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Carpenter, Victoria (2007) "La sangre en el cement": Violence, Fantasy and Myth in the Poetic Accounts of the 1968 Tlatelolco Massacre. In: Carpenter, Victoria, (ed.) A World Torn Apart: Representations of Violence in Latin American Narrative. Oxford, Peter Lang, pp. 201-229

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society's violence is then aimed and 'upon which all can simultaneously vent their rage and have no fear of revenge from the dead victim'.[62] Barbara Whitmer, however, counteracts Girard's postulate that the victim's single role is that of a recipient of communal violence, positing that 'the community in the role of unharmed bystanders outside a dynamic of domination and submission may experience witness guilt in a form of vicarious trauma and identify with the victim's suffering.'[63] This analysis allows for the combination of the two perspectives based on the coexistence of the mimetics of cruelty and compassion with the victims. In the Tlatelolco poetry, the narrator's focus on the images of violence and suffering satisfies the former, and his/her emotional reaction to the shooting reflects the latter. Myth narratives incorporate both dimensions, unlike dream narratives where are dominated by the narrator's emotions and self-exploration, or collages which are focused on narrating the event with little direct analysis or emotional evaluation.

Myth narratives contain references to distinct historical events and figures, aiming at determining reasons for the shooting from a historical perspective. In other words, the main objective of these narratives is to place the 1968 Tlatelolco shooting within the context of the development of the Mexican nation and to explain the event from the point of view of Mexican national character. The question waiting to be asked is why the narrator would choose to reconcile this event with notions of the Mexican national character, thus condoning the shooting as a natural expression of 'mexicanidad'. It is conceivable that this interpretation of the shooting allows the narrator to see the event as a sign of a deep-seated psychological conflict which, if left ignored, will lead to the nation's destruction. Hence, the narrator is concerned not only with the shooting but also with the subsequent apathy as an equally dangerous and destructive phenomenon.[64]

Myth narratives are characterized by a chant-like structure, allusions to religious and ritual practices from the pre-Columbian era and

62 Whitmer, 127.
63 Whitmer, 144.
64 See Carpenter 2005: 496–512 for the analysis of society's complacency in the aftermath of Tlatelolco.

the Conquest; some draw upon or quote from documents of those eras, and some refer to actual political figures from pre-Columbian times to the present day. The duality of religious and historical imagery once again suggests the interconnection between subjective and objective realities with regard to as the believability of the event. The works of Máximo Simpson and Marcela Del-Río present the most demonstrative examples of repetitions similar to funeral laments.

In Marcela Del-Río's 'Dos de octubre',[65] the narrator's emotional reaction to the shooting is reflected in the images of death juxtaposed by the closeness to the narrator's space. The proximity of death is particularly traumatic because the dead are children:

> Bajo mi ventana, niños asesinados.
> Bajo mi ventana, piernas que dieron ya su último paso.[66]

The narrator's feeling of responsibility for the event is more directly presented in Máximo Simpson's 'Tlatelolco (Cuauhtémoc)':

> Y en Tlatelolco se oyen truenos,
> en Tlatelolco estamos locos
> en Tlatelolco nos morimos,
> en Tlatelolco están de fiesta
> en Tlatelolco, Tlatelolco.
> ¡Tlatelolco![67]

The use of the first person plural 'estamos' and 'morimos' reinforces the narrator's dual identification, with the victims and the shooters or, at least, those who were not present in the square at the time of the shooting and therefore were not in danger. As in Del-Río's poem, the tone of the quotation is reminiscent of a chant, especially the reiterated final cry '¡Tlatelolco!' which can be construed as a lament or a war cry. Either interpretation allows the conclusion that the narrator's

65 'October 2' (Del-Río 1985: 260).
66 'Under my window, murdered children / Under my window, feet that have already taken their last step' (Del-Río, 260).
67 'And in Tlatelolco you hear thunder / in Tlatelolco we are crazy / in Tlatelolco we die [or 'died' VC] / in Tlatelolco they party / in Tlatelolco, Tlatelolco / Tlatelolco!' (Simpson, 57).