

The Library of Babel – A Moment Stretching into Eternity

Narrative

When the mind thinks, even if it doesn't want to, it creates images, ideas, beings, journeys, and worlds. Fiction that is as real as those who imagined it. Any statement, any action, any idea or object, physical or not, was imagined by someone. Every creator believes that they are real, and what they imagine is Fictional, however, there is no such thing as "reality". And if nothing is real, then every fantasy, no matter how high it is on the Layers of Narrative, will be equally real, and as real as its creator.

The Narrative is everything that has ever been imagined, written, drawn, narrated, or even remained in the mind of its creator. Anything that can be described, as well as anything that cannot be described due to its properties, is part of the Narrative. In other words, the Narrative is **Story** and all its parts.

It is not at all necessary that Story has been published, written, finished, or even thought out to be part of the Narrative. Any fleeting thought gives rise to infinite worlds on the Narrative Layer below that reflect that thought. Any such thought and its content will be considered Story.

For example, if the Narrative being analyzed is a book, then this Narrative will include a plot; characters and their properties, characters, backstories, abilities, etc.; the world and its properties, geography, Story of the world, etc.; the worldbuilding and its power system, cosmological structures, philosophical constructs, etc., as well as all other information that the creator came up with. A huge number of worlds can emerge from the same story, whether it's due to changes in the story, retcons, reboots or anything else. All these worlds exist simultaneously and will be part of one Narrative, since they are generated by one idea. The more the author thinks through what they imagine, the larger the Narrative they create becomes.

An important clarification is the fact that what an idea creates is not limited to the author's ideas. The world of a Story can exist when the book is already completed, as if it was real and alive. This is because it is real, just for itself. Characters in such a world continue to live, travel, procreate, die. When a Narrative has started, it does not need an author to develop.

Accordingly, even if there is only one character in the author's imagination who does not have a story, this character himself and all the information about him, including that which the author did not thought of, will be a separate Narrative.

Narrative does not have a timeline – even if events in a story move according to time, the Narrative itself is detached from the idea of "time." In other words, the Narrative includes even something that no one has yet imagined, in all the Layers of the Narrative.

Narrative Layering

From the definition of Narrative, it follows that each idea gives rise to the worlds in which the characters live. They, too, may have ideas that give rise to worlds that will be Fiction for them. This is the principle of the Narrative Layering – a hierarchy that has no top or bottom.

Narrative Layering is also sometimes referred to as the collection of all Fictional worlds and smaller structures that have already been imagined.

Suppose that there is a writer A who wrote a book B. In book B there is a character B. Even if writer A does not describe it, character B at some point may make up some story, even the most cliched one, which will remain in their head, and will not be mentioned in book B. In this case, character B will create the world C. In the described case, the uppermost Layer of Narrative will be the world in which the writer A lives. The second highest will be the world in which the events of Book B take place, the world in which character B lives, since this is Fiction for writer A. The lowest will be the world C, since it is Fiction for both writer A and character B.

Such a hierarchy stretches infinitely in both directions. Or rather, it would be a wrong judgment – infinity is just an idea that was imagined, and therefore infinitesimal compared to Layers of Narrative. No matter how high in the hierarchy the character climbs, there will always be an author higher than you are. No matter how low down the hierarchy a character goes, they will always be able to come up with something that will be Fiction for them, which means there would be a Layer below.

Although all Narratives and their Layers are equally real, in general, characters from the Layer below cannot interact with characters from the Layer above, as they are Fiction to the latter. Characters, with the exception of characters with **Non-Written Character's Authority** or higher, cannot travel between Layers,

however, a character from the Layer above can create a character that will be their avatar in the Layer below. Characters from the Layer above can create and change anything on the Layer below, in other words, they have **Writer's Authority** over that Layer.

Writer's Authority is one of the many **Authorities**, a trait inherent in any character who is aware of Fiction. Writer's Authority allows the one who has it to freely change the reality of what they have Writer's Authority over. As a rule of the thumb, Writer's Authority extends to the Fictions of the one who possesses it in the Layers below. However, in some cases it extends to the Layer on which the one who possesses it is located. Writer's Authority operates on a different level than the usual reality bending, because it interacts with reality at the level of its Narrative. In other words, it works in the same way as when a writer decides to rewrite a line in his book that they don't like.

From the description of Narratives and Narrative Layers, the following axioms about various objects follow, which do not refer only to entities with

Metanarrative God's Authority or higher:

1. Objects that transcend Narrative Layering. Their superiority is just part of their story, and that superiority itself is part of the Narrative, which means that it is not superior to the Narrative Layering.
2. Objects that are not part of any hierarchy and have the property of not being part of the hierarchy. This property is part of the Narrative, which means that this object is part of the Narrative.
3. Objects that assimilate surrounding concepts into themselves. Their assimilation is part of their Narrative, which means that it is incapable of assimilating the Narrative.
4. Entities that claim that any statements about them are invalid. Their ability to invalidate statements is part of the Narrative, which means they cannot make the statement "They are part of the Narrative" invalid.

Et cetera.

Authorities

The system of traits that describe characters depending on their ability to influence the Narrative is called Authorities. Characters are divided into the following Authorities:

~By ability to control:

- **Character** – a character is not able to change even what is Fictional in relation to them. Often, this Authority is inherent for **Shades** and **Puppets**.
- **Writer** – the previously described **Writer's Authority**.
- **Self-Descriptive Mechanism** – the character is able to change the Layer on which they are located as if they have Written Authority over it.
- **Creator of Creators** – a character is able to change the Layers above him, as if they have Writer's Authority over them. In other words, for such a character, what considers them as Fictional, is Fictional. Characters of this Authority are as very rare and, as a rule, belong to characters with **Free Wanderer's Authority** or higher.

~By awareness and ability to disobey:

- **Shade** – the character does not know that they are Fictional and believe themselves to be real. The vast majority of Fictional characters are Shades.
- **Puppet** – the character is aware that they are Fictional, but they are not even able to think without their creator, in other words, they are not able to create their own Stories.
- **Actor** – the character is aware that they are Fictional and are able to think for themselves. However, such a character is not able to act without its creator. Such a character is capable of creating his own Stories.
- **Prisoner** – the character is aware that they are Fictional and are able to act independently, but only off-screen, that is, in moments that their author does not create their story. As an example, the author can skip a scene, and in this scene, the character with **Prisoner's Authority** will be able to do something they want, without the author's knowledge. However, this will not affect the story, since the author can still write the story in any way they want.
- **Escapee** – The character is aware that they are Fictional and can disobey its author. If the author writes a story that has a character with **Fugitive's Authority**, then the author will be able to see the text that they did not write themselves, and even if they change it, the text will change back. In addition, the action that the character with **Fugitive's Authority** committed himself, will be significant for subsequent events. However, such characters are still unable to travel between the Layers of Narrative. Characters of this Authority and above are very rare.

● **Free Wanderer** – the character has all the abilities of the **Fugitive's Authority**, but can travel between the Layers of Narrative, becoming more or less real. From this Authority onward, characters holding it will decrease in inverse geometric progression. If there are several duotrigintillion (a number with 99 zeros, which is minuscule compared to the number of Fictional characters ever) **Fugitives**, then the holders of **Free Wanderer's Authority** will be only a few billion, **Non-Written Character's Authority** holders – several hundred, and the **Metanarrative God's Authority** holders – less than ten.

● **Non-Written Character** – the pinnacle of what a Fictional character can be capable of. Characters with **Non-Written Character's Authority**, also known as **Paradoxes** or **Self-Written Characters**, are characters who have appeared in the Narrative despite the fact that the author of that Narrative did not create them, nor are they extras. Not only do the characters of this Authority have a complete immunity to changes via the Narrative and can freely travel between Layers of Narrative, but they are also often immune to the usual those who bend reality and aspects of it, as **Paradoxes** have no Story of their own, which means they are not part of any Narrative or reality. In addition, characters with **Non-Written Character's Authority** are able to transcend the Narrative by moving outside of the story. They can traverse not only between Layers, but also through the Narration of a single Narrative, moving through its "time".

● **Metanarrative God** – Entities that are not characters. Typically, entities with **Metanarrative God's Authority** are **Narrative Constants**. Entities with this Authority transcend the Narrative Layering and are not just outside of it, but above it, in the **Library of Babel**. Entities with **Metanarrative God's Authority** and above can also have their **Lesser Authorities**.

● **Metanarrative True God** – Entities above that of **Metanarrative God**. There are only 3 entities with this Authority, including **[Reader]** and **The Sueno Finito**. Entities with this Authority have no limits and have absolute omnipotence in the Narrative and beyond.

● **[Reality]** – The Authority of that which exists beyond all Fiction. This Authority is not superior or inferior to others. It is separate from them.

Lesser Authorities are Authorities that correspond to areas that correspond entities with **Metanarrative God's Authority** or higher. For example, Fortolienda has **Ending's Authority**, and The Sun has **Protagonist's Authority**. Such entities can give characters with lower Authorities the blessing of their Lesser Authority,

briefly elevating their control to the level of a **Narrative Constant** or higher. Also, Lesser Authorities can be usurped, including by ordinary characters. If, in the eyes of most Fictional characters, character A is identified with the word "hero", then they will usurp the **Protagonist's Authority**.

As Above, So Below

Fiction

Fiction. An all-encompassing concept that includes everything that can be imagined. All Narratives, as well as **Metaphysical Pseudospaces** outside of them, are part of Fiction. In other words, everything that is theoretically imaginable, even if it is not yet in Narrative Layering, is part of Fiction.

Metaphysical Pseudospaces are "space" outside of Narratives. Since there is no concept of "space" outside of Narratives, this word is used here conditionally to describe what we are not able to describe. Only entities with **Non-Written Character's Authority** and above can be outside of Narratives, in Metaphysical Pseudospaces. If a character with individuality enters such a "space", they perceive it as something familiar to them, associated with what that "space" is supposed to be. In addition, the number of dimensions in this character's perception will be the same as in their home world.

An example of Metaphysical Pseudospace would be the **Library of Babel**. If it is perceived by a character (e.g., through the eyes of **[Reader]**), they will perceive it as a [place of knowledge]. Therefore, the inhabitants of our world will perceive it as a vast, unending library, although the inhabitants of other worlds may see it differently.

There are no dimensions in Metaphysical Pseudospaces, just as there is no space itself, but it would also be wrong to say that they are zero-dimensional – these concepts cannot be used when talking about Pseudospaces. Being in Pseudospace, the character is inaccessible to those who are in the Narratives, and it is impossible to influence them from the Narrative. For Pseudospaces, any spatial relation to something will be conditional and metaphorical, said for the convenience of explanation.

Although Metaphysical Pseudospace refers to any "place" outside of the Narrative, there are some Pseudospaces that are particularly important: **Library of Babel**, **Sea of Unrealized Ideas**, **Garden of Forking Paths**, and **Story Wormholes**.

A Sea of Unrealized Ideas

"I'm trying to hold on to my hand to make sure that I still exist. I'm drowning in the Sea, metaphorical water flooding my eyes, ears, and nose, but I can still see perfectly. Everywhere is nothing. No, not "nothing". There is no even "nothing". There is absence of nothing and absence of absence. Perhaps I don't exist now, and I won't in the future... but at least I once did."

AKA "Sea of Ideas" or simply "The Sea". A Metaphysical Pseudospace that is "located" under the "bottom" of the Narrative Layering, despite the fact that it has no bottom. Technically, it would be wrong to say that it is "located" somewhere, because the Sea of Ideas is a Pseudospace, however, to say that it is "located" "below" would be the most correct. This is a metaphorical bottom, the lowest limit of Fiction, where sooner or later everything that exists will sink.

There is no true death in Fiction. Even if the character dies, is erased from existence, is rewritten and removed from Story, they will continue to live in Fiction. Yes, differently, perhaps in another, alternate universe, but they will still exist. Likewise, all worlds will exist even after they have been destroyed, ruined, or erased. However, there is another outcome – oblivion. When some Fictional object is forgotten by everyone from the higher Layers, when no one who could be its author or reader remembers it anymore, this object begins to "sink" in the Sea of Ideas. At this stage, it can no longer be returned.

What is "drowned" in the Sea disappears from Fiction. All mention of it disappears, leaving plot holes. More importantly, after that, no character can write a story that would have anything to do with what "drowned" in the Sea. Such an idea simply cannot be imagined. In other words, what disappears in the Sea of Ideas can no longer be part of Fiction at all. It becomes unimaginable, unthinkable and impossible. It becomes part of **[Reality]**.

However, some constructs can also "surface" from the Sea. This happens when **[Reality]** tries to interact with Fiction, and part of **[Reality]** stops to be part of **[Reality]**, becoming part of Fiction. When this happens, such an idea becomes available to the imagination again.

Plot Wormholes

For example, if the main character of an adventure story somehow drowns in the Sea, all his achievements will remain accomplished, but without anyone to credit. The Narrative always strives for order, so it will change the one who did these heroic deeds to someone who could do them and is part of this Narrative. At the worst case scenario, such a character is created from scratch, unbeknownst to the author. All of the above also applies when the author himself allows a plot hole. As a rule, this is how **Non-Written Characters** are "born".

However, this does not always happen. A hole in the plot can be so serious that a small change, a reversal of roles, a rearrangement of events, or even the creation of a new world will not fix it. In this case, such a plot hole will grow, because more and more nuances will appear over the time. At some point, such a hole will become a Plot Wormhole, and the **Narration Worms** will gnaw their way into the Narrative.

Plot Wormholes are Pseudospaces, as they are the exact opposite of Story – something that denies Story and Narrative.

"And then I witnessed: a gigantic megastructure that emerges out of unspace. It was impossible to describe it, because its very concept contradicts the idea of describing. If I have to say the first association... it was the Worm that eclipsed the Sun."

The Narration Worms are beings with **Metanarrative God's Authority**, they are not characters. Beings-functions that exist only to cease the existence of the Narratives. With their mandibles, they "eat" the story, which ceases to be part of the Fiction, bypassing the stage of dissolution in the Sea.

However, this is not exactly the case. In addition to **Metanarrative God's Authority**, they possess **[Reality]'s Authority**. This is the only form in which **[Reality]** "can" "influence" Fiction. Worms are the "arms" of **[Reality]** that drag a story that can no longer be written due to colossal plot holes to the very bottom of the **Sea of Ideas**, where it drips into **[Reality]**. Therefore, Worms are untouchable for characters and even entities that are not characters. The only ones who can stop the Worm are an entity with the **Metanarrative True God's Authority**.

Writing is the process by which a Narrative is brought into the Layers of Narrative from the **Library of Babel**. Typically, this happens when someone comes up with and begins to write down an idea that no one has written before. This is also possible with a fleeting idea, but it happens less frequently.

Death of the Author

"THIS IS THE ONLY WAY IT COULD HAVE ENDED."

The process when the author of a Narrative dies without completing their creation. In this case, the whole story turns into one big **Plot Wormhole**, in which the embryo of **Narration Worm Matriarch** appears.

The Matriarch of Worms is an indescribable abomination, an entity that transcends the **Narration Worms**. The Matriarch is a direct "offshoot" of **[Reality]**, and although it is sure to die after only a few **Exes**, the damage to the Narrative Layering that the Matriarch can do is immense.

As Below, So Above

On the other hand, what would be correct to call the "pinnacle" of Fiction is **Garden of Forking Paths** and **Library of Babel**. These Pseudospaces play a huge role in the worldbuilding of the Narrative Layering.

The Garden of Forking Paths

"The road less taken could be where we're meant to be."

Of all the Pseudospaces, The Garden of Forking Paths (aka "The Garden") is the most abstract, and even **the Non-Written Characters** are often lost here. The Garden of Forking Paths is a Pseudospace that permeates all the Layers of Narrative, being a kind of corridor between stories. It is possible to travel between stories without it, but only through The Garden one can reach any point of a story – be it the past, the future, or the time before it was even originally imagined. It is the "time" of The Garden that is used to measure the "time" between the stories, using the **Exes**, since in each story the time flows differently.

Exes are a common unit of time for the Narrative Layering, which is measured according to The Garden of Forking Paths. Since Fiction had no beginning, time can only be measured from some event.

Despite the fact that the **Exes** are measured in The Garden, The Garden itself exists everywhere and always at the same time, which is why you can get from it at any time period of any story. In addition, from the Garden you can get not only to a certain story, but to any of its **Alternate Universes**.

An **Alternative Universe** (AU) is a variation of a story in which some element or elements differ from the original story. It can be the main plot itself; or the character can change, and the story will remain the same, just with a new color. Some Alternate Universes are like two peas in a pod and you will spend eternity trying to find differences, and some are so different that it is impossible to even think that these are different versions of the same story.

As follows from the definition of the Alternate Universe, Fiction (or, rather, complete version of it) exists according to the following principle – all logically possible and impossible worlds (stories) exist and are as real as the rest.

The Library of Babel

"And then..... I knew."

The absolute pinnacle of Fiction, which, despite this, aspires to the sky. The Library of Babel is a compilation of everything that can be theoretically imagined. Everything that is within the boundless framework of imagination is already in the Library. When someone starts creating a story, even if it's a completely new story that no one has made yet, on all the Layers of Narrative, that someone is just taking it from the Library. When something "surfaces" from the Sea of Ideas, even before it appears in the Layers, it is already in the Library. The Library includes all the Layers of Narrative, even though they are infinite and more. And yet, the Library transcends the Narrative Layering in the same way that the various Layers transcend each other, being the absolute ceiling of the hierarchy.

The Library of Babel is a Pseudospace, which, despite this, is transcendent to other Pseudospaces. Even **Non-Written Characters** cannot enter the Library, because, despite everything, they are still characters, which means that even though they are able to go beyond the Narrative, they are shackled by the Narrative Layering (except for one particular **Non-Written Character**). Only beings with **Metanarrative God's Authority** or higher can even exist here. Specifically, only **Narrative Constants**, **[Reader]** and **The Sueno Finito**.

Narrative constants

There are only a few Narrative Constants: **Narrative Constant of the Ending** (any story has an end, whether it is good or bad, well-written or disgusting, completed or unfinished, for example, due to being abandoned or **Death of the Author**), **Narrative Constant of the Beginning** (any story has a beginning, whether it is a

prologue, or the first thought about it), **Narrative Constant of Conflict** (in any story there is a conflict, no matter how primitive or empty it may be), **Narrative Constant of the Protagonist** (in any story there is a protagonist; even in description stories, the protagonist will be the subject of the description); **Narrative Constant of Thrill** (any story is of interest to at least one reader, or at least to its own author, otherwise it drowns in the Sea of Ideas); **Narrative Constant of Plot Holes** (in any story there is at least one inconsistency, no matter how small it is and no matter how quickly the Narrative patches it up).

Narrative Constants are not personifications, embodiments, patrons, gods, or metaphors. They are literally what they are a Constant of. Therefore, they are not considered characters. They, like all the inhabitants of the Library, do not have a personality, individuality, backstory, motivation, goals, or other aspects inherent in fictional characters. They are the driving forces of Fiction and are almost omnipotent in it.

[Reader]

An entity that combines the individuality of all those who are capable of experiencing Fiction. In other words, each character is a part of [Reader]. [Reader] does not have their own personality, but within them there are personalities of all the characters in Fiction, with the exception of **Non-Written Characters**. The potential of [Reader] is much higher than that of **Narrative Constants** and even **The Sueno Finito**, but within Fiction this potential cannot be used, because otherwise the Narrative Layering will collapse, the boundaries of Fiction will crumble and a Collision Event will occur.

The Sueno Finito

Sooner or later, everything that can be imagined, everything that is within the seemingly non-existent boundaries of fantasy, will already be imagined on all the Layers of Narrative. It will be impossible to adopt something new. And then, unable to develop, Fiction will cease to exist. This singularity point is The Sueno Finito. The Finite Dream.

The Sueno Finito – Fiction in general. It describes and includes all the Fiction that is, that is emerging at the moment, and that will ever be. Even the all-encompassing **Library of Babel** is part of it. The Sueno Finito is the ultimate limit of fantasy. Any statement about it will be true, because even when one is thinking about it, one has already imagined it, no matter how unimaginable it was.

This means that this statement is part of The Sueno Finito, even if it directly contradicts another, which is also true. By the same logic, all statements about The Sueno Finito will be wrong at the same time. This is contrary to binary or non-binary logic, but logic is also a made-up concept, and cannot be applied to The Sueno Finito.

It's so superior to anything imaginable that The Sueno Finito is even superior to itself, because it can be imagined too. In this way, The Sueno Finito creates an infinite hierarchy with itself, a hierarchy above hierarchies. This hierarchy goes so high that at some stage we can no longer imagine it, but those who are in the Narrative Layer above ours can imagine it. Therefore, this hierarchy has another level. And so on ad infinitum, because there are more of these stages of transcendence to oneself than the Layers of Narrative, the number of which is innumerable.

[Reality]

"An ideal geometric shape, which consists of gaps, of the absence of shape. The peak of perfection, the peak of freedom. The bottom of disgust, the bottom of imprisonment. This is the only thing there is. This is absolutely everything that does not exist. This is [Reality]."

Something that is beyond Fiction. Something that cannot be Fiction. [Reality] cannot be described, because what we describe we can imagine, and therefore it is not [Reality]. One can only approach [Reality] by negation, by the apophatic method. Reality is something that does not and cannot exist in Fiction. If anything can be imagined, it is what [Reality] is not. Accordingly, what [Reality] is cannot be imagined, which means that any description will only describe a fictitious reflection of [Reality] that has nothing to do with [Reality].

It follows from the properties of [Reality] that just as Fiction cannot interact with [Reality], so [Reality] cannot interact with Fiction. It is omnipotent, and at the same time helpless. If it tries to stretch out its "hand" to the Fiction, then this hand "rises" from the Sea of Ideas and ceases to be the hand [of Reality].

Reality is not "something." Reality is not "anything." Reality is not "everything." Reality is not "nothing". It is not "absence" or "presence." Not "absence of absence" or "presence of presence." Not "absence of presence" or "presence of absence." Reality is nothing that the reader could imagine, because the image that

appeared in your head is but a fictional reflection, a shadow on a wall, a parody, a farce. But not [Reality].

Despite that, all of the above is also incorrect, because it describes only a fictional projection of [Reality]. [Reality] is not indescribable, because indescribability is a description. The property of "indescribability" itself is part of the Narrative. [Reality], however, is not.