la espalda de Elsa me dio la impresión de algo sucio y triste.'

This is followed by another emotionless allusion to a sexual act: 'Nos tiramos en la alfombra al apagarse las luces. Vicky y David se habían esfumado. Nadie
discutió más,' the last sentence of which precludes any further analysis or
discussion of the event either by the narrator or by the protagonist.

The writing of the tertiary text stalls in the last sentence of 'chapter' 3.

After Gabriel the protagonist has had all the sexual experiences described in
the story, including a rather sordid homosexual encounter with Jacques,
he evaluates his work so far: 'Tras releer el último capítulo de mi novela,
me dieron ganas de destruirla.'

This is very similar to what Gabriel says
originally about writing a novel. It should also be noted that both the
first and the third statements appear at the end of sections in standalone
paragraphs. A difference in text styles used between the 'chapters' and
separate paragraphs suggests that the 'chapters' are written by an amateur
author, whereas the standalone paragraphs are reminiscent of entries in a
personal diary. In this case, the text in between the two standalone para-
graphs in 'chapters' 1 and 3 is the novel that Gabriel the narrator is writ-
ing, and Gabriel the protagonist's intent to write a novel becomes a plot
device. By the end of the story, several plot lines are rejected because they
are unsustainable with the existing characters or because the characters
become less and less believable. 'Chapter' 4 starts with Gabriel the narra-
tor contemplating the next step in his novel. He decides to continue the
storyline of his relationship with Elsa, and adds a series of clichés: Elsa's
friend, Vicky, runs away from him to live with her boyfriend;
Elsa gets pregnant, has an abortion and finds out that she cannot have children.
The last episode is another example of character erasing. Elsa's childless future
may be seen as the termination of the original design of her character as
Gabriel's potential partner.

By the end of the story, it is clear that Gabriel the protagonist's char-
acter has been manipulated too many times to fit multiple plot develop-
ments. It is no longer believable, and the narrator erases the protagonist
from the story by apparently making him commit suicide. However, the
examination of the suicide scene reveals that the protagonist is indeed a
sexual construct. But is it Gabriel the tertiary protagonist, Gabriel the
secondary protagonist or Gabriel the narrator who apparently shoots him-
self at the end of the story? The first paragraph of 'chapter' 1 contains the
same reference to 'techo azul,' which is considered unoriginal by the end
of 'chapter' 4: 'debi haber pensado algo ingenioso. Y el techo sigue azul y
El Lohengrin sigue sonando.'

The blue roof and Lohengrin appear both
in the supposed novel and the paragraphs that do not conform to the style
of the novel. Therefore, this is the same text membrane, or the primary
text. Since the last sub-section of 'chapter' 4 is about Gabriel's supposed
suicide, the coincidental reference to a roof and Lohengrin in Gabriel the
protagonist's novel and Gabriel the narrator's novel indicates that both are
erased from the narrative by the end of the story. In this case, the editor is
the owner of the original storyline. He chooses to terminate it because it has
become too intertwined with the secondary text (Gabriel the protagonist's
novel), and as a result, contaminated with its lack of sustainability.

The narrator and the two protagonists are interlinked. Each text devel-
oping from within its predecessor creates a protagonist based upon the
nature of the preceding protagonist. This means that any re-creation of the
text would lead to the destruction of the protagonist by the narrator. Both
the narrator and the protagonists share the ability to destroy and re-create
their respective texts within the constraints of the degree to which they
own the text and are able to manipulate it. The control of all texts in 'La
Tumba' is reserved for the editor. The simultaneous presence of multiple