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the narrator.[14] For this purpose, Carl Jung's study of collective unconscious will be employed, along with René Girard's theory of sacrificial violence and Benjamin Bloom's taxonomy of learning.

Bloom categorizes the level of abstraction of questions in a learning environment in the following progression: knowledge, comprehension, application, analysis, synthesis, and evaluation. The first two levels are characterized by low cognitive involvement; the final one involves making subjective judgements in a cognitive rather than affective domain. From this perspective, the incomprehensibility of the event is first determined either by the lack of factual information or by the recipient's inability to comprehend it. Taking into consideration the unavoidable emotional participation in the event, we should also include the affective domain of learning, in which the level of emotional involvement determines the degree of understanding. This domain consists of five stages: receiving phenomena, responding to phenomena, valuing, organization, and internalization of values.[15]. In the context of the shooting, the narrator's perception of the event within either domain is linked to the degree of violence: if the narrator considers the images of death and suffering beyond his/her ability to comprehend them fully, they are confined to a dream, or a myth rather than objective reality. The more extreme the violence, the more incomprehensible the event it characterizes, especially when violence is directed against the narrator's fellow citizens, especially children.

The dominant approach to the depiction of violence is a collage narrative, describing certain aspects of the crime without presenting the event as a whole; this style is characteristics of the works of Oliver, Guillén, Bañuelos, Fraire, Sabines and Nava. The collage technique is characterized by loose verse structure, snippets of direct speech, short newspaper-like descriptions of the dead or wounded to convey the immediacy of the event. The zoom technique is preferred over the representation of the event as a whole because it is too great for a single account, or because it is just too frightening. Rather than depicting the dead or wounded, this approach focuses on body parts

14 Since the Tlatelolco poetry is written in a narrative mode, the 'I' in the poems is a narrative voice and will be referred to as the narrator.

15 Bloom et al. 1956.

and sections of the square. The zoom technique also preserves multiple details left out in the official narrative. As a result, the narratives in all the poems present distinct scenes or the narrators' reaction to the event. Interestingly, such an approach is similar to that adopted by the media, as it refers to the shooting indirectly[16] or presents detailed accounts of the aftermath.[17] The approach mimics a film script or stage directions in a play; both are suggestive not only of a fragmented perception of the event but also of its staged nature. This aspect can be examined from two complementary perspectives. On the one hand, the difficulty in comprehending the event as a whole dictates the need to find a familiar framework to explain it. Since violence on this scale is most likely to be portrayed in films or on stage – as was the case with Mexican revolutionary theatre – the use of screenplays is understandable. On the other hand, the staged nature of the event is suggestive of the impossibility of its belonging to objective reality, similar to the dream quality assigned to the event in other works. The similarity of the two perspectives – a dream and a film – with the underlying connotation of premeditation in the latter is best represented in the line 'como mala película que no termina nunca'[18] which replaces the familiar reference to a bad dream with the more suggestive 'bad film'.

In the majority of collage poems, synecdoche and metonymy are used to depict the shooters as objects of power: weapons, papers, government. At the same time, the victims are either dead bodies, body parts or shadows. However, when wounds are described, there is a sense of a camera zooming in on body parts, flesh, bone and blood:

> piel rota orilla incierta de la piel rota
> carne como la carne que le doy al gato
> la sangre rezuma y chorrea en goteras
> se ve el hueso[19]

16 See Payán 1968.

17 An example of this is a collection of tributes published in *El Excelsior* in 1993.

18 'Like a bad film that never ends' (Fraire, 79). When the year of publication is not indicated, page references to poems are from Campos and Toledo 1996.

19 'torn skin an uncertain edge of torn skin / meat like the meat I give to my cat / blood oozes and gushes and drips / you can see the bone' (Fraire, 78).