

Parody Erode

Topics:

- Plays are up to audience interpretations. They're meant to get others to understand different viewpoints. But paradoxical events have twisted what is truth and what is metaphor. The kingdoms seek to restore justice to the people, whose minds are warped with confusion. The people must now decide which ideology to follow.
- Two types of wars are fought: those in real life, and those in theaters
- Erudite Kingdoms: Gallilei, Florenzifani, Mementia, Haleidolei
- Organizations: Pen's Refuge, The Laughing Pig, the fringe cults
- Gallilei: (Swords) Rejection of Universal truth, interpret the metaphors. Always in conflict with the Self. This is a terrifying concept to Florenzifani; Gallilei says it is the actual way the world works, and they must learn to live with it. There is irony in that Florenzifani seeks universal truth, but the truth may be that there is no universal truth, and thus there are paradoxes. There may be 2 truths at the same time that contradict one another: they are and aren't the murderer. But is this true? The story will explore this, but won't conclude.
- Florenzifani: (Hearts) There is only One truth, and it must be found. They believe they are the true Self. They took over when their scholars made rational breakthroughs that allowed them to interpret plays with 'universal truths' almost every time, convincing the people that universal truth existed.
- Mementia: (Wands) Serve the play's metaphors, leave truth behind, for the metaphors have replaced the truth. "Reality" must be siphoned as a slave to uphold imagination. Their kingdom is fantastical, and seems to be 'augmented reality', where what is truth and what is imagination is blurred.
- Haleidolei: (Diamonds) Do not seek answers; Indulge. Whether that be in metaphors or reality. Life is meant to serve the senses, not to think. Their kingdom is a giant exquisite chocolate land, glittered with dark precious metals and gems.
- Pen's Refuge: Respect the author's intent. The authors are the wisest and shape the world; the audience has the job to think for themselves about whom to follow.
- The Laughing Pig: To embrace chaos for the sake of chaos. Their true purpose is unknown.
- Fringe cults: believe in only 1 truth, but their 'truths' are often riddled with falsehoods, unlike Florenzifani which champions logical consistency and proofs.
- Amphitheatre: where the main plays are held to shed light on controversial events. The Erudite kingdoms fight for control over it. It belongs to the Centre land.
- Pagliaccios: they act in the theaters, they harness dark magic. Some despise kingdoms, as they wish for each individual to play with their own minds, not be subservient to other minds.

- Clowns: dangerous entities that may or may not be people's imaginations
- Harlequins: a type of knight that serves a kingdom. The Pagliaccios are offended by them, as they believe they are higher servants of the people, not kingdoms
- 6 types of Royals: Jack (an apprentice of the Queen/King, their chosen successor who is most aligned with their philosophies), Jester (a senior Pagliaccio), Bishop (a human, bastardized Pagliaccio imitator), Duke (a high ranking scholar), Queen or King (the utmost ruler of the land)
- Lullaby Castle: twisted nightmares kept safe from children's traumatic memories
- The Crying Clown: claimed by Pietro to have murdered his child, she is nowhere to be found in the beginning, thus sparking off the playwrights to write a play that figures out the true events. They capture Pietro's dreams and write their play, in combination with the dreams of the deceased, but paradoxes arise. This may be due to rebellious playwrights, bad interpretations (Florenzifani's claims- they just need better 'science'), or something more sinister: that there is no universal truth, and each person lives in their own lonely world disconnected from others.
- Playwrights: they tap into the collective unconsciousness to write plays to be viewed. Florenzifani claims plays can be used to find the truth, as long as scholars can interpret them correctly by washing away what is a human's subjective 'noise' and what is the truth. The scholars have sophisticated techniques for doing this.
- The Cartwheel Doll: a memory that haunts Lilianne and Marielle
- The grand queen of hearts, suspected of murdering her grandchild, was pardoned during Gallilei's rule on the grounds that subjective truth exists.
- Originally, people fought in wars over their lack of understanding with one another, as each had their own image of truth. They separated into isolated kingdoms that could not exist in harmony. But with the construction of the theaters, the people were able to put aside their differences to live in their imaginations. Then, conflict occurred when paradoxes were found in these plays, igniting wars yet again. Gallilei quelled these quarrels by teaching people to accept subjective truth, allowing it to be true that one did murder and did not murder someone else- each being lives in its own separate reality, though many people live with one another in a separate one. It taught the people to accept others' realities and live with this discomfort, just like one lives with other discomforts such as hunger and inevitable death, to accept others and understand why their subjective reality is the way it is. But when Florenzifani's scholars made breakthroughs that shattered the notion of subjective reality, "figuring out" what plays meant instead of accepting all different plays of the same subject as different subjective realities, Gallilei was mocked as an old, outdated school of thought. Now, with an event that cannot be explained by the scholars, the people began to question what was truth. Why was the play uninterpretable? Was it the fault of corrupt playwrights? The laughing Pig? A need to advance science? Or is Gallilei right?

- The Amphitheatre is the most influential of all- those who control it can put on their own plays and interpretations of these plays. If a fringe cult controls it, there is only danger. Gallilei use to believe in these fringe cults until some of them that were completely lost in reality threw chaos into the world. This triggered people to turn to Florenzifani instead, as a universal truth was much safer and didn't require people to listen to others. The owner of the Amphitheatre is the strongest ruler in the entire land. The current owner of the Amphitheatre is the Queen of Hearts, who is narcissistic and does not care for the land. She leaves everything up to her scholars. The Pagliaccios mock her and her scholars subtly, believing they are in over their heads.
- Multiple plays appear in the Amphitheatre, from different perspectives
- The kingdoms must fight for positions of power, breaking down the minds of those in power to take over. The rulers must convince the people to follow them, but they must be trustworthy. As such, brokers of truth such as Lilianne become incredibly valuable. These shady characters have access to information that others do not. But who is trustworthy? Can the rulers do their duty, instead of being lost in their own selfish desires? Whose will is the strongest to take control of the Amphitheatre?

Characters:

- Charlot: a Knight of Hearts, a hero of Florenzifani, gone mad with visions of Maria. Disillusioned with the duty of finding truth. He is the handsome toy knight that Lilianne cherished; somehow, he has become a human. He is supposed to serve the truth, but is drawn to Maria, whom no one will believe. He must decide between his own fabled truth and the truth that serves his kingdom. In his mid-thirties. Has flowing locks of blonde, curly hair. He is loyal, to a fault, to his father Giorgio. However, he begins to question his father. Yet, if he does, he will have to admit that Maria is false. He is kind and just, and knows he has flaws, yet has trouble figuring out what they are and overcoming them. In the end, he succumbs to his madness.
- Maria: a faceless woman. She may be the crying clown. But it's later revealed she's not.
- Fionna (rename as Lilianne): Around 20 years of age. a greedy, sleazy thief and merchant on the search for answers about her childhood, the clues which are in her toys. Secretly, not to her explicit inner voice, her desire is to build a kingdom of recovered toys away from reality. She eventually is entangled in the war and plays several sides as a traitor. She makes dangerous deals with the Pagliaccios. She is able to manipulate key figures by trading them toys that prey upon their nostalgia. She is a big dreamer, while still being incredibly crafty at real world games. She does not explicitly think about her true loyalties (despite much of the story being told from her first person perspective- unlike when the first person shifts to Charlot, who is incredibly honest, Lilianne lies to herself at times to keep her mind from wandering into her horrific

overimagination), and is prone to quickly shifting allegiances. In her subconsciousness, she has everything already planned out, but just doesn't mule over it.

- Tobias: Lilianne's dog
- Tabby (rename as Marielle): a kind hearted worker at Lilianne's old orphanage who is the only one who can see what Lilianne sees. She didn't grow up in the same orphanage, but went to work for it after her parents passed away. Around the same age as Lilianne. She becomes Lilianne's bodyguard, seeing it her duty to care for all those who passed through the orphanage (though she tells Lilianne to go away at first as she's grown up). She keeps Lilianne's hopes and dreams alive, defending them from being torn down by cynics. Marielle used to be a mid-ranked knight for Florenzifani, but left when her world view began to fall apart. She'd never met Charlot, who ranks far above her, though like many knights in Florenzifani, they both become disillusioned when the 'universal truth' they seek becomes more and more like a lie the further they venture into the outer lands. She is not a big thinker, but likes to have child-like hope in the world, and will fight to keep it alive. Sometimes she is at odds with Lilianne's shifting loyalties, though she believes they are a means to a good end. Her goal is to find the truth, and only sees Lilianne's as a means to get her there, thinking that Lilianne's imagined world has answers.
- Elise: an orphan cared for by Marielle. Stays behind the orphanage with Marielle is forced to flee from it.
- Absolone (rename as Emanuele, or Rocca): a serious looking, thin but tough minor theater owner who hates Pagliaccios. He only works the theaters because he believes they have the potential to do good for uniting people, but believes the Pagliaccios are twisting them. He believes theaters can exist without them; they can "return" to the people. Cares a lot for his performing troupe, whom he sees as family. He returns to his duty as a philosopher when the war returns, and goes on a journey to become the supreme voice of Gallilei. He enlists Antony to try to make things right. He is burdened with keeping Gallilei's from becoming a fringe cult. He commands armies to fight other Gallilei lords who seek to bastardize the idea of 'multiple interpretations' to reject truth in favor of illusion that serves to dehumanize others. Emanuele has to fight off any desires to inject his own biases into his plays, lest he be a hypocrite. Yet he must figure out what is "subjective reality" and what is actual falsehood.
- Antony: a half clown, disfigured playwright raised by Pagliaccios. He wishes to express his emotional tragedy in plays, at the cost of truth. He must exaggerate at times to capture people's attention.
- Cormic: A Gallilei teacher and philosopher. Opposes Emanuele but respects him. When others in Gallilei oppose Emanuele for wanting to bring back the glory of the kingdom by taking over the Amphitheatre, Cormic backs him, but pays the price with his life.
- Rhiia: Emanuele's daughter, a fake Pagliaccio who desires to be real. She is at odds with her father.

- Tristiane: a carefree lord of Haleidolei. A good friend of Charlot.
- Wonthos (rename as Giorggio): The most senior Florenzifani scholar whose grandson was seemingly murdered, he sets up his own plays with the Pagliaccios that force his own interpretation which is clearly riddled with falsehoods that don't appear in any subjective reality. This is the spark that triggers the War. He is declared a heretic by other scholars. He insists his son Pietro is the murderer, and that the playwrights have failed them all. The Queen of Hearts is in love with Giorggio's son Charlot, so she sides with him. The Duchesses hate that the Queen has gone against "objective reality", so they seek to overthrow her. But do they hate that she has broken her promise to her duty, or do they simply hate Maria?
- Tatyana: Giorggio's daughter, an apprentice of Giorggio. She begins to question her father, as she is not sure if her brother Pietro is actually a murderer, and senses her father is covering things up.
- Tgar: Tatyana's fiance, also an apprentice of Giorggio. He is loyal to him.
- The Queen of Hearts: a narcissistic entity who loves Charlot, who does not love her back. 10 years ago, she gave Giorggio, a mid rank scholar, the highest rank among scholars to try to win Charlot's heart.
- Mgon: the king of Mementia who manipulates Charlot, thwarted by Lilianne. Charlot breaks out of his control and ends him eventually.
- Pietro: the witness to the disappearance of his wife and child. He is at odds with his father Giorggio, and has been outcasted from his royal duties to live as a poor farmer, no one suspected his lineage. He is suspected of murdering his child, but he insists it was the work of a crying clown, who has since disappeared. He seeks the help of Antony and Emanuele to make things right. This launches Emanuele to try to have Gallilei reclaim the Amphithetre while Florenzifani fights amongst itself.

Outline:

1. Dark, colorful ribbons and chocolate. Alluring fragrances. Jesters roam and entertain. Charlot, the hero, hushes and calms the crowd. A play is about to start.
2. Lilianne prowls the streets for coins. Her proposals to sell puppets are rejected by theaters. She sneaks in to watch the play of clowns
3. The play put up by the Pagliaccios. About a sad fat clown and his mockers
4. Lilianne finds the orphanage while running away from haunting visions of clowns from the play and meets Marielle
5. Elise, A child's nightmare. The Cartwheel Doll. The toy kingdom in the orphanage
6. Tatyanna, Tgar and Giorggio are introduced when they meet with Charlot. Tatyanna explains the 4 kingdoms and other lore. The chapter is from Charlot's perspective.
7. Charlot meets the faceless woman Maria in a Monet-like setting

8. Pietro's child disappears. Pietro's version is not shown yet, but a play is put on to try to interpret it
9. A paradox in the Amphitheatre; the once universal truths that could be interpreted from plays are now thrown into chaos, and the clowns cackle
10. Florenzifani is split when the Duchesses rebel against the Queen, who they claim is feeding falsehoods to the masses. The Duchesses fear Maria, and the Queen defends her, believing Charlot will come to love her eventually if she gives him unconditional love, when his delusion with Maria is over.
11. Gallilei seeks this chance to garner the people towards its side
12. Pietro seeks refuge with Antony, and tells his story from his first person perspective
13. Pietro seeks Antony to help write a play
14. Emanuele speaks to his playwright Antony about this matter, and decides to go back into politics. He convince people to turn against the current, corrupt ruler of Gallilei, who is letting the fringe cults run wild and besmirch Gallilei's original oaths. He must protect Pietro while Antony struggles to put on an accurate play from Pietro's perspective (which he insists has been corrupted by his father, who inserts his own lies into his propaganda against his enemies)
15. Lilianne finds her way to Florenzifani after being lured by hints that one her toys can be found there. She begins to dispense information to the Duchesses. Now, the 3 sides are clearly defined. Lilianne must fight for 'objective reality', reigniting Marielle's desire to see it be real, too.