

Y en toda charla la presencia de la mujer contemporánea, activa y relevante en el mundo empresarial, universitario y artístico, proveyendo de una enriquecedora perspectiva a la tradicional y fosilizada masculina, una nueva mujer muy consciente de que su destino no es servilista, sino creador.

No aisladas en una visión meramente profesional, Ana María Cano sitúa a sus figuras en el marco de la vida común, como esposas, padres o abuelos, con sus debilidades e ilusiones, con su palabra viva y familiar, libres siempre de olvidar el orden impuesto por un cuestionario y volverse al pasado de los recuerdos más entrañables, a las anécdotas más vivas, o al soliloquio ensimismado y desbordante de su pensamiento. Personajes que en la tertulia se transforman en personas de carne y hueso, bien limpios de ese barniz mítico que la fama adosa.

Islote entre las veinticuatro entrevistas, queda enigmático el artículo primero, un reportaje sobre la fiesta de la "corraleja negra" de Sincelejo en la que murieron miles de personas el trágico 20 de enero de 1980. Su carácter aislado y el tratamiento de ficción literaria que recibe invitan a una interpretación simbólica, aglutinadora, quizá aleccionadora, de la idiosincrasia de un pueblo. Pero es el lector quien tiene la última palabra, y a él corresponderá, merced a un libro necesariamente disperso, testimonio fiel del amplio fresco social, la labor de escudriñar, de descubrir entre sus páginas, convergentes a veces, a veces encontradas, un hilo conductor que explique a un país que, cercano al siglo XXI, busca las raíces desde el extranjero, reivindica para la mujer un papel en la historia, lucha aún con el problema de la comunicación, incomoda al intelectual con su tercermundismo, y que hoy más que nunca se enfrenta al difícil reto de una modernidad largamente postergada.

Gabriel García Márquez.

La aventura de Miguel Littín clandestino en Chile.

Madrid, Ediciones El País. 1986.

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In early 1985 exiled film director Miguel Littín returned in disguise to his native Chile in order to film "la realidad de Chile después de doce años de dictadura militar" (p. 12). A series of interviews with García Márquez soon after his aventura resulted in the present volume, which in its journalistic storytelling technique recalls *El relato de un naufrago* (1970), the author's dramatic first-person account of a shipwrecked Colombian sailor in 1955. In his introduction García Márquez states that he tried to preserve the personal tone of his narrative "tal como Littín me lo contó... sin dramatismos fáciles ni pretensiones históricos." But, he admits, "El estilo del texto final es mío... pues la voz de un escritor no es intercambiable, y menos cuando ha tenido que comprimir casi seiscientas páginas en menos de ciento cincuenta." The Colombian author also tried to "conservar los modismos chilenos del relato original y respetar en todos el pensamiento del narrador, que no siempre coincide con el mío" (p. 8).

The first of the ten chapters deals with Littín's elaborate preparations for his return: his disguise as an Uruguayan executive of a publicity firm headquartered in Paris; the formation of his three film crews, one Italian, one Dutch, and one French, each covering a specific part of Chile; and his farewell to his wife and three children who tell him, "Lo importante es que le pongas a Pinochet un rabo de burro muy largo" (p. 20).

Upon his arrival in Santiago Littín is impressed with the recent public works (the new airport, the highway leading into Santiago, the subway), but he soon realizes that they represent only a veneer of prosperity concealing a large impoverished underclass, many of whom have beco-

me street vendors in a desperate attempt to survive. He also blames the Junta Militar and its adherence to the economic theories of "la escuela de Chicago" for having sold the nation to local capitalists and multinational corporations, thus creating a dichotomy between the few wealthy individuals able to purchase imported luxury goods and the vast majority of poor Chileans. As a result of "la complicidad de los Estados Unidos y de los organismos internacionales de crédito . . . la deuda externa de Chile, que en el último año de Allende era de cuatro mil millones de dólares, ahora es de casi veintitres mil millones" (p. 58).

Littín's train trip to the south provides some of the book's most moving incidents. In the city of Concepción, for example, he visits the Plaza Sebastián Acevedo, which derives its unofficial name from that of a man who set fire to himself in front of the cathedral to protest the torture of his son and daughter. A visit to the nearby coal mines of Lota and Schwager offers a glimpse of the extreme poverty of this region. But perhaps Littín's most interesting discovery during his absence from Santiago is the veneration of the common people for both Salvador Allende (always referred to as "El Presidente") and Pablo Neruda, twelve years after their demise. Although Neruda's home is Isla Negra was closed and guarded by soldiers to prevent tourists from taking pictures of this unofficial national shrine, Littín managed to film its exterior as well as the places the Nobel laureate visited daily.

García Márquez's rapidly paced documentary is fraught with touching, exciting and even amusing moments. Soon after his arrival, while walking along a downtown Santiago street, the heavily disguised Littín meets his mother-in-law, who fortunately does not recognize him, and shortly before his departure from Chile he drives to his mother's home south of Santiago, where he has emotional reunion with her. A nostalgic visit to a restaurant he used to frequent is saddened by the sight of an aging couple, former friends, to whom he is unable to reveal his identity. One of Littín's many contacts with subversive elements occurs when he is taken blindfolded by members of the Frente Patriótico Manuel Rodríguez to "un hospital clandestino" and introduced to Fernando Arenas Seguel, "el hombre más buscado de Chile" (p. 94). And, on a more ironic note, after he manages to elude an employee of the secret police by slipping into a theater, he is spotlighted and teased by a vulgar burlesque entertainer seeking to amuse her audience.

Another exciting episode involves Littín's efforts to interview on film a high-ranking officer

"dispuesto a hacer revelaciones públicas sobre las profundas grietas internas de las Fuerzas Armadas" (p. 109). The labyrinth leading to "General Electric," the officer's code name, takes Littín to a church where a handsome nun gives him a telephone number and the necessary *santo y seña* to identify himself. But despite his frequent calls, he never succeeds in arranging the interview. He does, nevertheless, manage to film the interior of La Moneda (the equivalent of the White House), where he catches a brief glimpse of the despised Pinochet.

Littín's departure from Chile is both dramatic and poignant. Suspecting that he is under increasing scrutiny by the secret police, he speeds to the airport with a friend, but they take a wrong turn and are ultimately obliged to seek the aid of a patrolman to guide them to their destination. Once on the plane, Littín beathes a sigh of relief only to hear the stewardess announce over the loudspeaker, "Por favor, todos los pasajeros deben tener sus boletos en la mano. Hay una revisión" (p. 143). But for the filmmaker in disguise it turns out to be the last of many false alarms during his six weeks in Chile. As the plane is about to take off, Littín's thoughts reveal the contradictory emotions of a man in his extraordinary situation. "Sentí una gran tristeza, sentí rabia, sentí otra vez el dolor intolerable del destierro, pero sentí también el alivio inmenso de que todos los que participaron en mi aventura estuvieron sanos y salvos" (p. 143). He also feels a sensations of gleeful satisfaction stemming from a mental image of Pinochet "arrastrando los 32.200 metros de rabo de burro que le habíamos colgado" (p. 144).

La aventura de Miguel Littín clandestino en Chile is an impeccably written account of a dramatic episode providing fascinating insights into the contemporary Chilean experience. The shifting moods of Littín's tale and the extreme risks involved in his cloak-and-dagger adventure rivet the reader's attention from beginning to end. García Márquez's celebrated expertise as both journalist and storyteller have served him well in recording this suspenseful chain of events.