

Each School has a long history of successors who steer the followers in their vision. Each School has an army and its own territory.

You really need to tone down the hallucinations- make them VERY subtle, or else this will be way too hard to write. Everyone sees the same thing most of the time, but it's small changes (a Berenstain bear's effect, but more physically sound and apparent) that fuck with people's minds. These very small changes snowball together into large disagreements- many disparate yet tangentially related issues pieced together- and are often driven by bias. The plays are meant to bring people together empathetically by allowing them to bask in a shared experience, something that each person can relate to, knowing unknown things in terms of what they know. But these plays often carry no direct morals- they just explore, which can cause things to get worse.

The clowns are illusionists, and some people do not trust them, while others just accept them for being there for the sake of entertainment.

The stories are told from the perspectives of civilians who experience these strange small changes, which do not occur that often but are not rare either.

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Capture the eerie silence and abandonment that comes with a clown and its unwavering smile. The clowns are not demons or beasts, but an entity that some claim is there, and some claim isn't. People not only have hallucinations, but different memories. Someone would say one thing, but someone wouldn't remember it. This terror is what alerts people that they're trapped in a fake dream they have to escape.

The terror comes from nursery rhymes, infants, abandoned theme parks, empty cities, distorted music, 'familiar' yet unfamiliar people, etc. Rather than mixing clowns with modern dark gothic elements, death, sharp teeth, etc., focus more on how clowns and more innocent child-like elements invoke horror. People can wake up and see themselves as clowns, only to realize they're in dreams. Rewrite the previous stuff (or create an alternate story world) using these themes. Is it possible to tie these terrifying elements with lore and a vast, expansive kingdom? Clearly, one could die tragic stories, Hellish entities, ghosts, and more with high fantasy.

Each character's perspective carries a different, contradicting story relative to the others, but only subtly different. The subtlety is what strings in the eerie horror, instead of outright horror. It lies on the surface, just slight enough to be disturbing yet ignored, as if opening it would reveal something too horrible to be true.

The focus is not on the carnival or dark gothic elements, but the eerie silence and confusion. The Yamolnin world- with its jesters and more- is set in there; this is not, though there are similarities.

Fionna sees apparitions, like children, that others do not see. Rather than having these hallucinations be mainstream and accepted, have them be denied. This creates an atmosphere of loneliness. Only Lily is able to see similar things that Fionna sees, giving them an initial way to bond.

Certain groups see certain things collectively, while other groups see different things (?) But chaos occurs when these groups have in-fighting. To prevent in-fighting, these groups accepted what the leaders saw, even if they know the leaders were wrong. Those that see the same things will agree and band together. There are usually exactly 2 different interpretation of events. However, rare seers like Fionna will see different things happening- not a neutral or moderate cross (these 2 interpretations are not opposities usually)- but just different, which may give a new insight into what's happening. If there are more than 2, the people are called insane. Fionna often acts as a glue that pieces things together, but this does not mean she is in the middle. By having this new information, she is able to have an edge over her competitors, except for those with similar abilities who have access to different information than she does.

The world lives in a mind-controlled society where Aldeiah and Raythosi have siphoned power from the many fringe cults and brokered an artificial 'peace' by forcing people to understand the other view by sharing their experiences in these interactive plays.

The plays are eerie and disturbing. Everyone sits down mindlessly like lifeless smiling figures, and some screams are heard as everyone is forced to watch and feel this parody world the clowns have created.

There is one clown who has a red curly afro, striped pajamas, long limbs, and does somersaults like a doll (ala Susie stretch). It does not speak, only giggles, and appears at the end of hallways, doing an eerie somersault.

One of the characters has terrifying visions and memories of another clown doll serving breakfast with his family. It is in a bronze old-film like filter, and the clown serves breakfast while giggling. The family speaks fakely and happily to the doll. But the family has denied this clown doll has ever existed, even though this person insists it has. This character, a leader of Raythosi,

Corrupted memories

There are two types of clowns: jesters, and those clown dolls which shall not be acknowledged. The latter are denied vehemently by people, as they don't want them to actually exist.

The figures are parodies and disfigurations of real people, mockeries of them. Sometimes the people become them and are lost forever.

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Fionna entered the abandoned playroom. She softly walked across the steps, clutching her toys in her pocket as she nervously clamped down and edged herself to move forward.

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The key to seizing power lies in knowing secrets behind what the clown dolls 'are' - . Rename the performers as Pagliaccios (clowns who speak in riddles and put on plays with humans), and clown dolls are entities which are never named but are usually referred to as Clowns.

How the Philosophical Kingdoms brokered a deal with the Pagliaccios is a mystery

Fionna is haunted by memories of the clown in the hallway.

Sometimes, the clown in the memory is a real person, someone that's been killed and forgotten by the person- replaced by the clown. Other times, the clown is a real clown. Sometimes, the clown is just a toy- how it became lifesized and interacts is a mystery.

When a child creates a doll that's the exact clown that Fionna sees, Fionna's heart stops and she senses danger. Later, she finds a missing child who has gotten the same hairstyle as that stretching, somersaulting doll, but the child cries and begs for her, despite being trapped on the other side of a gate. When Fionna leaves and returns, the child disappears, with only his creepily striped pajamas on the floor (there is no blood). This child was

Rewrite Lily- now Tabby- to be a worker at an orphanage. She's kind hearted yet too curious for her own good. She acts as a foil to Fionna's greed, though she also succumbs to greed secretly. She used to be a rogue mercenary, but has given up her ways to defend children who have been haunted by visions that no one else sees. Both are charismatic and able to gather many connections, so they act as players in this game. She wonders about the orphan's imaginations and sightings. Tabby is the only other person who sees some of what Fionna sees.

The philosophical kingdoms are not schools or councils, but actual kingdoms. But they are like as if a toy kingdom- like in Mr. Rogers- has come to life. In each kingdom, there are knights, bishops, queens, kings, jacks, and aces of the 4 suits: hearts, diamonds, clubs and spades. Positions are not determined by blood, but by appointment from the king, who is voted in by the people (so it's not a real monarchy, just shares its superficial style). The kingdoms are run by ideologies, where the central authority figure's job is to decide how the ideologies should think.

Besides the figureheads, many people operate the kingdoms and the plays put on

within them behind the scenes. The plays are not determined by the kingdom, but rather by the Amphitheatre, which is currently under Raythosi control.

The clowns are neutral- they are not evil nor good. It's the haunting visions that people have that terrify them. The unknown 'where did this toy come from? Why is it life sized in this memory? Why does this pattern keep on appearing?' induces fear due to the unknown. Some clown appear to be disfigurements and parodies of real people, while others just exist, giggling and laughing and mostly invincible to everything. They are not always good nor evil, but do have desires. They resemble ghosts sometimes, but are not always dead souls of humans. Rather, they remain a distinct mystery, as they do not have human desires. Some want to be 'loved', but not as a human would. Some require praise and adoration while speaking in a high pitched, mmmhmm voice, and once that's gone, they turn angry. Their desires are simplistic yet confusing. They are not complex and grey, unless they were former humans. Knowing more about Clowns always brings more questions than answers, thus their origin, purpose and mechanisms can never be explained or known.

Knights and Royals have white faces, red noses, and dress as Harliquins, as a way to 'pay respects' to the Pagliaccios. This is not paint, but rather a permanent disfiguration that comes from dark magic once they have sworn oaths. Royals do not inherit titles, but rather pledge to the Pagliaccios.

There are some entities which seem to be both clown and human. They are in suffering all the time.

The atmosphere is not like a fairy tale, though there are many elements such as spells and disfigurements that make the world resemble one. Also, there are no fairies, or good magic. Only dark, paradoxical magic exists.

Magic and fights are like epic performances, but they never serve to entertain. They are gaudy and confusing just because those are the most powerful ways to counter and fight in this world.

There are several ways clowns appear in memory and as hallucinations:

- They are a familiar person that people knew, but not anymore; they are a 'dream'
- They appear as fleeting beings that disappear quickly
- They replace people in memories
- Signs and patterns of certain clowns are seen, often as foreboding warnings of dangers to come
- They lead people, and curious souls follow them to either a new understanding or to a horror that cannot be unfelt
- They are hidden, and are not seen until the same memory or pattern is revisited over and over again

There are many terrifying events associated with Clowns:

- Loss of memory and identity; not remembering relationships
- Grotesque, tragic murders of loved ones, often due to misunderstanding
- Betrayals that end in murders
- Sexual assault and related horrors
- Missing people and children
- Things that should not and could not have happened in history, but the Clowns suggest they have
- Clones- someone being in one place when they were in another place. Memory of both places persist
- Grotesque disfigurements and births (very common)
- Relentless suffering and pain
- Thinking X is Y, when it's actually X, and being oblivious to it the whole time

While Pagliaccios are acknowledged everywhere as 'humans' (they are not), Clowns are never acknowledged, purely out of fear. But in order to broker the best deals, and to unravel the mystery behind her childhood toys, Fionna must uncover the mystery of clowns that people see. These clowns are used as blackmail, or stories are made up behind them, but sometimes horrific backstories are uncovered. Often, when there is a clown in memory or sight, then there is a horrific backstory covering it. The person is 'in a dream' and that clown is an analogy used to represent something that will terrify the person when they wake up from the dream. But clowns are not hallucinations; they are real entities with desires, yet seem to fade in and out of reality.

Rename: Aldeiah is Gallilei, and Raythosi into Florenzifani

Not based on one culture; mix French and Italian sounding things together

The Gallilei kingdom used to rule the plays, bringing order against the fringe cults who force people to think in only 1 perspective, not acknowledging the duality that often comes with events. But their fall came when they could not explain this duality with rational logic that believed in only 1 event (there are multiple perspectives, not 1 perspective is always correct, but 1 event is always correct). Inside the plays, battles raged where Florenzifani Harlequins battle Gallilei Harlequins to awaken the minds of the people, and the people- now very educated after the Eureka Age gave them the abilities to do so- chose Florenzifani in the end because they provided the most practical solutions to the Plague of Duality. The clowns, howling in delight, handed the reins of the Amphitheater over to Florenzifani, and many Gallilei became disillusioned with society. (Revision- do not write: The tragedy is that the free independence of the people becomes stagnant in an artificial peace. INSTEAD: The people become drafted into total turmoil where they cannot exist which 1 world is right.)

The Pagliaccios deny that Clowns exist, saying they are the 'only clowns'. This is seen as a nefarious trick by everyone who believes in Clowns, but the Kingdoms all

use this statement to deny the existence of Clowns, calling them figments of imagination.

Absolone is one of the Dukes (or Aces- but they are just called Dukes) of Gallilei. Rhiia is not a clown, but a royal. The King of Gallilei is Rembrosi. There must always be a King, Queen, etc for every suit, so if a Queen dies, the King must remarry immediately. There are backup spouses (fourth understudy, etc.)

Florensifani

Haleidolei

Fionna sees Clowns which reveal pieces of not of what actually happened, but what secretly happened in either A or B. Sometimes this leads her to a conclusion that's consistent in both views A and B; sometimes, it's only consistent in one, and sometimes it's in neither. Rather than revealing the true world, this reveals the workings behind several logical system worlds. To make mysteries solvable and not just random gibberish, there DO exist several logical worlds (which is why Gallilei strives to find them; it's just not practical to do so. Also Gallilei has many sub-kingdoms which believes different things, such as only '1 world' or '3 worlds', etc.) But piecing together which thing is from what world is hard.

What has been happening is that the logical physics systems have been fighting each other to dominate as the only system. With each other, they are contradictory, leading to the extinction of memories that are replaced by clowns. But clowns may also arise in the case of traumatic memories. Thus, clowns can come from many sources of confusion and denial.

Fionna has to solve these seemingly contradictory observations to determine what logical system is currently at play. If the world was pure chaos where anything goes, then it's frustrating and unsatisfactory to solve mysteries in such a story?

Actually, scrap this competing logic systems idea. Modify it into something else. Through the Kingdom's histories, there are events which are seemingly paraodixcal and remembered differently by others. Though Clowns are still never explained, this is because each person is trapped within the dream of a separate child from the Lullaby Castle, and each child is twisting their mind to remember traumatic events differently. Many, many descriptions of Clowns and the Lullaby Castle are given, but no true answer will ever been stated- only mysteries and terrors are grown. I don't have a true answer, so it'd be up to different audience interpretations to see answers which aren't really there, if they can be pieced together coincidentally.

Is the Lullaby Castle a metaphor? Is it an actual thing? Fionna learns of the Lullaby Castle through bedtime stories used to scare children. In fact, it may not even be the

real answer. Some children claim they see the Lullaby Children, and when Fionna looks at the clowns performing these strange plays about them, she wonders if it's real.

Historical stories document the rise of extinct kingdoms which were founded upon dead ideologies. In some stories, a child dies, yet heirs of that children are produced. How? The children never talk about the Father, yet do have a Mother. If the Father is mentioned, they start crying.

Wars are fought and won, but then another part of history says they are lost. There are real wars outside, but the most influential are the ones within the plays, where puppets and other representations fight, controlled by the puppeteering clowns. After real wars are fought, these faux wars are parodied by the clowns in the plays, often leading to disgust by the people who fought in them, as they see them as embellishing what actually happened- yet, that may be because different people saw and experienced different things.

Sometimes, someone may be both alive and dead. Is that person a hallucination? These people always come and go mysteriously, always behaving strangely. Ghosts do not exist in this world- this makes these hallucinations even more eerie. Sometimes, it seems a good force- a God- is aiding the people, but then things take a turn for the worse.

Sometimes, people behave strangely, like they're just NPCs. It's always terrifying when someone doesn't realize they're in a hallucination (or the others are in hallucinations, except them) until the signs and contradictions start to show. Then it's never known what WAS the hallucination. That's the whole unknown terror that Gallilei was founded to attack, while Florensifani seems to befriend it (with the downside of being dragged into its nonsensical dangers that it cannot sense because it doesn't know what's right and wrong).

If A and B were seen, often times a later event occurs which definitely states A occurred. But then another event Y states B occurred. So things become unpredictable. Fionna thinks she finds signs that predict what happened- she and Tabby hypothesize the competing logic systems- but this quickly turns contradictory to other observations. Yet, at the base, there appears to be a lingering truth to everything that has to be uncovered.

Assuming the Lullaby Children is real, each children's dream is not even self consistent with itself. Rubbishes and paradoxes are apparent. However, what these contradictions (which may go unnoticed unless the dots are connected) DO say are that some horrific or traumatic event occurred that embellishes that part of the story. Dolls come alive and become 'caretakers' of children when their parents die; the dolls are life sized and do not speak, yet the children understand them.

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Jacques beckoned the girl to come closer. His eyes were trembling, yet he managed to whisper, "What did you learn?"

Fionna hushed, "

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Tension occurs due to the ticking timebomb that Florensifani's hold has on the people. Their way seems to be the right way, yet answers are required for people to know what actually happened and come to a real consensus. Both paradoxical events cannot occur, because a person may experience A and not B, while another will have not A and B. So certain types of people won't always have A and B, or not A and not B, etc. While there are only 2 events (A or not A), there are no 2 partitions in which people can be classified into 1 partition such that all members in that partition always experience the same side's event (is X vs not X). Also revision again: there is not always just 'two', but usually there is, to make things less complicated.

Revision on Wonthos (scrap/downplay that plot): The main drive behind the story is how ignoring what truly happened in history has cascading, detrimental effects. What did the servant's child see? Was the Queen's infant truly there? Was the doll really that infant? Some say yes, others say no. One character discovers a discarded and disfigured doll, seemingly 'alive', and controversy explodes about how that is truly the infant. If so, then something happened where someone turned that infant into a doll. But who? There was the caretaker, the overbearing mother, etc. Things happen in which it's definitely both, but then the mother shows innocence, so it's not sure if she truly is guilty and should be punished. Mobs ensue which tear the doll in two.

While Clowns are not fought by Harlequins, other strange beings are. Cursed dolls, disfigured people whose minds have become clown-like, toy soldiers, cursed people, stretched people (becoming centipede-like), tweedle-dee like creatures (who knows where they came from), furries (essentially, but scarier), clown-like creatures who only resemble characteristics such as perpetual smiles and laughter but not their omnipresence, cadavers which were never people but are just tumors come to life and wishing for life, dolls wishing for life, puppets, mannikins, cursed children, wailing voices, oversized infants, Tragic knaves and Tortured slaves, human-like clowns, uncanny valley animal masks, the potato sack people, etc.

The most horrifying enemies are the tragic ones- they are still human, but are plagued with something that makes them dangerous. The human-like clowns are said to be a child of a human and a clown. One of the character, Antony, is revised to become this. His eternal life is torment, like the Hunchback of Notre Dame, but he strives to become a playwright who communicates his tragedy to the world.

The Wonthos storyline is still there; Gallilei's biggest enemy is that if it really wants answers, it becomes very close to becoming a fringe cult that demands a certain perspective is correct, in order to feel like the right decisions are made and society is led to the right target. This is Absolone's biggest struggle, as he trusts his senses, yet knows others may see something different than what he saw. Rather than a struggle against bias, this is a struggle to have faith in what others say, believing they aren't misleading you. It is also a struggle against ticking fear, which requires one to make sound predictions to avoid danger. But abstaining from decision making is not championed as morally right- there is no moral right. Instead, it's a moralless arena where people are thrown into solution-less struggles and their reactions are observed. How do people react to a world with no prediction?

Again, this is not a deep story. It's very superficial; more focused on atmosphere and world building. The confusion is only there to make sure no side truly is always right or wrong, so that the audience also thinks what should be done in each specific situation. The Amphitheater used to make centralized decisions, but conflict arises when multiple rogue Theaters by fringe cults or those who want rational discussion but in a different way create conflicting messages. The Royals and nearby players focus on how the people and others can be used to further their own very personal agendas and ideologies (which are often tied together, depending on the character), while the common people have their own agendas that are affected by the Royals' decisions.

Some Royals want to find the infant's 'killer', others seemingly either want to show they are the criminal or aren't. When it's shown from their perspective, they believe they did X, but history clearly both X and not X happened.

These paradoxical events are very rare, but their impacts on chain reaction dependent events are large. These chain reactions flow back to multiple paradoxical events affecting each other. The interesting part of the story becomes what CAUSED these events to become paradoxical- what horrible event lay behind it that has been masked? To greatly simplify story-writing, all paradoxical events are tied to horrific events, which causes fear in people when they sense contradictions. Clowns hold keys to these mysteries, but they often cause even more confusion and give weight to BOTH views, making it even more split instead of consistent. Also, Clowns can appear at any time, to almost any one- not just related to paradoxical events.

Who are the Lullaby Children? Are they certain people in this world? Are the paradoxical events in this world actually events that they're experiencing, and they're trapping all the people in this world? Never conclude what really happens- only hint it could be, but also could not be.

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Absolone knew the shadow was becoming more and more clear, and he had no choice

but to look at it. His head could not move; he could not look away. And as the hair become more apparent, the veil finally lifting, he knew it was that Face- he screamed, but his voice was drown out by the wailing music that was growing louder and louder.

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All he saw was light. Absolone woke up. He had forgotten what he saw. And he hoped he always will.

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Instead of Kingdoms being passed by blood, they are often passed by ideological successors. Almost all Royals in prominent positions have apprentices, and they choose one of their apprentices to succeed them. If the apprentice does, it is a fine accomplish for the Royal. This grab at success and desire to control society according to their own agendas/beliefs often leads to corruption and hatred by the common populace who knows their elections have been rigged.

Revision: The King does not choose new subjects; they are voted in.

Fionna's need to know the truth about the Cartwheel Doll (it's a clown that looks like a doll) is the hidden, subconscious drive behind her clutching onto her toys, and the need to find her lost toys to piece them together. She misses her lost toys, which show signs of life, and encounters in her journey destroyed toys. Sometimes she must make a decision between her toys and real life people. She remembers how her toys helped her survive against certain people, and evil entities, and feels like she betrayed them. This need for toys also ignited her greed, so she could buy every toy and trinket, which were rare when she grew up as a poor orphan.

Tabby, whose real name is Lily, wanted money so she could buy weapons to defend herself from the horrors surrounding her. She has an intense fear of clowns. She is a sweet, talkative person who sets up her own charities, but always is tempted to get money so she could buy more weapon-like toys. She understands Fionna's love for toys, but instead of human-like companions, she desires weapons and toy soldiers whom she commands like a general. While Fionna is mentally unstable and responds by needing others, Tabby responds to her fears by becoming aggressively insane.

Tabby doesn't truly understand Fionna's bond with her toys, but attempts to, which her caretaker side allows her to do.

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Revision: The plays were NOT meant to deal with paradoxical events, which don't happen that often. They were meant to deal with conflict in general, to allow for rational debate AND empathy in times of war and misunderstanding. But with the plague of paradoxes (which apparently has happened since the beginning of times,

depending on who's to be believed), that throws a wrench in the plays. Due to several paradoxical events, all were treated as such events, the solution was to just acknowledge both sides chaotically, which created an apathetic culture that didn't treat things seriously, and everyone acted like the Joker as they cared less about what was right or wrong (much to Gallilea's dismay; revamp the spelling of Gallilei).

This is not a horror or psychological fucked up or reality/dream story, which I have ideas about in _ries. It's a high fantasy that carries some of those elements in it to create intrigue into the lore and weave complex relations, motivations and self-questioning in/between characters.

These paradox events are NOT usually major historical events. They're small ones that are intimate to each person. They fuck with people's view/feelings/memories about their relationships, their past, their desires, their childhood, etc. And some of these snowball into something that affects the entire continent's Kingdoms; the chain reactions will unravel as I write more.

The poster child paradox events are the life sized doll with family, the speaking infant doll, the clown giving comfort and support, the crying clown, etc. The major thing about clowns is that they're parodies of people or some abstract concepts, in living form, and they're ominous. They're rare, but some are impactful. They cause people to distrust each other and wage war, backstab, etc. Entire wars will be waged because someone is haunted by that image of the faceless child clown replacing their children, who they don't even recognize anymore. Kingdoms will be split because a

Harlequins dress as clowns to invoke psychological fear in their enemies. Though Clowns are claimed to be fiction, deep down, most feel they exist, they just deny it out of fear. Harlequins harness dark magic to play illusions and backstab enemies. They are the most common warrior; other types of warriors are variations that also have a circus-like dark magic element to them.

The audience does not know if Gallilea or Florenzifani or whoever is correct. There are hints that there truly is a real reality, but this is quickly contradicted. The Lullaby Children seem like the most likely reality- events similar to traumatic events they experienced become distorted, as if the mind attempts to erase them but can never do so.

Kallen is both a hero and a villain. The villains are not truly evil, but oppose some of the few things which have been found to be right (and some events truly are right) because of bias or they just don't see it and don't trust Fionna. They don't do anything wrong; they simply oppose the heroes. And because there is that opposition, that is what the heroes must push against- going against good people they cannot convince. Even the Amphitheaters can't reach out to Kallen- he sees the faceless woman as a real person. When the story is told from his perspective, she is, and she's a very

complex and likable character. Her name is Maria, and she has been abandoned, not acknowledged by anyone as existing. In other character's stories, she's seen as a terrifying entity, one whose face you can never look into. She always stays in the same place, but then suddenly disappears. When Kallen (rename him as Charlot) talks to 'Maria', it's usually a sign of danger, as someone will later see the faceless woman singing by a river or sitting somewhere when they are alone, and will see her everywhere until they're forced to talk or touch her. After doing so, no one knows what happens, but that person disappears forever.

Charlot has to choose between his lover and everyone else. He thinks people are mistaken, and being a rational philosopher in Florenzifani, wants to reach a conclusion that benefits all, though he believes there is no 'one truth'. At first, it seems like Charlot is the main character, as the story starts with him waving at a crowd of clowns, and the faceless woman appearing next, whom he slowly meets and falls in love with. Maria seems like a real person and it's not apparent she's the faceless woman, but it very slowly becomes the case, and Charlot has to do all he can to save everyone he loves.

At first, Absolone and Fionna acknowledge Charlot's insistence that Maria is real. They promise to save her. But it's uncovered that literally nothing that Charlot says is real- even things that are undisputably unparadoxical. Maria's 'history' that she told him has no elements of truth. Her insistence that she came from a school leads Fionna and Tabby into an abandoned dollhouse, where they find various hints of the faceless woman. Charlot is the Knight of Hearts. The Queen of Hearts, the main Queen of Florenzifani, is in love with Charlot, and when the cruel Queen of Diamonds insists on killing Maria because she believes the faceless woman killed her husband, and Charlot defends Maria, the Queen of Hearts declares war, splitting Florenzifani.

The split of Florenzifani comes with the discovery of the infant doll; the infant was the son of Florenzifani's grand-Queen of Spades (who used to be kind and widely loved), who has been kept in an asylum talking to herself for decades. Gallilea has decided she did not kill him (thus cementing an alliance between Florenzifani and Gallilea; Florenzifani wants to acknowledge all views in the paradox event but needs Gallilea to give more weight to one view, which goes against their own principles but helps their own people), but a new, unexplainable feeling arises from Holeidolei members when they see a play about the new doll. This strikes fear into everyone who has seen the play, who dismiss Holeidolei but deep down feel something terrifying too. Is the doll actually the infant? Was the grand-Queen truly a murderer?

The Wonthos story comes after this. With the doll infant, Florenzifani depended on Gallilea's continued support and biased view. But Wonthos destroys this by making Gallilea untrustworthy. Florenzifani Royals have to decide between their own personal queen- who was the greatest queen of Florenzifani- and what they believe is right (that Gallilea is becoming corrupted). In the Wonthos story, a character named

Hilda has heard a child singing outside her bedroom for a while. Thinking she's gone mad, she prays to the Blessed Gods (said to be 4 calm figures, though they do not exist) to stop her madness. She tells the others in her city about this song. They dismiss it until they hear the child singing that same song after his grandmother is found murdered. Some say she attacked him, as the child is crying and says it too. But others clearly saw him attack her. Various memories claim she was abusive, others say she was kind.

With Wonthos leading a corrupt fringe cult, and several others popping up from Gallilea by the day to abuse its 'one right way' message, Gallilea becomes untrustworthy. Some in Florenzifani secretly ally with it to save their own grand-Queen's legacy, but this split is not directly acknowledged; Gallilea and Florenzifani are against one another, and they attempt to strengthen within their own Kingdoms by uniting within themselves and seeking more allies before a greater war happens.

High fantasy often involves entire upheavels of ideologies or dynasties. The Amphitheater is brought to ruin by all the kingdoms and Cacklelackle (which is now renamed as 'The Laughing Pig') but no one can take it over. The clowns, without any intentions but merely moving like leaves on a river, sweep down and fill in the void. Now there are truly no playwrights, which causes pure chaos to reign. Fionna and others had rallied for a more rational unification, but this failed. In the middle of the story, without Florenzifani suggesting empathic stories for all (but without any direction or sound conclusion or interpretation), all that remains is Parody. The clowns mock everything and spread total confusion, which had gradually been seeping in as the Kingdoms fought each other. People believe some of the clowns in the play who play their friends are their real friends, and their grasp on reality loosens. Metaphorum did not treat stories as real life, but now it is happening. The tragic downfall is also due to a character named Sheilum, who believes he is doing the right thing by giving more empathy to people and bringing them closer into the play, but they have just been lost into madness.

Originally, there were no 5 kingdoms (Gallilea, Florensifani, Metamorphum, Haleidolei, Pen's Refuge). There were only 4 kingdoms, and those from the former 4 still identify with them. Thus, to ensure equal representation among those from each former Kingdom, each of the New Kingdoms has Royals for each Old Kingdom. The stereotypes of the former kingdoms went by:

Hearts: emotional happiness and dreams for all

Diamonds: cunning merchants and individualism

Spades: rationality and strength to do what's morally right universally

Clubs: comradeship and honor for the group, regardless of what's universally morally right

Fionna and Tabby step onto the plate when they find that one of the Gallilean lords

has one of the toys. This man has been haunted by this toy (a clown like figure) as a child, as he remembers seeing it lifesize and talking with his family, who doesn't remember it. Fionna is also horrified when his house resembles a dollhouse she used to have. Eventually, it's discovered one family member starts to have recollections of this strange dolllike entity, but upon remembering more, she starts screaming and cuts out her own tongue, as she fears that her son (the lord) will know the horrifying truth and she doesn't want him to know. Very few details are given as to what exactly happened, so the audience can't extrapolate much and the rest is up to imagination.

Gallilea and the other kingdoms have a strange story that involves toys Fionna had when she was younger. But it seems all this has been covered up by some hidden backstage puppeteers. Fionna and Tabby both want to know what happened, as this explains parts of their childhood that were missing, and about what really happened with the Old Kingdoms, how the Amphitheater was made, etc. Fionna's greed for money is overtaken by a greed for information now, though the former remains.

Fionna attempts to help this man, but then remembers this strange clown doll had saved her from an abuser before and acted as her first friend. But more of this man's family starts behaving erratically, and the man has access to even more information that is valuable. Fionna starts having dreams of this figure, now fatherly and human-like unlike how it behaved towards the lord. She tries to save the figure, but the man descends into madness and attempts to burn the dollhouse. She then throws the figure into a fire and the man's madness stops. But the dollhouse is still burnt by shadowy figures, presumably lords trying to cover something up. They betray the contract she cleverly set up- that she would give these lords (whom she never met but the Gallilean lord, Jacques, set her up with) the rest of the spinning top and labyrinth if he would give her the dollhouse. It turns out the lords did not need those pieces and only double crossed them so it would lead to events where Jacques went mad and Fionna was forced to destroy that toy- one that the performing clown stole and Jacques found, but that only Fionna could destroy for some reason. This is the start of Fionna's journey to take revenge on these lords.

Fionna eventually gathers up her own connections and has several lords tied onto her fingers- these lords want toys that she has because they fulfill emotions they nostalgically long for (a Hailidolei thing that they dismissed before) or it also gives them info. Several lords are playing the same game that Fionna is- they want to piece together everything before her. Deep down, Fionna wants enough land and money to gather all the toys and build a grand kingdom of them, giving a faux happiness not found in society's kingdoms. She creates a world like Mr. Roger's toy land. She keeps on denying this outlandish childish madness- she claims, telling Tabby, she wants money so she can buy the biggest castle and the handsomest men servants. But this is all lies.

Tabby wants to arm herself with the most royal outfits and ribbons- essentially,

becoming a Gallilean Harlequin, so that she can defend against the clowns by becoming one. She, too, denies this. Tabby's role is to ground Fionna as she tries to deny her own fears of the unknown; Tabby desires to know concrete answers but can't find them.

By becoming intertwined with these lords, Fionna is forced to participate in the war between Gallilea and Florenzifina, along with the other Kingdoms trying to seize Amphitheater control. She plays both sides as if they were her own toy kingdoms, seeing parts of her former toys in these real people, especially Charlot and the faceless woman, whom she has nightmares about (reminding her of a figure who used to stand near her bedside at night when she was a child). Charlot was the handsome toy knight she cherished.

Fionna and Tabby are joined by a third companion, one of Tabby's coworkers Shiane who secretly desires to take revenge upon the Gallilean King of Clubs but acts like she's the most grounded and simple of the 3. She takes care of a young girl who was one of the few who also sees things about the toys and is afraid of the Cartwheel Doll (Tabby swears to protect her from it). The four of them leave the orphanage after some freaky shit happens there, like the Cartwheel Doll appearing everywhere and Fionna fearing she's cursed her old orphanage again. They also leave to search for the missing toys the clown has taken, along with all the other toys that were missing before.

Fionna is able to be freed from the troupe by Tabby, who had reverted back to being a mercenary after being too greedy. Tabby returns to her old orphanage, which happened to be Fionna's too (it's a huge one, so it's not that much of a coincidence) before Fionna ran away. The kids love that Tabby, who now goes by Lily, has returned (both names are used; Lily as a merc, Tabby as a caretaker).

Meanwhile, another main character is Holeidolei lord Tristiain who hates Mgon, who is manipulating Charlot into helping Holeidolei (who eventually opposes the Queen of Diamonds, the one who's stopped Holeidolei from seeping their ideas into Florenzifani's people). Mgon, the Bishop of Diamonds, manipulates the Queen of Hearts into attacking the Queen of Diamonds (Mgon's cousin), playing with her emotions. Fionna tries her best to negotiate a deal to stop Mgon, and thinks she's close, but Mgon was 2 steps ahead of her. Tristiain is hinted to follow down the same steps as Charlot, who's a good friend of his, but he eventually realizes he has to stop choosing sides and instead he personally only cares about the simplistic emotion of eating good desserts. Tristiain dreams of becoming a Chocolatier Harlequin. At first, he's not that great, but as he learns to let go of other people (amorally and often times very selfishly), he becomes stronger in combat. Tristiain doesn't meet Fionna and Tabby in person until near the middle, but many of their actions affect one another indirectly. Tristiain attempts to save Holeidolei from fully opposing the Queen of Diamonds (the main power of Florenzifani, which allies with Fionna and the King of

Spades), but in doing so, his forces sometimes clash with the ones on Fionna's side. Though she had good goals in mind, after gaining access to some of the richest chocolate merchants in Florenzifani, Fionna has to play both sides by talking with Tristiani and giving him what he desires. She essentially neutralizes the power in both sides that leads to Florenzifani's downfall so she can use their weakness as a way to have them want to buy her toy products and watch her toy kingdom, which reminds them of Florenzifani's golden years under the grand-Queen of spades and makes them forget the present. She becomes substantially rich as Florenzifani falls and she backs out of their hopeless war and cause. Some Metaphorum lords remark that Fionna has put what they think is the ideal society into place, and now Fionna has the Pen's Refuge, several Gallilean and Florenzifani lords, and Metaphorum under her control. But her plan is eventually exposed and Florenzifani goes to war with her; much to her surprise though, Metaphorum defends her and champions her as their Bishop of Diamonds, replacing the old one who hated Fionna. Metaphorum's lords, especially the Princess of Diamonds, was so moved by her display that they now grandly spread propaganda about her greatness.

On the other hand, Tabby becomes distant when she is offered a position at Gallilea, just so they can have her oppose Fionna (not because they need her as a knight). Tristiani has gotten all the riches he wants, but his lack of honor and siding with Fionna on more issues makes Tabby dislike and be slightly jealous of his relationship with Fionna. However, Tristiani sees that Tabby has been lured into the same trap he was lured into when he was pulled into Gallilea's service. Tristiani 'temporarily' takes a leave of his position by faking his death and posing as a new recruit into Gallilea. He manages to find Tabby and tries to convince her of the plans, using evidence, but he fumbles it up and she doesn't believe him. Tabby goes to fight in a war against Metaphorum and is gravely injured. She 'dies', but it was actually Tristiani pulling her away and also faking her death.

In secret, the Pen's Refuge is using author's intent to directly influence people's views of the war, such that they eventually gain the upper hand and almost seize the Amphitheater. However, at the last act, The Laughing Pig harasses them in their greatest performance yet, turning all the Pen's Refuge's words about author's intent against them to make them unable to interpret their own works as their own audience. The Pen's Refuge was a play written by The Laughing Pig the whole time, and only the Laughing Pig could interpret the play. The Pagliaccios agree, and the Pen's Refuge collapses. With all the playwrights gone and the Pen's Refuge decimating the other Kingdoms in their own unique ways, the Pagliaccios move in to fill the void.

Fionna now holds a position of power she does not want, trapped in the Kingdom of Metaphorum while the Cartwheeling Doll draws ever nearer and no one believes her. Just when it seems like she's about to see the Cartwheeling Doll's face up close as it's approaching her outside the door, the doll's limbs are caught by ribbon (neither see its face) and Tabby comes in to save her from the Clown. Her face is half natural, half

‘washed up paint’ harlequins (it’s not paint; now it looks like vitiligo). Shiane, who was previously forced into service for the Queen of Spades, also returns. Cartwheel Doll does not die, but leaves behind striped pajamas, just like the boy that disappeared. But when it disappears, Fionna later on starts hearing that boy’s crying, only to find nothing there when she approaches.

But now that Fionna has learned more about the Doll, she slowly realizes that some of her memories were paradoxes too, and she needs to find those who hold the other viewpoint and put them in a play together to learn what really happened to certain toys and how it all connects to the Kingdoms. But the playwrights are scattered and imprisoned; most have been killed by the Laughing Pig.

All the battles are fought by a mix of regular people in fancy outfits and exalted Harlequins who are humans that look like clowns. There are several battlefield scenes with actual clowns in them, which is usually a sign of tragic confusion and uncanny valley horror. One strange thing is when Fionna treats the entire kingdom like her toy kingdom, and a clown plays on the kingdom with her. The clown seems like a friendly adult towards a child, but is also child-like itself (giving off some major creep vibes like all clowns in this series do). This is obviously not the cartwheel doll. The main royals become figurines, with the figurines matching the royals movements. When the toy kingdom is destroyed, there is a pause, but nothing really happens (?)

When Charlot dies, Fionna sees her valiant knight toy die as him.

In one seen, Fionna sees her own face on the Cartwheel Doll, but this later turns out to be a meaningless nightmare she wakes up from. After that, the young girl Jill starts becoming more and more fearful of Fionna for no apparent reason. Then, when confronted, she tells Fionna that she sometimes sees her wearing striped rainbow pajamas, but then it disappears. One time, Jill starts screaming because she sees those pajamas, and they never disappears. Tabby has to pull her into her to prevent her from looking, and Fionna has to walk away, nearly choking in tears.

One of the Kingdoms has a ‘perpetual child’ who never ages, and an old caretaker reads him stories every night. There is something off about this child.

After Gallilea is in turmoil, Absolone and Antony journey to restore it to its rightful place. Absolone goes on a soul searching quest, and questions if he truly wants Gallilea, or if he should start a new Kingdom that mixes certain parts of the others, which is always an idea that is considered but is labeled too grandiose and difficult, and thus heretical as it’s a distraction that takes power away from the existing Kingdoms (and thus could lead to instability). But now, several rogue lords have their own ideas of new kingdoms in mind, and they battle Absolone for control of several black market theaters. Some have the idea of using these theater to battle the Amphitheater, but it seems the civilians are too corrupted and enamored with the

chaos spun by the Pagliaccios.

In the midst of chaos, Absolone dies in the end fighting for a hopeless cause, but he has found his own drive and purpose in life, even though he knows it's hopeless. Paradoxical events still persist, and people come up with their own unhinged interpretations of plays which are not meant to champion harmony and peace, but are completely biased and self-serving. There are no more kingdoms, but free individual thought, which allows some to find peace within small communities. However, these communities are under constant attack. The world has been saved from complete chaos- where almost every small event is disagreed upon and everyone is seen as crazy. I guess Fionna ends up making a deal with the Pagliaccios, and even The Laughing Pig. Instead of giving up the toy kingdom, she finds herself enslaved to it- she becomes somewhat happy, but will forever be an inhuman, doll-like servant to it. It's a bittersweet ending, as this is her purpose in life. She thought she was meant to give up her desire, but instead her whole life has been concocted just for this small role, to join the even larger toy kingdom that surround the kingdoms (which no one is aware of). The mysteries still remain. But Fionna becomes a toy. Tabby ends up dying to save Fionna's kingdom. Shiane dies too after the King of Spades kills her. Jill already died a while ago, killed by the Cartwheel Doll. Her body is replaced with doll parts and she becomes a puppet used by the Cartwheel Doll to lure other children. But several children in the orphanage realize what everyone has done, and become playwrights who write plays about what heroic journey was undertaken. This is one thing which everyone has agreed upon and no paradoxical event, as was feared, as occurred. Fionna sees this, and as all the toys in the kingdom smile, so does she. The Cartwheel Doll was killed by Tabby near the end, but in an unorthodox manner.

By arranging things in the toy kingdom, Fionna brings order to the kingdom among the chaos. The clowns are never explained, nor whatever the Lullaby Children are either, but Fionna sees strange children near the end, and finds ways to comfort them, pushing away their mysterious attackers.

Tristiane visits one of the plays, giving out sweets and delicacies, and smiles as he sees the journey being told. While most of the land is enslaved to the Amphitheater and in a mocking play, with people's faces becoming the theatre comedy/tragedy faces and every part of their lives is like a puppet in a play, there are patches of survival zones where humanity survives, and the uncanny valley is kept low. Many doll-children, like Fionna, control the enslaved, lost souls and keeps them happy enough to not invade and attack the safe spaces of land. Sometimes, a soul will escape and journey to these lands. But it can only escape out of its own volition.

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Parody Erode

The Crying Clown is a haunting entity which one character sees everywhere. But he's

not the only one who sees it.

The Queen of Hearts becomes heartbroken when Charlot declares that he can only love Maria. But she insists to stay by his side, even rejecting loyal suitors. This entire part of the kingdom becomes captured by Mgon. Charlot eventually sees what Mgon is doing and tries to stop him, and succeeds, but still succumbs to Maria. However, though Mgon's plans are stopped, he and his lackeys live. After Charlot is killed, Mgon rises back in power, killing the Queen of Hearts just out of spite and starting his new kingdom founded in Haleidolei's ideology. But he eventually loses popularity, supporters and money, and starves to death while craving sweets he can never have.

Do not think carnival clown; think theatre clown. There's a hint of Oz mixed in, since the toys are mechanical. No steampunk. Lots of gothic architecture and opera, music box, etc. Some Carnivale; green, purple, gold chocolate foils. Monet. Abstract sculptures. The kingdoms are absolutely beautiful, but in an artificial way, like as if nature was originally a human-made garden. There exist swamps, forests, beaches, etc. No modern gothic vampire stuff.

Shiane gets jealous that Tabby (her old bestie) gets along with Fionna, but learns to let go of it. Shiane tells Tabby, "She'll do it to you too." Tabby gets jealous of Tristiain and Fionna, but also learns to get go of it. Shiane almost learns to let go of all her hatred, but at the last act, still succumbs to wanting to kill the King of Spades. But he and his guards overpower her totally one sided, and mock her for a while before killing her. Before going to kill him though, Shiane makes sure everyone is safe and her job is done. She feels it's okay to give in if her job is done, but he fails to realize that Fionna and Tabby care for her too and don't want her to go. The King of Spades goes on to live a long life, even after murdering many of his own people outright. His kingdom is one of the few isolated patches. Once he dies, however, the people vote in his beloved daughter, who is a much better ruler than him. She is also one of the few people he cares about (the King is still an incredibly shitty person though). King of Spades is tall and muscular with a long beard, and several scars. He doesn't really have any redeeming qualities, other than caring for a few people close to him and his horse.

Some Royals seem to have almost porcelain-like faces, but they are still flesh.

Antony survives and goes on to expand and think more about Absolone's ideas, eventually writing books about them. Absolone looks like a Native American chieftain, with a crew cut. He has brown skin and always scowls. He and his wife, who is described as porcelain like a doll, were greatly in love, but she is now deceased and he doesn't along well with his children, who are now adults who do not contact him. He's clearly one of the Dukes of the Spades.

6 types of Royals: Jack, Harlequin, Bishop, Duke, Queen, King

The Bishop is more like a Warlock, but with a fancy title that feigns nobility. They resemble clowns the most, in a blasphemous and pandering way.