Spain in Our Hearts: Pablo Neruda Poet of the People

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Spain in Our Hearts: Pablo Neruda a Poet of the People Pablo Neruda was a poet, political activist, and human being. He is one of the leading figures of twentieth century poetry. There is little doubt that Neruda is the most translated and most read Latin American poet. "Gabriel Garcia Marquez considers him the greatest poet of the 20th century and in India he is one of the most read and translated poets of any foreign language"(Maurya 1). In an essay entitled "Speak through My Words: The Poetics and Politics of Translating Neruda", Janice Jaffe says the following: "Indeed, it is no exaggeration to say that, more than any other Latin American poet, the history of Neruda in English translation has achieved epic proportions" (1). Later in this same essay Jaffe asserts: "Now, some thirty years later, as a consequence of translations and translation studies as plentiful as the salt he praises, Neruda has become a household name" (1). As an established poet Neruda's work has undergone several different critiques and different scholars have dissected his work using different methodologies. Yet with all of the new anthologies and translations of Neruda's poetry the majority of poems from *Spain in Our Hearts* have been omitted. In Neruda's collected work only one or two poems have been included from this particular collection of poetry. Greg Dawes states in his 2006 book, *Verses Against The Darkness,* that the *Third Residence (Spain in Our Hearts};* "has been equally neglected by the criticism, which has warranted at most

three to four pages in major studies" (148). *Spain in Our Hearts* is a collection of poems that has been overlooked within the canon of Neruda's poetry.

Spain in Our Hearts is a collection of poetry that bisects Neruda's career. This book of poetry consists of twenty-three different poems representing the atrocities of The Spanish Civil War. The poems represented in this book are filled with strong imagery and passionate feelings. Neruda sides with the Republican cause arrayed against Fascism, and because of his political stance Neruda has been classified by this collection of poetry as deluded by Marxism and as writing a book of poetry where strong feeling obfuscates his art. Critics and readers shy away from the intensity contained within this collection of poetry and miss the objective Neruda had in writing this book. He sees families destroyed, men annihilated, and the city he loves torn apart. Neruda wanted his poetry to speak of this truth, independent of any political ideology. The solitary poet's use of "I" changes as he addresses the people. He says the following in "Song for the Mothers of Slain Militiamen":

> "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" (263).

This stanza reveals the anguish Neruda felt alongside the people ravaged by the war. In his memoirs Neruda speaks about how useful poetry is at certain critical moments that affect the entire world. He says: "This application of poetry for the benefit of the majority is based on strength, tenderness, joy, on man's true nature. Without it, poetry gives off sound, but it doesn't sing" (138). This particular application of poetry is what, I believe,

Neruda sought to express in *Spain in Our Hearts,* and viewing the different elements associated with this collection of poetry reveals how he achieved his purpose.

There is an inherent need in contemporary criticism to re-examine the well established canon of Nemdian criticism, and a need to disassemble the established boundaries that exist in the criticism. In an essay entitled "Pablo Neruda and *Verdadismo "* Stephen Hart says; "Critics, of course, routinely split Neruda's work into two halves: on the one hand there is the pre-political poetry (1924-37) and, on the other, the committed poetry (1937-73)" (256). Greg Dawes says the following about this split in criticism: "Two very different groups of critics wrote on Neruda's work from the 1940s to the 1980s. The first group concentrated primarily on poetic form and either ignored Neruda's politics or did not consider the well-known attraction to Marxism among the intellectuals and artists of Neruda's generation" (26). Critics focused on poetic form primarily discuss Neruda's earlier work like *Twenty Poems of Love* and *Residence land II.* The critics concerned with the historical and Marxist influences tend to focus on *Canto General* written in 1950. In the breadth of my research I have found only three thorough critiques *of Spain in Our Hearts.*

Hart's explanation of the division between Neruda's work, of pre-political and committed poetry is recognized by the majority of critics concerned with Neruda's poetry. In Manuel Duran and Margery Safir's book *Earth Tones* they say; "The Spanish Civil War was so critical in Neruda's development as a man and as a poet, that it becomes attractively simple to divide Neruda's poetry into two clear-cut sections, parted by the great explosion of the war" (77). In *Earth Tones* Duran and Safir devote only

three pages out of a one hundred and seventy eight page book to discuss *Spain in Our Hearts.* They say *Spain in Our Hearts* is an exceptional blend of political and lyrical poetry, for if the subject is ideological, the tone and the passion are lyrical" (79). Duran and Safir have limited comments about this poem because of the ideological subject. They admit the lyrical attributes of the poetry, but believe the subject is too controversial for appropriate poetic form. Duran and Safir believe that this collection of poems "created a propaganda vehicle for the Republican side; yet its tone and language stay very close to the poet's real and actual horror at what he sees before him" (80). They think Neruda wasn't able to separate his passion from his poetry. If critics agree that Neruda's style changed after the Spanish Civil War, and if this event marks a climatic incident in the poet's life, then why are critics skeptical of the subject and content? *If Spain in Our Hearts* marks Neruda's shift from a private poet to a public poet, why do critics routinely choose not to look at this particular collection of poetry?

Examining the formalist critic's response provides some insight. Emir Rodriguez Monegal, for example, was one of the most influential formalist critics associated with Neruda. His book *The Immobile Traveler* published in 1966 has set the stage for a distinct frame of reference regarding Neruda and his poetry. Monegal does not devote any attention to *Spain in Our Hearts,* but groups this collection of poetry among Neruda's other political work like *Canto General.* Monegal is consistent by viewing Neruda's political poetry as a whole. He offers no delineation from *Spain in Our Hearts* to *Canto General. Canto General* was written thirteen years after *Spain in Our Hearts* and there were many changes that occurred in Neruda's life during that time. In 1950 Neruda

became a member of the Communist Party. Monegal merely says that Neruda's political writing was "essentially journalistic and it has the vigor, the partiality, the demagoguery and even the terrorism of newspaper headlines" (238). But by grouping *Spain in Our Hearts* with *Canto General* critics and readers alike miss the passionate, devoted lyricism ofNeruda.

In his essay "The Politics of Pablo Neruda's *Espana En El Corazon"* Robin Warner critiques *Spain in Our Hearts* based entirely on content. He says the following concerning this collection of poetry: "The function of certain stylistic features *of Spain in Our Hearts* can be fully appreciated only if the ideological framework of the collection is kept in mind" (176). Warner's aim is to present *Spain in Our Hearts* as a book of poetry reflecting Neruda's political stance. He says; "The present study, restricted as it is to features *of Spain in Our Hearts* which help us to identify Neruda's political orientation, can offer no general conclusions as to the work's poetic value" (178). This last quote is indicative of a scholarly response to Neruda and *Spain in Our Hearts.* Because Neruda rejects a more academic characterization of his poetry, formalist critics pass *off Spain in Our Hearts* as versified propaganda. The entire analysis provided by Warner is based on upon a Marxist reading of the text. Warner says earlier in his essay that *"Spain in Our Hearts* embodies a number of ideological formulas which coincide with the Communist point of view" (170). Warner pulls passages from *Spain in Our Hearts* that directly reflect his own analysis. He does not present any of Neruda's poetry from *Residence I or II to* represent the stylistic similarities contained within Neruda's poetry. But in viewing Neruda's work from a formalist perspective the content of Neruda's poetry becomes lost

under the template of form, and by choosing to view Neruda's poetry from a Marxist stance, the transformation of Neruda's poetry becomes obscured in and hidden behind ideology and content. Neruda the poet, who struggled through loneliness and confusion, finds purpose to his poetry by extending his role as a poet to reach into the inner lives of the people in Spain during The Spanish Civil War.

Spain in Our Hearts is the pivotal piece of work that marks the evolution of a private poet into a public poet, independent of any political or cultural ideology. Neruda says in his *Memoirs:* "I have gone through a difficult apprenticeship and a long search, and also through the labyrinths of the written word, to become the poet of my people" (171). When Neruda was heavily criticized for taking sides during the war, and received the labels of Socialist and Communist, he responded as follows: "I am not a Communist. Nor a Socialist. Nor anything. I am, simply, a writer. A free writer who loves liberty with simplicity. I love the people. I belong to them because I come from them. That is why I am anti-fascist. My loyalty to the people does not smack of orthodoxy nor of sentiment" (18). Neruda wasn't a member of the Communist Party in 1937 when he wrote *Spain in Our Hearts.* Grouping *Spain in Our Hearts* alongside Neruda's later political writing is an oversight that miscalculates the passion and humanity Neruda wanted to convey to the people. It overlooks the need to view the writing of a "free man" devoid of form or content, and as a collection of writing from a poet who wished to disassemble the parameters that his earlier writing sought to establish. The language, form and content of *Spain in Our Hearts* is the canvas that Neruda uses to establish a poetry that reaches to everyone.

Spain in Our Hearts is always anthologized as the third part *of Residence on Earth. Residence on Earth* was written between the years 1925-1931. This book of poems was published in 1933, and it was the first of three volumes to carry the title *Residence on Earth. Residence* //covers the period of 1931-35, and *The Third Residence* is dated 1935-45. Manuel Duran and Margery Saflr state the following in their book *Earth Tones:* "While the three volumes have often been published together under the general title *Residence on Earth,* it is primarily the first two volumes which are associated with the acute depression that the poet suffered" (42). Neruda also felt the isolation contained within *Residence I and II.* He says the following concerning them: "Contemplating them now, I consider the poems *of Residencies en la tierra* harmful. These poems must not be read by the youth in our countries. These are poems impregnated with a brutal pessimism and anguish. They do not spell out existence but death" (32). Dawes says "the intricate, poetic language in *Residencia en la tierra,* accessible to a small readership, could not hope to address the tragedy that had overtaken Spain during those years. So, as Neruda was moved by the strife of the civil war, he devised a new poetic method that responded to the moment" (186).

The difference in Neruda's language can be seen in several of the poems in *Spain in Our Hearts.* The third poem in the collection, "I Will Explain a Few Things", is a poem that almost reads as prose. "I Will Explain A Few Things" ends with the following lines:

> "You will ask: why does your poetry not speak
> to us of sleep, of the leaves, of the great
> volcanoes of your native land?

> Come and see the blood in the streets,
> come and see the blood in the streets,
> come and see the blood in the streets"
> (261)!

Neruda asks the rhetorical question why he can no longer write poetry emblematic of his past work, but the last five lines are the most startling. Neruda uses the same eight words with a different organization. The language is so simple that he appears to draw it out. The lines form run-on sentences that provoke the reader to pronounce every word. This is an unusual usage of enjambment in these last lines. Enjambment of lines normally causes the reader to speed up, and while the reader speeds up, they are confronted with the same eight words: "Come and see the blood in the streets." Duran and Safir say that these last lines use "An obsessive leitmotiv three times repeated, the last lines are absolutely chilling in their simplicity and in the revulsion they communicate and provoke" (79). The manipulation of the line length also provides a musical element to the words. "Come and see" appears to hit high notes and echo in the mind. This simplicity of language cannot be found in *Residence I or II*, and it is by using this simplicity of language that Neruda attempts to bridge the gap between his poetry and the people of Spain. This use of simple language can also be seen in the second poem *of Spain in Our Hearts*, "Spain Poor Through The Fault Of The Rich".

"Spain Poor Through The Fault Of the Rich" begins as follows:

> "Cursed be those who one day did not look,
> cursed cursed blind, those who offered the solemn
> fatherland not bread but tears, cursed sullied uniforms and
> cassocks of sour, stinking dogs of cave and grave" (251).

In this stanza there are no abstract images, but blunt words of accusation and protest. He repeats "cursed" three times in eleven words, emphasizing emotion. Neruda uses "cursed" again in the fourth line highlighting this one particular word. Similar to the poem "I Will Explain A Few Things" the simple words are repeated, creating a musical cadence. The last line of the above poem begins with "sour, stinking", and this alliteration combined with the last words rhyming, creates another cadence, highlighting the simple things Neruda wishes to say. Alonso Amado records Neruda saying the following at a press conference: "the people love the simple word, they seek it as they would a flag preparing for the fight, in order to comfort their wretchedness, the simple word can also come from us to seek the people" (8). This simplicity of language is significant when compared with the language of *Residence I and II.*

The first poem of *Residence I* is "Dead Gallop" and this poem reveals the difference in language from *Spain in Our Hearts* and his earlier writing. It begins as follows:

> "Like ashes, like seas peopling themselves, in the
> submerged slowness, in the shapelessness, or as
> one hears from the crest of the roads the crossed
> bells crossing, having that sound now sundered
> from the metal, confused, ponderous, turning to
> dust in the very milling of the too distant forms,
> either remembered or not seen,
> and the perfume of the plums that rolling on the ground
> rot in time, infinitely green" (3).

The language in this poem is dense and difficult to understand. Neruda does not make it clear what he is trying to say. The "perfume of plums rolling on the ground" is not a

language directed towards soldiers, wives, and mothers amidst war. Another example from *Residence I* is in the poem "Taste". The first stanza is as follows:

> "Of false astrologies, of customs somewhat gloomy, poured
> into the interminable and always carried to the side, I have
> retained a tendency, a solitary taste" (17).

The language in this poem is vague and difficult to understand. "False astrologies" and "customs" being "poured" is language representative of Neruda and Surrealism. Neruda's language is much clearer when he begins to address the people of Spain, and as his language represents change, so does his voice.

Throughout *Spain in Our Hearts* Neruda's voice changes in respect to the different audiences he is addressing. In "Song For Mothers of Slain Militiamen" Neruda is directly addressing the mothers in a comforting tone of remorse and hope. He says the following to the mothers:

> "Put aside
> your mantles of mourning, join all your tears
> until you make them metal" (263):

Later in this same poem Neruda says:

> "Sisters like the fallen
> dust, shattered hearts,
> have faith in your dead, they are not only
> roots beneath the bloodstained stones, not
> only do their poor demolished bones
> definitively till the soil, but their mouths
> still bite dry powder and attack like iron
> oceans, and still their upraised fists deny
> death" (261-63).

Neruda is explicitly addressing the mothers of soldiers fighting the war, and desires to offer hope and reconciliation to them. Neruda's tone changes from a sympathetic voice found in this poem to an accusatory tone against three prominent generals in charge of the war.

In "Sanjurjo In Hell", "Mola In Hell", and "General Franco In Hell", Neruda places the three generals in the context of hell, and his voice simplifies declaring in "General Franco in Hell":

> "You do not deserve to sleep even though it be
> with your eyes fastened with pins:
> you have to be
> awake, General, eternally awake among the
> putrefaction of the new mothers machine-
> gunned in the autumn" (285).

The difference in voice from "Song For The Mothers Of Slain Militiamen" to "General Franco In Hell" is easy to detect. When Neruda wants Franco's "eyes fastened with pins" his voice becomes more violent. This change of voice is not found in *Residence I and II.* The voice throughout the poetry of *Residence I and II* is singular and more introspective. The introspective style of *Residence I and II can* be exemplified by a section from the poem "Alliance (Sonata)" appearing early within *Residence I.* In the first stanza Neruda says:

> "Of the dusty glances fallen to the ground or of
> soundless leaves burying themselves. Of metal
> without light, with the emptiness, with the
> absence of the suddenly dead day" (7).

The voice in this stanza is representative of how Neruda felt isolated and alienated from the world around him. The "dusty glances fall to the ground" as he searches through his

physical environment for something or someone to connect with. The "metal without light" is cold, bleak, and featureless. This phraseology is almost paralleled in "Taste" when Neruda says: "Inside my guitar interior there is an old air,/ dry and resonant, left behind, motionless" (17). The "metal without light" and the "dead day" merely become old, dry air inside the poet's musical body.

In his *Memoirs* Neruda states that during the writing of the first part of *Residence on Earth,* "Distance and a deep silence separated me from my world, and I could not bring myself to enter wholeheartedly the alien world around me" (96). Another example of the alienation Neruda felt at his time can be seen in "Dream Horse", the third poem in *Residence I.* "Dream Horse" begins with the following stanza:

> Unnecessary, seeing myself in mirrors, with a
> fondness for weeks, biographers, papers, I tear
> from my heart the captain of hell. I establish
> clauses indefinitely sad" (9).

These particular stanzas reflect the disposition of a poet searching for meaning in a time that refuses to give meaning. Neruda wants to "tear" from his heart the "captain of hell". This phrase reveals a poet enduring loneliness and suffering. Salvatore Bizzarro says the themes of the *Residence I and II*"were anguish, solitude and death, all expressed in an absurd world" (9). As the first line of "Dream Horse" states "Unnecessary, seeing myself in mirrors" reveals how Neruda struggled with his own isolation and the last line of the stanza, "I establish clauses indefinitely sad", reveals that the poet feels his verses are mere reflections of his inner turmoil. The language and voice *of Spain in Our Hearts* is different than *Residence I and II,* but Neruda employs familiar stylistic conventions between all three books of poetry.

Salvatore Bizzarro asserts that "Song About Some Ruins" from *Spain in Our Hearts* "represents the best lyrical effort of Neruda in the entire book" (41). In this particular poem Neruda uses a "chaotic enumeration of objects" that is representative of *Residence I and II (Bizzarro* 41). An example of these chaotic images from "Song About Some Ruins" is as follows:

> "Wounded tools, nocturnal cloths,
> dirty foam, urine just then spilt, cheeks, glass,
> wool, camphor, circles of thread and leather, all,
> all through a wheel returned to dust, to the
> disorganized dream of the metals" (289).

The different images follow one after the other without any particular connection. "Dirty foam" and "urine", "spilt, cheeks, glass, wool" piece together images of soldiers and war. The way the words follow each other provides the reader with different interpretations of the images. This style is typical of Neruda and can be seen in the poem "Unity" from *Residence I.* An example from "Unity" is as follows:

> "I am surrounded by just one thing, a single movement:
> the weight of the mineral, the light of the honey,
> they stick to the sound of the word 'night':
> the shade of wheat, of ivory, of tears,
> things of leather, of wood, of wool,
> ages, faded, uniform things gather
> around me like walls" (15).

The stanza from "Song About Some Ruins" reveals an intensity of destruction as the poet surveys a non-specified set of ruins. The two examples contain many similarities and could likely be from the same poem, but the disintegration of the natural world, represented in both poems, is brought about by two different things. In "Unity" the familiar world is split apart by an alien environment that is inhospitable and

incomprehensible. Neruda uses "I" at the beginning to present a singular experience involving the poet's mentality. Many of the poems *of Residence I and II contain* the word "I" alluding to an experience felt only by the poet. In "A Song About Some Ruins" the destruction materializes at the hands of wicked men. Nowhere within this poem does Neruda refer to "I". With these images, Neruda is reflecting upon a destroyed landscape, but the landscape has been destroyed by a particular external enemy not in the mind of the poet.

Becoming acquainted with the voice of the poet represented in *Residence I and II*, we can see how the dominating motifs of the poet shift in regards to the worldview Neruda chooses to accept. Neruda has been consistently classified as using lush abstract, metaphorical imagery in his earlier poetry. His voice and imagery shift when his sociopolitical viewpoint changes in 1937 at the climax of The Spanish Civil War, but the images of the rose, doves, bells, and metals are consistent throughout the entirety of Neruda's poetry. The difference can be discerned in how the images start to inhabit different meanings.

Residence I and II reflects the surrealism and avant-gardism that Neruda embraced before 1937. These two books are representative of how Neruda felt that the world around him was a disintegration of elements. He says the following in *Unity:*

> "I work silently, wheeling over myself,
> like the crow over death, the crow in mourning.
> I think, isolated in the expanse of the seasons,
> central, surrounded by silent geography: a partial
> temperature falls from the sky, an ultimate
> empire of confused unities gathers surrounding
> me" (15).

Neruda felt as if in his isolation that the concrete world around him dematerialized into abstract, surreal images. The "mourning crow "," silent geography" and "temperature falling from the sky" are words put together without a concrete referent. Although the meaning can be inferred, the images are surreal. In *Residence III (Spain in Our Hearts)* the "empire of confused unities" finds purpose, and the empire becomes centralized upon Spain during The Spanish Civil War. Neruda uses the same desolate voice when he says the following in the fourth poem *of Residence* /, "The Dawn's Debility":

> "I am alone among rickety substances,
> The rain falls upon me and it seems like me,
> Like me with its madness, alone in the dead world,
>
> Rejected as it falls, and without persistent shape" (13).

When Neruda is confronted with a real, tangible tragedy in The Spanish Civil War, he no longer feels "alone" or "isolated" in a metaphorical "dead world". The "dead world" becomes real and concrete when he sees war unfolding before him. The motifs that permeate the *Residence I and II* but which carry over into the third, are images no longer empty but filled with meaning.

The imagery and wordplay in an "Ode with a Lament" from the *Second Residence* compared with the "Invocation" in *Spain in Our Hearts* better illuminates Neruda's use of metaphors between the *Third Residence* and *Residence I and II*. The beginning of "Ode" is as follows:

> "Oh girl among the roses, oh crush of doves,
> Oh fortress of fishes and rosebushes, Your soul
> is a bottle filled with thirsty salt And your skin,
> a bell filled with grapes" (143).

The rose in this poem is symbolic of an abstract symbol of a woman; a woman represented in a contrast of flowers and crushed doves. The rose counterbalances the riot of clashing birds with a figure of desire. The "crush of doves" is mangled and broken and overwhelm Neruda as he attempts to place meaning with his poetry within this riot. Neruda has consistently used the image of the rose in his poetry. In the poem "One Day Stands Out" Neruda says "From silence the soul rises/ with instant roses" (99). In the poem "The Destroyed Street" Neruda says: "Wave of broken roses and holes! Future/ of the fragrant vein" (129)! In the poem "Illness In My Home" the roses are used as follows: "there the rose of cursed barbed wire/ strikes the walls with spiders" (139). All of the above passages are drawn from *Residence I and II,* and show how the rose is a consistent metaphor within Neruda's language but with each example, the image of the rose is used somewhat abstractly without a distinct meaning. Oftentimes the rose is used to symbolize beauty or the dichotomy of beauty and pain. Neruda uses the rose in *Residence I and II* to speak about his inability to connect with the world of poetry and beauty. It is important to note how Neruda begins *Spain in Our Hearts* with the image of the rose. *Spain in Our Hearts* begins with "Invocation" and it is as follows:

> "To begin, pause over the pure and cleft
> rose, pause over the source of sky and air
> and earth, the will of a song
> with explosions, the desire of an immense song, of a metal that will gather
> war and naked blood.
> Spain, water glass, not diadem, but
> yes crushed stone, militant tenderness of
> wheat, hide and burning animal" (249).

The two examples from "Unity" and "Invocation" resonate with tenderness and emotion, but the image of the rose becomes a different symbol between the two stanzas. Greg

Dawes says, "In contrast to the rose in his earlier poetry, this "rosa purs u patida (the pure and parted rose), a metaphor for poetry, is also emblematic of the poet's heart (love, life) and his blood, which, a familiar religious symbol, is shed for others" (187). If the rose of his earlier poetry is representative of poetry and beauty, then he now sheds his blood or words to the benefit of all suffering from the war. In "Ode with a Lament" Neruda envisions a girl among the roses, or his poetry, with a fortress of rosebushes, but at the beginning *of Spain in Our Hearts* the rose is cleft or parted, but still pure. Neruda realizes that the rose of his poetry is parted or "cleft" because of his decision to embrace the turmoil around him, but the rose is "pure" because it is drawn from his heart. The rose is an image consistently used by Neruda, but his thematic shift represents the poets need to transcend the confines that his earlier poetry was cast in. The rose has a purpose in Neruda's work now. The dove is another image consistently used in Neruda's poetry, and an image that changed in its meaning.

The image of the dove in *Residence I and II* resembles a melancholic longing. The beginning of "Ode with a Lament" says "oh crush of doves", and the last stanza of the poems is as follows:

> "Come to my heart dressed in white, with a bouquet
> of bloody roses and goblets of ashes,
> come with an apple and a horse,
> because there is a dark room there and a broken candleholder,
> some twisted chairs waiting for the winter,
>
> and a dead dove, with a number" (145).

The "dead dove" is not a symbol of hope, but of forlorn melancholy. Neruda says the following about doves in "Dead Gallop": "Well now, what is it made of, that upsurge of doves/ that exists between night and time, like a moist ravine" (5). In "The Widowers

Tango" Neruda speaks of "the bloody dove that sits alone on my brow" (87). In "One Day Stands Out" Neruda says:

> "To resonance the soul rolls falling from
> dreams, still surrounded by black doves,
> still lined with its rags of absence" (99).

The traditional symbolic references to the dove could be hope and new beginnings referring to the dove Noah released after the flood. Neruda inverted this image in his earlier poetry to represent a prolonged sadness, but these birds of promise embody a different purpose in *Spain in Our Hearts.* The dove in *Spain in Our Hearts* embodies hope instead of ominous melancholy.

In the poem entitled "Arrival in Madrid of the International Brigade", appearing mid-way in *Spain in Our Hearts,* Neruda says:

> "Because you have revived with your sacrifice lost faith,
> absent heart, trust in the earth, and through your abundance,
> through your nobility, through
> your dead,
> as if through a valley of harsh bloody rocks, flows an immense
> river with doves of steel and hope" (273).

Neruda explicitly names the doves as being of "steel and hope". In this poem Neruda recounts watching the army arrive in Madrid, and as he watches them he sees how the soldiers represent regeneration. The dove found in *Residence I and II* was enigmatic and dejected, but in *Spain in Our Hearts,* the dove is made of steel and embodying hope.

In the poem "Song About Some Ruins" appearing near the end *of Spain in Our Hearts,* Neruda says:

> "Celestial thirst, doves
> with a waist of wheat: epochs

> of pollen and branch: see how
> the wood is shattered
> until it reaches mourning: there are no roots
> for man: all scarcely rests upon a tremor of
> rain" (289).

The doves here are encircled with a "waist of wheat". This is a significant fact considering Neruda is viewing the landscape of Spain destroyed by the war. Wheat would be a hopeful indicator that the land is beginning to revive itself. This can also be seen in the poem "Song For The Mothers of Slain Militiamen". Neruda ends this poem by saying the following:

> "But
> more than curses for the thirsty hyenas, the bestial
> death rattle,
> that howls from Africa its filthy privileges,
> 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" (265).

Just as the fists raise their hands above the wheat, the dove with its waist of wheat finds new land to perch on, as does Neruda's poetry. In each of the passages associated with doves from *Spain in Our Hearts,* the dove becomes symbolic of a new beginning. Neruda continuously used predominant motifs, like the rose and dove, to underline his poetry. His language, voice, and his familiar use of images indicate a poet adjusting the parameters of his art. This change can also be detected in the form Neruda uses throughout *Spain in Our Hearts.*

In "I Will Explain A Few Things" Neruda echoes another Latin America poet Ruben Dario. Dario was also a well respected Latin American poet who was well known for his political verses. Dario says the following in "De otono":

> "I know that there are those who say: why
> Doesn't he sing now With the madness of
> yesteryears" (5)?

It is no coincidence that Neruda uses a similar rhetorical question to signal that a change in his poetry has taken place. Neruda says the following at the opening of "I Explain a Few Things":

> "You will ask: And where are the lilacs? and the
> metaphysical blanket of poppies" (255)?

Neruda states his new position within poetry by mimicking Dario. Many writers have exhibited a change in their orientation as writers. Dario the leader of *modernismo* movement in Latin American poetry in the early 1900s, like Neruda, became disenchanted with the world around him and used social and political themes to express his disenchantment. Neruda is keenly aware that his new conception of his art will be different; the solitary poet is now a poet with responsibility to the people. Echoing Dario's format, Neruda changes the form of his poetry in *Spain in Our Hearts.*

Spain in Our Hearts begins with "Invocation" where Neruda establishes his foothold for what is to unfold throughout the book. "Invocation" is Neruda calling forth the Muse, Spain, to guide him through his new perspective of writing poetry. "Invocation" is a poem consisting of only nine lines. This collection of poetry ends with the poem "Solar Ode To The Army Of The People". In this poem Neruda ends with hope amidst the social distortion surrounding him. The last lines of the book are as follows:

> "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" (307).

Each poem utilizes different methods of line layout. None of the twenty-three poems have the same line configuration. This irregular format is representative of the turbulent events Neruda is writing about. The disjointed format provides an uneven terrain to maneuver and cross. It appears as if Neruda is trying to work out order in a chaotic environment. This form highlights the disorder of war. "What Spain Was Like" is a poem consisting of seventy-nine lines. The first twenty-three lines are broken into four irregular stanzas with the first stanza containing four lines and the fourth containing five lines. After the first twenty three lines the poem breaks into fourteen ordered quartets listing the names of one hundred and twenty four Spanish towns. In a book entitled *An Introduction to Spanish-American Literature,* John Franco says that the "ritualistic repetition which had already been a feature of the poetry *ofResidencia* here attains the force of incantation" (286). As Franco asserts the characteristic quality of Neruda's repetition brings more force into what Neruda has to say. Franco uses the word "incantation" pointing out the ritualistic call to arms or a methodic melody to inspire passion.

In the poem "Spain Poor Through the Fault of the Rich", Neruda arranges thirty-one lines into one complete stanza and does not use any spaces to break the lines apart. This makes the poem read almost like prose. In "The Battle of the Jarma River" Neruda returns to a measured stanza, and one he has often employed, the hendecasyllable. The poem has nine stanzas of four verses each. The first three verses have eleven syllables, and the last one has seven. This type of measured stanza is exemplary of the technique Neruda used in *Residence I and II.* Throughout *Residence I and II* Neruda maintains

some formal template, respected by other writers and academic critics during this time. Neruda often times in *Residence I and II* used this measured hendecasyllable format. The important thing to note with this measured stanza is that in *Spain in Our Hearts,* Neruda blends this type of stanza with irregular stanzas. Neruda still incorporates elements of his older style, but brings in different techniques to herald his change. Even through the confusion of war there is still some form of harmony. Neruda blends different styles to reflect, what he believes, poetry can do for people. Not only does line manipulation and organization represent a change in Neruda's form, but also how he titles his poems.

In "Invocation" Neruda speaks about "the will of a song" and the "desire/ of an immense song". This 'immense song" is in direct contrast to an Ode which could be formerly defined as a strain of exalted lyrical verse, directed to a single purpose, and dealing with one theme. In *Residence* //Neruda states in the second stanza of "Ode with a Lament";

> "Unfortunately I have only fingernails to give you,
> or eyelashes, or melted pianos, or dreams that come
> spurting from my heart, dusty dreams that run like
> black horseman, dreams filled with velocities and
> misfortunes" (143).

Again in this stanza Neruda is using surreal imagery to address a specific personality, and the format of this ode is characteristic of a sad lament. In *Spain in Our Hearts* Neruda's material and physical aspects are transformed into shedding his blood for the people of Spain. Two different poems in *Spain in Our Hearts* begin with "Song" and Neruda says in "Solar Ode to the Army of the People";

> "Meanwhile, root and
> garland rise from silence

> to await the mineral victory: each instrument, each red wheel, each mountain mango or plume of plough, each product of the soil, each tremor of blood wants to follow your steps, Army of the People" (305-7).

Everything that Neruda can dictate and assemble will now join into his songs and voice to the benefit of the soldiers and the people of the Spanish Republic. Neruda no longer offers a regular ode, but a "Solar Ode"; an ode infused with light. This new ode is directed toward the single purpose of offering his words as a source of strength and encouragement to the people of Spain.

Neruda says the following in an epigraph to "Furies and Sorrows" arranged at the beginning *of Residence II:* "This poem was written in 1934. How many things have come to pass since then! Spain where I wrote it, is a circle of ruins. Ah, if with only a drop of poetry or love we could placate the anger of the world, but that can be done only by striving and by a resolute heart. The world has changed and my poetry has changed. A drop of blood fallen on these lines will remain living upon them, indelible as love" (231). Neruda is no longer willing to offer up sad laments, but songs to inspire action and social consciousness. Neruda's difference in form makes his poetry more accessible to a general audience, and his songs embody the desire he had to reach the people of Spain. While maintaining certain motifs and style of his poetic career and changing his words and lines into a more accessible poetry, Neruda attempts to find some format to contain the strong feelings he has. Neruda was a poet who was extremely affected by what was going on around him. He believed in the people, and he believed his occupation as a poet to be his way of fighting the injustice he saw. *If Spain in Our Hearts* is viewed with a formalist or Marxist lens, then Neruda's outreach with his art and his people is missed.

In Neruda's memoirs, he speaks a little about *Spain in Our Hearts,* about when he realized how it affected the people that he felt he had accomplished his goal. The very first printing *of Spain in our Hearts* was done by the soldiers on the front line in an old mill. Neruda says; "They threw everything they could get their hands on into the mill, from an enemy flag to a Moorish soldier's tunic. And in spite of the unusual materials used and the total inexperience of its manufacturers, the paper turned out to be very beautiful" (125). Amidst battle, the people were so desperate for poetry, they made their own paper to print the words *of Spain in Our Hearts.* This was its goal. This was the book that connected Neruda to the hearts of the people. It was this book that made him a "poet of the people". Neruda also says in his memoirs: "My book was the pride of these men who had worked to bring out my poetry in the face of death. I learned that many carried copies of the book in their sacks, instead of their own food and clothing" (126). This is what Neruda wanted his poetry to become: food for the hungry. *Spain in Our Hearts* is the book that highlights Neruda's shift. It is a collection of poetry in need of critical reevaluation.

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