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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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Nonetheless, the reference to yesterday brings the shooting back into the recent past, once again rupturing the linear timeline and revealing the narrator's inability to place the event in either real, subjective or historical time. This does not mean that the narrator in these poems rejects the fact that the shooting took place; he cannot take in and analyze the event at the same time because to analyze it he has to understand it. However, as far as he is concerned, there is no rational explanation which would preserve the humanity of society without passing blame onto the victims.

In some narratives, the shock of violence is used by the narrator to examine the event in a relatively objective manner and to redirect the public's attention back so as to the event to prevent complacency. Evodio Escalante's poem 'Cristal en Tlatelolco'[52] analyzes the event 'from within', with the narrator experiencing its emotional effects. At first, the narrator challenges the perception of the event as a part of written history. He appears first as the creator of the narrative in the line '(La página es el campo)'.[53] Later, repetitions elaborate[54] or re-define[55] the image, suggesting that the narrator's subjective perception thereof is not to be taken as a testimonial. The lack of temporal continuity in most of the poem supports the notion that the narrator does not perceive the analysis as taking place in objective reality:

> Después de Tlatelolco
> En esta sala donde la luz penetra apenas de milagro [...]
> La rebelión comienza cualquier noche
> Una noche
> Sentados
> Tranquilamente, en paz
> Un dos de octubre por ejemplo[56]

52 'Crystal in Tlatelolco' (Escalante, 111–3).
53 'The page is a field' (Escalante, 111).
54 'De perfil o de frente / De arriba, de abajo' 'In profile o en face / From above or from below' (Escalante, 111).
55 'Como una siembra, / or como una sombra, / Como una siembra, como una sombra' 'Like a seed / or like a shadow' (Escalante, 112).
56 'After Tlatelolco / In this room where the light comes through only by miracle / [...] / The rebellion starts any night / One night / Sitting / Calmly, peacefully / On an October 2, for example' (Escalante, 112).

The first indication of the time of the narrative – 'después de Tlatelolco' – shows that the shooting has already taken place. The statement about the rebellion happening at any time reinforces the narrator's opinion that the shooting, while being a singular historical event, had little effect on society. However, the choice of the date of the shooting in contrast with the preceding line 'tranquilamente, en paz' indicates that the shooting has remained an intrinsic part of history, although it may appear that it is no longer relevant. The narrator's offhand mention of the time may seem contradictory within this context, but later in the poem the timeline is pinned down to the date:

> Romper este espacio lechoso y aterido
> de cuerpos desnudos
> sin palabras
> Ahora
> Precisamente ahora
> Mientras el tiempo amontona rastros y rostros descompuestos
> Y alguien quizá nos mira o no nos mira
> Desde su butaca
> Desde sus ojos diminutos
> Con el miedo infernal de Tlatelolco
> Y el silencio
> Que hace hablar a los muertos y a los muertos.[57]

By capitalizing 'Ahora / Precisamente ahora', the narrator draws the event into present reality. The attempt to break through the image of dead naked bodies can be read not only as a desire to remind an apathetic society about the violent event which it fears, but also as a need to bring the event into current objective reality of 'ahora'. The narrator realizes that if left to history the shooting will lose its impetus and remain yet another event which took place in Tlatelolco, just as the battle of 1521 is now little more than an account in history books. This

57 'To break this milky, frozen stiff space / of naked bodies / without words / Now / Exactly now / While time piles up broken tracks and faces / And maybe someone is watching us or not / From his armchair / From his tiny eyes / With the infernal fear of Tlatelolco / And the silence / That makes the dead talk, and talk to the dead' (Escalante, 113).