

You're listening to... Pablo  
Neruda (Chile):

**Explico algunas cosas**  
(“I’m explaining a few  
things”, 1937)



**“I’m explaining a few things...”**

You will ask: and where are the lilacs?  
and the poppy-petalled metaphysics?  
and the rain repeatedly spattering  
its words and drilling them full  
of holes and birds

**I’ll tell you everything that’s wrong with me.**

and one morning, all that was burning,  
one morning the bonfires  
leapt out of the earth  
devouring human beings –  
and from then on fire,  
gunpowder from then on,  
and from then on **blood**. [...]  
and the blood of children ran through the streets  
without fuss, like children’s **blood**.

**look at broken Spain:**

come and see the **blood** in the streets,  
come and see  
the **blood** in the streets,  
come and see the **blood**  
in the streets.

# “Men, War, and So Much More: Ernest Hemingway writes *The Spanish Civil War*”



an Arts One Lecture  
by  
Brienne Orr-Álvarez  
Monday, November 20

# Outline of Lecture

- **Part I.**

- I. Warm-up
- II. Hemingway: his History, his style
- III. What do you know about Spain?
- IV. The Spanish Civil War: Precursors

- **Part II.**

- I. Symbols of the War
- II. *For Whom the Bell Tolls*: an introduction
- III. *Over-arching Theme*: Guerrilla Life
- IV. *Literary Devices* : Narrator, Stereotype, Language

- **Epilogue**

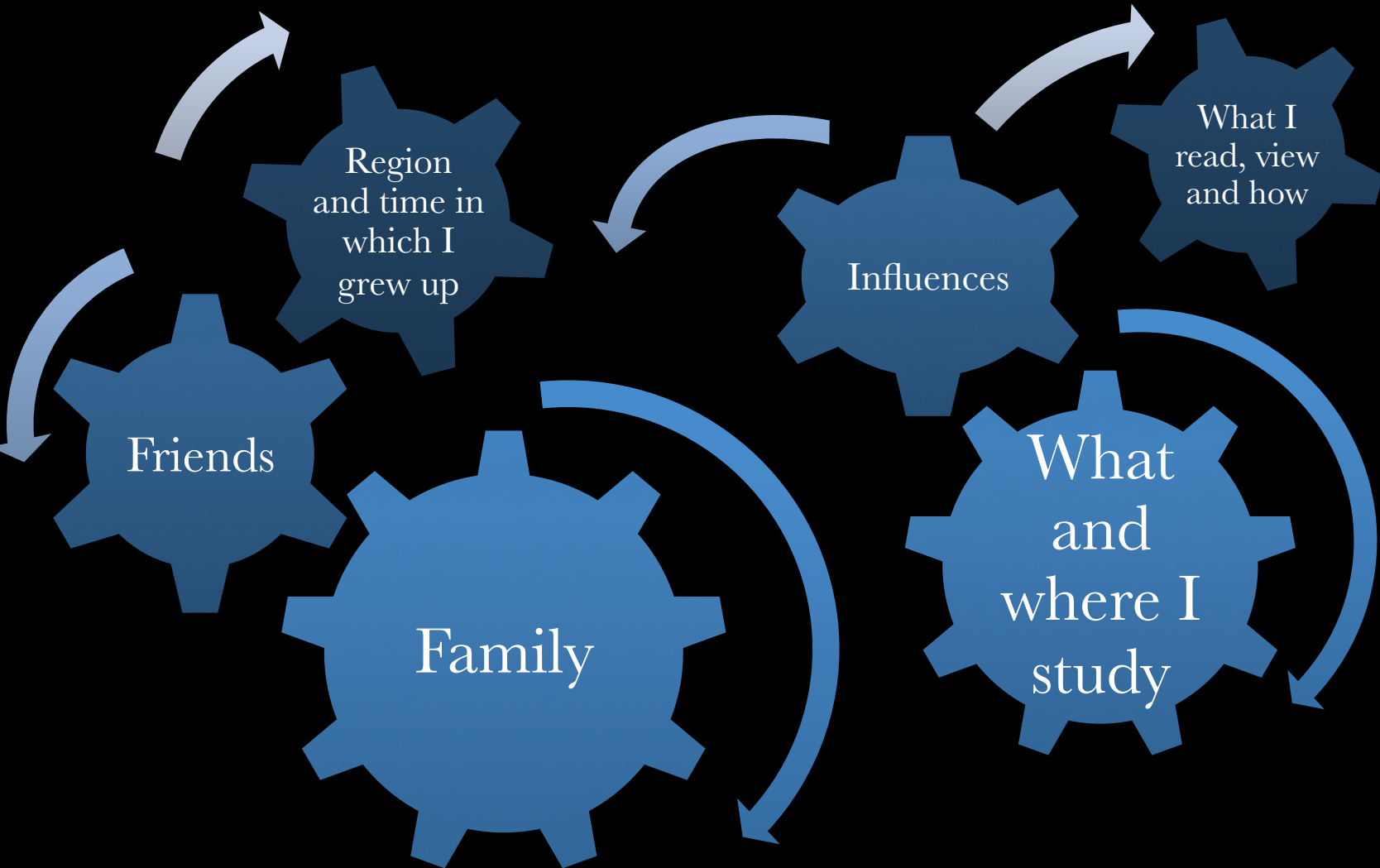
- Guillermo del Toro's *Pan's Labyrinth*: as intro to the Franco Years

# **PART I: ALL ABOUT HEMINGWAY**

# I. *Warm-up*

[https://padlet.com/  
borralvarez/  
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# My identity, my generation



## II. Hemingway

Born in 1899,  
Oak Park, IL

“Cub” journalist,  
*Kansas City Star*

WWI (1914-1918)

Ambulance driver  
*A Farewell to Arms* (1929)

1920s ex-pat in Paris: meets Miró,  
Picasso, and other famous  
Radicals – “*The Lost Generation*”  
-Writes for the *Toronto Star*

Spain, the Spanish Civil War  
(1936-1939), precursor to  
WWII (1939-1945)

*The Old Man and the Sea* (1952)

*For Whom the Bell Tolls* (1940)

Spain and *The Sun Also Rises* (1926)

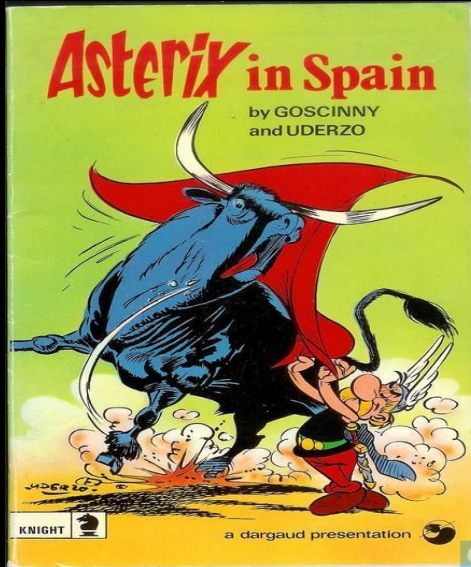
# A note about Hemingway's Style

- Short, simple sentences (almost journalistic in nature)
- We learn most things about the characters from them
- Link between personal experience, history and literature
- Men and masculinity (impotence)
- War narrative

“He would write a book when he got through with this. *But only about the things he knew, truly, and about what he knew.* But I will have to be a much better writer than I am now to handle them, he thought. The things he had come to know in this war were not so simple” (*For Whom the Bell Tolls* 248).



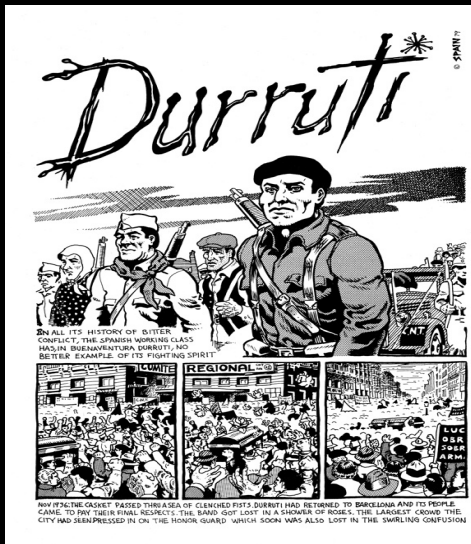
# III. Spain: what do you know?



Picasso's *Weeping Woman*



Picasso's lesser-seen *Pull Yourself Together, Woman*



# IV. Precursors to the Spanish Civil War (1936-39)

## The Crash of 1929



*Consequence:* Dictator Primo de Rivera Overthrown,  
Alfonso XIII - exile

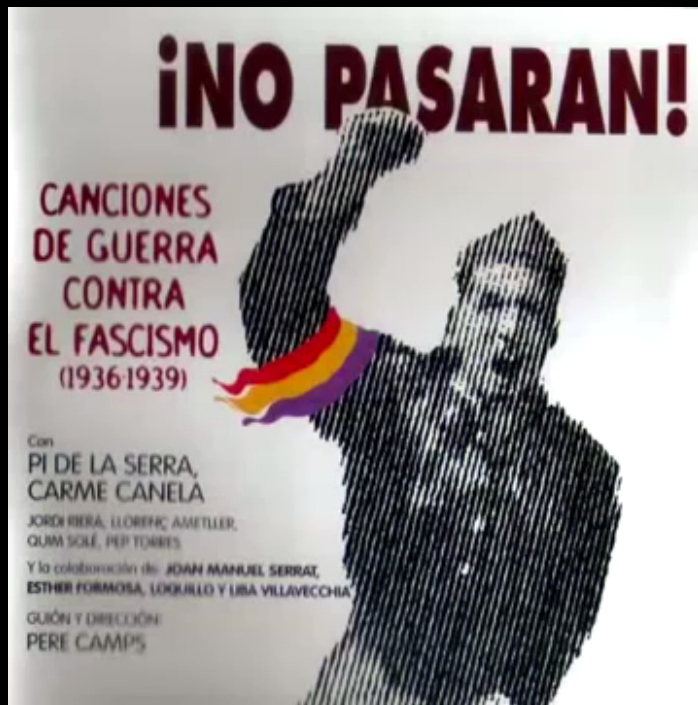


## Proclamation of the Second Republic (1931):

- 1) President Niceto Alcalá-Zamora (1931-36)
- 2) Manuel Azaña (1936-39)



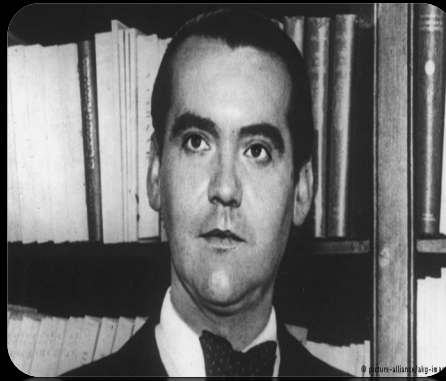
*Symptoms of unrest:* Miner's strike in Asturias (1934)



# **PART II: THE SPANISH CIVIL WAR AND *FOR WHOM THE BELL TOLLS* (1940)**

# I. Symbols of the *Spanish Civil War*

(July 17, 1936-April 1, 1939)



Federico García Lorca (1898-1936)  
“Generation of '27” Poet, Anarchist

“LIII”

Ya hay un español que quiere  
vivir y a vivir empieza,  
entre una España que muere  
y otra España que bosteza.  
Españolito que vienes  
al mundo, te guarde Dios.  
Una de las dos Españas  
ha de helarte el corazón.

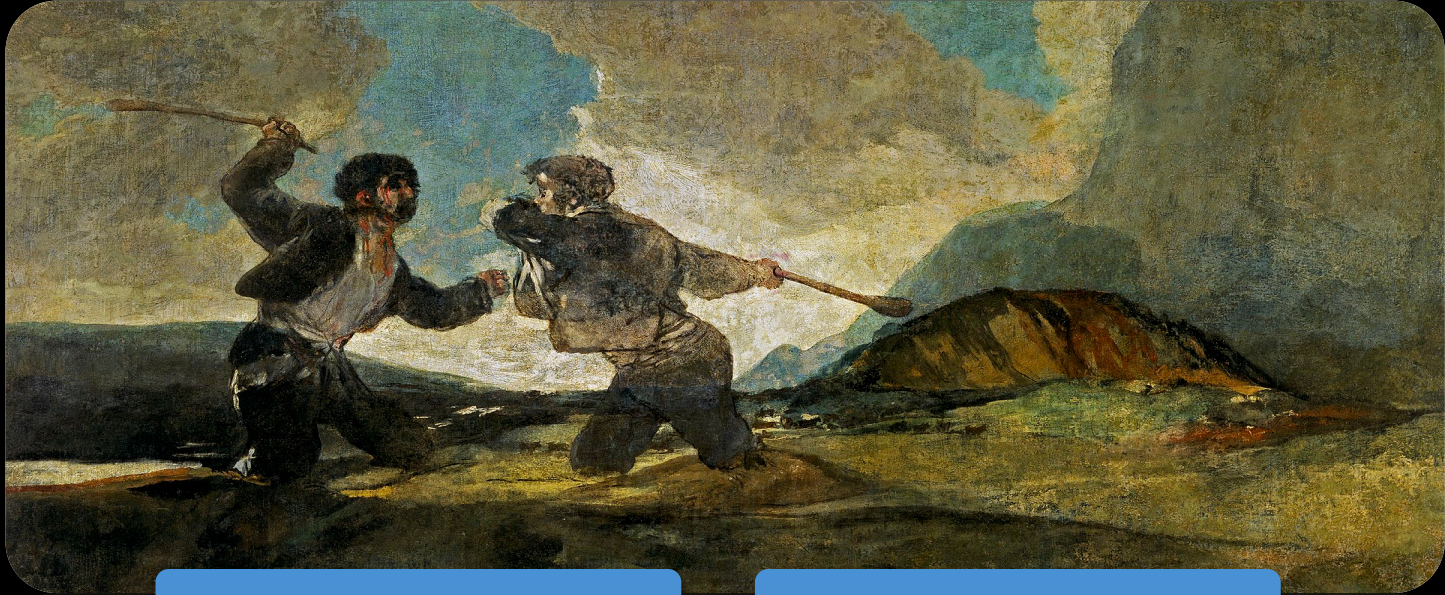
“LIII”

There is a Spaniard that wants  
to live and to live he begins,  
between one Spain that dies  
and the other Spain that yawns.  
little Spaniard coming into the  
world, may God help you.  
One of the two Spains will  
freeze your heart.



Antonio Machado(1875-February 1939)  
“Generation of '98” Poet, Leftist-Socialist

# The Two Spains: A Bloody Proxy War



Falangist

Loyalist

Authoritarian

Leftist

Catholic

Popular Front

Foreign Aid

-Fascism

-Hitler

-Mussolini

Foreign Aid

-Stalin

-Intl. Brigades

-Intellectuals

Communist

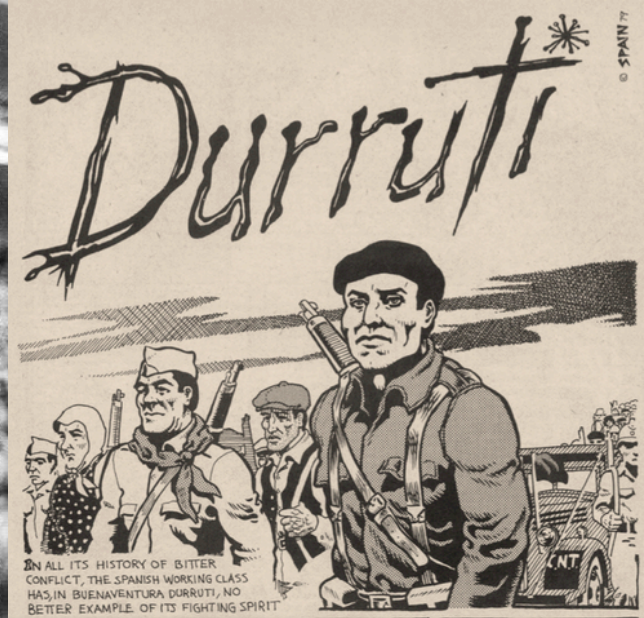
Anarchist



“They Shall Not Pass”



Dolores Ibarruri  
“La Pasionaria”



“I believe, as I always have, in *freedom*. The freedom which rests on the sense of *responsibility*. I consider *discipline* indispensable, but it must be *inner discipline*, motivated by a *common purpose* and a strong feeling of *comradeship*.” - B. Durruti, *Anarchist Leader, Spain*



## II. *For Whom the Bell Tolls* (1940)

1937, The International Brigades



*Russian* leader Golz instructs *North American* volunteer, Robert Jordan, to blow up a bridge to protect Madrid.



*Complex operation*: requires Jordan's confidence, as well as *trust* in and *cooperation* from local guerrilla rebels and leaders.



Through narrator and dialogue, Hemingway explores the trials and tribulations of guerrilla life (Madrid), political conflict, and gender roles (particularly, masculinity).

# III. Guerrilla Life in Guadarrama

## **Camaraderie / Masculinity**

### **Opposition**

(political, internal, gender-based)

### **Isolation /**

hunger

**Authority /  
Resistance**

*Love*

**Death**



# IV. The Narrator

## Robert's thoughts and theories on War

**Love** “So far [Maria] had not affected his resolution but he would much prefer not to die. He would abandon a hero's or a martyr's end gladly [...] He would like to spend some time with Maria. That was the simplest expression of it. He would like to spend a long, long time with her” (164).

“Spanish girls make wonderful wives. I've never had one so I know. And when I get my job back at the university she can be an instructor's wife [...]” (164-165).

**Hemingway**  
“identity” “He fought now in this war because it had started in a country that he loved and he believed in the Republic and that if it were destroyed life would be unbearable for all those people who believed in it [...]” (163).

**Gut instincts/  
fears** *Robert Jordan observes of Pablo:* “That's the sadness they get before they quit or before they betray. that is the sadness that comes before the sell-out” (12).

# Stereotype

“Gypsies talk much and kill little” (19).

“They do not understand why the war is made. They do not know why we fight” (40).

-**Robert Jordan** (*foreigner*)

-Primitivo (*symptom of society*)

-Anselmo (*trust*)

-Andrés (*macho*)

-Joaquín (*wanna-be bullfighter*)

-**Rafael** (*gypsy*)

-**Pilar**

“I have to do what I am ordered to do and I can promise you of its importance. That I am a foreigner is not my fault. I would rather have been born here” (15).

“I put great illusion in the Republic. I believe though art a regular Don Juan Tenorio” (92).  
“I have faith” (90).

# Language

## *Idiomatic Expressions*

“I obscenity in the milk of my shame” (140).

“I thought it might **bother** you or the woman” (61).

## *Direct use of common words*

“I was rude to thee, *guapa*” (154).

“You *Cabrón* of the bad milk” (109).

“You please me, *inglés*” (156)

= **I like you** (*gustar in Spanish*)

## *The Subjunctive Mode*

“*That* we should shoot none. Not even the leaders. *That* they should be reformed by work” (286).

*Qué no disparemos a ninguno. Ni a los líderes. Qué se reformen a través del trabajo.*

# Epilogue: Meanwhile, four years later...

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THE FILM ADVERTISED HAS BEEN RATED



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**Guillermo del Toro – Writer, Director of *Pan's Labyrinth* (2006)**

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