

## Worksheet and suggested activities:

### A 21<sup>st</sup> century narrative of the Spanish Civil War: *Martina, la rosa número trece* [Martina, Rose Number Thirteen]

There are four suggested exercises here.

- Exercises 1 and 3 relate to the content of the lecture and are designed with all students in mind.
- Exercises 2 and 4 are for A-level students of Spanish who wish to practice translation and/or writing in the language.

#### **1. Further exploration – history and culture**

The lecture gives a brief overview of the Spanish Civil War. Choose one of the following topics to write a short report – in English or Spanish – on one of the following topics:

- Who was General Franco and how did he come to power?
- Who was Federico García Lorca and why was he a target for execution by Nationalist forces?
- What was the Second Spanish Republic: which political parties came to power during the period of the Republic and what changes did they implement?
- What tragedy happened in the Basque town of Guernica in 26 April 1937?
- What was the Transition to Democracy that began in 1975?
- What was the '*movida madrileña*'?

There are lots of resources on the Internet that will help you explore these questions. If you have access to a library or bookshop, look out for Helen Graham's *Very Short Introduction to the Spanish Civil War* (Oxford University Press) or books by Paul Preston on the Spanish Civil war.

#### **2. Translation exercises for students of Spanish**

i) The lecture includes the following quotation from Ángeles López in interview. I gave a rough translation of the meaning in the recording, but have a go at a good translation into English.

**¡Ojo!** Take care with the verb '*desoí*', which doesn't have an obvious equivalent in English. Think about what the prefix *des-* normally means in words such as '*desorientado*' or '*desilusionar*'.

**¡Ojo!** The phrase '*de techos altos*' is an idiomatic phrase, or "saying". Work out what it means literally. What would be a suitable English equivalent?

**Grammar question:** what form is '*se dejase*' in the final sentence? Do you know why that form is used here?

*Tantas como me la contó, yo la desoí... hasta que un día, en el preciso instante en que debía ser, presté oídos sensatos, como se le debe prestar a una historia de 'techos altos'. En ese momento decidí hacerle un regalo a las mujeres de la familia Barroso, que entre bisbiseos y con voz queda, siempre habían hablado de esta fusilada, llenas de miedo. Para que se dejase de ser una extranjera en su propia familia.*

ii) The following extract from *Martina, la rosa número trece* wasn't included in the lecture. It is taken from a chapter that is set in 1939, describing Martina's movements. Have a go at translating the passage.

**¡Ojo!** The passage contains lots of dialogue. When translating conversation we need to be aware of register (formality) and how the way we say things might differ to how they are written, e.g. we are more likely to say "we're" instead of "we are". Think also about the level of formality used between people in conversations and the differences between, say, two friends chatting and the context here, which is a policeman talking to Martina.

**¡Ojo!** As part of your work as a translator, you may need to look up some historical context in order to produce the most appropriate translation. What was the *Juventudes Socialistas Unificadas*? What is a *quintacolumnista*?

6 DE MARZO DE 1939

*Barrio de Tetuán de las Victorias. Comisaría de Chamartín de la Rosa.*

- ¿Nombre?
- *Martina Barroso García.*

*Tres meses sin saber nada de Luis. Tres interminables meses. Y ahora, ella. Ahora esto.*

- *Domicilio.*
- *Calle Calderón de la Barca, número 1.*
- *Profesión*
- *Modista. Aunque, en realidad, trabajo en una fábrica de medias.*

*Aquel día había ido al Radio de Chamartín para ver qué había ocurrido después de escuchar la radio. Vio guardias de asalto y policías deteniendo a gente.*

- *¿Te reconoces miembro de las Juventudes Socialistas Unificadas?, ¿cuál es tu función dentro de la Organización?*
- *No puedo negar que me reúno con compañeros y amigas que pertenecen a las Juventudes Socialistas Unificadas. Pero de ahí a tener un cargo...*
- *Sin zarandajas, ¿afirmas o no tu afiliación?*

*Cualquiera hubiera podido señalarla. Amigo, enemigo, vecino, conocido, camarada. No, seguro que un camarada no había sido. Los quintacolumnistas estaban por todas partes acusando a la gente.*

### 3. Memory and ethics

In the lecture I use quotations from other academic essays to explore the role of memories and how objects play a role in helping us remember the past. The quotation I used from Susan Sontag's work used the term 'ethical', meaning "related to a set of moral values, or a set of personal or social values".

Some questions to consider:

Based on what you know, why do you think that we consider it 'ethical' to remember the victims of the Spanish Civil and the Francoist dictatorship?

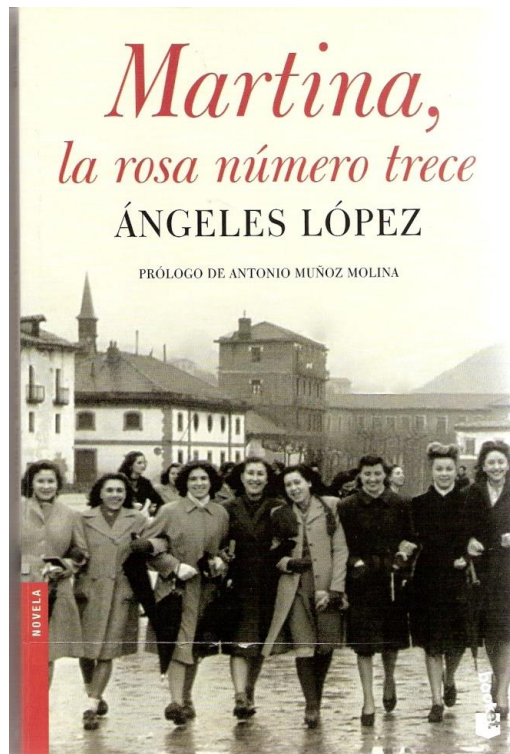
Below is an image of the plaque in Madrid's Cementerio del Este where the Thirteen Roses – and sadly many others – were executed.



Why do we use plaques such as these to commemorate people of the past? Do you know of any plaques near where you live? What do they commemorate and why? For whom is the plaque important, for whom is it relevant?

Photography and the past

The image used for the front of *Martina, la rosa número trece* presents to us a group of young women, arm in arm, walking in the street (see below). However, the image has no connection to the actual thirteen young women who were executed. We do know that the photo was taken in Spain in 1938, however.



Some questions to consider:

Why do you think the publishers chose that image for the book?

What image does it try to convey of the thirteen roses?

Bearing in mind what has been noted in the lecture about the power of photographs, what might we say about the use of this image as a book cover?

#### **4. Creative writing challenge**

Ángeles López tells us that the challenge she faced of re-creating the past, when writing *Martina, la rosa número trece*, was helped by the use of the photograph of Martina, which acted as a connection between herself, writing in the 2000s, with Martina in 1939.

Task: Find a photo taken at a time you don't know about. It could be of you as a small child, at a time you were too young to remember, or of a person connected to you, photographed before you were born, a parent or grandparent for example.

**In Spanish, write about the event captured in the photograph.** Be creative to imagine what the circumstances of the photo might have been, what might have been said at the time, what might have been felt. But don't be too fanciful – make it plausible for what you know about the person, place and time of the image.

**¡Ojo!** Take care with the use of tenses – the imperfect is most commonly used for telling stories in the past, but you might also need other forms at times!