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TITLE: Movement of Language, Authorial Presence, and Testimony with Notes on Translation in Patricia Verdugo's *Caso Arellano: los zarpazos del Puma* (1989)

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ABSTRACT: The present study examines the 2001 editions, both in English and Spanish, of Patricia Verdugo's *Caso Arellano: los zarpazos del Puma* (1989) in order to illustrate the manner in which the movement of language promotes multiple shifts in the authorial position. This is best understood by dissecting the text through an examination of new journalistic style writing. These fictional literary devices, of which the employment of testimony is paramount, allow the implementation of Mikhail Bakhtin's "Discourse in the Novel." The discursive strategies developed in his essay demonstrate the movement of language as continuous and dynamic in which the author oscillates between editor, spectator, and narrator. Underlying the study are notes about the English translation of the text, where one observes additional movements, supplemental information, and typographical differences. While these are present and notable, Verdugo's work will prove to be, in both languages, a highly important cultural, literary, and judiciary piece.

KEYWORDS: New Journalism, Chilean Literature, Translation, Authorial Position, Language

RESUMEN: El presente estudio examina las ediciones del 2001, en inglés y español, del *Caso Arellano: los zarpazos del Puma* (1989) de Patricia Verdugo para ilustrar la manera en que el movimiento del lenguaje promueve múltiples cambios en la posición de la autora. Esta noción se entiende tras examinar el estilo de la autora, que estaría relacionado con el nuevo periodismo. Estos recursos ficcionales literarios, de los cuales se emplea el testimonio de manera primordial, permiten la implementación del "Discourse in the Novel" de Mikhail Bakhtin. Las estrategias discursivas de su ensayo muestran el movimiento del lenguaje como continuo y dinámico, en el cual la autora oscila entre editora, espectadora y narradora. Subyacente al estudio aparecen notas sobre la traducción al inglés del texto, donde se observan movimientos adicionales, información suplementaria y diferencias tipográficas. Aunque estos contrastes aparecen y son notables, el texto de Verdugo probará ser, en ambos idiomas, una obra de alta importancia cultural, literaria y judicial.

PALABRAS CLAVE: nuevo periodismo, literatura chilena, traducción, posición del autor, lenguaje

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Movement of Language, Authorial Presence, and Testimony with Notes on Translation in Patricia Verdugo's *Caso Arellano: los zarpazos del Puma* (1989)

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With the emergence of new journalism and subsequent texts, Latin American women authors have continuously produced an elaborate array of informative and emotional works that expose important cultural and political topics. Among the most renowned and well-recognized investigative journalists is the Chilean Patricia Verdugo (1947-2008) who started her career in 1969 writing for *Hoy* and *Apsi*. *Hoy* was considered a newspaper in political opposition to the Augusto Pinochet dictatorship (1973-1990), much like *El Mercurio* has been shown to favor the regime. She was the recipient of many awards including the prestigious Marie Moors Cabot Award in 1993 (the same one that Elena Poniatowska won in 2004 and Alma Guillermoprieto in 1990), the Premio Nacional del Periodismo in Chile in 1997, and the LASA Media Award (Latin American Studies Association) in 2000.

These recognized accomplishments represent Verdugo's impressive journalistic work and international recognition: she has written or worked on at least thirteen pieces, including extensive essays dealing with criminology, the social sciences, and human rights violations.¹ The latter is the focus of a fundamental work, *Caso Arellano: los zarpazos del Puma*, originally published in 1989, which documents "the executions without trial of 75 political prisoners in five provincial cities of Chile:" Cauquenes (the only one to the south), La Serena, Copiapó, Antofagasta, and Calama (Sigmund iii). Occurring in 1973 shortly after the coup d'état overthrew Salvador Allende's government, this series of events became known as the "Caravan of Death." According to Paul E.

Sigmund, who wrote the introduction to the 2001 English translation, the text contributed to Patricio Aylwin's substantial political victory in December of 1989 (iii). The essay was then modified with additional information, including an epilogue, and published as *La caravana de la muerte: los zarpazos del Puma* in 2001, the same year it was translated, by Marcelo Montecino, into English as *Chile, Pinochet, and the Caravan of Death*.

The subsequent title changes serve as a valuable entry point into this study, which will examine the aspect of translation as an enriching element to the already dynamic fluidity of the authorial position fluctuations throughout the texts. The primary concentration of this analysis explores the manner by which the movement of language, conversely, indicates continuous shifts of the authorial position. These oscillations are subtle and sinuous and can be understood by examining first the judiciary value of the text followed by the structural dissection of the work as inevitably "new journalistic."

It is precisely the new journalistic structure, namely a non-fiction text that has fiction-like characteristics, that allows for the theoretical implementation of the movement of language as illustrated by Mikhail Bakhtin (1895-1975) in his essay "Discourse in the Novel" from the *Dialogic Imagination* (1934). The objectivity and subjectivity of new journalism style works create a textual space capable of accommodating multiple levels of authorial decisions that inform and influence the reader. The strategic discourse device that is most effective for provoking emotion is the

use of testimony; however, it is upon valuing the emergent authorial positions that allows for the effectiveness of testimony to provide the desired result. As one will observe, these editorial decisions affect not only the original text itself but also the translation, which is the underlying observation this study will undertake in order to exemplify a larger scale cultural importance targeting an international audience.

The Market and Judicial Elements:

As it is common for many works to be read in translation, one might not perceive the significant title changes of both the newer editions. In Spanish the actual reference to the main character, General Sergio Arellano Stark, the leader of the 1973 mission, is omitted and the phrase “Caravan of Death” is added. The word Puma, present in both editions in Spanish, refers to the name of the helicopter that transported General Arellano and his *comitiva* (entourage) from city to city. One observes that the English edition has a significant change in the title: General Arellano is no longer referenced and is replaced with the last name of Pinochet. Nonetheless, the text primarily focuses on the role of General Arellano and his entourage in the Caravan of Death implicating Pinochet’s authority over the plan. There is no testimony provided by Pinochet or Arellano; however, the latter, as one will encounter, speaks through his attorney, his son Sergio Arellano Iturriaga. Chapter 9, “General Pinochet Said [...]” does discuss the possible knowledge Pinochet had regarding these crimes, but he does not give testimony. Therefore, as a market strategy this change would adhere to a larger foreign audience who would be more familiar with Pinochet than Arellano.

A larger global audience combined with a revived Chilean market allows for a more encompassing discussion of the topic at hand: human rights violations. Since the phrase “Caravan of Death” is understood in popular culture as referring to this series of events, it is a logical addition to the title of both editions. Regarding

the English translation, one discovers that the new publication date, 2001, coincides with the declassification of the CIA documents in 2000 that reveal the United States government’s participation in the 1973 overthrow of Allende. The release of some 16,000 documents would have fostered much of the publicity needed to market this text and produce interest in the foreign readers.² Likewise, the Chilean Judge Juan Guzmán formally charged Pinochet in 2000, which would create additional interest for both the domestic Chilean and foreign audiences.³

Both of these 2001 editions include an epilogue, “From the Rettig Commission to the Trial of Pinochet,” discussing the judiciary consequences of Verdugo’s text. The essay was

reviewed and incorporated into the 1990 report of the Commission on Truth and Reconciliation (Rettig Commission), which documented with names and dates of those killed or ‘disappeared’ by agents of the military government. (Sigmund iii)⁴

Additionally, General Arellano sued Verdugo for libel, which never came to fruition and was thrown out of court (Sigmund iii). Then in 1998, Judge Guzmán decided to take up some of the cases that dealt with a loop-hole in the amnesty laws implemented by Pinochet. Later “In August 2000, the Chilean Court of Appeals lifted his parliamentary immunity, specifically citing the evidence in the Caravan of Death case” (iv). Guzmán argued that “since the bodies have not been found, the 1978 amnesty did not apply to the continuing post-1978 crime of ‘aggravated kidnapping,’” allowing the Judge to employ “19 (out of the 75) victims of the Caravan of Death whose bodies had not been found” (iii-iv). Therefore, one can view the book as holding judiciary value and naturally evident cultural importance for both the foreign and domestic reader.

New Journalism

As one begins to read the text, it becomes clear that this is more than a report of

gathered evidence, which includes: testimony, declassified documents, and newspaper reports, among other records. There is, conversely, an emotional element captured through new journalistic style works. Tom Wolfe, who is thought to have coined the term “new journalism,” discusses four qualities of these style works in his book *The New Journalism* (1973).⁵ Ronald Weber skillfully resumes these qualities in his work *The Reporter as Artist* (1974):

telling of the story through scenic construction, extensive use of realist dialogue, a third-person point of view that allows the writer to reveal what is going on inside the mind as well as exterior detail, and the recording of concrete particulars of manners, customs, and events. (15)

John Hollowell later included two more qualities: interior monologue “Events are reported as if a subject were thinking them rather than through the direct quotations of the speaker” (29) and composite character “a person who represents a whole class of subjects” (30). The combination of these elements is essentially the manner by which some journalistic works adapt a subjective attribute.

This intentionally emotional form of reporting, thus, serves as a supportive guide for dissecting the text and understanding the discursive strategies employed.⁶ The most prominent of these techniques is the use of realist dialogue, or testimony, the author gathered from interviews with both the military men and the victim’s families.⁷ As an editor, Verdugo distances herself from the text and makes structural decisions that promote the fluidity of the testimony given by both sides. As a narrator, she inserts her voice into the text creating scene descriptions and inserting language that influences the reader to sympathize with the victims. There is, therefore, a textual structure that is clearly a non-fiction work that implements fiction-like narrations. This allows for one to examine the text not only as an objective journalistic work but also as a novel.

Hence, as this study continues, the theoretical approach will be to view the language of the text as defined by Bakhtin in “Discourse in the Novel.”

Authorial Positions: Movement of Language

The majority of the language in the text is that which comes from multiple testimonies. This plurality of voices, when juxtaposed in narrative form, demonstrates how language is heteroglot. Bakhtin states:

Thus at any given moment of its historical existence, language is heteroglot from top to bottom: it represents the coexistence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form. These “languages” of heteroglossia intersect each other in a variety of ways, forming new socially typifying “languages.” (291)⁸

Heteroglossia, thus, refers to social languages that pertain to the characters own system of beliefs (315). Incorporating heteroglossia in the text therefore, “is *another’s speech in another’s language*, serving to express the authorial intentions but in a refracted way” (324, emphasis in original).⁹ There is a distinct manipulation of the discourse that promotes authorial intentions and movement of language from multiple points of views: military men, lawyers, and the victims’ families.

The authorial position continuously shifts from editor to character or narrator, where Verdugo’s voice intervenes in the dialogue to decipher the “truth” and clarify information. These changes in the authorial position, consequently, promote an examination of the movement of language and the ways in which it fluctuates between internally persuasive versus authoritative discourses, everyday

speech, pseudo-objective motivation, and the language of the professional, primarily that of the journalist or lawyer.

Structurally Verdugo opens each chapter as a third-person narrator creating the scenario by fictional type descriptions. These descriptions are often more detailed in the English translation than in the Spanish edition, deductively as a way to help clarify information for the foreign reader. For example, as aforementioned, the Puma refers to the helicopter used by General Arellano and his entourage and is mentioned for the first time in Chapter 2, “I Don’t Know What War You Are Talking About, General” of both texts; however, it is used again to describe the scene in Chapter 3, “Two Have Already Committed Suicide, Major,” in the English translation, along with geographical details, but not in the Spanish text.

In English, the first paragraph of Chapter 3 begins:

On September 30, 1973, a powerful dose of fear had inoculated the Talca Regiment with the arrival of General Arellano’s Puma helicopter and his entourage. On October 2, the Calama Regiment, located in the city of Calama in northern Chile, experienced its first tremors of fear. (29)¹⁰

This is compared to the Spanish version of the same chapter, “Ya se han matado dos, Mayor” that begins: “Y si el 30 de septiembre de 1973 se inoculó una fuerte dosis de miedo en el Regimiento ‘Talca,’ el 2 de octubre le tocó el turno al Regimiento ‘Calama’” (41).¹¹ One notes that there is more information given in the translation, including geographical information about the location of the city: a decision that was made either by the author herself, by her translator, or both and conveniently serves as a clarifying strategy for the foreign audience.¹²

Internally Persuasive Discourse

Moreover it is evident that the language being used in these scene descriptions follows what can be defined as internally persuasive discourse, as words are charged with the intent to evoke emotion as perceived by phrases such as “una fuerte dosis de miedo.” According to Bakhtin:

Internally persuasive discourse—as opposed to one that is externally authoritative—is, as it is affirmed through assimilation, is tightly interwoven with “one’s own words.” In the everyday rounds of our consciousness, the internally persuasive word is half-ours and half-someone else’s. Its creativity and productiveness consist precisely in the fact that such a word awakens new and independent words, that it organizes masses of our words from within, and does not remain in an isolated and static condition. (345)

It is important to remember that although Verdugo is playing the role of narrator, she was not present at the time of these events; therefore, the information must have come from the testimony of the men who were in fact present.¹³ Likewise, her voice is coming from and aligning with another’s. This indicates that Verdugo is using the language of another in order to set the stage for the atrocities that follow.

Authoritative Discourse

The atrocities are reported primarily through two outlets: media and testimony. The media outlet that aligned with the military regime to report on the overthrow and subsequent events was *El Mercurio*. Including this information is important due to its representation of authoritative discourse, which in

this case contradicts the dogmatic belief that journalism is “objective.” In order for discourse to be authoritative, it

demands that we acknowledge it, that we make it our own; it blinds us, quite independent of any power it might have to persuade us internally; we encounter it with its authority already infused. (Bakhtin 342)

This indicates, additionally, that it does not permit the possibility for other interpretations (344).

El Mercurio was reporting as the authoritative voice for the military regime and is, therefore, considered to be the “official” history. According to Michael B. Salwen,

El Mercurio’s image has been severely tarnished over the years because of its close association with the Pinochet dictatorship and the disclosure that it took money [approximately 2 million] from the U.S. Central Intelligence Agency to help in Allende’s overthrow. (110)¹⁴

El Mercurio responded to these allegations, as seen in the documentary, *El diario de Agustín: El Mercurio miente* (2008), claiming that the information used in the reports was given to them by the military, evidently passing the buck along, which is a recurring theme throughout the entire text.

As an example of these reports, Verdugo strategically places the newspaper coverage throughout the text to help clarify the stories being told and demonstrate how information was being distributed to the civilian population. The newspapers that most frequently reported these events were *El Día*, *Análisis*, *La Defensa*, and *El Mercurio*. As reported by the latter, Verdugo includes the following in the Chapter 7, “What Are We Going to Do Now, General?,” narration:

THREE EXTREMISTS EXECUTED

A communiqué from the Public Relations Office of the Chief of the Zone

Under State of Siege state the following: By decision of the Honorable Government Junta, three people were shot by firing squad at dawn on the 20th. Luis Eduardo Alaniz Álvarez, Danilo Alberto Moreno Acevedo, and Nelson Guillermo Cuello Álvarez, all of whom were engaged in political activities and terrorist conspiracy. (112)¹⁵

Published on October 24, 1973, these three people were a part of the 14 killed in Antofagasta. These reports often make the claim that the prisoners were trying to escape and were shot. Despite the information that was being reported, this type of documentation serves as an additional voice to the history, the official voice of the government.

Another type of documentation that also contributes to the official history and its authoritative discourse are the death certificates that Verdugo includes. Again in Chapter 7 there is an example of this reproduction that reads:

All of the death certificates were the same:
Date: October 19, 1973.
Time: 0130 hours.
Cause: acute anemia, wounds caused by projectile. (111)

This same general death certificate that pertains to all those killed in the same province can be seen throughout the different cities. Chapter 8, “Everything is Ready, General,” reports:

Haroldo Cabrera’s death certificate, exactly like that of the other 25 prisoners, stated:
Date: October 19, 1973
Time: 1800 Hours
Cause: Destruction of the thorax and cardiac region.
Execution by firing squad. (143)

In this instance one perceives both the narrator, representing internally persuasive discourse by humanizing the mass execution of 26 people in Calama with a name, and the authoritative discourse of the actual death

certificate, which cannot be challenged. Due to the fact that all 26 death certificates read the same, it is reasonable to deduce the collective nature of the authoritative discourse as it eliminates the individual and dehumanizes the group of prisoners as a whole. It follows that this type of documentation contributes to the movement of language by shifting the authorial position from that of a narrator to that of an editor. As an editor, Verdugo is deliberately structuring the text to include certain information for the reader at a particular moment. These decisions, while they may influence the perspective of the reader, represent the “official” story as told by the military.¹⁶

Functioning as authoritative discourse, these documents are evidence of the fact that crimes were being committed. There was no legal justification for these murders, as Verdugo states in her “Forward” (i)¹⁷ and as the narrator explains throughout the text. An example of the latter can be found in Chapter 5, “What is This All About, General,” which reports on the 15 killed in La Serena. Verdugo as narrator explains that even during a time of war, a judge in the military must sign the investigation. There was no record kept of said events (Verdugo, *Chile* 64). These are examples of the discrepancies that form part of the atrocities.

Language of the Professional

The atrocities are revealed primarily through testimony, which is, in essence, the bulk of the text. There are differences between the Spanish and English versions as well despite the fact that both reflect the authorial position by way of the language of the professional, namely, that of the journalist.¹⁸ Bakhtin defines the language of the professional as interwoven with the generic stratification of language (289). He states:

there is interwoven with this generic stratification of language a professional stratification of language, in a broad sense of the term ‘professional:’ the language of the lawyer, the doctor, the businessman, the politician,

the public education teacher and so forth, and these sometimes coincide with, and sometimes depart from, the stratification into genres. (289)

Verdugo typically shifts between two types of languages of the professional: the journalist and the lawyer. The judicial statements of Verdugo mark the language of a lawyer functioning in a certain prosecutorial sense since the ones on trial are the military men.

The language of the journalist appears in the English translation through a greater implementation of clarifying phrases such as “I asked,” “I inquired,” amongst others. Interestingly, in the Spanish 2001 edition the author’s voice is not used in the first-person singular in the same way, but rather, the questions being asked are typographically present in bold letters removing the need to indicate the “I.”

This does contribute a difference in the authorial presence in the two texts. On the one hand, the author is present as a journalist during the interview process in the English translation; whereas, she is equally present in the Spanish edition, but exchanges the clarifying language with bold type. Conversely, Verdugo presents herself in the first-person singular much earlier in the English translation, as early as the first chapter, but does not use the “yo” until the fourth chapter in Spanish. The first-person singular is very indicative of the language of the profession as it is used to specify her presence during the interview process, yet the bold type, while serving the same function, creates a distance between the personalized “subjective” aspect of the “I” and the “objective” journalistic style of a reporter dictating facts.

One possibility for understanding this variation of translation could involve the idea brought forth by translation studies regarding text type. J.C. Sager indicates, “Since the meaning of the text type of a document is the first impact of a message on a reader, the recognition of a particular text type conditions the reader’s response to the message” (31). Due to the way in which an English reader would be familiar with this style of interview

reporting, it is possible this decision was made in order to facilitate the target audience's response to the message.

Everyday Speech

Nonetheless, the language of the professional shifts again to the use of "everyday speech," as different characters speak on behalf of others. Bakhtin defines this type of speech as that which uses phrases such as "he said," "everyone says," "people say," "I say" and so forth, which support general public opinion (338). This demonstrates the manner by which one is using the language of another, yet, there is only one witness testifying. In Chapter 7, for example, "¿Qué vamos a hacer, mi general?" the story is recounted from the perspective of general Joaquín Lagos Osorio who explains what happened in Antofagasta where 14 people were killed without trial. It begins with Lagos recalling the conversation he had with Major Matta:

—¿Qué vamos a hacer ahora, mi general?—dijo el mayor Matta.
 —¿Hacer de qué?—preguntó el general Lagos, intrigado.
 —Pero [...]. ¿Cómo? ¿Acaso no sabe, mi general, lo que ocurrió anoche?—inquirió Matta con mezcla de asombro y espanto.
 —Pero, ¿de qué está hablando?—dijo Lagos.
 —De veras, mi general [...] ¿no lo sabe?—siguió balbuceando el mayor Matta.
 —No, no sé de qué me está hablando. ¡Dígalos de una vez por todas, mayor!—dijo el general Lagos, ya molesto. (124)

From there Lagos explains that General Arellano's entourage took all the prisoners and killed them with at least 40 gunshots apiece. He then declares his surprise that these crimes had occurred behind his back: "Al oír de esta horrible masacre, quedé estupefacto, y sentí una enorme indignación por estos crímenes perpetrados a mis espaldas, en un lugar de mi

jurisdicción" (125).¹⁹ The realist dialogue is still a direct quote; however, as an editor Verdugo structurally intervenes and rewrites the conversations between two characters from a third-person singular perspective utilizing aspects of everyday speech by way of "dijo."

In this case there is a substantial difference between the two editions of the text: in the English version the third-person singular used to describe Lagos as a speaker has been linguistically altered to the first-person singular. Note the same passage in English:

'What are we going to do now, General?' asked Major Matta.
 'Do about what?' I said, intrigued.
 'But what? Don't you know, General, what happened last night?' Matta asked with a mixture of amazement and consternation.
 'What are you talking about?' I asked.
 'But [...] you really don't know, General?' Major Matta stammered.
 'No, I do not know what you are talking about. Say it immediately, Major!' I demanded, irritated. (109)

The everyday speech has been changed from "dijo" (he said) to "I said" (dije). While these can still be considered forms of this type of speech in realist dialogue; nonetheless, the change of subject indicates an additional shift of the authorial position. In the Spanish version it seems Verdugo is simply reproducing the conversation from the perspective of a spectator. In contrast, the English version reveals the same information as if the author was not present and General Lagos is writing the dialogue.²⁰ This means that there is a distinct manipulation of the authorial presence: as a spectator, she is telling the reader the story via the third-person "he said," versus as editor, where she is allowing the character to tell the story "I said."

In both cases this strategy reveals the emotional side of the story not only in the words of Lagos—confusion, doubt, shock—but also in the way the author implements descriptive words, such as, "asombro y espanto,"

“balbucear,” or later in the families’ testimony when she writes: “The story told by his sister is heartrending” (114), “The case of Miguel Manríquez is also very moving” (115)²¹, “La historia relatada por su Hermana es conmovedora” (129), “La dolida familia del abogado Mario Silva Iriarte” (131). These statements also adhere to the notion of internally persuasive discourse as they emotionally influence the reader. This is repeated continuously throughout the text as Verdugo transcribes the testimonies of a large majority of the military men, even when there are discrepancies in their stories, and the victims’ families’ experiences.

This first major discrepancy in the military men’s testimony occurs in the first chapter, “The Man of the Coup.” The point of this chapter is to establish the timeline of the overthrow, deciphering who knew about it and at what time because it directly affects the judiciary proceedings against General Arellano. The first witness’ testimony provided is by Federico Willoughby MacDonald, who is described by the narrator as “a participant in the coup plotting on behalf of the right-wing civilians and spokesman for the military government after the coup” (Verdugo, *Chile* 3), which is literally translated from “participante del complot por el grupo de civiles de extrema derecha y vocero del gobierno militar tras el golpe” (Verdugo, *La caravana* 15). This description of Willoughby is charged with internally persuasive discourse as words like “extreme right-wing” and the descriptive nature of “spokesman for the military government” can be considered as a more elaborate “title” for this person versus an authoritative one that could have simply been “Press Secretary for Pinochet” or “Secretario de la Prensa de Pinochet” as seen in other sources that also reference this particular person.²²

While this is not necessarily a dramatic authorial choice, there is another interesting translation decision that can be observed. During this first chapter in the English version, the reader is told “But General Arellano, speaking through his son, gave a different version of the events leading up to the military coup

to overthrow Allende” (5). This is translated from “Pero el general Arellano tiene otra versión” (17). One notes that there is additional information provided in the English translation, namely, that General Arellano is “speaking through his son.” The reader is privy to this information in the English translation, whereas in the Spanish translation there is only a “note” at the end of the chapter that reports “Más allá del abismo. S. Arellano. Ed. Proyección” (23). This same reference is given in the English translation, which includes the full bibliographical information for the same book. *Más allá del abismo: un testimonio y perspectivas* (1985) was written by General Arellano Stark’s son Sergio Arellano Iturriaga as his father’s testimony about the events of the regime in an attempt to clear his name.²³ Instead of using textual space in the narration to clarify all of this, there are various paragraphs with endnotes that actually reveal this information came from that source.

Both texts cite the source; however, the English translation indicates much earlier on that General Arellano only provides testimony through his son. This information is not directly revealed in the same manner until the fourth chapter of the Spanish text, which states: “Con el general Sergio Arellano sólo pude hablar de lo sucedido en Cauquenes a través de su hijo, el abogado Sergio Arellano Iturriaga, su vocero autorizado” (69). This is literally translated to English as:

I was only able to speak with General Sergio Arellano Stark about what happened in Cauquenes through his son, attorney Sergio Arellano Iturriaga, the general’s authorized spokesman (57).

These editorial decisions provide for a subtle yet important difference for the reader who in English has the advantage of more detailed information, though the chapter’s endnotes in Spanish attempt to provide the same material. This part of the story is being told, again, as a part of a series in which no one seems to be able to remember exactly what happened and who is responsible for the deaths.

Pseudo-Objective Motivation

These discrepancies also trigger another movement in the language being used as Verdugo again changes her role in the text to intervene and point out what is in fact known. The language used to reveal the “truths” is often pseudo-objective motivation, which Bakhtin theorizes as a type of hybrid language in which there is “single speaker, but that actually contains mixed within it two utterances” (305). For example, in Chapter 9, “Todo listo, mi general,” about Calama, Verdugo interviews a series of military men, each with different versions of the events. She then intervenes to say “Pero la disparidad de versiones al respecto no anula el hecho central: 26 prisioneros habían sido muertos fuera de todo procedimiento legal” (155).²⁴ The hybrid language becomes evident in the “however,” as with other conjunctive words and thus, “lose the direct authorial intention and take on the flavor of someone else’s language” (Bakhtin 305).²⁵ Likewise, there is one speaker, the narrator, who uses language of the professional, namely, the lawyer, yet “the motivation lies within the subjective belief system” (305) of the victims.²⁶ The latter is understood by the use of the statement where she confirms that there was no legal due process for the victims.²⁷

Conclusions

The victims’ families also give ample testimony and are provided the same amount of textual space as the military men. Their stories offer another perspective that demonstrates how this series of events played out from their point of view. As previously mentioned, Verdugo often uses language that adheres to Bakhtin’s notion of internally-persuasive discourse in which the authorial voice sympathizes with the testimony of the victims. Therefore, as this study concludes, one deduces that these differing points of view also demonstrate that the language in the text is continuously moving, between social groups, between differing

points of view and by way of the authorial position.

There is also, to a certain point, movement between cultures and the release of the 2001 translation opens this book up to a new international reader. The cultural importance of the text has been evident since the beginning of this study; it has had judiciary consequences forming part of the Rettig Commission report and was used in the prosecution of Pinochet. Verdugo does not merely report the facts but also creates a narrative that includes fictional qualities meant to evoke emotions in the reader. It is a fascinating document as it adheres to both traditional fact finding journalism, yet evokes the emotional side of new journalism.

The underlying observations on translation invite an interesting component to the study raising some considerations for the reader of such works. One has observed multiple layers of subtle yet important distinctions between the two texts: the authorial presence as a journalist, as an observer, and as a narrator. The latter provided additional information, such as geographical locations, evidence about testimony, and the use of first person singular much earlier in the English translation, which contributed to further movements of language. The texts are essentially the same; however, there are benefits to reading the English version as it provides information not given in the original. This would extend to not only the English reader but also to any Spanish reader that is not from or familiar with Chile.

While this study focuses on the authorial position used in a new journalistic style text, the notion of translation becomes apparent and important since many works are only read in translation. It is evident that the authorial position is altered, which in a sense, creates an instance where the English translation serves as a supplement for the original. Despite these considerations, the text in both forms maintains substantial cultural, literary, and judiciary importance exemplifying diligent investigative journalism combined with fictional characteristics.

Notes

¹Paul E. Sigmund notes that Verdugo has published 10 books on human right violations (iv). Despite Verdugo's elaborate bibliography, only one study has been written on her texts. Patrick Dove's article, "Las temporalidades del testimonio: justicia, memoria y fe en un relato de Patricia Verdugo," deals with the notion of a collective memory based on Verdugo's own personal experience in *Bucarest 187*, the address of her home, in which she discusses how her father was disappeared. His body was found in July 1976.

²Additional information about the release of these documents can be found on The National Security Archive website at <http://www2.gwu.edu/~nsarchiv/news/20001113>. See works cited for full bibliographical information.

³*The Judge and the General* is a documentary that details the judicial proceedings involving Judge Guzmán and Pinochet, which also includes an interview with Patricia Verdugo and the Caravan of Death. Additionally, this documentary includes other provinces that were a part of the Caravan of Death bringing the death toll up to 97.

⁴While this information is provided in the epilogue of both texts, Sigmund summarizes it in his "Introduction" to the English text. There is no "Introduction" to the Spanish edition.

⁵See *The New Journalism*, pages 31-32.

⁶Studies on new journalistic style works have been conducted on many prominent texts. Among those, and the most closely related to this study, are those that deal with the Mexican author and journalist Elena Poniatowska. Two of her texts that have been dissected through the lens of new journalism are *Nada, nadie: las voces del temblor* (1988) and *La noche de Tlatelolco: testimonios de historia oral* (1971). Dolly J and William D. Young discuss the use of popular language in *La noche* as Poniatowska weaves together the testimonies of those she interviewed detailing the student massacre of 1968 by the Mexican government creating an emotional and subjective report (74). In this account, Poniatowska plays the role of an editor as she distances herself from the text, which limits her authorial intention as David William Foster sustains (46). Beth E. Jorgensen also discusses the role of the editor in *La noche* by studying her as a "parergonal figure" (83). Finally, Judy Maloof considers *Nada, nadie* to be a

part of the Testimonial literary genre and discusses new journalistic techniques to argue for the construction of a collective voice.

⁷The author gathered testimony from her interviews, those of her colleagues, the Vicariate of Solidarity, the United Nations Human Rights Commission, depositions, the Chilean Human Rights Commission, judicial statements, and other texts.

⁸All textual citations of Bakhtin are from the 1981 edition of *The Dialogic Imagination* that was edited by Michael Holquist and translated by Caryl Emerson, which remits to the works cited at the end of this study. One notes that while this study discusses some underlying aspects of translation, this text is used only in the translated form.

⁹Bakhtin's *Dialogic Imagination* has been used to treat authorial positions in contrast to or in comparison with the characters of fictional literary works. An example of this approach is "Fontane's *Unwiederbringlich*: A Bakhtinian Reading" by Peter James Bowman. The author states,

To recapitulate: the depicted speech styles in *Unwiederbringlich* are neither unique to each character, nor are they variations on the author's own personal style, nor yet a compromise between the two; rather, they are the expression of a number of social discourses variously assimilated and combines by individual speakers. These discourses exist in a fluid and complex dialogic relationship with one another, and it is from this relationship that the evaluative position or ultimate semantic authority of the author emerges. (183)

In Bowman's study the author creates the characters' speech; whereas, Verdugo is recreating (or directly quoting) testimony. Therefore, it is the manipulation of testimony by Verdugo as she makes editorial decisions that affect the way the text is perceived, which in turn provides the authorial intentions by way of the movement of language. Conversely, the author herself intervenes in the text as a narrator to set the scene and clarify information, again shifting her position.

¹⁰All of the textual citations in English come from the 2001 translation of Verdugo's text and remit to the works cited at the end of this study.

¹¹All of the textual citations in Spanish come from the 2001 edition of Verdugo's text and remit to the works cited at the end of this study.

¹²Translation studies that take into account foreign cultures, as seen in Lawrence Venuti's *The Translator's Invisibility: A History of Translation* (1995), would understand this clarifying information as pertinent to the target audience of the translation. According to Venuti, "Translation is the forcible replacement of the linguistic and cultural differences of the foreign text with a text that is intelligible to the translating-language reader" (14). The English reader would benefit from additional information, whereas the domestic, Chilean, reader would know the location of each province.

¹³This is similar to the manner in which Wolfe describes the reason for the lack of character development in Truman Capote's *In Cold Blood* (1966). According to Wolfe:

The reporter could not be present for the events themselves and has to reconstruct the dialogue from what his subjects can remember, and one's recollection of dialogue is almost invariably confined to highlights. (116)

¹⁴In 1975 the United States Government Printing Office released *Covert Action in Chile 1963-1973: Staff Report of the Select Committee to Study Governmental Operations with Respect to Intelligence Activities* with Frank Church as the Chairman. This document mentions *El Mercurio* and the CIA's support of the media for propagandistic purposes stating:

By far, the largest—and probably the most significant—instance of support for a media organization was the money provided to *El Mercurio*, the major Santiago daily, under pressure during the Allende regime. That support grew out of an existing propaganda project [...]. The 40 Committee authorized \$700,000 for *El Mercurio* on September 9, 1971, and added another \$965,000 to that authorization on April 11, 1972. A CIA project renewal memorandum concluded that *El Mercurio* and other media outlets supported by the Agency had played an important role in setting the stage for the September 11, 1973, military coup which overthrew Allende (8).

Additionally, Peter Kornbluh addresses *El Mercurio's* involvement with the CIA in his book *The Pinochet File: A Declassified Dossier on Atrocity and Accountability* (2004). Kornbluh states that "Station operatives conducted a \$2 million propaganda program, concentrating on Chile's leading newspaper, *El Mercurio*" (89). In his "Introduction" to the book, Kornbluh reveals that:

Full versions of abbreviated records published in this book, along with additional germane documentation, can be accessed on the National Security Archive's Web site, www.nsarchive.org. Ambitious readers who want to explore the broader universe of declassified documents on Chile can consult the Department of State Web site—www.state.gov—for the full collection of 24,000 U.S. records declassified under the Chile Declassification Project. (xix-xx)

Kornbluh "directs the Archive's Chile Documentation Project" ("Chile: 16,000").

¹⁵The Spanish text is the same:

Ejecutados tres extremistas: un oficio de Relaciones Públicas de la Jefatura de Zona en Estado de Sitio comunicó lo siguiente: Por resolución de la Honorable Junta de Gobierno, el día 20 de la madrugada se procedió al fusilamiento de tres personas: Luis Eduardo Alaniz Álvarez, Danilo Alberto Moreno Acevedo y Nelson Guillermo Cuello Álvarez, comprometidos en activismo político y conspiración terrorista. (127)

¹⁶In these texts the information Verdugo provides is not a picture of the actual documents. There are; however, reproduced photocopies of the death certificate of Eugenio Ruiz-Tagle Orrego in another one of her texts, *La caravana de la muerte: pruebas a la vista* (2000).

¹⁷There is additional information provided to the English reader in the "Forward" in both the text itself and in the footnote. In English Verdugo states:

For more than two decades, the application of the 'amnesty law,' [footnote 1 is marked here] decreed by General Augusto Pinochet in 1978, preventing

the legal investigation of the facts connected to this special commission's actions, which later became known as the 'Caravan of Death.' (i)

The footnote explains the amnesty law. This information is not given in the Spanish edition's "Nota de la autora:" "La aplicación de la 'ley de amnistía' ha impedido la investigación judicial de los hechos" (11). There is also a map of route of the Caravan of Death in the English edition that is absent in the Spanish.

¹⁸Bakhtin defines the language of the professional as interwoven with the generic stratification of language (289). He states:

there is interwoven with this generic stratification of language a *professional* stratification of language, in a broad sense of the term 'professional:' the language of the lawyer, the doctor, the businessman, the politician, the public education teacher and so forth, and these sometimes coincide with, and sometimes depart from, the stratification into genres. (289, emphasis in original)

Verdugo typically shifts between two types of languages of the professional: the journalist and the lawyer. The judicial statements of Verdugo mark the language of a lawyer functioning in a certain prosecutorial sense since the ones on trial are the military men.

¹⁹In English this same phrase is literally translated: "When I heard about this horrible massacre, I was stupefied, and I felt enormous indignation for these crimes perpetrated behind my back in my jurisdiction" (109).

²⁰In the "Notes" at the end of this chapter in both editions, there is a note about this information provided after the first quote from Lagos. The first and second notes state in the English version, "Deposition by letter, requisition No. 23620 of General Joaquín Lagos Osorio, given July 3, 1986" (120). There is only one note with the same information in the Spanish text. This seems to indicate that this

particular testimony does not come from a direct interview with Verdugo, but rather, from the deposition. Without the ability to view the deposition, it leaves the reader to speculate on what was actually written. For example, if Lagos himself wrote the charged language of "irritated" etc, or used the "I asked" or "dijo Lagos." Despite the inconsistencies of this particular dialogue, one can continue to analyze the authorial position since there are definite editorial choices being made about the collocation of material.

²¹There is no use of this internally persuasive discourse in the Spanish edition: the text simply enters into the story, "Miguel Manríquez Díaz tenía 24 años, casado, un hijo" (130).

²²The documentary *El diario de Agustín* is an example of the authoritative implementation of the title of Willoughby.

²³Verdugo does mention this book in the actual text in Chapter 10, "Five Massacres and an Amnesty" writing, "On page 62 of the book, one paragraph unleashed forces that had been hidden until then" (174). Verdugo then cites the paragraph and explains that after the release of the book, Colonel Eugenio Rivera Desgroux publicly refuted attorney Arellano Iturriaga, who also claimed he wrote the paragraph without consulting his father. General Arellano decided to intervene as well stating he had no "criminal responsibility" (174). The quotes come from Verdugo who also clarifies that this was the first time a general and a colonel publicly refuted each other and with "this opening, the first thread of the hidden tragedy was revealed" (174).

²⁴The English translation for Chapter 9, "Everything is Ready, General" is "However, the different versions of these events does not negate the fact: 26 prisoners were killed without any legal procedures being followed" (138). This serves as a reflection of the as close to literal translation: an aspect of the translation that is the majority of the text.

²⁵Another example of this movement of language occurs at the end of the previous chapter's example just mentioned where the discussion about who was actually speaking on behalf of General Arellano when the author intervenes after quoting General Arellano's "spokesman:"

We have not been able to verify the dates, and, when we try to do so, all doors close in our faces. The point is, why Cauquenes? Does it seem logical that my father, a respected general, would personally decide to go to there, give the order, and witness massacres outside any legal procedure? (57)

The authorial voice states, “The answer to this question is still pending” (57). This type of statement forces the reader to; at the very least, ponder the reliability of the versions of events being told. They do not support the military’s attempt at coherency but rather align with the opposition seeking justice for the crimes.

²⁶Bakhtin explains, “the logic motivating the sentence seems to belong to the author, i.e., he is formally at one with it; but in actual fact, the motivation lies within the subjective belief system of his characters, or of general opinion” (305). The sentence Bakhtin refers to, “But Mr. Tite Barnacle was a buttoned-up man, and *consequently* a weighty one” (305, emphasis in original), is similar to the one used by Verdugo and can be dissected in the same manner. Thus, it seems that this is Verdugo’s logic; however, the statement actually aligns with the subjective belief system of those who agree with the author, in this case, the victims’ families or others who are able to conclude there are clear discrepancies.

²⁷A similarity can be drawn between Maloof’s study on *Nada, nadie: las voces del temblor* (1988) by Elena Poniatowska. Maloof reveals that Poniatowska does not hide her political position but rather expresses her solidarity with the poor and marginalized denouncing the Mexican government (145). Additionally, Maloof discusses the richness of the language of the people’s voices in the testimonies in *Nada, nadie* (145).

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