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Carpenter, Victoria ORCID logoORCID:
<https://orcid.org/0000-0003-3880-6555> (2011) Temporal
Permutations in Octavio Paz's 'Piedra de sol'. In: Carpenter, Victoria
ORCID logoORCID: <https://orcid.org/0000-0003-3880-6555>, (ed.) A
World in Words, A Life in Texts: Revisiting Latin American Cultural
Heritage. Peter Lang, pp. 137-160

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timeplane is visibly present in the text. Instead, there are its projections: repetitions of the words relating to the cycle of sleeping and waking, Aztec calendar images, and phrases denoting the passage of time – all of which represent temporal development. This suggests that the outside timeplane can be viewed from the quantum perspective as the bulk: invisible to the observer but revealed in its effect upon branes and strings housed in it. If so, we will be able to trace its influence throughout the poem, and text strings, or the repetitions joining textbranes, should refer to the underlying theme of the passing of time.

In short, there is no evidence in the poem of binary juxtapositions of subjective/objective realities and linear/non-linear time. Instead, there are five folded textbranes held together with a number of open strings, visible to the reader as repetitions of words or phrases. I have revisited the temporal characteristics of timeplanes and made some adjustments based upon a closer examination of the narrator's movements (see Table 1).

Table 1. Original timeplanes (edited from Carpenter 2001)

Timeplane	Location in the poem
TP1	'un sauce de cristal' – 'y llega siempre' (293)
TP2	'un caminar tranquilo' (293) – 'y a la salida de tu blanca frente' (295)
TP3	'mi sombra despeñada se destroza' (295) – 'templado por los muros de tezontle' (296)
TP4	'la hora maduraba sus racimos' (296) – 'el mundo con su horario carnicero' (298)
TP5	'sólo un instante mientras las ciudades' (298) – 'en otro instante que se desvanece' (299)
TP6	'frente a la tarde de salitre y pierda' (299) – 'nada quedó de ti sino tu grito' (300)
TP7	'y al cabo de los siglos me descubro' (300) – 'otras nubes, morir de otra muerte!' (301)
TP8	'esta noche me basta, y este instante' – 'cuartos, lugares, calles, nombres, cuartos' (301)

TP9	'Madrid, 1937' – 'y el huracán de motores'; 'cuartos a la deriva' – 'y hay un patio y tres niños oxidados' (302)
TP10	'fijo: los dos se desnudaron y se amaron' – 'oh ser total ...' (302); 'cuartos que son navíos que se mecen' (302) – 'o estalla como un astro taciturno' (303)
TP11	'y las leyes comidas de ratones' (303) – 'el olvidado asombro de estar vivos' (304)
TP12	'amar es combatir, si dos se besan' – 'amar es desnudarse de los nombres' (304)
TP13	'"déjame ser tu puta", son palabras' (304) – 'plenitud de presencias y de nombres' (305)
TP14	'sigo mi desvarío, cuartos, calles' – 'bajo un sol sin edad' (305)
TP14A	'y tú a mi lado' (305) – 'sino tu propio transcurrir dichoso' (306)
TP15	'no pasa nada, callas, parpadeas' (306) – '¿no pasa nada cuando pasa el tiempo?' (307)
TP16	'-no pasa nada, sólo un parpadeo' (307) – 'ajena y no vivida, apenas nuestra' (308)
TP17	'-¿la vida, cuándo fue de veras nuestra?' – 'hambre de ser, oh muerte, pan de todos' (308)
TP17A	'Eloisa, Perséfone, María' (309) – 'indecible presencia de presencias' (310)
TP18	'quiero seguir, ir más allá, y no puedo' – 'y su magia de espejos revela' (310)
TP19	'un sauce de cristal, un chopo de agua' – 'y llega siempre' (310)
TP20	Outside the poem, invisible to the reader

Note. Timeplane 1 has been amended. The remaining timeplanes correspond to the ones listed in Carpenter 2001.

As a result, timeplane 14, initially marked as circular, has been re-classified as spiral/linear. The narrator moves in a line ('sigo mi desvarío', 'camino ... por los corredores'), returns to the starting point ('vuelvo adonde empecé'),