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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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fore, national character. The sense of the unreal is replaced by a dream, which is a perceptual rather than conceptual entity. To establish a link between dream reality and the unconscious it is sufficient to turn to Jung's study of the collective unconscious, in which he states that 'the sources of dreams are often repressed instincts which have a natural tendency to influence the conscious mind.'[29] The combination of the two definitions points to the interaction between the objective / conscious and subjective / unconscious realities, resulting in a collection of images which may appear disjointed and even meaningless to those who do not share the dreamer's cultural paradigm.

As far as verbal communication in a dream is concerned, oftentimes there is a breakdown in objective meaning: signifiers are replaced with non sequitur structures, as new words are invented to represent the dream reality. Máximo Simpson's poem 'Tlatelolco (Cuauhtémoc)' is a poignant example of dream semantics. The narrator's wordplay strips the signified of its meaning by combining a limited number of words pertaining to the scene of the shooting[30] into a string of surreal symbols of confusion dominating the narrator's perception of the event:

> Agualuz nochetiniebla piedrasueño,
> sueñosombra piedraluz aire dormido
> polvotierra desmemoria de la noche
> tensa noche nochefuego desmedida lanza torva
> arco negro de la noche piedrasola
> agualuz noche tiniebla piedra sueño
> sueño sombra piedra luz aire dormido[31]

Compound words in the above quotation can be separated into two broad categories: self-contradicting or containing contrasting images, and complementary or containing images that enhance each other, or that belong to the same image group. Of the former, the word 'pie-

29 Jung 1990: 49.
30 These words are: water, light, night, stone, dusk, dream, shadow, dust, earth.
31 'Waterlight nightdarkness stonedream, / dreamshadow stonelight sleeping air / dustearth forgetfulness of the night / tense night nightfire overwhelming fierce spear / black arch of the night stonealone / waterlight night darkness stone dream / dream shadow stone light sleeping air' (Simpson, 56).

draluz' evokes the images of pyramids and the sun. Notwithstanding the overt reference to drowning and therefore being unable to see the light, 'agualuz' may also refer to lava from volcanoes surrounding the ancient cities of Tenochtitlán and Teotihuacán, both having pyramids built for the Sun god. The contradictory and complementary nature of these images characterizes the narrator's analysis of the event confused by its discordant nature, he attempts to reconcile it through parallels with pre-Columbian history. This approach is used when the narrator's primary goal is tot of understanding the rationale behind the shooting.

Complementary images centre around the notions of darkness in 'nochetiniebla' – nightdusk; loneliness in 'piedrasola' – stonealone; metaphors of pain in 'nochefuego' – nightflame, and death in 'polvotierra' – dustearth, 'sueñosombra' – dreamshadow, 'piedrasueño' – stonedream. These occur alongside references to weapons, denoting the dominance of violent death in the scene. It is interesting to note that there are no verbs in this string of images, which suggests the narrator's perception of the scene as static and therefore resistant to change both in a direct and metaphoric sense. The narrator's repeated admissions of insanity which he shares with society, combined with references to night, indicate that the narrator cannot explain it from a rational perspective and therefore resorts to perceiving it as insanity or a dream. As a result, the last line of the poem repeats the non sequitur rhetoric of the first line. The breakdown of meaning and rationality creates a subjective frame of reference – similar to that of a dream, within which it may be possible to comprehend the event:

> la demencia estamos locos qué nos pasa
> quiénes son de dónde viene todo el odio
> Isabelpiedrademuerte qué nos pasa
> agualuz nochetiniebla piedrasueño[32]

Another approach to dream narrative is found in of José Carlos Becerra's poem 'El espejo de piedra'.[33] The image of a broken

32 'insanity we are crazy what is happening to us / who are they where is all this hate coming from / Isabelstoneofdeath what is happening to us / waterlight nightdarkness stonedream' (Simpson, 56).