

*Characters are instruments and not just images or words.*

The story as (spiritual) machine-inside-a-machine, endlessly. Thus character as frame for a meta-fiction, not the story within a story, but the story of the story. The character opens a new critical place within a narrative reality for the entrance of nomad elements from larger worlds.

The plot-as-frame yields a micro-fictional world, while the character-as-frame yields a macro-fictional juncture between interior and exterior: the book and the world.

*A character is an ambiguous trace of reality-image.*

The message within the message is not as important as the message around the (fake) message. Invert the desire for a self-directed message; and by revolutionizing this we acquire fictional individuation, a reading, a character, a hijacker-thought which leaps between the reader and the work backwards in time to create a thinking-subject which would always have been.

*This retroactive infinity (of probability) is the actual materiality of the universe, which is all that exists.*

Ourselves-as-characters is merely an illusion, an emptiness, a false signal, a meaningless trace. But characters-as-ourselves, however, is a towering and impossibly stable feeling, enormous, mythical, and deeply inspiring.

Most important, though, is that this fictional inversion turns out to be functionally or fundamentally *true* in a way which is difficult either to dismiss or explain. The political inversion retroactively founds all of human reality identically, but in reverse. To think politically is to conjure subjectivity into existence only so that it may be subjugated.

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