



Theses and Dissertations

2011-12-07

Thawing the Frozen Heart: Turning to Antonio Machado to Overcome the Silence in *El corazón helado* by Almudena Grandes

Richard A. Henricksen
Brigham Young University - Provo

Follow this and additional works at: <https://scholarsarchive.byu.edu/etd>



Part of the [Spanish and Portuguese Language and Literature Commons](#)

BYU ScholarsArchive Citation

Henricksen, Richard A., "Thawing the Frozen Heart: Turning to Antonio Machado to Overcome the Silence in *El corazón helado* by Almudena Grandes" (2011). *Theses and Dissertations*. 2849.
<https://scholarsarchive.byu.edu/etd/2849>

This Thesis is brought to you for free and open access by BYU ScholarsArchive. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of BYU ScholarsArchive. For more information, please contact scholarsarchive@byu.edu, ellen_amatangelo@byu.edu.

Thawing the Frozen Heart: Turning to Antonio Machado to Overcome the Silence
in *El corazón helado* by Almudena Grandes

Richard A. Henricksen

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of
Master of Arts

Gregory C. Stallings, Chair
John R. Rosenberg
Alvin F. Sherman Jr.

Department of Spanish and Portuguese
Brigham Young University

December 2011

Copyright © 2011 Richard A. Henricksen

All Rights Reserved

ABSTRACT

Thawing the Frozen Heart: Turning to Antonio Machado to Overcome the Silence
in *El corazón helado* by Almudena Grandes

Richard A. Henricksen
Department of Spanish and Portuguese, BYU
Master of Arts

In an attempt to demonstrate Spain's obligation to recover its ignored historic memory, Almudena Grandes evokes the poetry of a man whose past itself has been manipulated, misused and partially forgotten: the great poet Antonio Machado. In this study I examine the use of the famous "two Spain" imagery from Machado's "Españolito" as a tool for subverting many erroneous concepts about the war that, according to Grandes, are still prevalent in Spanish society. I also examine how this "two Spain" conflict demonstrates the crossroads that faces the third generation of Spaniards after the Civil War: that of collectively remaining in silence or turning openly to the past. To capture this conflict Grandes uses images of water and ice as symbols of the fluidity (or lack of fluidity) of time, images similarly used by Machado throughout much of his poetry. As Álvaro, the protagonist, progressively discovers the past his father had so desperately tried to hide, his heart breaks free of the ice that had surrounded his life. His example demonstrates the actions that Grandes desires for a society that still suffers from the effects of the prevailing historic ignorance: that of turning to the past for a foundation on which to build. By evoking Machado's name and exploring similar imageries, Grandes not only strengthens him as a defender of the Republic but suggests that the only way for Spain to become normal again is to turn to the Republic and its ideals and build upon what they started and what has been overlooked since the Civil War.

Keywords: Almudena Grandes, Antonio Machado, Henri Bergson, historic memory, *El corazón helado*, "Españolito," fluidity of time, recovery of memory, "two Spains"

ACKNOWLEDGEMENTS

I wish to thank my thesis chair, Dr. Gregory C. Stallings, for his friendship and support. Without him and his thought-provoking classes on contemporary Spanish literature and Spanish poets of the twentieth century I would never have made the connection between Grandes and Machado. I thank Dr. John R. Rosenberg for his inspirational classes and, even with being the Dean of Humanities, he always found the time to meet with me to discuss my goals and aspirations. I thank Dr. Alvin F. Sherman Jr. for his enthusiasm for *El corazón helado* and other contemporary novels which convinced me of the merits of this project. I thank Dr. Douglas J. Weatherford for always encouraging me to do what I love and love what I do. I thank my daughter Kaylee for still calling me dad regardless of the lack of time we spent together during this project. Most importantly I thank my wife Kelli, for editing my chapters, listening patiently to my ideas and challenges, and always encouraging me to aspire higher.

TABLE OF CONTENTS

Introduction: Machado Caught Between Two Spains	1
Chapter 1: Two Spains, Two families: Challenging the Official History.....	13
Chapter 2: Breaking Free of the Ice: Overcoming the Silence	43
Conclusions.....	82
Appendix: Machado's Poems Cited.....	86
Works Cited	98

Introduction: Machado Caught Between Two Spains

El gran poeta de España, el que mejor había retratado el espíritu de la vieja Castilla, sus paisajes, el carácter de sus pueblos y gentes, murió en circunstancias trágicas, que engrandecieron aún más su figura y la elevaron a la categoría de mito. Su muerte se convirtió en una metáfora de la división de las dos Españas que él había contado en versos ya famosos.

-Muñoz and García, “Poeta rescatado”

En el caso de Machado ha habido un intento constante de manipularlo.

-Almudena Grandes, “Machado es el dechado”

Poeta rescatado

Only two months after the outbreak of the Spanish Civil War in 1936, Francisco Franco, leader of the rebellious fascist army, began a supplementary yet equally important battle against the Republicans: a battle for Spanish culture. Organizations such as the “Oficina de Prensa y Propaganda,” organized in September 1936, became the frontline in defending the Fascist movement as well as Fascist literature and propaganda against the ideological attacks of Republicans (Santonja 429). Although this particular organization was short-lived, its principles and objectives continued to manifest themselves in other official organizations established by the regime (429-33).¹ One such was the newspaper *Escorial*, organized in 1940, whose mission was to “ampliar las perspectivas intelectuales de los vencedores y recuperar para el régimen a un brillante puñado de personalidades aisladas” (433). The regime was led by director Dionisio Ridruejo who was intent on preserving for the victorious Spain those aspects of culture that demonstrated true Spanish value and traditions (431-37). He therefore set out to recuperate through *Escorial* and other means, many poets, writers, artists, and philosophers that in his view had been slandered or deceived by the politics of the war (431-37). At the top of the list resided the recently deceased Antonio Machado.

The staff of *Escorial* felt that Machado “resultaba, por multitudes de razones, del máximo interés para los escritores orgánicos de Falange” (436) and his “recuperación” to the nation became a priority and was set into motion. Along with his committee at *Escorial*, Ridruejo “se dispuso a rescatar la imagen perdida” (437) of the great Spanish poet, declaring him “el único fragmento verdadero de la cultura universal de que los enemigos habían dispuesto” (qtd. in

¹ For more information regarding the organizations established by the Nationalists to protect the culture see Gonzalo Santonja, “Antonio Machado y ‘su recuperación’ durante los primeros tiempos del franquismo,” Antonio Machado hoy (1939-1989): Actas del Congreso Internacional conmemorativo del cincuentenario de la muerte de Antonio Machado. May 11-13, 1989, ed. Pauls Aubert (Madrid: Casa de Velázquez, 1994) 429-440.

Santonja 437). Describing Machado in this manner allowed the Fascist regime to place him and his poetry as universally worthy of admiration and study, while at the same time completely rejecting the other philosopher or artist sympathizing with the Republic (437).

However, Ridruejo recognized that not all of Machado's works and ideas were considered worthy of a Fascist Spain. Despite the fact that his later works were written in defense of the people, and by extension for the Republic (González 88), Machado's earlier poetry from his first collections, *Soledades*, *Galerías*, *Otros Poemas*, and *Campos de Castilla*, were approved by the regime for their introspective nature as well as for their beautiful descriptions of the Spanish country (Rubio 421). In November of 1940 Ridruejo published an issue of *Escorial* dedicated completely to Machado's poetry. His earlier works were highlighted yet his latter works, those that have been described as his "más simples y más hondas y de sus más 'verdaderos' apócrifos" (Valente 104) had been purposefully left out. Ridruejo argued in the prologue titled "Antonio Machado, poeta rescatado" that the poet had been "moralmente secuestrado" (qtd. in Santonja 437) by the Republicans; in other words, he had been deceived by the cunningness of the enemy. His late works were simply those of a man confused by his surroundings and the circumstances in which he found himself. Machado's life and poetry had become another example of the spoils seized the victors. His story was rewritten in order for him to stand with the victors and therefore, further justify and ennoble their cause. His involvement with the Republicans "no sólo se censuraba, sino que era presentada como un accidente histórico" (Muñoz and García 146).

The Republic's Machado

While the Nationalist party was determined to "recover" the poet for their own political gain, exiled Republicans also turned to the life and poetry of Machado, but they did so as a

means of preserving their identity. At first Machado's death was viewed as a symbol of the fallen Republic that, like Machado, was to suffer a pathetic death in foreign soil (Muñoz and García 147). After the initial shock of having lost the war and having lost nearly everything but their lives, holding on to Spanish culture became a priority (147). They eagerly turned to Machado (who was already considered to be one of the Republic's foremost intellectuals), as a means of collectively maintaining a sense of identity as a nation in exile (146). They particularly found comfort in Machado's well known image of the "two Spains," because for them it was "casi imposible no asociar la metáfora con la realidad de una nación dividida en dos bloques antagónicos, el de una España vencedora y otra derrotada" (147). By thus evoking the image of the "two Spains," the Republicans maintained the idea of having been cheated out of their legitimate government and therefore, conserving the hope for someday returning triumphantly to the land they loved (146).

The Republican's Machado permeates Franco's Spain

As more and more contact between those who remained in the country and those who had been exiled occurred through the 50s, 60s and early 70s, the more the conservative Spanish society had access to the Republican's attitude towards the poet. Thus, many of the young poets of the *Generación de los 50*, such as Blas de Otero, José Ángel Valente, Ángel González, and Jaime Gil de Biedma to mention a few, seeking inspiration to fuel their subtle resistance against the dictatorship, turned to Machado as a symbol of what Spain should be (Rubio 422). The event organized in Collioure, France on February 22, 1959 to celebrate the twentieth year anniversary of the poet's death attracted many Spaniards both in exile and from the peninsula; among those who attended were many of the *Generación de los 50*. Most of these poets viewed this celebration as "un acto de oposición política al régimen, con Antonio Machado como símbolo

cívico y de reconciliación” (Muñoz and García 154). Of course Franco’s regime set out to silence those who opposed the Fascist ideology (156), but as the dictator’s hand weakened, Machado’s influence continued to grow among progressives.

The 1989 celebration—the year of Machado

Although many celebrations occurred on each anniversary of Machado’s birth and death, none brought such openness in analyzing and studying the complete collection of Machado’s works as did the celebration in 1989 (Baker 442). In this important year for Spain’s history (the 50 year anniversary of the end of the Civil War) many studies were published examining the life, works, and influence of Antonio Machado’s poetry as the nation gathered to commemorate the fiftieth anniversary celebration of his death in 1939. Baker argues that “es lo cierto que todos o casi todos—y en un lugar especialmente destacado el propio Gobierno—parecen haberse puesto de acuerdo en utilizar el cincuentenario de la muerte de Machado para olvidar el cincuentenario del triunfo del ejército franquista” (442). Thus 1989 became the year of Machado. However important the need to silently protest the victory of Franco’s regime may have been, the celebrations were an equally important opportunity for the progressives to once again claim Machado, and his complete works, as the poet of the people (Baker 442). The “poeta rescatado” had, after fifty years, finally been “rescatado.”

Javier Cercas and *Soldados de Salamina*

Through the next decade the argument regarding Machado subsided as Spain’s attention was drawn towards García Lorca who had been closely associated with the Spanish people’s desire to recuperate “la memoria histórica” (Muñoz and Garcia 162). But in 2001 the discussion about Machado’s political allegiance was again brought into the public spotlight, this time by a seemingly trivial remark made in *Soldados de Salamina* (2001) by Javier Cercas. Cercas

published the widely acclaimed novel whose protagonist (a character who closely resembles the author and whose name is also Cercas) publishes an article² paralleling the death of Antonio Machado with the near-execution of one of the primary founders of the Falangist movement: Rafael Sánchez Mazas (*Soldados* 21-24).

Although the novel itself focuses on Sánchez Mazas, the article centers primarily on the events surrounding the death of Antonio Machado as he fled from Barcelona at the beginning of 1939. In part, it describes how Antonio and his brother Manuel were surprised by the onset of the War and found themselves in different circumstances: Manuel in Nationalist-controlled Burgos and Antonio in the heavily Republican Madrid. The article (which Cercas cites nearly in its entirety in the novel) states that “es razonable suponer que, de haber estado en Madrid, Manuel hubiera sido fiel a la República; tal vez sea ocioso preguntarse qué hubiera ocurrido si Antonio llega a estar en Burgos” (*Soldados* 23; Cercas "Un secreto esencial"). Written in this fashion, it appears as if the author suggests that by mere happenstance of where each Machado was located at the onset of the war became the principal reason for allegiance to the political parties which they defended. In other words, he suggests that had circumstances been different, Antonio Machado would probably not have sided with the Republic.³

Many critics have noted that the hypothetical question posed by Cercas “ha provocado mucha irritación, ha tocado fibras muy sensibles” (Macciuci and Bonatto 137) declaring it as “la

² The explicit author also published an article in *El país* which is nearly identical to the article described in the novel. This article was written on February 22, 1999 sixty years to the date of Machado’s death. For the complete article see Javier Cercas, “Un secreto Esencial,” *El país*, 11 Mar 1999 <http://www.elpais.com/articulo/cataluna/MACHADO/_MANUEL/MACHADO/_ANTONIO/secreto/esencial/JAVIER/CERCAS/elpepiespcat/19990311elpcat_5/Tes>.

³ It is interesting to note that the same conditional attitude can be viewed from the author’s interpretation of Sánchez Mazas. Manuel José Villalba indicates that “the narrator presents Sánchez Mazas as a product of his time, as a subject without agency, and determined by the historic circumstances in which he happened to live... Belonging to the fascist party was a circumstantial consequence of his travel to Italy as a reporter of the newspaper *ABC*” Manuel J. Villalba, "Ambiguity and Historical Interpretation in Javier Cercas' *Soldados De Salamina*," *Tusquets Editores* (18 Mar 2003), 23 Jul 2011 <<http://www.lehman.cuny.edu/ciberletras/v22/villalba.html>>.

sombra de sospecha sobre Antonio Machado” because of how clearly it sets aside many documented evidence of Machado’s assistance and support for the Republic (135). Within the novel itself, the fictitious Cercas admits to having received some criticism for his comments in the form of three letters, one of which chastises him for insinuating this half-heartedness in Antonio Machado’s political ideology (*Soldados* 24). Cercas defends himself by writing that this was not something that he thought he had suggested, at least completely, and that he thought his question was innocent (24). A few months after the publication of the novel, Cercas (the explicit author) explains in further detail what he meant by his comments. He stated that “Estoy convencido de que Manuel Machado hubiese sido republicano, ¿qué hubiese sido Antonio? No lo sabemos. A lo mejor, era un héroe de verdad [...] Sin embargo, no todo el mundo es un héroe” (Morales). As suggested in his interview, he simply wishes to reason that the poet’s involvement in the Civil War was circumstantial and that, given other conditions, things may have been different. For him this hypothetical question about Machado, although perhaps not necessarily practical, calls into question how Spanish society has viewed the poet. Cercas, who attempts to play with reality and fiction in order to question how truth is discovered, challenges how society has constructed the collective admiration towards this poet: first through the Fascists who manipulated his poetry, and now those who wish to convert him into the ultimate Republican hero.

Cercas’ suggestion that Machado’s involvement in the War was circumstantial echoes what had been said by Ridruejo in his issue of *Escorial*. Both Ridruejo and Cercas insinuate that the circumstances (perhaps) played a stronger role in his political ideology than the actual political ideas. Both allude to a type of manipulation of the war he war in the later life and works of Machado, and therefore, both discredit the poet’s reputation and relation with the Republicans.

By so doing, Cercas also attempts to heighten the concept of the “historia del cincuenta por ciento.” Almudena Grandes describes this as when “la gente dice que ‘no debemos juzgar’ o que dice ‘todos son iguales, todos hicieron cosas horribles’ [...] Todos hicieron cosas horribles, luego todos eran malos, luego, si todos eran malos, todos eran buenos” (Macciuci and Bonatto 132). Cercas, by stressing the circumstantial nature of Machado’s (as well as Sanchez Maza’s) actions, eliminates any individual responsibility and puts it directly onto the war. By placing doubt on Machado’s allegiance Cercas underscores the artificiality of either side’s attempt to claim him for themselves and places a shadow of doubt regarding whether it is possible to ever fully recover the “truth.” In other words Machado is not Republican or Fascist, simply a manipulated byproduct of society’s desire to cling to a poet that had touched their hearts.

Three post-*Soldados* novels that turn to Machado

As critics debated the implications of Cerca’s subtle yet controversial comments, authors were already in the process of joining the recently intensified dialogue about Machado’s Republican standing. Since the release of *Soldados de Salamina* in 2001 at least three novels with obvious ties to Machado have appeared in what appears to be an attempt to turn to the poet in response to the notion of his political neutrality.

El vano ayer

The first such novel appeared in 2004: Isaac Rosa Camacho’s *El vano ayer*. Machado’s influence is strong within the novel as the title, second epigraph, two important passages and many other aspects of the novel refer to the poem “El mañana efímero” from *Campos de Castilla* (Collado 63). The novel has often been criticized as a parody on the famous novel by Cercas because it deals, in part, with how a writer chooses what story to tell and exactly how to tell it. Rosa himself has declared that one of his main purposes was indeed to criticize or call into

question “una serie de tendencias que están presentes en Cercas” (Haftner 121) . With the enormously successful novel by Cercas in mind as he wrote *El vano ayer* (Collado 109), it seems plausible that Rosa knew and understood the contemporary controversy many suggest Cercas had renewed regarding Machado. As Rosa questions how the author selects what aspects of the story to tell, he questions the veracity of only selecting those points which interest us while ignoring or downplaying those that do not. If the entire story hasn't been told then it therefore is not the entire truth. Isaac Rosa, despite denying having written in direct response to Cercas' controversial lines, had now officially delved into the contemporary dialogue in defense of the poet and the need to review his entire life and not just those aspects that we agree with.

Mala gente que camina

Another author fighting for Machado's reputation in recent years is Benjamin Prado. To show his ever loyal support to the national poet, in 2008 he called for the return of Machado's body to Spain declaring him as one of the most important

símbolos de nuestra cultura y nuestra sociedad civil que la guerra transformó en símbolos de las víctimas del horror y cuya vuelta definitiva a España sería una lección de la democracia a la dictadura, un ejemplo del modo en que la libertad recupera lo que la tiranía destruye y una prueba de que la impunidad no dura para siempre. (Prado "¿Por qué no traer a España a Machado y Azaña?")

His obvious appreciation of Machado as an icon of the Democratic Spain was also manifest a few years earlier, in 2006 with his novel *Mala gente que camina* inspired by “He andado muchos caminos” from Machado's *Soledades, Galerías y Otros poemas* (Fernández). In this novel, Prado (according to the novel's back cover) intends to “bucear en las aguas negras del franquismo y desactivar las verdades minadas con que sus protagonistas habían sembrado el territorio

conquistador” (*Mala gente*). With this theme in mind the author searched for a title that would capture “toda esa gente siniestra” (Fernández), which he found in some verses written by Machado which inspired his title. Using the verses in this way delighted the author because it allowed him to undermine prior opinions of Machado, such as those made by Ridruejo (and Cercas), that had weakened Machado’s political position (Fernández). In other words, Prado’s use of Machado’s poetry in his novel, in part, was an endeavor to more strongly solidify the poet’s relationship with the goals of the Republic.

An attempt to completely analyze the correlation that the prior two novels have with Machado’s poetry would require much more attention than can be given here. It is the purpose of this thesis, however, to focus our efforts in analyzing the third and most recent novel to join the contemporary conversation regarding Machado’s relationship to the Republic: *El corazón helado* by Almudena Grandes.

El corazón helado

El corazón helado published in 2007, contains a number of direct references to Machado and his works, three of which are found as epigraphs. The presence of these important references to the works of Machado in significantly strategic positions in the novel serve literally as well as symbolically as a framework for its interpretation. Grandes echoes similar imagery used by Machado, especially the famous lines which inspire her title (“Una de las dos Españas/ ha de helarte el corazón”) as a tool to question the way that the official memory has interpreted the past and bring to remembrance the acts of those exiled Spaniards who had so often been forgotten.

The most important use of Machado within the novel arises as Grandes describes the struggles facing contemporary society; which relates directly to Cercas and his attitude towards Machado. When asked in an interview if her novel was written in response to Cercas’ comments

she claimed ignorance in regards to his statement. Once explained, the author quickly defends Machado from the attitude conveyed by the author of *Soldados de Salamina*. She states:

Eso es una salvajada [...] Estoy absolutamente segura de que si Antonio Machado hubiera caído en el bando nacional lo habrían fusilado [...] Si no le hubieran fusilado se habría largado, se habría pasado [...] Mira lo de Machado es algo tremendo. Machado es el dechado--nosotros llamamos dechado a lo que es lo máximo, el dechado eran los pañitos de muestra que hacían las niñas en los colegios—*Machado es el dechado de virtudes republicanos por excelencia*. Machado, cuando acabó la guerra, estaba muy cerca del Partido Comunista de España. Él fue el que inauguró los dos últimos congresos de las Juventudes Socialistas Unificadas y él tenía previsto llegar a la URSS. Pero en el año 1941 (Machado murió en el 39) Dionisio Ridruejo tuvo el valor—hace falta mucho valor—de hacer una edición en Editora Nacional de las poesías de Machado, diciendo que Don Antonio Machado no tenía ideas políticas; que tenía sentimientos, pero ideas políticas no. Entonces a partir de ahí ya de Machado se puede decir lo que se quiera, pero Machado es Machado y estuvo donde estuvo y escribió lo que escribió, y sabía perfectamente quién era y de qué lado estaba. Claro, se le intenta manipular sin parar porque es el poeta nacional, porque es el escritor que más ha influido en las generaciones sucesivas, es el escritor más admirado [...] *En el caso de Machado ha habido un intento constante de manipularlo porque la mejor manera de que la historia del cincuenta por ciento fuera verdad sería que Cercas tuviera razón* [...] Yo me enfado mucho.

(Macciuci and Bonatto 136-37, emphasis added)

Although ignorant of Cercas' direct statements, Grandes is not unfamiliar with this attitude prevalent within Spanish society. Santamaría indicates that throughout the novel “efectivamente

la autora ha manifestado su malestar por la apropiación indebida que se ha hecho de la figura de Machado” (4). To Grandes such interpretations of Machado, “*el dechado de virtudes republicanos por excelencia,*” weaken him and support the idea that no one in the war can be considered at fault and that the responsibility falls on everyone equally for the atrocities committed, despite the fact that to her, it was the Nationalist army who started a rebellion against the legitimate Republic (Macciuci and Bonatto 132).

Parallel with her desire to challenge how society has viewed Machado, Grandes challenges the “no debemos juzgar” (132) outlook that began during Spain’s transition to democracy by establishing a strong link between her work and the works and imagery of Machado. As Spain created laws such as the Ley de amnistía, and opted to forget its past, it established “una democracia sin raíces” (135) where fear had driven society to avoid discussing the past and to overlook the causes of such a bloody war. This has led, according to Grandes, to the fact that Spain “es un país que no está normalizado democráticamente” (135). With the purpose of challenging this attitude, and finally becoming a normal country, she again turns to Machado’s “two Spains” as a means of describing the need for the recovery of memory.

Chapter 1: Two Spains, Two families: Challenging the Official History

Dos Españas, señores, están trabadas en una lucha incesante: una España muerta, hueca y carcomida y una España nueva, afanosa, aspirante, que tiende hacia la vida y todo está arreglado para que aquella triunfe sobre ésta. Porque la España caduca se ha apoderado de todos los organismos públicos.

-José Ortega y Gasset, “Historia de las dos Españas”

Rendir homenaje a Machado invocando la imagen de las dos Españas constituía, por tanto, una forma simbólica de prolongar la resistencia en el exilio.

-Muñoz and García, “Poeta rescatado”

The most apparent and significant connection between *El corazón helado* by Almudena Grandes and the works of Antonio Machado appears immediately following the dedicatory page. The novel's epigraph includes two lines from one of the poet's most famous and influential poems: "LIII" (often referred to as "Españolito")⁴, of "Proverbios y cantares" from *Campos de Castilla* (1912) ("Una de las dos Españas / ha de helarte el corazón"). As if the association between the phrase "helarte el corazón" and the title, *El corazón helado*, were not obvious enough for the reader, the author herself directly confirms the relationship between the two works in "La nota de la autora." In her concluding words at the end of the entire 1242 page book, Grandes declares "Y a Don Antonio Machado, por todo, y por el título" (*El corazón helado* 1242). This respectful tribute to Antonio Machado becomes more than a simple acknowledgment of the great poet, it encourages the reader to return to the beginning and search for connections between the poem (as well as other influences to the poet) and the novel.

The inspiration taken from this well-known poem has led some to declare that "toda la novela puede ser interpretada como un homenaje a Machado a través del título" (Santamaría). This homage to the poet, however, stems from a greater connection than just a mere reference through the title. Grandes uses these specific verses within the historical chapters of the novel as a means of developing the conflicts that have confronted the nation since the time of the war. In addition to turning to the preconceived notions already connected to the poem within the collective memory (Luengo 72-98), she uses the verses as a means to undermine the official story given by the Fascist victors and to strengthen and pay homage to the often forgotten memory of the exiled Republicans.

⁴ From here to the remainder of this essay I refer to "Proverbios y Cantares" "LIII" as "Españolito" for several reasons: 1) convenience, and more importantly 2) I believe that Machado's primary purpose isn't the divided country but the decision that faces the future generation, or the "Españolito que vienes al mundo."

Machado's "Españolito"

Even though Machado composed "Españolito" in the early part of the twentieth century, it captured the sentiments of a Spain that had felt divided for centuries, to some even from the genesis of mankind. As Luengo points out, for "los españoles, para quienes creen en esto, siempre han estado divididos en dos bandos irreconciliables y en su sangre corre el caninismo desde que el mundo es mundo" (73). Mariano José de Larra addresses this issue ("*Aquí yace media España; murió de la otra media*") (39) and so do other influential philosophers, poets, and writers throughout the nineteenth and early-twentieth centuries.⁵ Despite the fact that Machado was not the first nor the only person to describe this phenomenon, his beautifully crafted lines somehow caught the attention of Spain as they immortalized the concept of a divided nation (Luengo 72):

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. (158)

⁵ This thesis does not intend to analyze the hundreds of years that Spain has felt the division nor the many philosophers, authors, poets, etc who had described it. The purpose in mentioning this here is to stress that this concept was not original with Machado but that his role was important in establishing it in the country's collective memory. For more information on the "two Spains" see Santos Juliá, Historia De Las Dos Españas (Madrid: Taurus historia, 2004).

When Antonio Machado wrote “Españolito” only months had transpired after the infamous Semana Trágica (Boyd 20).⁶ Although Machado was not in Barcelona during the Semana Trágica there remains little doubt that the heartrending events “que expresaban profundamente beligerantes la situación social y económica española” (Molleda 35) had a direct influence in his life. The young poet was about to marry the love of his life, Leonor, on the last day of June and had made arrangements for their honeymoon to end in Barcelona (34). With Machado’s preoccupation with the future of Spain, one can’t help but wonder if his concern turned primarily toward the next generation, the children he hoped Leonor and he would one day have. The lines “Españolito que vienes/al mundo, te guarde Dios” capture the intense feeling he must have felt for the young Spaniard that most certainly would suffer more than they. The new generation must rise above the problems, above the divided country, to avoid a life full of contention and hate. With similar imagery of a divided Spain Machado writes “Desde mi rincón” (also found in *Campos de Castilla*) in which Machado describes the responsibilities of the rising generation:

¡...España quiere

Surgir, brotar, toda una España empieza!

¿Y ha de helarse en la España que se muere?

¿Ha de ahogarse en la España que bosteza?

Para salvar la nueva epifanía

⁶ This notorious event occurred in late June 1909 as a conflict grew between a controlling and demanding government and the rights of the people of Barcelona. Antonio Maura, president of Spain’s Council of Ministers, felt an obligation to send more national troops to the Moroccan War. The people of Cataluña refused to participate in the conflict and began organizing protests and marches against Maura’s order. Maura, unwilling to negotiate on the matter, sent in troops to demand cooperation from the rebellious manifestations. The consequences of this conflict was a week-long battle in the streets of Barcelona resulting in more than 110 deaths, hundreds more wounded, and around 1,700 people imprisoned. For a more in depth analysis of La Semana Trágica see Carolyn Boyd, “The Breakdown of the Restoration Settlement,” *Praetorian Politics in Liberal Spain* (North Carolina: North Carolina P, 2002).

Hay que acudir, ya es hora,

Con el hacha y el fuego al nuevo día. (174, emphasis mine)

The poet admonishes the future generation (“toda una España empieza”) to begin afresh by turning to the new day willing to do what is necessary to achieve the salvation of the nation.

“Las dos Españas” in *El corazón helado*

Contextualizing the Drama

Perhaps the most impressive aspect of “Españolito” is that it will come to reflect not just the intimate manner in which Machado understood the difficulties of his time but that it has become a monument for how the people of Spain felt during the Civil War and many years after. This is evident in contemporary novels such as *El corazón helado*. The insight brought to the subject by Machado in his poem, and the collective notions that come with it, allow Grandes to capture the conflict with greater ease and depth. In writing the novel Grandes seeks to establish the plot around specific historical events, but the author refusing to convert the novel into a History lesson (Basanta) relies heavily on the fact that her readers should already understand many of the activities surrounding the Civil War. Because her readers would most likely be familiar with the concept of the “two Spains” and the part it played in this bloody conflict in Spanish society, straightaway with Machado’s poem as the epigraph she sets the tone and direction without unnecessarily dedicating pages to establishing in-depth background. Therefore, Grandes uses the poem, in part, as a springboard to quickly contextualize the plot into her desired historical setting. Perhaps no other aspect in the novel captures more perfectly this use of the poem than does the early family life of the protagonist’s father, Julio Carrión González.

Young Julio's family

Born in the early 1920's, Julio Carrión González "ya no era un niño pero todavía no era un hombre" (235) when the Civil War began in 1936. This was a time, the narrator suggests (alluding to Machado's famous lines), when "todo el mundo corría, hacia un lado y hacia el otro" (256). Of course this political separation becomes crucial in the young character's development as he is eventually forced to choose sides. Until the early 1930s Julio had lived in a traditional Spanish household. Suddenly, he finds himself trapped between his ever-increasingly Republican mother and his rigidly conservative father. As a young boy, not quite old enough to participate directly in the conflict of the Civil War⁷, he represents an example of what Machado described as the "Españolito" torn between the Spain that yawns and the Spain that dies, and as evident in the novel, one of the "two Spains" does indeed freeze his heart.

Benigno, the parent that "yawns"

Although difficult to assess Machado's meaning behind each of the "two Spains," other poems written later by the poet contain similar imagery that may serve as reasonable guides for their interpretation. "El mañana efímero"⁸ written in 1913 and published in *Campos de Castilla*, elaborates on the line "España que bosteza":

Esa España inferior que ora y bosteza,
vieja y tahúr, zaragatera y triste,
esa España inferior que ora y embiste,

⁷ Not only is knowing that Julio Carrión was too young to participate actively in the Civil War important in relationship with the poem it is also essential to the purpose of Grandes' text. She makes it clear that this novel is about the experience of the grandchildren of those who participated in the Civil War. If Julio were considered a protagonist of the War, and therefore first generation, then Álvaro, his son, would not fit into the category of the third generation.

⁸ This poem, considered as some of Machado's "más duros versos de matiz religioso" (Molleda 38) were written when the debate over freedom of religion in education had intensified (38), indicating that this was his response to the Catholic Church's negative influence in the school system. The fact that this poem specifically deals with the education system of the country, adds strength to the argument below about Teresa as an educator.

cuando se digna usar de la cabeza
aún tendrá luengo parto de varones
amantes de sagradas tradiciones
y de sagradas formas y maneras;
florecerán las barbas apostólicas,
y otras calvas en otras calaveras
brillarán, venerables y *católicas*. (144-45, emphasis mine)

Speaking of this connection in relation to “Españolito,” Mayoral declares that “to readers of ‘El mañana efímero,’ the reference is clear-cut, and this Spain ‘that is yawning’ is, we understand, one and the same as the loud and unseemly Spain of ‘noisemakers and tambourines,’ the ‘lesser Spain that prays and yawns’” (303). The Spain that yawns relates directly with those in Spain that wished to uphold the Catholic traditions (“*amantes de sagradas tradiciones/y de sagradas formas y maneras*”) or to return to the glorious past in Spain’s history.

The few descriptions given of Benigno, Julio’s father, seem to correlate precisely with the Spain that yawns, as described in “El mañana efímero.” The strongest correlation arises with Benigno’s desire to uphold and strengthen the traditional Catholic values and, therefore, can be seen as “*amantes de sagradas tradiciones/ y de sagradas formas y maneras.*” Everyone in Torrelodones describes Benigno as “un hombre muy religioso, muy amigo del párroco” (216). He strongly opposes Teresas’s right to vote without his permission and her right to work outside the home, but what frustrates him the most is her threat to divorce him. He waits silently for the end of the war when “todo se iba a arreglar [...] cuando (los franquistas) ganemos la Guerra” (237).

Teresa, the parent that dies

On the other hand, Julio's mother, Teresa, best represents the "España que muere." In the first decade or so in her marriage with Benigno, Teresa conformed to conventional life and tried to be the wife and mother that conservative Spanish society required of her (225). Then, a few years before the Civil War, when Spain was about to be declared a Republic for the second time in its history, Teresa's role in her household would change forever.

She begins to understand that her right to vote, to work, and to divorce gives her power to decide how she will lead her life and how to overcome the oppressive control her husband and society has had over her (227-29). As she begins to challenge the roles that society has forced upon her, her character takes on the other Spain discussed in "El mañana efímero":

Mas otra España nace,
la España del cincel y de la maza,
con esa eterna juventud que se hace
del pasado macizo de la raza.
Una España implacable y redentora,
España que alborea
con un hacha en la mano vengadora,
España de la rabia y de la idea. (145)

Born as a new woman (España que nace) Teresa realizes the importance of the Republic in Spain. With her secular values ("España de la idea"), she comes to understand her role in the salvation and redemption of Spain, that of teaching the town about the equality of men and women and the need to liberate the country from the repression of the Catholic Church.⁹ No

⁹ Grandes places many of her characters as teachers throughout her novel. "Teresa González era hija de maestros" (223) and she also becomes a teacher later on. Álvaro is also a college professor. The fact that so many of these

longer does she feel like a helpless and defenseless woman; in fact, Teresa becomes one of the most vocal and respected women in the Communist campaign in her small town of Torrelodones. She uses her skills as a teacher to educate her countrymen in Republican ideology through her memorable rallies and speeches. Her political influence is important as several characters declare that if it were not for Teresa, many in Torrelodones would not have known of Marx or Communist ideology (639). In fact, she is instrumental in converting Ignacio, the most Republican character in the novel, to the Communist ideals (639). Of course for Teresa, her new birth into the Republican Party is ultimately what associates her with the *España que muere* as she is forced to leave her home and dies quietly in a Fascist prison a few years later.

Family as a symbol of the nation

Parallel to the country nearing the bloody Civil War the tension inside the household grows more and more intense. Therefore, the domestic conflict between Benigno and Teresa can be seen symbolically as a microcosm of the nation at the onset of war. The power that once resided in the hands of Benigno weakens as the nation approaches the Second Republic and Teresa begins to display the dormant power that she always had but society had never permitted her to show. One of the climactic scenes within this symbolic marriage occurs as Teresa attempts to participate in a meeting held by the Communists. With a shotgun in his hand Benigno refuses to let her go to the political meeting. She then pushes him out of her way and stomps off to give her speech (231-33). This becomes the most humbling moment for Benigno as he falls to the

characters take on the role of Educators is important for the message that *Grandes* has with the novel. Those who are viewed as people capable of saving Spain from doom and despair are established as teachers. Teresa is viewed, in part, as a hero because she taught with so much conviction what she believed to be true regardless of the consequences. This can be seen as towards the end of the novel Álvaro feels an intense desire to inform, or teach, his siblings the truths that he has found out, despite the silence dominant in the society (we analyze this further in chapter 2). The fact that Antonio Machado spent much of his life as a teacher also further suggests, albeit perhaps circumstantially, a connection with the novel and the great poet.

floor and begins to cry, just as the second Republic was viewed as humiliating for Nationalists. At this point, Benigno starts the downward trend of being powerless within the walls of his own home. In contrast, as Teresa leaves and gives her speech, she is strongest. The push that Teresa gave Benigno must be seen as a representation of the momentum that Republicans had at the beginning of the Second Republic that shoved conservative power to the background, at least temporarily.

Shortly after Teresa gains considerable respect in the town she invites Miguel, a Republican teacher from a different city, to stay with the family. Benigno objects, but cannot prevent the invitation for fear of being humiliated by Teresa's threats to divorce him (231-37). Teresa and Miguel become romantically involved, (symbolic of foreign countries coming to the aid of the Republic), and as their secret love affair gets discovered by young Julio, they feel that the only option is to flee from their home. However, like so many Republicans at the end of the conflict, Teresa was not welcomed with open arms in her fight for a better world but was imprisoned, where she eventually died for her beliefs and association with the Communist Party.

With this symbolic matrimony Grandes has constructed enough of a historical marker of what led to the Civil War and the divisive choice confronting the nation without the need to literally describe many of the events. As important as the two parents are in the story, however, the emphasis does not fall on them, as they are merely secondary characters. Like Machado in his poem, Grandes wishes to dwell not on the conflict but on the young life that will never be the same after the decision is made between the two opposing forces.

Julio as *españolito*

The tug-of-war between his two parents results in a confusing situation for the young Spaniard. He feels pressure to follow his father's conservative ideals as Benigno constantly

bribes Julio by paying him “la paga semanal sólo el domingo, sólo al salir de misa” (233). Although his mother never consciously tries to recruit the young boy to her side (233), the pressure from those around him to follow his popular mother continuously pulls on him.

The scene depicting the physical conflict between Teresa and Benigno suggests the turning point in Julio’s young life as well. When Teresa marches out to the rally, Julio slides from behind a door where he had witnessed first-hand the confrontation between his parents. Julio comes out and finds his father on the ground crying and is sickened by the helplessness that his father has displayed in recent years. He has watched as his father’s authority and respect have dissolved in the face of his mother’s new political influence. He realizes in that moment that his father is spineless, weak, and “unos calzonazos” (229) and that “lo quiso más y menos que antes, porque descubrió su debilidad, su incapacidad para imponer su voluntad en su propia familia, y las raíces de su impotencia, que no era más que miedo” (228). Disgusted, he feels that there remains only one road to take: following his mother. He runs to the rally and listens as Teresa powerfully teaches her Republican ideals and receives praise and admiration for it. He realizes that she has changed drastically in just a few short years and that she was no longer the weak woman she had once seemed.

As the conflict heats up and approaches the end, Julio feels more confused as to which side to follow. Although he has come to respect his mother, Julio becomes confused and threatened with the new developments in his mother and realizes then and there of the pending catastrophe that was to come. The narrator declares that:

Julio nunca se había sentido tan importante, tan orgulloso de su madre. Tampoco había sentido jamás el borde del abismo en la planta de sus pies tan cerca como aquella tarde, cuando comprendió que se avecinaba un final inevitable, porque aquello no podía durar,

no podía durar su casa, no podía durar su familia, no podía durar su vida [...] comprendía las cosas pero no podía tomar partido por su madre, no podía porque lo único que quería era volver a vivir como antes de cumplir once años. (235)

This passage represents Julio's moment of decision. He realizes that his life has been split in two and he now must choose a side. The *españolito* is confronted with the ultimate decision: to join his mother and younger sister as they flee their home or remain with his father. Regardless of the choice he makes, his family will be shattered forever and he will be left with only disappointment and regret (248).

Offended by what he had seen his mother doing with Miguel and the pain that was caused by her leaving, Julio decides not to go with his recently self-exiled mother and remains at home with his father. He admits to never really loving Benigno, but when Teresa ran away with Manuel he felt that the Spain his mother represented had betrayed him. A few short years later, in 1939, Julio hears that his mother had died in a Fascist prison. The real death in Julio's mind had already occurred the day that she had abandoned the family. In a sense, he buries her in his memories. This more than anything else, demonstrates Teresa as the "España que muere" because the *españolito* had already buried her in his frozen heart before her physical death occurred. His coldness towards his mother prevents him from taking on the "hacha de la mano vengadora" as suggested in Machado's "El mañana efímero" and prevents him from becoming the "España [...] redentora" that could potentially regenerate Spain. In fact his choice to remain with his father and the subsequent choices made afterwards lead to a greater destruction of "Spain" as demonstrated by the conflict found between him and the Fernández family.

The Two political opposed Families

As demonstrated by Julio's early life, Grandes has used "Españolito" to encapsulate the conflict that plagued the protagonists of the Civil War and how it affected the nation. In so doing, she used Machado's verses in their most traditional interpretation and has not yet set out to challenge any notions that the verses hold in society. "El corazón" (the novel's first section immediately following the epigraph) also suggests to the reader that the contemporary drama being told falls into a traditional Civil War account. The apparent division between the Carrións and the Fernández demonstrates a divided Spain but, unlike the example of Teresa and Benigno, the use of Machado's poem in relation to the two families does not simply contextualize the drama but calls into question many of the collective concepts that society has maintained with regard to the Civil War.

Acknowledging the relationship that these families have with the idea of Machado's "two Spains," Santamaría has stated that:

Esas "dos Españas" están representadas por las dos familias, los Carrión y los Fernández Perea, así como por la propia división que genera la cuestión del pasado de Julio Carrión, dentro de su familia [...] La identidad familiar es una trasposición de la identidad nacional, y el enfrentamiento que se produce en el seno de la familia Carrión representa el de esas dos Españas. (4-5)

In the opening two chapters of the novel, Grandes places the two families worlds and decades apart. The chapters dealing with the Carrión family take place primarily in contemporary Spain, meaning the year 2005. The chapters that deal with the Fernández family show them exiled in France at the death of Franco in 1975 as well as their return to Madrid a few short years later. Although no observable connection has been established up to this point between the Carrións

and the Fernández, with the concepts of “Españolito” fresh in the readers mind from the epigraph as well as the juxtaposition of the two families in alternating chapters, suggests that these are indeed representative of the “two Spains” in conflict within the novel.

Challenging the official concept of the “two Spains”

As the novel progresses, the two Spain analogy associated with the families begins to evolve from merely situating the family into a Republican versus Fascist conflict to challenging many erroneous concepts that carry on to the present. Urioste argues that one of Grandes’ primary purposes in the novel is to “subvertir el sentido equívoco que la historia contemporánea española ha mantenido sobre la Guerra Civil” (Urioste "El caso de *El corazón helado*" 941). In order to understand how Grandes uses Machado’s poem to subvert the memory of the war, it is first necessary to recognize that the actual political situation during and after the Civil War was significantly more complex than the oversimplified division maintained by the official memory of the war, as dictated by the victors.

Ana Luengo comments that “al detenernos en la situación de España en el año 1931, se observa cómo el país no estaba radicalmente dividido en dos partes, como se encargaría la memoria oficial franquista en hacer creer mediante conmemoraciones partidistas y su terminología” (75). Along with Machado’s life, the phrase “las dos Españas” was commonly manipulated throughout the war by the Nationalists as a tool for the rebellion to justify their actions (73). Gunnlaugsdóttir notes that:

La situación política e ideológica era muy complicada y lo que determinó la afiliación de uno podía ser una cuestión geográfica, social, religiosa o ideológica. Sin embargo, para los franquistas todos sus contrarios eran ‘el caos’, y desde el comienzo de la contienda se asentaron en la memoria comunicativa de las generaciones posteriores unos conceptos

relacionados con los que lucharon por la República y otros relacionados con los sublevados franquistas. *De tal manera se fortificó la idea de las dos Españas.* (26, emphasis mine)

The simplistic division found in this notion of “two Spains” had evolved into a blatantly overgeneralizing tool principally encouraged by the Fascist party to convince themselves, and the world, that the Civil War was not a war against flesh and blood but a war between right and wrong (Luengo 71-76). For the Nationalists the conflict was black and white, a conflict of “‘vencedores’ y ‘vencidos’, la ‘España’ y la ‘Anti-España’, la ‘Victoria’ y el ‘caos’” (73-74). The importance of emphasizing the over-simplistic division of Spain for the Fascist’s own political ideology was, however, every bit as much to portray order within their own party as it was to group the enemy into one common foe. Luengo comments on the divided nature of the Nationalist party by stating that:

Aunque en mayor grado de concordancia, también entre los civiles que se alistaron por el bando nacionalista había diferentes posiciones: carlistas y falangistas, que también fueron elementos desestabilizadores los años anteriores, monárquicos, militaristas, agrarios y simplemente católicos convencidos [...] Lo que llevó a tantas personas a luchar por el bando nacionalista fueron diferentes razones: el azar geográfico, el patriotismo, el miedo a otra revolución como la de Octubre de 1934 y a la pérdida de sus privilegios, también la creencia de que España era católica por definición y de que su cristiandad estaba en peligro. (77-78)

Despite the fact that the army, and later Spain under Franco, was made to appear orderly, organized and united, the truth is that the seemingly uniform Nationalist Party was comprised of many different groups and ideologies.

Julio Carrión as representative of the division amongst the Nationalist Spain

In order to subvert many of these erroneous collective ideas in her novel, Grandes turns to the family that represents the victors of the war who controlled the official history. In the opening scene of *El corazón helado*, the Carrión family attends Julio's funeral. Julio's life is summed up as being a man that "nació en Torrelodones pero murió en un hospital en Madrid" (16). As Álvaro narrates the proceedings the reader understands that something significant must have occurred to transform Julio's humble life in the villages to that of a prosperous businessman in one of the largest cities of the world. Although the reader does not discover how Julio accumulated his wealth until toward the end of the novel the author unquestionably alludes to Julio's situation as being typical of the *vencedores*, suggesting to the reader that Julio's wealth was somehow connected to his affiliations with the Nationalist Party.

This connection between Julio and the Nationalist is strengthened through a symbolic relationship that Grandes creates between Julio and Francisco Franco. Both figures gained their power through manipulation or by taking away from the Republicans what was rightfully theirs. Franco gained control of Spain by rebelling against the legitimate Republican government (Macciuci and Bonatto 133), while Julio gains his wealth and power by conning the exiled Republicans out of property that had been in their family for years. Both figures go to great lengths to censure anything that would diminish their power or authority. This can be seen as the Nationalists "recovered" figures such as Machado, while rejecting and censoring all his works that did not support their ideals. Julio, by the same token, tries to eliminate anything from his past that would cause people to question his loyalty to the victorious Spain. His memory of his mother, for example, becomes twisted to hide her involvement in the Republic, and his desertion

of his post in the army and his time with the exiled Republicans in France is abridged simply as his time in Russia.

The primary parallel between Julio and Franco, however, lies in the juxtaposition of the death of Julio Carrión with the death of Francisco Franco in the first two chapters of the novel. This allows the reader to establish a strong connection between the two figures. The death of Franco causes uncertainty within the country as anxiety increased as it waited to see the type of government Juan Carlos I would establish (Luengo 93-95). Julio's death as well results in uncertainty as to who will inherit his business and his wealth. Franco's death made possible the debate about how Spain would deal with the atrocities committed during and after the war. The death of Franco, as told from the perspective of the Fernández family exiled in France, is cause for celebration and happiness because they knew that only through his death were they capable of returning to their beloved Spain. Although not surrounded with celebrations of joy, the death of Julio also allows Álvaro to finally discover the unpleasant truth that lay dormant in their family for many years.¹⁰

Complexities arise, however, in Julio's character as Álvaro continually discovers more about his father, which causes the reader to question this over-simplistic characterization of Julio as a Nationalist. Throughout the novel, Álvaro is shocked to discover that each of his siblings has distinct and often contradictory memories about their father. In a conversation with Julio Carrión Otero, Álvaro's brother, Julio mentions "Es como si papá hubiera sido varios hombres en lugar de uno solo" (202). This motif, or as Álvaro begins to call it "la multiplicidad de nuestro padre" (265), is repeated many times throughout the novel (200, 202, 265, 267, 268, 270, 1128).

¹⁰ This becomes a very important comparison within the novel itself. Álvaro, unlike the nation after Franco's death (which elects a pact of silence regarding the past), does open up to accept the past and thereby overcomes the negative effects caused by such silence. See chapter 2 of this essay for a more detailed analysis.

Grandes emphasizes that this is not a normal phenomenon and doesn't occur (at least to the same intensity) to any other character within the novel. Álvaro states that "si hubiera muerto mamá, por ejemplo, nuestros recuerdos no discreparían, no tanto al menos..." (202). In this manner Grandes demonstrates the multiplicity of memories which echoes what Machado captured in his poem "¿Eres tú, Guadarrama, Viejo amigo" published in *Campos de Castilla*:

¿Eres tú, Guadarrama, Viejo amigo—
La sierra gris y blanca,
La sierra de *mil tardes* madrileñas
Que yo veía en el azul pintada?
Por tus barrancos hondos
Y por tus cumbres agrias,
Mil Guadarramas y *mil* soles vienen
Cabalgando conmigo, a tus entañas. (62)

In these verses, Machado recognizes that the mountain range he had come to love wasn't simply one mountain, but an assortment of them formed through numerous experiences and memories. He could not look at them in only one way because of the differences in the angles, light, etc. that he experienced it. Similarly, in the memories of his children Julio Carrión cannot be viewed as a single man but many.

Of course all of these references to Julio being remembered in multiple ways becomes a foreshadowing to Álvaro (and the reader) discovering Julio Carrión González's manipulation of the two political sides of Spain. Julio did not directly fight in the Civil War and his loyalties to the Nationalist movement are for convenience at best. What motivates Julio is not political power or the spoils of victory; the motivation comes because of the promise made to himself the

day his mother left him that “nunca más volvería a ir con los que pierden” (258). He has consistently sought, through any means necessary, to find himself always on the winning team.

Álvaro declares that:

(Cambiar de opinión) le daba muy bien (a Julio) podríamos decir que era su deporte favorito [...] Le gustaba tanto tener varias opiniones que nunca llegó a renunciar a ninguna, nunca cambió del todo. Iba y venía, pero sin destruir nunca las pruebas de su adhesión a la causa que más le conviniera en cada momento. Guardó sus carnés durante toda su vida. Estaban juntos, envueltos en la misma hoja de papel [...]. (1128)

His lust for winning over a girl, for example, leads him to use his mother’s fame as a facilitator to becoming a member of the Juventud Socialista Unificadas (JSU) despite the pain that his Republican mother had caused him. Then when the Nationalists take control of Madrid in 1939, and being a Socialist became extremely disadvantageous, he joins the Falange Española Tradicionalista and then later the Falange Española de las Juntas de Ofensiva Nacional Sindicalista (JONS) (1127-28). As the “soldado de muchas identidades” (440) leaves Madrid to fight in La Legión Azul, he keeps the JSU identification in his shoe so that “su pasado podía convertirse en una razonable garantía de futuro porque, fuera cual fuera el resultado de aquella Guerra, él iba a ganarla, y eso, estar del lado del ganador, era lo único que le importaba” (485).

His identity becomes further complicated as he deserts his post in Poland and uses his mother’s fame as a Republican to get close to Ignacio and his family in Paris. His yearning for money and financial stability leads him to betray his friends (the Fernández family) and cheat them out of their inheritance. Then after Julio returns to Madrid after spending so many years with the exiled Spaniards in Paris, he declares that because money and sex are really what have motivated him through most of his life that “después de todo, yo lo que soy es marxista” (716).

Not only are these multiple versions of Julio important for the plot, they become important as a means to weaken the supposed unity that the victors claimed to have had within the country during the dictatorship. Like the poetic narrator's memories of Guadarrama, the Fascist party was not simply one entity, but a number of groups all of them with different goals. The emphasis of the "dos caras de un hombre dividido" (270) that is Julio indicates the complexities inherent of dealing with the past in black and white. As mentioned earlier Julio has been seen by many around him as a determined and organized man, yet the truth is revealed that his life has been one large manipulations of either side. He is truly neither good nor bad, Fascist nor Republican, man of the campo nor a man of the city. Not everything about the Civil War, and those that participated in it were as easily categorized as the official memory has suggested.

Division of the family

A similar division occurs in the structure of the entire Carrión family. During the first half of the novel the family appears as a normal family that has pulled together to face the death of their patriarch. This sensation comes primarily from the number of gatherings that the family has memorialized Julio (the funeral, the luncheon afterwards, and the reading of the will). At Julio's funeral the townspeople of Torrelodones stand to one side and "al otro lado estaba su familia, los elegantes frutos de su prosperidad, su viuda, sus hijos, sus nietos..." (18). The reader senses that the Carrión family is different from the townsfolk and, coming just a few short pages after the epigraph citing Machado's "Españolito," the reader begins to associate the family with the Fascist Spain. Also, that the family *appears* to be united in their suffering.

Despite the appearance of unity, the obvious fragmentation within the family slowly becomes evident. Álvaro undermines the outward unity within the family in chapter three as he describes the family:

Como sucede en casi todas las familias numerosas, la nuestra había estado dividida desde siempre en dos grupos clásicos, el de los mayores, Rafa, Angélica, y Julio, y el de los pequeños, que integrábamos Clara y yo [...] pero con el paso del tiempo empezaron a contar otros factores transversales, que completaron esta división vertical con otras horizontales, elaborando un diagrama más complejo para todos, excepto para mí. (60)

These horizontal divisions that Álvaro discusses in this excerpt foreshadow the separation that will be revealed as the novel progresses.

Given that each sibling has different memories of Julio, as well as the fact that many of Álvaro's siblings have extramarital affairs leading to divorce and subsequent separation from their children,¹¹ further exposes the fragmentation in the structure of the family. However, the most significant indication comes at the end as Álvaro informs his siblings of the discovery he has made about their father and his need to share with each member individually, instead of collectively at another family gathering, indicates the continual disintegration of the family as the novel progresses.

This movement from perceived unity to disharmony within the family itself parallels Julio's manipulation of the "two Spains" as the novel progresses. As representative of the Fascist Spain, what happens to the family throughout the story, therefore, can be seen as a metaphor for what the reader is supposed to associate with the Nationalist that is not consistent with the unified and organized Spain that the official story declared. That is to say that Spain under the Fascist regime was not as strong or unified as the world was made to believe. By relation it can be seen that with the division in the Carrión family, Grandes captures an aspect of the official

¹¹ In fact, it may seem like a reasonable assumption that Álvaro's narration within the novel, could be viewed, at least in part, as a justification for why he left his wife and his child in pursuit of Raquel.

memory that until recently few authors had presented: that of a divided Nationalist Party during and after the war.

Recovering and enhancing the “España que muere”

The Republicans during the war: a fragmented “unity”.

In addition to discrediting the official version by demonstrating the complexities of the war, the novel also challenges it by amplifying the memories that have so often been neglected. Santamaría indicates that “hay a lo largo de la novela una exaltación de la generación que luchó durante la Guerra en el bando republicano [...] La novela pretende narrar una única nación española, la republicana” (4). In writing *El corazón helado* the author discusses how she uses such “episodios novelescos, más dramáticos e inverosímiles [...] (que) están inspirados en hechos reales” (1230), such as the Republicans being thrown in the wells in Arucas, to inspire sympathy and empathy for those who had suffered so much. Although perhaps a bit oversimplified, Santamarías comments certainly capture one of the main thrusts of recovered memory of the novel: that of bringing to the forefront the noble lives of the Republicans.

By placing their enemies in one group, the Fascists justified killing even their own countrymen to protect what they viewed as the truth. Not only would this help the Nationalist army gain supporters during the war, it also allowed them to have a guiltless conscience after the war was over. Therefore, to undermine this commonly accepted idea, the author elects to demonstrate the complexities found within the Republican Party through the fragmentation evident in the Fernández family during the war as seen in the first historical chapter focusing on the family. The fact that the Republican band comprised a variety of political parties, which included but were not limited to: “socialistas, liberales moderados, católicos de izquierdas,

fervientes antieclesiásticos, intelectuales, nacionalistas periféricos [...] y hasta anarquistas y los comunistas” (Luengo 76-77), each with different ideas of how the government should be run, is evident as Grandes depicts the Fernández family with a mixture of political ideals found within the family.

The first historical chapter that focuses on the Fernández family begins with the family waiting for everyone to arrive for what would be their first (and subsequently last) family gathering since the beginning of the war. The family has “dos hijos, el marido de una hija, el novio de la otra” (349) actively fighting in the war, with most of the women helping in various other capacities throughout the war torn country. In the war sections of the novel, the family had been sprawled throughout the country as some members were positioned “dentro de una trinchera” (338), others “luchó en todas las batallas relacionadas con la defensa de Madrid y en algunas de otros frentes” (338), while others worked in headquarters supporting the war. The Fernández family has been almost completely disjointed as a result of the conflict.

One of the first descriptions of the family shows the differences in ideology held by its members. Ignacio’s brother, Mateo, for example, fights for the Spanish Socialist Workers' Party or PSOE (*Partido Socialista Obrero Español*) “por razones estrictamente ideológicas” (336). His sister María alongside Ignacio joined the Communist Party or PCE (*Partido Comunista de España*) (315). This political division causes contention and bitterness within the family as seen during the last morning that the entire family would be together alive in Spain. Ignacio and Mateo, who theoretically fought on the same side, have to be restrained by family members in order not to come to blows with each other (315-16). Just as the brothers disagreed and fought, so too did the many groups of the Republican side. This lack of unity, as suggested by Luengo, may have caused the ultimate demise of the Republican armies (77). By dividing the family into

separate political branches of the Republican army, Grandes recognizes the complexity of the army that fought for a legitimate government during the Civil War. Thus she calls into question the argument made by the victors of such a simplistic division among the Republican side and by so doing, gives voice (or at the very least acknowledgment) to the variety of ideologies and parties that fought under the Republican banner.

Republicans in Exile

Most of the historical chapters focusing on the Fernández portray the family's experience while exiled in France. These segments capture the characters in some of the most touching and ennobling scenes found in *El corazón helado*. Certainly Grandes attempts to emphasize the quality of people found within the Republican Spain through demonstrating the difficulties of living in exile. As Grandes tries to praise the efforts and sacrifices made by Republicans (of any ideology), her use of "Españolito" takes on a vindicating role.

As the victorious Fascists turned to Machado to justify their actions for rebelling against the legitimate government, the Republicans turned to "Españolito" to find their identity, as previously discussed. Finding the famous verses in *El corazón helado* has led Gunnslaugsdóttir to declare that "la autora aquí elige fortalecer todavía más en la memoria colectiva esta idea de dos bloques opuestos de la sociedad española, seguramente porque considera que los vencidos como entidad tenían más en común entre sí que con los franquistas" (32). The image of the "two Spains" in "Españolito" appealed to the exiles as an explanation of their dire situation, and as a way to establish their identity as Spaniards forced to live outside of Spain.

As the Carrión family goes from a deceptive unity to a general disunion, the inverse can also be seen with the Fernández family. As mentioned earlier the first historic chapter dealing with the Fernández family establishes the fragmentation found within the family in part as a

means of contradicting the Fascist perspective in regards to the Republican army. The separation experienced within the family reaches its greatest degree as the War concludes and the Republicans have been forced to flee their country. Throughout the war, and especially at the end, anyone fighting under the flag of the Republic was hunted, persecuted, executed, or forced to leave Spain regardless of their party affiliations. Three months after the final family reunion, Ignacio finds himself isolated from his family while forced to live in a concentration camp in Toulouse. His brother Mateo died as a result of a treasonous act by his aunt Mariana, who has turned her back on the family and stolen all of their family wealth. It is in this situation that the Fernández family reaches its most fragmented state: that of loneliness, isolation, and even being deserted by those who professed to be family. Yet in this state of division and grief Grandes begins to demonstrate her view of the “unity” of the Republican people in exile.

Fearing for their lives, Ignacio and the other exiled Republicans who had fled the country soon found that conditions abroad were not much better than what they had left behind. These newly exiled Spaniards in France were thrown into concentration camps regardless of their political affiliations. Finding himself placed in a French concentration camp for being associated with “los que queman iglesias” (565) and described merely as “asesinos [...] matando a curas y a monjas” (564), Ignacio realized that just as in Spain, all parties associated with the Republican Party in France are viewed as one. To the French, “les da lo mismo que tú quemaras la iglesia de tu pueblo o que fueras a misa todos los días. Si eras republicano, te jodes, eso es lo que hay” (569-70). Despite the fact that he never burned down churches or killed priests, he suffered along with all those who had. Through Ignacio, Grandes captures a mosaic collectivity of Spain that suffered greatly and died for its country and beliefs. Gunnslaugsdóttir, seeing this collectiveness, stated that “se podría hablar de un llanto colectivo de los vencidos del libro de Grandes” (39).

The sufferings of Ignacio Fernández, this one figure among thousands that were exiled all over the world, becomes representative of the difficulties that faced all Republicans; and through his misery, Grandes has grouped the Republican nation, who individually suffered, into a unit fused together sympathetically in the fires of suffering.

Finally, after many years in the concentration camp, Ignacio escapes and is reunited with his family in Paris. There nearly every member (except for Mateo) lives and prospers in their temporary home. Here Ignacio meets, falls in love, and has children with Anita and the Fernández family begins to increase. The once completely fragmented family has now been literally united as one in exile. As an inseparable group this family can conquer all. They are able to confront head on the horrible past that has led them to that point, without the need to hide or ignore it. Changing from a once separated family, they are united and therefore, better able to handle the present by turning to each other for support and encouragement as they wait for that moment in the future when they might return to Spain.

2nd generation Exiles: A struggle for Identity

After a few years in exile, Ignacio and his family have children who are no longer “true” Spaniards. The young *españolitos* born in France struggle with a completely different divided Spain than that of the protagonists of the war. Nevertheless, their conflict can be viewed as a fulfillment of “Españolito” found in the epigraph of the novel; theirs is a conflict of identity.

After years of living in foreign countries the exiled Republicans began to create new families and establish themselves solidly in their new homes. The new generation, however, had never been to Spain and had only heard nostalgic accounts and been introduced to the traditions of this country they did not comprehend. As they have had no real experience with the country, they reject it as mere nostalgia of their parents. They reject the love that is so prominent in the

hearts of their parents who fight to hold onto every memory of Spain. Many of this younger generation see Spain not as a country but as “un contratiempo, una anomalía que cambiaba de forma, de naturaleza, según las fechas y las circunstancias, como una enfermedad congénita” (809). This new generation must decide what type of Spanish identity they will take on themselves: true Spaniards living in France, or French citizens with Spanish heritage.

Grandes portrays this struggle of the second generation in exile through her characters Ignacio Fernández Salgado, son of Ignacio Fernández Muñoz, and Raquel Perea Millán. In describing Ignacio Fernández Salgado’s struggle for identity, the narrator comments on the difficulties inherent in his situation:

Lo insoportable era ser hijo de exiliados españoles, haber nacido, haber crecido, haberse hecho un hombre en un exilio como aquél, denso, espeso, concentrado, estimulado a perpetuidad y perpetuamente torturado por la cercanía, la conciencia de esa frontera tan próxima y tan inalcanzable a la vez como un tarro de caramelos de colores situado un centímetro, sólo un centímetro, por encima de los dedos de un niño hambriento. Qué horror el exilio, aquel exilio ajeno que le habían obligado a vivir como propio, a él, *que era francés, que no era francés*, que no sabía de dónde era pero tampoco podía permitirse el lujo de que no le importara ser de ninguna parte, porque no había nacido en un país, sino en una tribu, un clan envalentonado de su propia desgracia, un campamento de nómadas inválidos [...] siempre encerrados en las minúsculas dimensiones de una patria portátil, una presencia póstuma y fantasmal a la que llamaban España y que no existía, no existía, no existía. (809-10, emphasis mine)

Having been born in and having spent their entire lives in France they consider themselves to be “frances(es) hij(os) de españoles” (824-25). On paper and in his heart Ignacio feels French, yet

his entire family continues to discuss returning to Spain as if that were his true home. Therefore, if his home is not France he must not be fully French. Torn between what he experiences on a daily basis and what his parents and family celebrate in the privacy of his home, Ignacio's personal battle stands for the conflict that these *españolitos* had to suffer.

Raquel likewise fights against her parents. When she was younger she spent a significant amount of time learning flamenco and performing in front of her family and friends. As a young adult the nostalgia for Spain discussed incessantly in her home begins to frustrate her and deter her from pursuing that heritage further. One example that demonstrates where her heart lies involves her French boyfriend Jean-Pierre, whom she spends a lot of time with, mostly in defiance of her parents and their desire for her to marry a Spaniard. Both Ignacio and Raquel find themselves less attracted to Spanish customs and traditions. As demonstrated by the actions and attitudes of these second-generation Spaniards in exile, Grandes, has purposefully placed these two *españolitos* on the path that will eventually freeze their heart: that of forgetting their Spanish heritage.¹²

Early in the chapter, all signs indicate that Ignacio Fernández Salgado and Raquel Perea have already adopted their identity: that of letting Spain die within their hearts. They define themselves first as French citizens and then, after acknowledge their Spanish heritage. The narrator describes Ignacio as feeling

harto de España, harto de la tortilla de patatas y de las sevillanas, de los villancicos y de los refranes, de Cervantes y de García Lorca, de los mantones y de las guitarras, de Fuenteovejuna y del Tenorio, del cerco de Madrid y del Quinto Regimiento, de comer

¹² Remembering the past and having it as a solid foundation on which to build your present and future situations, is a key element in understanding Grandes' novel. Chapter 2 of this essay deals specifically with this issue.

uvas en Nochevieja y de levantar en el aire una copa de champán para escuchar siempre las mismas palabras, el año que viene en casa. (809)

That Ignacio is so familiar with all these classic Spanish traditions and feels appalled by them demonstrates the battle that his parents have been fighting to keep their cherished customs strong within the home. Yet, he wants nothing to do with them.

Of course for Ignacio and Raquel the most important event in their young lives occurs when they are forced to travel together to Spain in the early 1970s. As they both reluctantly travel to their “home” country, they begin to understand who they really are and understand that blood is thicker than the place of birth. After several days traveling, Ignacio turns to Raquel and admits that “ahora siento que soy de aquí [...] y me alegro mucho de que mis padres me hayan obligado a venir” (830). The same epiphany occurs with Raquel as they watch a flamenco concert. The rhythm and the music, too much for the young Spaniard’s blood to handle, take over her body as she gracefully dances the flamenco on stage with the performers (833-35). When asked where she is from her response now is completely the opposite than it had been just a few short days prior. “Soy malagueña [...] Vivo en Francia, pero soy malagueña” (835). No longer do they consider themselves as French citizens trapped in a Spanish “tribu” (810, 857); they are Spaniards that happen to live in France until their family can return home.

The whole story

In a first reading this description of the second generation of Spanish-exiled Republicans may appear to diverge and perhaps even distract from the principal storylines. However, as the characters come to understand their identities as Spaniards, the reader also comes to understand that their stories are inseparably connected with the history of Spain. They represent the Spain

that has been forgotten which must be remembered and included in order to create a whole picture of Spain's history.

Throughout her novel, Grandes seeks to fix the memory of those whom Spain's collective memory has disregarded or distorted. In a significant moment in the novel Raquel describes her grandparents, Ignacio and Anita, to Álvaro as if their memory had been completely lost to everyone but herself. She says:

Eran rojos españoles, republicanos, exiliados. Echaron a los nazis de Francia, ganaron la segunda guerra mundial y no les sirvió de nada, pero no te preocupes, lo normal es que no lo sepas. Nadie lo sabe, y eso que eran muchísimos, casi treinta mil. Y sin embargo, no salen nunca en las películas de Hollywood, ni en los documentales de la BBC [...] Aquí (en España) es como si nunca hubieran existido, como si ahora molestaran, como si no supieran dónde meterlos [...] En fin, es una historia injusta, fea, una historia triste y sucia. Una historia española, de esas que lo echan todo a perder. (506)

Their story had been one that Spain had simply forgotten. Álvaro, with the last lines of the novel, also fears that his story will be “sólo una historia españolas, de esas que lo echan todo a perder” (1225). In this repetition of the same line as Raquel he expresses his fears that his story, *El corazón helado*, will also join the many stories, like those forgotten Republicans, that the official story has so often simply buried in the history books. Yet just as Machado's latter poetry is essential to understanding Machado, these stories are vital to understanding what Spain is, where it comes from, and what direction to take it from here in order to have a successful future. The whole story, and not segments or manipulated truths, is fundamental.

Chapter 2: Breaking Free of the Ice: Overcoming the Silence

En el caso de sociedades con largas trayectorias traumáticas, como lo son una guerra y una posterior dictadura, la sociedad se divide en dos grupos: el primero quiere recordar y el segundo olvidar.

-Ana Luengo, *La encrucijada de la memoria*

None find peace in silence even when it is their choice to remain silent.

-Dori Laub, *Testimony*

The use of Machado's "Españolito" in *El corazón helado*'s historical chapters emphasizes the Republican cause while at the same time deemphasizes the supposed unity within the Nationalist Spain. Despite the importance of challenging the official memory within her novel, Grandes' main use of the poem comes as she describes how the past continues to affect those of her generation (meaning the third generation after the Civil War), as captured in the chapters set in the year 2005. The author describes her novel as being

la versión de los nietos de lo que sucedió en este país hace setenta años, de cómo la historia familiar, -que no es la más corriente pero tampoco es la más rara- [...] le puede *helar el corazón de un españolito* del siglo veintiuno que está lejísimo del país en el que vivieron sus abuelos. (Grandes "Entrevista a Almudena Grandes")

In the words of the author, Álvaro represents the most significant *españolito* within her novel. None of the characters in *El corazón helado* are challenged more poignantly with an extremely divided Spain than is the protagonist. In fact he is the only character directly tied to Machado's poem (995-96, 1011). Representative of all the "nietos de los quienes se enfrentaron hace setenta años" (1229), his conflict illustrates an important struggle: that of turning one's back on the past or acknowledging it and allowing it to influence the present. In addition to the primary epigraph, Grandes continues to turn to Machado's poetry and life for direction to illustrate the importance of building on, not silencing, Spain's conflicted past. Through echoing similar imagery to the great poet, *El corazón helado* challenges the collective amnesia encouraged during the country's transition to democracy and fosters the communal recovery of social memory.

The second reference to Machado

The second direct reference to the Spanish poet in *El corazón helado* occurs as an epigraph to the third section that quotes an article published by the Spanish writer Francisco

Ayala on October 11, 1988 in *El país*. In the article, Ayala reflects on *A Lister, jefe en los ejércitos del Ebro*, one of Machado's final poems written months before his death in 1939. This poem, dedicated to Enrique Lister, general of one of the most active Republican armies during the Civil War, holds a special place in Ayala's heart for its beauty, meaning, and perfected prose (Ayala). Yet because many of Machado's thoughts and ideas had been intentionally disregarded (such as his war poetry or odes to leftist political leaders) this poem had been ignored and overlooked for many years. Ayala concludes that this poem needs to be remembered since it appears that even though it was written in 1938, Machado's ideas still deeply affect the nation. By including this article in her novel and especially by placing it as an epigraph, *Grandes* indicates that Ayala's remarks contain key elements on how Machado's life and works are being used in the novel to enhance the need for the recovered memory of Spain's history. The segment reads:

En las postrimerías del ocioso estío ha regresado a mí este año, por dos vías distintas -la pantalla de televisión y la página impresa-, un poema de Antonio Machado que desde hacía tiempo estaba ausente de mi ánimo: el soneto *A Lister, jefe en los ejércitos del Ebro* [...] La poesía de circunstancias, sean éstas cualesquiera, puede ser pésima; pero -aparte de que, en el fondo, toda poesía es de circunstancias- de circunstancias fueron las Coplas de Jorge Manrique a la muerte de su padre, el llanto de García Lorca por Ignacio Sánchez Mejías y el poema del propio Machado sobre el asesinato de García Lorca [...] ¿Por qué, entonces, habrá tenido tan mala fortuna crítica? Por qué ahora tiene que buscarle disculpa quien quiere ponderar sus quilates estéticos? [...] Después de aquel momento, durante el curso de la guerra generalizada, Lister seguiría en campañas europeas, fiel a su vocación, y hoy, pasados tantos años, su lealtad podrá parecer un anacronismo; hoy, el soneto en

que Machado quiso enaltecerle produce una cierta sensación de vago malestar. Hoy ¡se es tan avisado! ¡Se está tan por encima de ciertas cosas! (as qtd. in *Grandes El corazón helado* 989)¹³

In analyzing Ayala's words we will divide this quote into three sections which become symbolic of the journey that Álvaro and contemporary society are on to recover Spain's forgotten past: 1) the absence of Republican history in society, 2) the "circumstantial" nature of the Civil War, and 3) the importance of applying the past and its message into the present.

Machado's Republican poetry as symbolic absence of Republican history

En las postrimerías del ocioso estío ha regresado a mí este año, por dos vías distintas -la pantalla de televisión y la página impresa-, un poema de Antonio Machado que desde hacía tiempo estaba ausente de mi ánimo: el soneto A Lister, jefe en los ejércitos del Ebro [...].

This first sentence in Ayala's article hints at the problem that Grandes suggests is the conflict facing her generation: that the past has been forgotten or ignored (Grandes "Spain is different no more"). Until that moment in 1988, Machado's poem had not been an active part of the collective consciousness (accepting Ayala's comments as representative of Spanish society as a whole) stemming from what Riduejo and the Nationalists had done with his Republican poetry back in 1940.

As Machado's later poetry had been "erased," so too had the history and accomplishments of many of the Republicans who had fought valiantly in the war. This led to, as discussed in chapter 1 of this essay, a one-sided version of the conflict where the exiled Spaniards remained outside the collective memory of the official version. We have already

¹³ For the complete article see Francisco Ayala, "Viejas Espadas, Viejas Pistolas," *El País* (11 Oct. 1988), 24 May 2011 <http://www.elpais.com/articulo/opinion/LISTER/_ENRIQUE/Viejas/espadas/viejas/pistolas/elpepiopi/19881011elpepiopi_10/Tes>.

discussed, in part, how Grandes has used Machado to challenge this biased history throughout the dictatorship of Franco. The difficulty for Grandes has been how, from the transition until the present, Spain has not set out to build its society on the foundation of Spain's past, meaning specifically the Second Republic (Grandes "Entrevista a Almudena Grandes"), and has chosen instead to ignore the events that have occurred since the 1930s.

After the death of Generalísimo Francisco Franco on November 25, 1975, many of the exiled families finally felt safe to return home permanently. Yet as they returned, fear emerged in Spain as uncertainty dominated the political sphere on how to handle the "two Spains" mixing together for the first time since the war broke out in 1936 (93). The problem facing Spain during this critical transition was how to handle the atrocities that were committed during the Civil War and postwar era and how as a nation they could peacefully reconcile the differences between the two sides. Juan Carlos I remembers this time, stating: "fue impresionante porque la sensación que tuve es que ahí estaban las dos Españas y que era una España reconciliada. Eso me dio una gran fuerza y una satisfacción interior para seguir trabajando" (Yuste, "El rey recuerda"). Instead of turning back to the legitimate government prior to Franco (the Second Republic), Spain chose a different path which involved looking solely to the future instead of building on its past.

Disremembering the past and remaining mute about the War seemed to be a top priority for this deeply divided nation so that the healing process could begin. Elena Yeste declares that the way that Spain sought to reconcile the two sides was that "el pasado fue sometido a un olvido público, en nombre de la reconciliación de las dos Españas enfrentadas en el 1936-1939" (7). By 1977, two years after the death of Franco, Spanish politicians hoped to make the transition from dictatorship to a democracy as smooth as possible by establishing laws such as the Ley de amnistía (Gunnslaugsdóttir 6). Gunnslaugsdóttir points out that this law "coincidió con el hecho

de que no había una demanda social que reclamara acción contra los responsables de la dictadura, parcialmente por miedo a que se repitiera un conflicto de nuevo” (6). As fear of rebellion or another civil war grew, many of the outrages committed by both sides were simply ignored. Cuñado observes that:

Durante los años de la transición se tomaron decisiones a nivel judicial y político que otorgaron la impunidad a los culpables (los crímenes de la dictadura no se juzgaron y los artífices del régimen se incorporaron a los nuevos partidos democráticos), y a nivel mediático *se procuró no hablar del pasado*, todo ello bajo la constante apelación al espíritu de la reconciliación, *el nuevo sistema democrático se estaba construyendo sobre la base del silenciamiento y del olvido*. (10, emphasis mine)

Spain again, through its silence, had become allegedly “united,” not under a dictator that controlled their liberties but as a democratic Spain “que rechazaba cualquier intento de penetrar en aquel pasado oscuro” (Espinosa Maetre 22). Thus Spain had taken upon itself a “unifying” pact of silence in regards to its recent history.

In *El corazón helado* the characters that best capture the social amnesia dominant in the transition to Democracy are Julio Carrión González and Angélica Otero Fernández. These second generation characters painstakingly remain silent about their past which would incriminate them if revealed. The fact that Julio is a magician highlights the hypocrisies and manipulations that he has perpetrated throughout his life. Julio, with a symbolic wave of his hands, censures any information about his family that seems embarrassing or controversial to his own ideals, as well as anything that he may have done personally that would implicate him. This includes eliminating all traces of his mother’s Republican affiliations (which includes never admitting to having a younger sister), being vague about his participation in the Legión Azul in

Russia, his desertion of his post in Poland, his stay in France, as well as how he acquired his wealth, all of which would threaten his standing in contemporary society if they were to come to light.

Angélica Otero Fernández, Julio's wife, demonstrates her desire for silence in the last chapter of the novel as Álvaro goes to her for answers about the family's secrets. In this confrontation between mother and child it finally appears as if Angélica will reveal all and tell the truth of what transpired and her participation in it. The only thing that she reveals to her distraught son, however, is the last known location of Teresita, Julio's sister. She only discloses this information because "es lo único que no sabes" (1215), but it is in fact "lo único que te voy a compartir" (1216). Álvaro notes that "en el silencio que sucedió a su advertencia, me di cuenta de que nada había cambiado" (1216). She breaks the silence only for a moment and then returns to the cocoon in which she has lived her life. She ignores Álvaro's pleadings for explanations by asking her son for a cigarette which they both smoke in silence for several minutes (1221). The desire for taciturnity established by Julio and Angélica demonstrates their generation's push towards amnesia and how those most involved in the conflict are often those who desire silence most.

In *El corazón helado*, Spain's transition to democracy and the silence among the *vencidos* can be seen through the Fernández family as it returns from exile a few years after the death of Franco. Raquel Fernández Perea, a young girl at the time, remembers that after moving to Madrid her previous life felt like a dream. This, in part, occurred because when her family settled in Madrid, the life she had left behind was forgotten or rarely spoken of again. She recalls how "en casa de sus padres nunca se hablaba de la guerra, ni del exilio, ni del regreso. Era como si nada de todo aquello hubiera sucedido" (1048) and in Spain at that time "el pasado no estaba de

moda. Recordarlo parecía de mal gusto” (1051). The exiled Spaniards who previously had been so open about their sufferings in the past now followed the lead of those who had remained in Spain and they too joined the collective pact of silence.

Although present to some degree one notices a significant absence of the time period in the novel. Grandes depicts every other time period from the Second Republic to the death of Franco with some significant event or detail, but she simply glosses over the post-Franco transition in the plot, only mentioning it in passing. Carmen Urioste comments on this interesting deficiency as a direct connection to the historical events:

En la novela apenas se mencionan hechos ocurridos en la Transición, como el mencionado con anterioridad del encuentro de Ignacio e Julio después de 30 años. Esta ausencia puede entenderse como una metáfora del pacto del silencio que supuso la Transición durante la generación de los padres, el cual únicamente sirvió para suspender la normalización de la Guerra Civil en la sociedad civil. ("Memoria" 216)

Grandes best captures this time period by omitting it, as symbolic of the silence dominant during the transition to democracy.

More than just a symbolic representation of the time period, the omissions also represent the author's opinion towards the fallacious attitude of such laws as La Ley de Amnistía and the collective pact of silence. In an article written for *El País* titled “Spain is different no more,” Grandes describes the situation in which her generation was raised:

The terror, hunger and *silence* lasted for more than two decades, and still had a discernible effect on daily life for children of my generation in the 60s and 70s. [...] They would snatch old photos from us to bury them hurriedly at the bottom of a drawer; and they would teach us what they had learned from our grandparents, that in the past there

lay old, sad, unpleasant stories. *Better not to talk about them, better to know nothing.* The children of the soldiers who fought in the civil war *grew up in this climate of silence.*

When Franco died and their country's destiny was suddenly in their hands, they could only do what they had learned to do: *keep quiet, ask no questions, leave the layer of dust on the photos at the bottom of the drawer.* (Grandes "Spain is different no more")

The past may have been hidden or silenced but the photos and the questions remained, staring the young generation in the face. Paloma Aguilar Fernández explains that “los silencios expresan de forma latente una autocensura colectiva, la existencia de cicatrices políticas abiertas, de problemas vivos subyacentes en la vida del país” (35). The unanswered questions and hiding of their past leads Grandes to declare this silence as the “weak link in the transition to democracy” (Grandes "Spain is different no more").

Urioste claims that “Grandes rompe en *El corazón* con la visión idealizada de la superación de las dos Españas por parte de la generación de los hijos con la Ley de Amnistía de 1977, falsa armonía pomposamente denominada ‘espíritu de la Transición’” (“Memoria” 215). For the author, the collective rejection of the past has caused many difficulties in contemporary society. She argues that “mi país es un país que sigue estando muy enfermo, es un país anormal [...] y hay que intentar que España se normalice [...]” (Macciuci and Bonatto 132, 35). This normalization process includes a rejection of the social amnesia in the transition towards a nation that can build a solid foundation based on the past instead of hiding from it.

Although analyzed in greater detail later, it is important to note that Álvaro’s ignorance at the beginning of the novel demonstrates this concept in contemporary society. His life up until that point had seemed fine and uneventful. He seemed to be content with his life with Mai yet it

was only when his family's past was opened to him that for the first time in he felt free and happy and felt like his life truly had meaning.

Circunstancial = la historia del cincuenta por ciento

La poesía de circunstancias, sean éstas cualesquiera, puede ser pésima; pero -aparte de que, en el fondo, toda poesía es de circunstancias- de circunstancias fueron las Coplas de Jorge Manrique a la muerte de su padre, el llanto de García Lorca por Ignacio Sánchez Mejías y el poema del propio Machado sobre el asesinato de García Lorca [...] ¿Por qué, entonces, habrá tenido tan mala fortuna crítica? Por qué ahora tiene que buscarle disculpa quien quiere ponderar sus quilates estéticos? [...]

The second section of Ayala's article seems to defend Machado's poetry from comments such as those made by Javier Cercas as analyzed in the introduction of this thesis. Here in this article Ayala apparently agrees with the attitudes of Cercas and Ridruejo in that Machado was greatly influenced by his circumstances. However, Ayala reasons that this cannot distract from the importance of the poetry itself, since all poetry is in fact "poesía de circunstancia." Based on the circumstances that surrounded him, Machado did what he did and wrote what he wrote of his own free will and choice. Therefore, avoiding Machado's later poetry or doubting the veracity of the ideals discussed therein due to conditional causes would also discredit the circumstantial poetry that has been honored and revered from Spanish poets such as Jorge Manrique, Garcilaso de la Vega, Lope de Vega, and even García Lorca. One cannot take half of what Machado wrote and declare the rest to be insignificant or the ravings of a confused man; all of Machado's works must be considered.

Although the article does defend Machado's later poetry, the primary relationship Ayala's comments have with the novel calls into question the idea of the "historia del cincuenta

por ciento” which Grandes rejects energetically (Macciuci and Bonatto 132). For the transitional Spain looking to avoid another Civil War, overlooking the faults of either side turned to a no-fault war, this idea that war is responsible for the atrocities and not the individual people involved. Including this segment of Ayala’s article demonstrates Grandes’ conscious effort to criticize those who look at the past halfway and reject those events or situations that make them uncomfortable or ashamed. She challenges those during the dictatorship who tried to censure and manipulate the past to fit their view, but she also questions the choice made by Spain during the transition to forget the past. The whole past, just like all of Machado’s works, must influence the present and establish the foundation from which we live. Grandes states that this attitude is what causes Spain’s abnormality in the present and that “es el momento de llamar a las cosas por su nombre y de hacerlo con naturalidad” (135). Society cannot look at the past half-way or one sided, they must be open to the truth and put the blame where blame is due.

Turning again briefly to the protagonist, we see how this aspect of Ayala’s comments truly capture an important step in his journey. Álvaro, despite the pain of abandoning his wife and child and ostracizing himself from his family, craves to know every detail about his father’s past and especially how it relates to his grandmother Teresa. He rejects the “historia del cincuenta por ciento” by breaking up with Mai (analyzed in depth later in this chapter) and turns to Raquel who represents the openness of discussing the past as the past occurred and not twisting it to fit his own view or beliefs.

The past today

Después de aquel momento, durante el curso de la guerra generalizada, Lister seguiría en campañas europeas, fiel a su vocación, y hoy, pasados tantos años, su lealtad podrá parecer un

anacronismo; hoy, el soneto en que Machado quiso enaltecerle produce una cierta sensación de vago malestar. Hoy ¡se es tan avisado! ¡Se está tan por encima de ciertas cosas!

The final section of Ayala's article quoted in the novel indicates the importance of connecting the past with the present. In analyzing this segment one must take into account that when Ayala says "hoy" he refers to his present moment which is 1988. In that year in Spain, openly discussing the past, and so blatantly praising a Civil War hero may have caused discomfort in the nation striving to avoid a relapse into the "two-Spains" division. Yet Ayala brushes that discomfort to the side and states that Machado's words and what Lister stood for "se está tan por encima de ciertas cosas." In other words that they (should) connect to our present situation and not be overlooked or forgotten as had previously been the case.

The most important concept suggested by this quote is apparent through analyzing its placement within the novel itself. Ayala's article is included as one of the epigraphs to the third section that contains the same title as the novel. At the conclusion of the second section Álvaro decides to leave his wife to live with Raquel and he has already discovered the family secrets that had been weighing on his mind since the death of his father. As he contemplates his life up to that point he realizes that society's rejection of the past has created the problem which he (and all others of his generation) now faces. Álvaro in a moment of deep reflection narrates:

Por amor o por cálculo, para proteger a una niña especial o las propias espaldas, lo mejor es no saber, o aún mejor, que nadie sepa, y en eso se resumen tantos años, dos, tres generaciones enteras, casi un siglo de dolor y de soberbia. En ese punto confluyen las estrategias de la preocupación y del prestigio, la memoria de los vencedores y la de los vencidos, intereses distintos y un solo resultado para los hijos, para los nietos de todos. Españolito que vienes al mundo, vengas de donde vengas, nunca confíes en que te guarde

Dios. Guárdate tú solo de las preguntas, de las respuestas y de sus razones, o una de las dos Españas te helaré el corazón. (995-96)

Álvaro mentions that the collective silence, whether initiated for noble or corrupt reasons, has caused pain and suffering in contemporary society. He understands that rejection of the past is ultimately what will freeze his heart and make him feel as if life has no meaning. As if understanding the message Ayala transmits in his article, in the third section Álvaro finally allows his father's perplexing past (and most importantly Teresa's erased past) to take root and influence his attitude in the present which changes his life forever.

Fluidity of time

This desire to maintain the past and the present in constant dialectic leads to one of the most important connections found within *El corazón helado* to Machado and his works: the idea of time as being fluid. It is no mystery that time was an important symbol for Machado in his poetry and he often viewed it as if it were a character in his poems (Zubría 24). Part of Machado's interest with time began as he studied the philosophies of Henri Bergson.¹⁴ Robert Harvard suggests that one of Bergson's primary arguments was that there are two different versions of time: a rigid, chronological, and lineal time and vertical elastic time (*Romanticism* 78). For the philosopher, the lineal time was viewed negatively because of the way it has been fragmented by dates and clocks, thus frustrating its fluidity and, along with it, fragmenting our lives (78). On the other hand, he viewed the vertical time as positive for the way it stresses the "simultaneity and integration, a survival or perdurance of the past or pasts into the present" (78). In *Matter and Memory*, Bergson suggests that our past experiences and memories maintain a fluid-like nature

¹⁴ The question of whether or not Bergson had influence in the works of Antonio Machado will not be discussed in this essay. A number of studies establish the obvious connection that Bergson's philosophy had on the poet. For more information see Robert G. Harvard, "Antonio Machado's Knowledge of Bergson before 1911," *Neophilologus* 67.2 (1983:Apr.).

which allows them to come and go into our present as if they were ghosts and are not segmented or compartmentalized (145). These ghostly recollections grow link by link forming a free flowing chain that connects our present to all our past experiences, can be accessed at any time and, in fact, at all times exists (145-46). As we experience some event in the present our memories ascend vertically up this chain (or as he more famously described as an inverted cone known as the cone of memory) towards similar memories that help us to interpret and adapt to our present situation (162). At any given moment in the present, our fluid memory of past and present influences and guides everything that we do (152) and “our character, always present in all our decisions, is indeed the actual synthesis of all our past states” (146).

For Bergson the past and present are always in constant interaction one with another and must be connected in order to make proper decisions for the future. As mentioned earlier, Machado’s version of time approximated Bergson’s. Although Machado’s poetry is filled with examples of this fluidity of time, we turn our attention to “Desgarrada la nube; el arco iris” from *Soledades*:

Desgarrada la nube; el arco iris

brillando ya en el cielo,

y en un fanal de lluvia

y sol el campo envuelto.

Desperté. ¿Quién enturbia

los mágicos cristales de mi sueño?

Mi corazón latía

atónito y disperso.

...¡El limonar florido,
el cipresal del huerto,
el prado verde, el sol, el agua, el iris...,
¡el agua en tus cabellos!...

Y todo en la memoria se perdía
como una pompa de jabón al viento. (181)

Robert Harvard declared that “Machado’s treatment of time and memory in this poem [...] adheres very closely to Bergson’s analysis” (*Romanticism* 77). The verbs within the poem approximate Bergson’s idea of the chain or cone of memory in that time appears to be vertical and not lineal or chronological. The first four verses are verb-less yet they give the sensation of a near-past or recent dream-like experience to the reader (76). The next verses, however, contain three different verbs each in a different time period: desperté (preterit), enturbia (present), and latía (imperfect). Harvard goes on to describe the importance of this variance as related to time and memory:

The initial preterite indicates a sudden event, a jolting of the poet’s sensibility; the present tense which follows has the effect of actualizing the past as an immediate experience; the final imperfect distances the poet once again as he recalls the event from the perspective of composing the poem. The tenses thus indicate gradations of “pastness,” three temporal planes and three stages in the poet’s life: the true present is that of the poet at work on his poem; the near-past is his experience of the setting described in the opening sequence (first 4 verses); the remote past is his experience of the setting

described in lines 9-12 [...] The point is that the poet's temporal perspectives on events is continually fluctuating [...] The result is a sense of absolute temporal fluidity, a fluidity clinched in the ambiguity of the final imperfect—"Mi corazón latía"—which could refer to the near or remote past, or to both at once. (76)

As the poet writes about near and distant past events in his present moment, he demonstrates that his present is indeed as Bergson described it: a synthesis of all his past memories and experiences. These moments greatly affect his life as he recalls these events from before and they cannot be separated or compartmentalized into separate distinct events.

The importance of the analysis of the relationship between Bergson's philosophy and Machado's poetry is only important insofar as it helps us understand the role that time plays within *El corazón helado*. Towards the end of the novel, Álvaro declares that "el tiempo no es una línea recta, nunca lo ha sido" (1212) and this thought describes the structure of time demonstrated throughout the text. While showing his newly completed black hole exhibit, Álvaro and Raquel spend a significant amount of time sitting in front of a pendulum contemplating its symbolism within their own lives. Álvaro explains that the pendulum "oscila eternamente entre dos puntos, ahora hacia un lado, ahora hacia el otro, con la misma intensidad, la misma inercia, la misma reconfortante estabilidad" (425). Like this instrument that so fluidly and effortlessly swings back and forth counting time, the past and the future/present should effortlessly connect as time progresses. Society should be constantly learning and discovering the past every bit as much as it is preoccupied with the present or the future. This pendulum image echoes the same concept as explained by Bergson in his cone of memory: that one point in time is inseparable from any other moment of time.

The author, however, takes this pendulum-time imagery one step further. Later in the novel as their relationship develops, Álvaro purchases a chaotic pendulum for Raquel which she keeps near the pictures of her grandparents (640). Raquel, fascinated by the gift, explains that “es como si se persiguieran [...] porque las (bolas) están sujetas al mismo eje, pero cuando cambian de sentido y empiezan a girar tan deprisa, parece que la una intenta coger a la otra, y luego se cansa, y por eso se para, y entonces, de repente, la perseguida se convierte en perseguidora” (640). Because she is unable to look at it without reflecting on the pictures, the juxtaposition with the photographs enhances the relationship that the pendulum has with time (the memories of her grandparents) and how that past manipulates the present. Past and present should exist within society just as the two balls connect to the same axis, allowing the past and present to remain in constant interplay.

This chaotic pendulum corresponds closely with Machado’s interpretation of time, especially seen in his earlier works. Hutman describes that for Machado the future is erected upon the structure of the past; the past interpreted in the light of the present; the present suspended between memory and loss, hope and fear. Experiences overlap and blend into one another, each retaining its independent identity; time is never whole for Machado, yet all its individual moments influence one another, shadowing, constantly altering, falsifying, and illuminating. (148)

This image of chasing and switching directions represents the idea of intently searching for one’s past and, in turn, allowing the past to influence one’s current actions as a means to navigate through life.

Perhaps the most frequent elements of past-present connectivity occur within the chapters themselves. In each chapter the present moment and flashbacks are so interwoven that at times

the reader may have difficulty distinguishing between the two. In many occasions the narrator begins a chapter with an event and will then jump back hours, days, or months to show how the character(s) arrived to that point. Another frequent occurrence within the chapters imitates Bergson's cone of memory in the sense that something in the narrator's present reminds him of a childhood or past memory at which point he transitions to a narration of said memory without explicitly indicating the change to the reader. The first few pages are full of examples, such as the chilly weather that old Álvaro experiences at the funeral take his memories back to when his father had chastised him for complaining about the cold.

Although most evident within the chapters themselves, similar ideas of non-linear time can be observed from the novel's overall structure as manifest in the three primary sections: "El corazón," "El hielo," and "El corazón helado." Santamaría sums up what each section means and how it relates to memory and time by arguing that "la novela está dividida en tres grandes partes y toda ella está al servicio de una idea: que hubo un pasado que ocurrió indefectiblemente, que ha sido ocultado y que ahora, si tenemos voluntad de hacerlo, puede conocerse y recordarse tal como fue" (8). Each individual section, therefore, captures unique aspects of social memory, but in its entirety *Grandes* demonstrates the past and present in one novel working together to form a whole interconnected history that jumps from past to present and from present to past.

At the storyline level the novel can basically be divided into two narrations: first, that of Álvaro which takes place primarily in contemporary Spain in the year 2005, and the second, which contains historical flashbacks into the past focusing on different time periods as well as focal points. Like the pendulum swinging back and forth through time, these two accounts are in constant rotation with one another as they alternate chapters from Álvaro's perspective to those of the historical past. Also like the chaotic pendulum, from chapter to chapter there is a sense

that at times, the characters intentionally attempt to discover their family's past, while at other times it appears as if it is inadvertently creeping into their lives. Regardless of Álvaro's level of eagerness to learn, the fact remains that the information he acquires (and that we as readers learn from the interposed historical chapters) manipulates the way he lives his life and changes his character forever.

Also associated with Machado and Bergson's philosophy of time is the presence of epigraphs at the beginning of the novel and before each section. Gunnslaugsdóttir notes their importance as "auténticos marcos espaciales y temporales que arrancan la memoria debido al contenido, los nombres y las fechas" (32). These historical markers act as the past memories (like links in Bergson's memory chain/cone) which have come flooding into the present to guide the reader in their quest to understanding the novel and the situation in which Spain is found. Each one could be analyzed individually to find a connection to the past which enhances the reader's understanding of the novel, but more important to the novel itself, they demonstrate the attitude that the characters or the environment around them either have or are about to develop within that section of the novel. As a whole they become symbolic of the protagonist's desire to turn to the past in order to more completely comprehend his present situation and create the future which he wishes to have: one built on the ideas of those who have gone before.

One of the most significant moments in the novel for the protagonist greatly captures this motif of fluidity of time. As Álvaro reads the letter that Teresa had written to Julio in 1939 shortly after she left with Miguel and Teresita, an interesting thing occurs within the text of the novel as both Teresa's written words (italics) begin to fuse with Álvaro's thoughts (non-italics):

[...] Yo me llamaba Álvaro Carrión Otero, y había crecido, me había hecho mayor, y *te darás cuenta de que son mucho más de lo que parecen*, tenía mis propias ideas y se

parecían mucho a las que estaba leyendo, *de que son una manera de vivir, una manera de enamorarse, de entender el mundo, a la gente, todas las cosas*, ella había escrito mis ideas con su letra antigua y femenina [...] porque aquella voz me llamaba, me estaba hablando a mí, *personas inmorales, sin dignidad, sin corazón*, porque era la voz de mi abuela, y tenía razón, *tú no puedes ser como ellos, tú tienes que ser un hombre digno, bueno, valiente*, y por eso aquella carta ya no tenía nada que ver con la memoria de mi padre [...] aquella carta sólo tenía que ver conmigo, con mi propia memoria, mi propio concepto de la dignidad, la bondad, la valentía [...]. (406, italics indicate Teresa's letter and the non-italics Álvaro's thoughts)

At first Álvaro's thoughts appear to be his own ("tenía mis propias ideas") yet as the text continues they become ever increasingly similar to those of Teresa. An example of this can be seen as Teresa writes "*tú tienes que ser un hombre digno, bueno, valiente*" at which point Álvaro thinks "aquella carta solo tenía que ver con [...] mi propio concepto de la dignidad, la bondad, la valentía." In this moment, Álvaro demonstrates a nearly complete fluidity of time with Teresa. Her words literally become his words, as this past takes hold of his heart and his mind.

Gunnslaugsdóttir indicates that this letter "se convierte en un guía para Álvaro" (45) throughout the remainder of the novel, guiding his moral decisions. This important document, however, does not just act as a moral guide for the protagonist, but it is also the structural guide for Grandes' novel. Just as Álvaro reaches this union with the words of his grandmother Teresa, Grandes seeks to find this fusion of the past with the present. Only when society seeks to appreciate and long for knowledge of the past (as Álvaro does with Teresa), will Spain become normal at last.

Image of Water

Returning to an analysis of “Desgarrada la nube; el arco iris” by Machado, an interesting image appears that is directly linked with the fluidity of time expressed within the poem. The poem contains a number of references to water or images related to it (nube, iris, lluvia, agua, pompa de jabón). These references of water suggest that the poet’s memories come and go within his life as flowing streams of memory, similar to Bergson’s idea of ghosts. Machado often turned to the image of water in his poetry in order to capture the fluid nature of time. The great poet “a veces, tan exacta es la correspondencia entre tiempo y agua, que la vida, que es tiempo, se siente pasar con un ritmo igual al de las olas y los ríos” (Zubiría 34).

Although Grandes has not directly copied Machado’s use of water from his poetry, a careful reading indicates an analogous use of water-as-time throughout *El corazón helado*. The novel contains several examples of how water (and often blood) represents where each character is found on the spectrum of the two-Spain conflict confronting the third generation: remembering or remaining silent about the past. The desire the characters have with understanding the past is demonstrated respectively with how fluid the water images around them are.

Throughout *El corazón helado*, those associated with a recovered memory or the desire to hold onto the past are surrounded with examples of flowing water in the form of tears, rivers, or rain. As discussed in chapter 1 of this essay, the exiled Republicans represented in *El corazón helado* sought desperately to hold onto anything Spanish. The members of the Fernández family, above any other characters in the novel, attempt to allow the past and present to influence each other. A few months after their return to Madrid from exile, Ignacio takes Raquel with him as he confronts Julio for betraying his family. They leave the house after the meeting and they sit on a bench where Ignacio “lloraba como un niño pequeño, sin frenos, sin pausa, sin consuelo” (124).

This event becomes one of the most crucial moments in young Raquel's life and it leads her to seek revenge years later as she reencounters Julio. Ignacio's crying stems from a burst of nostalgic memories that he had held in and not reacted to for many years (how he almost died several times, the death of his brother Mateo, how Julio had betrayed him, and what his family had lost).

This crying motif occurs frequently with Ignacio and his family. On another occasion, years after he had killed a man after escaping from prison, Ignacio cries as the unsettling memory returns to him for the first time in years (375-76). Earlier (chronologically), when Ignacio still lives in the concentration camp, his family comes to visit him at the barbed-wire fence. The entire family sheds tears as they explain what had happened during their separation and the truth behind Mateo's death (580). The crying motif present in several events associated with the Fernández family no doubt relates to the adversity that they endured while losing everything, including relatives, as a result of the war. Yet this is precisely why crying takes on a symbolic nature of the past that remains intimately connected with the present.

In the poem "Fue una clara tarde, triste y soñolienta" from *Soledades*, Machado uses an image of a fountain as a symbol of the importance of remembering a past long forgotten:

En el solitario parque, la sonora
copia borbollante del agua cantora
me guió a la fuente. La fuente vertía
sobre el blanco mármol su monotonía.

La fuente cantaba: ¿Te recuerda, hermano,
un sueño lejano mi canto presente?

Fue una tarde lenta del lento verano.

Respondí a la fuente:

No recuerdo, hermana,

mas sé que tu copla presente es lejana.

Fue esta misma tarde: mi cristal vertía

como hoy sobre el mármol su monotonía.

¿Recuerdas, hermano? [...]. (90-93)

The theme of this poem deals with recovering memories. The water leads the narrator to a fountain where he is asked several times if he remembers certain events or feelings in the past. Machado's fountains "(son) el tiempo, que, al pasar, como pasan las aguas [...] va(n) anegando el corazón con la melancolía de lo que fue y no vuelve, y que el hombre puede apenas evocar sollozante" (Zuburía 40). Here the water symbolically becomes a guide to help the narrator rediscover the past that he cannot change yet must remember. In this regard, Ignacio and the other members of his family cry when thinking of the past and become symbolic fountains: messengers to those around them of the past that affects their lives deeply. Water constantly flows from these characters' eyes as if from continuously-flowing fountains that remind the reader of the horrible pain and suffering of the exiled Spaniards that had been forgotten but must now be remembered.

Raquel and rain

As a member of the Fernández family, images of flowing water accompany many aspects of what Raquel does within the novel. As with the rest of her family, tears flow easily whenever she contemplates or discusses the past that she strives to recall (678, 961-63, 979). Because Raquel represents the third generation of Spaniards that desires to recover the forgotten

memories of the war, the water image most associated with her, however, is much stronger than that of crying. The image of flowing water that accompanies Raquel is rain.

The significance that rain has in Machado's poetry can be seen in "Recuerdo Infantil" from *Soledades*. Here the poetic narrator describes a memory he had as a child in a classroom during a rainy afternoon:

Una tarde parda y fría
de invierno. Los colegiales
estudian. Monotonía
de lluvia tras los cristales.

The poem begins and ends with these 4 verses that describe the rain monotonously hitting the classroom window. The revisiting of these identical verses suggests to the reader a circularity of memory, and gives the sensation that the poetic voice also experiences in the objective present the rain beating on a window (perhaps also in a classroom where he studies or teaches). As he himself stares out at the rain his memory is transported back to the memory he had as a child which somehow relates to his present situation. For Machado, rain symbolizes that our present is indeed ever connected with our past.

Rain, as tied to Raquel, can be seen on four separate and important occasions. The first occurs the day that Álvaro and Raquel meet for the first time as adults when Álvaro commences the process of recovering memory and will be treated more in-depth with the analysis of Álvaro. The second is a comment made by Álvaro about the text that Raquel had sent him before disappearing for several weeks. He says "aquellas palabras contadas que caían como gotas de agua fresca en la lengua de un hombre perdido en el desierto, para provocar más sed de la que saciaban" (794). Accustomed to having her by his side, without her he feels as if he were in a

desert where the water has completely dried up. Any contact from her is like drops of precious rain that increase his desire to be with her.

This same image reoccurs a few days later in the first conversation they have after getting back together. They stay up late on a rainy night deciding if they can live with the truth that has just fully come to light about Julio and the relationship that the two families have. This time her presence is more than just a few drops of rain:

-Pero me gusta oírte hablar.

-Como si lloviera...

-Sí. Pero también me gusta oír llover.

Y siguió lloviendo, llovió mucho, durante mucho tiempo, toda la noche llovió [...] por dentro y por fuera, sobre sus palabras y sobre las mías. La voz de Raquel hilaba una lluvia templada y mansa que resbalaba sobre las verdades, sobre las incertidumbres, pero era capaz de cabalgar el tiempo [...] mientras caía la lluvia de sus labios, [...] Llovió toda la noche, aquella noche rara en la que ya se habían agotado todos los secretos, todas las culpas, todas las lágrimas. (1003-04)

Not only do the words soothe the pain that Álvaro has felt in her absence but the rain falls on them as a symbol of openness to secrets hidden in their past. This truth, like the rain falling outside, nourishes their relationship and helps them to wash away the problems that had been haunting them since their first encounter.

The fourth comparison made between Raquel and the motif of rain occurs before the death of Julio, as described in the second to last chapter of the novel. Raquel discovers that Julio, the man her grandfather had confronted many years earlier, owned the business that was trying to purchase her home. She decides to confront him in his office threatening to take to the media the

evidence she has of him stealing from her family in order to destroy Julio's reputation. She explains that in the last decade or so, many books, articles and documentaries have come to light, something which would never have happened during the transition to democracy. Cuñado explains this as a "boom en la publicación de obras de géneros diversos que se ocupan de la guerra civil española" (1). Raquel then uses a metaphor of rain in order to describe this boom: "Desde 1977 ha *llovido* mucho, pero cuando parecía que la historia ya había logrado consolidar el cambio climático, ahora resulta que *las borrascas* se han vuelto locas" (1097-98, emphasis mine). By threatening Julio that she will publish her family's story, in essence she threatens to release a rainstorm on Julio. For someone like Julio that has a frozen heart and that stands to lose so much if implicated in such unlawful acts, the rainstorm would sweep him away.

The Vojov river and opening up to the past

In addition to fountains and rain, an important symbol for fluid-time used in the novel is the river (Yndurain 159-69). In the novel, the Voljov river at the border of Petersburg represents not only the place furthest east that La Legión Azul would arrive as well as the border between their patrol and the communists, but also as a symbol of flowing water that allows past and present to work together as one. When Julio and his company first arrive at the Voljov they are surprised by its beauty. Contemplating the splendor of the river Julio realizes for the first time since he had left Madrid that the "alerta permanente que [...] le había obligado a pensar dos veces cada palabra antes de decirla" (467) had been taken to an extreme. It is only at the water's edge, contemplating its fluidity and beauty, that Julio finally admits to his Fascist group about his communist mother, while Romualdo, his comrade, can openly discuss his communist brother (469). The flowing water encourages the soldiers to discuss their past no matter how inconvenient or difficult it may have been to do so. This of course would be Julio's last time to

speak openly about his mother, as the ensuing bitter cold months in Russia would freeze his heart again.

For Julio and other victors who have decided that the past was not in style, the river's continuously flowing nature becomes a constant reminder of that past which they are trying to hide. Despite seeing the beauty of the Voljov River at first, Julio and his comrades come to loathe it and what it symbolizes to them. Foreshadowing the freezing cold temperatures he would face at the end of that year and Pancho's desertion, the narrator states that "cómo llegarían a odiar aquel río plácido, sereno, que pronto se convertiría en un foso infranqueable, un horizonte detestable y perpetuo, su particular frontera del infierno" (467). The most evident meaning of "frontera del infierno" could be interpreted as meaning the border between them and the communists, but this does not match up with Julio's attitude towards the Russians throughout his time in the army. As mentioned previously, the only thing that matters for Julio is to remain on the winning side, and once he realizes that his side is losing he deserts his post and heads to Paris. The communists are not his enemy, losing is. With this indifferent attitude towards the Russians in mind, the border to hell that is the river represents something other than his physical enemy. The constant flowing of the river reminds him of his mother, and the other time he found himself on the losing side when his heart was first frozen.

Grandes' main use of the image of a flowing river in the novel, however, comes with her character Pancho, Julio's comrade in La Legión Azul. For many months, Pancho had only uttered a handful of words. Just as with Julio, Pancho withholds speech to hide his past. One night he decides that the charade he has been playing has to end, so he crosses through the river to join the communists of Russia. As he wades through the river, Julio and Eugenio run to stop him, but they find that Pancho is not who he had claimed to be. Standing knee deep in the river

Pancho confesses that he is a communist who had taken on his brother's Fascist identity to escape from Spain and protect his life until he could again continue to fight for his ideals. Unable to do so earlier, he finds a release while in the flowing river that allows him to finally be free to discuss who he really is. He can no longer remain silent about his past and as he finally crosses the river he yells "¡Viva la República Española! ¡Viva la gloriosa lucha del pueblo español!" (483). The river symbolically opens the door for these Spaniards to feel free to discuss their past.

Ice and Silence

If fluid water represents a desire to openly embrace one's past, then images of water in its non-fluid form would symbolize a person or society that had decided to reject their own memories or refused to transmit the past to the new generation. For Machado this disconnect in time is often represented through an absence of water. Machado's "¿Mi corazón se ha dormido?" from *Soledades* addresses this loss of connectivity to the past. It represents the introspection of the narrator that finds himself at the "orillas del gran silencio":

¿Mi corazón se ha dormido?
Colmenares de mis sueños,
¿ya no labráis? ¿Está seca
la noria del pensamiento,
los cangilones vacíos,
girando, de sombra llenos?
No; mi corazón no duerme.
Está despierto, despierto.
Ni duerme ni sueña; mira,
los claros ojos abiertos,

señas lejanas y escucha

a orillas del gran silencio. (175, emphasis mine)

The poetic voice here at first feels nearly confused as he contemplates the silence that surrounds him. His heart nearly stops pumping and the blood that fills his veins, represented by the dry waterwheel (“¿Está seca/ la noria del pensamiento”), no longer flows. And when the blood doesn’t flow within society (i.e., by the constant fluidity of time) then it does not feel alive. It is only when the narrator opens up his eyes (“los claros ojos abiertos”) that he can confront the silence and wake up, or water his dry heart.

If the image of dry riverbeds or wells are symbolic of one that is disconnected from the water of time then it stands to reason that frozen water also symbolizes an obstruction in the fluid nature of time, as it is simply water that no longer flows. This image of frozen non-flowing water can be seen throughout the novel and it stems from Machado’s last line of “Españolito:” “una de las dos Españas ha de helarte el corazón.” Those characters in the novel associated with silence or rejecting the past are linked with freezing cold temperatures and ice that represents memory no longer flowing within them. The ice used in the novel does not copy Machado’s dried up rivers, fountains, and water wells, but it parallels the same attitude. Both represent a disconnection from the past in which the water of time no longer flows.

The second section, “El hielo,” correlates with the postwar memories of children of the protagonists of the Civil War (204). In chapter one, we have already discussed many of the examples of the second generation as shown in “El hielo,” such as Julio’s multiplicity as well as Raquel’s parents’ first experience in Madrid. The key factor to emphasize here is the reason for the title of this section. As the second generation opted for silence and an avoidance of the past, society has become frozen.

From the first page of the novel, Grandes associates Julio Carrión González, who best represents the second generation of victors, with cold imagery. The opening image, for example, takes place in the cemetery at Julio's burial. Despite the fact that the sun is shining, Álvaro describes the weather as being bitter cold (13). This coldness reminds Álvaro of what his father had said whenever the children were cold: "tendrías que haber estado en Rusia, en Polonia" (14). Julio's experience in La Legión Azul in Russia and Poland quite clearly associates Julio with the cold. In Russia the temperatures reach "a más de cincuenta grados bajo cero" (472). As the temperature drops, his sparse memories of his mother, which to him represent a bothersome past, become symbolic of "el calor perdido" (457). The soldiers, scared for their lives, are forced to huddle up against each other at night to avoid freezing. Some of the army's greatest fears were frostbite and hypothermia (473). The narrator tells us that the army was in fact fighting against two enemies, the communist Russians and the cold: an enemy "más artero, más cruel, del que ningún ejercito podia denfenderlos" (473). Although Julio does not die in this freezing cold environment¹⁵, he has become embittered by having suffered so much for what he no longer views as a just cause. His heart has become figuratively frozen for the second time, the first time being the moment his mother left the family. He, therefore, decides to desert his post and flee to France where he can try again to escape from his unrewarding past.

The author links another image of ice to Julio years later when he returns to Madrid. As he begins his plot to take from Mariana all that she had taken from the Fernández family, Julio entertains young Angélica by performing magic tricks. The trick mentioned specifically in the novel is one that Julio becomes most well-known for: his famous frozen tears from Russia. With a piece of ice he explains that his Russian girlfriend had sent him her tears after he had gone

¹⁵ He leaves from a head trauma while others such as Eugenio, who is one of the strongest Fascist supporters in the novel, leaves with Frostbitten legs.

“pero como en Rusia hace tanto frío, se congelaron por el camino” (900). As previously mentioned, Grandes portrays Julio as a magician, that with a flick of the wrist can make his past vanish. The ice that Julio makes appear and disappear represents that disappearing of the past so prevalent with him and society.

Álvaro on thin ice

If, as suggested above, the imagery of water and ice correspond to the attitudes of the characters towards the past, then it stands to reason that Álvaro would be firmly associated with both images (flowing water and ice) as his attitude changes throughout the novel. In fact, the association is more evident with Álvaro than any other character in the novel. Water and ice represent the two-Spain conflict that will freeze the heart of the young *españolito* torn between a Spain open to the past and a Spain that has ignored or hidden its past.

The first example of ice and silence begins on the first page of the novel. Although not a water or crystalline image, the bitter cold present in the opening scene allows Grandes to quickly pinpoint where Álvaro is located on the spectrum of social memory. Álvaro reflects literally as well as figuratively “yo tenía frío y el viento helado me cortaba la cara y la humedad del suelo traspasaba la suela de mis botas, la lana de mis calcetines, la frágil barrera de la piel, para congelar los huesos de mis dedos, mis plantas, mis tobillos” (14, emphasis added). As his physical body is chilled to the bone during the funeral ceremony, he feels through the bitter cold wind and ground a profound silence that he had not recognized before: “hasta aquel instante no había sido consciente del silencio” (23). As mentioned before with Julio, silence and imagery of cold often parallel each other. The bitter cold feeling that overwhelms Álvaro in this scene stems from his ignorance of his father’s past. It is as if Álvaro captures perfectly the man in “¿Mi

corazón se ha dormido?” standing at the “orillas del gran silencio” wondering if the well has dried up within society and within his own heart.

The first true water imagery associated with Álvaro, however, appears several days later on the day that Raquel and Álvaro officially meet. After their awkward meeting, Álvaro leaves Raquel’s office uncertain of the events that had just transpired and walks outside into the pouring rain. Grandes, through Álvaro’s narration, accentuates the rain by stating that “Estaba diluviando. La gente se agolpaba a ambos lados de las puertas de cristal mientras el agua estallaba contra el empedrado como si pretendiera proclamar una cólera antigua y divina, el cielo se nos caía encima y el espectáculo era tan grandiosa [...]” (138). As he sits in the bar soaked from head to toe looking out on the flooding streets outside, he contemplates the decision before him. For Álvaro this is one of the key moments in his journey. If he doesn’t return to talk to Raquel he joins those in Spanish society who intentionally ignore the past because of how painful, awkward, or inconvenient it is for them. As if encouraged by the fluidity of water from the rain and the streams running down the street, Álvaro resolves to take the risk and does go back to Raquel and begins the process of unveiling the realities of his hidden past. Because of the importance in encouraging Álvaro to begin his journey, the rain becomes a symbol of his initiation, or baptism, into recovering memory. This is the moment where he is given the opportunity to take the path to overcome his unfulfilled life and start down the path that will cleanse him and society from the stains left by the previous generations.

This relationship to frozen water, and as discussed in relationship to forgetting and not discussing the past, also takes on a figurative meaning for Álvaro. After his metaphoric baptism and initiation into the past, along his journey there are several events and moments of doubt that attempt to persuade him to forget and ignore what he has learned. One particular example clearly

demonstrates Grandes' intention of relating the sensation of coldness to forgetting or avoiding. Álvaro has found his father's hidden folder that contains pictures of Julio in Paris, his two identification cards, and a letter from his mother signed after the date Julio had always told his family she had died. Álvaro feels overwhelmed and "cerré la carpeta, la dejé a un lado, y sentí un brote de *frío* repentino, una náusea moral, *la tentación de abandonar*" (397, emphasis mine). In this particular instance the cold temptation to abandon his search is short lived and he continues to read his father's archive of secrets while tears begin to fall.

Other moments of temptation arise that keep Álvaro silent to those around him during most of the second section of the novel. "El hielo," as previously mentioned, has been interpreted as relating to the second generation and their desire for social amnesia (Urioste "Memoria" 205-06), such as in the cold experience Julio has in Russia and the failure to mention the transitional period. This section, above any other, captures the young *españolito*, Álvaro, caught between the "two Spains." For Álvaro, Mai represents a dull life in which he had only thought he was happy but did not find true meaning (300). One particular day Mai's presence sends a chill to his heart that seems even to freeze his veins. "En ese momento, mi cuerpo padecía algo similar a un proceso acelerado de congelación, que no tenía nada que ver con el frío. Estábamos en pleno verano y hacía calor, yo lo percibía, pero sentía al mismo tiempo que la sangre cedía su lugar en el interior de mis venas a un gas blancuzco y metálico, helado" (764). He realizes that he can no longer remain with Mai, symbolic of the Spain unwilling to accept the past as it really was, or his heart will become frozen forever.

Álvaro's relationship and association with Raquel, on the other hand, is what ultimately brings complete fluidity to Álvaro's dull life. With Raquel, and the truthfulness to the past that she represents, he feels that his life finally has purpose. As the two physically unite, Álvaro

becomes associated with the Spain that willingly turns to the past for inspiration and guidance. Again, Grandes uses the imagery of flowing water to capture Álvaro's newfound happiness through understanding his past in greater depth. After nearly every one of his sexual encounters with Raquel, Álvaro declares that "todo volvió a fluir con una sonrosada placidez, la apacible costumbre del agua que corre" (497, 507, 548, 683, 689, 895, 1192). The frozen veins that he felt in his old, ignorant, silent life now begin to flow as he holds onto Raquel.

The cold melts away and warmth comes back into his life the more he stays with Raquel and less with Mai. One afternoon as Raquel and Álvaro decide to leave their apartment they are struck with an intense heat wave. "Era verdad que, tarde y a destiempo, hacía calor. El sol caía sobre nosotros como si pretendiera aplastarnos contra las acercas" (974). Álvaro notices the unusual strength of the sun for the time of the year. Parallel to this heat coming into his life and melting away his icy veins, time and memory now flow strongly in his life. "Mi vida había cambiado tanto, tan deprisa, como si mi pasado perteneciera a la memoria de otro hombre. Y sin embargo era mi memoria quien me acompañaba, mi memoria la que me bombardeaba sin cesar con imágenes, con gestos, con palabras viejas y recientes, todas antiguas ya" (965).

Two moments within the novel cause Álvaro, "que lloro tan poco, muy poco, casi nunca" (405) to shed tears. Both occur at times where he has achieved great depth into the memory of his father. The first occurs as he reads Teresa's farewell letter to Julio. As mentioned earlier, her past has now become part of his present as evident in the structure of the letter. The second time comes at the end of "El hielo" after a nearly complete transformation in Álvaro's life. He has just left his wife for good, and he now understands almost the entire history behind the connection between Julio and Raquel and her family. Álvaro and Raquel discuss the possibility of remaining together despite the ghosts from their past that will continue to remain with them (988). With this

realization in mind, Álvaro “que lloro tan poco, que no lloro nunca, casi nunca, *estaba llorando*” (988, emphasis mine). Great effort by Álvaro is made throughout the novel to indicate that in many hard situations before he has not so much as shed a tear. But now knowing that he will never be able to escape his dark past, Álvaro, like the Republicans throughout the novel, symbolically turns into a fountain from which the past flows freely into the present. Then and only then is Álvaro ready to make the final decision to take his newly discovered secrets to others.

Álvaro breaks the ice

At the beginning of the third section of the novel Álvaro contemplates the two Spain conflict in which he finds himself. After citing three times the last half of Machado’s poem “Españolito” (995-96) he confesses the state in which his heart is found: “mi corazón estaba helado, y ardía” (996). Although frozen from the desire to forget what he has learned, his heart now burns with desire to share it with his family and Spanish society. He acknowledges the possibility of uniting “el estrépito de labios sellados al clamoroso silencio de millones de voces que habían elegido callar [...] cerrar (mis) oídos al estruendo de un silencio más ruidoso que cualquier grito [...] Desde el principio, siempre había sabido que también se puede no hacer nada [...]” (1206). He now, however, cannot avoid the burning feeling in his heart that begins to melt away the ice that he had unknowingly felt throughout his life to this point. He must know more and he must remember the forgotten past that has been festering in society like a sliver that has not been removed (1206). Álvaro can no longer stand idly by as the nation lives in silence and darkness:

Quería contar en voz alta lo que nunca había contado nadie y quería escuchar en voz alta las palabras que nunca había escuchado. Quería que supieran lo que yo pensaba, lo que

yo sentía, y averiguar qué pensaban, qué sentían ellos al saber del hombre que había sido su padre. Parecía muy poco pero era mucho, porque había pasado el tiempo, y el silencio pactado para encubrir la verdad había terminado por suplantarla. Ahora la verdad era aquel silencio sólido, duro, imperturbable, la verdadera inexistencia de datos, de palabras, de recuerdos, y los labios cerrados, y las consciencias mudas, y la exquisita indolencia de la riqueza. Había pasado mucho tiempo, pero no demasiado, porque nunca es demasiado. *Había pasado mucho silencio, tanto que su duración parecía una garantía eternidad, pero yo iba a romperlo.* (1119, emphasis mine)

With his knowledge of the past now forming part of his life, like the fountain in Machado's "En el solitario parque, la sonora" it is now his turn to help others remember. It is now his responsibility to ask, as did the fountain, "¿Recuerdas, hermano?" in order to overcome the ignorance within his own family.

Breaking the silence first occurs as he decides to confront each of his siblings with the forgotten or repressed family secrets. Álvaro's siblings, like contemporary Spanish society, find themselves along the spectrum of those caught in this struggle between the "two Spains" of collective amnesia and the desire to recuperate social memory. Álvaro could have easily called his entire family together to reveal the truths he has found, yet he makes great effort to discuss them with each sibling in a private and intimate setting. Besides showing a fragmented family as described in chapter 1 of this essay, Grandes uses the different members of the family as a means of establishing and undermining the various stages of social amnesia present throughout contemporary Spain. She explains "que los hermanos de Álvaro, los hermanos Carrión, dibujaran una especie de mapa metafórico de la respuesta que se le da a la memoria en España ahora mismo, porque la actitud de cada uno de ellos es representativa o es característica de un

determinado tipo de la sociedad, de un determinado grupo en la sociedad” (Macciuci and Bonatto 131). Grandes continues by describing how each sibling falls into the attitudes of society: “hay un facha (Rafa), el que no se cuestiona nada porque está totalmente de acuerdo con el curso que siguieron los acontecimientos; está Julio, [...] que es el que no quiere saber porque en teoría no le importa nada. Está Clara, que no quiere saber porque sabe que le va a importar” (131).

She continues to describe Angélica’s attitude, which is like those that agree with the official version of the war, placing the blame on the Republicans and the second Republic for the Civil War (132). Finally the author also describes Mai’s attitude as representative of all those that believe in the “historia del cincuenta por ciento,” in other words that everyone is guilty and therefore no one is (132). This attitude above all causes Grandes, like Álvaro, to shiver at the thought. The author sees each of these viewpoints as incomplete interpretations of what really transpired in Spain’s history, either by ignoring, or rejecting the truth.

“Al otro lado del hielo”

As the fourth and final section to the novel, Grandes has included “Una nota de la autora” entitled “Al otro lado del hielo.” The title implies that she has somehow thawed her frozen heart and no longer struggles with the two-Spain conflict that confronts her generation. Her desire to incorporate the past into her present life is obvious as she describes the process through which she was able to write *El corazón helado*. She describes the interviews she had, the books she read, and the motivation she acquired to accurately capture some of the most horrendous events that occurred during the war. She now finds herself in a place where water (memory and time) flows freely and she can turn back towards the frozen and silent society to help them break the ice and begin recovering the lost or forgotten memories.

Álvaro figuratively joins Almudena Grandes on the other side of the ice. The silence needed to be broken beyond the immediate family, thus Álvaro shares his knowledge to a much larger audience by writing the novel that the reader has in hand. As the implicit author of *El corazón helado* (or at the very least those chapters written in first person that deal with the experience and memory of Álvaro), his testimony and voice has now entered into society as one of the many recent books that seek to confront the social amnesia and help Spain's society establish its democracy on a sure foundation (Cuñado 1), one that includes facing the entire past along with the present and the future. Acknowledging that Álvaro is the implicit author, the title of the novel refers to the collective attitude which he wishes to challenge and which he himself has overcome. Therefore, it is indeed society that has the frozen heart.

As the epigraph of "El otro lado del hielo," Grandes has included another quote by Antonio Machado, from only a few months before the end of his life and Civil War: "[...] para los estrategas, para los políticos, para los historiadores, todo estará claro: hemos perdido la guerra. Pero humanamente, no estoy tan seguro [...] Quizá la hemos ganado" (Grandes 1227). Despite having persisted throughout the dictatorship, the silence dominant in the transition has created a void that now must be filled in order for Machado's prophetic promises to be fulfilled in its entirety. In order to overcome, the country must turn to and build on its past, not eliminate or pick and choose which aspects to remember. Society must go to the other side of the ice, where time and memory run freely as one, and only then will Spain be different no more.

This concluding remark by Machado acts as the closing parenthesis of the novel enveloping it between two quotes from Machado. It becomes clear that this circularity intends to encompass not only Machado's life within the novel but what Machado's life stood for. Surely this means his entire life, and not just those aspects that society finds interesting at a particular

moment in time. Yet the circularity also encourages the reader to turn back the pages to the opening epigraph and rethink the novel looking for other connections with Machado. By doing so the reader participates in the journey that Álvaro and Grandes have already taken: that of turning to the past and allowing it to influence the way we look at the present.

Conclusions

El corazón helado, by Almudena Grandes, explores how the events of the twentieth century continue to affect the nation's collective consciousness, despite how much the nation in general has tried to forget. "Todos llevamos aún el polvo de la dictadura en los zapatos, ustedes también aunque no lo sepan" (396-97). In an attempt to demonstrate the nation's need to openly and honestly look to the past, Grandes echoes similar imagery and ideals of the poetry of a man whose past itself has been manipulated, misused and partially overlooked through the years. By evoking Antonio Machado's name, as well as the two-Spain and time imageries, as a means of exploring Spain's forgotten or misrepresented past in such a manner, she protects him against defrauding comments that question his dedication to the Republic and its goals. All of Machado's works must be acknowledged in order to fully comprehend the man and his poetry, just as the dark past of society must be considered in order to build a successful future.

In this essay we have seen how the use of Machado's "Españolito" within the novel subverts "el sentido equívoco que la historia contemporánea española ha mantenido sobre la Guerra Civil, poniendo de manifiesto la necesidad que tiene la sociedad española de conocer el pasado" (Urioste "Memoria" 202). The Carrión family (representative of the Fascist or victorious Spain) at first appears to be united and orderly, but in actuality is fragmented and greatly divided. This union-to-fragmentation proposes to challenge the apparent order that the Nationalists professed to have during and after the war. On the other hand, the Fernández family (the Spain representative of the Republicans) begins as disjointed and separated but finds "unity" and strength through their sufferings in exile. By focusing on the exiled Republicans and their suffering, it raises them from the periphery to a more central role in the collective memory of the nation.

Grandes turns to Machado's "two Spain" metaphor, primarily, to demonstrate the conflict confronting the generation "de los nietos de quienes se enfrentaron hace setenta años" (1229) within the chapters set in contemporary Spain. The struggle for these Spaniards constitutes overcoming the silence or the "weak link in the transition to democracy" (Grandes "Spain is different no more"). In order to describe this conflict, Grandes uses water-as-time imagery, similarly to Machado's, as a means of describing the need for the past and present to be in continual flow one with another, like a pendulum that effortlessly swings back and forth. The Fernández family's association with flowing water (crying and rain) is used as a metaphor for those whose lives constantly recognize the importance of the past and turn to it for inspiration and guidance. Julio Carrión González, on the other hand, is associated with freezing cold environments as a sign of his avoidance or, like a magician, one who has made his incriminating past disappear.

These motifs of ice and flowing water also describe Álvaro's journey as he gets carried further and further into his father's secret life. At the beginning of the novel, Álvaro "tenía frío," (16) indication of the ignorance present in his life and those around him. As he meets Raquel, and his father's dark past begins unravel, his life "volvió a fluir con una sonrosada placidez, la apacible costumbre del agua que corre" (497). He ultimately decides that it is essential to break the silence dominant in his family (and society) and testify to each one the truth he has learned. Thus he breaks free of the ice and now resides, alongside Grandes and the other novels and works that deal with recovered memory, where historic memory flows freely. Standing on the other side of the ice where past and present co-exist, Grandes, through Álvaro, can describe and critique the nation that still contains a frozen heart. Her critiques, however, serve to help her Spain become a normal nation and overcome its issues. Grandes, like Republicans in exile, has

turned to Machado and the “two Spains” in order to declare hope for a better future. In this regard she joins the ranks of those true heroes, such as Machado, who “even as he deplors the shortcomings of contemporary society [...] believes that his country, once rich in achievement, still possesses the capacity for greatness” (Hutman 112).

Using Machado in this regard captures society’s need to openly embrace the past for what it was and what it means to them and not reject and ignore it. Hutman suggests that according to Machado:

So long as the present speaks with accents of the past, man possesses within himself the possibilities of permanence. His memories serve as a [...] vision of a future life, a guide for life’s journey, and a lingering shadow of presences to shelter and console him [...] To speak of anything as eternal is to build a castle in the air unless the image is bound to something tangible and familiar which has already demonstrated a certain permanence.
(95-96)

Without the past influencing the present, there is no anchor to keep society from drifting and losing its way in the storm.

Grandes echoes similar ideas as she proclaims that “la realidad es que en la Transición se optó por construir un estado democrático sin raíces, un estado democrático que no tuviera nada debajo, que no se reivindicara en la anterior democracia española, que fue la Segunda República [...]” (Macciuci and Bonatto 135). The only way for Spain to become normal is to turn again to the Republic and its ideals and build upon what they started, and was has been overlooked since the Civil War. In exile for the Republicans “rendir homenaje a Machado invocando la imagen de las dos Españas constituía, por tanto, una forma simbólica de prolongar la resistencia en el exilio” (Muñoz y García 147), in this regards Grandes too evokes the name of Machado and the

two Spain image as a way of prolonging the fight for the Republic. Perhaps even more significant than simply evoking his name, Grandes symbolically takes on the important role of Antonio Machado as defender of the Republic. Like Machado, Grandes' purpose is in aiding the rising generation, the "Españolitos que vienen al mundo" to defrost their frozen hearts and help them in their journey toward recovering and building on the memory of the forgotten past.

Appendix: Machado's Poems Cited

Proverbios y Cantares- -LIII (Españolito)

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

--*Campos de Castilla* 158

Desde mi rincón

Al libro «Castilla», del maestro Azorín, con motivos del mismo

Elogios.

Con este libro de melancolía,
toda Castilla a mi rincón me llega;
Castilla la gentil y la bravía;
la parda y la manchega.

¡Castilla, España de los largos ríos
que el mar no ha visto y corre hacía los mares;

Castilla de los páramos sombríos,
Castilla de los negros entinares!

Labriegos transmarinos y pastores
trashumantes---arados y merinos—;

labriegos con talante de señores,
pastores del color de los caminos.

Castilla de grasientos peñascales,
pelados serrijones,
barbechos y trigales,
malezas y cambrones.

Castilla azafranada y polvorienta,
sin montes, de arreboles purpurinos.

Castilla visionaria y soñolienta
de llanuras, viñedos y molinos.

Castilla---hidalgos de semblante enjuto,
rudos jaques y orondos bodegueros—,

Castilla—trajinantes y arrieros
de ojos inquietos, de mirar astuto—,
mendigos rezadores,

y frailes pordioseros,

boters, tejedores,

arcadores, perailes, chicarreros,

lechuzos y rufianes,

fulleros y truhanes,

caciques y tahúres y logreros.

¡Oh venta de los montes! —Fuencebada,
Fonfría, Oncala, Manzanal, Robledo—.

¡Mesón de los caminos y posada
de Esquivias, Salas, Almazán, Olmedo!

La ciudad diminuta y la campana
de las monjas que tañe, cristalina...

¡Oh dueña doñeguil tan de mañana
y amor de Juan Ruiz a doña Endrina!

Las comadres—Gerarda y Celestina—.

Los amantes—Fernando y Dorotea—.

¡Oh casa, oh huerto, oh sala silenciosa!
 ¡Oh divino vasar en donde posa
 sus dulces ojos verdes Melíbea!
 ¡Oh jardín de cipreses y rosales,
 donde Calisto ensimismado piensa
 que tornan con las nubes inmortales
 las mismas olas de la mar inmensa!
 ¡Y este hoy que mira a ayer; y este mañana
 que nacerá tan viejo!
 ¡Y esta esperanza vana
 de romper el encanto del espejo!
 ¡Y esta agua amarga de la fuente ignota!
 ¡Y este filtrar la gran hipocondría
 de España siglo a siglo y gota a gota!
 ¡Y este alma de Azorín..., y este alma mía
 que está viendo pasar, bajo la frente,
 de una España la inmensa galería,
 cual pasa del ahogado en la agonía
 todo su ayer, vertiginosamente!
 Basta. Azorín, yo creo
 en el alma sutil de tu Castilla,
 y en esa maravilla
 de tu hombre triste del bacón, que veo
 siempre añorar, la mano en la mejilla.
 Contra el gesto del persa, que azotaba
 la mar con su cadena;
 contra la flecha que el tahúr tiraba
 al cielo, creo en la palabra buena.
 Desde un pueblo que ayuna y se divierte,
 ora y eructa, desde un pueblo impío
 que juega al mus, de espaldas a la muerte,
 creo en la libertad y en la esperanza,
 y en una fe que nace
 cuando se busca a Dios y no se alcanza,
 y en el Dios que se lleva y que se hace.
 Envío
 ¡Oh tú, Azorín, que de la mar de Ulises
 viniste al ancho llano
 en donde el gran Quijote, el buen Quijano,
 soñó con Esplandianes y Amadis;
 buen Azorín, por adopción manchego,
 que guardas tu alma ibera,
 tu corazón de fuego
 bajo el recio almidón de tu pechera
 —un poco libertario
 de cara a la doctrina,

¡admirable Azorín, el reaccionario
por asco de la greña jacobina!—;
pero tranquilo, varonil—la espada
ceñida a la cintura
y con su santo rencor acicalada—,
sereno en el umbral de tu aventura—.
¡Oh tú, Azorín, escucha: España quiere
surgir, brotar, toda una España empieza!
¿Y ha de helarse en la España que se muere?
¿Ha de ahogarse en la España que bosteza?
Para salvar la nueva epifanía
hay que acudir, ya es hora,
con el hacha y el fuego al nuevo día.
Oye cantar los gallos de la aurora.
Baeza 1913

Campos de Castilla 172-74

El mañana efímero

La España de charanga y pandereta,
cerrado y sacristía,
devota de Frascuelo y de María,
de espíritu burlón y alma inquieta,
ha de tener su marmol y su día,
su infalible mañana y su poeta.
En vano ayer engendrará un mañana
vacío y por ventura pasajero.
Será un joven lechuzo y tarambana,
un sayón con hechuras de bolero,
a la moda de Francia realista
un poco al uso de París pagano
y al estilo de España especialista
en el vicio al alcance de la mano.
Esa España inferior que ora y bosteza,
vieja y tahúr, zaragatera y triste;
esa España inferior que ora y embiste,
cuando se digna usar la cabeza,
aún tendrá luengo parto de varones
amantes de sagradas tradiciones
y de sagradas formas y maneras;
florecerán las barbas apostólicas,
y otras calvas en otras calaveras
brillarán, venerables y católicas.
El vano ayer engendrará un mañana
vacío y ¡por ventura! pasajero,
la sombra de un lechuzo tarambana,
de un sayón con hechuras de bolero;
el vacuo ayer dará un mañana huero.
Como la náusea de un borracho ahíto
de vino malo, un rojo sol corona
de heces turbias las cumbres de granito;
hay un mañana estomagante escrito
en la tarde pragmática y dulzona.
Mas otra España nace,
la España del cincel y de la maza,
con esa eterna juventud que se hace
del pasado macizo de la raza.
Una España implacable y redentora,
España que alborea
con un hacha en la mano vengadora,
España de la rabia y de la idea.

Campos de Castilla 144-45

¿Eres tú, Guadarrama, Viejo amigo

¿Eres tú, Guadarrama, Viejo amigo—
La sierra gris y blanca,
La sierra de *mil tardes* madrileñas
Que yo veía en el azul pintada?
Por tus barrancos hondos
Y por tus cumbres agrias,
Mil Guadarramas y *mil* soles vienen
Cabalgando conmigo, a tus entañas

Campos de Castilla 62

A Líster, jefe en los ejércitos del Ebro

Tu carta –oh noble corazón en vela,
Español indomable, puño fuerte-,
Tu carta, heroico Líster, me consuela,
De esta, que pesa sobre mí, carne de muerte.

Fragores en tu carta me han llegado
De lucha santa sobre el campo ibero;
También mi corazón ha despertado
Entre olores de pólvora y romero.

Donde anuncia marina caracola
que llega el Ebro, y en la peña fría
donde brota esa rúbrica española,

de monte a mar, esta palabra mía:
“Si mi pluma valiera tu pistola
de capitán, contento moriría.”

Desgarrada la nube; el arco iris

Desgarrada la nube; el arco iris
brillando ya en el cielo,
y en un fanal de lluvia
y sol el campo envuelto.

Desperté. ¿Quién enturbia
los mágicos cristales de mi sueño?
Mi corazón latía
atónito y disperso.

...¡El limonar florido,
el cipresal del huerto,
el prado verde, el sol, el agua, el iris...,
¡el agua en tus cabellos!...

Y todo en la memoria se perdía
como una pompa de jabón al viento.

Soledades 181

Fue una clara tarde, triste y soñolienta

Fue una clara tarde, triste y soñolienta
tarde de verano. La hiedra asomaba
al muro del parque, negra y polvorienta...
La fuente sonaba.

Rechinó en la vieja cancela mi llave;
con agrio ruido abrióse la puerta
de hierro mohoso y, al cerrarse, grave
golpeó el silencio de la tarde muerta.

En el solitario parque, la sonora
copia borbollante del agua cantora
me guió a la fuente. La fuente vertía
sobre el blanco mármol su monotonía.

La fuente cantaba: ¿Te recuerda, hermano,
un sueño lejano mi canto presente?
Fue una tarde lenta del lento verano.

Respondí a la fuente:
No recuerdo, hermana,
mas sé que tu copla presente es lejana.

Fue esta misma tarde: mi cristal vertía
como hoy sobre el mármol su monotonía.
¿Recuerdas, hermano?... Los mirtos talares,
que ves, sombreaban los claros cantares
que escuchas. Del rubio color de la llama,
el fruto maduro pendía en la rama,
lo mismo que ahora. ¿Recuerdas, hermano?...
Fue esta misma lenta tarde de verano.

—No sé qué me dice tu copla riente
de ensueños lejanos, hermana la fuente.

Yo sé que tu claro cristal de alegría
ya supo del árbol la fruta bermeja;
yo sé que es lejana la amargura mía
que sueña en la tarde de verano vieja.

Yo sé que tus bellos espejos cantores
copiaron antiguos delirios de amores:
mas cuéntame, fuente de lengua encantada,
cuéntame mi alegre leyenda olvidada.

—Yo no sé leyendas de antigua alegría,
sino historias viejas de melancolía.

Fue una clara tarde del lento verano...
Tú venías solo con tu pena, hermano;
tus labios besaron mi linfa serena,
y en la clara tarde dijeron tu pena.

Dijeron tu pena tus labios que ardían;
la sed que ahora tienen, entonces tenían.

—Adiós para siempre la fuente sonora,
del parque dormido eterna cantora.
Adiós para siempre; tu monotonía,
fuente, es más amarga que la pena mía.

Rechinó en la vieja cancela mi llave;
con agrio ruido abrióse la puerta
de hierro mohoso y, al cerrarse, grave
sonó en el silencio de la tarde muerta.

Soledades 90-92

Recuerdo infantil

Una tarde parda y fría
de invierno. Los colegiales
estudian. Monotonía
de lluvia tras los cristales.

Es la clase. En un cartel
se representa a Caín
fugitivo, y muerto Abel,
junto a una mancha carmín.

Con timbre sonoro y hueco
truenan el maestro, un anciano
mal vestido, enjuto y seco,
que lleva un libro en la mano.

Y todo un coro infantil
va cantando la lección:
«mil veces ciento, cien mil;
mil veces mil, un millón».

Una tarde parda y fría
de invierno. Los colegiales
estudian. Monotonía
de la lluvia en los cristales.

Soledades 89

¿Mí corazón se ha dormido?

¿Mí corazón se ha dormido?
Colmenares de mis sueños,
¿ya no labráis? ¿Está seca
la noria del pensamiento,
los cangilones vacíos,
girando, de sombra llenos?

No; mi corazón no duerme.
Está despierto, despierto.
Ni duerme ni sueña; mira,
los claros ojos abiertos,
señas lejanas y escucha
a orillas del gran silencio.

Soledades 175

Works Cited

- Aguilar Fernández, Paloma. *Políticas de la memoria y memorias de la política*. Madrid: Alianza, 2008. Print.
- Ayala, Francisco. "Viejas espadas, viejas pistolas." *El País* (11 Oct. 1988). 24 May 2011
<http://www.elpais.com/articulo/opinion/LISTER/_ENRIQUE/Viejas/espadas/viejas/pistolas/elpepiopi/19881011elpepiopi_10/Tes>.
- Baker, Edward. "Antonio Machado entre dos efemérides (1975-1989)." *Antonio Machado hoy (1939-1989): Actas del Congreso Internacional conmemorativo del cincuentenario de la muerte de Antonio Machado. May 11-13, 1989*. Ed. Paul Aubert. Madrid: Casa de Velázquez, 1994. 441-48. Print.
- Basanta, Ángel. "El corazón helado." *El cultural.es* (2007). 18 Jun 2011
<http://www.elcultural.es/version_papel/LETRAS/19759/El_corazon_helado>.
- Bergson, Henri. *Matter and Memory*. New York: Zone Books, 1991. Print.
- Boyd, Carolyn. "The Breakdown of the Restoration Settlement." *Praetorian Politics in Liberal Spain*. North Carolina: North Carolina P, 2002. 3-25. Print.
- Cercas, Javier. *Soldados de Salamina*. Barcelona: Maxi, 2008. Print.
- Cercas, Javier. "Un secreto esencial." *El país* (11 Mar 1999). 24 May 2011
<http://www.elpais.com/articulo/cataluna/MACHADO/_MANUEL/MACHADO/_ANTONIO/secreto/esencial/JAVIER/CERCAS/elpepiespcat/19990311elpcat_5/Tes>.
- Collado, Mélanie Valle. "Juegos metaliterarios en *El vano ayer* de Isaac Rosa." Diss. Université de Liege, 2007. Print.

- Cuñado, Isabel. "Despertar tras la amnesia: Guerra Civil y postmemoria en la novela española del siglo XXI." *Dissidences: Hispanic Journal of Theory and Criticism* 3.1 (2007): 1-11. Print.
- Espinosa Maetre, Francisco. "De saturaciones y olvidos. Reflexiones en torno a un pasado que no puede pasar." *Revista de Historia Contemporánea Hispania Nova* 7 (2007). 10 Jul 2011 <<http://hispanianova.rediris.es/7/dossier/07d013.pdf>>.
- Fernández, Jaime. "El revisionismo histórico me recuerda a los payasos de la tele." *Tribuna Complutense* (Feb. 20, 2007). 24 May 2011 <<http://www.ucm.es/cont/descargas/prensa/tribuna1015.pdf>>.
- González, Ángel. *Antonio Machado*. Madrid: Alfaguara, 1999. Print.
- Grandes, Almudena. *El corazón helado*. Barcelona: Maxi, 2009. Print.
- Grandes, Almudena. "Entrevista a Almudena Grandes." *Tesis* (2008). <<http://www.youtube.com/watch?v=93hWnQeXKY4>>.
- Grandes, Almudena. "Spain is different no more." *El País* (1 Apr 2011). 10 Jul 2011 <<http://www.guardian.co.uk/commentisfree/2011/apr/01/spain-different-no-more>>.
- Gunnslaugsdóttir, Halldóra. "Memoria e identidad en España: *El corazón helado* de Alumdena Grandes." Diss. University of Iceland, 2010. Print.
- Hafter, Evelyn. "España de la rabia y de la idea. Contra un mañana efímero: entrevista a Isaac Rosa." *Olivar: revista de literatura y cultura españolas* 9.11 (2008): 115-21. Print.
- Harvard, Robert G. "Antonio Machado's Knowledge of Bergson before 1911." *Neophilologus* 67.2 (1983:Apr.): 204-14. Print.
- Harvard, Robert G. *From Romanticism to Surrealism: Seven Spanish Poets*. Great Britain: U of Wales P, 1988. Print.

- Hutman, Norma Louise. *Machado: A Dialogue with Time*. Albuquerque: U of New Mexico P, 1969. Print.
- Juliá, Santos. *Historia de las dos Españas*. Madrid: Taurus historia, 2004. Print.
- Larra, Mariano José de. "El día de difuntos de 1836. Fígaro en el cementerio." *La urbanización decimonónica de Madrid: Textos de Mariano José de Larra y Ramón de Mesonero Romanos*. Ed. Benjamin Fraser. Doral, FL: Stockcero, Inc., 2011. 35-42. Print.
- Laub, Dori. "An Event Without a Witness: Truth, Testimony and Survival." *Testimony: Crisis of Witnessing in Literature, Psychoanalysis, and History*. Ed. Shoshana Felman and Lori Daub. New York: Routledge, 1992. 75-92. Print.
- Luengo, Ana. *La encrucijada de la memoria: La memoria colectiva de la Guerra Civil Española en la novela contemporánea*. Berlin: Tranvía, 2004. Print.
- Macciuci, Raquel, and Virginia Bonatto. "Machado es el dechado de virtudes republicanas por excelencia: Entrevista con Almudena Grandes sobre El corazón helado." *Olivar: revista de literatura y cultura españolas* 9.11 (2008): 123-41. Print.
- Machado, Antonio. *Campos de Castilla*. Madrid: Biblioteca Nueva, 1998. Print.
- Mayoral, Marina. "What They Meant to Say When They Said *España* (The Idea of Spain in the Work of Three Twentieth-Century Poets)." *Spain beyond Spain: modernity, literary history, and national identity*. Ed. Epps, Brad and Luis Fernández Cifuentes. Cranbury, NJ: Associated UP, 2005. 301-17. Print.
- Molleda, D. Gómez. *Guerra de ideas y lucha social en Machado*. Madrid: Narcea, 1977. Print.
- Morales, Fernández Pérez. "Un encuentro con el Escritor Javier Cercas, el autor de Soldados de Salamina." *Terra* (8 Jan 2002). 24 May 2011
<<http://www.terra.com.ar/canales/entrevistas/34/34387.html>>.

Muñoz Soro, Javier and Hugo García Fernández. "Poeta rescatado, poeta del pueblo, poeta de la reconciliación: la memoria política de Antonio Machado durante el Franquismo y la transición." *Hispania* LXX.234 (2010): 137-62. Print.

Prado, Benjamín. *Mala gente que camina*. Madrid: Punto de Lectura, 2006. Print.

Prado, Benjamín. "¿Por qué no traer a España a Machado y Azaña?" *El País* (16 Nov 2008). 24 May 2011

<http://www.elpais.com/articulo/opinion/traer/Espana/Machado/Azana/elpepiopi/20081116elpepiopi_5/Tes>.

Rosa Camacho, Isaac. *El vano ayer*. Barcelona: Seix Barral, 2005. Print.

Rubio, Fanny. "La herencia de la poesía de Antonio Machado en la postguerra." *Antonio Machado hoy (1939-1989): Actas del Congreso Internacional conmemorativo del cincuentenario de la muerte de Antonio Machado. May 11-13, 1989*. Ed. Paul Aubert. Madrid: Casa de Velázquez, 1994. 419-28. Print.

Santamaría, Sara. "La novela de la memoria como novela nacional: El corazón helado, de Almudena Grandes, ¿nuevo episodio nacional?" *La memoria novelada-Simposio en la Universidad de Aarhus* (Nov. 18-20, 2010): 1-13 pp. 7 Jul 2011
<<http://www.unican.es/NR/rdonlyres/0000e145/yiidobbxyouoxobiknbhgirtycwbizvv/SaraSantamariaLanovedadelamemoriacomonovelanacionalElcoraz%C3%B3nheladodeAlmudenaGrandesNuevoEpisodioNacional.pdf>>.

Santonja, Gonzalo. "Antonio Machado y ´su recuperación´ durante los primeros tiempos del franquismo." *Antonio Machado hoy (1939-1989): Actas del Congreso Internacional conmemorativo del cincuentenario de la muerte de Antonio Machado. May 11-13, 1989*. Ed. Paul Aubert. Madrid: Casa de Velázquez, 1994. 429-40. Print.

- Urioste, Carmen de. "Memoria de la Guerra Civil y modernidad: el caso de *El corazón helado* de Almudena Grandes " *The Bulletin of Hispanic Studies* 87.8 (2010): 939-60. Print.
- Urioste, Carmen de. "Memoria de la Guerra Civil y modernidad: El corazón helado de Almudena Grandes." *Novela y sociedad en la España contemporánea (1994-2009)*. Madrid: Fundamentos, 2009. 199-223. Print.
- Valente, José Ángel. *Las palabras de la tribu*. Barcelona: Tusquets, 1994. Print.
- Villalba, Manuel J. "Ambiguity and Historical Interpretation in Javier Cercas' *Soldados de Salamina*." *Tusquets Editores* (18 Mar 2003). 23 Jul 2011
<<http://www.lehman.cuny.edu/ciberletras/v22/villalba.html>>.
- Yeste, Elena. "La transición española. Reconciliación nacional de desmemoria: El olvido público de la Guerra Civil." *Historia Actual Online (HAOL)* 21.Invierno (2010): 7-12. Print.
- Yndurain, Domingo. "El río." *Ideas Recurrentes en Antonio Machado (1898-1907)*. Madrid: Turner, 1975. 159-69. Print.
- Yuste, Miguel. "El Rey recuerda emocionado la reconciliación de las 'dos Españas' en las primeras Cortes democráticas " *El País* (20 Nov. 2000). 10 Jul 2011
<<http://www.udel.edu/leipzig/270500/ela201100.htm>>.
- Zubría, Ramón de. *La poesía de Antonio Machado*. Madrid: Gredos, 1973. Print.