EPILOGUE: CANTO PARA LATINOAmerIca

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Literature often presents the most intimate and accurate portrayals of life and history. It captures the spirit and the soul of human existence—features often lost in legal scholarship. As we contemplate the past of Latin America, experience its present, and contemplate its future, we can look to literature for a narrative of our journey.

The work of two Latin American Nobel laureates provides a compelling portrait of this region during the twentieth century.1 While they often wrote of love, and lost love, their work also explores the political world. In this discourse, each writer is both subject and object—they chronicled the world around them and were, in turn, captured by that world. Their observations, however, came at a price. For the Chilean poet Pablo Neruda, it meant exile abroad. For the Mexican writer Octavio Paz, it meant resignation from the Mexican diplomatic service.

While each author wrote from a distinct vantage point, unique in time and space, their work shares similar features. From the destruction of indigenous traditions to the repression of political discourse, each author found that the goals of modernization and social order exacted a heavy toll on the land and people of Latin America.

This brief literary respite provides a distinct lens through which to contemplate the past, present, and future of Latin America. To legal scholars, such ventures can provide important historical and emotional context. Indeed, its themes of power and inequality, of life and death, should be central to those who purport to study the development and role of law and legal institutions in Latin America.

Throughout its history, Latin America has struggled with totalitarian regimes, both foreign and domestic. This is, perhaps, the greatest legacy of the Old World. In The Dictators, Pablo Neruda conveys, in stark terms, the vio-

1. Five writers from Latin America have been awarded the Nobel Prize in Literature: Gabriela Mistral, Miguel Angel Asturias, Pablo Neruda, Octavio Paz, and Gabriel García Marquez. Of course, this list does not exhaust the remarkable group of writers to emerge from Latin America in the twentieth century. See generally TWENTIETH-CENTURY LATIN AMERICAN POETRY (Stephen Tapscott ed., 1996); THE BORZOI ANTHOLOGY OF LATIN AMERICAN LITERATURE (Emir Rodriguez Monegal ed., 1977).
lence and death perpetrated by these regimes. It is carnal imagery, as death becomes alive for the reader.

An odor stayed in the cane fields: carrion, blood, and a nausea of harrowing petals.
Between coconut palms lay the graves, a stilled strangulation, a festering surfeit of bones.
A finical satrap conversed with wineglasses, collars, and piping.
In the palace, all flashed like a clock-dial, precipitate laughter in gloves, a moment spanning the passageways, meeting the newly killed voices and the buried blue mouths.
Out of sight, lament was perpetual and fell, like a plant and its pollen, forcing a lightless increase in the blinded, big leaves.
And bludgeon by bludgeon, on the terrible waters, scale over scale in the bog, the snout filled with silence and slime and vendetta was born.

While writing from the Chilean experience, Neruda’s imagery captures scenes from throughout the continent. Argentina, Colombia, El Salvador, Guatemala, Panama, Paraguay, or Peru—the killing fields scar the land like stigmata. The only requiem for the disappeared is the silence, the deafening silence, which marked their departure. In various forms, however, the finical satrap remains—and the odor lingers, and the vendetta festers.

Similar themes are conveyed in the work of Octavio Paz. Indeed, political repression was the dominant reality of Latin America in the twentieth century. In Interruptions From the West (3) (Mexico City: The 1968 Olympiad), Paz expresses his anger following the brutal massacre of the student movement at Tlatelolco in October 1968, shortly before the Olympic Games were held in Mexico City.

3. See id. The translation process is itself a violent act. It is artificial and no translation can ever do justice to the spirit and meaning of the original word. See id.
Lucidity
(perhaps it's worth
writing across the purity
of this page)
is not lucid:
it is fury
(yellow and black
mass of bile in Spanish)
spreading over the page.
Why?
Guilt is anger
turned against itself:
if
an entire nation is ashamed
it is a lion poised
to leap.
(The municipal
employees wash the blood
from the Plaza of the Sacrificed.)
Look now,
stained
before anything worth it
was said:
lucidity.

Blood stains. To Neruda and Paz, it is both noun and verb. It scars the hands of the killer and the soul of his victim. And it leaves its indelible mark on the earth. As Augusto Pinochet Ugarte recently discovered, time does not heal all wounds.

In Latin America, a symbiotic relationship often existed between totalitarian regimes and multinational corporations. Indeed, neocolonial policies, supported by nativist regimes, existed long after the formal vestiges of colonialism receded from memory. Multinational corporations have become the new colonialists, an extension of their imperial predecessors. In *The United Fruit Co.*, Pablo Neruda describes the power, corruption, and indifference of one such entity.5

coasts of my country, the delectable waist of America. They rechristened their properties:
the “Banana Republics”—and over the languishing dead, the uneasy repose of the heroes who harried that greatness, their flags and their freedoms, they established an opéra bouffe:
they ravished all enterprise, awarded the laurels like Caesars, unleashed all the covetous, and contrived the tyrannical Reign of the Flies—Trujillo the fly, and Tacho the fly, the flies called Carias, Martínez, Ubico—all of them flies, flies dank with the blood of their marmalade vassalage, flies buzzing drunkenly on the populous middens: the fly-circus fly and the scholarly kind, case-hardened in tyranny.

Then in the bloody domain of the flies The United Fruit Company Incorporated sailed off with a booty of coffee and fruits brimming its cargo boats, gliding like trays with the spoils of our drowning dominions.
And all the while, somewhere in the sugary hells of our seaports, smothered by gases, an Indian fell in the morning: a body spun off, an anonymous chattel, some numeral tumbling, a branch with its death running out of it in the vat of the carrion, fruit laden and foul.

In this new era of globalization and growing interdependence, of maquiladoras, most-favored nations, and multinational corporations, these images are neither dated nor obsolete. Throughout the continent, indigenous people continue to struggle. If a peasant falls in the forests of Brazil, does anyone hear the crash? The land itself is also victim to desecration. Rape and genocide are acts of violence when committed against any species.

These poems convey a brief history of a continent—its problems, fears, and aspirations. In some countries, these poems will provide the only reminder of a violent past, of a century where the oppression of peoples and the repression of states was gradually overcome, but at a heavy cost. In other countries, however, these problems maintain a contemporary relevance. For these countries, the work of Octavio Paz in Interruptions From the West (2) (Mexican Song) remains as a poignant interrogation.6

6. See PAZ, supra note 4, at 223.
My grandfather, taking his coffee, would talk to me about Juárez and Porfirio, the Zouaves and the Silver Band. And the tablecloth smelled of gunpowder.

My father, taking his drink, would talk to me about Zapata and Villa, Soto y Gama and the brothers Flores Magón. And the tablecloth smelled of gunpowder.

I kept quiet.
Who was there for me to talk about?

Mi abuelo, al tomar el café, me hablaba de Juárez y de Porfirio, los zuavos y los plateados. Y el mantel oía a pólvora.

Mi padre, al tomar la copa, me hablaba de Zapata y de Villa, Soto y Gama y los Flores Magón. Y el mantel oía a pólvora.

Yo me quedo callado:
¿de quién podría hablar?