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Later, the narrator admits to being emotionally affected by the events 'Sufro, mi corazón se llena de pena' – and holds himself responsible, referring to pain and shame as 'nuestro' and considering the shooting 'nuestra herencia'[90] or part of the national history and character makeup. The narrator's attitude reflects that of the author: Elena Poniatowska states that 'José Emilio Pacheco [...] se siente horriblemente responsable de todo.'[91]

Pacheco's poetry collection *No me preguntes cómo pasa el tiempo*[92] also contains the trilogy '1968', which examines not only the shooting but also society's reaction to it. Each section of the trilogy focuses on a particular sentiment: in '1968 (I)', the prevailing emotion is confusion in the face of destruction and resurrection – 'un mundo se deshace / nace el mundo.'[93] Once the narrator recognizes that society will remain unchanged after the incident, his tone becomes bitterly sarcastic. A more pronounced expression of the narrator's helplessness in the face of society's indifference appears in '1968 (II)'. The images of glory and national pride in the line 'Acumulación de sonoridades, momento de las grandes palabras / en voz alta ante cámaras, micrófonos, multitudes, partidos'[94] are followed by the references to hell, connoting the superficiality of society's denial of its crimes:

> crece el infierno, es absoluto y sube
> entre fragores de su inmóvil voracidad subterránea[95]

The image of 'doloroso paraíso', an oxymoron juxtaposing the narrator's helplessness and society's future dreams tarnished by its present crimes reinforces his pessimism, although it is not entirely clear at whom it is aimed. If we consider the line 'Acumulación de

90 'I suffer, my heart fills with sorrow', 'our heritage' (Pacheco, 89).
91 'José Emilio Pacheco [...] feels terribly responsible for everything' (Poniatowska 1987: 32).
92 'Do Not Ask Me How Time Passes' (Pacheco 1969).
93 'The world comes undone / the world is born.' (Pacheco 1969: 23).
94 'Accumulation of sonorities, a moment of great words / in a loud voice in front of cameras, microphones, crowds, parties' (Pacheco, 21).
95 'Hell grows, it is absolute, and it rises / among the uproar of its immobile underground voracity' (Pacheco, 21).

sonoridades' as a reference to the fanfare of the upcoming Olympic Games, then the narrator's sarcasm focuses on the government's attempt to direct public attention away from the massacre. On the other hand, if we read it as also referring to the demonstration in La Plaza de las Tres Culturas, then the narrator's irony is intended for the martyr status imposed upon the demonstrators by society. Ultimately, the narrator considers the exaggeration of either side's triumphs or losses to be damaging to the nation because both attitudes serve to separate society into two warring camps, thus perpetuating the conflict.

In '1968 (III)', the narrator once again adopts a pessimistic and fatalistic attitude towards society's violence as comparable to the forces of nature. The images of 'la tempestad [...] la desordena todo en jirones', 'tierra insaciable', 'guerra entre los elementos que le dan forma al mundo'[96] connote physical destruction, which the narrator considers inherent in society's character. The circular structure of the poem suggests that the narrator sees no way out of the process of destruction and resurrection because he can do nothing to prevent the crime from happening. Recognizing his emotional vulnerability in the face of a power he cannot fight, the narrator takes on the role of critical observer. As he watches society being symbolically destroyed by its own crimes, he is astonished at how society casually considers this destruction a lapse or a mistake in history:

> piensa en la tempestad para decirte
> que un lapso de la historia ha terminado[97]

This quotation also reflects the narrator's sarcastic attitude to society's attempt at self-deceit by ignoring the existing problem in favour of the supposedly glorious future. The narrator's generally pessimistic perspective is similar to Pacheco's own feelings about the effects of Tlatelolco on Mexican society: 'After Tlatelolco [...] every party

96 'The storm [...] tears everything to shreds', 'insatiable earth', 'war of the elements that form the world' (Pacheco, 24).
97 'Think of the storm to tell yourself / that a period of history has ended' (Pacheco, 24).