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World in Words, A Life in Texts: Revisiting Latin American Cultural  
Heritage. Peter Lang, pp. 137-160

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and continues moving in a line ('camino por las calles') (305).<sup>51</sup> His return does not complete a circle, since there is a change in his behaviour – he no longer walks 'a tientas',<sup>52</sup> nor does he feel his way through the space around him; so his movement is spiral. However, there is no indication in this timeplane that he will return once again to where he started; thus the timeplane ends with linear characteristics. Timeplane 18, initially considered spiral, is now treated as linear; in fact, its temporality is reversed, and the action here moves from present to past. The narrator's movement is halted in the present at the start of the timeplane – 'quiero seguir, ir más allá, y no puedo';<sup>53</sup> then he moves to the past, and the narration changes from present to preterite – 'dormí sueños de piedra', 'oí cantar mi sangre';<sup>54</sup> and later to imperfect. The last six lines of the timeplane are in imperfect, yet timeplane 19 following the line 'y su magia de espejos revivía'<sup>55</sup> is written in present – 'se curva, / avanza, retrocede, da un rodeo / y llega siempre' (310).<sup>56</sup>

This reclassification is reflected in a new division of the poem into textbranes, which is informed by a new theoretical foundation of the analysis. While the original division of the poem into timeplanes is valid within the previously used theoretical framework, the application of string theory and M-theory to the examination of the interaction of timeplanes leads to a clearer, more organized pattern. As seen in Table 2, timeplanes are now grouped into textbranes, with timeplane 20 being treated as the bulk; the division is based primarily on the similarities of form and content between timeplanes.

<sup>51</sup> 'I follow my delirium', 'I walk ... through corridors', 'I return to where I started', 'I walk down the streets.'

<sup>52</sup> 'feeling his way.'

<sup>53</sup> 'I try to go on, go further and I cannot.'

<sup>54</sup> 'I dreamt dreams of stone', 'I heard my blood sing.'

<sup>55</sup> 'And its magic of mirrors was revealing.'

<sup>56</sup> 'It curves, advances, recedes, turns and goes on forever.'

Table 2. Relationship between timeplanes, textbranes and the bulk

Original timeplane(s)	Textbrane	Temporal progression	Bulk
TP <sub>1</sub> TP <sub>19</sub>	TB <sub>1</sub>	T T	
TP <sub>2</sub> TP <sub>3</sub> TP <sub>4</sub> TP <sub>6</sub> TP <sub>10</sub> TP <sub>12</sub> TP <sub>13</sub> TP <sub>14a</sub> TP <sub>17a</sub>	TB <sub>2</sub>	C L C P C C C P C	
TP <sub>5</sub> TP <sub>7</sub> TP <sub>14</sub>	TB <sub>3</sub>	L P (p) L	
TP <sub>8</sub> TP <sub>9</sub> TP <sub>15</sub>	TB <sub>4</sub>	P L L P	
TP <sub>11</sub> TP <sub>16</sub> TP <sub>17</sub> TP <sub>18</sub>	TB <sub>5</sub>	L T T L	
TP <sub>20</sub>			Bulk

While there are many words and phrases repeated throughout the poem, I have followed ten: eight images of the second circle of the Aztec solar calendar, and two references to the passing (or non-passing) of time. The relationship between the two types of repeated words is clear: both reflect the non-linear nature of time, which is the key theme of 'Piedra de sol'. The interconnection of these images points to a unifying force holding the textbrane structure together. The analysis of the repetitions of Sun Stone words in textbranes yields a different distribution pattern from that in the examination of these repetitions across timeplanes. If we compare the distribution of repetitions in Table 3 and Table 4, the pattern in the latter is much more identifiable. There is a larger textbrane (textbrane 2), to which all other branes are connected through the strings of repeated words. We can also note that there are four distinct cross-brane strings: 'muerte', 'sol', 'instante' and (with one exception) 'no pasa nada'.<sup>57</sup> Most of these words refer to temporal phenomena, once again emphasizing the key theme of the poem – the passing of time.

<sup>57</sup> 'death', 'sun', 'instance', 'nothing goes on.'