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(re)creates the resulting text, erasing – among other aspects of the text – the linear timeline and ultimately leading to the destruction of memory by turning the past into a textual construct. Consequently, the narrator is also rendered secondary to this process, becoming a textual construct rather than the owner of the text.

According to Primo Levi, 'a memory evoked too often, and expressed in the form of a story, tends to become fixed in a stereotype, in a form tested by experience, [...] which installs itself in the place of raw memory and grows at its expense.'[13] The narrator creates false memories that replace (or are designed to replace) his actual experiences. These often conflicting memories make the original memory as false as the rest of them, since there is no telling which memory is the original. So the narrative becomes an exercise in identifying the most plausible course of action out of a multitude of memory constructs – the construction of *a* memory – rather than the act of remembering an actual experience.

The process of remembering and forgetting is analysed by Halbwachs, who identifies the frameworks of collective memory as the necessary condition of remembering. Forgetting is the erasing of these frameworks because they are no longer applicable or worthy of retaining: '[forgetting] is explained by the disappearance of these frameworks or of a part of them, either because our attention is no longer able to focus on them or because it is focused somewhere else.'[14] Similarly, Laplanche and Pontalis state that 'experiences, impressions and memory-traces may be revised at a later date to fit in with fresh circumstances or to fit in with a new stage of development.'[15] The change of frameworks determines the nature of 're-membered' events, so that the narrator who restores them can do so in a multitude of ways depending on the context within which he operates. As the narrator creates new contexts, reconstructed protagonists change to accommodate the new text.

13 Levi 1988: 11–12.
14 Halbwachs 1992: 172.
15 Laplanche and Pontalis 1973: 111–12.

Overall, the process of remembering, forgetting and re-creating reflects the creation/destruction/re-creation of the text. Therefore, this analysis will examine the role of memory in La Onda within the context of textual destruction. This, in turn, is most evident in the destruction/re-creation of characters. The complexity of this process can be summarised in the term 're-membering', or re-creating from often disparate parts. As the narrator 're-members' a protagonist, new traits added to the latter prevent the original narrative line from continuing. Instead, the plot is reinvented as many times as there are changes to the 're-membered' character.[16] When 're-membering' affects the protagonist as well as the narrator, the change to the text becomes less manageable and may lead to its complete destruction.

An interesting example of this type of 're-membering' is the story 'En noches como ésta' (1971) by Parménides García Saldaña. Here, the plot is repeatedly re-created with some unexpected results. The story offers several potential developments of the storyline, ultimately erasing them all. The story is narrated in the first person by the man and the woman, who are also the protagonists. The man waits for his girlfriend Susana in a bar and contemplates their relationship, its history and possible outcomes. The story contains three distinct timelines: past, present and future. The future timeline is the shortest; the past and present are sometimes intertwined. Most of the story is narrated by the man, although there are two paragraphs where the woman assumes the role of narrator.

The repeated use of the verbs 'remember' and 'forget', combined with constant re-creation of the couple's meeting in the bar, suggests that both the relationship and the couple are constructs. Since the woman narrates some of the text, she shares the responsibility of a narrator and a protagonist. However, the man narrator is the only stable entity in the story, as the woman is being re-created in all three timelines.

In this diachronic narrative, remembering and forgetting of a relationship creates and destroys/re-creates both protagonists, who also act as the narrators and editors of the text. The continuous re-creation of the

16 The most vivid example of the process is the story 'Good Bye Belinda' (1971) by Parménides García Saldaña.