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fear of forgetting is implied earlier in the image of a shadow/sowing: violence has become ingrained in society, resulting in the shooting; yet, it is no longer a burning issue, since time has passed. By forcing the reader to listen to the silence of the dead, the narrator attempts to bring the issue back to light by revealing its contradictory nature. Ultimately, the absence of linear chronology at first, and the gradual separation of the event from a historical timeline reject its abstract representation. The event is then brought back into real time because the narrator wants to keep the shooting alive in public memory.

If the images of violence are confined to a dream, they are not objectively real yet they draw upon a common frame of reference. In most poems, this is the square where the shooting happened. Both dream and collage narratives signal the invention of images, thus suggesting the negation of the event as happening or which happened in objective reality. While such a reading apparently implies that the narrator follows the government's denial of the massacre, the myth narrative demonstrates a rather different connection between myths, dreams and the representation of the incomprehensible.

The interrelation between dreams and myths is outlined in Carl Jung's study of the psychology of archetypes, with the focus on the creation of mythologems in the unconscious psyche rather than the conscious. 'In the dream, as in the products of psychoses, there are numberless interconnections to which one can find parallels only in mythological associations of ideas.'[58] Since the images of dreams and myths are produced by the same medium which harbours the primal or instinctoid aspect of humanity, it is reasonable to conclude that both dreams and myths rely on the same strong emotions, such as fear to produce the most powerful images. The conscious inability to comprehend the fear associated with mortal danger is substituted by the unconscious creation of a myth which hosts this fear, thus dispelling it from the objective reality.

While the history of pre-Columbian Mexico and the Conquest codices may be considered true historical accounts, I would speculate that the contemporary sources of information for either time period – especially the Conquest – are objectively unreliable due to biased

58 Jung 1990: 152.

authorship and can therefore more appropriately be considered myths, or 'psychic phenomena that reveal the nature of the soul',[59] rather than the sources of historically accurate information. Octavio Paz's analysis of Mexican character in *The Labyrinth of Solitude* posits that the cult of the God-child, transferred onto the persona of Cuauhtémoc, a young Aztec chief murdered by Hernán Cortés, was one of the deciding factors in the creation of modern Mexican character. In a confrontation, one's sympathy is expected to be with the victim by association because the Mexican nation perceives itself as a victim of the violence which bore it.[60]

Still, there is more to the link between the Tlatelolco narratives and Mexican myths than a cause-and-effect relationship. The conundrum of myth narratives in Tlatelolco poetry lies in the use of historical references as a means of assigning responsibility for the event. The narrator attempts to reconcile the dreamlike/fantastical nature of the shooting with the fact that it happened, by bridging objective and subjective realities and creating a myth. In the context of Tlatelolco, the myth links the events of 1521 and 1968, juxtaposing the victims and the attackers. The contemporary accounts of the 1521 battle, such as Códice Florentino by Fray Bernardino de Sahagún, combine the extraordinary and the ordinary of the event, once again suggesting the absence of a single all-telling account.

The interaction between violence and myth is best reflected in the dual interpretation of the phenomenon of sacrifice. On the one hand, René Girard suggests that 'the role of myth and ritual is to evoke mimetic desire, to stimulate universal aggression in the process of the victimage mechanism leading to reconciliation.'[61] His approach to sacrificial violence is based upon a mimetic triangle of the self, other and object, which presupposes that the self and other desire the same object, thus precluding the possibility of a reciprocally trustful relationship. This leads to the theory of the origin of social order, which is based upon the need to contain violence – which is 'contagious' and can 'spread' – by creating a surrogate victim at whom

59 Jung, 6.
60 Paz 1950: 59–80.
61 Whitmer 1997: 144.