated for the more familiar 1983 $otC</ and the 3 Ws</ 1990 remake The Challengers </. With the earlier incarnations, the standard "game over" is at the end of the front game of $otC</ (we've just played the last question, here's the scores, here's our champion) or, on the 3 Ws</ , after the day's final category is played with all three contestants participating

Bob must wear some form of uniform which he finds repressive or simply dislikes, so he tries to act out and be an individual through wearing something distinctive. If he actually gets away with it, he may even inspire others to do the same. Often, Bob's change to his uniform comes from finding a loophole — The rulebook says "black shirt, shoes, socks, and pants," but says nothing about silly hats or tearing the sleeves off the shirts . Essentially a Dress Code, but not a strict Uniform. This is often done in fiction to make things more visually interesting while still keeping a team feel. In Real Life this is a key reason why novelty neckties are so popular. Big earrings, watches laden down with gadgets, mismatched socks, you get the idea. In the professional world, this is popular with men, who tend to have fewer options for "proper" attire than women. This is often the case with Superhero Team Uniforms . Custom Uniform of Sexy is also usually this, but with a specific Fanservice angle. Compare Custom Uniform — while that one is "I won't wear the real one, so I'll wear whatever I damn well please," this is

"I'll wear the real one, but I'll make mine different than everyone else's." Transfer Student Uniforms : "Technically I'm waiting for my new uniform to be made so I'll wear my old one, but this is symbolic of my status ." Compare Distinctive Appearances .

Much comedy is based on having characters misunderstand other characters' words or language , but this can only go so far: after all, words have generally accepted meanings, which limits the possibilities for misunderstanding With nonverbal communication, the sky's the limit . A wink, a hand gesture, a significant look — could mean anything</ . It's possible to have characters conduct entire conversations in which each completely misinterprets what the other is saying A common hazard of Miming the Cues . Contrast Talking Through Technique and Hand Signals , where gestures can get a very precise message across

Mostly an espionage trope, but may crop up in crime fiction and other thrillers. The hero and an antagonist meet in public—a society function, a casino, a coffee shop or some other venue with lots of witnesses, (or other limitations, if that might not be enough — see the Highlander </ example below). Other times even a few witnesses of the wrong type will prevent combat from breaking out. The hero may know who the bad guy is, and the bad guy may know what the hero is doing, but under the circumstances just shooting each other is out of the question . Instead, they duel verbally, with an implied — or even explicitly stated — " the next time we meet things will be different " vibe The function of the scene is to build tension by establishing personal conflict between the two, not just mission-based conflict. In-story, the purpose of the scene is usually information gathering, and feeling out weaknesses of the opponent Related to Overt Rendezvous . Subverted by Conspicuously Public Assassination . If a subordinate antagonist is involved and genders align properly, can mutate into Duel of Seduction . A Chance Meeting Between Antagonists might turn into this, but more usually at least one of those involved is seeking the other A subtrope of Action Film, Quiet Drama Scene . Can easily set up We Meet Again . Compare Go-Karting with Bowser . Not related to We Come in Peace — Shoot to Kill A commonplace in James Bond </ films (and novels — Umberto Eco calls this the "First Check" scene in Ian Fleming 's stories)

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Sometimes the best way to describe something is to give a few hints and let imaginations run wild, especially if you aren't allowed or can't be bothered to get explicit. One common way is to imply the general feel and mention a few outlandish items to be used but not how</ they are used. After all, who could come up with a funnier scene involving these odd tools than the viewer's imagination could? Noodle Implements is used to suggest an act that would normally be unthinkable to show, by listing a set of objects in context. The most common uses are for an especially Zany Scheme , some delightfully exotic sex or some truly ingenious torture. The phrasing and circumstance makes it obvious, but the unknown act appears much more intense. Or more silly. To compare it with Noodle Incident , Noodle Incident is basically a specific variant of Noodle Implements that already happened in-universe. Therefore a character can mention a Noodle Incident using Noodle Implements. An Incident is a single event, definite, while Implements can mean both "ongoing" and "tools", so it is more undefined and open. If the Noodle Implements are used erotically off-camera while a character or characters observe, they may find the results Head-Tiltingly Kinky Noodle Implements can cause Fridge Logic (and/or Fridge Squick) if you attempt to work out exactly what you do with a snorkel, a feather boa and a stuffed giraffe that's so incredibly erotic. Unfortunately, someone will have worked it out. There're probably pictures online . If the use is well known, it may become a form of Shout-Out . They may also be used in Planning with Props . In some cases, savvy characters will intentionally invoke this trope when questioning someone they've captured. Differs from Maximum Fun Chamber in that the character in question doesn't really know how to use the items to torture someone. Contrast And Some Other Stuff , where you see exactly how real implements are being used but their precise identity is obscured to prevent idiots from trying this at home . See also Maximum Fun Chamber , Comic Sutra , and Lost in Transmission . Compare Cow Tools , That Mysterious Thing . For lists of items used to commit an elaborate but unseen murder, see Once Killed a Man with a Noodle Implement . Not to be confused with Informing the Fourth Wall .

The Noodle Incident is something from the past that is referred to but never explained, with the implication that it's just too ludicrous for words—or perhaps too offensive for depiction—and the reality that any explanation would fall short of audience expectations. Questions about it are often met with "You Don't Want To Know…" Persisting is a good way to press a character's Berserk Button Commonly introduced to the audience by having characters react to some fantastic and improbable event with "Oh no, not again." The key to this trope is that the audience is left to imagine what happened based on vague

hints or clues, with funny (or scary) (or both) results Named for an incident referenced by the characters of Calvin and Hobbes It originated from the in which the word "incident" was not used, but was used all the time after that, starting with the strip Don't be surprised if it was caused by a trickster-type character . If there's a noodle incident and a trickster happens to be in the main cast, the trickster is almost always responsible for it, or at least blamed</ for it Almost always a case of Nothing Is Funnier , particularly if it has an outlandish name, such as the Trope Namer . Compare with Cryptic Background Reference , In-Joke , Jackhammered Conversation , Relax-o-Vision , Noodle Implements , Second-Hand Storytelling , Take Our Word for It , That Mysterious Thing , and What Did I Do Last Night? . Comedy counterpart to Nothing Is Scarier , where the imagined horror</ is more effective than what could be explained. Reminiscing about a Noodle Incident by the people involved can result in Lost in Transmission for an outsider. Compare and contrast Offscreen Moment of Awesome , where the off-screen incident would have been better on-screen. See also Cow Tools . Enough such incidents create a character who has Seen It All . If a Noodle Incident is essential to solving a mystery, it's a Riddle for the Ages . If it results in the person/people involved being banished from wherever it happened, they've become Persona Non Grata . And if, many episodes or installments later, we finally get to see the incident and all the details about it (at least one TV series season, book volume or film sequel has to be in the gap), the ensuing new episode/installment becomes the Resolved Noodle Incident . See also Great Offscreen War . Contrast Oblivious Mockery , where characters talk about an event they don't know happened but the viewer</ does (most of the time) In Spy Fiction or similar stories with two longtime allies, the Noodle Incident is usually referred to by a place's name. "This is just like Budapest!" "Remember Helsinki?" "God, it's Rio de Janeiro all over again." Sometimes this is elaborated upon, but usually not To be clear, this isn't simply a reference to something that is never shown "on-screen". A Noodle Incident is marked by a lack of information, shown or told. Bob saying to Alice, "Remember that time we robbed a bank?" does not qualify, whereas "Remember the bank?" does Naturally, this trope is a good source of Fanfic Fuel . Sometimes overlaps with Getting Crap Past the Radar . Contrast with Remember When You Blew Up a Sun? , which is where the reminiscence is anything but</ ambiguous Not to Be Confused with The Google Incident (or the second one), although you might get this vibe from some tropers

In some cases where the party has been split or someone has changed so much you hardly recognize him or her, you may want to make sure the Bob in front of you is the person you know, and make some kind of check; for example by asking him something only the real Bob could know. But what to do when Bob is usually so stupid he doesn't really know much? Well, you will check just that</ instead. Ask a question expecting an answer so silly that only the real Bob would be capable of pulling it off . Of course, Bob may also show his idiocy without waiting for any question. Inversely, giving an unusually intelligent answer will reveal the imposter Compare Trust Password and Bluff the Impostor . Will often overlap with Spot the Imposter Sub-Trope of Something Only They Would Say . See also Who Would Be Stupid Enough? . Not to be confused with Nobody's That Dumb

The above quote from Silver Spoon </ is after Keiji made a dubious relooking during his summer vacation.

When the Stephanie Brown Batgirl 's Friend on the Force gets in the middle of a fight between Batgirl and Clayface in Batgirl's shape, one of them says to shoot her, because she'll bleed and that will prove who she is. He shoots the other one, because only the real Steph could possibly think that was a plan.

In The World's End </ , Gary repeatedly headbutts a pillar to show that he hasn't been replaced.

In The Culture novel Matter </ Farbin is a King Incognito , one step ahead of the usurper who's declared him dead, who seeks help from his old tutor who hasn't seen him since he was a boy. The tutor says that if he's who he says he is, he'll remember the name of the tutor's assistant, and the subject of one of their lessons. When Farbin admits he can't recall either of these things, the tutor is reassured that this really is the Upper-Class Twit he remembers.

Blackadder II </: the Master of Disguise Prince Ludwig has infiltrated the court of Queen Elizabeth ; the palace is having a fancy dress party to take her mind off her troubles and Blackadder (who was Ludwig's prisoner) told Ludwig that Nursie always dresses as a cow. Then Blackadder escapes, returns to London, and stabs Nursie while she's dressed as a cow - but it isn't Nursie, it's Prince Ludwig.

Persona 4: Arena Ultimax </ : When faced with Kanji and Shadow Kanji and unable to tell the two apart, Yukiko holds an impromptu quiz show with questions about Inaba to determine which is the fake. Her last question is a math problem; when the Shadow gets it right, she proclaims he's the fake since the real Kanji would never be able to do the math so easily.

xkcd </ heads towards some sort of Trust Password , but short-circuits it in favor of

There was an episode of Bananaman

Two characters are escaping from something. One of them falls down, breaks a leg and says "Leave me, I Will Only Slow You Down ". The other one says, " I won't leave without you !" and takes his wounded friend with him. Possibly even requiring, as soon as they reach some degree of safety, that the wounded character gets evacuated first In more hard-pressed situations, the character must stand over the fallen friend and fight off enemies, all the way up to the grim Last Stand . In case of close comrades , such as Blood Brothers , or beloved commanders , this may be done even if the fallen friend is dead and not just wounded, and the heat of battle may make it impossible to tell whether the fallen character had just been wounded or had died. And if the dead character has Royal Blood or Blue Blood , this may have a grim necessity: they need to be able to prove that the character died</ to ensure that the succession goes smoothly in time of crisis This trope is often used to generate drama in a situation that calls for a Heroic Sacrifice . See Shoot the Dog Can lead to Antagonist in Mourning when the characters had been hostile to each other before. Extra points if they had just become Fire-Forged Friends Savvy villains

will exploit this rule to great effect by wounding their enemies, thereby pinning or slowing down their comrades If it really is impossible, the wounded soldier may plead for death rather than just being left On the other hand, if the wounded soldier can prevent the enemies from chasing his comrades, You Shall Not Pass! may justify leaving him. The soldier will probably insist on volunteering despite his comrades' protests When they must Bring News Back , the characters who stay behind often do it to buy the others time to get away. Those who must go on may find it hard to flee while others fight , but generally their sense of duty is up to it In many ways, this is Truth in Television , although without the dramatic clichés. Many armed forces units, especially the U.S. Navy SEALs and U.S. Army Rangers, pride themselves on never abandoning a wounded or dead soldier. Others, like the SAS, make a rule to leave wounded men for The Medics Often portrayed as a subtrope of Honor Before Reason . In real life, there is a perfectly cold-blooded reason to still do this: people are expensive and difficult to train and replace. Better (and cheaper) the guy with potentially years of experience spends some time in a hospital than you stick some neophyte right out of a rushed