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questions are asked – both times there is a premonition of danger. The first time the danger is contrived, and the second time it is real to the point of being palpable; both times the protagonists fear being found by Papá la Oca and punished for disobedience. One may ask whether the first scene is a rehearsal for the second scene, which is then the performance. While this is a plausible interpretation, the use of block capitals, as discussed above, suggests a certain degree of text rupture. If we consider the nature of text membranes as mutually intersecting and reciprocally influencing we can examine both instances of questions as one text membrane surfacing in two places in the main text. The full understanding of the repeated questions is possible only when the two instances are read together as a single piece of text which contains all questions in the conditional. The questions are grouped according to the order in which they appear in either or both instances: '¿SE IRÍA YIN CON NOSOTROS? ¿CUÁNTO TIEMPO LE LLEVARÍA DESCUBRIRNOS? ¿DE QUÉ VIVIRÍAMOS SIN EL SUELDO DE LA ESCUELA? ¿CONSEGUIRÍA OTRO TRABAJO?'⁵² This is an escape plan to be put to action if Terencio fails in his assignment. There is another similarity between the two scenes: Terencio is writing something down at the start of the first scene, just as he does when taking orders from Papá la Oca. The first time it is a letter to Joby – another recurring narrative line in the novel. Letters to Joby surface throughout the text, sometimes disrupting the flow of the narrative in the middle of a sentence. The constancy of contexts is therefore threatened if examined from a linear perspective. However, if we consider these omissions and repetitions as examples of temporal manipulation, similar to the re-writing of the past in 'En noches como ésta', it will become evident that the multiple intersecting narrative lines are parts of several text membranes revealed later to complete the multiple plot lines to which they belong. These narrative lines are the product of the editor entity, who oversees the believability of the main text; the interferences may indicate the points where the current plot line becomes less believable or harder to sustain.

52 'Would Yin come with us? Would I find another job? How long would it take him to find us?, What are we going to live on without the school salary?'

* * *

The nature of the Onda text has been transforming throughout the movement, arising from changes in the form and narrative purpose of the text. These changes are linked with the manipulation of linear time and the emergence of a new textual form. All the Onda texts are characterized by the interaction between the main text (the one visible to the reader) and the editorial text, which manipulates different tendencies within the text. The editor can select whichever tendency as currently dominant and develop it into a viable storyline, which remains a variation of the original narrative. Various combinations of these dominances are tried until a combination is found to suit both the present narrative line and the demands placed upon this line by the nature of its participants. The editorial text is a process rather than a final product. Its constant experimentation is projected onto the existing form/text – or narrative; this sometimes causes conflicts with the narrative because of the incompatibility between the process with no finite result and the traditional narrative form, which is supposed to have a finite conclusion to the plot line.

The two texts – main and editorial – come in contact when the editorial text has designed a new technique or found a new influence to try out in the main text. The novelty is added to the main text, changing the existing characters or the nature of the storyline. The main text has to adapt by accepting either change and changing the other component: if the storyline is changed, a character is re-written to accommodate it, and vice versa. It is evident from all the Onda texts that when the two texts cross, problems arise. These may be temporal conflicts, the incompatibility between characters and the storylines they are participating in, or style clashes. The reason for these problems is the difference in the rules by which the two texts are governed: the editorial text follows the rules of a complete transtextual or, in some cases, transcultural amalgam, and the main text answers to the norms of traditional narrative in both form and content.

These conclusions are based upon a cross-disciplinary approach to the Onda texts using string theory and the theory of relativity. A tentative application of string theory to the complex intratextual relationships in the Onda texts has supported earlier findings concerning the interaction