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a later date (in analysis, in writing), and since what is later in the symptom (the second blow) occurs 'before' what happened earlier (the first blow).'[6] Drawing a parallel with theoretical physics, we can examine the two types of time involved in the process of remembering. According to the Newtonian perception of time, there is universal or absolute time that goes on regardless of any external factors. However, there is no way to measure or register this time; the only means we have are clocks, which are 'always slightly off because these devices are invariably skewed by the environment.'[7] So there are two types of time: 'absolute time, which we can only approximate, and relative, apparent, and common time.'[8] However, the theory of relativity and many experiments conducted in connection with it indicate that there is no single absolute time – the experimenters 'will not find identical values for measurements of distances and durations.'[9] In the context of the interpretations of time elapsed in the narrative, this observation supports the postmodern view that a text cannot be interpreted in a single uniform way. It also suggests that the readers' perception of the temporality of the text will vary. Furthermore, the temporality of the text should not be viewed as uniform not only from the reader's perspective, but also from within the text. As this analysis will show, the Onda texts contain an internal observer, who questions the established structuralist or positivist approach to text as an entity with a single initial meaning.[10]

Remembering and forgetting determines the ownership of the text. Since the narrator is the only one with the means to remember, forget or re-create the text, s/he appears to be the only one who controls the outward meaning of the narrative by manipulating the text to fit the desired outcome: '[the] postulating of a meaning dictates the choice of the facts

6   Lyotard 1990: 16.
7   Klein 2006: 235.
8   Klein, 236.
9   Greene 2004: 47. Hawking also offers a lucid summary of the conflict between Newton's concept of absolute time and Einstein's theory of relativity (see Hawking 1996: 31–45).
10 See Howarth 2000 and Fairclough 1995 for the discussion about positivism and structuralism in discourse analysis.

to be retained and of the details to bring out or dismiss according to the demands of the preconceived intelligibility. It is here that the failures, the gaps, and the deformations of memory find their origin.'[11] Several Onda texts are arranged in accordance with this statement: for example, García Saldaña's 'Good Bye Belinda' and 'En noches como ésta', and Agustín's '¿Cuál es la onda?' The fluid nature of the narrator's memory determines the apparent absence of the original memory, replacing it with multiple 'possibles'. This makes both memory and protagonists textual constructs and assigns them dependency on the editor. The editor frequently appears in the Onda text in order to ensure that its narrative line is viable, the protagonists plausible and therefore the desired outcome possible. While the narrator delivers the storyline, the editor follows it, changing the wording, altering the characters and even terminating plot lines if they are deemed unbelievable. Thus, the editor's 'quality control' of the narrative separates him from the narrator, creating several overlapping narrative layers within the text. These layers are variations of the central narrative theme or, in terms of quantum mechanics, multiple vibration patterns of a single string. String theory, or the unifying theory, attempts to account for the discrepancies in the characteristics of subatomic particles which cannot be explained in terms of the existing theories. Rather than dealing with a multitude of particles, string theory posits that 'each of the preferred patterns of vibration of a string [...] appears as a particle whose mass and force charges are determined by the string's oscillatory pattern.'[12] Thus, apparent multiple narrative lines are variations on the main theme or the main text. The question to ask at this point is: what force initiates the 'vibrations' of the main text? The analysis of the re-creation of memory, characters and storylines will offer an answer.

The process of memory re-creation is characterised primarily by the fluidity of the text. In other words, while the narrator (re)creates the past through multiple 'false' memories which eclipse the 'true' past, the editor

11 Gusdorf 1980: 42.
12 Greene 1999: 15. For further discussion of string theory and its derivatives see Arkani-Hamed et al. 2002; Duff 1998.