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Medio instante después cae la cabeza
rueda ese grito ahogado por su centro
los ojos están abiertos y me rozan
me avisan[45]

Within the section which presents a dreamlike landscape, the factual and temporal precision of these lines ruptures the flow of a dream, and inserts images of violence into the narrator's subconscious and conscience, thus assigning both objective and subjective qualities to the shooting. The last line of the section once again brings the subjective and objective realities together: 'un caos agazapado / de piedras y sueños en añicos',[46] connoting the narrator's believing and refusing to believe what he knew of the event. The poem is dominated by the narrator's confusion: on the one hand, the loss of life is tragic and should therefore be condemned; on the other hand, the narrator is part of the society which caused, experienced and condoned the event and is therefore both a victim and a criminal. The last three sections of the poem focus on the narrator's search for belonging, which is particularly poignant in the lines 'yo que eras tú y éramos nosotros / ellos en filas en montones quietos',[47] as the narrator sees the victims and the shooters as one conglomerate 'en filas en montones', thus indicating that there are no sides to this conflict – the two groups are interchangeable, belonging to the same community.

In Juan Bañuelos' 'No consta en actas (Tlatelolco 1521 y 1968)',[48] linear time is represented by the historical events of 1521 and 1968, which the narrator sees from a non-linear perspective: the order of past, present and future actions is 'ayer', 'mañana' and 'hoy'. Future events are related to the past, thus suggesting a cyclical time progression:

45 'Half a second later the head falls / the scream rolls, drowned in its centre / the eyes are open and touch me, / tell me' (Oliver, 100).
46 'a hidden chaos of rocks and dreams in fragments' (Oliver, 101).
47 'I who you were and who we were / they in rows in quiet piles' (Oliver, 102).
48 'It Does Not Appear in the Minutes (Tlatelolco 1521 and 1968)' (Bañuelos, 62–75).

Mañana hace mucho tiempo
oiré olvido y celebraba míos
[...]
De pronto aquellas piedras
que mañana hace tiempo,
con hectáreas de cólera movieron
el horizonte.[49]

The future/past combination suggests a repetition of events in history, paralleling the 1521 battle of Tlatelolco with the 1968 shooting and suggesting a clear division between victims and shooters. The interference of 'hoy' and the present tense after the second quotation reintroduces both events into the narrator's present, also denying the absorption of the shooting into historical time. The broken timeline of the poem characterized by the absence of continuous narration suggests that the reader's choice of the order in which to read the twelve sections of the poem determines the ultimate meanings of the work, and indicates the absence of a single perception of the event. The last section of the poem returns to the subject of the non-linear temporal perception of the event, as the narrator introduces its future interpretation:

A luego
desliza en la rocola una moneda
para espantar con música los aires. Como ayer.
Mientras detrás de la casa
Desterraban a los acribillados de hace un año.[50]

Considering that the date the poem was written is indicated as 1968,[51] the above quotation represents the narrator's subjective future, in which the dead of 1968 are treated as the remains from a distant past.

49 'Tomorrow a long time ago / I will hear oblivion [or 'I forget' – VC] and I celebrated mine / [...] / Suddenly those rocks / that tomorrow a long time ago, / with acres of anger moved / the horizon' (Bañuelos, 63).
50 'Then / a coin is slipped into the jukebox / to shock air with music. Like yesterday. / In the meantime, behind the house / They were digging up those shot a year ago' (Bañuelos, 75).
51 Not all the Tlatelolco poems are dated; hence, the inclusion of date is of particular significance.