

A POETIC RESPONSE  
TO THE SPANISH CIVIL WAR:  
AN ANALYSIS  
OF THE EARTH-RELATED IMAGERY  
IN PABLO NERUDA'S  
ESPAÑA EN EL CORAZÓN

by

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A Poetic Response to the Spanish Civil War:

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An Analysis of the Earth-Related Imagery in Pablo Neruda's

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ABSTRACT

This study examines the imagery of Neruda's España en el corazón in the light of the themes of war and hope. The scope of the thesis has been restricted to images of earth and nature. The emphasis of the thesis rests on the thematic distribution of this imagery within the poet's frame of reference and on the feelings of hope contained in his poetic vision.

I argue that before the Spanish Civil War, Neruda was seen as a metaphysical poet, as a poet of love and life, and as a poet of pure poetry. The Spanish Civil War radically changed his outlook on life as well as on the content of his poetry. He became politically outspoken, and his new poetry reveals this commitment. Together with his firm belief in the possibility of change through action, he forms new poetic messages for the people of Spain who, he believes, share his hopes, his language, and his images, and with whom he will fight against the enemy.

The study of his patterns of imagery shows the peace of Spain's past which he compares to Spain's violent present. Out of this juxtaposition of peace and war he shows the people the need, as well as the possibility for changes and betterment. He sees such change in the forms of idealistic actions against the enemies of peace, in which a united effort will outlast the forces of evil.

While it is difficult to trace an organic structure in Neruda's poetry, the study does see an organization in the changes in Neruda's imagery. These changes relate to the specific themes of Peace, Destruction, Reaction, and Hope. Throughout España en el corazón, whether his imagery stands in the service of violence or of praise, Neruda shows his concern for the human, for man in close relationship with elemental nature, and the hope and belief in a "human" existence on earth.

O God, what is Spain?  
What is this Spain, this spiritual  
promontory of Europe, this thing  
we may call the prow of the  
continental soul in the broad  
expanse of the globe, in the midst  
of innumerable races, lost in a  
limitless yesterday and an  
endless tomorrow, below the  
immense and cosmic cold of the  
twinkling stars?

Where is there a clear word,  
a single radiant word  
which can satisfy an honest heart  
and a sensitive mind,  
a word which can throw light  
on the destiny of Spain?

José Ortega y Gasset.

(trans. by E. Rugg)

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## Introduction

All art is conditioned by time, and represents humanity in so far as it corresponds to the ideas and aspirations, the needs and hopes of a particular historical situation. But, at the same time, art goes beyond this limitation and, within the historical moment, also creates a moment of humanity, promising constant development.<sup>1</sup>

The present study is about a book of poetry that was written under the impact of, and as a response to the Spanish Civil War which lasted from July 1936 to October 1939. The author of the book, Pablo Neruda, was a resident of Spain during this time, and his España en el corazón represents thus an immediate reaction to this historic event. Before turning to Neruda's poetry, I would like to describe the procedure I intend to follow.

I will analyze the poetry through textual explication which means that I will begin with the intrinsic material at hand. For the interpretation of this poetry I have chosen to use a contextual approach consisting of a combination of historical data, linguistic elements, and ideological influences. C. Day Lewis once said that "the subject of a poem is, as it were, the support group up which its theme climbs, throwing out leaves of imagery as it grows...".<sup>2</sup> It is these leaves of imagery I wish to study.

Examining this poetry, I have focussed on groups of images which, upon interpretation and evaluation, seem to form a full circle that leads from the ideal of the old (Spain as it was before the war), to the ideal of the expected (Spain as it will be once again), thus representing a journey from nostalgia to perfect future.

Concentrating on the source of the poet's inspiration, as expressed in the frequency of particular images, I have first isolated the corpus of images I wish to discuss. From the wealth of images in España en el corazón, I found an abundance of images referring to the natural world. From this wide body of material I have proceeded to extract only those elements which are directly earth-related, such as images of vegetal substance (flowers, grain, forests, gardens, plants, and parts of plants), and images of mineral origin (rocks, stones, metals, and minerals).<sup>3</sup> By looking at every single instance in which these images are used in España en el corazón I have arrived at an analytical page-by-page compilation of 157 occurrences. In trying to find a pattern based on the images' association within the text, I have collected and grouped the imagery according to its reference to Spain's past, present, and future state; from these thematic references to Spain as it was, as it is now, and as it will or should be, I have created the interpretative sections of Peace, Destruction,

Reaction, and Hope. Lastly, I have tried to trace certain recurring images which, upon comparison with each other, will help to establish their function as symbols within the poet's frame of reference, as well as in his overall poetic message and vision.<sup>4</sup>

Since the collected material in each section is too exhaustive for detailed discussion, I have decided to analyze some relevant examples in the text, listing the remainder of the images in the Appendices at the end of each chapter, thus providing further support to the interpretation of each of the four sections.

By focussing on the images for peace and war, and by following the semantic progression of these images -- what they stand for initially and what they change into -- I will search for patterns of poetic structure related to the subject of the Spanish Civil War. Eventually I hope to find the poet's manifestation of hope and idealism. My intent is to demonstrate that the element of hope is intrinsic to poetry written during situations of war and hopelessness, and that hope can be more than just a banal wish for the better: it can act as creative and moral stimulus to a people in distress.<sup>5</sup>

Chapter I presents an introduction to, and a synopsis of España en el corazón, and it establishes the thematic foundations for the division of the poetry into the sections of Peace, Destruction, Reaction, and Hope.

Chapters II to V provide a detailed study of Neruda's nature imagery. From the distribution of the images within the book, and from the stylistic changes they undergo, one can also establish Neruda's preference for one type of image over another, depending on the particular theme involved. A comparison of the progressive transformation of the images, as well as of the quantitative distribution from section to section will follow at the end of Chapters III and V.

In the conclusion I will try to bring together the message contained in Neruda's nature imagery in an attempt to show how form and content, image and theme, converge to form a structural unity which conveys to the reader a statement of idealism and hope in the face of war and hopelessness.

The Spanish Civil War caused a flourishing in poetry that had no equal since the Golden Age.<sup>6</sup> For many writers all over the world, the Spanish drama became the passion and cause of mankind. In her study Poetry of the Spanish Civil War, Marilyn Rosenthal states that the poets referred to the events in Spain as a crisis of the human condition, an "endemic crisis threatening all times and all places."<sup>7</sup> It was a struggle that went beyond a fight for territory between two warring armies, as poets realized that they had to defend a culture threatened by the advance of Fascism.<sup>8</sup> It became necessary for them to fight for their existence not only as human beings, but also as artists, since a future in a fascist state would be like living in a spiritual wasteland.

For the Spanish poets committed to ideals of freedom and justice, it was inevitable that they should testify to their experiences. Many publications of the time included sections devoted to poetry<sup>9</sup>, and the poets' ballads and elegies speak of love for Spain and of the need to choose heroism over happiness.<sup>10</sup> What artists and intellectuals wanted to prove to Spain and to the world was that Spain's intellectual life was still vital in spite of the forces of oppression:<sup>11</sup>

... sea nuestro objetivo literario  
reflejar esta hora precisa de revolución  
y guerra civil.... España prosigue su  
vida intelectual o de creación artística  
en medio del conflicto gigantesco en que  
se debate.<sup>12</sup>

Their works revealed their commitment to fight for their country with the only weapon at their disposal -- their writing -- and to speak out for those who could not.<sup>13</sup>

Leaving aside for a moment the poets' commitment to their chosen cause, the question is often raised as to the poet's role and to the practical use of a poet's work in times of crises and revolution. What is his contribution to society? Who benefits from it? And who really wants or needs it? Paul Ilie defined the poet's role as follows:

Given the community of feeling and the guilt over subjectivism, there is little doubt about what the poet's role should be. Since he is articulate, he can speak for the people even while feeling and suffering as they do.<sup>14</sup>

The artists and intellectuals of Spain were in those days looked upon as the "magic interpreters of the day"<sup>15</sup>, and the writer in particular was considered a "tribune of values"<sup>16</sup> as his work was to replace the stability that had been shattered in real life. With reference to this interrelationship between artist and people, Paul Ilie says:

The masses depend on him for the missing political leadership, even though he cannot lead because of the censors. And he depends upon the masses for his hope in the future, even though they have no way of throwing off their shackles.<sup>17</sup>

Even more, the poets of this time can be said to provide a kind of emotional guidance to the Spanish people with which they helped them to define more clearly their goals.

Marilyn Rosenthal thought this guidance beneficial to the people since it clarified for them "not only what they were fighting against, but also what they were fighting for: broad patriotism, love of life, and faith in a better future combined with intense hatred, prompted by equally intense moral indignation."<sup>18</sup> As for the poets, it was clear that their España, their country, had become their ultimate preoccupation, and they asserted that the anxiety of the times would be alleviated however sad the truth of the moment may be.<sup>19</sup>

But how, one may ask, can the truth of the moment be phrased in such a manner as to offer comfort -- yet still be the Truth? After all, it was Unamuno who showed the Spanish people with his Del sentido trágico de la vida of 1913 that "truth and consolation are incompatible. What is true is unbearable, and what offers consolation must be a lie."<sup>20</sup> Transposed into the Spanish reality of 1936, this would mean that both, present day truth as well as consolations were unacceptable; Unamuno stressed, however, the importance of faith and struggle. He seems to imply that, no matter what history imposes on man, it is the will to continue, to fight, to hold on to what heart and soul need to believe, and to follow, side by side with



the poets, one's inner destination that is important.

It is as if the voice of the poets was, essentially, Unamuno's voice: the will to believe, in spite of oneself.<sup>21</sup>

Out of this fervour to help bring about an end to suffering and replace it with justice for the oppressed, the writers became involved in a new "ethic of commitment and creative economy."<sup>22</sup> A poet's work, for instance, was to shy away now from ornamentalism and perfection, and pretty poems seemed immoral in view of the social cataclysm; poetry, says Gabriel Celaya, has ceased to be beautiful and perfect, rather, he says, it is now "something like the air we all breathe."<sup>23</sup> The writers showed their commitment to the Spanish cause through their work and action. Commitment at this stage in Spanish history meant that a writer must choose between the "negative powers of disinterestedness, Olympian objectivity, and non-partisanship", and overcoming "the crippling discipline of doubt" in order to participate in the shaping of a new future.<sup>24</sup> The poetry of this time represented a radical departure from the aesthetic elitism of the 1920's; it featured the inclusion of the human element in poetry, an impurity which Ortega y Gasset had considered as "incompatible with aesthetic worth",<sup>25</sup> and it showed that the time had come when a new outer reality was demanding expression of a new inner reality. The Spanish critic Carlos Bousoño once said that poetry is conditioned by

a concrete social atmosphere; it is poetry that includes "la existencia objetiva de la realidad exterior."<sup>26</sup> The poets of Spain responded to the demands of this new outer reality by listening to the voice of the people rather than to that of the Muses. In form as in content, their poetry became simplified; their verses were written in uncomplicated everyday language and popular words, and the selection of imagery also revealed the poets' desire to write to and for the people. Yet the poets' commitment went beyond the mere simplification of their language, for they not only wrote to the everyday man in their midst, but rather they made him the centre and protagonist of their poetry. With imagery taken from the world of man, in a language easily assimilated and understood, and with man as its focus and centre, the Spanish poets demonstrated openly their commitment to their human cause. In the words of the poet Blas de Otero, commitment can be seen in this way:

I have destroyed dreams,  
I have planted<sup>27</sup>  
living words.

These living words need, however, to consist of more than the private outcry of a lyric poet since its inner reality has little meaning by and for itself unless it reaches out to include others, namely those who are also suffering in misery

and loneliness.<sup>28</sup> It is to them that a poet writes, and it is they who are waiting and hoping for signals or directions that promise relief, or at least offer an explanation to the events around them.<sup>29</sup> Ernst Bloch once referred to the poet's role and task with the following words:

Das ganze Weltsein ist ein Erfragen  
seines Sinns and blickt, mit tausend  
Augen, auf tausend Wegen vorgewalteter  
Vermittlung, die Sagenden um gruend-  
lichere Auskunft,<sup>30</sup> die Schluesselsucher  
um Aufschluss an.

In this sense, poets can be looked upon as interpreters of contemporary events and as bearers of light, hope, and positive alternatives. They not only bring words into a negative silence, they also help the people to fight that silence and speak out against that which oppresses them.<sup>31</sup> The poets' power of articulation shows them a way to go beyond the description of an undesirable present; it supports them in their rejection of a "regime bent on carrying out the injustices of a minority at will."<sup>32</sup> This is the point where the influence of the poet is invaluable: Not only are the people willing to listen to any voice that will penetrate their darkness, but, as a people lying in wait, they are most receptive to what a poet offers, namely comfort, courage, inspiration, words of fire, warmth -- and hope. More than offering "helpless poems to the victims of our time", the poets

generate with what Adorno calls "the uncompromising radicalism of their works" an awareness that "issues of the utmost seriousness are at stake."<sup>33</sup> With a suffering crowd on the alert for action, the poet can then fulfill his "organizing function" which consists, according to Walter Benjamin, in "making co-workers out of readers or spectators."<sup>34</sup> It is here where the written word becomes a weapon in the struggle for freedom and justice for all mankind.

As for the task of the poet, as well as the importance of poetry, they have been granted both justification and purpose by Ernst Bloch when he compares the role of the historian to that of the poet and arrives at the accepted view that poetry is more philosophical than the writing of history because it contains far more than the obvious.<sup>35</sup> If we accept Ernst Bloch's view, this would mean that, on this particular point, we also agree with Ortega y Gasset when he says that "the poet begins where the man ends",<sup>36</sup> meaning that the poet contributes to life that which is non-existent.<sup>37</sup> Both writers elevate poetry to a higher status because it allows man to "fly ahead of himself"<sup>38</sup> and move away from mere observation to a possible development in the future.

But why poetry, one may ask? Why not another literary genre, such as the novel, which is more explicit or more detailed, and thus offers more room to display pedagogic possibilities

that confront and investigate the drama of Spanish existence? What has poetry to offer over the novel, this great educator of man, to be given priority during a time such as the Civil War?

One of the answers lies in the dynamic quality of poetry, its ability to treat a dramatic situation precisely in the dramatic manner it deserves and to put in words exactly that revolutionary fervour of the time it wishes to portray. Compared to the novel, poetry tends to be better suited to express the feelings of a suffering people in all its heart-felt immediacy.<sup>39</sup> The novel, the traditional critic of whole epochs and mirror of generations, has a tendency to look mostly from the present to the past, summarizing, examining, trying to give an "objective, balanced view of society" in an attempt to illuminate "the meaning and developmental process of life."<sup>40</sup> Novels are therefore more intent on offering the reader an interpretative, historical, or comparative evaluation, rather than an emotional reaction to the liquid lava of life in the process of its formation.

Aside from its immediacy and intensity, poetry furthermore has the advantage of voluntary inconspicuousness in the methods of its distribution. Not only is its gestation period shorter than that of the novel, in most cases, but it is also easier to arrange for the printing and publication of individual, or

short series of poems, as compared to the arrangements and institutions necessary for the production and publication of a novel. Furthermore, at a time when the lawful authorities of a country make it their goal to attempt the "amputation of the imagination",<sup>41</sup> as happened in Spain from April 1938 on, the task of evading controls over publication, printing, or distribution of poetry, proves to be somewhat less problematic for the poet than it is for the novelist.<sup>42</sup>

Yet, it seems that, whatever the restrictions, the voices of the poets and of hope cannot be silenced by law and regulation, and that the communal feelings of love and hate will always find an outlet. Resistance to injustice will never lack a way to make itself heard, particularly when the subject is a war that speaks "with all the authority of common suffering",<sup>43</sup> as long as there are people willing to listen, feel, and hear the messages concealed in art and poetry. But what were these messages? Did they have a purpose? If so, did they achieve their goal? What we need to investigate here is the content of this defence mechanism called poetry. If literature can be considered a mode of verbal behaviour<sup>44</sup>, what kind of behaviour does one find in the poetry of that time? What, if any, code or etiquette is being followed, and what does the degree of compliance with that code tell the reader?

What is the relationship between poet and hope, and what is meant by Walter Benjamin's words when he says: "Only for the sake of the hopeless are we given hope."<sup>45</sup>

As one of the forces of motivation in the poetry of the Spanish Civil War, the concept of hope tends to appear and act as a beacon in dark times. During periods of political oppression, the work of the poets portrays a communal voice by expressing the wishes and feelings of the people. We have already mentioned that poets speak for people and that their task is to reinforce this voice and give it form. What needs to be underlined here is that the hope expressed in the poetry is more than mere wishful thinking; it contains an enormous revolutionary potential. It holds an ardour that reaches further than silent prayers in one's lonely chamber; it is a hope that burns and drives people into action.

According to Ernst Bloch, "hope is charged with a fervour where men struggle against conditions which appear immutable."<sup>46</sup> Ernst Bloch's philosophy of hope is a philosophy based on human experience, a philosophy which had crystallized out of those immutable conditions that Bloch calls "the darkness of the lived-in moment."<sup>47</sup> But rather than dwelling on the darkness of the moment, rather than giving in to feelings of

despair and nothingness, Bloch emphasizes the power of hope which he uses to undermine the "negative Erwartungsaffekte" of hope and confidence because, he says, hope succeeds in drowning, and thus eliminating, fear:<sup>48</sup>

Die Hoffnung ist derart zuletzt ein praktischer, ein militanter Affekt, sie wirft Panier auf. Tritt aus der Hoffnung gar Zuversicht vor, dann ist der absolut positiv gewordene Erwartungsaffekt da oder so gut wie da, der Gegenpol zur Verzweiflung.<sup>49</sup>

With this almost militant confidence in hope Bloch implies that situations of acute hopelessness can be confronted and overcome, and that hope in the form of active determination can become a weapon against desperation and, thus, a means for survival.

Hope as force, as defiance, hope as an answer to fatalists, this is the scope of Ernst Bloch's philosophy, and a similar message is also contained in the poets' writing of Civil War Spain. On the basis of this common denominator I intend to show that Pablo Neruda's España en el corazón contains a spirit of hope that demonstrates the validity of Ernst Bloch's philosophy of hope.



The historical aesthetic of the Latin-American poet Pablo Neruda can be expressed through the idea of the untransportable image:

An image formed in pigment on canvas is transportable. So too is a series of notes patterned together into a musical structure. A poem, however, is only transportable<sup>50</sup> to the frontiers of its own language.

The question may arise about choosing a Latin-American poet writing about a European war? The answer is that the frontiers of the Hispanic community were never more extensive than during the drama of the Spanish Civil War. The location of the conflict itself was limited to the frontiers of Spain, a regional and even small stage perhaps, yet its audience, linguistic and empathetic, reached far beyond Spain's boundaries into the community of the world. According to Camus:

It was in Spain that men learned that one can be right and yet be beaten, that force can vanquish spirit, that there are times when courage is its own recompense. It is this, doubtless, which explains why so many men, the world over, feel the Spanish drama as a personal tragedy.<sup>51</sup>

But it was particularly for the poets of Spain and Latin America that the Spanish conflict had a further dimension going beyond linguistic ties, as it points to differences and similarities revealed in the poets' perspectives, images, and tones.<sup>52</sup>

Marilyn Rosenthal investigated these Hispanic particularities and points to the poets' religious background; the Spanish concept of death, the first person narration of their poems; and their emotionality.<sup>53</sup> Taking this into consideration, we might say then that despite a rather uneasy historical past, based on a conqueror-vanquished relationship, the Spanish and Latin-American cultures are connected by an intimate affinity which unites them at their Hispanic source. And out of this particular insider-outsider perspective, Neruda responds to the call of his Hispanic origins, and with a perhaps clearer and less emotional view, he reacted to a war which was, and was not, his own.<sup>54</sup>

Neruda's voice questioned the petrified history of the present, and together with the Spanish poets, he raised his voice against the prevailing injustice and oppression, speaking with fervour and determination of a new and better life of peace. The poets' united voice was that of the future, the voice of hope, and to many Spaniards it was the only force that kept them going at a time when reason had no more answers to the questions of Where and Why:

To stay - what for? To go - where?  
 How much future has to be mixed into  
 the present to prevent it from petrifying?  
 A gleam of hope.<sup>55</sup>

Hope as a liberating force, hope as a call to action, hope enlightened by direction and willpower, this is the kind of hope which breaks forth in Pablo Neruda's España en el corazón. In it he summarizes his experiences of Spain, her people, and her tragedy, and he explained the path he chose:

Sencillamente: había que elegir un camino.  
 Eso fue lo que hice en aquellos días y  
 nunca he tenido que arrepentirme de una  
 decisión tomada entre las tinieblas y la  
 esperanza de aquella época trágica.<sup>56</sup>

Pablo Neruda's presence in Spain, from 1934 to 1937, was initially of a diplomatic nature, as he was the Chilean Consul to Spain at that time. He was first posted in Barcelona, and later, in 1935, he was transferred to the Chilean Consulate in Madrid.<sup>57</sup> With the outbreak of the Spanish Civil War in 1936, he was discharged from his diplomatic post because of his political polemics.<sup>58</sup> He went to Valencia first, later to Paris where in April 1937 he founded, together with the Peruvian poet César Vallejo, the "grupo Hispanoamericano de Ayuda de Españoles."<sup>59</sup> In October 1937 he returned to Chile where he founded the "Alianza de Intelectuales de Chile para

la Defensa de la Cultura",<sup>60</sup> and where he published in November of that year the first edition of España en el corazón.<sup>61</sup> In 1939, he was named "Consul para la emigración española", an organization which had its seat in Paris, and he returned to France where he was active in assisting Spanish refugees to embark for Chile. In January of 1940 he returned to Chile.

On his arrival in Spain in 1934 he was already a recognized poet, yet incomparably less well known than he would be after his Spanish experiences.<sup>62</sup> Face to face with human suffering, caused by the senselessness of war, he felt a deep love for Spain and her people, and he explained his involvement and commitment as a response to the "revelación de mi raíz más antigua":<sup>63</sup>

A las primeras balas que atravesaron  
las guitarras de España, cuando en vez  
de sonidos salieron de ellas borbotones  
de sangre, mi poesía se detiene como un  
fantasma en medio de las calles de la  
angustia humana y comienza a subir por ella  
una corriente de raíces y de sangre. Desde  
entonces <sup>64</sup>mi camino se junta con el camino  
de todos.

His writings of this period reveal the emotional torment he suffered due to the Civil War and due to the politically motivated assassination of his poet friend Federico García Lorca. There is now in his writing a deep sense of commitment to the battle against social injustice.<sup>65</sup> He bypasses the

"hermetic inwardness of his earlier literature"<sup>66</sup> and focusses his creative efforts on the anguish of the Spanish people. Leaving behind the "private dreaminess and self-indulgent melancholy"<sup>67</sup> of his earlier poetic creations, he now describes what he considers to be the true resident in the house of poetry: "En la casa de la poesía no permanece nada sino lo que fue escrito con sangre para ser escuchado por la sangre."<sup>68</sup> Narrating his reminiscences in his Memorias of 1962, Neruda offers his judgement about his pre-1937 poetry:

Las horas amargas de mi poesía debían terminar. El subjetivismo melancólico de mis '20 poemas de amor' tocaban a su fin. Ya había caminado bastante por el terreno de lo irracional y de lo negativo. Debía detenerme y buscar el camino del humanismo, desterrado de la literatura contemporánea, pero enraizado profundamente a las aspiraciones del ser humano.<sup>69</sup>

These words reflect the strong impact the Civil War had on Pablo Neruda. It acted as "a catalyst for beliefs and ideas Neruda had previously felt but had not defined nor publically committed himself to."<sup>70</sup> It changed his life, his world view, and, of course, his poetry. He moved away from the subjective "I" to include others in his views and verses; he opened himself up to the world and to its inhabitants; and by staining his previously "pure poetry" with the spots and marks of life, he tuned his poetry to the music of life and man. España en el

corazón thus represents Neruda's manifesto on the Spanish Civil War, and with it he takes his stand for and with the Spanish republic. It has given him a citizenship in history over and above a mere presence in the libraries of the world, and it represents the voice of hope in a world of dark. It has been called "the noblest poem to come out of that war."<sup>71</sup>

NOTES TO INTRODUCTION

<sup>1</sup>Ernst Fischer, The Necessity of Art, (Cox & Wyman, London, 1963), p. 12.

<sup>2</sup>C. Day Lewis, The Poetic Image, (Jonathan Cape, London, 1969), p. 108.

<sup>3</sup>There are many categories of images in España en el corazón: vegetal, mineral, cosmic, tools, food, parts of the human body, agricultural, and abstract. My selection of vegetal and mineral matter images is bound to be partial, yet I feel that aside from their abundance throughout España en el corazón, the analysis of these particular images will guide the reader to Neruda's poetic vision. Nevertheless, there are other images which could complement this interpretation of España en el corazón, but since the dynamic of the poems works around objects of the world of nature, these other images are not relevant to this study.

To my knowledge and understanding, no study has so far been undertaken which deals exclusively with the imagic content of España en el corazón. I therefore found this study warranted and hope to have contributed, in some small way, to the understanding of España en el corazón.

<sup>4</sup>Finding a thematic pattern will reveal, in C. Day Lewis' words, a poet's "sensory capacities" and his "interests, tastes, temperament, values, and vision." When image and idea unite, symbols can be established. (The Princeton Encyclopedia of Poetry and Poetics, 1974, p. 363).

<sup>5</sup>I have been influenced by the theoretical ideas of Ernst Bloch's philosophy of hope as outlined in Das Prinzip Hoffnung (Band I-III), (Suhrkamp Verlag, Frankfurt am Main, 1959) for my interpretation of hope in España en el corazón. Although it is doubtful that Neruda was familiar with the work of Ernst Bloch, I find the following thoughts pertinent to his poetry: Hope can be a liberating force; it successfully overcomes fear; it defeats despair; it is a force that can drive people into action in an attempt to change a threatening future; hope is more than "mawkish Pacifism" (Bloch) or tolerant passivity; hope is inspired by utopia; hope is based on belief, but turns this belief into action and thus becomes an agent for change.

For Bloch, hope presents itself first in the form of utopia. Frank Lombardini explains: "Hope is tension toward the future, toward the new. It moves from a mere state of mind (Stimmung) to a representation, and then to knowledge. Although hope is founded on the will, in order to be hope that understands (begriffene Hoffnung, docta spes), it must draw strength from something real that will survive even when hope itself is completely satisfied. This residue makes hope something more than a project of reason and puts it in relation to what is objectively possible. The future possibility is not just a dream, even if it is heralded in dreams." (Franco Lombardi, "Ernst Bloch", Encyclopedia of Philosophy, p. 322).

Ernst Bloch is one of the most famous cultural Marxists of the 20th century. In his work he does, of course, acknowledge the importance of the economic element, yet he subordinates it to the "problem of intellectual culture." Franco Lombardi notes: "His hostility towards all forms of mechanism and his inclination towards organic solutions weaken the materialistic features of Marxism to the point of non-existence." (Encyclopedia of Philosophy, p. 322). His focus therefore is not the theory of Marxism, but the problem of politics and society, which he considers an important cultural phenomenon.

<sup>6</sup>C.M. Bowra, Poetry and Politics 1900-1960, (Cambridge University Press, 1966), p. 124.

<sup>7</sup>Marilyn Rosenthal, Poetry of the Spanish Civil War, (New York University Press, New York, 1978), p. xix.

<sup>8</sup>Out of the threat to democracy and freedom, imposed by Hitler's taking power in 1933 in Germany, there grew a movement of Popular Frontism which crystallized into what Alan Wall called a "unified Marxist cultural strategy" in defense of culture from the menace of Fascism. It was emphasized that Fascism was "the last ditch of the capitalist class" (Franco, p. 226), and to fight against Fascism was to fight for peace and freedom and the liberation of the working class. (For further detail, see Alan Wall, "Modernism, Revaluation and Commitment", The Politics of Modernism, University of Essex, 1979, and Jean Franco, César Vallejo: the Dialectics of Poetry and Silence, Cambridge University Press, 1976).



- <sup>9</sup> Carlos Blanco Aguinaga, Historia social de la literatura española, (Editorial Castalia, Madrid, 1979).
- <sup>10</sup> Kessel Schwartz, "Literary Criticism and the Spanish Civil War", Hispania, No. 52, p. 203.
- <sup>11</sup> Kessel Schwartz, "The Pueblo, the Intellectuals and the Spanish Civil War", Kentucky Romance Quarterly, No. 4, p. 299.
- <sup>12</sup> *Ibid.* p. 299, (as quoted by Schwartz).

Regarding foreign language quotations, the following practice is used throughout this study: Quotations from España en el corazón are given in the original Spanish, followed by their English translation. All other quotations appear in their original language. However, on some occasions, quotations are used in translation by a critic; in this case I will use the critic's source. All italics throughout this study are mine.

- <sup>13</sup> The literature of and about the Spanish Civil War is too extensive to try and discuss all the contributions here. While some of its poetry was created during the war, most was either written and/or published after the war, in exile, or under improved conditions. Focussing only on the poetry written and published during the war, there is the following:

Rafael Alberti:	<u>De un momento a otro</u>	1937
Luis Cernuda:	<u>Elegía española</u>	1936
	<u>Elegía a la luna de España</u>	1936
Leon Felipe:	<u>La insignia</u>	1937
	<u>Oferta</u>	1938
Nicolas Guillén:	<u>Cantos para soldados</u>	1937
	<u>España, poema en cuatro angustias y una esperanza</u>	1937
Miguel Hernandez:	<u>Vientos del pueblo</u>	1937
Antonio Machado:	<u>Poesía de guerra</u>	1936
Emilio Prados:	<u>Llanto subterráneo</u>	1936
	<u>Llanto en la sangre</u>	1937
	<u>Minima muerte</u>	1939
Pablo Neruda:	<u>En España en el corazón</u>	1937
César Vallejo:	<u>España, aparta de mí este cáliz</u>	1937

- <sup>14</sup> Paul Ilie, Literature and Inner Exile, (Johns Hopkins University Press, Baltimore, 1980), p. 119.

- <sup>15</sup> Schwartz, p. 302.
- <sup>16</sup> Alan Wall, "Modernism, Revaluation and Commitment", The Politics of Modernism, (ed. Francis Barker et al., University of Essex, 1979), p. 186.
- <sup>17</sup> Literature and Inner Exile, p. 119.
- <sup>18</sup> Poetry of the Spanish Civil War, p. 248.
- <sup>19</sup> Kessel Schwartz, "Hora de España and the Poetry of Hope", Romance Notes, No. 1, 1973, p. 27.
- <sup>20</sup> Miguel de Unamuno, quoted in G.G. Brown, A Literary History of Spain: The 20th century, (Ernest Benn, London, 1972), p. 5.
- <sup>21</sup> Unamuno saw man as being eternally hungry for immortality, as a result of which "neither reason nor religion can assuage the metaphysical anguish caused by the prospect of death. The sole recourse is to a vital and irrational faith, which has no base in philosophy or theology but manifests itself as charity, anguish, and a sense of the tragic and mysterious." (Neil McInnes, Encyclopedia of Philosophy, p. 515).
- <sup>22</sup> Paul Ilie, "The Poetics of Social Awareness in the Generation of 1936", Spanish Writers of 1936: Crisis and Commitment in the Poetry of the Thirties and Forties, (ed. Jaime Ferran and Daniel P. Testa, Tamesis Books, London, 1973), p. 112.
- <sup>23</sup> Ibid, p. 112.
- <sup>24</sup> Charles I. Glicksberg, The Literature of Commitment, (Bucknell University Press, 1976), p. 16.
- <sup>25</sup> Jose Ortega y Gasset, quoted in A Literary History of Spain, p. 108.
- <sup>26</sup> Carlos Bousoño, Teoría de la expresión poética, (Ed. Gredos, Madrid, 1966), p. 562.
- <sup>27</sup> Blas de Otero, quoted in John Butt, Writers and Politics in Modern Spain, (Hodder and Stoughton, London, 1978), p. 44.
- <sup>28</sup> With reference to the interrelationship between poet and people, the Spanish poet Antonio Machado once wrote:  
"Escribir para el pueblo es escribir para el hombre de nuestra raza, de nuestra tierra, de nuestra habla, tres cosas inagotables que no acabamos nunca de conocer...  
Escribir para el pueblo es llamarse Cervantes, en España;

Shakespeare, en Inglaterra; Tolstoi, en Rusia...."  
 "Sobre la Defensa y la Difusion de la Cultura", Hora de Espana, Vol. 1, 1937, p. 204.

<sup>29</sup>With reference to the interpretative function of the poet, Ernst Fischer once said: "The poet is the discoverer of experience, and through him others are given the power to recognize it -- discovered and expressed at last -- as their own and so to assimilate it."  
The Necessity of Art, p. 168.

<sup>30</sup>Ernst Bloch, Literarische Aufsätze, (Suhrkamp Verlag, Frankfurt, 1969), p. 15.

<sup>31</sup>Paul Ilie, "The Poetics of Social Awareness...", p. 116.

<sup>32</sup>Ibid, p. 116.

<sup>33</sup>Theodor Adorno, "Commitment", New Left Review, No. 87-88, No. 62, 1970, p. 93.

<sup>34</sup>Walter Benjamin, "The Author as Producer", New Left Review, No. 62, 1970, p. 93.

<sup>35</sup>"Der Geschichtsschreiber und der Dichter unterscheiden sich voneinander nicht durch den Gebrauch der gebundenen oder ungebundenen Rede, sondern ... der Unterschied liegt darin, dass der eine wirklich Geschehenes aussagt, der andere solches, was wohl geschehen koennte. Darum ist auch die Dichtung philosophischer als die Geschichtsschreibung, denn sie zeigt mehr als das Allgemeine."  
 Ernst Bloch, Literarische Aufsätze, p. 64.

<sup>36</sup>José Ortega y Gasset, The Dehumanization of Art, (Princeton University Press, 1968), p. 31.

<sup>37</sup>Ortega is referring here to an aggrandizing of the world based on the poet's "adding to reality the contents of his imagination." The Dehumanization of Art, p. 31.

<sup>38</sup>I have borrowed this phrase from Ernst Fischer who said: "In his work, man created himself. In his dreams, he flew ahead of himself." Ernst Fischer, Art against Ideology, (transl. Anna Bostock, George Braziller, New York, 1969), p. 106.

<sup>39</sup>I am referring here mainly to the novels of Flaubert, Stendhal, and Tolstoi, which give deep insights into their contemporary society. These writers mirror society historically, and over large periods of time, focussing on particular characters, and tending to offer conclusions to the problems of their times. Poetry, on the other hand, is highly intense, provides a faster, or short-term

reaction to an event, and it is thus a more emotional response, quite often un-edited by reason. A historical novel about the Spanish Civil War, for instance, might perhaps include the whole of the event, starting from a perspective that looks into the past, with the outcome of the war already in mind. The novelist's approach tends to be more epical, whereas that of the poet is more immediate. Perhaps, his verses, written amidst the tumult of battle, are more intent on a search for a solution, rather than on the concluding formula itself. Maybe it is this emotional first aid which brings poetry so close to people during times of upheaval and revolution.

<sup>40</sup> Juergen Ruehle, Literature and Revolution, (Frederick A. Praeger, New York, 1969), p. 150.

<sup>41</sup> Ibid., p. 41.

<sup>42</sup> But as far as the demands of any state-enforced public criteria are concerned, the writer Boris Pasternak commented once with regard to Soviet critics: "They really ask for very little, really for only one thing: to hate what one loves and love what one detests. And that is the most difficult thing of all." (Literature and Revolution, p. 127).

<sup>43</sup> C. Day Lewis writing about the effect of war on the poetic imagination, The Poetic Image, p. 110.

<sup>44</sup> Morse Peckham, in a lecture he gave at Simon Fraser University, B.C., on March 2, 1981.

<sup>45</sup> Walter Benjamin, quoted in "An Aesthetic of Redemption: Benjamin's Path to 'Trauerspiel'", Richard Wolin, Telos No. 43, 1980, p. 77.

<sup>46</sup> Douglas Kellner and Harry O'Hara, "Utopia and Marxism in Ernst Bloch, New German Critique, No 1 9, 1976, p. 20.

<sup>47</sup> Literature and Revolution, p. 285.

<sup>48</sup> Ernst Bloch, Das Prinzip Hoffnung, Vol. I-III, (Suhrkamp Verlag, Frankfurt am Main, 1959), p. 126.

<sup>49</sup> Ibid., p. 127.

<sup>50</sup> The Politics of Modernism, p. 181.

<sup>51</sup> Albert Camus, quoted in Poetry of the Spanish Civil War, p.4.

<sup>52</sup> Poetry of the Spanish Civil War, p. 7.

53 As for the influence of the Catholic church in Spain and Latin America, little needs to be said about this powerful force that managed to make history, for better or for worse. Some critics go even so far as calling it a 'magic' power, as does, for instance, Gerald Brenan, when referring to its vitality and longevity: "The Spanish Church has a vitality which its conduct does not suggest. It has a certain unsuspected power of rising and expanding, because it provides something for which there is an increasing demand in times of stress. This is especially true in Spain, where a destructive and sceptical frame of mind is accompanied, often in the same person, by a deep longing for faith and certainty." Gerald Brenan, The Labyrinth of Spain, (Cambridge University Press, New York, 1980), p. 310. The omnipresence of this faith is noticeable in the recurrent reference to religious symbols in the poetry of Spain and Latin America (Rosenthal, 1975). When later, this faith is shaken by the fact that, in a political struggle, the church sided with the counter-revolutionary forces and had, once again, the role of the belligerent, the church of Spain lost its status as source of justice and peace - and yet, as can be seen in poets like César Vallejo, the reference to biblical symbols often remains.

With regard to the Spanish Concept of death, however, which Rosenthal calls a "resigned and fatalistic attitude about death", this view may here, in the context of the Spanish Civil War, be perhaps a somewhat misplaced notion, as it was exactly the vitality and life-affirming attitude of the Spanish people that shone forth there in all its heroism. The population of Civil War Spain chose not to follow the path of Seneca, and did not elect his "camino de la resignacion", because this would have meant leaving empty "la escena donde se juega la tragedia del destino humano". (Schwarz, p. 309). The Spanish pueblo has played a very important part in the drama of Spain and has with its blood, its passion, and its actions proven that, at least during the Spanish Civil War, there was little room for stoicism.

Such passionate involvement in life can also be credited with the Spanish poets' habit of using first person narration of their poems, as it shows the emotionality and capacity for passion ascribed to the Spanish national character. Both are related to their affiliation with their country, as well as to the "lack of reserve characteristically latin." (Rosenthal). Salvador de

Madariaga commented in his Genius of Spain on this characteristic trait by saying: "The Spanish people are a pre-eminently passionate race, and their literature, therefore, evinces all the strength and all the weakness of passion. They are rich in those gifts which spring spontaneously from the subconscious depths of Nature; strong but irregular impulses; penetrating but unreliable instincts. They possess vision, divination, intuition, grace, and mother wit, power, grasp of reality, and capacity for sudden discharges of almost unbounded energy." (The Genius of Spain, Books for Libraries Press, Freeport, New York, 1958).

Alongside with the Spanish concept of death, there should also be mentioned that a certain "familiarity with bloody spectacles" can be related to the corrida, the Spanish bullfighting tradition. The effects of tolerating these "circus games", and allowing even children to attend them -- thus conditioning them to enjoy this display of danger, dance, and bloody killing -- have been blamed for the often extreme sadistic abuses that took place on both sides during the Spanish Civil War. (For further discussion of this topic, see Elena de la Souchere, An Explanation of Spain, Random House, New York, 1964).

<sup>54</sup>Neruda himself stressed his Spanish ties by exclaiming: "...yo, latino-americano, español de raza y de lenguaje...". "Federico García Lorca", Hora de España, No. 3, 1937, p. 237.

<sup>55</sup>Art against Ideology, p. 33.

<sup>56</sup>Pablo Neruda, Confieso que he vivido, (Editorial Seix Barral, Barcelona, 1974), p. 193.

<sup>57</sup>Neruda lived in Madrid in a part of the capital called Arguelles, which is the University city. The building he lived in was called "la casa de las flores", a name he will be referring to in the poetry discussed.

<sup>58</sup>Neruda explains: "Mi función consular había terminado. Por mi participación en la defensa de la República española, el gobierno de Chile decidió alejarme de mi cargo." (Confieso que he vivido, p. 125).

Although Neruda did not become an official member of any political party until 1945 when he joined the Communist Party, critics generally agree that his experiences in Spain were decisive for the realization of his "vocación sociopolítica". (Roggiano, p. 266). Manuel Duran and

Margery Safir mention that Neruda's political position had been "leftist and radical for many years". And they explain: "In Neruda's case, however, there was also a complex personal factor that had, many years before, prefigured his later political stance. Neruda's father, a symbol of authority throughout the poet's childhood and adolescence, had strongly opposed Neruda's poetic vocation. To write poetry, Neruda at an early age had to reject and actively oppose the established and conservative force of authority his father represented. ... It can be noted that in the case of more than one true revolutionary, a father's rejection or disapproval has been as decisive in the end as any volume by Marx." For further discussion on this topic, see Manuel Duran and Margery Safir, Earth Tones, Indiana University Press, Bloomington, 1981, p. 75; and Alfredo Roggiano, "Ser y Poesía en Pablo Neruda", Simposio Pablo Neruda, 1975, p. 266.

<sup>59</sup> Confieso que he vivido, p. 125.

<sup>60</sup> Ibid., p. 125.

<sup>61</sup> A second publication of this book took place in Spain in 1938, directed by Manuel Altolaquirre, and assisted by enthusiastic Republican soldiers.

<sup>62</sup> Leopoldo de Luis comments: "Neruda no es todavía el gran cantor de America que va a ser luego. No es todavía el gran poeta que va a ser mas tarde. Neruda es ya un poeta del amor, un poeta de la libertad formal, un poeta de la materia, un poeta de las cosas, y un poeta que esta adquiriendo una conciencia del sentido trágico." "La poesía de Neruda y España", Cuadernos hispanoamericanos No. 287, 1974, p. 314.

A few months after publication of España en el corazón, Neruda's father died (May 7, 1938), and Neruda states that it was on this day that he began writing the first poem of the Canto General: "La idea de un poema central que agrupara las incidencias históricas, las condiciones geográficas, la vida y las luchas de nuestros pueblos, se me presentaba come una tarea urgente." Quoted by Sonja Karsen, "Neruda's Canto General in Historical Context", Symposium, Vol. 32, 1978, p. 221. Granted that this great tribute to South-America began while Neruda was back on the South-American continent, there is however a link with Spain. The Canto General was not only started in 1938, at a time when Neruda was still deeply involved emotionally with the Spanish Civil War, but also, it was begun only a short time after the completion and

publication of España en el corazón. The Canto General represents a continuation of a socially committed style of writing that had begun with the Spanish Civil War.

Furthermore, the grandiose elaboration and application of imagery of vegetal and mineral origins, and its relation to man and pueblo in the Canto General seem a direct extension of a process the preliminary stages of which can be observed in España en el corazón, and which will be pointed out in the present study. It seems thus no exaggeration to claim that, as far as frame of reference, as well as ideological commitment are concerned, the roots of the Canto General lay anchored in Spain.

(For a detailed analysis of the man-earth-nature-relationship and imagery in the Canto General, see Frank Riess, The Word and the Stone, Oxford University Press, 1972).

- <sup>63</sup> Hugo Montes, Para leer a Neruda, (Ed. Francisco de Aguirre, Buenos Aires, 1974), p. 148.
- <sup>64</sup> Confieso que he vivido, p. 209.
- <sup>65</sup> Luis Lorenzo-Rivero credits Neruda's poet friend Rafael Alberti with some of the influences towards his new, committed poetry: "Es verdad que en los poemas de Neruda anteriores a España en el corazón ya se encuentran chispazos políticos y que hubiera llegado de todas formas a la poesía político-social, pero sólo después de su llegada a España y precedido por el grupo de Alberti tomo plenamente esta orientación..... Fue también esa guerra la que impulsó al poeta chileno residente en Madrid a empuñar al verso como arma contra la sublevación. Escribe, entonces, los versos antimilitaristas y anticlericales de España en el corazón, a favor del pueblo español subyugado, maltratado, hambriento." "Neruda y Alberti: Amistad y Poesía", Cuadernos Americanos, No. 3, 1972, p. 204.
- <sup>66</sup> Donald D. Walsh, introduction to España en el corazón (New Directions, New York, 1974), p. 92.
- <sup>67</sup> Keith Ellis, "Change and Constancy in Pablo Neruda's Poetic Practice", Romanische Forschungen No. 84, 1972, p. 3.
- <sup>68</sup> Para nacer he nacido, p. 147.
- <sup>69</sup> Pablo Neruda, quoted by Keith Ellis, Romanische Forschungen, 1972, p. 6.



<sup>70</sup>Earth Tones, p. 76.

<sup>71</sup>Donald D. Walsh, p. 90.

## Chapter I: España en el corazón

España en el corazón is a book of twenty-three poems, ranging in length from four to eighty-three verses. It begins with facts and flashbacks, during which the poet talks about himself, his environment, his friends, and it then extends to include all the friends and members of the Spanish nation. While some of the poems are multi-dimensional, meaning that they discuss peace and war, or the present and the future in the same poem, most however, are specific to a particular theme. For instance, in "Explico algunas cosas"<sup>1</sup> ('I explain a few things'), he evokes the Spanish past by narrating scenes out of his own life in Madrid, the street and the house he lived in, and the friends that used to visit him; in "Como era España" ('What Spain was like'), he sings the praise of the quiescence and timelessness of the Spanish countryside and then goes on to literally name in the poem one hundred and fourteen Spanish towns and villages, all of them the recipients of his laudation. When the poet speaks of the effects of the Spanish Civil War and the destruction it had brought to people, towns, and country, he describes in gruesome detail the suffering and deprivation people were subjected to, and the madness that had overcome some of them due to the effects of war. A most poignant example occurs in the poem "Tierras ofendidas" ('Offended lands'), where the offence of war had

gone beyond the physical pain of injury, or even death, as it describes a symbolic genocide in which madness had driven people to destroy what they love most: their children. In the face of such destruction, Neruda shows little sympathy for the organizers of such suffering, and when it comes to pointing his finger at the evildoers, he shows no restraint in his disgust for them. He even dedicates a separate poem for each one of the three military heads of Nationalist Spain, in which each one of them finds his due punishment for his actions: In "Sanjurjo en los infiernos" ('Sanjurjo in Hell'), General Sanjurjo is burnt in hell; General Mola, in "Mola en los infiernos" ('Mola in Hell'), is boiled in lime, brimstone, and deceit; yet the longest collage of repulsion is reserved for General Franco in "El general Franco en los infiernos" ('General Franco in Hell'), where the poet addresses him as "evil one" and wishes him to become eternally sleepless in hell so that he be forced to remain forever alone and awake amongst all the death he caused.

Neruda applies his poetic skill not merely in an attempt to comfort the people in their mourning, rather, he projects his expressive energy at those who can help change the dreadful status quo by working towards the transformation of Spain into a land of peace and hope. This, of course, requires affirmative action, even killing, and so he addresses himself to all the mothers of Spain, to the warriors, volunteers,

sons, and freedom-fighters to encourage them to participate or continue their struggle for freedom and justice. In "Canto a las madres de los milicianos muertos" ('Song for the Mothers of Slain Militiamen'), in "Los gremios en el frente" ('The Unions at the Front'), and in "Antitanquistas" ('Anti-tankers'), he urges them to pool their energies into one coherent wave of resistance in which each member contributes to the best of his or her abilities and fighting skills, from burning and shooting of the experienced warriors to the united spitting or kicking by the Spanish mothers. The poet makes it clear, however, that their fight is not an action of mere revenge, but that it is fuelled by the hope for an improved future for all involved. This future is envisioned as an ideal state, a harmonious life in a peaceful land free of poverty and pain where man can go about his daily task in complete freedom and dignity. Neruda offers a foretaste of this ideal state in "La victoria de las armas del pueblo" ('The victory of the Arms of the People'), in "Triunfo" ('Triumph'), and in "Oda solar al Ejército del Pueblo" ('Solar Ode to the Army of the People'), where we can see that Neruda is not promising the people a fairytale version of a lazy life in "Schlaraffenland",<sup>2</sup> but a life in which all men will work, and where the working process is a dignifying and communal effort. It is the description of an existence in which man is allowed to harvest the fruits of his labour,

and where, once again, man and nature can exist in a mutual and harmonious relationship.

Throughout the book, Neruda borrows his images from the world of nature, from man's occupations or trades, and from the world of minerals and stones. Written in free verse, in conversational style, with the narrator frequently present in the text, the poems follow a chronology that leads from the present to the past, back to the present, and then on to the immediate, as well as distant future. One striking characteristic of Neruda's poetic language is the abundance of images containing elements of organic substance (living substances pertaining to the plant world, such as flowers, vegetables, fruit, trees, grain, gardens, and orchards), as well as images of mineral matter (objects of still nature, lifeless elements pertaining to the geological world of matter, such as rocks, stones, metals, and minerals). By endowing these images with positive or negative qualities and connotations, according to the evocation aimed for, Neruda invites the reader to get a clear perception of the objects of his imaginative world.<sup>3</sup> In this process of objectivization, the poet substitutes the external reality of life for his own subjective inner reality, whereby each emotional discharge represents itself through a poetic element of replacement -- the substitute. This causes a process of suggestion to take place, which is an invitation to the reader to recover,

through the imagic language, the original meaning and message which could not have been expressed in natural language.<sup>4</sup> It is a poet's way of giving the reader clues and letting him identify them with the extra-textual context, as well as making him a participant in the poet's inner experience; it allows for greater precision of expression and facilitates the revelation of the poet's message.<sup>5</sup>

In spite of the fact that poetry is a language of intensity, Neruda has nevertheless succeeded in saying things in simply, earthy terms which indicates that he is aiming for closeness and human presence in his poems. He focusses on the description of "simple activities in simple surroundings",<sup>6</sup> as if he wanted to show that poetry, man, and life cannot be separated from each other but depend on each other's contribution. It is up to the poet to make himself "poroso, abierto, vulnerable: de aceptar la materia que rodea al poeta."<sup>7</sup>

This 'materia', which is the reality of the everyday world, associates man with the basic elements of life and earth, and displays Neruda's vision of a primeval intimacy between man and earth. As far as his imagery is concerned, Neruda himself states that he began writing under an "impulso vegetal" on account of which Eliana S. Rivero sees him as "un hombre para siempre embrujado por las sensaciones verdes y húmedas a las cuales abrió sus ojos de niño curioso. De aquí en adelante,

ya no cesara de repetir la deuda que tiene con la tierra."<sup>8</sup>  
 This is evident in España en el corazón, as its imagery too is based mainly on the world of nature; however, Neruda has adjusted his South-American imagic repertoire to the conditions and geography of Spain. Aside from the many elements common to both geographic regions (such as flowers, rocks, stones, minerals), he has replaced the volcanoes, rainforests, and regional aspects of his Chilean homeland with the vineyards, olive groves, and local flora of the Spanish peninsula.

With reference to the teluric aspect of Neruda's poetry, Hugo Montes once emphasized the dimensions and intensity of its presence when he said:

La expresión más evidente de esta dimensión es la identidad entre el yo y la tierra, que ocurre desde el primero hasta el último de los numerosos libros de Neruda. Una y otra vez se insiste en que el territorio donde el hombre habite no es una cosa ajena a este, sino su esencial elemento constitutivo. La es más que fundamento o contorno: es origen, materia prima, forma y destino. Residir en la tierra es ser y estar en ella y para ella; es ser de ella y para ella, es -- más hondo -- ser ella.

Any disturbance in the harmonious interrelationship between man and earth constitutes an existential danger which the

poet tries to avoid by always concentrating on the positive alternative. What he aims for is to give the people "an awareness of the joyful possibilities of the earth", and he believes that these possibilities should be open to all mankind.<sup>10</sup> With España en el corazón, Neruda had the courage to undertake such an enormous enterprise, and with his energy and will to believe in life, he turned his poetry into a crusade of hope, directed toward the goal of turning a negative today into a positive tomorrow.

During the course of the book, the poet evokes two variations of a happy world: that of the past, now lost, as he expressed it, for instance, in:

Vosotros nunca visteis  
antes sino la oliva, nunca sino las redes  
llenas de escama y plata... (294)<sup>11</sup>

(Once you saw  
only the olive branch, only the nets  
filled with scales and silver...)

and that of the future, yet to be gained:

...todo a ti se prepara, todo hacia ti se  
converge!  
Día de hierro. (302)

(...everything prepares itself for you,  
converges on you!  
Day of iron.)



Between these two epochs of happiness fall the events which constitute the antithesis to peace and life --the Civil War -- which is presented here in its most intense and inescapable form and manner: in the reality of death. Ernst Fischer said that true art must also reflect the negative; however, he says this is not done for the sake of negativity, rather it should show the world as changeable and, by pointing to alternatives, assist in a change for the better.<sup>12</sup> In España en el corazón Neruda has done exactly this as, in it, he states the negative present while at the same time pointing to the concrete possibility of change.

This change is, in this book, related to death, as for Neruda it is not only the goodness of peace, but also the phenomenon of death which has two faces: there is a death received, and there is a death caused, and for the purpose of this study I have called them passive, and active death. By passive death I refer to the act of dying; it is a death encountered and suffered, a death experienced either by one's own person or by friends and family. It represents the situation where the protagonist is on the receiving end of the opponent's acts of violence and aggression.

This form of death stands in exact opposition to active death,

which is a type of death given; it is best represented with the act of killing, or death confronted, where death becomes a weapon to save and protect life. It is either a defence mechanism to avert the menace of an imminent end to one's own life, or an offensive, where it can serve as a first step towards freedom. Perhaps it was this interpretation that Neruda had in mind when he said that he wanted his poetry to serve as "pañuelo", as well as "espada", with one representing the companion of tears, the other a weapon of aggression.<sup>13</sup>

Taking the foregoing into consideration, Neruda's book can be divided into four thematic phases, two for peace and two for war: Peace, and Hope; Destruction, and Reaction.<sup>14</sup> In Peace, the poet has created and described a vision of the ideal state similar to the Garden of Eden; in Destruction we will see the disruption of this harmony through the act of war; in Reaction the poet attempts to correct the faulty present through the transformation and change of sorrow into action; and in Hope we will complete the cycle with a return to the vision of peace. It is, however, a return that can be said to have a second variable, as it can either mean the vision of a return to paradise as it was, or a return to a new and better future -- a future in which this new beginning was approximated as much as possible to the harmony of Eden,

while remaining on earth and having definite human form.

Let us see now how the poet has taken us on this imaginative journey that leads us through all four of these thematic stations.

NOTES TO CHAPTER I

- <sup>1</sup>This poem explains the new direction of Neruda's poetry as outlined on p. 20. He justifies his socio-political commitment and how he becomes the narrator of the Spanish tragedy. When asked in this poem why he no longer wrote about the leaves and volcanoes of Chile, he responded: "Venid a ver la sangre..." ('Come and see the blood in the streets...') (p. 260).
- <sup>2</sup>German term for something like a fool's paradise.
- <sup>3</sup>An image, loosely defined as a picture made out of words, is however, more than just that. It is an important link in a mental network which, upon being deciphered, will reveal the poem's message. C. Day Lewis states that "...every image recreates not merely an object but an object in context of an experience, and thus an object as part of a relationship." (The Poetic Image, p. 29). In this relationship, the image prepares the ground for the theme; it is the instrument which serves to illustrate the thematic content of a poem, the building stones with which the poet constructs the edifice which houses his message.
- <sup>4</sup>Carlos Bousoño, Teoría de la expresión poética, (Gredos, Madrid, 1966).
- <sup>5</sup>The Poetic Image, p. 23.
- <sup>6</sup>I have borrowed this phrase from Leonard Forster, German Poetry 1944-1948, (Bowes & Bowes, Cambridge, 1949), p.35. In this book, Mr. Forster observes similar tendencies in poetry and poets of war-time Germany to those mentioned in this study.
- <sup>7</sup>Manuel Duran, "Sobre la poesía de Neruda, la tradición simbolista y la disintegración del yo", Simposio Pablo Neruda, 1975, p. 134.

As far as España en el corazón is concerned, it would be no exaggeration to say that in it, Neruda's poetic language stands out for its concreteness, yet that it is a concreteness underlined with super-real images. The question whether Neruda is a Surrealist poet or not has not been investigated here. Suffice it to say that Neruda dissociated himself from any Surrealist ties, if existent

or not, by defining Surrealism as "un pequeño clan perverso, una pequeña secta de destructores de la cultura, del sentimiento, del sexo, y de la acción." (Simposio Pablo Neruda, p. 131). Although Neruda came to Spain during the reign of French Surrealism in Spain, and although he displays Surrealist tendencies, it would appear that stylistic distortions such as exaggerated intensity and concentration, telescoping, black-and-white contrasts, telegram style, which are all Expressionist techniques (Weisstein), relate Neruda as much to the Expressionists as to the Surrealists. (Ulrich Weisstein, Expressionism as an International Literary Phenomenon, Akademiai Kiado, Budapest, 1973).

This is no attempt to turn Neruda into an Expressionist writer in the traditional, German, sense. I have merely isolated some of the Expressionist techniques and applied them to Neruda's poetry. Both, Expressionism and Surrealism, have what Arnold Hauser calls "form-destroying tendencies" (Hauser, The Social History of Art, Vol. 4, Vintage Books, New York, p. 232), but what is important here is that the expressive energy is born out of content, rather than out of the Surrealists' concern for form. Ulrich Weisstein describes Expressionism as follows: "What Expressionism seeks to render visible, however, are soul states and the violent emotions welling up from the innermost recesses of the subconscious. What is caught here, on the canvas or in the poem, are extreme modes, such as numinous fear or ecstatic joy, externalized by means of projection and outwardly manifesting themselves as distortions of color, shape, syntax, vocabulary or tonal relationships" (Weisstein, p. 23). Since Expressionism is heavily content-oriented, this would allow for the implication that Expressionist distortion can be seen as distortion for the sake of content, whereas Surrealist distortion is motivated by a concern for form mainly. In other words, while Surrealists seem satisfied with declaring the world as distorted, by merely stating the symptoms, Expressionism goes beyond the form-destroying tendency to search for cause and cure to an intolerable existence.

Neruda's book España en el corazón, too, is heavily content-oriented, and it, too, searches for a cause and cure to an intolerable reality. It is a book of Poesie engagée, devoted to social struggle, to social history, seeking, like Expressionism, a path of relief from a devastating reality.

- <sup>8</sup>Eliana S. Rivero, El gran amor de Pablo Neruda, (Playor, Madrid, 1973), p. 53.
- <sup>9</sup>Para leer a Neruda, p. 119.
- <sup>10</sup>Keith Ellis, p. 17.
- <sup>11</sup>All quotations of Neruda's poetry are taken from Residence on Earth, (trans. Donald D. Walsh, New Directions Corp., New York, 1973). This is a bilingual edition. No attempt has been made to rectify apparent mis-translations.
- <sup>12</sup>The Necessity of Art, p. 48.
- <sup>13</sup>Confieso que he vivido, p. 209.
- <sup>14</sup>For the purpose of this study, I have referred to sections one and four (Peace and Hope) as positive, as they evoke positive thoughts and worlds; whereas sections two and three (Destruction, and Reaction) I have labeled negative, since they evoke visions of death and killing.

Chapter II: Peace

Mía es la voz antigua de la tierra.<sup>1</sup>

When Neruda wants to describe the happy life of the peaceful past he begins with that which surrounded him before the war broke out: his house, his city, and his friends. He evokes before our eyes a world at peace, dressed in images of vegetal or mineral matter, as for instance in the poem "Explico alguna cosas" ('I explain a few things'), where he refers to his house in Madrid:

Mi casa era llamada  
la casa de las flores, porque por todas partes  
estallaban geranios: era  
 una bella casa  
 con perros y chiquillos.  
 Raúl, te acuerdas?  
 Te acuerdas, Rafael?  
 Federico, te acuerdas  
 debajo de la tierra,  
 te acuerdas de mi casa con balcones en donde  
la luz de Junio ahogaba flores en tu boca? (256)

(My house was called  
the house of flowers, because it was bursting  
everywhere with geraniums: it was  
 a fine house  
 with dogs and children.  
 Raúl, do you remember?  
 Do you remember, Rafael?  
 Federico, do you remember  
 under the ground,

do you remember my house with balconies where  
June light smothered flowers in your mouth?)

The information we are given in this stanza announces a movement continued throughout the whole of España en el corazón: a celebration of the elemental goodness of man, of earth, and of their necessary interdependence. All images which follow stand in direct relation to man and his well-being on earth.

In this poem, the speaker lovingly remembers his house as a source of friendship and light, a house of music and happiness, decorated by vivid flowers, a house where his poet friends Raúl, Federico and Rafael<sup>2</sup> came to sing and recite their poetry. It was a house that offered everything necessary to transform a mere structure of walls, roof, and windows into a loving and caring home: dogs, children<sup>3</sup>, friends, sunshine, happiness; a house where the flower pots on balconies and windows speak of an abundance of sunshine, daylight, and bright colours; and where the plural form of balcony suggests the spacious freedom and sun-drenched bliss of a southern midsummer's day. The metaphoric sense given to flowers here is one of joy and vitality, and of music and songs: in "...ahogaba flores en tu boca" ('...smothered flowers in your mouth') reference is made to the intensity of the sun which sometimes prevented



the friends from singing their songs and reciting their poems in the heat and brightness of the day, necessitating them to postpone it until the later, cooler, hours of the afternoon.

While there is no mention yet of any disturbance, one feels however, from the wholehearted appreciation of these wonderful times of summer, and from the doubly emphasized abundance of flowers (the house was not only "bursting", but it was bursting "everywhere"), a slight notion of sadness, and the very light approximation of the have-not state, of a longing for a time that is now history. This is underlined by the fact that the poet is looking from the present into the past, which, in turn, confirms for the reader that this goodness no longer exists and that it has become the sole property of the past only.

Until the poet mentions his friend Federico, the reader remains unaware of a change in conditions; however, now, the longing and emotion for the past become suddenly clear with the revelation that this friend is no longer alive and that the poet is addressing a man who is "debajo de la tierra" ('under

the ground').<sup>4</sup> Now we understand the tone of sadness and nostalgia that subtly surrounded an otherwise extremely happy picture, and the poet continues to build up the reader's tension when he indicates, later in the poem, that peace and happiness were holding reign in this house -- and in Spain -- up to the point of war, when "todo estaba ardiendo" ('all was aflame').

But before the flames of death soared their way into Spanish earth and life, the peace Neruda wishes to communicate reaches out to include the urban, as well as rural life of Spain, and it extends from the city balcony to the fields of the distant countryside. To him the Spanish fields were filled with prosperity and humble nobility, completely unaware of their untimely death and abortive misuse in the days to come. Although he reminisces in positive terms when speaking of this world of peace, recalling the fertility of Spanish waters, "pescados hacinados" ('fish piled up'), the industry of the people, "aglomeraciones de pan palpitante", ('heaps of throbbing bread'), and the abundance of the rewarding harvests, "delirante marfil fino de las patatas", ('frenzied fine ivory of the potatoes'), "tomates repetidos hasta el mar", ('tomatoes stretching to the sea'), the poet does not overlook the internal difficulties this peaceful past had to contend with. With poverty among the landless workers being one of

the most serious social problems in Spain, he points directly to those responsible for insufficient agricultural reforms, to Church, landowners, and government, as the economic favours they exchanged amongst each other were made on account of the poor who were thus kept within, or beneath, mere subsistence level.<sup>5</sup> In the poem "España pobre por culpa de los ricos" ('Spain poor through the fault of the rich'), the poet uncovers for us some of the shadows that darkened the horizon of an otherwise peaceful past:

tierras cereales sin  
abrir, bodegas secretas  
de azul y estaño, ovarios, puertas, arcos  
cerrados, profundidades  
 que querían parir, todo estaba guardado  
 por triangulares guardias con escopeta,  
 por curas de color de triste rata,...

(grainlands still  
unopened, secret storehouses  
of blue and tin, ovaries, doors, closed  
arches, depths  
 that tried to give birth, all was guarded  
 by triangular guards with guns,  
 by sad-rat-colored priests,...) (250)

In spite of the presence of the repressive "guardias con escopeta" ('guards with guns'), and of the cynical positive-negative contrast between priest and rat, one an established member of the powerful catholic church, the other a disease-carrying predator, there is already a suggestion in these lines, a subtle announcement of the extraordinary strength of elemental nature; and while this nature has been hindered in its

development and has even been threatened with weapons, there are various indications that, in the long run, such resistance will be meaningless. First, we find the "tierras cereales" ('grainlands') not dead, but only "sin abrir" ('unopened'); this implies that their soil is neither eroded nor submerged in water, nor frozen over by a rigid ice age; rather, these lands, although undeveloped, exist in full capacity. They are unexploited, in safe storage for the time being, and thus they represent an asset for the future.<sup>6</sup> Second, the ovaries and depths that tried to give birth, "que querían parir", call to mind that the process of giving birth can normally only be interrupted either by the death of the bearer, the mother, or by a forceful interception such as an abortion, by surgery, or by an accident. The task of trying to stop the event of birth with the aid of a silly gun, however, reduces the carrier of the gun to a pitiful character, ridiculing himself, as well as the powers behind him, for giving and executing such strange orders. Thirdly, the giving of birth in this image reaches beyond the coming into existence of human lives, since it is the elemental life of nature that is trying to give birth here -- and clearly, no power on earth, be it peaceful or belligerent, can prevent the annual cycle of the elements of nature. The message, therefore,

surfacing from these lines is that of a primary goodness preceding, and outlasting, all interference of the pernicious.

Neruda, however, is not satisfied with merely naming the agents of Spain's poverty; he goes on to show how this negative trinity, consisting of the church, the state, and the wealthy, has united into a powerful sham which, under the cover and name of "tradition", has become the main carrier of Spain's misfortune. In the poem "La Tradición" ('Tradition') the poet emphasizes the gentle goodness of the past by stressing the opposing, negative, forces of obsolete tradition that secretly try to undermine -- and thus exterminate -- the life of this goodness. He sees this tradition as being a rather ghostly phenomenon, almost devilish to the point of even having a tail, and the view the poet holds of it becomes evident in his description of its appearance, as well as its activities:

En las noches de España, por los viejos jardines  
 la tradición, llena de mocos muertos  
 chorreando pus y peste se paseaba  
 con una cola en bruma, fantasmal y fantástica,  
 vestida de asma y huecos levitones sangrientos,  
 y su rostro de ojos profundos detenidos  
 eran verdes babosas comiendo tumba,  
 y su boca sin muelas mordía cada noche  
la espiga sin nacer, el mineral secreto,...

(In the nights of Spain, through the old gardens,  
 tradition, covered with dead snot,  
 spouting pus and pestilence, strolled

with its tail in the fog, ghostly and fantastic,  
 dressed in asthma and bloody hollow frock coats,  
 and its face with sunken staring eyes  
 was green slugs eating graves,  
 and its toothless mouth each night bit  
the unborn flower, the secret mineral,... (252)

With the strong good-evil contrast inherent in this stanza, the poet commands the reader's sympathy in aid of the victims of these nightly visits -- "la espiga sin nacer" ('the unborn flower'), and "el mineral secreto" ('the secret mineral'). There is implied in this rather unequal duel between power and innocence, between old and new, what might be called a winning-loser phenomenon, as the victims, the flower and the mineral, appear to be the moral winners over the evil monster called "tradition". More so, beyond the positive-negative and moral good-evil contrasts, between flower/mineral and an ugly, toothless monster, we find ourselves accomplices of the helpless defendants due to the attributes the poet has given them: the words "unborn" and "secret" express not only the same potential as in the "grainlands still unopened" ('tierras cereales sin abrir'), but furthermore reveal a touching tenderness, an appeal to a protective, almost motherly, instinct which the reader becomes keen to share. Tradition, old, toothless, a representative of the former way of life and thus impotent and without future, contrasts strongly

with the unknown potential of the secret mineral. Although the old still exists, it seems but a small threat to a solid substance such as a mineral. Besides, with the aged monster having little definite shape, it is "fantasmal y fantástica" ('ghostly and fantastic'), it has little presence after all, especially when compared to the mineral which, although "secret", has a more concrete existence. Doubtless, in the poet's mind, potency, youth, and strength are with the new, the mineral.

Elements of the earth's crust, such as rocks and minerals, are pervasive in Neruda's poetry. He often uses them as signs of wealth and victory. The question arises as to why the poet would choose this kind of image. Minerals are defined as "a solid homogenous crystalline substance not of animal or vegetable origin",<sup>7</sup> and a closer look at their physical qualities and attributes reveals that they possess a very high resistance to disintegration. Aside from their physical characteristics, such as strength, solidity, hardness, permanence, stability, aside from their plentifulness and their unrefined state, the fact that they are substance and part of the earth itself makes them all the more appropriate representatives of the values of basic life.<sup>8</sup> Far removed from the world of power, dishonesty, and calculating

materialism, these values lie for the poet in the innocence and naivety of simple people living in an earth-related realm of labour, love, and honesty.

It almost seems as if Neruda wanted to oppose the negative trinity of church, state, and wealth, to a positive trinity of his own making, a trinity that is elemental, terrestrial, and thus unrefined and primary, bestowed with innocence and goodness -- the trinity of Minerals, Plants, and Man. In the process of this study we will see how Neruda has borrowed and applied the various attributes of plants and minerals, positive as well as negative, to the goal of praise or condemnation of human action, depending on his poetic intent.

So, for instance, when he wishes to evoke for the reader the aspect of endurance and permanence of the Spanish landscape, he speaks of its "piedras abstractas del silencio" ('abstract stones of silence') (264), or of the eternal strength of its "campiñas minerales" ('mineral countrysides') (264). In the poem "Como era España" ('What Spain was like'), he praises the Spanish landscape and describes the land as he knew and loved it prior to the tragedy of the war:



Como, hasta el llanto, hasta el alma  
 amo tu duro suelo, tu pan pobre,  
 tu pueblo pobre, cómo hasta el hondo sitio  
 de mi ser hay la flor perdida de tus aldeas  
arrugadas, inmóviles de tiempo,  
y tus campiñas minerales  
 extendidas en luna y en edad  
 y devoradas por un dios vacío.

(How, even to weeping, even to the soul,  
 I love your hard earth, your humble bread,  
 your humble people, how even to the deep seat  
 of my existence there is the lost flower of your  
wrinkled villages, motionless in time,  
and your mineral countrysides  
 extended in moon and age  
 and devoured by an empty god.) (264)<sup>9</sup>

He openly declares himself to be one with Spain, and this sense of belonging reaches far into his existence as he accepts and loves even Spain's misgivings such its "duro suelo" ('hard earth'), and the poverty that frequently accompanies the notion of "humble bread" ('pan pobre'). He totally identifies with Spanish life and sorrow "hasta el llanto, hasta el alma" ('even to weeping, even to the soul'), and his involvement includes every town and village and reaches out into the countryside to embrace tenderly even the most remote little hamlet and "flor perdida" ('lost flower') of the "aldeas arrugadas" ('wrinkled villages'). The remoteness of these little towns is so extreme, and they seem so far outside the worldly happenings and fast changes of city life

that it is as if they were "inmoviles de tiempo" ('motionless in time'), an aspect which serves to give them an aura of permanence and self-reliant stability. This is stressed in the poet's reference to Spain's isolation and intelligence being "rodeada por las piedras abstractas del silencio" ('surrounded by the abstract stones of silence'). Although he defines this silence as constructed by "abstract" stones, they take on a very concrete presence and shape when used in this context, as they seem to be building stones of a noble and quiet terrestrial eternity.

Stones, it seems, are for Neruda witnesses and silent symbols of time and matter. Being aged, quiet, knowledgeable witnesses to history and human action, and largely resistant to man's destruction, they can rightfully claim to be "materia primigenia."<sup>10</sup> When Neruda refers to them in this poem as "piedra solar" ('ancestral stone'), he includes this primary matter into the family of man; and since stones are indeed first-born and therefore much older than man, there is something of an ancestral quality about these earthly elders.

Yet in spite of the harmony revealed by this mutual man-earth-nature relationship, which one critic referred to as "fusion del hombre con las realidades terrenas, minerales y cereales",<sup>11</sup>

these images of peace which convey an atmosphere of tranquil everyday life and earthly elemental existence, are contrasted by the poet with the disturbing signs of the present -- a present intent to threaten and disrupt the stability and quiet of the past.

From the examples given so far, as well as those listed in Table I, we can see that Neruda became very enthusiastic when presenting the reader with exaltations of the concrete goodness of bygone days. At the same time, however, there was present already some shadow of the war-ridden present, a prediction that a negative force will interfere with the goodness and well-being of man, and that tensions will arise. Should in the past the practice of contrasting tension-creating opposites have been a poetic technique of Neruda's,<sup>12</sup> there is in España en el corazón no need for such imaginative recourse, because Spanish reality provided the poet with a bounty of tension creating opposites. All he needed to do was describe the present state of Spain, her cities, her people, and her countrysides to find there, immediately next to him, all the anxiety and horrors necessary for the most decisive tension and opposition imaginable: that of life versus death.

Let us now turn to the imagic representation of this new, and unwanted antithesis to the peace and harmony of the past. The following chapter will focus on images of destruction and will present the change from praise to lament, from happiness to suffering, and from a preponderance of vegetal matter images to the increased application of images of mineral matter.

TABLE IIMAGES OF PEACEa) (Vegetal matter)

- p. 248 "Para empezar, para sobre la rosa pura y partida..."  
(To begin, pause over the pure and cleft rose...)
- p. 248 "España, ... combatida ternura de trigo,..."  
(Spain, ... militant tenderness of wheat,...)
- p. 250 "...tierras cereales sin abrir..."  
(...grainlands still unopened,...)
- p. 252 "España dura, país manzanar y pino,..."  
(Tough Spain, land of apple orchards and pines)
- p. 252 "...abundancia trival,..."  
(...abundance of wheat,...)
- p. 252 "En las noches de España, por los viejos jardines..."  
(In the nights of Spain, through the old gardens,...)
- p. 252 "...la espiga sin nacer,..."  
(...the unborn flower,...)
- p. 254 "Y donde estan las lilas?  
Y la metafísica cubierta de amapolas?"  
(And where are the lilacs?  
And the metaphysical blanket of poppies?)

- p. 254 "Yo vivía en un barrio de Madrid ... con árboles."  
(I lived in a quarter of Madrid ... with trees.)
- p. 256 "Mi casa ere llamada la casa de las flores..."  
(My house was called the house of flowers...)
- p. 256 "...por todas partes estallaban geranios..."  
(...it was bursting everywhere with geraniums...)
- p. 256 "...delirante marfil fino de las patatas,  
tomates repetidos hasta el mar."  
(...frenzied fine ivory of the potatoes,  
tomatoes stretching to the sea.)
- p. 256 "...te acuerdas de mi casa con balcones en donde  
la luz de Junio ahogaba flores en tu boca?"  
(...do you remember my house with balconies where  
June light smothered flowers in your mouth?)
- p. 258/ "...en vez de flores ..."  
(...instead of flowers...)
- p. 260 "...por qué su poesía no nos habla del sueño,  
de las hojas ... de su país natal?"  
(...why does your poetry not speak to us of sleep,  
of the leaves... of your native land?)
- p. 262 "...sus pasos en el Metro soñaban a mi lado cada  
día, y junto a las naranjas de Levante..."  
(...their steps in the subway sounded at my side  
each day, and next to the oranges from the Levant)
- p. 264 "...como hasta el hondo sitio de mi ser hay  
la flor perdida de tus aldeas arrugadas..."  
(...how even to the deep seat of my existence  
there is the lost flower of your wrinkled villages)

- p. 264 "..."tu áspero vino, tu suave vino,  
tus violentas y delicadas viñas."  
(...your bitter wine, your smooth wine,  
your violent and delicate vineyards.)
- p. 264 "...España,..."azul y victoriosa  
proletaria de pétalos y balas, única  
viva y soñolienta y sonora."  
(Spain,...blue and victorious  
proletarian of petals and bullets, uniquely  
alive and somnolent and resounding.)
- p. 270 "...los campos hasta entonces honrados por el  
trigo."  
(...fields up to then honored by wheat.)
- p. 274 "...agua española y tierra de olivares  
los llenaron de olvido."
- (...Spanish water and olive fields  
filled them with oblivion.)
- p. 278 "...tierras que en vez de trigo y trébol  
traéis señal de sangre..."  
(...you lands that instead of wheat and clover  
bring sings of dried blood...)
- p. 284 "Niños ... todos en la misma actitud...de tragar  
una fruta, de sonreír o nacer."  
(Children ... all in the very posture... of  
swallowing a fruit, of smiling, or being born.)
- p. 286 "A través de ellos las secas tierras florecían."  
(Through them the dry earth flowered.)
- p. 294 "Vosotros nunca visteis antes sino la oliva, ...  
en vuestras manos floreció la bella granada  
forestal o la cebolla matutina,..."  
(Once you saw only the olive branch,... in your  
hands flourished the beautiful forest pomegranate  
or the morning onion,...)

b) (Mineral matter)

- p. 250 "...bodegas secretas de azul y estaño,..."  
(...secret storehouses of blue and tin,...)
- p. 254 "...the secret mineral,..."  
(...el mineral secreto,...)
- p. 256 "Todo era grandes voces, sal de mercaderías,  
aglomeraciones de pan palpitante,..."  
(Everything was great shouting, salty goods,  
heaps of throbbing bread,...)
- p. 264 "...tus campiñas minerales extendidas en luna  
y en edad..."  
(...your mineral countrysides extended in  
moon and age...)
- p. 264 "Todas tus estructuras, tu animal aislamiento  
junto a tu inteligencia rodeada por las  
pedras abstractas del silencio,..."  
(All your structures, your animal isolation  
next to your intelligence surrounded by the  
abstract stones of silence,...)
- p. 264 "Piedra solar, pura entre las regiones  
del mundo,..."  
(Ancestral stone, pure among the regions  
of the world,...)
- p. 264 "España recorrida por sangres y metales,..."  
(Spain crossed by bloods and metals,...)
- p. 276 "...your flinty peace,..."  
(...tu paz de piedra,...)



- p. 278 "Extremadura, en cuya orilla augusta de cielo y aluminio,...  
(Extremadura, on whose august shore of sky and aluminium,...)
- p. 288 "Oh profundas materias agregadas y puras, ...  
Aluminio de azules proporciones,..."  
(Oh deep substances annexed and pure, ...  
Aluminium of blue proportions,...)
- p. 290 "Dónde los que cantaban en lo alto del edificio,  
escupiendo y jurando sobre el cemento aéreo?"  
(Where are those who used to sing at the top  
of the building, spitting and swearing upon  
the lofty cement?)
- p. 294 "...vosotros agrupasteis los instrumentos,  
la madera, el hierro de las cosechas..."  
(...you gathered the instruments, the wood,  
the iron of the harvests...)

NOTES TO CHAPTER II

- <sup>1</sup> León Felipe, "Reparto", Español del éxodo y del llanto, (Visor, Madrid, 1981) p. 18.
- <sup>2</sup> This refers to the Spanish poets Federico García Lorca, Rafael Alberti, and Raúl González Tuñón.
- <sup>3</sup> Although women are not mentioned in this sequence, the completeness of a home, as well as the presence of children implies the presence of women as well in this house of happiness.
- <sup>4</sup> Federico García Lorca was assassinated by the Spanish Civil Guard in Granada. Lorca's fate represents an almost mythical parallel to the birth and death of new Spain itself: Lorca was born in 1898, the year of Spain's cultural re-awakening and re-orientation to the outside world. He was then part of the famous Generation of '27, one of the most glorious epochs in Spain's cultural life, and he was generally known as the "deepest and most inspired voice of the Spanish people that fell victim to the other Spain. Born in the year of the future, 1898, and felled by the hands of the past, the Spanish Fascists, in 1936, Lorca is tied to Spain forever, sharing the moments of her glory, as well as those of sorrow and suffering.
- <sup>5</sup> For a detailed analysis of Spain's economic problems, see Gerald Brenan, The Spanish Labyrinth, (Cambridge University Press, New York, 1980).
- <sup>6</sup> Regarding the image of grain in Neruda's writing, Eliana S. Rivero remarks: "El cereal, fruto e imagen favoritos del poeta, representa alimento y vida; por lo tanto, Neruda nos habla en referencia a sus cualidades reproductivos. La semilla cae en el surco, germina, brota la planta que produce las simientas... y así prosigue el ciclo de la vida vegetal." (El Gran Amor de Pablo Neruda, p. 36).
- <sup>7</sup> The Merriam-Webster Dictionary, (Pocket Books, New York, 1974), p. 445.

One of the most interesting features of minerals is the fact that during their formation they can "assume forms remarkably analogous to flowers", so that they represent "one of the few types of inorganic life that experiences growth somewhat analogous to organic growth." This was pointed out in a study of Paul Celan's poetic language, "Paul Celan's Language of Stone: The Geology of the Poetic Landscape", (Colloquium Germanicum, No. 4, 1974, p. 299). Its author, James K. Lyon, comments on the presence and frequency of technical terms referring to the world of mining, geology, petrology, geomorphology, and mineralogy in Paul Celan's poetry, and he sees these explicit references to mining "as a cipher for the poet seeking to recover buried artifacts of existence from the past..." (p. 303). While the focus of James K. Lyon's study is on Paul Celan's struggle with "poetic language and inexpressibility", of the erosive action of daily speech, and on the problem of "bedrock language" versus superficial words, there are, however, various parallels between Celan and Neruda in their use and application of imagery taken from the world of mineral matter. Both offer with their poetry "an existential geology and topography of the poet's internal world" (299), both are digging deep into the elemental substance of the earth's crust to find the silence, and the past of man, as if it were written in the muteness of stones, and both allude to the force of violent volcanic upheavals in the form of suffering, that will bring forth speech. Whether it is the world of language, or the world of man, both poets show deep concern with the erosive forces and violent processes "that allow nothing to cohere and little to remain fixed" (310).

<sup>8</sup>With reference to the choice of the image 'stone' in a poet's work, James K. Lyon says: "It is the poet's function to create out of those materials which are most rigid and resistant to shaping, and yet which contain locked within them a record of their primeval origins" (p. 313).

<sup>9</sup>These verses are followed by more than fifty verses enumerating villages of Spain, conveying to the reader the universal extent of the tragedy of the Civil War.

<sup>10</sup>Amado Alonso, Poesía y estilo de Pablo Neruda, (Editorial Sudamericana, Buenos Aires, 1954), p. 250.

<sup>11</sup>Emilio Miró, "Poesía de la esperanza: de 'Tercera residencia' a 'Canto general'", Insula, No. 330, 1974.

<sup>12</sup>Ellis, p. 16.

### Chapter III: Destruction

Da standen Staedte, doch jetzt liegen Steine...<sup>1</sup>

According to Neruda, the goodness of what he called the "vida original" is stained even in peace time by the rule and order of official life, by scheduled time, by ignoble materials such as paper, erasers, ink, and all that which accompanies office life and work.<sup>2</sup> When these secondary and morally inferior products, which are all tools of the new and processed type of modern-day man (the uniformed man of the military; the frocked man of the clergy; and the three-piece-suited man of the business world), when all these forces of civilization combine into agents of destruction, forming a united Nationalist front, when war and rebellion stand in the way of peaceful coexistence, the poet decides to evoke once more the peaceful past. However, he now uses it as a frame of reference mainly, thus increasing the emphasis on the negative present state and the feeling of immense loss and disaster.

The changes in the world around him are reflected by the changes in his images. The positive floral and vegetal attributes of life and growth have now become assistants to the expression of sorrow, despair, and desolation as the poet sadly contemplates the ruins of the past.

In the poem "Canto a las madres de los milicianos muertos" ('Song for the Mothers of Slain Militiamen'), he describes the agony of the Spanish mothers whose suffering due to the war has been amplified by the death of their sons. Still survivors at the moment, these mothers are facing a double deprivation through the permanent loss of their sons: not only have their fallen sons lost their own lives, and with it their own future, their own chance of growing old and being husbands and fathers, but their death also represents a loss to the family they have left behind, particularly to the mothers who had given them the light of day. This deprivation of their sons must seem like a partial death for these mothers, and Neruda uses the image of the mother to represent the striking tragedy that had fallen over a multitude of Spanish families. Incorporating the traditional symbol of emotional security, of home, protection, and belonging, a mother is accustomed to sacrifice for the benefit of her loved ones, as long as there are signs of hope that her actions might benefit her offspring. If necessary, she will steal food, go begging, or humiliate herself if poverty or the hunger of her children make such actions defensible for her and her instincts. But when death is so brutal as to rob her completely of her loved ones, she is irreconcilable to the irrevocable loss, and even more

so when death has come clad in a traditional Spanish costume, bearing perhaps a familiar face, perhaps of a neighbour fighting on the side of the enemy. Her sorrow is bound to be unlimited, and in "Canto a las madres de los milicianos mertos" ('Song for the Mothers of Slain Militiamen'), Neruda has allowed this sorrow to take on the size of a whole landscape when he says:

Y como en vuestros corazones, madres,  
 hay en mi corazón tanto luto y tanta muerte  
 que parece una selva  
mojada por la sangre que mató sus sonrisas,  
 y entran en él las rabiosas nieblas del desvelo con  
 la desgarradora soledad de los días.

(And just as in your hearts, mothers,  
 there is in my heart so much mourning and so much  
 death that it is like a forest  
drenched by the blood that killed their smiles,  
 and into it enter the rabid mists of vigilance  
 with the rending loneliness of the days.) (262)

Given the dimensions ascribed to a forest one could say that, more than just being a concrete physical shape such as, for instance, a tree represents, the extent of sorrow the poet tries to convey is such that it has turned into the magnitude of a whole landscape, and the geographical scope of a forest seems overwhelming when compared to the relatively small dimensions of a human being.<sup>3</sup> For this forest to be "mojada

por la sangre que mató sus sonrisas" (drenched by the blood that killed their smiles'), how many people would have to be killed in order to let a whole forest overflow with the blood of its slain? It seems particularly ironic that forests, which Neruda once defined as "vivo ser de sustancia y silencio",<sup>4</sup> are now a repository of blood and death, and the fierce opposition in these two attributes of a forest show the changes that Spain was forced to undergo: the gentle beauty of life is opposed to the forceful horrors of death; a solid substance of nature is filled with the liquid element of man; and into the silence of peace has entered the rabid vigilance of war. It is a truly overpowering image, capable of engulfing in itself all the tragedy and sorrow of the Spanish present with which these mothers are confronted. It is small wonder then that this forestal flood of death "mató sus sonrisas" ('killed their smiles'), and replaced them with expressions of mourning and loneliness not only in the shroud of night, but also in their, once fun-filled, joyfully noisy, and now empty, days.

This stanza represents the exact opposite to the poet's description of his happy homelife in the previous section of the peaceful past. Opposes to the "barrio con árboles" ('quarter with trees'), there is now the "selva mojada por la sangre" ('forest drenched in blood'); opposed to the sunny

light of summer and life, there are now the "nieblas del desvelo" ('mists of vigilance'); and the house that used to resound with the happy sounds of people is now inhabited by the silence of loneliness. This vision of personal loss and desolation comes strongly to the fore in the poem "Madrid (1937)" which, with its emphasis on that-which-is-no-longer, is like a description of the presence of absence:

Hoy

comienza un nuevo invierno.  
 No hay en esa ciudad,  
 en donde está lo que amo,  
 no hay ni pan ni luz: un cristal frío cae  
sobre secos geranios.

(Today

a new winter begins.  
 There is in that city,  
 where lies what I love,  
 there is no bread, no light: a cold windowpane falls  
upon dry geraniums.)

(296)

Pointing to the absence of two life-sustaining elements, one a basic for western man "Pan" ('bread'), the other a fundamental prerequisite for the growth of plants "luz" ('light'), and reinforced by the repeated "ni..., ni...", Neruda evokes an atmosphere in which neither humans nor plants could live and prosper -- a territory reserved for death, a guaranty for non-existence.

It is as if the absence of all life in this house were



not enough by itself, as Neruda stresses the damage done to the very roots of existence by letting a cold windowpane fall on the dry flowers below. The glass will of course break in its fall and will pierce the already 'dry geraniums', and so form yet another effective contrast to the house of the past, where sun and light exerted such life force on these plants that there were simply geraniums "por todas partes" ('everywhere'). Now, sun, song, and people, food, love, and sympathy, all are gone, and the falling windowpane suggests not only that the empty shell of a house can by itself no longer provide protection (as the winter's cold wind will now be able to enter through the window opening), but also, that the violence which caused this house to be empty, is still continuing: windows do not fall by themselves, and while this might happen because of a strong wind or the natural forces of an earthquake, the possibility of man-made violence lies near at hand due to the war-ridden environment. Whether it was a simple slingshot of a rebel, the shot of a gun, or the effect of enemy bombing, whatever caused the window to shatter and fall, the aspect of insult added to injury lies near: the flower, a colourful and joy-bringing companion of man and nature, symbol of the beauty and happiness of life, has suffered a double damage. Its "dry" state could be due to the natural hibernating death of winter to which the plant-world is subjected each year; however, this winter is a

symbolic and not a seasonal one as it stands for life having come to a halt by un-natural forces, hence it is a "nuevo invierno" ('new winter'). And with the frost of this winter already having killed the flower, it is still not left in peace, but is threatened by splinters of glass which will fall on it and possibly pierce it, either to ensure its total death and thus prevent regrowth, or simply, to point to the limitlessness of violence which feeds on itself and is not satisfied with 'mere' death alone.

This notion of insult piled on top of injury and loss is very much present in one of the stanzas of the poem "Llegada a Madrid de la Brigada Internacional" ('Arrival in Madrid of the International Brigade'). Although the title announces a positive event for the defending Republican soldiers, Neruda spends the first half of this lengthy poem in describing the scene that awaited these courageous men, before letting his joyful belief in a better future govern him. At this point, Spain is still in a world "lleno sólo de monstruos devoradores" ('filled with devouring monsters'), a world in which "se oían los chacales africanos aullar con los rifles" ('the African jackals could be heard howling with rifles'), spilling blood and bringing death wherever they appear:<sup>5</sup>

...los huesos de los niños deshechos, el desgarrador  
enlutado silencio de las madres, los ojos

cerrados para siempre de los indefensos,  
 eran como la tristeza y la perdida, eran como  
un jardín escupido,  
eran la fe y la flor asesinadas para siempre.

(...the bones of the shattered children, the heartrending  
 black-clad silence of the mothers, the eyes  
 forever shut of the defenceless,  
 were like sadness and loss, were like  
a spit-upon garden,  
were faith and flower forever murdered.) (272)

Again, Neruda takes a traditional symbol of peace and fertility,  
 the garden, an asset to home and family, and lets it be  
 insulted and humiliated by the rages of an evil opponent.

Once more the poet describes not only what is called a  
 natural death -- such as caused by sickness or old age --  
 rather, he stresses the violence behind this death. He points  
 to the bones, those very last remains of the human shape; yet  
 they are not the bones of a grown man or warrior, but those  
 of children; since they were, however, not left attached to  
 the skeleton to rest in peace, but were "deshechos"

('shattered') and thus scattered about, Neruda is suggesting  
 that the hands of violence had no respect even for the last  
 unity of human existence, as it too needed to be demolished  
 and undone.

It is this intensity of death and violence which takes on such  
 a concrete shape in Neruda's images. Simple, natural acts will

not do, the poet seems to say; plain killing is not sufficient; violence is not enough unless it is enhanced by ferocious intensity. It is this inhumanity of war which the poet tries to bring to the surface, and in order to do so he uses images of the most vulnerable (such as children, flowers, gardens) and lets them be abused in the most brutal ways to give the reader the shock intended.<sup>6</sup> In this way he appeals to the human soul, and to that of all humanity in general, when he lets the reader become witness to the silent screams of the mothers upon seeing their children killed by force, "los ojos cerrados para siempre de los indefensos" ('the eyes forever shut of the defenseless'); and it is with this picture in mind that the poet created the image of the abused garden as in it, he repeated the intensity of the insult: the garden is not merely left without either sun nor water; it is abused and degraded "escupido" ('spit-upon'), and, most of all, faith and flower were not simply abandoned but brutally murdered, and murdered "para siempre" ('forever'), so that no possibility exists of either one becoming reinstated or re-born. Here, in the garden, in this ambiance of negativity, nothing can exist any longer, and, once again, it is absence, death, and violence which have gained total rule and power.

Based on the preceding images of destruction, it seems no exaggeration to refer to the fighting in Spain as "savage battles".<sup>7</sup> Beginning as a national conflict, the struggle had disintegrated into a full-scale war that was fought with all the passion Spain was capable of. Sanchez Barbudo defined the fighting as "la voz del odio, la explosión inevitable",<sup>8</sup> and the writer Camilo José Cela described the extent of this hate in the following scenario of exaggerated aversion:

And all at once, in the middle of the cadaverous body of Spain half devoured by the vermin and worms of exotic and materialistic ideologies, one saw the enormous Iberian erection, like an immense cathedral filled with the white dynamite of hatred.

In the poem "Bombardeo Maldición" ('Bombardment Curse'), Neruda depicted the landscape of this hate by enumerating a chaotic series of questions which beat after beat, like blows of a hammer, are dropping on the reader, increasing with each stroke the horrid terrain of tears:

Quién?, por caminos, quién,  
 quién, quién, en sombra, en sangre, quién?  
 en destello, quién,  
   quién? Cae  
 ceniza cae,  
hierro  
y piedra y muerte y llanto y llamas,  
 quién, quién, madre mía, quién, adónde?

(Who? by roads, who,  
 who, who? in shadows, in blood, who?  
 in a flash, who,  
                                 who? Ashes  
 fall, fall,  
iron  
and stone and death and weeping and flames,  
who, who, mother, who, where?)

(248)

No adjectives, neither positive nor negative, adorn these lines, and their content comprises but shock and chaos at the sight of post-bombardment ruins. No word is superfluous, and almost each single expression or exclamation has its origin in acts of violence or war "ceniza", "muerte", "llanto", "llamas" ('ashes', 'death', 'weeping', 'flames'); the remaining words, marked particularly by the tenfold repetition of "¿quién?" ('who?'), bring to mind the wide-open, innocent, and uncomprehending eyes of children asking their mother for an explanation she is unable to give.

It seems that the "greyness of negativity"<sup>10</sup> had no answer not even for its own existence, as the notion of absence "¿quién, ¿quién?" ('who, who?'), and the shattered fragments of being "¿adónde?" ('where?'), were all that was left to live in. Yet, as incomprehensible as it may sound, these children can still be considered fortunate when compared to the following image which, no doubt, represents the emotional climax of this whole book:

Malaga arada por la muerte  
y perseguida entre los precipicios  
hasta que las enloquecidas madres  
azotaban la piedra con sus recién nacidos.

(Malaga plowed by death  
and pursued among the cliffs  
until the maddened mothers  
beat upon the rock with their newborn sons.)  
 (278)

No image of destruction, no loss of loved ones, no illustration of chaos and apocalypse can compare in its impact to that of the maddened mothers of Malaga in the poem "Tierras Offendidas" ('Offended Lands'); it shows an effect of war that can hardly be expressed in words -- and much less comprehended --; it stands for the diabolical contortions of hell residing on the planet of man, the nadir of creation. In this image it is as if the "nullification of man"<sup>11</sup> had taken on definite physical form, and in one of the most horrifying visions conceivable, Neruda has poured into one image all the horror that war represents: hate, death, derangement, fanaticism, cruelty, senseless destruction, and suffering innocence. Worse than death, worse than all suffering, is the madness that drives people to violate their most beloved possessions, their babies, who are in need of protection even at best of times, and all the more so during periods of deprivation; babies who grace their mothers with a feeling of wealth and value, particularly when they are all that is left to protect

and cling to. Neruda has portrayed here a most gripping vision of the maximum of barbaric madness to which a war, or any brutal force for that matter, can drive a once loving human being. It is more than seeing a death; it is a death caused, a death of a family member, and closer yet, the death of a mother's own son. But what is more shocking is the fact that the son is newly born, the manner of the death, and, most of all, that this death is caused involuntarily, because the mothers, unknowing of their deeds, were maddened by war.

The description of the maddened mothers amounts to an incident that cannot simply be described as death alone; it is a crime against man, against any sense of decency, a crime impossible in the animal world, a crime containing all that is horrid, inhuman, and destructive, going beyond all capacity of understanding. It is the man-made illustration of a man-made death -- genocide -- and symbolizes a prophecy of the death of all existence. There is probably no better way to depict the horrors of war than in this image which is solitary and unique in its cruelty.

Compared to this emotional inferno, any further images of destruction must seem like an anti-climax in spite of their depiction of a collapsing world. Nevertheless, the manifold



examples in this section (see also Table II) provide a large inventory of painful disintegration and in it, almost all of the adjectivals attached to the nouns have definite negative connotations. Some relate directly to death ("murdered", "drowned", "exterminated", "buried"), others to war and fighting ("crushed", "bloodstained", "corroded", "harsh", "bloody", "destroyed", "shattered", "covered with blood", "wounded"), with the rest of them suggesting aspects of the negative ("frightful", "boiled in line", "poor", "made salty"<sup>12</sup>). Taking into consideration those qualifiers which do appear together with the images, yet have no direct relation to the world of plants or minerals, there appears before the reader's eye a never-ending catalogue of misery which clearly transmits a vision and picture of excruciating suffering and of a "human landscape fractured by internal upheaval".<sup>13</sup> Images such as "shattered hearts", "anguished time", "submerged regions", "eternal flames", "burnt airplanes", "abominable weeping", "bleeding front", "bitten space", and particularly "interminable martyrdom", represent a most penetrating expression of the results of a confluence of the wraths of Heaven and of Hell over the wretched existence of man.

With this massive compilation of anti-life before us, it is interesting to note that the largest amount of all the mineral

matter images referring to one single section occurs in that of Destruction, whereas those images which refer to vegetal matter are found in abundance in the section called Peace. Combining this finding with the observation that the majority of vegetal matter images appear as individual nouns, or as noun-combinations,<sup>14</sup> as opposed to the frequent use of adjectives in Destruction, we can already foreshadow Neruda's technique when it comes to the application of images: for the positive section Peace, Neruda has used a majority of positive images, namely images of floral or vegetal nature.<sup>15</sup> These images occur mainly as nouns, or as noun-combinations. In contrast, in the negative section Destruction, Neruda has given less regard to images of fruit and flowers but has emphasized the negative aspects of war by using images of hard substance (such as minerals, rocks, and stones) in this section. While some of these images show themselves in their adjectival form ("salty thirst of hell", "sulphuric air"), most of them appear as mineral matter nouns, qualified by a general, negative, adjective: stone buried by the dust, exterminated rock, shattered marble, wounded stones, frightful coal, drowned platinum, murdered by steel, sunken metal.) Looking at the human scenery in the section Destruction, it is understandable that in order to express the thrust of hate and the sadistic abuses of man by man in a war amongst brothers, the crushing weight of metal, the shattered fragments

of stones, or the cutting edge of steel seem better suited to represent the sharp agony of hell that had broken loose over the innocent and defenseless victims. It appears therefore all the more realistic to circumscribe the piercing and cutting action of inflicting wounds with images suggesting piercing and menacing instruments capable of performing this bloody task.

What we can also discover in this section is the value given to these symbols of strength and stability (rocks, stones, metals): with most of them used in an environment that implies defeat and death suffered, they show little strength, and almost none of their legendary resistance to disintegration. In the imagery of this section, they have become representatives of passive death,<sup>16</sup> of a death received rather than given, of a pain suffered rather than caused, protagonists in an unnatural, incomprehensible tragedy to the force of which even the strongest of terrestrial elements had to succumb: rock is "exterminated", platinum "drowned", stones are "wounded" and "buried" -- clearly not a very heroic end to the glamour and majesty of some of the allegedly indestructible, natural components of the earth.

Since the onus in this section is on people suffering aggression

rather than displaying it, I would like to imply here that it is for this reason that metals, rocks, and stones, with their general association with symbolic indestructibility, are seen here in the light of defeat rather than victory. The damage is caused by man, and because the invasion of evil was so forcible and abrupt, even the naturally strong components of the earth became vulnerable and suffered a painful, human, death.

Should we not ask here what a reversal of the situation might bring? What would the actions of these elements of strength be if fighting on the side of justice? After all, if the enemy's aggressions succeeded in reducing these symbols of stability and strength (rocks, stones, metals) into sorrow impotence, what potential must there be in these forces of nature when combined with the will and determination of the belaboured victims; when both, after the initial shock and defeat in this war unite and pool their resources in an attempt to hold up, and fight back, an enemy whose destructive fervour must be broken. Let us see now how Neruda succeeds in turning mourning into resistance; how he changes defeat into aggression; how he transforms weakness into strength; and what images he uses when confronting passive with active death, as happens in the next section called Reaction.

TABLE IIIMAGES OF DESTRUCTIONa) (Vegetal matter)

- p. 248 "Madre natal, puño de avena endurecida,..."  
(Natal mother, fist of hardened oats,...)
- p. 250 "Patria surcada... la derramada espiga inaugurada."  
(Furrowed motherland, ...the spilt inaugurated flower.)
- p. 252 "...tradición, ...con su corona de cardos verdes.."  
(...tradition, ... with its crown of green thistles...)
- p. 262 "...hay en mi corazon tanto luto y tanta muerte que parece una selva mojada por la sangre que mató sus sonrisas,..."  
(...there is in my heart so much mourning and so much death that it is like a forest drenched by the blood that killed their smiles,...)
- p. 272 "...los huesos de los niños deshechos, ... eran como un jardin escupido, eran la fe y la flor asesinadas para siempre."  
(...the bones of the shattered children, ... were like a spit-upon garden, were faith and flower forever murdered.)
- p. 280 "Nada, ... borrará el agujero terrible de la sangre: nada, ni el mar... ni el geranio ardiendo sobre la sepultura."  
(Nothing, ...will erase the terrible hollow of the blood: nothing, neither the sea, ... nor the geranium flaming upon the grave.)

- p. 286 "....y los fantasmas sin nombre,... llenan los corredores como algas corrompidas."  
(...and the nameless ghosts,...fill the corridors like decayed seaweed.)
- p. 286 "Como el botón o el pecho se levantan al cielo, como la flor que sube desde el hueso destruido,,"  
(Like bud or breast they raise themselves to the sky, like the flower that rises from the destroyed bone,...)
- p. 288 "Todo ha ido y caído brutalmente marchito."  
(Everything has gone and fallen suddenly withered.)
- p. 288 "...no hay raíces para el hombre,..."  
(...there are no roots for man,...)
- p. 290 "...mirad...la huella -- ya con musgos -- del sollozo."  
(...look at the trace -- now moss-covered -- of the sob.)
- p. 292 "Mordido espacio, tropa restregada contra los cereales,..."  
(Bitten space, troop crushed against the grain,...)
- p. 292 "Luna de yegua herida, calcinada, envuelta en agotadas espinas,..."  
(Moon of a wounded mare, charred, wrapped in exhausted thorns,...)
- p. 292 "...de agua en agua, rápidos como trigo desgranado,..."  
(...from water to water, swift as threshed wheat,...)

- p. 298        "...un cristal frio cae sobre secos geranios."  
              (...a cold windowpane falls upon dry geraniums.)
- p. 298        "...ya musgo, ya silencio de edades en vez de  
              golondrinas en las casas quemadas,..."  
              (...now moss, now silence of ages, instead of  
              swallows, on the burned houses,...)
- p. 298        "...y las naranjas, el pescado,  
              cada día atraídos a través de la sangre,..."  
              (...and the oranges, the fish,  
              brought each day across the blood,...)
- p. 302        "Madrid...sacudida como una rosa rota,..."  
              (Madrid,...shaken like a broken rose,...)

b) (Mineral matter)

- p. 248 "...la voluntad de un canto con explosiones, el deseo de un canto inmenso, de un metal que recoja guerra y desnuda sangre."  
 (...the will of a song with explosions, the desire of an immense song, of a metal that will gather war and naked blood.)
- p. 248 "España, cristal de copa, no diadema, sí machacada piedra,..."  
 (Spain, water glass, not diadem, but yes, crushed stone,...)
- p. 248 "Cae ceniza cae, hierro y piedra y muerte y llanto y llamas,..."  
 (Ashes fall, fall, iron and stone and death and weeping and flames,...)
- p. 250 "La pobreza era por España...como piedras caídas del manantial de la desventura,..."  
 (Poverty was throughout Spain...like stones fallen from the spring of misfortune,...)
- p. 258 "...piedras que el cardo seco mordería escupiendo, víboras que las víboras odiaran!"  
 (...stones that the dry thistly would bite spitting, vipers that vipers would abhor!)
- p. 260 "Sus sombras puras se han unido en la pradera de color de cobre..."  
 (Their pure shadows have gathered in the copper-colored meadowland...)
- p. 260 "...a través de los cuerpos de acero asesinado..."  
 (...across the bodies murdered by steel...)



- p. 260      "...bajo las piedras teñidas de sangre,..."  
 (...beneath the bloodstained stones,...)
- p. 270      "Era el acongojado tiempo en que las mujeres  
 llevaban una ausencia como un carbón terrible,.."  
 (It was the anguished time when women  
 wore absence like a frightful coal,...)
- p. 272      "Hermanos, que desde ahora vuestra pureza y  
 vuestra fuerza...baje a las minas corroídas  
 por el aire sulfúrico,..."  
 (Brothers, from now on let your pureness and  
 your strength...go down to the mines  
 corroded by sulphuric air,...)
- p. 272      "...como por un valle de duras rocas de sangre..."  
 (...as if through a valley of harsh bloody  
 rocks...)
- p. 274      "Entre la tierra y el platino ahogado  
 de olivares y muertos españoles,..."  
 (Between the earth and the drowned platinum  
 of olive orchards and Spanish dead,...)
- p. 274      "Jarama, estabas entre hierro y humo  
 como una rama de cristal caído,..."  
 (Jarama, you were between iron and smoke  
 like a branch of fallen crystal,...)
- p. 278      "Regiones sumergidas en el interminable martirio,  
 ...pulsos de abeja y roca exterminada,..."  
 (Regions submerged in interminable martyrdom,  
 ...pulses of bee and exterminated rock,...)
- p. 278      "...caudalosa Galicia, pura como lalluvia,  
salada para siempre por las lágrimas,..."  
 (...abundant Galicia, pure as rain,  
made salty forever by tears,...)

- p. 280      "...hasta que las enloquecidas madres  
azotaban la piedra con sus recién nacidos."  
  
(...until the maddened mothers  
beat upon the rock with their newborn sons.)
- p. 278      "Malaga arada por la muerte  
y perseguida entre los precipicos..."  
  
(Malaga plowed by death  
and pursued among the cliffs...)
- p. 280      "...hasta que las palabras y el desmayo y la ira  
no son sino ...una piedra enterrada por el polvo."  
  
(...until the words and the fainting and anger  
are only ...a stone buried by the dust.)
- p. 286      "...entre las olas de tierra y negro azufre..."  
  
(...among the waves of earth and black brimstone..)
- p. 288      "...cemento pegado al sueño de los seres."  
  
(...cement stuck to human dreams...)
- p. 288      "Allí dentro en blanco, en cobre, en fuego,  
en abandono, los papeles crecían, el llanto  
abominable,..."  
  
(Inside there in white, in copper, in fire,  
in abandonment, the papers grew, the abominable  
weeping...)
- p. 288      "...todo por una rueda vuelto al polvo,  
al desorganizado sueño de los metales,..."  
  
(...all through a wheel returned to dust,  
to the disorganized dream of the metals,...)
- p. 290      "...mirad sobre la cal y entre el mármol  
deshecho..."  
  
(...upon the lime and among the shattered  
marble...)

- p. 292 "...herraduras rotas, heladas entre escarcha y piedra,...
- (...broken horseshoes, frozen between frost and stones...)
- p. 292 "...hundido metal o hueso, ausencia, pano amargo, humo de enterradores."
- (...sunken metal or bone, absence, bitter cloth, smoke of gravediggers.)
- p. 292 "Detras del ágrico nimbo de nitratos,..."
- (Behind the acrid halo of saltpeter,...)
- p. 298 "...ya comienza el mercado a abrir sus pobres esmeraldas,..."
- (...now the market begins to open its poor emeralds,...)
- p. 300 "frente sangrante cuyo hilo de sangre reverbera en las piedras malheridas,..."
- (...bleeding front whose thread of blood echoes on the deeply wounded stones,...)

NOTES TO CHAPTER III

- <sup>1</sup>Peter Huchel, quoted in Leonard Forster, German Poetry 1944-1948, (Bowes & Bowes, Cambridge, 1949), p. 42.
- <sup>2</sup>Alonso, p. 228.
- <sup>3</sup>Regarding Neruda's references to images of landscape and nature, Frank Riess notes: "The shapes of natural objects are evoked primarily for their natural reference, for their life and beauty as part of the natural environment, but also for the meaning that they present to the poet as a wider reference, as to the whereabouts of man in any landscape." (The Word and the Stone, p. 49). This statement was made about Neruda's "Canto general"; it would appear that it applies to España en el corazón with a somewhat reversed emphasis, as here, natural objects are not evoked primarily for their natural reference, but as a support system only, leading to the whereabouts of man within his natural environment.
- <sup>4</sup>Alonso, p. 252.
- <sup>5</sup>This refers to the Spanish Nationalist Forces stationed in Morocco. Neruda wrote in Confieso que he vivido: "Un general desconocido, llamado Francisco Franco, se había rebelado contra la República en su guarnición de Africa." (p. 169).
- <sup>6</sup>Adorno once said: "By turning suffering into images ... they wound our shame before the victims" (Commitment, p. 85).
- <sup>7</sup>The Literature of Commitment, p. 269.
- <sup>8</sup>A. Sanchez Barbudo, "Apuntes - Sobre el genio español", Hora de España, No. 4, 1937, p. 45.
- <sup>9</sup>From San Camilo 36, Camilo José Cela, quoted in "'San Camilo 36': A Retrospective view of the Spanish Civil War" by Patricia McDermott in a collection of essays, The Politics of Modernism, (ed. Francis Barker et al, Univeristy of Essex, 1979), p. 174.

<sup>10</sup>Literature and Revolution, p. 453.

<sup>11</sup>Ibid., p. 453.

<sup>12</sup>Salt, often referred to as "ein Ur-Element der Natur" in "alchemistischen Lehren" (Hugo Friedrich, Die Struktur der modernen Lyrik, Rowohlt, Hamburg, 1956, p. 202), takes on different values in Neruda's poetry. Saul Yurkievich sees it applied in Neruda as a agent that is "a la vez protectora y corrosiva, fertil y arida." ("El Genesis Oceánico", Simposio, 1975, p. 392). This applies also to España en el corazón, where Neruda speaks of "salty goods" in a positive sense when he is referring to the industrious Spanish people, and of "Galicia, made salty forever by tears", when he speaks of the suffering imposed by the enemy.

<sup>13</sup>This phrase is borrowed from James K. Lyon (p. 306).

<sup>14</sup>Examples: "waist of wheat", "epochs of pollen and branch", the "iron of the harvests", "land of apple orchards and pines".

<sup>15</sup>For a definition of positive and negative images, see Chapter I, Note 13.

<sup>16</sup>See p. 40 for a definition of active and passive.

Chapter IV: Reaction

...pero su raza se defiende como  
sus cantos, de pie y cantando,  
mientras le salen del alma torbellinos  
de sangre...

After praising the peace of the past, and after depicting the sorrow of the innocent victims, the poet now conveys his vision of a possible solution to the conflict. He makes it quite clear that the intense feeling of loss and disaster, which grows out of a comparison of past and present, is not an end in itself for him. He offers his alternative to defeat and desolation: to take action. It is as if he wanted to tell the Spanish people: remember the goodness of our life as it was, our togetherness, the happiness we shared? What has become of it? Come, take a good look at the present times - and now let's do something about the sorry state of affairs! He is of course aware that it is at this point, the point of decision-making, where his role as poet is most significant, for if the poet can influence the people to open their eyes and see, to give the people an awareness of what they are struggling against, perhaps he can also instill in them the courage and hope necessary for the concretization of new goals. Descriptions alone of a negative

status quo are insufficient and ineffective in themselves, as one always needs to direct one's thoughts forward to a possible solution,<sup>2</sup> as Ernst Bloch points out:

Vom blossen Wuenschen ist noch keiner  
satt geworden. Es hilft nichts, ja  
schwaecht, wenn kein scharfes Wollen  
hinzukommt. Und mit ihm ein scharfer,  
umsichtiger Blick, der<sup>3</sup> dem Wollen zeigt,  
was getan werden kann.

. . . . .

Im Wuenschen liegt noch nichts von Arbeit  
oder Taetigkeit, alles Wollen dagegen<sup>4</sup>  
ist ein Tunwollen.

It is therefore not enough to sit and mourn and give in to the negative realm of despair and nothingness. What is needed are new goals to release and direct the excess of suppressed emotion and energy that was spent on self pity and mourning, because "...Produktivitaet ist das Weichstellewerk der zu sich fahrenden Wirklichkeit, auch in der Poesie."<sup>5</sup> This is not to say that the tragic reality of Spain should be ignored or forgotten, for it is a historical as well as a psychological reality that cannot be erased from the minds of those who suffered through it. Rather, the poet proposes to employ the impact of these negative experiences as fuel for will-power and action, to let this energy surface and break open like the gates of a bursting dam, and then channel

this enormous wave of human passion into a constructive effort towards continuation and amelioration of life, towards an ideal which infuses the present with hope for a better tomorrow. Bloch says:

Indem es (das Ziel) nicht zuhanden ist, aber fordert oder leuchtet, wirkt es als Aufgabe oder als Richtpunkt. Scheint das Ziel nicht nur Wuenschens- oder Erstrebenswertes, sondern Vollkommenes schlechthin zu<sub>6</sub>enthalten, so wird es Ideal genannt.

In very simple words I venture to interpret Bloch's philosophy to mean the following: Hope is a light that shines in two directions, forward into the future, as well as backwards from the imagined future into the present; and the stronger the fire of determination to reach this future goal and light, the more intense will be its backwards-radiation, illuminating the road before us.

With the intent of assisting the Spanish people to find this light, to shape this ideal, and to kindle their enthusiasm, Neruda combines expressions of hope and hate, images of glory and repulsion, and with this melange of odi et amo he hopes to stimulate the people to take action. In order to achieve their ideal, however, they all need to leave the passive comfort of their prayers, and this can, according



to Ernst Bloch, only be achieved through the utopian function of the imagination, as it reveals the true content of human hope.<sup>7</sup> In Spain, the content of this hope revolved, first of all, around an end to human misery. This requires a change in people's perception of events, a new, goal-oriented outlook. In "Canto a las madres de los milicianos muertos" (Song for the Mothers of Slain Militiamen'), Neruda directs himself again to those who are traditionally setting the emotional tone within the nuclear family: the mothers. He appeals to them to overcome their natural desire to weep, to be strong and forego their individual emotions, and to begin to focus their minds on the as yet distant future:

...más que la colera, mas que el desprecio,  
 mas que el llanto,  
 madres atravesadas por la angustia y la muerte,  
 mirad el corazón del noble día que nace,  
 y sabed que vuestros muertos sonríen desde  
 la tierra  
levantando los puños sobre el trigo.

(...more than anger, more than scorn, more  
 than weeping,  
 mothers pierced by anguish and death,  
 look at the heart of the noble day that is born,  
 and know that your dead ones smile from the earth  
raising their fists above the wheat.) (264)

Do not see "vuestros muertos" ('your dead ones') as lost and gone, says the poet, they are still with you in spirit and in cause; and although their bodies have been re-united with the

earth, they have now combined with this earth, and through it, become even stronger. Larger than life they are there in your thoughts and memories, with their power of determination, like pillars of hope. With these words the poet is trying to penetrate the mothers' fears and feelings of weakness; he gives them moral support, together with a sense of pride, and a belief in a tomorrow which they, by their sacrifice, will have helped to bring about. He knows that hope alone can help to overcome a state of crisis and despair, but that it will not, by itself, bring about change. Only the kind of hope which is manifested in action will lay the foundations for a better life. Knowing also that mothers do not hesitate when it comes to a sacrifice for the benefit of their offspring, he thus appeals to them, through the image of their sons, to continue the work of the fallen.

The human, or more so, super-human presence of these sons is most evident in their human actions; it appears not only in the lasting smiles with which they encourage their mothers on their way, but also in the solid image of strength and defiance of "levantando los puños sobre el trigo" ('raising their fists above the wheat'). Here, Neruda has amalgamated into one all the goodness he sees in basic human life: man as the loyal and industrious inhabitant of a world of benevolent nature, working in harmony with it, for it and in it;

the image of the fist as a sign of human strength, and instrument of labour, as well as defiance and solidarity against the interference of evil; and lastly, the image of wheat as symbol of the pure and elemental in life. With wheat representing work, as well as the reward for that work in the form of harvests, it furthermore seems to surround man here like a protective golden shield of honesty against the mechanized onslaught of the enemy.

With such a picture of noble resistance before their eyes, it is not difficult to imagine the mothers' reaction to this appeal. What mother would not feel tall and proud with such heroes as sons? Heroes larger than life, martyrs for their families, and martyrs for Spain! Now the poet has little difficulty in convincing these mothers that they too need to become involved, that they must, and can, put behind them their individual grief and turn it into a communal one, thus forming an interdisciplinary army that used the only weapons at their disposal: striking, kicking, and spitting:

Dejad  
 vuestros mantos de luto, juntad todas  
vuestras lágrimas hasta hacerlas metales:  
 que allí golpeamos de día y de noche,  
 allí pateamos de día y de noche,  
 allí escupimos de día y de noche  
 hasta que caigan las puertas del odio!

(Put aside  
 your mantles of mourning, join all  
your tears until you make them metal:  
 for there we strike by day and by night,  
 there we kick by day and by night,  
 there we spit by day and by night  
 until the doors of hatred fall!) (262)

Rather than continuing to be overwhelmed by the extent of their loss and sorrow, they are to free themselves of their immediate, self-centred grief and weakness and raise their heads in proud defiance to unite and form an unexpected force in defence of human freedom and dignity.

In the first three lines of this stanza, the poet speaks to the women in a I-you relationship, where he advises, or almost commands them what to do; in the next three lines however, lines which through their parallel structure and rhythm remind us of rows of soldiers marching in unison in the defence of dignity, it is as if the speaker had joined these symbolic files of soldiers, as now it is "we" who are fighting a war, it is "we" who are striking, kicking, and spitting; it is the "we" of modern-day sexual equality united in a fight for universal human equality.

The mothers' disadvantage with regard to the inadequacy of their weapons in a war against machine-guns, tanks, and bomber planes is, however, outweighed by the strength of their de-

termination. This is illustrated in the image of turning the liquid of tears into the solidity of metal, a venture that is physically impossible, yet it represents their 'metal' will to unite and fight to the last drop of their blood. This determination which can transform a soft element such as tears, often related to defeat and weakness, into a hard substance and weapon of defiance, shows Neruda's enormous belief in the strength of a united effort.

It is this metal, this united effort, which will eventually reach the hearts of the enemies in the form of bullets. Neruda predicts this result in a long stanza in "Explico algunas cosas" ('I explain a few things'), in which he curses and condemns, and points to the enemies of peace; and as he smothers them with his contempt, he fingerstabs them and forcefully aims directly at his target: their conscience.

Generales  
 traidores:  
 mirad mi casa muerta,  
 mirad España rota:  
pero de cada casa muerta sale metal ardiendo  
en vez de flores,  
 pero de cada hueco de España  
 sale España,  
 pero de cada niño muerto sale un fusil con ojos,  
 pero de cada crimen nacen balas  
 que os hallarán un día el sitio  
 del corazón.

(Traacherous  
 generals:  
 look at my dead house,

look at broken Spain:  
but from each dead house comes burning metal  
instead of flowers,  
 but from each hollow of Spain  
 Spain comes forth,  
 but from each dead child comes a gun with eyes,  
 but from each crime are born bullets  
 that will one day seek out in you  
 where the heart lies.) (258)

The crime of the generals consists not only of killing soldiers, men young and old, in this war, no, this war also killed sons, brothers, husbands, and children; it has made widows and mourning mothers out of the Spanish women; and orphans, cripples, and corpses out of Spanish children; it has reduced their tender little bodies to bones, and their bones to shattered fragments of non-existence. That is why the reaction of the people will not just come from the strong, the healthy, and the armed, but, as well, from all the other victims of this cruel war. This explains why the enemy is facing resistance "de cada hueco de España" ('from each hollow of Spain'), from each grave or pit, from each bit of "España rota" ('broken Spain'); and that is also why the legendary abundance of Spanish flowers will turn into an abundance of "metal ardiendo" ('burning metal') of reaction coming from each corner and particle of Spanish soil. More so, the reaction will come in the shape of a weapon, a weapon that is alive and can see, "un fusil con ojos" ('a gun with eyes'), and that, most of all, will remember those who were digging the immense Spanish grave. It is as if the image "de cada

niño muerto sale un fusil con ojos" ('from each dead child comes a gun with eyes') were a calling to mind the shattered newborn babies of Málaga, as they, too, will haunt and question history forever with their seeing and knowing eyes.

But if mothers and children have become involved in this fight, so will the other inhabitants of the human shore, as the reaction is literally manifold. Each negative act performed by the traitors finds its consequence and challenge in a response of rejection given from a position of newly-found strength. Neruda seems very much at home in the linguistic element when it comes to shooting arrows of burning insults at the opponents of freedom and justice, and he so curses the bishop, the Moors, the traitors and hypocrites, and all those who have "given birth to murder"<sup>8</sup> and have stained the human landscape of Spain with the soot of their betrayals. In "Madrid (1937)" he hisses at these second-class citizens, while at the same time praising their conquerors:

Hace ya mas de un año  
 que los enmascarados tocan tu humana orilla  
 y mueren al contacto de tu eléctrica sangre:  
 sacos de moros, sacos de traidores,  
 han rodado a tus pies de piedra:  
 ni el humo ni la muerte  
 han conquistado tus muros ardiendo.

(For more than a year now  
 the masked ones have been touching your human shore  
 and dying at the contact of your electric blood:

sacks of Moors, sacks of traitors  
 have rolled at your feet of stone:  
 neither smoke nor death  
 have conquered your burning walls.) (300)

The people's passion, now turned into hate of hate, has idealized the defending Republicans and given them supernatural qualities so that neither rebels nor death can touch this human fortress, "pies de piedra" ('feet of stone'), "eléctrica sangre" ('electric blood'), and the fire of their idealism has outlasted any blaze or attack of the enemy as neither smoke nor death have overpowered their "muros ardiendo" ('burning walls'). This enemy, collected en masse, and tied up and bundled like lowly waste, has experienced a twofold reaction from the defending Republicans, as the mere contact with them has brought them death, and even in death, their hated bodies were unable to extract sympathy or respect from the idealistic fighters. This is illustrated in the "pies de piedra" ('feet of stone'), an image pointing not only to the solidity and strength of the resistance, but also to the fighters' determination not to be weakened by emotion. The "pies de piedra" ('feet of stone') thus represent the image of a non-yielding weapon, and are used as such.

It appears that with each arrow of rejection the poet is shooting at the enemy, the qualities and powers of the resisting Republicans seem to increase in an inverse order,



as the effect of the negative forces of the rebels amounts to nothing before the superior moral and physical strength of the Republicans. Their almost super-human skill in war seems unsurpassed, as we can see in "Oda solar al Ejército del Pueblo" ('Solar Ode to the Army of the People'):

Más cortantes que la voz del invierno,  
 más sensibles que el párpado,  
 más seguros que la punta del trueno,  
puntuales como el rápido diamante, nuevamente  
marciales,  
 guerreros según el agua acerada de  
 las tierras del centro,  
según la flor y el vino, según el corazón  
espiral de la tierra,  
según las raíces de todas las hojas,  
de todas las mercaderías  
fragrantes de la tierra.

(More cutting than winter's voice,  
 more sensitive than the eyelid,  
 more unfailing than the tip of the thunderbolt,  
exact as the swift diamond, warlike anew,  
warriors according to the biting waters  
of the central lands,  
according to the flower and the wine,  
according to the spiral heart of the earth,  
according to the roots of all the leaves,  
of all the fragrant  
produce of the earth.) (302)

The arrival of the International Brigade, an event which Marilyn Rosenthal called the "vision of hope",<sup>9</sup> permitted the Republicans a long-awaited glimpse into the future, as it allowed them to nourish their ideals, combining dream and reality, hope and action, Spanish present and Spanish future, and so create, out of the midst of death, a vision of a new

and better life.

With images reminding of a floral parade, the poet welcomes the Army of the People, the foreign volunteers and brothers turned warriors, and he cheers them on to fight for Spanish lands and people. In this stanza, Neruda takes the reader on an excursion of experience during which he may test all his sensory facilities. He makes reference to the reader's sense of touch, as well as to his auditory facilities, as in "más cortantes que la voz del invierno" ('more cutting than winter's voice'), one can hear and feel the piercing and sharpness contained therein; in "trueno" ('thunderbolt'), "rápido diamante" ('swift diamond'), and "agua acerada" ('biting waters'), we can literally perceive the kinetic energy and speed inherent in these images; and in "flor" ('flower'), "vino" ('wine'), and "mercaderías fragrantas de la tierra" ('fragrant produce of the earth'), we find an appeal to our visual, olfactory, and gustatory senses. And as if Neruda wanted to convince the reader of the ultimate completeness and condition of these warriors, he takes recourse to, and thus proves, the presence of each one of the five human senses, and then combines all these attributes into one solid picture of unflinching perfection.

While he juxtaposes their fighting characteristics and potential to the aggressiveness of cutting, shooting, and restless

advance in "más cortantes que la voz del invierno" ('more cutting than winter's voice'), "más seguros que la punta del trueno" ('more unflinching than the tip of the thunderbolt'), and "el agua acerada de las tierras del centro" ('the biting waters of the central lands'), one almost gets the feeling that -- rather than being attributes of aggression -- the positive qualities contained in the images of the goodness of the plant world (such as flower, roots, leaves, and fragrant produce), are more aimed at describing the fighters' human traits. It is as if it were extremely difficult for Neruda to use an image of the natural world in the service of hate and aggression.

It is, however, most interesting to note that even within the natural world of green and growing, Neruda has made a very conscious choice between 'good' and 'bad' plants. There are among the many symbols of joy and happiness a few botanical specimens whose sole purpose of existence seems to be to represent aversion, menace, or decay: "corona de cardos verdes" ('crown of green thistles') (252), "algas corrompidas" ('decayed seaweed') (286), "ya con musgos" ('now moss-covered') (290), "envuelta en agotadas espinas" ('wrapped in exhausted thorns') (292), "ya musgo, ya silencio de edades" ('now moss, now silence of ages') (298), "dirigiendo la bala al duro enemigo como a las espinas" ('aiming the bullet at the harsh

enemy as at the thorns') (292). In these images that seem almost like 'anti-plants', there is nothing of growth and life about them, and in spite of their intense green-ness<sup>10</sup> (moss, seaweed, thistles), they evoke aspects of the negative: the stench of decayed seaweed; the irony of a crown made of green thistles instead of gold; the equality of hate directed at both the enemy as well as the thorns; and the spreading of moss, a plant not recognized for its softness, its fragrance, or its shock-absorbing, cushioning effect, but rather it brings to mind here the suffocating aspect of a silent death spreading. These plants stand out uniquely in España en el corazón as representatives of the negative insofar as they are not images that have changed from positive to negative, from beauty to suffering, from Peace to Destruction, as it happens to other plants (rose, wheat, geranium, trees), rather they appear in a negative context only; none of them refers to Peace or Hope, and their occurrence is thus concentrated in the negative sections of Destruction and Reaction only.

Aside from the exceptional use of these few plants in the service of the negative, Neruda does of course apply images of vegetal matter in the section Reaction, such as "encinares heroes" ('oaken heroes') (294), or the "áspera harina" ('bitter wheat') (276) of Jarama that defends itself, or the brothers-warriors that the poet spurs on with "adelante entre vides" ('onward among the vines') (302), but there is nowhere a sign

of the extravaganza of aggression and negativity he has displayed in some of the mineral matter images of Destruction, and the most 'ferocious' plant image we find in this section of Reaction is that of the "quemadora raza de corazones y raíces" ('burning race of hearts and roots') (296), an image that, again, is more emotive than threatening.

Not so when it comes to images of mineral matter! Here the poet decidedly ignores all restraint and uses his 'mineral' imagination to pour words of liquid lava over the enemies of Spain, as if to indicate that to him, too, "poetry is a weapon loaded with the future",<sup>11</sup> and that he, too, wanted his pen "to be on a par with the bayonet."<sup>12</sup> He defends the human residence of Spanish man with all the powers of his imagination, and the war he wages with his pen made Fernando Alegría call him once "una especie de guerrero."<sup>13</sup>

Amongst the images of violence, courage, and reaction, one of the most impressive and representative is probably that of the "huracanado hierro" ('hurricaned iron') in the poem "Antitanquistas" ('Antitankers'), in which the poet seeks to illustrate just how great the courage of the people had to be in order to fight back this enemy:

Y ante el huracano hierro, en el pecho  
 del monstruo  
 habéis lanzado, no solo un trozo pálido  
 de explosivo,  
 sino vuestro profundo corazón humeante,  
 látigo destructivo y azul como la pólvora.  
 Os habéis levantado,  
 finos celestes contra las montañas  
 de la crueldad, hijos desnudos  
 de la tierra y la gloria.

(And before the hurricaned iron, at the chest  
 of the monster  
 you launched not just a pale bit of explosive  
 but your deep steaming heart,  
 a lash as destructive and blue as gunpowder.  
 You rose up,  
 noble, heavenly against the mountains  
 of cruelty, naked sons  
 of earth and glory.)

(294)

In this stanza, Neruda has carefully balanced the two opposing sides of this battle, and in the process he has reversed the emphasis on, and the value and meaning of strength. The insurmountable physical strength of "huracanado hierro" ('hurricaned iron') is not seen here as being a friend and companion of the Republican soldiers, crediting their resistance with added energy, rather, it is a reference to a frightful force that had to be fought against. It is an allusion to the hostile enemy who advances, and destroys, and damages, and kills, with a strength that reminds of a natural force gone out of control. To this monster, the poet opposes man, and it is man in his most concentrated form, in the "profundo corazón humeante" ('deep steaming heart'). Pointing to the

obvious difference in the level of strength and protective capacities, between iron and man, between the ghostly and the human, between the clothed (hurricane dressed in iron) and the "naked" (the nakedness of man), between the size of a mountain and that of the "sons", between the "montañas de la crueldad" ('mountains of cruelty') and the nobility of man, Neruda has demonstrated just how immense the bravery and idealism of these men had to be to even wanting to participate in a battle between such unequal partners. Yet the poet suggests that the cause of these men will be fruitful, that in spite of the "huranacado hierro" ('hurricaned iron') at which they launch, right up front, the vulnerability of their steaming hearts, their efforts will be rewarded with the "gloria" ('glory') of the coming victory.

From this stanza we learn that, in the long run, even the durability and strength of metal -- when combined with the enemy's side -- has little prospect of success. However, when this same iron, is fighting for and with the Republicans, the poet sees in it a highly valuable asset that cannot be defeated, as he shows us in one of the stanzas directed at the mothers of Spain, in "Canto a las madres de los milicianos muertos" ('Song for the Mothers of Slain Militiamen'):

...aún sus bocas muerden pólvora seca  
 y atacan como océanos de hierro y aún  
 sus puños levantados contradicen la muerte.  
 Porque de tantos cuerpos una vida invisible  
 se levanta. Madres, bandereas, hijos!

(...their mouths still bite dry powder  
 and attack like iron oceans, and still  
 their upraised fists deny death.  
 Because from so many bodies an invisible life  
 rises up. Mothers, banners, sons!) (262)

The poet implies here that even the dead will rise up in defence of the good, and that their efforts and their indignation have turned into a solid and hard substance. The transformation of water into metal, of ocean into iron, recalls the image of Neruda's call to the mothers of Spain in which he asks them to "juntad todas vuestras lágrimas hasta hacerlas metales" ('join all your tears until you make them metal') (262), with the difference however, that now the poet has multiplied the illustration of the amount of tears shed by all the mothers of Spain, and has allowed it to grow into an oceanic immensity.

What is most interesting to note here is the fact that the poet has not stopped at this image of a solid sea; rather, he has pluralized the word ocean to imply that several oceans were involved here, and at this point the vision of all-the-waters-of-the-world uniting into one solid mass lies too close



at hand to be ignored. Against this magnetic unity, against this controlled fortress of concentrated effort, the hurricaned iron of the enemy will have no recourse. After all, a hurricane is no more than an irregular occurrence without a human purpose; it is of no benefit to man or land; it is destructive, violent, self-centred (turning only about itself), and, more so, it is born out of conflict (between different atmospheric pressures). Although it is intense and uncontrollable at its height, it is always of very short duration. There is nothing in it of the permanence and stability of the oceans, which feed and transport man; of the oceans' rhythm and regularity to which man can adjust and rely upon; and of its outward-bound dimensions as well as the multiplicity of nations it reaches and sustains all over the globe.

Given these considerations, one can perceive the poet's skill in the choice and play with the image of "iron": When used in the self-centred, and tunnel-visioned, version of "huracanado hierro" ('hurricaned iron'), he has burdened it with all the negative connotations that make it look an odious and detestable enemy before our eyes; whereas, when used in the service of man's freedom and justice, the poet has likened it to the life-sustaining, and thus necessary, element of water "oceanos de hierro" ('iron oceans') on a

united, global scale. Out of one and the same word, Neruda has effectively carved out two opposing worlds and forces, one the violence of mere aggression, the other the violence of necessity. More than being simply an example of the poet's craft, it is a true masterpiece of creative genius.

It is important to mention here that Neruda's practice of arranging the natural world according to his ideals, of dividing life into good and bad deeds, of structuring plants into agents of pro- and anti-life, and of separating metals according to their creative or destructive human actions, takes also place within the world of minerals. A look at the mineral matter imagery gathered so far in Tables I-III reveals that Neruda has made a grand distinction between metal-bearing minerals and non-metallic minerals. It appears to be a qualitative distinction similar to that he made between plants and anti-plants discussed earlier in this study, and the group that would correspond to the "anti-plants" of the vegetal matter imagery consists of the following, non-metallic, minerals: sulphur, brimstone, lime, saltpetre, phosphorus, salt, and marble.

Based on the observation that these minerals are almost equally distributed between the sections Destruction and

Reaction, they form part of what could be called an indirect inner resistance that goes along with the concrete determination to action and to fighting back: It is the recognition of evil, an immense aversion towards it, both expressed in a surging up of hate that now bounces back at the evildoers. It is the fierce return of hate, dressed in the same imagic costume of negativity that had brought so much suffering in the imagery of Destruction; however, where the saltiness for instance was once used to describe the landscape of tears that Galicia representad after an enemy attack in "Tierras ofendidas" ('Offended Lands'), the attribute "salty" is now used to depict one of the lowest kinds of humans Neruda knows: General Francisco Franco. Next to calling him "perro de la tierra" ('dog of the earth'), Neruda refers to him also as a "miserable hoja de sal" ('miserable leaf of salt'), and before sub-humans like him, even the "sed salina del infierno" ('salty thirst of hell'), the aggravated intensity of the flames of hell, save him from burning to keep him alive in hell, in order to prolong his suffering.

As for the "mármol deshecho" ('shattered marble') and the "cal" ('lime') that were covered with the "huella del sollozo" ('trace of the sob') in "Canto sobre unas ruinas" ('Song about some Ruins'), the images "lime", and "marble" (consisting of metamorphosed limestone), are now very active agents in the

process of punishing General Mola in the poem "Mola en los infiernos" ('Mola in Hell'), because he is to be "cocido en cal" ('boiled in lime;); and the image of brimstone in "olas de tierras y negro azufre" ('waves of earth and black brimstone') in "Canto sobre unas ruinas" ('Song about some Ruins'), the landscape left behind by the enemy's bombing, this brimstone has now the added function of destroying the destroyer, because General Mola, the "turbio mulo Mola" ('the turbid Mola mule'), is now also to be "destroyed by brimstone and horn" ('desbaratado por azufre y cuerno').

With brimstone being a synonym for sulphur, there exists a further connection with one of the elements of destruction backfiring at its superiors, as the sulphuric air of war referred to in "las minas corroídas por el aire sulfúrico" ('the mines corroded by sulphuric air'), an element of war reaching even beneath the earth and filling the shafts of mines, now directs itself revengefully at General Sanjurjo and lets him suffer the same fate he had dished out many times before to others: he is to be burnt, yet he has the privilege of doing so in hell. Now, Sanjurjo, co-manager and plotter of the Nationalists' actions of shooting, killing, and burning leaving behind no more than an "ágrico nimbo de nitratos" ('acid halo of saltpeter'), now he is to be melted in hell where his kidneys are burning "como fósforo" ('like phosphorus').

Aside from the negative connotations surrounding saltpeter (a mineral used in making gunpowder), and aside from the hellish allusions to do with sulphur (garrish greenish-yellow colour, stifling odour) and phosphorus (a yellow, poisonous, inflammable element), we find that all the non-metallic minerals mentioned (sulphur, brimstone, lime, saltpetre, phosphorus, salt, and marble) not only stand in the sole service of negativity, appearing only in the sections Destruction and Reaction, they also have something else in common: they all possess a negative corrosive quality, implying the gradual eating away at, and subsequent destruction of, a once solid substance. Neruda has opposed these inferior, non-metallic minerals to the nobler, metal-bearing minerals (aluminium, iron, tin, copper, steel) which, although not always in the service of man, do show however, that Neruda considers them capable and suitable for both, positive and negative actions. In the case of the non-metallic minerals, their sole role is that of representing elements of anti-life; thus they are "anti-minerals".

In addition to these "inferior" and "noble" minerals in Neruda's hierarchy of elements there is a small third group of "precious" metals or stones that have a very specific use in this poetry: they are applied throughout to describe the actions, as well as sufferings, of the Republican people. These elements are

gold, platinum, diamonds, and emeralds, and although they all occur in the negative sections of Destruction and Reaction, there is something noble about them even in defeat: the "pobres esmeraldas" ('poor emeralds') (298) refer to the daily markets held in war-time Spain; the "platino ahogado de olivares" ('drowned platinum of olive orchards') (274) recalls the silvery green colour of olive trees now drowned in suffering; the courage and nobility of the resistance fighters are praised with the image "hombres de corazón dorado por la pólvora" ('men with hearts made golden by gunpowder') (274); and the "puntuales como el rápido diamante" ('exact as the swift diamond') (302) refers to their superior fighting skills. With these value connotations in the images of mineral matter (inferior, noble, precious), Neruda has made a very clear statement as to who is fighting a noble cause, and who is not.

Aside from offering a visual illustration of hate, disgust, and violence, Neruda wishes to portray the concrete possibility of the reinstatement of harmony and justice. Let us turn to the last thematic division of this study, to Hope, and see how Neruda applies images of hope in order to bring the anticipated future closer to the Spanish people.

TABLE IIIIMAGES OF REACTIONa) (Vegetal matter)

- p. 260 "Madres! Ellos estan de pie en el trigo,..."  
(Mothers! They are standing in the wheat,...)
- p. 264 "...levantando los puños sobre el trigo."  
(...raising their fists above the wheat.)
- p. 276 "La áspera harina de tu pueblo ..."  
(The bitter wheat of your people...)
- p. 276 "...formidable y trigal como la noble tierra  
que defendían."  
(...formidable and germinal like the noble  
land that they defended.)
- p. 278 "...lo apartaréis un poco entre el pan y las  
uvas, a este plato de sangre silenciosa..."  
(...you will push it aside a bit between the  
bread and the grapes, this bowl of silent blood..)
- p. 292 "Dirigiendo la bala al duro enemigo  
como a las espinas,..."  
(Aiming the bullet at the harsh enemy  
as at the thorns,...)
- p. 294 "Asi estabais, sembrados en los campos, oscuros,  
como siembra, tendidos, esperando."  
(That's how you were, planted in the fields,  
dark, like seed, lying, waiting.)

- p. 296 "...la Libertad se levantó llorando... su voz pasaba entre naranja y viento llamando hombres..."  
 (...Liberty rose weeping... her voice passed between orange and wind calling for ripe-hearted men,...)
- p. 296 "...pero surgís de pronto,...vuestra quemadora raza de corazones y raíces."  
 (...but you surged up suddenly,...your burning race of hearts and roots.)
- p. 302 "Hermanos, adelante,...adelante entre vides,..."  
 (Brothers, onward,...onward among the vines,...)
- p. 302 "...guerreros según... la flor y el vino, según el corazón espiral de la tierra, según las raíces de todas las hojas, de todas las mercaderías fragrantés de la tierra."  
 (...warriors according ... to the flower and the wine, according to the spiral heart of the earth, according to the roots of all the leaves, of all the fragrant produce of the earth.)
- p. 304 "Salud, soldados, salud,... tréboles duros,..."  
 (Your health, soldiers, your health,...hard clovers,...)
- p. 304 "...adelante, regiones de manzana, adelante, estandartes cereales,..."  
 (... onward, apple orchards, onward, banners of the grain,...)



b) (Mineral matter)

- p. 254 "Con los ojos heridos todavía de sueño,  
con escopeta y piedras, Madrid,...te defendiste."  
  
(With eyes still wounded by sleep,  
with guns and stones, Madrid... you defended yourself.)
- p. 258 "...mirad España rota: pero de cada casa muerta sale metal ardiendo..."  
  
(...look at broken Spain: but from each dead house comes burning metal...)
- p. 262 "...aún sus bocas muerden pólvora seca y atacan como océanos de hierro, y aún sus puños levantados contradicen la muerte."  
  
(...their mouths still bite dry powder and attack like iron oceans, and still their upraised fists deny death.)
- p. 262 "...juntad todas vuestras lágrimas hasta hacerlas metales,..."  
  
(...join all your tears until you make them metal,...)
- p. 270 "...he visto llegar a los claros, a los dominadores combatientes de la delgada y dura y madura y ardiente brigada de piedra."  
  
(...I saw arrive the clear, the masterful fighters of the thin and hard and mellow and ardent stone brigade.)
- p. 274 "Allí desde Madrid llegaron hombres de corazón dorado por la pólvora ..."  
  
(There, from Madrid, came men with hearts made golden by gunpowder,...)

- p. 276      "...toda erizada de metal y huesos,..."  
 (...all bristling with metal and bones...)
- p. 276      "Un plato para el obispo, ...un plato con  
restos de hierro, con cenizas, con lágrimas,..."  
 (A bowl for the bishop, ... a bowl with remnants  
of iron, with ashes, with tears,...)
- p. 280      "Como fósforo queman sus riñones..."  
 (Like phosphorus his kidneys burn...)
- p. 282      "Es arrastrado el turbio mulo Mola  
de precipicio en precipicio eterno..."  
 (The turbid Mola mule is dragged  
from cliff to eternal cliff...)
- p. 282      "...desbaratado por azufre u cuerno,..."  
 (...destroyed by brimstone and horn...)
- p. 282      "...cocido en cal y hiel y disimulo,..."  
 (...boiled in lime and gall and deceit,...)
- p. 282      "Quién, quién eres, miserable hoja de sal,..."  
 (Who, who are you, oh miserable leaf of salt,...)
- p. 284      "Retrocede la llama son ceniza,  
sed salina del infierno,..."  
 (The flame retreats without ash,  
the salty thirst of hell,...)
- p. 284      "solo en una cueva de tu infierno,  
comiendo silenciosa pus y sangre..."  
 (alone in a cave of your hell,  
eating silent pus and blood...)
- p. 294      "Y ante el huracanado hierro..."  
 (And before the hurricaned iron...)

- p. 300 "....sacos de traidores, sacos de moros,  
han rodado a tus pies de piedra,..."  
  
(...sacks of traitors, sacks of Moors,  
have rolled at your feet of stone,...)
- p. 300 "...clara cuna en relampagos armada,  
material ciudadela,..."  
  
(...bright cradle armed with lightning,  
fortress substance,...)
- p. 300 "hoy en la noche sin luz vigilando sin sueño  
y sin reposo, solos en el cemento, por la  
tierra cortada,..."  
  
(today in the lightless night on guard without  
sleep and without rest, alone on the cement,  
across the gashed earth,...)
- p. 302 "...pisando el color frío de las rocas,  
salud, salud, seguid."
- (...treading the cold color of the rocks,  
good health to you, go on.)
- p. 302 "...mas seguros que la punta del trueno,  
puntuales como el rapido diamante,..."  
  
(...more unfailing than the tip of the  
thunderbolt, exact as the swift diamond,...)
- p. 304 "...hermanos del carbón y la piedra,  
parientes del martillo,..."  
  
(...brothers of coal and stone,  
relatives of the hammer,...)

NOTES TO CHAPTER IV

- <sup>1</sup> Pablo Neruda, "Federico García Lorca", Hora de España, No. III, 1937, p. 70.
- <sup>2</sup> Ernst Bloch, Das Prinzip Hoffnung, Vol. III (Suhrkamp Verlag, Frankfurt am Main, 1959), p. 1602.
- <sup>3</sup> Ibid., p. 1602.
- <sup>4</sup> Ibid., p. 51.
- <sup>5</sup> Ernst Bloch, Literarische Aufsätze, (Suhrkamp Verlag, Frankfurt am Main, 1969), p. 16.
- <sup>6</sup> Das Prinzip Hoffnung, p. 189.
- <sup>7</sup> Ibid., p. 189.
- <sup>8</sup> Theodor Adorno, phrase borrowed from his essay "Commitment", New Left Review, Vol. 87-88, 1974, p. 85.
- <sup>9</sup> Poetry of the Spanish Civil War, p. 89.
- <sup>10</sup> It is most interesting to note that in España en el corazón Neruda praises almost all that is green and growing, while the colour "green" itself does not have the positive connotations one would expect it to have as a symbol of growth and fertility. Eliana S. Rivero for instance states that, in Neruda's Canto general, green is the colour "...que mejor representa ... las cualidades universales de lo fertil, vistas en una hoja vegetal..." (El Gran Amor de Pablo Neruda, p. 23). Looking at España en el corazón, we find that in the more than 150 references to earth and nature imagery, very few instances occur in which a colour is even mentioned, and particularly for the colour green, the few examples evoke a negative rather than positive aspect of the natural world: the ghostly tradition is described as "green slugs eating graves", and it is wearing a crown made of "green thistles". It also appears that whenever intense greenness is implied, but not mentioned, those images also contain aspects of the negative: see the examples regarding "seaweed" and "moss" on page 106.

- <sup>11</sup> Gabriel Celaya, quoted in "The Poetics of Social Awareness in the Generation of 1936", Paul Ilie, in a collection of essays Spanish writers of 1936, (ed. Jaime Ferrán and Daniel P. Testa, Tamesis, London, 1973), p. 119.
- <sup>12</sup> An exclamation by the Russian poet Mayakovsky, quoted in Juergen Ruehle, Literature and Revolution, p. 15.
- <sup>13</sup> Fernando Alegría, "Neruda: Reflexiones y Reminiscencias", Simposio Pablo Neruda, 1975, p. 307.

Chapter V: Hope

In the greyness, a future quivers.<sup>1</sup>

All the images in this section evoke and lead to the fulfillment of the ideal to be brought about by the "doctas" of the people.<sup>2</sup> The poet wants the Spanish people to understand that the facts of today need not necessarily be the facts of tomorrow, and that the state of what Bloch calls "Gewordenheit" is no more than that, a state only, a station in a continuous process. Bloch writes:

Der Mensch dieser Zeit versteht sich  
 durchaus auf Grenz-existenz ausserhalb  
 des bisherigen Erwartungszusammenhangs  
 von Gewordenheit. Er sieht sich nicht  
 mehr von scheinbar vollendeten Tatsachen  
 umgeben und haelt<sub>3</sub> diese nicht mehr fuer  
 das einzig Reale.

Superimposing this wisdom onto Spanish reality, this would mean that today's events are not surrounded by the aura of permanence, that they are no end in themselves, and that a true view of reality must include a possible future. Hence, side by side with existing reality, there must be that which frees the imagination, the dream reality, as it portrays the goal to be achieved. Dreams, rather than being worthless,

utopia, are said to reveal man's yearnings as well as his longing to separate himself from what represses him.<sup>4</sup>

In the repressed ambiance of Civil War Spain, the dream of the population included of course the wish of a return to peace, since it is natural for people anywhere to express a strong yearning for freedom when suffering captivity or oppression. However, we must remember Bloch's ideas here, as he reminds us that it is insufficient to sit and wait and yearn for the dawn of improvement. Any hope for change must be accompanied by action, because, says Bloch, "ohne die Kraft eines Ich oder Wir dahinter wird selbst das Hoffen fade."<sup>5</sup> Therefore, the hope that was born in the face of death must anew succeed in the challenge of setting idealism over reality and must become intensified into what Marilyn Rosenthal calls the very essence of hope: "The illusion or ideal combined with the hard determination gives it the ability to survive."<sup>6</sup>

Neruda wants to help the people of Spain to believe in such an ideal future of well being and peace, and in this manner, he lays out this imagined future before them in the poem "Bombardeo Maldición" ('Bombardment Curse'). He solemnly swears that this future will come true, and the prophetic tone of this stanza demonstrates the strength of his own conviction and belief:

Patria surcada, juro que en tus cenizas  
 nacerás como flor de agua perpetua,  
 juro que de tu boca de sed saldrán al aire  
los pétalos del pan, la derramada  
 espiga inaugurada.

(Furrowed motherland, I swear that in your ashes  
 you will be born like a flower of eternal water,  
 I swear that from your mouth of thirst will  
 come to the air  
the petals of bread, the spilt  
 inaugurated flower.)

(250)

The poet affirms that out of "cenizas" ('ashes'), which represent the sterility of extinguished and dissolved life, there will be a return, a rebirth, resulting in an existence in which there is no longer room for poverty. Although the belaboured motherland, which had to endure battles, abuse, and inconsideration by her offspring, is still laying there, thirsty, scorched, and barren, in ashes and without the reviving element of water, the promise of victory and success is expressed here in a three-fold manner: first of all, there is the assurance that out of the destruction, arising out of, and from within Spain there will come the wonder of rebirth, and this rebirth will have the beauty and freshness of a flower. What distinguishes this bloom, however, from the rest of the flowers is the assurance that it is not only raised on sufficient water to nourish its existence, but that it is a flower of "agua perpetua" ('eternal water'), so that never more will Spain have to suffer through the symbolic drought



of hunger, poverty, or war. Spain will have all it needs to give and sustain those who depend on her, and drought and starvation will be replaced with the "pétalos del pan" ('petals of bread'), which is here the beautiful and organic symbol of food replenishing itself eternally.

The victory they all are fighting for, has already begun to send its glow over people, land, and fields of Spain, as in the short poem "Triunfo" ('Triumph'), where Neruda has condensed all the good the future is to bring into one single stanza:

Solemne es el triunfo del pueblo.  
 A su paso de gran victoria  
la ciega patata y la uva  
celeste brillan en la tierra.

(Solemn is the triumph of the people.  
 At its great victorious passage  
the eyeless potato and the heavenly  
grape glitter in the earth.)

(292)

Once more, unity is measured in terms of harmony between man, land, and the earth's products. It is an essential and life-giving unity, as even the products of the soil seem to parade and radiate with affirmation and joy at the heavenly moment of the celebration of triumph and victory. And as a further emphasis on this blissful state of existence, the ultimate perfection inherent in the products of the earth, such as "uva celeste" ('heavenly grape'), and "ciega patata"

('eyeless potato'), indicate the ultimate perfection of the future that will await man.

In this sense, there is much to look forward to, and it is all brought about by the determination and cooperation of all those who have joined in the fight, whether it is those "hombres de pecho maduro" ('ripe-hearted men') (296), those who have become "hermanos del carbón y la piedra" ('brothers of coal and stone') (304), or those who were "solos en el cemento" ('alone on the cement') (300), as all of them have become, through their active contributions, "preferidos hijos de la victoria" (chosen sons of victory') (296). It is their sacrifice and their confidence which have succeeded in reinstating faith and ideals, and with the firmness of their determination they have nurtured and revived the hope for a tomorrow for everyone. This becomes evident in "Oda solar al Ejército del Pueblo" ('Solar Ode to the Army of the People') where the mere sight of the Army of the People kindles the fire of everyone's enthusiasm and gives a foresight of the glory that is to come:

Ejército del Pueblo, te dicen salud,  
 con las espigas,  
 la leche, las patatas, el limón, el laurel,  
 todo lo que es de la tierra y de la boca  
 del hombre.

Todo, como un collar  
 de manos, como una cintura palpitante,

como una obstinación de relámpagos,  
 todo a ti se prepara, todo hacia ti converge!  
Día de hierro.

(Army of the People, they say health to you  
 with blossoms,  
 milk, potatoes, lemon, laurel,  
 everything that belongs to the earth and  
 to the mouth of man.

Everything like a necklace  
 of hands, like a  
 throbbing waist, like a persistence of thunderbolts,  
 everything prepares itself for you, converges on you!  
Day of iron.

The heroes are greeted with blossoms and all that which represents the best the earth has to offer -- her products -- which, in turn, are that which ties man and earth to one another in harmonic interdependency. There is no limit to praise, as now, even the tools of man -- his hands -- next to "cada extracción del suelo" ('each product of the soil') will know of their, the warriors', achievements and will want to be near them, united with them, and thus united with the earth. In this great humanization of the items and products of this earth, man has truly become a natural son of the earth, humanizing everything with his touch and presence, while still keeping his respect for the home and origin of all substance and matter: the earth.

In this illustrious preview of the ideal state, the people are rejoicing over the arrival of the moral and physical support

to their struggle; for this occasion they surround and decorate themselves with the most positive and joyful objects they can imagine -- the products of the soil -- which connect them to the earth and demonstrate the existential love-marriage between man and earth: the flowers, the scent of which fills the heart with joy and happiness; the potato, an important food staple in the western world and a major representative in a poor man's kitchen, one of the most earthy products of the soil as it grows and ripens in it and surrounded by it, a product which, at harvest time, still has to be dug out and separated from the earth by hand, with particles of soil still clinging to it as if the earth never wanted to let go of it completely; then there is the lemon, whose colour and scent recall not the thorniness of the tree it grows on, but the light and southern climate of the summerland it grows in; and, lastly, the laurel, traditional attire of heroes and symbol of honour, fame and, most of all, victory.

In such colourful demonstration, all the joys and rewards of labour, whether given to, or received from the earth, are offered to those who helped prepare the great day that will bring victory. It is important to note that Neruda has used for the representation of this day not an image of the plant world, but has made it a "día de hierro" ('day of iron'). This is to emphasize not only the certainty, but also the persistence and eternity of the duration of this victory, as the

attributes of a metal far outweigh the qualities of a plant when it comes to a display of strength, resistance, and endurance. Metals and minerals are earthly insofar as they are part and substance of this earth, but they are also the stuff weapons are made of; and while plants are first and foremost objects of joy, of need, and of satisfaction, minerals on the other hand have besides their beauty and usefulness the added aspect of protection and defiance in the form of arms. More so, with minerals being defined as "all that which is neither plant nor animal",<sup>7</sup> they are thus the third of the primary and concrete substances which together constitute the earth. They form part of Neruda's secular trinity which consists of plants (organic matter), minerals (inorganic matter), and man (the animal at its highest developmental stage). Combined they represent all the concrete substances and forces growing in, on, and out of the earth, with man as the great co-ordinator amongst them.

By uniting plants and minerals in the name of victory, Neruda has shown that everything on earth will contribute and help man in his human enterprise. There is no doubt in the poet's mind that this "día de hierro" ('day of iron') will come, for victory, graced with all the positive characteristics an element of nature can possess, this victory is certain, as he confirms it in the last stanza of "Oda solar al Ejército del Pueblo" ('Solar Ode to the Army of the People'):

Mientras tanto,  
raíz y guirnalda suben del silencio  
 para esperar la mineral victoria.

(Meanwhile,  
root and garland rise from the silence  
 to await the mineral victory.) (304)

At this point it may be interesting and useful to look back on the last two sections, those of Reaction and Hope, to see how Neruda has applied the images of vegetal or mineral nature in the service of the themes of Reaction and Hope.

From the results obtained<sup>8</sup> we can see that there is in these two sections a similar distribution to that of Peace and Destruction: images of the plant world are mainly being used as tools of peace and occur mostly in the harmonious section of Peace; they are now also in the majority in the description of another happy era -- that of the idealized future -- as displayed in the section Hope. As in Peace, they mainly occur as unqualified nouns, or as noun-combinations. The adjectival form of these images, or the modification of a plant or mineral matter noun-image by an adjective, has been reserved for the section of Destruction, where it serves to emphasize the aggressiveness of violence and hate, and this procedure also takes place in Reaction. Here, the action required in order to bring change and success was either rooted in, or executed through, the vehicle of

violence, and this violence is expressed in the abundance of images having metallic characteristics, and most of them surrounded by adjectives denoting negative concerns, such as the fierceness of killing or the extent of hate and malice.

From these findings one can conclude that in España en el corazón, the use of adjectives, combined with images of mineral matter, has mainly the purpose of expressing negativity of aggression, and has taken on the role and function of a weapon; whereas the noun alone, or in combination with another, has for the most part a positive function, and serves as an expression of peace and harmony.

However, since both, plants and minerals, are part and substance of the earth, they both can function as symbols of peace when used in the service of man. In one short stanza of the poem "La victoria de las armas del pueblo" ('The Victory of the Arms of the People'), Neruda portrays once more the unity and virtues of earthly goodness, when he compares the victory of the people to the timeless earth and to her products:

Mas, como el recuerdo de la tierra, como el pétreo esplendor del metal y el silencio,  
pueblo, patria y avena, es tu victoria.

(But, like earth's memory, like the stony  
splendor of metal and silence,  
is your victory, people, fatherland, and grain.)  
(290)

With masterful precision, Neruda has concentrated into these few words all the positive aspects of earth, people, and of victory; of beauty, radiance, abundance, of togetherness, loyalty, eternity, and peace, and has shaped them into a compact and stable microcosm of timeless energy. In it, plants and minerals, earth and people, can live and interact in total harmony and undisturbed by evil. A mere three lines, and what a result: a concentrated effort of poetic genius bringing forth a human globe of love and peace eternal!

Thus, out of a combination of the two ultimates of existence, man and earth, man is capable of overcoming the negative; it is a combination in which what is earth becomes human-like, and what is human has earth-like characteristics. Man united with man, and man united with earth, result both in a league of unlimited potential. This potential allows man to surpass the obstacles imposed by time, and turns him into what Ernst Bloch called a "Grenzdurchbrecher":

Der Mensch ist dasjenige, was noch vieles vor sich hat. Er wird in seiner Arbeit und durch sie immer wieder umgebildet. Er steht immer wieder vorn an Grenzen, die keine mehr sind, indem er sie wahrnimmt, er ueberschreitet sie.



Neruda, too, could be considered to be such a "Grenzendurchbrecher", because his outlook is based on hope, action, and the reality of a positive tomorrow. His owl of Minerva does not fly in the dusk,<sup>10</sup> but in the light of day and action. It is this very action, the creation of España en el corazón, which has turned him into a "camino hacia el porvenir",<sup>11</sup> a concrete causeway into the future.

In conclusion I would like to borrow a statement that was made once about Bloch's work, and apply it to Neruda, because it reveals an intellectual affinity in the work of two men working independently of each other:

Bloch's concept of utopia is grounded in history, is directed toward political and revolutionary activity and acknowledges class struggle as the way to concrete utopia.<sup>12</sup>

I believe that the essence of this statement, the drive toward "concrete utopia", can be applied to the work of Pablo Neruda, as the telos of his work, too, is oriented by this drive. His affirmative outlook, the "docta spes" contained in his work, reveals his love for man, and through it, Pablo Neruda, the poet, the warrior, and the creator, has also become a builder of hope and human "Residencias". His poetry shows that he, truly and "concretely", had España en el corazón.

TABLE IVIMAGES OF HOPEa) (Vegetal matter)

- p. 250      "...juro que en tus cenizas  
nacerás como flor de agua perpetua,..."  
  
(...I swear that in your ashes  
you will be born like a flower of eternal water,..)
- p. 250      "...juro que de tu boca de sed saldrán al aire  
los pétalos del pan,..."  
  
(...I swear that from your mouth of thirst will  
come to the air the petals of bread,...)
- p. 272      "...let all the flowers of Castile and of the  
world write your name and your bitter struggle  
and your victory strong and earthen as a red  
oak."  
  
(...que todas las espigas de Castilla y del mundo  
escriban vuestro nombre y vuestra áspera lucha  
y vuestra victoria fuerte y terrestre como una  
encina roja.)
- p. 288      "Sed celeste, palomas con cintura de harina:  
épocas de polen y racimo,..."  
  
(Celestial thirst, doves with a waist of wheat:  
epochs of pollen and branch,...)
- p. 290      "...como el recuerdo de la tierra,... pueblo,  
patria y avena, es tu victoria."  
  
(...like the earth's memory,... is your victory,  
people, fatherland, and grain.)

- p. 292      "...la ciega patata y la uva celeste  
brillan en la tierra."  
  
(...the eyeless potato and the heavenly  
grape glitter in the earth.)
- p. 294      "...aureolas de mar y cielo, viento de laureles  
para vosotros, encinares heroes,..."  
  
(...halos of sea and sky, wind of laurels  
for you, oaken heroes,...)
- p. 302      "Madrid,...rodeada de laurel infinito!"  
  
(Madrid,...surrounded by infinite laurel.)
- p. 302      "Ejército del Pueblo, te dicen salud, con las  
espigas, la leche, las patatas, el limón,  
el laurel,..."  
  
(Army of the People, they say health to you with  
blossoms, milk, potatoes, lemon, laurel,...)
- p. 304      "...porque en la lucha, en la ola, en la pradera,  
...lleváis un nacimiento de permanencia,..."  
  
(...because in the struggle, in the wave, in the  
meadow, ...you bear a lineage of permanence,...)
- p. 304      "Mientras tanto, raíz y guirnalda suben del  
silencio,..."  
  
(Meanwhile, root and garland rise from the  
silence,...)
- p. 306      "...cada mango de sierra o penacho de arado,  
cada extracción del suelo...quiere seguir  
tus pasos."  
  
(...each mountain mango or plume of plough,  
each product of the soil, ...wants to follow  
your steps.)

b) (Mineral matter)

- p. 272 "....un inmenso río con palomas de acero y de esperanza."  
 (...an immenso river with doves of steel and of hope.)
- p. 290 "....como el pétreo esplendor del metal y el silencio..."  
 (...like the stony splendor of metal and silence,...)
- p. 302 "....todo a ti se prepara, todo hacia ti converge! Día de hierro."  
 (...everything prepares itself for you, converges on you! Day of iron.)
- p. 304 "....root and garland rise from the silence to await the mineral victory."  
 (...raíz y guirnalda suben del silencio para esperar la mineral victoria.)

NOTES TO CHAPTER V

- <sup>1</sup>Art against Ideology, p. 22.
- <sup>2</sup>Ernst Bloch's expression for "begriffene Hoffnung", or "conceptualized hope", quoted in Materialien zu Bloch's 'Prinzip Hoffnung', (ed. Burghart Schmidt, Suhrkamp, Frankfurt am Main, 1978) p. 354.
- <sup>3</sup>Das Prinzip Hoffnung, p. 226.
- <sup>4</sup>"Dreams are significant for Bloch in that they express human needs and wishes despite all repression in a given society, hence they reveal a condition of repression and the need to overthrow it. Dreams thus prefigure and energize the struggle for liberation and a better life. Dreams manifest yearnings for transcendence and can function as symbols of human freedom and defiance regardless of social circumstances.... For Bloch, dreams are 'the first step to art' and are the source of social utopia." (Douglas Kellner and Harry O'Hara, "Utopia and Marxism in Ernst Bloch", New German Critique, No. 9, 1976, p. 25).
- <sup>5</sup>Das Prinzip Hoffnung, p. 167.
- <sup>6</sup>Poetry of the Spanish Civil War, p. 89.
- <sup>7</sup>The Penguin Dictionary of Geology, (Penguin Books, Harmondsworth, 1972), p. 293.
- <sup>8</sup>See Appendix for distribution.
- <sup>9</sup>Das Prinzip Hoffnung, p. 284.
- <sup>10</sup>Phrase borrowed from Ernst Bloch, "Dialectics and Hope, New German Critique, No. 9, 1976, p. 9.
- <sup>11</sup>R. Molina, Función social de la poesía, (Fundación Juan March, 1971), p. 292.
- <sup>12</sup>Douglas Kellner & Harry O'Hara, "Utopia and Marxism in Ernst Bloch, p. 29.

## Conclusion

The period, the civilization 'gives' the form and even dictates the content of a work of art; but the power that fuses form and content and raises them to the scale and intensity of genius -- that is determined by the individual psyche of the artist alone.<sup>1</sup>

Fernando Alegría once referred to Pablo Neruda as "un firme, potente, jubiloso vencedor de la muerte",<sup>2</sup> a title that seems more than justified when looking at Neruda's España en el corazón as a whole. The book is framed by positive sections, as well as positive images; it opens with the memory of the past, expressed in the image of the "rosa pura" ('pure rose'), and it closes with a definite and positive image of the future, the realization of hope. It is significant that this hope reaches not only into the last poem and even into the last line of the book, but that it also represents the very last word:

Ejército del Pueblo:  
 tu luz organizada llega a los pobres hombres  
 olvidados, tu definida estrella  
 clava sus roncós rayos en la muerte  
 y establece los nuevos ojos de la esperanza.

(Army of the People:  
 your ordered light reaches poor forgotten  
 men, your sharp star

sinks its raucous rays into death  
and establishes the new eyes of hope.) (306)

This hope is no longer defined as being either of vegetal or mineral matter, because it is, simple and firm, hope universal.

With this shared hope,<sup>3</sup> Neruda guides the reader through the Spanish tragedy of España en el corazón: He has demonstrated that Spain is worth loving and defending, and every sentence was a further illustration of this view, whether he said so directly or whether he implied it through the mask of imagery. Each one of his verses and exclamations is full of concern for Spain's existence, and each image, be it rose or wheat, metal or mineral, echoes his involvement and affection. Some of these images keep recurring through all the four sections of Peace, Destruction, Reaction, and Hope, and show Neruda's technique of using the same image in the service of different missions. Together, they form a minute Spanish cosmos by themselves, telling the whole of the tragedy in very few words. I have found the following four images to be the most representative of the recurring ones: flower, grain, metals (as a group), and iron (as individual element). Following each one through the four thematic divisions, we find that virtually the same content is repeated in each of the four examples, as they all tell the reader the tragedy, and victory, of Spain:

TABLE V (Recurrent images)

<u>Peace</u>	<u>Destruction</u>	<u>Reaction</u>	<u>Hope</u>
flower pure and cleft rose	broken rose	geranium flaming on the grave	flower of eternal water
grain field ...honoured by wheat	crushed against the grain	fists above the wheat	banners of grain
metals secret storehouses of blue and tin	bodies murdered by steel	burning metal	doves of steel and hope
iron the iron of the harvests	iron and death and weeping	iron oceans	day of iron.



At first sight, these historical and imagic sequences seem to talk about plants and minerals only; but underneath the cloak of figurative language they reverberate with the pulse that runs through each one of them: Spain! Without mentioning the word "Spain" itself, they are revealing exactly the same message that is contained in the following sequence in which Neruda named each time the object of his concern: there is first the beloved "madre natal" ('natal mother') (248), Spain "azul y victoriosa" ('blue and victorious') (266); she suffers to be a "España fusilada" ('murdered Spain') (250) dressed in flames; but with pride and enthusiasm the poet has seen "la sangre de España levantarse" ('the blood of Spain rise up') (258) and fight back to change the "España rota" ('broken Spain') (258) to become, once more, a hopeful and "noble tierra" ('noble land') (276), allowing it thus to become once again a land of "agua española y tierra de olivares" ('Spanish water and olive fields') (274), a peaceful "país manzanar y pino" ('land of apple orchards and pines') (252).

Keeping this narrative sequence in mind, we find when looking back at the four imagic sequences stated above, that these examples too are tense with desire to tell the reader the story of Spain, to convince him of the flower-like beauty and vulnerability of the Spanish past; of the piercing metal that was driven into the Spanish heart; of the iron will of the

people's resistance; and of the mineral stability that victory will have.

What is furthermore of particular interest is the frequency of occurrence of the individual images within the vegetal and mineral matter areas. I have put in relief those with the greatest distinction: flower (13 positive, and 7 negative applications; mineral (3 positive, 0 negative); rocks (0 positive, 5 negative).

Most of the recurring vegetal matter images occur, as already mentioned, in a positive context, whereby for instance, the frequency of flower when used in a positive sense, is almost double that of its use in a negative context. With the remainder of the vegetal matter images, the differences are less drastic and completely disappear behind the more definite positive-negative distribution within the mineral matter group. Here, with the exception of "mineral", all images are more frequent in a negative context, and always in a clear majority. The most striking example is that of "rocks", which has no application at all within a positive setting, and is used only as an expression of aggression or destruction. On the other hand, the image "mineral", although within the hard matter category, appears nowhere in a negative context, and thus has a decided positive value only.

A closer comparative look at all the images listed in the text as well as in the Tables reveals the following as regards to their potential as symbols. Of all the flower images mentioned, either by their specific names (rose, lilacs, poppies, geranium) or collectively as "flowers", 13 occur in the positive sections Peace and Hope (pure rose, house of flowers, blossoms, etc.), and 7 in Destruction and Reaction (broken rose, dry geranium, murdered flower, etc.) Although almost one third of the twenty flower images occur in the negative sections, it is important to distinguish in the case of flowers between the action of suffering (Destruction), and that of fighting back (Reaction), as we find that flowers are mainly used to express suffering: with one image out of 20 examples only used in the section Reaction ("guerreros ...según la flor y el vino", ('warriors according to the flower and the wine'); flowers suffer, symbolize, and remind and perhaps accuse, but they do not fight. Therefore, roses are admired for their beauty and their purity; they exist, suffer, and then become 'broken' roses; geraniums are blooming in profusion, are left to become "dry" geraniums, or symbolize an appeal to the conscience by "flaming on the grave", but neither roses nor geraniums are employed in a bellicose service. Thus flowers, bring joy, suffer, or appeal, and even in a changed linguistic or emotive environment, they are not used as an instrument of war.

Within the cereals mentioned (wheat, oats, or collectively as "grain"), it is predominantly the image of wheat that keeps recurring. It symbolizes wealth, honour, potential: "abundancia trival", ('abundance of wheat') (252); "campos...honrados por el trigo", ('fields...honoured by wheat') (270); "palomas con cintura de harina", ('doves with a waist of wheat') (288); and different to the flowers, wheat has little application to express suffering; more emphasis is placed on fighting and reaction: "ellos están de pie en el trigo", ('they are standing in the wheat') (260); "puños sobre el trigo", ('fist above the wheat') (264), where wheat serves to express protection, support, and determination. However, it is also used as a symbol of perfection and plentifulness in the section Hope.

As for the trees mentioned in España en el corazón (pines, oak, olive, apple, laurel), only two references to trees occur in a negative context, "selva mojada por la sangre" ('forest drenched by blood') (262) in Destruction, and "adelante, regiones de manzana" ('onward, apple orchards') (304) in Reaction; all others are references either to Peace or Hope: "un barrio...con árboles" ('a quarter...with trees') (254); "país manzanar y pino" ('land of apple orchards and pines') (252); "encinares heroes" ('oaken heroes') (294); "viento de laureles", ('wind of laurels') (294); "vuestra victoria fuerte y terrestre como una encina roja" ('your victory strong and earthen as a

red oak') (272); "te dicen salud con el laurel" ('they say health to you with laurel') (302). Therefore, although trees do not actively fight, they are symbols of peace and victory.

Of the fruit and vegetables mentioned in this poetry (potatoes, tomatoes, oranges, pomegranate, onion, grapes, lemon, mango), with the exception of "las naranjas...cada día atraídos a traves de la sangre" (the oranges...brought each day across the blood') (298), and "la Libertad se levantó llorando... entre naranja y viento" ('Liberty rose weeping...between orange and wind') (296), all images occur in the positive sections Peace and Hope only.

Reference was already made in Chapter IV to Neruda's use of anti-plants such as thistles, seaweed, moss, and thorns. They all refer to the enemy's vile activities, and they occur thus in the negative sections only.

With regards to the use of parts of plants, they too have a place in the poet's natural world while speaking of the changes happening in Spain: in Peace we find the symbolic "oliva" ('olive branch') (294); in Destruction the poet explains that "there are no roots for man" ('no hay raíces para el hombre') (288); in Reaction he evokes the natural world's potential when he describes the fighters as "sembrados en los

campos, oscuros, como siembra" ('planted in the fields, dark, like seeds') (294); and in Hope he sings of "pétalos del pan", ('petals of bread') (250), of "épocas de polen y racimo" ('epochs of pollen and branch') (288), and of the "raíz y guirnalda" ('root and garland') (304) rising from the silence.

This shows that Neruda has rearranged the whole realm of vegetal matter for the service of man and his cause, and he has delegated it, down to its individual parts, with the task of helping man fight, and win a better life.

As for the distribution within the mineral matter imagery, we have already mentioned the great distinction Neruda has made between metal-bearing, and non-metallic minerals.

In Chapter IV we pointed out that all of the non-metallic minerals (sulphur, brimstone, lime, saltpetre, phosphorus, marble, salt) stand in the service of the negative, occurring in Destruction and Reaction only, and have, because of their employ and surroundings, distinguished themselves as symbolic "anti-minerals".

Contrary to these inferior elements, there are the metal-bearing minerals or elements (tin, copper, steel, iron, aluminium when named individually, or collectively referred to as "metal" or "mineral"); while some of them, too, have a

negative majority as far as their application in this book is concerned (iron, 2 positive, 5 negative; "metal", 2 positive, 6 negative; copper, 0 positive, 2 negative), there is a small group of images that have positive use only: aluminium, 2 positive, 0 negative; "mineral", 3 positive, 0 negative; tin, 1 positive, 0 negative. More noble yet, there are the precious metals or stones (gold, platinum, diamonds, and emerald) which describe the good within the bad, meaning, that they occur within the negative sections, yet refer to the noble suffering of the Republicans.

Of the remaining elements that make up the earth's crust, rocks and stones, we find the following distribution: all 6 images related to "rocks" occur in the negative sections; there are no positives. Rocks are symbols of brutal pain, madness, menace, or extinction; there is nowhere a sign of compassion, or human emotion in them, and they are thus sole agents, and witness, of the negative.

Stones, on the other hand, seem a great deal more anthropomorphic than rocks are: In Peace, they represent the silence of the ages, and the happiness of the human past; in Reaction, they bring to mind characteristics of strength and resistance; yet, mostly however, they appear as recipients, rather than agents

of violence. In Chapter II we already mentioned the various stages of suffering stones undergo (crushed, fallen, blood-stained, buried, frozen, wounded), and the observation that their suffering is expressed in human terms: aside from being crushed or otherwise damaged, they are wounded, buried, or bloodstained, and being agents of human suffering, this suffering is expressed in human terms.

Given these connotations of value to the images mentioned, we can now extract those images that have become symbols in this book. Although some of them appear in two or more sections, I have placed them within the sections of their highest overall intensity and found the following: To express wealth, honour, peace, and potential (in Peace), the symbols used are flower, wheat, and mineral; to illustrate suffering, insults, and impartiality, (in Destruction), the poet uses flower, stones (for human suffering), and rocks (for impartiality to suffering). When it comes to expressing resistance and determination (in Reaction), it is represented with wheat, iron, and metal; and to illustrate the victory and its celebration, the poet employs the images flower, fruit, and, especially, trees.

From this I conclude that Neruda's method of using imagery in España en el corazón is dependent on the function of the image: he is inclined to use a majority of images of floral



or vegetal nature (positive images by themselves), when referring to the positive and harmonic illustration of life (Peace, Hope). On the other hand, when his expression becomes bellicose and full of aggressive ardour, he uses images of metals, rocks, or stones, all possessing characteristics of strength or danger, or recalling the menacing quality of their substance. It is, therefore, the theme which determines the poet's choice within the elements, and it would appear that at this point Neruda's practice and C. Day Lewis' theory coincide:

...the principle that organizes the images is a concord between image and theme, the images lighting the way for the theme and helping to reveal it, step by step, to the writer, the theme as it thus grows up controlling more and more the deployment of the images.

By handling his imagery as a painter would use colour, texture, light, and contrast, Neruda has molded and carved out of the linguistic elements at his disposal a coherent world and message, the meaning of which, in its totality, is more than a mere alignment of individual elements, and thus is greater than words alone. It is a poetic world built on things tangible, vegetal and mineral, things that have shape and existence, things that can be perceived with the senses. Judging from the poet's creative re-distribution of the world, and from

his hierarchy within the vegetal and mineral world, his personal view becomes very clear: all that which possesses fragrance, luster, brilliance, potential, or beauty, belongs to the Republican cause; and what is left for the enemies of peace are colourless, impartial, corrosive, and odorous, thorny, prickly, or slimy substances of the earth in such a way that, down to the smallest plant or pebble, the reader is informed as to who stands in the support of a noble human cause, and who is not. It is Neruda's way to recreate the world, to group together in unison the "good", enhance it with beauty, strength, and permanence, so it can defy the corrosive presence of "evil", and thereafter reinstate a new Eden of love, peace, and happiness for mankind, a new, ideal, and thus human "residencia en la tierra". Part of this world is still in the not-yet state, but if we listen to Neruda, as well as to Bloch, we find that the relevance of determined optimism can give reality to that which is not-yet. Both affirm that life is not a product of irrevocable conclusions, but a process full of unrealized potential; that optimism is no utopia; that the tomorrow is real; and, most important, that the future is concrete.

What is needed then is the voice of Helpide that can convincingly near the people to their goal; and as long as there are existing

poetic fighters such as Pablo Neruda, the negative forces intent on "matar la luz de España"<sup>5</sup> will never succeed.

NOTES TO CONCLUSION

- <sup>1</sup>Herbert Read, The Meaning of Art, (Praeger, New York, 1968), p. 64.
- <sup>2</sup>Fernando Alegría, "Neruda, Reflexiones y Reminiscencias", p. 312.
- <sup>3</sup>Emilio Miró defined Neruda's sense of communality in this matter as follows: "Porque el dolor es común, la esperanza tiene que serle igualmente. A la noche de soledad ha sucedido el día - o su esperanza - la solidaridad, el canto colectivo." ("Poesía de la esperanza", Insula, No. 330, 1974).
- <sup>4</sup>The Poetic Image, p. 88.
- <sup>5</sup>Para nacer he nacido, p. 114.

APPENDIXPositive-Negative Distribution of Images

Total number of images: 157

Images of vegetal matter 86

Images of mineral matter 71

Distribution within each section:

	<u>Total</u>	<u>Vegetal</u>	<u>Mineral</u>
Peace	43	31	12
Destruction	50	19	31
Reaction	39	16	23
Hope	<u>25</u>	<u>20</u>	<u>5</u>
	157	86	71

Images of vegetal matter: 51 positive images (Peace & Hope combined)  
 35 negative images (Destruction & Reaction)  
 = positive majority.

Images of mineral matter: 17 positive images (Peace & Hope combined)  
 54 negative images (Destruction & Reaction)  
 = negative majority.

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