Ideas emerge, clash, mutate and evolve, making it difficult to resolve a coherent story. In this instance, the problem of establishing complementary aspects of the character—without displacing characteristic threads—resurfaced.

The eve of paradox will require a bit of adjustment to account for the girl’s confrontation—as mother—with the goddess. There is reason enough for the goddess to recognize what the girl is and to prepare her for the burden of becoming the goddess. The girl herself does not need to become the weapon against the goddess. The plot against the goddess can be carried out with another cat’s paw.

The greatest conflict in this project has been the integration of a male incarnation of the protagonist. It has resolved into a transgendered first incarnation native to earth who is possessed by the demon. His possession leaves him stranded in a nightmare for what seems like decades, sustained by an identity twice repressed.

In spite of a pile of contradictory notes and a history of reconsiderations, it is possible to tell this story without overlapping one incarnation of the protagonist with another in a time paradox.

What if the child’s father was an angel, or a demon? What if the child was born intersexed or asexual? In a world where magic existed, the obvious choice would be to turn the child into a boy or a girl. In a world torn by paradox, the splinters of its reality exposed to each other through the rift, it would be possible for that boy and girl to meet.

In a ten year, nested loop that shifts the girl back in time at the ages of seven and seventeen, even if other cast members are also displaced, too many threads are broken, and too many disruptive changes are introduced into the working plot.