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When Was Tomorrow? Manipulation of Time and Memory in Mexican Onda

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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 change and changing the other components: 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...