

TRAGIC TREATMENT OF WOMEN IN THE THEATRE OF
FEDERICO GARCIA LORCA

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CHAPTER I

INTRODUCTION

The great popularity of Federico Garcia Lorca is no longer due to his dramatic death. His memory and influence are still alive because, in the opinion of the author, he is the most intensely Spanish writer of his time. Although he is a regional dramatist, he is universally accepted as one of the greatest writers of the early twentieth century. In his own country he was loved by both the illiterate and the erudite. This fact has been illustrated in a moving experience of Arturo Barea.¹ An old illiterate friend once approached him with a tattered copy of Romancero gitano and asked him for its explication. He had memorized several of the ballads and could feel what they meant, but he did not understand them. To reach his own people was Lorca's goal, and he succeeded.

Lorca, like Synge and Yeats, proposed to create plays which only a people still attached to their land could fully enjoy. Edwin Honig² explained that Lorca was rebelling

¹Arturo Barea, Lorca, the Poet and His People (New York: Harcourt, Brace and Company, 1949), p. 8.

²Edwin Honig, Garcia Lorca (Norfolk, Connecticut: New Directions Books, 1944), p. 110.

against the realistic middle-class drama of Spain that had shut off from the stage the rich atmosphere of folklore.

The plays of García Lorca were also patterned to some extent after his predecessors, Lope and Calderón. Like Lope, he was first a lyric poet whose dramatic instinct grew out of a need for communication with the people. Lorca himself said, "Yo he abrazado el teatro porque siento la necesidad de la expresión en forma dramática."³

Lorca also holds the Spanish respect for honor and reduces life to a symbolic formula like Calderón. Unlike these models, however, his works lack unity, nor did he ever find answers to the problems that troubled him most.

García Lorca's reason for turning to drama, other than the need to express himself thus, was the intent to edify his beloved country. In his own words:

El teatro es uno de los más expresivos y útiles instrumentos para la edificación de un país y el barómetro que marca su grandeza o su descenso. Un teatro sensible y bien orientado. . . puede cambiar en pocos años la sensibilidad del pueblo.⁴

He compared the theatre to a barometer that marked the greatness or fall of a country. He also believed that

³Quoted in Roberto Sánchez, García Lorca (Madrid: Ediciones JURA, 1950), p. 22.

⁴Federico García Lorca, "Charla sobre teatro," Obras Completas (Buenos Aires: Editorial Losada, 1965), vol. VIII, p. 150.

sensible, well-planned plays could change the people in a few years. Roberto Sánchez stated that Lorca eventually "llegó a considerar el teatro como un templo y una religión."⁵

For his protagonists, Lorca chose women. Honig⁶ explained the probable reason. The Spaniard has always admired the Virgin and female saints more than Christ and the male saints because women have always suffered more intensely than the men. They were also greater martyrs. Because of this, the unhappily married woman has been a common theme in Spanish ballad literature. When she reappeared in Lorca's dramas she was immediately recognized as the heiress of a familiar tragic role.

The purpose of this thesis is to study the tragic treatment of women in the theatre of Federico García Lorca. Ten of Lorca's plays having the strongest women characters have been studied and presented in the following chapters. The plays to be discussed are Mariana Pineda, La zapatera prodigiosa, Amor de don Perlimplín con Belisa en su jardín, Quimera, Los títeres de cachiporra, Así que pasen cinco años, Bodas de sangre, Yerma, Doña Rosita la soltera o el lenguaje de las flores, and La casa de Bernarda Alba.⁷

⁵Sánchez, op. cit., p. 26.

⁶Honig, op. cit., pp. 152-3.

⁷Federico García Lorca, Obras Completas (Buenos Aires: Editorial Losada, 1965), vol. VIII, p. 150.

CHAPTER II

BIOGRAPHY

Federico García Lorca was born June 5, 1899, in Fuentevaqueros, a province of Granada. From his father, a wealthy farmer, he inherited his passion for life. His intelligence was gained from his mother, an elementary school teacher. From the beginning it was she who nurtured his musical and poetic interests.

A few months after his birth, Lorca suffered a crippling disease which left him with a permanent limp. Barea¹ believed that because of this ailment his childhood impressions and emotions must have been molded to a large degree by the women around him. This identification with the inner world of women is evident in Lorca's work. His relationship with his mother and sisters was intimate throughout his life. Lorca was also very close to an old family servant. It was she who taught him folk legends and folk songs.

Angel del Río believed that Lorca's illness had another effect:

Le hizo adoptar una actitud contemplativa que acrecería su capacidad de imaginación; observaba con gran atención el mundo externo, estimulando, así, su

¹Barea, *op. cit.*, p. 9.

tierna percepción de lo pequeño y delicado en la naturaleza y el arte.²

His illness increased his imagination and made him contemplative of the world around him, especially of the little things in nature. This love and awareness of nature is evident in the poetry and early dramas of Lorca.

Lorca's sense of the dramatic appeared early. The first purchase he made as a boy was a miniature theatre. According to Angel del Río:

La infancia de Lorca fué. . .completamente normal sin más rasgos distintivos que una inteligencia despierta y un acusado sentido de lo dramático que tomaba la forma por él señalada de decir misas, hacer altares y construir pequeños teatros.³

In his infancy, Lorca's sense of the dramatic was evident in his desire to say masses, to make altars, and to build little theatres.

From his mother, Lorca received his early education. He later attended the Sagrado Corazón de Jesús in Granada. At the University of Granada he studied law and received his degree years later, though he put it to no practical purpose. He was a less than average student and did not care for academic honors. The ancient culture of Granada, its

²Angel del Río, Vida y obras de Federico García Lorca (Zaragoza: Estudios Literarios, 1952), p. 12.

³Ibid., p. 13.

gypsies and romantic gardens stimulated him to write poetry. By his fifteenth year, Lorca was reading and writing extensively. He also played both piano and guitar well. Fernando de los Ríos, president of the Centro Artístico de Granada, was particularly impressed by Lorca's talents and guided his development. It was he who encouraged Lorca to move to Madrid to broaden his talents. Within a short time of his arrival in Madrid, he was recognized as a poet, a gifted conversationalist, a musician of talent, and even a painter.

In 1920, Lorca's first play, El maleficio de la mariposa, was staged. This romantic play about insects and animals was poorly received. With the help of his artist friend Salvador Dalí, he presented his first full length play, Mariana Pineda, in 1927. This play was received well, but his success was really assured with the publication of Romancero gitano in 1928. These gypsy ballads are Lorca's most characteristic works. In their striking images, landscape, and colorfulness lies Spain herself. His newly gained success surprisingly depressed Lorca. He realized that many authors had destroyed themselves by living on easily gained success, and he intensely disliked the world of competition which was now open to him. Seeking to revive his friend's spirits, Fernando de los Ríos persuaded him to travel to New York and Cuba as his companion. In New York he wrote Poeta en Nueva York, a pessimistic satire. Lorca's

usual gaiety was restored in Cuba, a country much like his homeland. Here he wrote his two surrealist dramas, Así que pasen cinco años and El público. He returned to Spain in 1930.

The last six years of Lorca's life were devoted almost entirely to the theatre. His most popular farce, La zapatera prodigiosa, was produced in Madrid soon after his return.

"La Barraca," a theatrical group sponsored by the government, was established with Lorca and Eduardo Ugarte as co-directors. Lorca took his group to every corner of Spain, presenting plays of the Golden Age and writing new ones of his own.

Lorca's fame spread even to Latin America. Upon request, he traveled to Buenos Aires to produce both his own plays and Golden Age dramas. He was received enthusiastically wherever he traveled and was proclaimed an ambassador of Spanish letters. Such fanfare might have overwhelmed a man less used to it than Lorca, and even one indifferent to it; but it seems to have elevated Lorca and prepared him for further accomplishment. Yerma and Dona Rosita la soltera were produced in 1935; Bodas de sangre and La casa de Bernarda Alba in 1936.

In July of 1936, Lorca left Madrid for Granada because the political situation was extremely tense in the capital,

and he also wanted to celebrate his Saint's Day with his family. The revolt soon began, and Lorca took refuge with his poet friend, Luis Rosales. A few days later, a squad arrested him there; he was shot at dawn of the following day, and his body was hurled into an unmarked grave somewhere in the mountains. Lorca's death was grieved by admirers all over the world who realized that Spain's most appealing dramatist had been lost to them.

Sánchez has left this description of García Lorca.

...un relámpago físico, una energía en continua rapidez, una alegría, un resplander, una ternura completamente sobrehumana. Su persona era mágica y morena y trafa la felicidad.⁴

Lorca was physical lightning, energy, joy, splendor, and superhuman tenderness. His being was magic and brought happiness.

⁴Sánchez, op. cit., p. 14.

CHAPTER III

THE EARLY PLAYS

The plays to be covered in this chapter are Mariana Pineda, La zapatera prodigiosa, Amor de don Perlimplín con Belisa en su jardín, Quimera, Los títeres de cachiporra.

These dramas are referred to as the early plays because they lack maturity of construction and thought which is present in Lorca's later works.

I. MARIANA PINEDA

Mariana Pineda, the first full length drama of García Lorca, is a romantic, historical drama about an actual heroine who lived from 1804-1831. Although Lorca had written this work in 1922, it was not produced until five years later in Madrid.

As a child, Lorca had been very much impressed by the popular ballad of the martyr, Marianita. As he himself said:

Mariana Pineda fué una de las más grandes emociones de mi infancia. Los niños de mi edad, y yo mismo, tomados de la mano en corros que se abrían y cerraban rítmicamente, cantábamos con un tono melancólico, que a mí se me figuraba trágico:¹

¹Lorca, "La Nueva Obra de García Lorca," op. cit., p. 1737.

The ballad of Mariana Pineda was one of the strongest emotions of Lorca's childhood. He and his friends used to sing it together in a tragic manner. The rhythm and phrases of this ballad permeate the play. From the prologue the audience realizes that Mariana is a tragic figure.

¡Oh, que día tan triste en Granada,
que a las piedras hacía llorar
al ver que Marianita se muere
en cadalso por no declarar!²

She is doomed to death on the gallows because she will not tell the names of the conspirators.

As the first scene opens, Mariana Pineda, a beautiful widow and mother, is sewing a flag for the insurrectionists lead by her lover Pedro. The making of the flag is in direct violation of the law of Pedrosa, dictator of Spain, and is punishable by death. Two young friends, who have just returned from a bullfight, try to divert Mariana with their gay description of their outing. Mariana, gloomy because of the imprisonment of Pedro admits her need of her friends' youthful laughter:

¡Cuéntame! Si vieras
cómo necesito de tu fresca risa,
cómo necesito de tu gracia joven.
Mi alma tiene el mismo color del vestido (p. 792).

²Lorca, *op. cit.*, p. 781. Henceforth all quotations from Obras completas will be cited by giving the page number in parenthesis after the quotation.

During a visit from Fernando, brother of the two friends who is in love with Mariana, Mariana receives a letter from Pedro. He has escaped and needs a passport and a fresh horse. He begs Mariana to send a trusted person with the items. Fernando volunteers to deliver the horse. As he starts to leave, Mariana has a premonition of her coming tragedy and begs him to come back because she is afraid of dying alone, "Porque tengo mucho miedo, de morirme sola aquí" (p. 809).

Fernando departs, and the mother announces that Pedrosa has found Mariana's flag. The mother bemoans what has happened to them saying it is a sad time for her house without a man, without anybody. Mariana's only reply is that she does not know what she wants.

ANGUSTIAS

Mariana, ¡triste tiempo
para esta antigua casa,
que derrumbarse ve,
sin un hombre, sin nadie,
en medio del silencio!
Y luego, tu...

MARIANA

Tengo el corazón loco
y no sé lo que quiero (p. 818).

Mariana is putting her children to bed as the second act opens. She bids them a sad good-night saying that they should sleep well while she wanders around lost and crazed without knowing where she is going.

Dormir tranquilamente, niños míos,
mientras que yo, perdida y loca, siento
quemarse con su propia lumbre viva
esta rosa de sangre de mi pecho.

.
Que yo también estey dormida, niños,
y voy volando por mi propio sueño,
como van, sin saber adónde van,
los tenues vilanicos por el viento (p. 826).

She is interrupted by the maid who announces the arrival of Pedro. As they embrace, she begs him to take away her anguish with his kiss:

¡Así! Deja tu aliento sobre mi frente. Limpia
esta angustia que tengo y este sabor amargo;
esta angustia de andar sin saber dónde voy,
y este sabor de amor que me quema la boca (p. 829).

Four of Pedros' companions arrive with news that their general has been betrayed and that one of the dictator's men is making his way to them. The maid then informs them that Pedrosa himself is there and wants to speak to Mariana. The men hastily escape through a window. Two of the conspirators are concerned about Mariana, but Pedro insists on fleeing.

Pedrosa tries to seduce Mariana and promises to save her if she will only divulge the names of the insurrectionists. She refuses, embraces her mother and leaves with Pedrosa, realizing that she is about to die. "Mírame y llora. ¡Ahora empiezo a morir!" (p. 859).

Mariana is taken to a convent to await death on the gallows. Not admitting to herself that Pedro loves liberty

more than he loves her, she awaits his arrival to save her or to die with her:

Don Pedro vendrá a caballo
como loco cuando sepa
que yo estoy encarcelada
por bordarle su bandera.
Y, si me matan, vendrá
para morir a mi vera,
que me lo dijo una noche
besándome la cabeza (p. 869).

When a nun announces that a male visitor has arrived, she believes that he is Pedro, but it is only Fernando. She is crazed by now and cannot comprehend that Pedro is not there and asks where he is:

¡Pedro! ¿Dónde está Pedro?
¡Déjadlo entrar, por Dios!
¡Está abajo, en la puerta!
¡Tiene que estar! ¡Que suba!
Tú viniste con él,
¿verdad? Tú eres muy bueno.
El vendrá muy cansado, pero entrará en seguida (p. 884).

Fernando explains that Pedro has fled to England and will not come to save her. She then realizes that Pedro loves liberty more than her and declares that she will be liberty:

¿Por qué me lo dijiste? Yo bien que lo sabía;
pero nunca lo quise decir a mi esperanza.
Ahora ya no me importa. Mi esperanza lo ha oído
y se ha muerto mirando los ojos de mi Pedro.
Yo bordé la bandera por él. Yo he conspirado
para vivir y amar su pensamiento propio.
Más que a mis propios hijos y a mí misma le quise.
¿Amas la Libertad más que a tu Marianita?
¡Pues yo seré la misma Libertad que tú adoras!
(p. 885).

Honig credits the cause of tragedy in this work to the surroundings of Granada whose spirit forces Mariana towards acts and feelings which irrevocably lead to tragedy.⁴ The story follows actual history closely except for one important circumstance as Sánchez explains:

La mayor falsificación que Lorca hace de la historia es transformar el jefe rebelde en amante de Mariana, convirtiendo la obra de esta manera en la tragedia de una mujer enamorada y no de una figura heroica.⁵

By transforming the rebel leader into Mariana's lover, the work is changed from a story of a heroic figure to a tragedy of a woman in love.

II. THE FARCES

Between the years of 1927 and 1931, Lorca wrote three farces in prose which belong in a group by themselves. They will all be discussed with the exception of Retablillo de don Cristóbal.

La zapatera prodigiosa

Lorca described his play La zapatera prodigiosa as a simple farce written in a classical manner that describes the spirit of a woman:

⁴Honig, op. cit., p. 115.

⁵Sánchez, op. cit., p. 40.

La zapatera prodigiosa es una farsa simple, de puro tono clásico, donde se describe un espíritu de mujer, como son todas las mujeres, y se hace, al mismo tiempo y de manera tierna, un apólogo del alma humana.⁶

Directly inspired by folklore, this play is considered the most successful of all of Lorca's short plays and farces. Very musical, light, and airy, it has been compared to a ballet, and Lorca actually composed another version of this work for a ballet performance.

The central tragic figure of this farce is the shoemaker's wife, a beautiful girl of eighteen who is married to a man of fifty-three. Though she loves her husband, she is not satisfied with her position and desires more material things than he can afford to give her. Her frustration is heightened by the fact that she has no children and probably will never have any. Her only friend, a small child, reveals this improbability of having children. She offers the child a doll that she has made, and he agrees to take it because he knows that she will never have children of her own. "Me lo llevaré, porque como yo sé que usted no tendrá nunca niños" (p. 914).

The remaining characters in the play serve only for humor and rhythm. Lorca said the following:

⁶Lorca, "La zapatera prodigiosa," op. cit., p. 132.

Los demás personajes le sirven en su juego escénico sin tener más importancia de lo que la anécdota y el ritmo del teatro requiere. No hay más personaje que ella: la masa del pueblo que la circunda con un cinturón de espinas y careajadas.⁷

In this drama, the town itself is responsible for the tragedy. The people peer in the windows while the couple is arguing, always siding with the husband; they refuse to be her friend when she is alone, and they jealously blame her when men quarrel over her, although she never encourages them. The role of the town is so obviously a cause of the protagonists' tragedy that the author believes that Lorca is mildly criticizing his countrymen in this work. The prologue which begins "Respetable público. . . (Pausa) No respetable público" tends to substantiate this opinion.

The play begins with a typical fight between husband and wife. The husband is jealous because his wife flirts with the young men of the town. Because of these flirtations, the townspeople are gossiping, and their disapproval concerns him a great deal. The shoemaker had never intended to marry, but his dying sister had begged him to do so, fearing he would be lonely after her death. After three months of marriage, he realizes that he cannot keep his wife happy, and he leaves her. The little friend informs the wife that her

⁷Ibid.

husband has left. She bemoans her future while the neighbors gawk, and she turns her fury on them.

¿Qué va á ser de mí sola en esta vida? ¡Ay, ay, ay! (El Niño sale corriendo. La ventana y las puertas están llenas de vecinos.) Sí, sí, venid a verme, cascantes, comadricas, por vuestra culpa ha sido. . . (p. 938).

In order to make a living, the wife converts the shoe shop into a tavern. Many of the men make advances toward her, but she politely reproves them and remains loyal to her husband. Now that he has left, she has glamorized him in her mind and loves him dearly. One evening the husband, disguised as a puppeteer, returns to learn if his wife has been faithful to him. He relates a fictitious tale of his wife's leaving him while his real wife listens sympathetically and then divulges her own sad plot. When the puppeteer asks her what she would do if her husband entered the tavern at this moment, she replied that she would be crazy with joy. Overjoyed, the husband reveals himself, only to receive a good thump on the head for having left her.

Meanwhile two admirers are in the process of stabbing each other over the shoemaker's wife. The townspeople arrive slandering the woman, but the husband happily defends her. As the play closes, the shoemaker's wife still complains about her misfortune to have such a husband, but she informs the town that there are now two people to defend her house:

¡Qué desgraciada soy! ¡Con este hombre que Dios me ha dado! (Yendo a la puerta.) ¡Callarse, largos de lengua, judíos colorados! Y venid, venid ahora, si queréis. Ya somos dos a defender mi casa, ¡dos!, ¡dos!, yo y mi marido. (Dirigiéndose al marido.) Con este pille, con este granujal! (p. 978).

In contrast to most of Lorea's plays, this one has a somewhat happy ending, for the woman is no longer alone. However, she is still a tragic figure because she will never be content with her elderly husband and will suffer the town's maliciousness as long as she lives.

AMOR de don Perlimplín.

Of all the farces, Amor de don Perlimplín, has the best poetic qualities. According to del Río, "es mucho más culta en la técnica y más lírica en el espíritu."⁸

The protagonist is a simple, erotic girl of eighteen named Belisa. Her tragedy is that she possesses no soul until it is too late. Belisa is incapable of loving and cares only for physical pleasure. She has not found this pleasure in her relationship with her fifty-year-old husband. Even before her marriage she realized this weakness. On her wedding night she admits to herself that whoever wants her can have her because her thirst will never be quenched.

⁸ del Río, op. cit., p. 118.

¡Ay! El que me busque con ardor me encontrará.
Mi sed no se apaga nunca, como nunca se apaga la sed
de los mascarones que echan el agua en las fuentes
(p. 989).

After her husband stabs himself, the shallow Belisa matures into a woman capable of true love, but she no longer has anyone to love.

As the play opens, Marcolfa, an old servant, is persuading her master, don Perlimplín, that he should marry. Since childhood he has always feared marriage because of an old shoemaker who was killed by his young wife.

Pero. . . Marcolfa. ¡Per qué sí? Cuando yo era niño una mujer estranguló a su esposo. Era zapatero. No se me olvida. Siempre he pensado no casarme. Yo con mis libros tengo bastante. ¡De qué me va a servir? (p. 981).

Their conversation is interrupted by the singing of the sparsely clad neighbor whom Marcolfa has intended for her master's wife. Perlimplín goes to his balcony and makes wedding arrangements with Belisa's mother, who is quick to realize the advantages of such a match.

The morning after the wedding, Perlimplín finds five ladders leading to the five balconies of the bedroom. Belisa explains that they are only evidence of little drunkards and falls back to sleep. Perlimplín then has a premonition of his future fate:

Amor, amor
 que está herido.
 Herido de amor huido;
 herido,
 muerte de amor.
 Decid a todos que ha sido
 el ruiseñor.
 Bisturí de cuatro filos,
 garganta rota y olvido.
 Cógeme la mano, amor,
 que vengo muy mal herido,
 herido de amor huido,
 ¡herido!
 ¡muerto de amor! (p. 1000).

He realizes that this love he now has for Belisa will bring about his death.

In the next scene, Marcolfa, very agitated, confesses that she has seen Belisa with other men. Her master asks her to drop the subject because he wants his newly found happiness undisturbed. Belisa comes into the room talking of her new love. Then a stone entwined with a note is hurled through the window. Perlimplín reluctantly hands it over to his wife. He yields only because he understands her and what is happening although it hurts him:

¡Fiebre Belisa! Porque comprendo tu estado de
 ánimo te entrego este papel que tanto supone para
 ti. . . Yo me doy cuenta de las cosas. Y aunque me
 hieren profundamente, comprendo que vives en un
 drama (p. 1004).

Perlimplín decides to sacrifice himself for his wife by arranging a rendezvous for her and her young lover. By now, he loves his wife so much that he will do anything to keep her. He says:

Como soy un viejo, quiero sacrificarme por ti. . .
 Esto que yo hago no lo hizo nadie jamás. Pero ya
 estoy fuera del mundo y de la moral ridícula de las
 gentes. Adiós. (p. 1008)

As the next scene opens, Belisa is awaiting her
 mysterious lover in the red cape. To her husband she con-
 fesses that this new love has made her a new woman. "El
 olor de su carne le pasa a través de su ropa. ¡Le quiero!
 ¡Perlimplín, le quiero. ¡Me parece que soy otra mujer!
 (p. 1014).

Perlimplín is overjoyed to hear that she has changed,
 and responds that now he has triumphed. The audience
 realizes at this point that the mysterious lover is none
 other than Perlimplín himself. Belisa never understands her
 husband's dual role. He then tells Belisa that the best way
 to keep her lover's affection is to kill him now.

Pues en vista de que le amas tanto, yo no quiero
 que te abandone. Y para que sea tuyo completamente,
 se me ha ocurrido que lo mejor es clavarle este
 puñal en su corazón galante. ¿Te gusta?

.
 Ya muerto, lo podrás acariciar siempre en tu cama,
 tan lindo y peripuesto, sin que tengas el temor de que
 deje de amarte. El te querrá con el amor infinito de
 los difuntos y yo quedaré libre de esta oscura
 pesadilla de tu cuerpo grandioso! ¡Tu cuerpo que
 nunca podría descifrarse! (p. 1015).

Perlimplín then runs into the shrubbery and reappears in the
 red cape with a dagger in his heart. He explains that
 Belisa's husband has killed him, and while he was stabbing
 him, he declared that "Belisa ya tiene un alma!" (p. 1016).

Belisa, having suffered, has matured and is capable now of deeper emotion, but the tragedy is that she no longer has anyone to love. Never having understood the identity of her lover, she is pathetically asking for him as the curtain falls:

Sí, sí, Marcella, le quiero, le quiero con toda la fuerza de mi carne y de mi alma. Pero, ¿dónde está el joven de la capa roja? Dios mío; ¿dónde está? (p. 1018).

III. THE PUPPET PLAYS

Recently four short plays of García Lorca have been published which were never before in print. They possess either no plot or a very simple one and are considered to be experiments in surrealism. All of the puppet plays will be discussed except La doncella, el marinero y el estudiante and El paseo de Buster Keaton.

Los títeres de cachiporra.

Of the puppet plays, Los títeres de cachiporra is the only one that is a full length work. Written in 1928, it is definitely an experiment in surrealism, for clocks open themselves and hours talk.

Lorca refers to this play as a tragic comedy. In this case, the actual tragic figure is not a woman, but it is an old man who dies of a broken heart. However, the protagonist Rosita is treated as a tragic character, until the

surprise happy ending. Her tragedy is extreme poverty and being forced into marriage with a man she does not love.

To keep from starving, the father of Rosita has arranged a marriage between her and an old, ugly friend who is considerably wealthy. Rosita is very upset by this arrangement, for she is in love with a man her own age who is even poorer than she. To her, love is more important than money.

¿Qué significará esto de "Me he salvado de la ruina. ¿Me he salvado"? . . . Porque mi novio Cocoliche tiene menos dinero que nosotros. ¡Mucho menos! . . . ¡Ay! Pero le quiero, le quiero, le quiero, y le requetequiero. El dinerillo, para las gentes del mundo; yo me quedo con el amor (p. 727).

Her pleas are useless, for the father selfishly says that she must obey him. "Aquí mando yo, que soy el padre. Lo dicho, cartuchera en el cañón. No hay que hablar más" (p. 732).

Cocoliche receives the news mournfully and goes to the local pub to drown his sorrows. There he tells his sad tale to a stranger who happens to be a former suitor of Rosita. When the suitor learns that this is the day of Rosita's wedding, he disguises himself as a shoemaker and visits her on the pretext of taking her wedding shoes to her. Rosita recognizes her former suitor and tells him that she now loves another. At this point Cocoliche enters her room, and he and the other suitor start fighting. As the

groom arrives on the scene, he is so stunned to see two men in the room of his wife-to-be that he dies. The suitor is now convinced that Rosita does not love him and he leaves Rosita and Cecoliche free to marry.

In the author's opinion, this play was written only for experimentation and amusement. Its merit lies in the fact that it is one of the most humorous works of García Lorca and thus reveals another facet of his personality and ability not commonly recognized.

Quimera.

Quimera is another experiment in what Lorca called teatro breve. It has no plot; it presents the characterization of an unfulfilled woman--thus a tragic one. The chimera or vain hope that the title suggests is that she will find satisfaction.

Enrique, husband and father, is leaving for a long trip. He loves his wife and six children very much and does not want to leave them; but, for an unknown reason, he must do so. The children squabble over what their father is to bring them when he returns, and the woman gives him wifely admonitions for his welfare. As the woman is getting ready for bed, the reader understands her tragedy.

Se abrigaré bien por la noche. Lleva cuatro mantas. Yo, en cambio, estaré sola en la cama. Tendré frío. El tiene ojos maravillosos; pero lo que yo amo es su fuerza. Me duele un poco la espalda. ¡Ah! ¡Si me

podiera despreciar! Yo quiero que él me desprecie. . .
y me ame. Yo quiero huir y que me alcance. Yo quiero
que me queme. . ., que me queme. Adiós, adiós. . .
Enrique. Enrique. . .Te amo. Te veo pequeño. Saltas
por las piedras. Pequeño. Ahora te podría tragar como
si fueras un botón. Te podría tragar, Enrique. . .
(p. 909).

The woman is confused between her scorn of being loved too much and her need for fulfillment. She wants her husband to scorn her and to love her. She feels like running away and having him flee after her--maybe then she would burn with love.

CHAPTER IV

THE SURREALIST PLAYS

In 1929 and 1930 Lorca wrote his two surrealist plays, El público and Así que pasen cinco años. His step into surrealism was influenced by the French writers who were currently experimenting with this vogue, his painter friend Salvador Dalí, and by his temporary frustration in the New York environment. Both of these plays were written in Cuba where he renewed his writing. Since only fragments of El público are available, only Así que pasen cinco años will be discussed in this chapter.

I. ASÍ QUE PASEN CINCO AÑOS

Así que pasen cinco años, a legend about time, is the longest and most complicated of all Lorca's dramas. Though rehearsals were started, the play was never produced because Lorca had lost interest. He had needed to write this play because of his personal problems at this time. As Roberto Sánchez explained:

La obra encierra una angustia que se esconde tras un velo de superrealismo. La aventura lorquiana, dentro del complicado mundo del subconsciente, responde a una busca impelada por su intimidad y no a un esfuerzo de seguir una moda literaria.¹

¹ Sánchez, *op. cit.*, p. 47.

He believes that Lorca's only reason in writing was to rid himself of the anguish he suffered in New York. Once Lorca had finished the work, he had accomplished his purpose and had no desire to return to this style.

The themes of this work are the passing of time and the frustration of love. The young man and the sweetheart are another Don Perlimplín and Belisa. Satire of the city is also present. In one scene the old man asks what is going on in the street, and the young man answers dust, heat and bad smells.

Ruido, ruido siempre, polvo, calor, malos olores.
Me molesta que las cosas de la calle entren en mi
casa. Juan, cierra la ventana (p. 1049).

The atmosphere is completely surrealistic. Dead people, masks, and mannequins are all personified. Angel del Río summarizes this work as being suspended somewhere between humor and drama with an undercurrent of mysterious sensuality. "Lorca logra mantener el ambiente irreal entre humorístico y dramático con una corriente de sensualidad misteriosa."²

The central tragic figure in this play is the young man. He is very much in love with his sweetheart, but he has to wait five years to marry her. When the five years have passed, he is reunited with her only to learn that she

²del Río, op. cit., p. 123.

has become infatuated with an attractive rugby player. The mannequin which wears the bridal apparel of the sweetheart advises him to return home and find his secretary who has loved him all the time he has waited for his sweetheart's return. When he finds his secretary, she too has changed. He tries to seduce her, but she does not yield because she expects him to wait five years for her as he did for the other girl. Both die before the five years pass.

The secretary herself is treated as a lesser tragic figure. In the beginning of the play, she is miserable because her office work does not occupy her. Her misery is increased by her one-sided love for her employer, the young man. She decides that she can no longer work for him under these conditions and quits, hoping that he will beg her to return, but he lets her leave. Alone now, she lives in a dream world of fantasy. When the young man returns for her after his break with the sweetheart, she has confused herself with the sweetheart and refuses to live with him for five years. This decision brings about her death.

As the play opens the young man is telling the old man about his fiancée for whom he must wait five years. The young man is living in the past with only memories of the sweetheart. The old man says that one should remember--only remember beforehand. "Es decir, hay que recordar, pero recordar antes" (p. 1047). As the clock strikes six, the

secretary crosses the stage weeping. Then men continue conversing. The young man complains about the bitterness of life saying that he could not live without his memories. The old man's philosophy is that one must fly from one thing to another until he loses himself. "Por eso hay que volar de una cosa a otra hasta perderse" (p. 1053). The secretary reappears saying she wants to leave because she no longer has any hope. The old man interjects that one must hope to believe and live. She then explains her tragedy. She has loved her employer since they were children, and her love is not returned.

¿Que razones voy a dar? No hay más que una razón y esa es. . .que te quiero. ¡No se asuste usted, señor! La de siempre. Cuando pequeñito (Al Viejo.) yo le veía jugar desde mi balcón. Un día se cayó y sangraba por la rodilla, ¿te acuerdas? (Al Joven.) Todavía tengo aquella sangre viva como una sierpe roja, temblando entre mis pechos (p. 1055).

When the young man replies that he will not stop her leaving, she pretends that she has been thrown out. "¿Lo ha oído usted? Me arroja de su casa. No quiere tenerme aquí" (p. 1055).

The friend enters drinking and constantly bragging about his conquests. Trying to humor the young man, the friend threatens to send him out on the street, but the young man replies that it is bad enough to have to listen to the cars and wandering people. "¿Y qué voy a hacer en ella? El gusto tuyo, ¿verdad? Demasiado trabajo tengo con oírla

llena de coches y gentes desorientadas" (p. 1057). The friend constantly watches the clock and complains of never having enough time. They hear a clap of thunder and hide behind a screen.

A little boy enters, holding a wounded cat; both are awaiting death. The arm of God reaches out of a door and snatches the cat while the boy begs to be allowed to pluck the petals of a flower before he dies:

Se hundió.
Le ha cogido una mano.
Debe ser la de Dios.
No me entierres. Espera unos minutos. . .
Mientras deshoje esta flor.
Yo iré solo, muy despacio,
después me dejarás mirar el sol. . .
Muy poco, con un rayo me contento. (Deshojando.)
Sí, no, sí, no sí (p. 1069).

The boy then faints and the same hand takes him.

The three men come from behind the screen, and a servant reports the death of a neighbor's child and the stoning of a cat. The three are conversing as a second friend enters. He is dressed as a child and is trying to relive the happiness experienced in his youth. He constantly sings a song about his desire to be as a child when he dies:

Yo vuelvo por mis alas,
déjame volver.
Quiero morirme siendo amanecer,
quiero morirme siendo
ayer.
Yo vuelvo por mis alas,
déjame volver.
Quiero morirme siendo amanecer.
Quiero morirme fuera de la mar. . . (p. 1074).

The secretary enters carrying her suitcase believing she has been called. When she learns there are still no letters for her to write, she again leaves.

As the first act closes, the young man asks what time it is. It is still six o'clock. In the author's opinion the stopping of time signifies the young man's and Lorca's fear of reality which brings about the passage of time and inevitably death.

The second act takes place five years later. The sweetheart is in bed but quickly rises upon hearing the horn of her lover's car. The rugby player enters her room dressed in his uniform and puffing on a Havana cigar. She caresses her lover's magnificent physique and compares him to the man she is to marry whom she calls "the old man" and the "poetic one." The maid announces the arrival of her fiancée, and she tells her lover to wait outside. She then dresses in her plainest outfit and meets the young man. Upon learning of the sweetheart's new love, the young man leaves, sorry to lose the object of his love. "No es tu engaño lo que me duele. Tú no eres mala. Tú no significas nada. Es mi tesoro perdido. Es mi amor sin objeto" (p. 1096).

The young man is left alone with the mannequin wearing the sweetheart's bridal gown. The mannequin sings a sad song about her lovely garments which will never be worn.

Yo canto
 muerte que no tuve nunca
 dolor de velo sin uso,
 con llanto de seda y pluma.
 Ropa interior que se queda
 helada de nieve oscura,
 sin que los encajes puedan
 competir con las espumas.
 Telas que cubren la carne
 serán para el agua turbia.
 Y en vez de rumor caliente,
 quebrado torso de lluvia.
 ¿Quién usará la ropa buena
 de la novia chiquita y morena? (p. 1100).

She then urges the young man to go back to his secretary.
 The old man intervenes urging him to return to his past
 memories, but the young man is now facing reality and
 searches for the secretary.

The third act opens in a tiny theatre surrounded by a
 forest. A harlequin holds two masks and plays alternate roles
 behind them. The secretary appears and tells the mask the
 story of how she jilted the young man. By now, she has
 completely reversed the actual events in her mind. The
 young man appears and expresses his love for the secretary.
 She says that she loves him, but that she will not leave with
 him until five years have passed. However, she has made her-
 self so miserable by refusing him, that the servant comes and
 covers her with a huge white cape which symbolizes death.

In the final scene the young man is playing cards with
 three gamblers. All are dressed in long white satin capes,
 again symbolizing death. The gamblers notice the man's fine

apparel and say they will not have to change them. "Tan elegante, que ya no debía desnudarse más nunca" (p. 1138). The cards are dealt, and the young man receives the ace of hearts. He is forced to play it, and as he does, another ace of hearts appears on the library shelves. One of the gamblers shoots an arrow at it; simultaneously the young man dies. The clock strikes twelve.

In the author's opinion, the tragedy in this work is secondary to the theme of time. With all its complexities this play says only one thing. When Lorca was in New York, he was appalled by the world of mechanization which confronted him, by the constant bustle unknown in his native land, and by the strange babbling people whose language he could not learn, though he had tried. His only escape was to live in the past and to remember the warmth of his homeland. He is the young man in the play who stayed alive as long as he lived in his dreamy past. When he faced the world as it was, he died, still young; while the very old man who lived in the past, still had life.

CHAPTER V

THE MATURE PLAYS

A few years after his experimental theatre, Lorca's maturity as a dramatist was evident. Lorca combined his knowledge of folklore and his musical talents to produce his finest works. His single theme was folklore, and his protagonists were women. Honig¹ compared the women in these plays to magnetic fields which inevitably drew tragedy to themselves because they had too ardent faith in their natural instincts.

I. BODAS DE SANGRE

Bodas de sangre, written in 1933, is considered by del Rfo to be Lorca's most complete and beautiful masterpiece:

Por la unidad del contorno poético, por la claridad conmovedora del drama y por el soplo de vida popular que logra transmitirnos, es la creación más completa y bella del teatro de Lorca y muy superior a los mediocres productos de la literatura dramática contemporánea de España.²

Lorca obtained the plot of Bodas de sangre from a newspaper article he had read. This fact is important, for it verifies that Lorca's works stem from reality.

¹Honig, op. cit., p. 152.

²del Rfo, op. cit., p. 137.

Bodas de sangre is Lorca's most widely translated work; it barely falls short of being a world masterpiece. It has been criticized because of its obscure symbolism of the moon, woodsmen, and beggar; but to the Spaniard, the symbols are very clear.

This work is concerned with the tragic portrayal of women more than any of the others discussed previously. The first tragic figure is the lonely mother. Because of a feud with the Félix family, she has lost her husband and all but one of her sons. She is obsessed with her loneliness, knives, and blood. When her son comes to reveal his marriage plans, the mother is dismayed, but she is consoled by the thought of grandchildren. When her son is killed, however, she has only bitterness to fill her days and only death to anticipate.

The sweetheart is the second tragic figure. She had been courted by Leonardo Félix only to be jilted for her cousin. Though she realized the worthless character of Leonardo, she nevertheless was attracted to him physically and has suffered all the years after his marriage. When the groom of the play falls in love with her, she agrees to marriage hoping to find some relief from her passion for Leonardo. Her tragedy is that she must live with her guilt. When the two men kill each other fighting over her, she returns to the house of the mother, hoping she will kill or

at least punish her for her wrong. The mother does not do so, and the sweetheart must live her long life remembering her shame.

A lesser tragic woman is the wife of Leonardo. Mother of one son and expecting another, she must spend the rest of her life in sorrow and isolation because of the shame her husband's infidelity caused.

As the play opens, the happy groom is preparing to work in the vineyards. He asks his mother for a knife, but the mother only curses knives and all other weapons. "La navaja, la navaja. . . Malditas sean todas y el bribón que las inventó" (p. 1172). She admits to her son that she has been obsessed by weapons since the death of her beloved men in the feud.

Cien años que yo viviera no hablaría de otra cosa. Primero tu padre, que me olía a clavel y lo disfruté tres años escasos. Luego, tu hermano. ¡Y es justo y puede ser que una cosa pequeña como una pistola o una navaja pueda acabar con un hombre, que es un toro? No callaría nunca. Pasan los meses y la desesperación me pica en los ojos y hasta en las puntas del pelo (p. 1173).

The son soothes her, and they begin to talk of the forthcoming marriage. The mother's acute loneliness is revealed when she explains how she regrets her son's leaving. "Más que tonterías. Es que me quedo sola. Ya no me quedas más que tú, y siento que te vayas" (p. 1175).

The mother has not yet met the sweetheart but promises to accept her. When a neighbor pays a visit, the mother asks her information about the girl. The neighbor volunteers that she is a fine, modest girl, but that her mother came from a bad family. She also adds that the girl used to go with Leonardo Félix. Although Leonardo was only eight years old at the time of the feud, this fact upsets the mother very much:

Es verdad. . . Pero oigo eso de Félix y es lo mismo.
 (Entre dientes) Félix que llenárame de cieno la boca.
 (Escupa.), Y tengo que escupir, tengo que escupir por
 no matar (p. 1182).

The second scene takes place at the home of Leonardo. His wife and mother-in-law are putting the baby to sleep as he returns. He excuses his absence at meal time because of work, but his horse's sweat reveals that actually he has traveled a great distance. His wife has just received news of the forthcoming marriage of her cousin, and she relates it to her husband. When he receives the news unhappily, the mother-in-law divulges their past romance to the wife. The scene ends with the weeping wife singing a pathetic lullaby to her child.

The home of the bride and her father is the location of the next scene. Leonardo and his mother have traveled the long distance to make marriage arrangements. The bride receives the visitors somberly and refuses to look at the

lovely gifts they have brought to her. The maid, guessing the cause of her mistress' unhappiness, reveals her knowledge of Leonardo's nocturnal visit. The bride curses her, verifying the maid's assumption.

In the second act, it is the wedding day. The maid is joyfully combing the bride's hair and raves about the happy occasion. The bride does not agree. "¡O bien amargo!" (p. 1207). In the distance, the wedding chant of the oncoming guests can be heard. The first to arrive is Leonardo who has hurried ahead of his wife. The bride meets Leonardo and confesses that her reason for marrying is to save her pride. She explains:

Un hombre con su caballo sabe mucho y puede mucho para poder estrujar a una muchacha metida en un desierto. Pero yo tengo orgullo. Por eso me caso. Y me encerraré con mi marido, a quien tengo que querer por encima de todo (p. 1214).

Leonardo declares that time and another marriage will not cure the longing they have for each other:

Callar y quemarse es el castigo más grande que nos podemos echar encima. ¿De que me sirvió a mí el orgullo y el no mirarte y el dejarte despierta noches y noches? ¡De nada! Sirvió para echarme fuego encima! Porque tú crees que el tiempo cura y que las paredes tapan, y no es verdad, no es verdad. ¡Cuando las cosas llegan a los centros, no hay quien las arranque! (p. 1214).

When the groom arrives, she begs him to hurry her to the church. She says that she wants to hear only his voice and feel his strong embrace—not out of her love for him, but out of fear of herself.

As Leonardo and his wife leave for the church, she orders him to stay within her sight, anticipating he might try to intervene.

The second scene opens after the wedding has taken place. The mother is recalling the deaths of her men:

Me duele hasta la punta de las venas. En la frente de todos ellos yo no veo mas que la mano con que mataron a lo que era mío. ¿Tú me ves a mí? ¿No te parezco loca? Pues es loca de no haber gritado todo lo que mi pecho necesita (p. 1227).

She explains her frustration of holding all her grief within her and not being able to cry. The father of the bride consoles her with talk of grandchildren.

In the meantime, dancing has begun. The bride, complaining of a headache, goes to her room. A few minutes later, Leonardo's frantic wife announces that the bride and Leonardo have fled. "¡Han huido! ¡Han huido! Ella y Leonardo. En el caballo. Van abrazadas, como una exhalación" (p. 1243). The mother divides the guests into two groups begging them to go after the couple. She shouts that the time for blood has come again: "Ha llegado otra vez la hora de la sangre" (p. 1244).

The final act opens in the woods where the couple has fled. Three woodcutters, the fates, discuss the arrival of the couple. They say that the moon will lead them to the couple. One of them declares that the groom would be able to find them without the moon:

El novio los encontrará con luna o sin luna. Yo lo ví salir. Como una estrella furiosa. La cara color ceniza. Expresaba el sino de su casta (p. 1247).

The moon which is represented on stage by a young woodcutter symbolizes the messenger of death. It begs to be allowed to enter a chest in order to warm itself. "Que quiero entrar en un pecho para poder calentarme" (p. 1250). A beggar woman, death, arrives and orders the moon to aid her in finding the men. When the groom appears, she leads him to the cave where Leonardo and the bride are hidden.

In the cave, the bride begs Leonardo to flee and live:

Para ti será el castigo
y no quiero que lo sea.
¡Déjame sola! Huye tú!
No hay nadie que te defienda (p. 1258).

He refuses to leave, so the bride says she will lie at his feet to protect him and to enjoy his beauty:

Y yo dormiré a tus pies
para guardar lo que sueñas.
Desnuda, mirando al campo,
como si fuera una perra,
¡porque eso soy! Que te miro
y tu hermosura me quema (p. 1259).

They embrace and agree never to separate unless forced apart by death. The moon flicks light upon them, and the beggar appears with the groom at the mouth of the cave. Two screams are heard.

In the final scene, the village girls are discussing the event. The mother-in-law and wife of Leonardo appear. The former orders her daughter to a tragic life of solitude.

Tú, a tu casa.
 Valiente y sola en tu casa.
 A envejecer y a llorar.
 Pero la puerta cerrada.
 Nunca. Ni muerto ni vivo.
 Clavaremos las ventanas.
 Y vengan lluvias y noches
 sobre las hierbas amargas (p. 1264).

Next appear the mother and her neighbor, who is weeping. The mother chides her for crying and says that her own tears, which are her very roots, will fall when she is alone:

Vuestras lágrimas son lágrimas de los ojos nada más,
 y las mías vendrán cuando yo esté sola, de las plantas
 de los pies, de mis raíces, y serán mas ardientes que
 la sangre (p. 1267).

The neighbor invites the mother to stay with her, but she prefers to stay alone. She replies:

Aquí. Aquí quiero estar. Y tranquila. Ya todos
 están muertos. A medianoche dormiré, dormiré sin que
 ya me aterren la escopeta o el cuchillo. Otras madres
 se asomarán a las ventanas, azotadas por la lluvia, para
 ver el rostro de sus hijos. Yo, no. Yo haré con mi
 sueño una fría paloma de marfil que lleve camelias de
 escarcha sobre el camposanto. Pero no; camposanto, no,
 camposanto, no; lecho de tierra, cama que los cobija
 y que los mece por el cielo. (A la Vecina.) Guítate
 las manos de la cara. Hemos de pasar días terribles.
 No quiero ver a nadie. La tierra y yo. Mi llanto y
 yo. Y estas cuatro paredes. ¡Ay! ¡Ay! (p. 1268).

At this point the blood-stained bride appears
 declaring her virginity and begging for death.

Déjala; he venido para que me mate y que me lleven
 con ellos. . . .que quiero que sepa que yo soy limpia,
 que estaré loca, pero que me pueden enterrar sin que
 ningún hombre se haya mirado en la blancura de mis
 pechos (p. 1269).

The bride tries to explain her actions. She had hoped that the groom would bring relief to her passion. She explains:

. . . 'Tú también te hubieras ido. Yo era una mujer quemada, llena de llagas por dentro y por fuera, y tu hijo era un pequito de agua de la que yo esperaba hijos, tierra, salud; pero el otro era un río oscuro, . . . (p. 1269).-

The mother simply replies that she cares not that the bride is a virgin, nor does she care for anything.

¡Pero qué me importa a mí tu honradez? ¿Qué me importa tu muerte? ¿Qué me importa a mí nada de nada? Benditos sean los trigos, porque mis hijos están debajo de ellos; bendita sea la lluvia, porque moja la cara de los muertos. Bendito sea Dios, que nos tiende juntos para descansar (p. 1270).

She blesses the wheat that blankets her sons and God who joins all in rest.

II. YERMA

Yerma, written in 1934, was subtitled by the author a tragic poem, but this drama contains less poetry than any of the others discussed thus far. A few critics say that Yerma is Lorca's greatest play, but most agree that he was somewhat out of his element. In Yerma there is a psychological conflict between the pagan and the Christian forces and a certain amount of abstraction reminiscent of Unamuno, but not of Lorca. However, this play is brilliantly executed in Greek tragedian fashion.

Yerma is a beautiful, passionate woman who agreed to a marriage arranged by her father, not out of love for her mate,

but out of a great desire for children. The husband cares only for his work, propriety, and tranquility. As the years pass, the desire for children becomes an obsession with Yerma. When she seeks advice from others, her husband chides her for leaving the house and brings his two spinster sisters to guard her. Driven mad by her obsession for a child, the four walls that enclose her, and the lack of concern of her husband, she kills him and thus kills her only chance of having children. Here Lorca presents the tragedy of a woman perfect for motherhood who is irrevocably linked to an impotent mate.

As the play opens, Yerma, asleep, is dreaming about a virile shepherd who is leading a child by hand. Before a single word is spoken, the audience realizes the protagonist's desire.

Juan, the husband, is getting ready for work with his flocks, and she asks him to drink some milk before she leaves. She remarks that he is less healthy and happy now than he was before their marriage:

Cuando nos casamos eras otro. Ahora tienes la cara blanca, como si no te diera en ella el sol. A mí me gustaría que fueras al río y nadaras y que te subieras al tejado cuando la lluvia cala nuestra vivienda. Veinticuatro meses llevamos casados, y tú cada vez más triste, más enjuto, como si crecieras al revés (p. 1274).

This is the first hint that Juan is responsible for the lack of children. He explains that he is simply getting older.

Juan continues that he is happy because the flocks are doing well and because they have no children to waste the money. "Naturalmente, Y bien sossegados. Las cosas de la labor van bien, no tenemos hijos que gasten" (p. 1275). Yerma is shocked at this statement and declares her wish for children; Juan tells her she must wait. Before leaving, he asks if he can bring her anything from town because she is not to leave the house. Juan leaves and Yerma begins to sew singing to her imaginary child:

¿De dónde vienes, amor, mi niño?
De la cresta del duro frío.
¿Qué necesitas, amor, mi niño?
La tibia tela de tu vestido.

.
Te diré, niño mío, que sí,
trinchada y rota soy para tí.
¿Cómo me duele esta cintura
dónde tendrás primera cuña!
¿Cuando, mi niño, vas a venir? (pp. 1277-8).

A friend, María, visits Yerma to tell her that she is expecting a child. Yerma is more overjoyed than the mother-to-be. María is unprepared for motherhood and asks Yerma for advice. Yerma suggests ". . . No andes mucho y cuando respires respira tan suave como si tuvieras una rosa entre los dientes" (p. 1280). María reminds Yerma that of all the women married the same month as she, she is the only one who has not had a child. Yerma agrees and reveals her frustration, admitting that she is becoming almost crazy. She continues:

. . . dos años y veinte días, como yo, es demasiado esperar. Pienso que no es justo que yo me consuma aquí. Muchas noches, salgo descalza al patio para pisar la tierra, no sé por qué. Si sigo así, acabaré volviéndome mala (p. 1282).

Yerma hugs the stomach of her friend, who then leaves.

As Yerma sews baby things for María, Victor, a shepherd who works for Juan, appears. He is immediately recognized as the shepherd in Yerma's dream. Victor is extremely masculine, an ideal mate for Yerma, and the two are obviously attracted to each other. They are kept apart by fate; herein lies the tragedy of this play. Victor eyes the sewing and congratulates Yerma, who hastily explains that the things are for María. He remarks that Yerma should have a child and declares that she should inform her husband to think less about his work. After Victor leaves, Yerma goes to the spot where he stood, breathing heavily.

In the second scene, Yerma is taking lunch to her husband. She converses with an old woman, a mother of nine, whom she asks for advice. The woman evades the question, but hints that Yerma is not to blame. The lady questions Yerma about her feelings for her husband, but Yerma confesses that only Victor has aroused any feelings in her. She recalls:

Me cogió de la cintura y no pude decirle nada porque no podía hablar. Otra vez el mismo Victor, teniendo yo catorce años (El era un zagalón), me cogió en sus brazos para saltar una acequia y me entró un temblor que me sonaron los dientes. Pero es que yo he sido vergonzosa (p. 1289).

The woman suggests that this is the reason for Yerma's barrenness, but Yerma replies that she is not empty because she is becoming full of hate: "No, vacia, no porque me estoy llenando de odio" (p. 1290).

Two young girls, who are also taking food to their husbands, arrive. One is in a hurry because she has left her babies unattended. Yerma reproaches her for her neglect. The young girl laughs and declares Yerma would not be so concerned, had she five of her own. Yerma replies, "aunque tuviera cuarenta" (p. 1293).

Yerma encounters Victor, and while they are talking, she hears the cry of an imaginary baby. Juan interrupts them and scolds Yerma for leaving the house even if it is to bring him his lunch. He does not want the townspeople to gossip about his wife. Yerma curses the townspeople, and Juan reprimands her saying it is not lady-like to swear: "No maldigas. Está feo en una mujer" (p. 1299). Yerma replies, "Ojalá fuera yo una mujer" (p. 1300). Juan sends her home and says that he must stay with his flocks all night.

The second act opens at a stream where the women do their laundry. They are gossiping about Yerma's barrenness and discussing the reason of the arrival of Juan's two spinster sisters. They vividly describe the sisters as waxen women who would probably cook with oil from a lamp.

Porque dan miedo. Son como esas hojas grandes que nacen de pronto sobre los sepulcros. Están untadas con cera. Son metidas hacia adentro. Se me figura que guisan su comida con el aceite de las lámparas (p. 1302).

Juan has invited these spinsters to live with them for the sole purpose of guarding Yerma and keeping her in the house.

In the second scene, Yerma has gone to the fountain for water. When Juan returns and finds her out of the house he scolds the sisters: "Mi vida está en el campo, pero mi honra está aquí" (p. 1311). Yerma returns and explains that she feels useless and lonely in the house which seems like a tomb to her. She cries out: "Justo. Las mujeres dentro de sus casas. Cuando las casas no son tumbas. Cuando las sillas se rompen y las sábanas de hilo se gastan con el uso. Pero aquí, no" (p. 1312). They have now been married five years, and Yerma's obsession is increasing.

María and her child visit Yerma. It is the first time she has brought the child because she thought it would upset Yerma. Yerma admits that she is so obsessed with the desire for children that she is beginning to believe that she herself is her child. "Acabaré creyendo que yo misma soy mi hijo" (p. 1318).

Victor comes to bid Yerma farewell. He has sold his flocks to Juan and is leaving the village. His departure

snaps the last chord of Yerma's self-control, and she runs out of the house chased by the spinsters.

She has fled to the home of a conjurer who promises her children. Yerma explains the situation between herself and her husband:

¡Es bueno! ¡Es bueno! ¿Y qué? Ojalá fuera malo. Pero no. El va con sus ovejas por sus caminos y cuenta el dinero por las noches. Cuando me cubre cumple con su deber, pero noto la cintura fría, como si tuviera el cuerpo muerto, y yo, que siempre he tenido asco de las mujeres calientes, quisiera ser en aquel instante como una montaña de fuego (p. 1329).

She admits that she does not love her husband, but she realizes that she must stay with him: "No lo quiero, no lo quiero, y, sin embargo, es mi única salvación. Por honra y por casta. Mi única salvación" (p. 1329). The spinsters and Juan have followed Yerma to the conjurer's home and accuse her of meeting another man. Furious, Yerma declares that she too has honor. She exclaims:

No te dejes hablar ni una sola palabra. Ni una más. Te figuras tú y tu gente que sois vosotros los únicos que guardáis honra, y no sabes que mi casta no ha tenido nunca nada que ocultar. Anda. Acércate a mí y huele mis vestidos; ¡acércate! A ver donde encuentras un olor que no sea tuyo, que no sea de tu cuerpo. Me pones desnuda en mitad de la plaza y me escupes. Haz conmigo lo que quieres, que soy tu mujer, pero guárdate de poner nombre de varón sobre mis pechos (p. 1333).

Juan demands to know what she is searching for, and she simply replies, "Te busco a tí. Te busco a tí, es a tí quien busco día y noche, sin encontrar sombra donde respirar.

Es tu sangre y tu ámparo lo que deseo" (p. 1333). As the scene closes, Yerma curses the body which has made her the way she is: "Una cosa es querer con la cabeza y otra cosa es con el cuerpo, ¡maldito sea el cuerpo!" (p. 1335).

In the following scene Yerma again talks to the old woman from whom she had asked advice. The woman offers a solution in the form of her son who has been admiring Yerma for some time. Yerma is indignant and refuses. Juan, who has been hidden, hears the conversation and intervenes. He embraces his wife and declares that he is happy just having her. He has married Yerma for herself, for a home, and for peace. Yerma asks if he ever considered children even when he realized her need for them, but he answers "nunca." In the moonlight Yerma is very beautiful, and Juan begins to caress her, asking for a kiss. Yerma cries "nunca" and with the strength of her pent-up passion, chokes her husband, weeping that she herself has killed her child. "Yo misma he matado a mi hijo" (p. 1350).

III. DOÑA ROSITA LA SOLTERA O EL LENGUAJE DE LAS FLORES

Doña Rosita la soltera, subtitled "Poema granadino del novecientos, dividido en varios jardines con escenas de canto y baile," was the last play produced in Lorca's lifetime. It possesses the perfect balance of poetry and comedy with a

few historical overtones. All critics remark that this work is a more mature counterpart of Mariana Pineda.

The central tragic figure is Rosita, an orphan who lives with her aunt and uncle. Her uncle is a botanist and has a prize mutable rose, one which changes from red to white and then withers all in one day. This rose symbolizes the tragic outcome of the protagonist who awaits the return of her loved one all her life.

A lesser tragic character in this work is the aunt. She has been accustomed to the finer things of life, but her husband cares for nothing but his flowers and has poorly managed their funds. She loves her niece very much; Rosita's happiness would have assured the aunt's, but she is also affected by the girl's tragedy. As the play ends, the aunt is pictured as an old, sickly woman still mourning the loss of her husband, forced to leave her home for financial reasons even without the consolation of her loved one's happiness.

All the action of the play takes place in the parlor which overlooks the uncle's greenhouse. As the play opens the aunt and the housekeeper are discussing the many flowers that surround them. A hint of tragedy is present here in the beginning of the play when the housekeeper says that flowers remind her of death, children, nuns, churches, and sad

things: "No, señora, A mí las flores me huelen a niño muerto, o a profesión de monja, o a altar de iglesia. A cosas tristes" (p. 1352).

Rosita's cousin, a boy of eighteen whom she loves, enters with a letter from his father, who wants him to come work on his estate. The aunt realizes that his departure will afflict herself and Rosita deeply, but she urges him to go for his own good. She explains:

¡Quedarte! ¡Quedarte! Tu deber es irte. Son muchas leguas de hacienda y tu padre está viejo. Soy yo la que te tiene que obligar a que tomes el vapor. Pero a mí me dejas la vida amargada. De tu prima no quiero acordarme. Vas a clavar una flecha con cintas moradas sobre su corazón. Ahora se enterará de que las telas no solo sirven para hacer flores, sino para empapar lagrimas (p. 1362).

Though Rosita says that she believes he will return for her, she contradicts herself declaring that his absence will cause her death:

Pero el veneno que vierte
amor, sobre el alma sola,
tejera con tierra y ola
el vestido de mi muerte (p. 1372).

The cousin promises to return for her as soon as possible and says that she must have faith in him. Hiding her tears, Rosita reads in a book her uncle has given her about the mutable rose, which is the story of her tragedy:

Cuando se abre en la mañana
roja como sangre está;
el rocío no la teca
porque se teme quemar.
Abierta en el mediodía
es dura como el coral,

el sol se asoma a los vidrios
 para verla relumbrar.
 Cuando en las ramas empiezan
 los pájaros a cantar
 y se desmaya la tarde
 en las violetas del mar,
 se pone blanca, con blanco
 de una mejilla de sal;
 y cuando toca la noche
 blanco cuerno de metal
 y las estrellas avanzan
 mientras los aires se van,
 en la raya de lo oscuro
 se comienza a deshojar (p. 137⁴).

The red rose symbolizes the happy youth; its turning white represents Rosita's aging, and its wilting represents Rosita's lonely death.

The second act opens fifteen years later. Here Lorca brings in historical data. The uncle and Mr. X are discussing the times. Mr. X upholds the race drivers who have been killed as martyrs of science who will be recognized as heroes in a few years. The uncle does not approve of modern science, but he softens somewhat when he is informed that his beloved betany is a science. As Mr. X leaves, the housekeeper suggests that he might be a suitable mate for Rosita. This suggestion brings about the first argument between the aunt and her housekeeper. This quarrel illustrates the decline of tranquility in the household. The uncle philosophically says that people who have lived together so many years naturally become annoyed with each other eventually.

Rosita appears asking for the mail, hoping to receive something from her cousin. The concerned aunt asks her if she is happy. Rosita replies that she is happy as long as she is in the house and she cannot see the passing of time. She explains:

Pero es que en la calle noto como pasa el tiempo y no quiero perder las ilusiones. Ya han hecho otra casa nueva en la placeta. No quiero enterarme de como pasa el tiempo (p. 1388).

Rosita is living in a dream world filled with memories, and when she does not see the people around her growing older, it seems to her as if the cousin left only a week ago.

The arrival of three old maid friends with a birthday card adds to Rosita's misery. Her spirits are promptly lifted, however, when the mail man brings her a letter from the cousin. In the letter, the cousin suggests a proxy marriage and promises to come as soon as possible. Rosita is thrilled, but again the wise housekeeper knows that he will never come. The servant says:

¡Que venga en persona y se case! ¡Poderes! No lo he oído decir nunca. La cama y sus pinturas temblan de frío, y la camisa de novia en lo más oscuro del baúl. Señora, no deje usted que los poderes entren en esta casa (p. 1410).

The uncle is so surprised that he cuts his mutable rose while it is still red. This signifies the cutting off of Rosita's youth and hopes.

The next act takes place ten years later. Here one begins to realize the aunt's tragedy. Her husband has been dead for some time, but she cannot adjust to his death. The house seems like a church to her. The aunt mourns:

Desde que murió mi marido está la casa tan vacía que parece el doble de grande, y hasta tenemos que buscarnos. Algunas noches, cuando teso en mi cuarto, oigo un eco como si estuviera en una iglesia (p. 1412).

She awaits only death and worries about her niece. Two years previously, she had received a letter from the cousin saying he had married another. The understanding housekeeper sympathizes with Rosita's suffering. She recalls all the suffering she herself endured and declares that Rosita's is much worse because she can find no relief:

Yo no tengo genio para aguantar estas cosas sin que el corazón se corra por todo el pecho como si fuera un perro perseguido. Cuando yo enterré a mi marido lo sentí mucho, pero tenía en el fondo una gran alegría. . . , alegría no. . . golpeteos de ver que la enterrada no era yo. Cuando enterré a mi niña fué como si me pisotearan las entrañas, pero los muertos son muertos. Están muertos, vamos a llorar, se cierra la puerta, y a vivir! Pero esto de mi Rosita es lo peor. Es querer y no encontrar el cuerpo; es llorar y no saber por quien se llora, es suspirar por alguien que uno sabe que no se merece los suspiros. Es una herida abierta que mana sin parar un hilito de sangre, y no hay nadie, nadie en el mundo, que traiga los algodones, las vendas o el precioso terrón de nieve (p. 1416).

The three women are making ready to leave their home. As she turns for a last look, the aunt wails about her impractical dead husband:

¡Mañana vienen los nuevos dueños! Me gustaría que tu tío nos viera. ¡Viejo tonto! ¡Hombre sin idea de

dinero! Me arruinaba cada día. . . . ¡Cállate, vieja!
 ¡Cállate, habladora, y respeta la voluntad de Dios!,
 ¡Arruinadas! ¡Muy bien y silencio! (p. 1427).

Rosita realizes that her tragedy is made worse by other people knowing her misfortune. Even when she knew about the marriage of her cousin, she could have lived in her dream world, had not others ridiculed her. The greatest tragedy of all is that now she cannot even hope.

Ya soy vieja. Ayer le oí decir al ama que todavía podía yo casarme. De ningún modo. No lo pienses. Ya perdí la esperanza de hacerlo con quien quise con toda mi sangre, con quien quise y. . . con quien quiero. Todo está acabado. . . y, sin embargo, con toda la ilusión perdida, me acuesto, y me levanto con el más terrible de los sentimientos, que es el sentimiento de tener la esperanza muerta (p. 1429).

Even the loving eyes of the aunt and servant depress her. Rosita compares them to faithful dogs whose eyes follow her constantly.

They leave the house at nightfall, the hour of the death of the mutable rose. A storm is brewing, and as they start to leave Rosita faints repeating the last line of the rose poem: "Y cuando llega la noche, se comienza a deshojar" (p. 1438).

IV. LA CASA DE BERNARDA ALBA

La casa de Bernarda Alba, written in 1936 shortly before Lorca's death, was the culmination of the dramatist's goals. A friend of the author verifies that after reading

every scene Lorca would happily announce, "¡Ni una gota de poesía! ¡Realidad! ¡Realismo!"³ In this work he had achieved his goal of objective tragedy without lyrical interludes.

Roberto Sánchez declares that the woman as a tragic figure is presented better in this play than in all the others:

La mujer como figure trágica--visión que ya podría llamarse obsesión lorquiana--toma una forma más redonda en este drama. La soltería está rodeada por otras sombras amenazadoras que ayudan a hacer de la mujer esa triste víctima: la maternidad frustrada, la crítica del pueblo, el sentido del honor.⁴

Loneliness is not the single cause of tragedy in this work. The tragedy is intensified by unfulfilled love, the criticism of the townspeople, and the sense of honor.

In this play, not a single man appears on the stage, and all the characters are tragic ones. The first tragic figure is Bernarda Alba, widowed mother of five unattractive daughters. Her only concern is for propriety and the honor of her house. This concern has made her a domineering, hated woman incapable of loving or of being loved by her own daughters. One has the impression that she does not enjoy

³Quoted by Angel del Río, *op. cit.*, p. 141.

⁴Sánchez, *op. cit.*, p. 92.

scolding her children, for on one occasion she has to remind herself to be firm: "¡Tendré que sentarles la mano!

Bernarda: acuérdate que esta es tu obligación" (p. 1496).

Although Bernarda is the tyrant of the play who brings about the tragedy of her family, one must consider her as a tragic figure also. She is victim of the same conflicts that she causes in her daughters, besides being obsessed with the idea of honor. The hatred and jealousy among her daughters hurt her deeply. "Me hacéis al final de mi vida beber el veneno más amargo que madre puede resistir" (p. 1492).

A second tragic figure is María Josefa, the eighty-year-old mother of Bernarda. Because she is senile, she is kept locked in her room. Although she is crazy, she is wiser than anyone else in the household. She constantly tries to escape so that she can marry a young man, have children and be happy. She wails:

Me escapé porque me quiero casar, porque quiero casarme con un varón he moso de la orilla del mar, ya que aquí los hombres huyen de las mujeres. . .Bernarda, yo quiero un varón para casarme y para tener alegría (p. 1470).

The grandmother interprets the frustration of her descendants and tries to show them the solution, but they never comprehend her sagacity. She predicts that none of her grandchildren will marry, and this is correct.

Angustias, the eldest daughter, who is thirty-nine years of age, is another tragic figure. Because she is the

oldest, she has been left an inheritance which makes her the object of the town's most eligible bachelor's affections. She is thrilled by her forthcoming marriage, but secretly realizes that Pepe does not love her for herself. In the end, she must suffer the added tragedy of knowing her fiancé has had an affair with her youngest sister.

Adela is the youngest and prettiest of the daughters. The eight years of mourning her mother has proclaimed for the father are hardest for her to accept. She cannot bear being shut in the house, but she is also afraid of her mother's wrath. She dresses in her pretty clothes and prances before the chickens. She and Pepe are attracted to each other and arrange a meeting in the barn. Bernarda learns of the rendezvous and fires at Pepe. She misses him, but Adela, hearing the shot, believes he has been killed and hangs herself.

The remaining three daughters, Magdalena, thirty years old; Amelia, twenty-seven; and Martirio, twenty-four, are all tragic figures, though less important ones. They are all victims of the eight years of confinement, and the only desire of all of them is for a husband, but none of them ever marry.

The play opens immediately following the father's funeral. The maids are discussing Bernarda when they call a tyrant and agree that the husband earned his peace.

"¡Buen descanso ganó su pobre marido!" (p. 46). When Bernarda herself enters it is to scold her girls for crying over their father: ". . .si quieres llerar te metes debajo de la cama" (p. 1446). Some of the girls in the group of mourners are discussing the men at the funeral only to be reprimanded by Bernarda for looking at men during church: "Las mujeres en la iglesia no deben de mirar más hombre que al oficiante, y ése porque tiene falda" (p. 1447). It is then that Bernarda announces what is expected of the daughters during mourning for their father. Ironically, while they are being isolated for eight years, they are supposed to sew their wedding things. The mother explains:

En ocho años que dura el luto no ha de entrar en esta casa el viento de la calle. Hacemos cuenta que hemos tapiado con ladrillos puertas y ventanas. Así paso en casa de mi padre y en casa de mi abuelo. Mientras, podéis empezar a bordar el ajuar (p. 1451).

This declaration prompts a discussion between Pencia the maid and Bernarda. Pencia tries to explain to her mistress that the girls need to meet some young men, but Bernarda declares that no one around is good enough for her daughters. "No hay en cien leguas a la redonda quien se pueda acercar a ellas. Los hombres de aquí no son de su clase. ¿Es que quieres que las entregue a cualquier ganán?"

Pepe el Romano, the best looking man in the town, has suddenly shown an interest in Angustias. The girls cannot be happy with their sister because they realize he wants only

her money. Magdalena says: "Si viniera por el tipo de Angustias, por Angustias como mujer, yo me alegraría; pero viene por el dinero" (p. 1463). Their conversation is interrupted by Adela who becomes upset upon hearing Pepe's name linked with her sister's.

In the second act preparations for the wedding of Angustias and Pepe are underway. Pepe visits Angustias nightly and talks till one-thirty through the grating. However, he was heard leaving much later, and the maid realizes that he has been seeing Adela after talking to his fiancée. Poncia decides to talk to Adela and persuades her to wait. Angustias is old and will probably die during her first pregnancy, and then Adela would be able to marry Pepe. Adela is angered by this advice and retorts that it has come too late:

Es inútil tu consejo. Ya es tarde. No por encima de ti, que eres una criada; por encima de mi madre saltaría para apagar este fuego que tengo levantado por piernas y boca. ¿Qué puedes decir de mí? ¿Qué me encierro en mi cuarto y no abro la puerta? ¿Qué no duermo? ¡Soy más lista que tú! Mira a ver si puedes agarrar la liebre con tus manos (p. 1482).

Evidence of the growing jealousy and discord in the family is ascertained when Angustias' picture of Pepe is stolen. It is finally found in Martirio's room, revealing that now another sister has turned against Angustias. Bernarda realizes the torment that has taken over her household, and it fills her with hate: "Yo veía la tormenta venir, pero no creía que

estallaba tan pronto. ¡Ay, qué pedrisco de odio habéis echado sobre mi corazón!" (p. 1495). Pencia intervenes relating town gossip about an unmarried girl who has tried to kill her new-born child. She had taken it out to the country, but some dogs had found it and brought it back. The audience is led to believe that Pepe is the father.

In the third act, Angustias and Pepe are officially engaged. He has given her a ring of three pearls. A friend of Angustias adds an ominous note by announcing that pearls represent tears: "En mi tiempo las perlas significaban lágrimas" (p. 1510). Pepe is supposedly gone on a business trip and will not be visiting Angustias in the evening. Unhappily, she reveals to her mother that Pepe has not been attentive lately: "Yo lo encuentro distinto. Me habla siempre como pensando en otra cosa. Si le pregunto que le pasa, me contesta: Los hombres tenemos nuestras preocupaciones" (p. 1513).

Adela and Martirio are most afflicted by loneliness and jealousy of their sister. Adela recognizes that only death awaits them in their house and that she will go out and get what she can. She explains: "He visto la muerte debajo de estos techos y he salido a buscar lo que era mío, lo que me pertenecía" (p. 1526). She is so attracted to Pepe that she no longer cares if he marries Angustias as long as he still wants her. Adela says:

Ya no aguante el horror de estos techos después de haber probado el sabor de su boca. Seré lo que él quiera que sea. Todo el pueblo contra mí, quemándose con sus dedos de lumbre, perseguida por los que dicen que son decentes, y me pondré la corona de espinas que tienen las que son queridas de algún hombre casado. . . vamos a dejar que se case con Angustias, ya no me importa, pero yo me iré a una casita sola donde él me verá cuando quiera, cuando le venga en gana (p. 1528).

Martirio's only response is that she too loves Pepe.

". . .que el pecho se me rompa como una granada de amargura . . . ¡Le quiero!" (p. 1528). Their conversation is interrupted by a whistle. Adela runs from the room. Later Martirio runs to find her mother, screaming that Pepe and Adela are together in the barn. Bernarda grabs the gun, runs from the house and fires at Pepe. She misses, but Martirio, wanting her sisters to believe he is dead, shouts that he has been killed. Adela hears her screams and hangs herself. Bernarda, concerned only for her honor declares that the four walls must hide the shame, and that the neighbors must think Adela died a virgin. "¡Mi hija ha muerto virgen! ¡Descolgarla! Llévala a su cuarto y vestirla como una doncella. ¡Nadie diga nada! Ella ha muerto virgen." (p. 1532) In her final speech, Bernarda demands silence:

Y no quiero llantos. La muerte hay que mirarla cara a cara. ¡Silencio! (A otra Hija.) ¡A callar he dicho! (A otra Hija.) ¡Las lágrimas cuando estés sola! Nos hundiremos todas en un mar de luto. Ella, la hija menor de Bernarda Alba, ha muerto virgen. Me habéis oído? ¡Silencio, silencio he dicho! ¡Silencio! (p. 1532)

The daughters are condemned to a life of mourning. They must live out their lives of loneliness and frustration in a silent house where there will be no diversion from their gloomy thoughts.

CHAPTER VI

SUMMARY AND CONCLUSIONS

The ambitious Garcia Lorca would not be satisfied with his success as a poet, so, like many of his predecessors such as Lope de Vega, Zorrilla, and Unamuno he turned to theatre. All of the plays of Lorca have similar themes: death, love, sex, and tragedy. Even in his farces and puppet plays, there is an element of tragedy underlying the gaiety. In every play discussed in this thesis the central tragic figure is a woman with one exception: the young man in Así que pasen cinco años is treated tragically. Even in this experimental play, however, a tragic woman is presented in the person of the secretary.

Real tragedy is somewhat more than an unhappy ending; there is an amount of inevitability and the role of fate included. All the women in the plays discussed possessed a passion against which it was futile to struggle. They believed in their passion or instinct too strongly and thus were drawn to tragedy.

Mariana's faith in her lover and her passion for him caused her death. Many authors uphold Mariana as a great martyr of liberty; she was not. The only reason she supported the cause was to regain the love of Pedro. Belisa's

tragedy stemmed out of her passion for physical pleasure. Had she been satisfied with the attentions of her aging husband, she would have avoided tragedy, but she could not resist her innate desires.

Likewise, the woman in Quimera was dissatisfied with her marital relationship. Physical passion also brought on tragedy for the sweetheart in Bodas de sangre. She tried to assuage her desire by marrying another, but her instinct lead her to run away with Leonardo. Her tragedy was increased by her unfulfilled desire to be punished for her wrong. Adela, too, was a victim of physical passion which drove her to do wrong and then to commit suicide.

A deep desire for material things which can never be realized is the tragedy of the shoemaker's wife. The same desire brought about the temporary unhappiness of Rosita in Los títeres de cachiporra.

Yerma's tragedy is caused by her passion for motherhood. When this instinct is not fulfilled, she is driven to kill her husband and any possibility of ever having children. Fate intervened in this play by keeping Yerma and Victor apart and mating her with Juan. The mother in Bodas de sangre also suffers from frustration of motherhood, only her desire is for grandchildren as a perpetration of her son.

Loneliness, or a deep need for others, is the tragedy of many of Lorca's protagonists. The secretary in Así que pasen cinco años dies of loneliness when she refuses to see the young man for five years. Doña Rosita lives a long lonely life waiting for her cousin to return. She could have married, but she had too much faith in her cousin's promise and thus brought about her tragedy. All of Bernarda's daughters suffer acute loneliness and live tragic lives without ever having the companionship of men which they greatly desire. Bernarda herself brings about her own tragedy and that of her daughters out of her passion for propriety.

One can only assume the reasons for Lorca's selection of theme and protagonists. Lorca is always described by his friends as being warm and sympathetic. His own personal tragedy as a child made him sensitive towards the sufferings of others. His illness also prevented him from playing with other boys, so he grew up in an environment of women--his mother, sisters, and servant--all of whom he loved a great deal. Naturally he would come to understand women better than the members of his own sex. Lorca also devoted much of his time to reading, and as Honig explained, the tragic woman is a recurrent figure in Spanish literature.

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A collection of all of Lorca's works including his essays, poems, dramas, drawings, paintings, stage settings, and musical compositions. The extensive prologue is written by Jorge Guillén. This work even contains excerpts from letters and interviews by Lorca which are extremely informative as to the author's ideas about his own works.

Honig, Edwin. Garofa Lorca. Norfolk, Connecticut: New Directions Books, 1944. 218 pp.

Northup, George Tyler and Nicholson B. Adams. An Introduction to Spanish Literature. Chicago: University of Chicago Press, 1960. 494 pp.

An outline of Spanish literature which contains a brief but good discussion of Lorca and his works. It is also useful in that it offers material on Lorca's predecessors.

Rfo, Angel del. Vida y obras de Federico García Lorca.
Zaragoza: Estudios Literarios, 1952. 170 pp.

An extensive study of the life of Lorca and a discussion of the works of Lorca which were then available.

Sánchez, Roberto G. García Lorca: Estudio sobre su teatro.
Madrid: Ediciones JURA, 1950. 166 pp.

A discussion of all of the plays of Lorca. There is also a good biography section and a discussion of tradition and poetic influences in his theatre.

B. TRANSLATIONS

Poet in New York. Forty-four poems translated by Ben Belitt.
Foreword by the translator. New York: Grove Press, 1955.
191 pp.

Contains the Spanish text and a good translation on the opposite page. This text was valuable for the introduction which explained Lorca's visit in New York where Así que nacen cinco años originated.

The Gypsy Ballads. Eighteen poems translated by Relfe Humphries. Introduction by L. R. Lind. Bloomington, Indiana: Indiana University Press, 1954. 64 pp.

Contains translations of all the Gypsy Ballads but not the Spanish text. The introduction presents a good explanation of Lorca's imagery.

C. PERIODICALS

Zdenek, Joseph W. "La mujer y la frustración en las comedias de García Lorca," Hispania, 38:67-69, March, 1955.

Discussion of women in Lorca's mature plays and what they symbolize.