

## **INFORMATION TO USERS**

The most advanced technology has been used to photograph and reproduce this manuscript from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book. These are also available as one exposure on a standard 35mm slide or as a 17" x 23" black and white photographic print for an additional charge.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

# **U·M·I**

University Microfilms International  
A Bell & Howell Information Company  
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA  
313/761-4700 800/521-0600

**Order Number 9009759**

**Women on stage: A new look at the character of women in the  
plays of García Lorca and Paul Claudel**

**Marmora, Victoria Rossetto, Ph.D.**

**City University of New York, 1989**

**Copyright ©1989 by Marmora, Victoria Rossetto. All rights reserved.**

**U·M·I**  
300 N. Zeeb Rd.  
Ann Arbor, MI 48106

A .

**WOMEN ON STAGE:  
A NEW LOOK AT THE CHARACTER OF WOMEN  
IN THE PLAYS OF GARCIA LORCA AND PAUL CLAUDEL**

by

**VICTORIA ROSSETTO MARMORA**

A dissertation submitted to the Graduate Faculty  
in French in partial fulfillment of the require-  
ments of Doctor of Philosophy, The City University  
of New York.

1989

COPYRIGHT BY  
VICTORIA ROSSETTO MARMORA  
1989

This manuscript has been read and accepted for the Graduate Faculty in French in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

September 18, 1989 Mary Ann Caws  
date Chairman of Examining Committee

9/18/89 Paul Gutzwiller  
date Executive Officer

Alex Szogyi

Rosette C. Lamont

Supervisory Committee

The City University of New York

I dedicate this work to my family with loving thanks. Their encouragement was my catalyst. I express my special appreciation, first, to the saint, and, second, to the knight who brought me out of the dark ages.

TABLE OF CONTENTS

INTRODUCTION.....1

    I. Women, Past and Present.....5

    II. Why García Lorca and Paul Claudel?.....11

    III. Women in Lorca's Life and Work.....41

    IV. Paul Claudel: Women in His Life and Work.....62

    V. Mothers and Daughters.....87

    VI. The Women Characters in Relation to Men.....107

    VII. Women and Work.....148

VIII. Solitude.....167

    IX. The Women Characters as Sinners and Saints.....189

    X. Women in the Future.....209

CONCLUSION.....222

BIBLIOGRAPHY.....225

## INTRODUCTION

This dissertation is a study of the women in the theater of García Lorca and Paul Claudel in relation to the vital aspects of women's lives. From this study I draw conclusions about the nature of the fulfilled life for the contemporary woman. I find that the insights about women of these two playwrights are most valuable in an understanding of woman yesterday, today, and in the future.

I have always loved the theater. The sense of expectation for the magic, the mystery of a world behind the curtain, remains with me all these years since childhood, as well as the renewed thrill of the darkening theater and the lighted stage coming to life. I discovered García Lorca and Paul Claudel separately. Eventually I realized the similarities in the depth of their characters, and the visceral, primordial nature of their plays. Gradually I became aware that memorable character after memorable character was a woman.

In our day, general consciousness raising has propelled woman to the forefront of contemporary concerns. The problems in women's lives are analyzed and discussed. There is heightened awareness about women and, in many areas, genuine concern and effort on the part of society to amend those wrongs that women have suffered. I have become extremely interested in the subject of women.

The progression from these interests to my thesis was a natural one. As a teacher who had seen the decline of cultural education in the humanities in favor of a scientific, technological education, I wanted to do my part in rekindling interest in the theater and in literature, but with a definite connection to the contemporary. In my dissertation I thus combine my interests in the humanities, in education, in theater, with the timely topic of women.

There has been no study to date linking García Lorca and Paul Claudel. Nor has there been any study discussing the totality of the topic of the women in their theater. Nor has there been any study of contemporary woman which takes its point of departure from the plays of these two writers. Thus my undertaking is an up-to-date study of wide scope that, in reality, coordinates three vast areas, the women in the theater of García Lorca, the women in the theater of Paul Claudel, and Womens' Studies.

The works of both Lorca and Claudel continue to receive public notice. New documents are found; critics' mentalities change; aesthetics evolve; but those works that are to endure go forward to meet the present: Jean Louis Barrault expresses it well, "the classic resists the ravages of time because of its rightness of tone, its depth, and its economy. Because it has gone right to the center of things, touched the axis. The...axis alone is permanent. ...the theatre is the art of the Present and...the Present is al-

ways new."<sup>1</sup> Lorca and Claudel continue to speak to the contemporary world because their themes are universal and their plays inexhaustible in their art. In the theater season of 1988-89 alone Lorca's Yerma, and La Casa de Bernarda Alba are being presented in New York, as well as Claudel's Partage de midi. There is talk, too, of presenting Claudel's Christophe Colomb in 1992 for the five-hundredth anniversary celebration of Columbus. I am proud to take part in the process of rediscovery of the valuable past and the process of harmonizing its insights with our times. Thus I present my dissertation: women studied in the plays of García Lorca and Paul Claudel.

I offer first a concise view of women in the past and the present. Next is the rationale for my study combining Lorca and Claudel, stating the reasons for which I consider them similar, including, as well, many connections between the two, some of which are unexpected.

There are many studies of each author. However, as Douglas Day suggests, "...there is no such thing as a definitive biography of any one at all.... Humans are unique, mysterious, uncircumscribable"<sup>2</sup>, therefore it was imperative to cast a glance of my own on the very different lives of the authors.

After the chapters on the women in the authors' lives and works, I begin my study of the women in the plays in re-

<sup>1</sup>Reflections on the Theatre, pp. 170-7.

<sup>2</sup>"A Critical Biography of Lorca: Some Problems in Progress", p. 67.

lation to the vital aspects of womens' lives. First with reference to maternity and daughterhood, then to sexuality and relationships with men, next to work, then to solitude, and finally, the characters as sinners and saints. In these chapters I develop an exposition of who the characters are and what they do in the plays as women. I present the coordination of many different characters from very different plays in this thorough study of the women in the works of these two authors. I analyze the insights of the authors in each of the areas of feminine life. And in the final chapter I relate the insights of the playwrights to contemporary woman, presenting through the writers' concepts the elements of a fulfilled life of woman today and tomorrow.

## CHAPTER I

## Woman Past and Present

Today's interest in women has produced many studies on woman's nature, her psychological make up, her abilities, her history. I find it is most important to review briefly woman's position in the past, as well as to cite the present day attitudes including the rejection by many of the recent gains in feminine status, in order to place in perspective the past, present and future of contemporary woman.

I see the story of woman as kaleidoscopic: there are swiftly changing patterns of woman's power, weakness, glory and ignominy. Ordinary women through the past have shared the depths or the heights, as well as every stage between. Much of woman's story, however, has been one of subordination. She has been considered an inferior being in a man's world. She has not been able to develop to the fullness of her powers nor has she been free to choose her own destiny.

As Eve, woman was queen in the Garden of Eden with dominion over all its creatures, until the temptation to which she succumbed, dragging all humanity forever after into infirmity and death. As Mary, sublime progenetrix of the Redeemer, she brought grace and hope. Woman was feared as a witch, blamed for unexplicable natural disasters, reviled as the sensuous, deceiving temptress, rejected when ugly and aged. She was envied in the creation of new life; she was placed on a pedestal for her spiritual and artistic inspiration; she was idolized for her chastity and virtue.

There persists in society the stereotypic view that men are aggressive, rational, competent, assertive, while women are passive, subservient, expressive, warm. Despite the fact that many studies, some as far in the past as Margaret Mead's 1935 analysis of primitive New Guinea societies, have shown that both men and women can be either passive or fiercely aggressive depending on the society's values, the stereotype continues to operate, and has often been accepted uncritically as self-concept by both men and women, and has even been considered healthy, if not ideal, by mental health professionals.

Progress has been made in recent years in establishing woman's rights and opportunities. In spite of Freud's pervasive ideas that defined woman in terms of a biological deficiency, which drove her to hate of her mother, desire of her father, and envy of the male, woman has proved by her life that she is not to be portrayed according to Freud. She is not "an envious, hysterical person with limited intellectual interests and hostility towards cultural achievements."<sup>1</sup>

Yet the actual condition of woman today is still characterized by a confusion and indecision, despite valiant efforts from so many well-intentioned sources to right the wrongs of the past. Has she progressed to an understanding of her nature and her role? Has she attained the harmonious equality with man that she has been seeking? Has she found

---

<sup>1</sup>A portrait of woman according to Freud by Viola Klein, The Feminine Character, p. 78.

her place in the world of work? Is she comfortable with the new liberated sexuality? Has she resolved her maternal dilemma? Unfortunately, she has not.

Change is here. But will women be equal to it? It has been noted that many women have ignored the new opportunities. They avoid adventure, risk, opportunity, because they do not wish to shake their comfortable foundations in life.

Inequities will continue to exist: Orthodox Jewish men will continue to give thanks for not being women; Italians, as in a long-standing custom, will still arise on New Year's Day to expect to have good luck for the year if they first see a man and a year of bad luck if the first person seen is a woman; women will need to keep fighting for a chance at the top in the many fields that have opened; they will probably shoulder the double burden of career and family for some time; the church bells will probably continue to toll thrice for a dead man in Calitri and only twice for a woman. Woman's freedom is there. She needs the "positive adult qualities" of intelligence, character, diligence, and discipline so that she will know what place is for her and she will strive for it with all her might.

Whether comic or serious, sublime or ugly, in their work, writers have had their say about woman since biblical times. They have furthered our understanding of her complexities. A number of great writers were sympathetic and understanding of women. Many were well ahead of their times. With their psychological insights and their creative

powers they have left a roster of magnificent women: Judith, Susannah, Delilah, Salome, Penelope, Hecuba, Cassandra, Clytemnestra, Medea, Antigone, Cleopatra, Dido, Beatrice, Laura, Fiammetta, Guinevere, Phèdre, Hermione, Madame Bovary. The parade continues. These women are individuals, moving in concrete circumstances, within specific dramatic conflicts. We understand women better through the creative artist. "A new woman is an old phenomenon. She appears front stage center in periods of social turbulence, and each age imagines that it alone has produced her, it alone has launched her in her challenging role."<sup>2</sup>

Thus in order to better understand women I have chosen to study Garcia Lorca and Paul Claudel, two creative writers whose works yield intriguing feminine characters. I propose to study these characters to cull the insights of these authors into the world of women. Their plays were written in a time and place where women were greatly restricted. Valued for child-bearing, enclosed in the home, women echoed Amelia's oft-quoted cry: "Nacer mujer es el mayor castigo."<sup>3</sup> A double standard gave freedom and opportunity to men. Women were expected to remain chaste, then to marry, going from the tyranny of the father to the tyranny of the husband. Napoleon remarked as he was preparing the Napoleonic Code:

<sup>2</sup>Nancy Reeves, Womankind: Beyond the Stereotypes, p. 16.

<sup>3</sup>Lorca, La casa de Bernarda Alba, Obras Completas, 15th edition, 1969. All quotes from this edition unless otherwise noted.

Est-ce que vous ne ferez pas promettre obéissance par les femmes?.. Il faut qu'elle sache qu'en sortant de la tutelle de la famille, elle passe sous celle du mari. Un mari doit avoir un empire absolu sur les actions de sa femme.<sup>4</sup>

In Iberianized culture areas woman was revered and reviled: she had all the virtues and was entrusted with the young, but the law considered her an imbecile and placed her on the same level as children, invalids and delinquents.<sup>5</sup> At this time woman's education was limited. She was not expected to work outside the home. If she remained single, society pitied her, ostracizing her as an old maid. The same rigidity of attitude existed in France:

au début de ce siècle, si proche par le temps, si éloigné par les mentalités, la femme libre, qui plus est, la célibataire, qui plus est encore l'artiste, était un scandale vivant.<sup>6</sup>

Lorca's theatrical creations centered around the life of woman and her struggle for liberty and identity. Finding that woman was sacrificed, he was full of compassion for her, and he developed extraordinary empathy for her and her concerns, her hopes and dreams, her anguished struggles. I find these aspects of Lorca's work very important for women today.

Paul Claudel, also, was inspired by women in his plays. His major protagonists are women, and he articulated the depth and breadth of his idea of woman in this way:

Mais elle est aussi quelqu'un sur le front de qui est inscrit le mot: Mystère. Elle est la possibilité de

<sup>4</sup>Maurice Donnay, La Femme et sa mission, p. 3.

<sup>5</sup>Ann Pescatello, "The Female in Ibero-America", p. 422.

<sup>6</sup>Reine-Marie Paris, Camille Claudel, p. 60.

quelque chose d'inconnu. Un être secret et chargé de significations.<sup>7</sup>

Claudé foresaw the tumultuous change that was to promote the importance of woman in our time. He recognized that he was on the threshold of the age of woman. His women are "merveilleuses figures féminines qui vivent, suaves et fortes, inoubliables".<sup>8</sup>

Federico García Lorca and Paul Claudé are two writers from different worlds whose concern with the life of woman inspires me to study them together.

---

<sup>7</sup>Claudé, Préface, Partage de midi, 1948 version, Théâtre I, p. 1340. Quotes are from the 1967 edition unless otherwise noted.

<sup>8</sup>Claudé, Correspondance, 1897-1938, F. Jammes, G. Frizeau, J. Rivière, p. 322.

## CHAPTER II

## Why García Lorca and Paul Claudel?

García Lorca and Paul Claudel differ greatly, yet because their poetic theater reflects their profound interest in women, they are studied together. From the combined picture of woman that comes from their work we see the complexities and subtleties that yield a complete portrait of woman. We see there, too, the many aspects of women's lives that are as important today as in the far past or in the writers' times. From the works of these men we see anticipated the possibilities and freedoms sought by woman today without which she remains one-dimensional.

Both writers had the deep, tragic sense of life, an awareness of life's limitations because of the nature of things, yet each was also aware of the infinite wonders of life and its beauties. And both writers also have a powerful appeal which reaches primal roots, the depths of the subconscious. Lorca's work draws us by its intuitive power, its wealth of myth and folklore, its ability to surpass the rigor of analysis. Claudel's work has a similar force, snatching us by means of the senses and plunging us into the subconscious. Their plays on stage are appealing to literati as well as peasants.

Criticism has been leveled at Claudel for his Catholicism because it was feared that such a writer would have too much of a parochial point of view by which he would alienate the reader. The question of how Claudel's Catholicism en-

ters into the literary work is the important issue. There is no doubt that Claudel did proselytize--his unsuccessful campaign to convert Gide is well-known--however, people did also seek him out for spiritual advice as a successful man with a joyful spiritual message. Until age eighteen, when Rimbaud's work initiated him into the world of the supernatural, he had been a person with no faith, an atheist. On Christmas, 1886, reconverted in Notre Dame de Paris, four years later receiving Christmas Communion, the "convert" Claudel was full of fervor comparing himself to his friend Francis Jammes whose never-shaken faith was like tepid tea. Roger Kahane, an avowed atheist, through his own response, clarifies best the issue of catholicism in Claudel by emphasizing the universality of Claudel's work:

je trouve dans sa mystique cette universalité qui prend des racines dans un terrain commun à tous et qui n'est pas le privilège d'une religion mais qui est au contraire une chose d'une telle réinvention de toutes ces données tellement sensibles, étranges, contradictoires et anxieuses et toujours en mouvement. C'est un théâtre qui doit toucher tout le monde....<sup>1</sup>

Claudel, himself, when questioned about the place of religious elements in his work of art, answered that for the non-Catholic spectator they were only "éléments de délectation", "fournissant un ensemble de beauté, et de joie pour celui qui les contemple".<sup>2</sup>

---

<sup>1</sup>"Oeuvres lyriques", p. 57.

<sup>2</sup>Claudel, Mémoires improvisés, p. 282; Michael Gillespie shows that the works of Claudel, such as Partage de midi, are very valuable from the psychological point of view, and that "God is symbolic of the archetype of wholeness", "symbol of cosmic unity of the universe". Paul Claudel and the Anima Adventure, p. 141.

Lorca's work also has suffered disparagement. Because of Lorca's homosexuality, a forbidden subject in Spain at that time, there was distortion, secrecy and silence among critics, biographers, family and friends.<sup>3</sup> Lorquian scholarship was thus greatly hampered until recently. Critics and friends found it impossible to deal objectively with this issue. As late as 1967 Carl Cobb accused Spanish critics of evasive methods in treating Lorca's works: he felt they ignored and failed to clear up the real basis for the conflicts which underlie his work.<sup>4</sup> Even Francisco, Lorca's brother, whose book, Federico y su mundo, appeared as recently as 1981, made no mention of Federico's homosexuality. In spite of the new tolerance, Kate Millet's reminder is timely:

Although "straight" society may be affronted at the thought, homosexual art is by no means without insight into heterosexual life out of whose milieu it grows, and whose notions it must, perforce, imitate and repeat.<sup>5</sup>

Paul Claudel's thoughts about Rimbaud are pertinent here: Claudel could not condemn Rimbaud, his idol, as had others, for the extreme behavior of the "enfant terrible" which include his flamboyant homosexuality. It was "the essential beauty of Rimbaud's works" which was important.<sup>6</sup> Thus we

<sup>3</sup>See Ian Gibson, Federico García Lorca, II, 1987, who points out in this biography that only the poet Juan Larrea, writing about Lorca in 1940, identified the crisis that Lorca suffered through as "anomalía sexual", p. 59. "Los amigos de Lorca que han hablado o escrito...del poeta...pecan casi todos ellos, de ingenuidad, cuando no de deliberada ofuscación.", p. 60.

<sup>4</sup>Federico García Lorca, Preface.

<sup>5</sup>"The Balance of Power", p. 205.

<sup>6</sup>See John MacCombie, The Prince and the Genie, Introduction.

consider the works of Claudel and Lorca as artistic creations of great merit that transcend the particulars of the literary artists' lives.

One of the noteworthy similarities between Lorca and Claudel is their attitude towards their own times. The writers both viewed them as turbulent and ominous. During the early Twentieth Century, political, social and intellectual revolutions erupted; a new hedonism evolved; laments about the decline and ruin of the western world could be heard: "Muchos en Europa y América descubrían la corrupción de la vida."<sup>7</sup> As the unrest intensified in Spain, a worried Lorca fled south from Madrid to Granada, his search for safety proving a vain hope: "Lo malo que hay es que todo resulta muy incierto con esta vida que llevamos en España sobre un volcán en ebullición perpetua."<sup>8</sup> As for Claudel, he spoke out vociferously against the times, which seemed so evil to him: "L'heure du Prince de ce monde, la voici qui est revenue à la fin!", he wrote at the time of the Spanish Civil War.<sup>9</sup> To him Hitler was a continuation of the Satanic force released in the fall of Lucifer.<sup>10</sup>

In addition to fundamental similarities, a number of other likenesses exist; although some are more important than others, together they form a network of unexpected coincidences that enrich the study of García Lorca and Paul

<sup>7</sup>Angel del Río, Monografía, p. 14.

<sup>8</sup>Carlos Morla Lynch quotes Lorca's last words in Madrid, En España con Federico García Lorca, quoted on p. 489.

<sup>9</sup>Claudel, "Aux martyrs espagnols", p. 111.

<sup>10</sup>Pierre Brunel, "Der Krieg", pp. 68-9.

Claudiel. For example, in critical reading it is startling to find the two names, as in Marcelle Auclair's gratuitous comparison while speaking about Lorca's Yerma:

la terre sèche, c'est la femme que n'irrigue pas la semence du mâle. Si Claudel eût créé ce personnage, il eût trouvé un nom français tout aussi beau: 'Bréhaigne'".<sup>11</sup>

I found the names of Lorca and Claudel twice linked in praise: once by Henri Peyre, "To the first family of minds, Claudel's rank is with Eugène O'Neill and García Lorca at the 'top of sovereignty'"<sup>12</sup>; and once by Georges Cattau, "Parmi les dramaturges contemporains, Claudel me paraît être le seul (avec O'Neill, Lorca et T. S. Eliot) qui sache nous élever du plan des passions humaines à celui de l'ordre universel."<sup>13</sup>

Some details of childhood are similar in the writers' lives, for example, early in life, both Claudel and Lorca felt a sense of privilege because their education and development was fostered so vigorously by their families. Also Lorca was the son of a well-off, influential father, while Claudel, looking within, felt the presence of genius. During childhood both were enthralled by the tales of servants, who described traditions, local customs and folktales. Both lost older siblings: Lorca's brother Luis died at the age of two; Henri Claudel, who was the first born, died a few days after birth. Both sets of parents treated the children differently because of these deaths.

<sup>11</sup>Enfances et Mort, p. 320.

<sup>12</sup>The France of Claudel, p. 94.

<sup>13</sup>Claudiel, p. 85.

Later both families moved from the country to the city for the sake of the children's education: Lorca's family to Granada, Claudel's to Paris.

A mediocre student, Lorca, however, read widely: contemporaries and classics, the great Spanish tradition of the middle Ages and the Siglo de Oro<sup>14</sup>. The same periods were of interest to the avid reader, Claudel, as seen in the Soulier de satin. Lorca's least favored subject was the Fundamentals of Logic.<sup>15</sup> He was no more interested in the purely logical and rational than Claudel, who fought against the rationalist pedagogy of his youth, until he was inspired by the liberating poetic and spiritual revelation that he discovered in the works of Rimbaud.

Both writers, from their earliest years, loved the vibrant world of nature. Lorca's background was rural and he grew up close to nature, conversing with the "animalitos", endowing them with personalities, feeling a closeness to trees and flowers. Lorca readily admitted that his earliest memories "tienen sabor de tierra";<sup>16</sup> "hay en mi vida un complejo agrario".<sup>17</sup> And Claudel "avait eu dès sa jeunesse et d'une manière en quelque sorte intuitive et immédiate le sentiment de sa communauté avec la nature".<sup>18</sup> He sorely missed this closeness to the natural world when the family moved to Paris.

<sup>14</sup>Gualtiero Cangiotti, "Perché è stato ucciso Federico García Lorca?" p. 411.

<sup>15</sup>José Luis Cano, García Lorca, p. 22.

<sup>16</sup>Obras, p. 1754.

<sup>17</sup>Quoted in Zdenek, The World of Nature, p. 44.

<sup>18</sup>Jacques Madaule, Claudel et le Dieu caché, p. 19.

Both men had contradictory qualities: they were solitary; they were sociable; they were non-conformists, personally and professionally.

A mutual acquaintance of Lorca and Claudel was José-Maria Sert, a painter, who was a frequent visitor to the "salon" of Carlos Morla Lynch, Chilean ambassador to Madrid, good friend and constant host to García Lorca. Claudel and Sert knew each other and held discussions about Sert's illustrating the Soulier de satin.

Music was important to both authors. As music lovers both Claudel and Lorca heard special private recitals by the already world-famous Artur Rubinstein. Artur went several times to Carlos Morla Lynch's home, specifically to meet Lorca, and played there. He went also to the French Embassy of Brazil where Claudel enjoyed his presence enough to enter in his journal: "Quelles visites divertissantes! A peine finissait-il de raconter ou plutôt de mimer une anecdote, qu'il nous jouait tout son répertoire."<sup>19</sup> Music was also important in the career of each writer. If Lorca's beloved music teacher had not suffered an untimely death, Federico might have been a musician. Right up to age nineteen he studied piano very seriously. Through Manuel de Falla Federico came to know the best modern music. Falla, who was "without doubt the greatest musician our country has known since the sixteenth century",<sup>20</sup> was a collaborator and a colleague in Federico's literary career. Federico became

<sup>19</sup>Journal I, p. 1275, Note 6.

<sup>20</sup>Pedro Salinas, "Federico García Lorca", p. 170.

an expert in Andalusian folklore and music<sup>21</sup>, and he was in demand for lectures on the subject. And Claudel collaborated with outstanding musicians of his day, three of whom were numbered among the illustrious "Six": Milhaud, Honneger, and Tailleferre. The well-known fascination of Lorca for the popular heritage of his country is paralleled by Claudel's interest in his own: "le bouquet merveilleux des chansons populaires", "ces trésors de fraîcheur, de gaiété de la sève même de notre terroir...."<sup>22</sup>

Some experiences create a common bond between the lives of the literary artists. For example, both were struck by the birthing experience. Claudel's March 21, 1925, shipboard entry in his journal reads: "Nuit de tempête. Une pauvre femme de 3ème accouche près de ma cabine. J'entends ses cris toute la nuit."<sup>23</sup> García Lorca's poetess friend, Concha Méndez went into labor at dinner at Morla Lynch's home. Federico and the husband took her for her home delivery. Moaning and crying in pain, she labored for two days and nights, saying at one point, "Me estoy muriendo". Federico, so in awe of the approaching new life, was not his

<sup>21</sup>From his father's flamenco soirées at home, Federico moved to the discovery of the music deep in the soul of Andalucía, and the guitar was reflected in sound and rhythm in his work, and even visually, as a Cyclops, or a witch's cave, or a woman's body. Stanton, "García Lorca and the Guitar", pp. 52-8. In Granada there were "noches flamencas", "tertulias literarias y artísticas" in the Café Alameda, favored because the tabernista, Antonio Barrios, sang excellent flamenco, knew all about painting, and never watered down the wine. Cano, op. cit., p. 32.

<sup>22</sup>Claudel, Ses plus beaux textes, p. 5.

<sup>23</sup>Journal I, p. 666.

usual sympathetic self when he countered: "¡Qué va! Estás creando vida."<sup>24</sup>

It is noteworthy that the two playwrights' were attracted to the use of marionettes, bold scenic effects, innovative directing techniques, musical collaboration, film. Both writers, fascinated by the visual, produced drawings and sketches. Lorca's are familiar, whereas few readers know about Claudel's, a number of which were published.<sup>25</sup>

A further coincidence is the important presence of certain actresses that helped the writers achieve success in the theater; for Claudel there was Eve Francis, and for Lorca, Eva Franco. And amongst the fans there was Princess Bibesco, Elizabeth, wife of the Roumanian minister to Madrid, for Lorca, and Princess Bibesco, Marthe, writer, for Claudel.

It is well-known how Rimbaud inspired Claudel, who found in the poet's works the same spiritual struggle in "the doubt, the questioning, the unrest of a tortured soul".<sup>26</sup> But it is surprising to read about chauvinistic Spaniards, among them Lorca and his friends, that "c'est de Rimbaud...que se grisèrent la plupart des jeunes".<sup>27</sup>

Walt Whitman's work was admired by both authors. As is well-known, Whitman's works were successful first in Europe.

<sup>24</sup>Morla Lynch, op. cit., pp. 334-8.

<sup>25</sup>Bulletin de la Société Paul Claudel, No. 75.

<sup>26</sup>MacCombie, op. cit., p. 5.

<sup>27</sup>Jean Louis Schonberg, Federico García Lorca, p. 52.

Claudé read Les Brins d'Herbes in the magazine La Vogue the same year he discovered Les Illuminations in its pages.<sup>28</sup>

The coincidences continue into the 80's: an entire issue of l'Europe, a magazine, incidentally, "ouvertement contrôlée par le Parti Communiste", devoted an entire issue to Lorca in 1980, and one issue to Claudé in 1981.

Both writers went to South America. And both lived in the United States. After having spent some time in consular work in New York and Boston very early in his career, Claudé was the French Ambassador to Washington from 1926 to 1933. Lorca was a student at Columbia from June, 1929, to May, 1930. Claudé had just received an honorary doctorate from that University on the sixth of June, 1928. Claudé addressed the Fédération des Alliances Françaises in New York in April, 1929. Lorca vacationed in New York in the Catskills, while Claudé went to the Mount Kisco home of his friend, Agnes Meyer. Both men, though grudgingly admiring of America, suffered deeply on her shores from the coldness, the mechanization, the cruelty. Both experienced a feeling of exile, isolation, loneliness. Both lamented the unfamiliar food, and most of all the prohibition-banned wine their European palates missed so much. The American experience inspired two important works: Lorca's Poeta en Nueva York and Claudé's l'Echange.

There are also surprising connections between Lorca and the French and between Claudé and the Spanish. How un-

<sup>28</sup>Soeur Saint-Bernard-de-Clairvaux, "Claudé, les premières rencontres", p. 53.

likely that Lorca should sing the French National Anthem! Yet Antonio Rodríguez Espinosa, a liberal with republican ideas, who was the elementary school teacher, "hacía que los niños cantaran la Marsellesa al salir de classe".<sup>29</sup> A connection to France for Lorca was his Tío Federico García, a well-known guitarist, with a successful career in Paris. This uncle was buried with so many famous Frenchmen in the cemetery of Père Lachaise.<sup>30</sup> Lorca's talent was recognized in France as early as July 1, 1926, when Jean Cassou wrote one of the first commentaries on the poet.<sup>31</sup> Lorca, himself, arrived in France on June 13, 1929, when he stopped briefly in Paris on his way to New York, making a whirlwind visit to the Louvre. Noces de Sang was published in 1938<sup>32</sup> in the Nouvelle Revue Française, the periodical founded by André Gide with the collaboration of Paul Claudel. La Maison de Bernarda Alba was published in 1946. Claudel may well have read these plays. Another unexpected French connection was the bust of Victor Hugo that Federico's mother kept in her room. And finally, Carlos Morla Lynch, Chilean ambassador, who had spent some time in France, and was one of Lorca's closest friends, had a bust made of Carlos's mother by Auguste Rodin, whose pupil and mistress was Camille Claudel, Paul's older sister.<sup>33</sup> The French were always crossing the Pyrénées looking for "temas" that

<sup>29</sup>Cano, op. cit., p. 118.

<sup>30</sup>Ibid., p. 28.

<sup>31</sup>Lorca, Epistolario, p. 156.

<sup>32</sup>Numbers 295, 6, 7.

<sup>33</sup>Auclair, Op. cit., pp. 187-8.

referred to the "permanente en el hombre".<sup>34</sup> Lorca was what they expected in a Spaniard: "...los franceses se enloquecen por García Lorca".<sup>35</sup>

Claudél was very interested in Spain. His Spanish connections were historical and literary. He drew inspiration from Spain for the Soulier de satin, for both its content and its style. In a speech in Madrid, on July 4, 1925, Claudél spoke about the inspiration that came to France from the "sud-ouest". He mentions the mystics, Santa Teresa de Avila and San Juan de la Cruz, the shrine of Santiago de Compostela. "L'Espagne pour les Français est le pays du désir, du rêve, de l'imagination et de l'idéal" to which flock "les artistes en quête de renouvellement".<sup>36</sup> Claudél traveled in Spain in the summer of 1925, visiting Madrid, the Escorial, Segovia, Toledo, Avila, and Burgos. In Madrid he spoke at the Residencia which Lorca called home from 1919 to 1928. This Residencia de Estudiantes, at the end of the Castellana, near the Museo de Historia Natural, was a "hothouse" for intellectual growth for the Spanish Elite. Many distinguished Frenchmen lectured there, Max Jacob, Paul Valéry, Louis Aragon, Marie Curie. among them.<sup>37</sup> In 1937 Claudél published a lament for, "d'un coup ces seize mille martyrs!"<sup>38</sup>, "Je joins les mains seulement et je pleure."<sup>39</sup> Were those tears also for Lorca, who was killed in the Civil

<sup>34</sup>Damián Carlos Bayón, "García Lorca en Francia", p. 94.

<sup>35</sup>Ibid., p.101.

<sup>36</sup>Remerciements, p. 10.

<sup>37</sup>García Lorca, Selected Letters, Intro., p. viii.

<sup>38</sup>"Aux martyrs espagnols", pp. 108-117.

<sup>39</sup>Ibid., p. 113.

War in August of 1936? Claudel goes on to express his solidarity with Spain: "En cette heure de ton crucifiement, sainte Espagne, en ce jour, soeur Espagne, qui est ton jour/ Les yeux plein d'enthousiasme et de larmes je t'envoie mon admiration et mon amour!"<sup>40</sup> One last Spanish connection appears in Claudel's journal: when his son Pierre was imprisoned in Germany in 1940, Claudel wrote personally to Generalissimo Franco for help in obtaining Pierre's release. Unfortunately, Franco refused on the grounds that he could not intervene in any way that might be considered personal.<sup>41</sup>

Both Lorca and Claudel belong to the European Catholic tradition. Lorca was not religious in the practicing-Catholic style of Claudel. Lorca was rather a person steeped in the Catholic heritage. Catholicism was one of the strong forces in the substrata of his poetic world. The traces of the Catholic religion dominate Lorca's characters' view of life. In his characters there is always a strong belief in a just God.<sup>42</sup> Lorca seldom mentioned religious matters directly, not God, nor faith, yet in one of his letters he wrote: "I'm renewing myself. Thank God, in whom each passing day I place my desire and illusion."<sup>43</sup> El Ideal in Granada published Lorca's petition to be a "cofrade activo de Santa Maria de la Alhambra".<sup>44</sup> And as late as 1929, on March 27, Lorca was one of the barefoot, hooded

<sup>40</sup>Ibid., p. 111.

<sup>41</sup>Journal II, p. 341.

<sup>42</sup>María Teresa Babin, El mundo poético, p. 49-51.

<sup>43</sup>Selected Letters, p. 62.

<sup>44</sup>José Luis Vila-San-Juan, García Lorca asesinado: toda la verdad, p. 50.

penitents in the Holy Week procession: he carried the cross.<sup>45</sup> He was religious, but in his own way. He expressed his deep sense of morality, with his doubts, and his hopes of immortality: "Quiero ser bueno. Sé que la poesía eleva y, siendo bueno con el asno y con el filósofo creo firmemente que si hay un más allá tendré la agradable sorpresa de encontrarme en él."<sup>46</sup> On the other hand, although he received instructions as a very young child, Claudel completely rejected religion, becoming a firm atheist throughout his youth. Although after his "conversion" he became a practicing Catholic once more, his diplomatic discretion, and perhaps his literary discretion, often bridled at overt religious expression. Religion was more a part of the cultural and historical fabric of his works rather than a system of dogmatic or doctrinaire pronouncements. Thus both Lorca and Claudel surround "religion with the variegated scenery of supreme drama".<sup>47</sup> And both have been called baroque literary artists for their use of the rich imagery and ceremonial splendor so often associated with catholic ritual.

Both writers suffered a cosmic unrest. Each agonized philosophically and empathetically for the pain of others. Yet the two remained close to the earth and all its sensual beauty. Each recognized the importance of the mythical with its roots in the irrational: beliefs, fears, impulses,

<sup>45</sup>Ibid., pp. 50-1.

<sup>46</sup>In an interview with Bagaría in El Sol, on June 10, 1936, Obras, p. 1815.

<sup>47</sup>Edward Stanton, The Tragic Myth, p. 26.

dreams, the surge of the life force. Thus through their art, through the mythical, they were able to plumb unknown aspects of the universe.

As writers both men believed in craftsmanship. Lorca seemed so spontaneous and inspired that few realized how proud he was of his craft and how hard he worked, both on content and form. As Louis Perche states Claudel was also a craftsman: "[il] n'écrit pas d'une façon accidentelle. Son art est réfléchi."<sup>48</sup> And both writers, though known for serious, sad, tragic works, prided themselves on their comic spirit: Lorca had a talent for comic characters and scenes<sup>49</sup>; Claudel's work was full of the comic, even the burlesque.<sup>50</sup>

Personally, Lorca appeared joyful on the surface, "le Federico au rire éclatant..." Physically not very attractive, Lorca had a charismatic personality; once animated by art, letters or music, he evinced perfect elegance. Within a few months of his arrival in Madrid Lorca was the center of his student group: his warmth and cordiality, his vivacity and charm, drew people to him wherever he went; his vitality, his optimism, were contagious to friends and acquaintances. Lorca, himself, attributed his personality to his happy childhood. Pablo Neruda captured the magic of this personality in his succinct portrait which was part of his homage to the assassinated Lorca:

<sup>48</sup>Louis Perché, Paul Claudel, p. 57.

<sup>49</sup>Virginia Higginbotham, The Comic Spirit, p. 2.

<sup>50</sup>Madaule, Le Dieu caché, p. 110.

Era un relámpago físico, una energía en continua rapidez, una alegría, un resplandor, una ternura completamente sobrehumana. Su persona era mágica y morena, y traía la felicidad.<sup>51</sup>

Yet: "l' "éblouissant Garcia Lorca, [est] en apparence tout extérieur, alors que son double est secret, intérieur".<sup>52</sup> Most people knew only one side of Lorca's personality. They saw him fall silent, deep in thought, phased out from the present, time and space, yet they were incredulous that Lorca could suffer so deeply, from solitude, from the pain of others, from the cognizance of mortality. Claudel, too, was so often seen as joyful, the believer, fearless of death. However, as more letters, documents and his Journal came to light, his darker side was also revealed. As did many of his characters, he suffered from "le sens du péché", aware that "in all of us, even in good men, there is a lawless wild-beast nature, which peers out in sleep".<sup>53</sup> He was tormented by an "inquiétude existentielle, philosophique et religieuse, de l'homme, de l'artiste, et du croyant".<sup>54</sup>

The suffering of humanity tortured these writers, as it has always tortured great men. "D'un point de vue simplement humain le scandale de la souffrance et de la mort est une expérience commune à tout grand poète."<sup>55</sup> Claudel was greatly saddened by suffering, especially of children and of the poor. And, seeing people as fragile and finite, Lorca made them part of his art in their bitterness and lonely fa-

<sup>51</sup>Homenaje al poeta, p. 47.

<sup>52</sup>Auclair, op. cit., p. 236.

<sup>53</sup>Plato, The Republic, p. 461..

<sup>54</sup>André Espiau de La Maestre, Studi francesi, pp. 438-9.

<sup>55</sup>Cattai, Entretiens, p. 323.

talism. Their pain belongs to us all, for we long to be forever, but have only a brief now.<sup>56</sup> Together in suffering, Lorca and Claudel were also one in the fear of death. Life-love-death is the "basic triad of the human condition". The Spanish are so aware of death that it seems to give deep intensity and meaning to their lives.<sup>57</sup> Lorca confided his great fear of death and decrepitude to Carlos Morla Lynch: "J'ai la terreur de la mort.... Je suis épouvanté à l'idée que je pourrais sentir que je m'en vais, que je vais me dire adieu à moi même."<sup>58</sup> Poets and critics see irony in the fact that Lorca's obsessive fear and preoccupation with death culminated in his own violent, ugly demise. Claudel confessed how the thought of death preoccupied him: the reality of dying first came from his experience with his grandfather's prolonged and painful death from stomach cancer. Claudel was only thirteen years old at the time; it was the moment for him to become aware of a disgust for life.<sup>59</sup> Like Lorca Claudel was horrified by the thought of the corruption of the flesh, "la décomposition du corps avec les gros vers roses, la pourriture, l'atroce séparation de tous les êtres qu'on aime".<sup>60</sup> Both Claudel and Lorca sought the absolute, in love, in art, in poetry.

<sup>56</sup>Betty Gómez-Lance, "Muerte y vida en el drama de Federico García Lorca", p. 376.

<sup>57</sup>Harold Watson, Claudel's Immortal Heroes, p. 1.

<sup>58</sup>Auclair, op. cit., p. 404; see p. 237 also.

<sup>59</sup>Louis Chaigne, Vie de Paul Claudel et genèse de son oeuvre, p. 35.

<sup>60</sup>Claudel quoted in Cattau, Entretiens, p. 323.

The view of life as an uneven combat where people show nobility in refusing to accept ultimate defeat inspires the poet whose gift to humanity is lucidity of vision. Both Lorca and Claudel were lyric poets before they wrote for the theater. Lorca gloried in his poetic labors: "yo no como, ni bebo, ni entiendo más que en la poesía".<sup>61</sup> It was a sacred mission to be a poet: "La poesía es como un don. Yo hago mi oficio y cumplo con mis obligaciones."<sup>62</sup> Lorca's friend Alonso articulates Lorca's idea of poetry: "Hablaba del creador, de eso en que el poeta se parece a Dios cuando con el poder de la palabra forja lo nuevo, lo inexistente, lo inaudito."<sup>63</sup> Claudel also was unabashedly a poet: intense, responsive, ecstatic over poetry.<sup>64</sup> He wanted to "restituer au langage une fonction primitive et de le renouveler par le contact immédiat en nous de la source".<sup>65</sup> He, too, was cognizant of the poet's mission to make sense out of life; he tried to extract all meaning from word or sentence. To accomplish these ends both poets turned to the theater. And for both writers poetry makes the plays. When asked to define poetry, Lorca responded, "La poesía es algo que anda por las calles. Que se mueve, que pasa a nuestro lado. ...la poesía es el misterio que tienen todas las cosas". Responding to a request to define theater, he said:

"es la poesía que se levanta del libro y se hace humana. Y al hacerse, habla y grita, llora y se desespera. El

<sup>61</sup>Quoted by, Cano, *op. cit.*, p. 53.

<sup>62</sup>*Ibid.*, p. 48.

<sup>63</sup>Babín, *García Lorca, Vida y obra*, p. 23.

<sup>64</sup>Richard Berchan, *The Inner Stage*, p. 10.

<sup>65</sup>Claudel, *Théâtre I*, 1955, Intro., p. xxv.

teatro necesita que los personajes que aparezcan en la escena lleven un traje de poesía y al mismo tiempo que se les vean los huesos, la sangre".<sup>66</sup>

Both Lorca and Claudel, sharing the idea that theater is an act of poetry, create poetic drama and their poetic theater is in no way elitist nor esoteric, rather its poetry springs from the drama of life, from the basic passions. Pierre Claudel tells of his father's statement that there was theater for the mind, theater for the heart and "il y a aussi un théâtre qui s'adresse aux tripes, et ce théâtre c'est le mien".<sup>67</sup>

Claudel and Lorca as writers were considered as taking part in the twentieth century revival of classical themes and forms: in Lorca's work, however, the old is renewed, reconstituted, redesigned for the new times;<sup>68</sup> and Claudel, though erudite, and so well-schooled in the classics, gave the impression of unreasonableness, chaos, irreverence.<sup>69</sup>

Both playwrights were interested in reaching the people. Lorca expressed this idea clearly:

En este momento dramático del mundo el artista debe llorar y reír con su pueblo.... Yo tengo ansia verdadera por comunicarme con los demás. Por eso llamé a las puertas del teatro."<sup>70</sup>

Because he felt so closely affiliated with the poor and humble he considered his work in the theater as a protest

<sup>66</sup>In an interview in April, 1936, Obras, p. 1808-10.

<sup>67</sup>Pierre Claudel, Paul Claudel, p. 35.

<sup>68</sup>See Sumner M. Greenfield, "Yerma, the Woman and the Work: Some Reconsiderations", p. 20.

<sup>69</sup>Wallace Fowlie, "Claudel as dramatist", p. 218. Georges Cattai in his book Claudel says of him, "le frère cadet de Rimbaud, Claudel fut d'abord un sauvage, un rebelle", p. 15.

<sup>70</sup>Obras, p. 1814.

against injustice and misery, a service to the people. La Barraca, his open air, traveling theater, took plays to the provinces. Made up of students, the company created sets, painted, provided the music, and spell-bound audiences around Spain. Lorca spoke of the "sagrado silencio" with which four thousand laborers listened to a play by Calderón.<sup>71</sup>

Claudiel did not realize at first his proclivity for the performance aspect of theater. L'Annonce faite à Marie, his first performed play, was presented twenty-one years after the first version was written. Claudiel created his plays by embodying characters with different aspects of his own problems: "Le poète, aux prises avec les problèmes vitaux de la destinée humaine: l'amour, l'ambition, la foi, la race, éprouve le besoin de créer des personnages dramatiques..., et de placer dans leurs dialogues, l'inquiétude, la passion, la foi dont son âme est tourmentée."<sup>72</sup> Far from an ego-centric result, the plays are a revelation of the human condition. In response to the urgings of theater directors, Claudiel finally agreed to the stagings, becoming ensnared by the enchantment of the living theater. He spoke with pride about L'Annonce which had been played in the tiniest villages, much as the mystery plays had been performed. And the public understood:

"Et le fait est qu'au théâtre, et avec la parole humaine, tout devient parfaitement clair et que le pub-

<sup>71</sup>Quoted by Cano, op. cit., p. 107.

<sup>72</sup>Marie Louise Tricaud, Le baroque dans le théâtre de Paul Claudiel, p. 125.

lic a suivi sans aucune espèce de difficulté.... Tout cela, en somme, est un peu l'image de la vie et du verbe parlé.<sup>73</sup>

More and more he sought communion with the audience through the transformation of the familiar through poetry, mastering all the resources available in the theater: movement, the art of the actor, music, lights, setting. Both poets earned the attention of the general public through their theater. As their involvement grew, echoing the efforts of Wagner and Nietzsche, each sought to realize the ideal of total theater, the play as a physical as well as a spiritual entity, "a spectacle, meant to enchant the eyes and ears, the emotions, imagination and mind of the audience. The actor, stage designer, lighting director, the chorus.... All are integral parts of the drama".<sup>74</sup> Lorca dreamed of joining the singer, dancer, musician, and public in a coordinated art form. Claudel shared the same dream of fusing all the arts in a total theater so that the play would have the most impact on the public. Both writers succeeded, and they are considered creators of total theater: as an example, there was the success of Lorca's Bodas de Sangre: "It is a meticulously polished artistic work, fusing all facets of the arts--instrumental music, song, poetry, dance, color, light, dramatic dialogue and deeply moving symbolism."<sup>75</sup> Claudel's Le Livre de Christophe Colombe, was highly successful as total theater, using all the arts of the theater, as well as

<sup>73</sup>Claudel, Toi, qui es-tu?, p. 60.

<sup>74</sup>Jean Louis Barrault quoted by Marthe La Vallée, "Staging Claudel", p. 43.

<sup>75</sup>Suzanne Byrd, La Barraca, p. 52.

Milhaud's music, which underlies and stirs the action, and also film, "the second face of life and drama".<sup>76</sup>

Renewal of the theater became a reality because of both writers: the theaters of Madrid filled for Lorca's plays because audiences were tired of petty bourgeois problems, or painful cerebral social problems; they felt uplifted by the rich, poetic drama offered in Lorca's theater. His traveling theater, La Barraca, revitalized the classical repertory and brought theater back to the people. And Claudel witnessed the intellectual climate's becoming serious, with a public ready for a theater like his, a theater of greater profundity.

Success came to both writers within their lifetimes. In 1936, Lorca was the most famous young poet and dramatist of his generation in Spain: his work was published; his plays produced; he gave recitals, lectures, poetry readings; he was prominent in social activities. He was known in Europe, the United States, Cuba, and South America. Claudel, too, became an important literary figure, achieving election to the Académie Française in 1946.<sup>77</sup>

Another similarity between the authors was their dedication to the creative process and to the accomplishment of the work of art. Lorca's all-consuming passion was his

<sup>76</sup>LaVallée, op. cit., pp. 42-3.

<sup>77</sup>Claudel, however, was rejected in the 1935 election. Marthe Bibesco gives a humorous account of the reception ceremonies: the whole family irreverently had the giggles as Paul's green suit was called "l'habit aux fines herbes", and the ceremony was a reception "du Sourd par le Muet", while the smoking stove was "le pot d'échappement du génie". Op. cit., p. 24.

work. Though we lament Lorca's early death, regretting the works never written, Lorca's sense of the mission of poetry to bring spiritual fulfillment can be of comfort, for he was totally committed to his art all his life.

Una unión entre el poeta y la belleza poética no puede ser más que incompleta. Al mismo tiempo..., aunque la creación artística sea una frustración, puede guiar al hombre a crear belleza y a descubrir una clase de sabiduría que satisfacen en parte su anhelo espiritual.<sup>78</sup>

Although a full-time diplomat, Claudel, the prolific writer, was also fully engrossed in the work of art. He is also a poet of the joy which he found everywhere, in the beauty of the universe, in art and literature, in music, in people. He knew that people, engrossed in daily life, often miss the joy and the beauty of life until jolted by the artist. To Claudel the literary work was an act of love, analogous to the love of the Creator. As a writer he was in awe of the creative process: "un écrivain n'est en somme que le témoin souvent stupéfait de son oeuvre".<sup>79</sup> He sought order in the work of art, for life, for the universe. Through the magic of words he worked to capture the poetry of life and make it accessible to people.

And finally the most important relation between García Lorca and Paul Claudel is the place of women in their theater. "La critique lorquienne a souvent constaté que le théâtre de Lorca était essentiellement un théâtre de la

<sup>78</sup>Anita Rosenlithe, "El triunfo de la ilusión", p. 246.

<sup>79</sup>From a letter to Francis Jammes, Claudel, Théâtre I, page 1334.

femme."<sup>80</sup> And, "the image of woman dominates the landscape of Claudel's drama".<sup>81</sup> Both writers have chosen to express their dramatic conflicts through women's lives, through women's point of view.

Lorca is essentially interested in the dramatic aspect of his women: at least one feminine figure leads the action in each play; in the plays the conflict is placed in the soul of woman. There is general amazement that a man could be so knowledgeable about women. "La psicología femenina está expuesta en su teatro con una hondura y finura de matices poco corrientes."<sup>82</sup> His knowledge about women is intuitive, and it combines with poetic invention to portray real women, concrete heroines, individuals, who also become generic. Lorca attempts to see through the woman's eyes: she is in a man's world, trying to adjust herself to man. Not free, she, more than man, dramatizes the human condition. And this is her rebellion: "les déséquilibres et les crises jaillissent plus spontanément chez les personnages féminins, qui dénoncent, chacun à sa manière, les tares et les injustices de leur société".<sup>83</sup> Lorca explores the personal problems of women, such as love, sex, barrenness, in flesh and blood characters who are close to the earth, part of their landscape and their class.

<sup>80</sup>Pierre Brunel, La mort de Godot, p. 123.

<sup>81</sup>Michael Gillespie, op. cit., p. 7.

<sup>82</sup>J. Alberich, "El erotismo femenino en el teatro de García Lorca", p. 11.

<sup>83</sup>Brunel, op. cit., p. 123.

Woman is also the center of the dramatic in Claudel's theater: "Whether floating beautifully above and around the action or engaging seductively and passionately in the dramatic event, Claudel's women consistently embody the fundamental problem...."<sup>84</sup> "Tous les drames claudéliens tourneront d'ailleurs autour de cette présence de la femme...."<sup>85</sup> Claudel's women are "quelques-unes des plus belles et des plus vivantes figures dans toute la littérature française"; "Elles sont réelles et vivantes".<sup>86</sup> These women are full of love and passion, presenting, however, a new concept of love: a love painful and joyful, carnal but mystic. Claudel shows both the sweetness of love and its demanding physical force. Generally, his plays are not about conjugal love, rather he explores passionate love, the why of this love, its transcendent effect, its destructive power.

Passionate love was a major theme in Lorca's work also; "el amor constituye, ante todo, fuerza vital, impulso dionisiaco imposible de resistir sea cual sea el disfraz que adopte".<sup>87</sup> Further Lorca explores the impossibility of love in his work, an idea which also preoccupied Claudel. Woman is frustrated, experiencing the conflict between love and reality. This unhappiness relates to Lorca's life: "Les personnages de Lorca incarnent presque tous cet amour malheureux, ou impossible, que nous avons découvert dans la vie

<sup>84</sup>Gillespie, *op. cit.*, p. 7.

<sup>85</sup>Chaigne, *op. cit.*, pp. 58-9.

<sup>86</sup>André Molitor, *op. cit.*, pp. 137-8.

<sup>87</sup>Rafael Martínez Nadal, *op. cit.*, p. 123.

de l'auteur."<sup>88</sup> As for Claudel, his works show that love is tragically inaccessible, lasting only a brief moment in time, and over and over, the playwright expresses his doubts about the possibility of satisfaction in love, as well as the artistic problem involved:

"L'amour humain n'a de beauté que quand il n'est pas accompagné par la satisfaction.... Quant aux voluptés de l'amour satisfait, aucun écrivain ne les a dépeintes car elles n'existent pas."<sup>89</sup>

Both artists search for the absolute, despite the fact that to seek the absolute means to seek unhappiness. The thirst for the absolute is never quenched. "Le bonheur fuit, parce que le bonheur possédé n'est jamais celui que l'on avait rêvé. Parce que d'être possédé il perd sa pureté, son absolu".<sup>90</sup> And through his search for the absolute in his characters Lorca comes closer to Claudel's concept of the mystic quality of love. "Les héroïnes de García Lorca sont faites pour aimer les absents, leur besoin d'absolu fait de l'amour humain un amour mystique."<sup>91</sup> Predictably, in the work of both playwrights there is great suffering and even death among the heroines. Death resolves the problems of love and its impossibilities. Lorca's tragic heroines suffer frustration, and pain, but they refuse to resign themselves to their lot. They prefer death. And Claudel's heroines, too, suffer and die; Claudel's "théâtre a tout un cortège d'héroïnes inoubliables, malheureuses comme des

<sup>88</sup>Jean Paul Borel, "Lorca: l'amour impossible", p. 19.

<sup>89</sup>Toi, qui es-tu?, p. 53.

<sup>90</sup>Borel, op. cit., p. 16.

<sup>91</sup>Auclair, op. cit., p. 250.

reines de France et trop souvent condamnées à quelque mort violente".<sup>92</sup>

These similarities in ideas, themes, work, and subject matter form a network of relationship between Garcia Lorca and Paul Claudel which amply justifies their being studied together.

The preceding exploration of the similarities and connections between Garcia Lorca and Paul Claudel does not negate their individuality, their differences. A vast bibliography on both Lorca and Claudel examines the most minute details of their lives, their work and their characters and significant differences do exist. The young, ebullient, fun-loving Lorca came from sunny southern Spain: Granada in Andalusia was an earthly paradise, with fountains, gardens, fragrant blossoms, white-covered mountains in the distance, the Alhambra, the Generalife, one of the most beautiful spots on earth, visually enchanting, sensually arousing. In marked contrast is the serious, often ponderous octogenarian from the morose Tardenois Region of Northern France, one of the rainiest areas where the north wind blows unceasingly. Claudel said of his native area "rien de plus sévère, de plus amer".<sup>93</sup> The house where he was born even faced the cemetery. The families from which the writers came were so different: Lorca's family was loving, life-long supporting, harmonious, giving him a rich childhood which he prized, while Claudel's family was cold, violently dissenting, leav-

<sup>92</sup>Etienne Gilson, Claudel poète chrétien, p. 6.

<sup>93</sup>Claudel, Mémoires improvisés, p.10.

ing him to feel unloved and deprived. Lorca's family of wealthy landowners provided a carefree life with the financial security for him to write in freedom, while Claudel, whose heritage was peasant and noble,<sup>94</sup> but of modest means, needed to support himself through lean years and numerous responsibilities. Claudel's daily life was extremely regulated: he wrote in a disciplined morning schedule, between diplomatic duties, while Lorca, in his erratic, spontaneous life style would often write all night.

Although both men achieved a universal dimension in their work their source of inspiration was very different: Claudel felt an affinity for the Greeks and antiquity and his wanderings as diplomat were like those of Odysseus for him<sup>95</sup> and his interests included: Japanese poetry and theater, Italian and Dutch painting, Chinese theater, Political systems, Economics; while Lorca was a very Spanish writer; he loved Andalucia, and returned there to recharge, to retap the fonts of his inspiration like a bull to its "querencia",<sup>96</sup> and his person mirrored the very temperament of Andalucia--heightened gaiety and profound melancholy; in

<sup>94</sup>Two corset makers, "Vertu-Sœurs", of the Rue Royale, "descendaient comme moi du bâtard le Vertu qui était le propre fils de Charles d'Orléans." These were Claudel's words to La Princesse Bibesco quoted in her "Promenades avec Claudel", p. 21. His was a double ancestry which gave him insight at the two poles of society: "Je porte en moi, en effet, les deux races, les deux vocations, si vous voulez, que l'Otage met en scène: d'un côté par une partie de mes ancêtres, je me rattache à l'ancienne noblesse et, d'autre part, par la nouvelle, aux plébéiens, aux roturiers." Mémoires improvisés, p. 245.

<sup>95</sup>Kenneth Cornell, "Claudel and the Greek Classics", p. 204.

<sup>96</sup>Roy Campbell, op. cit., pp. 8-9.

Granada, where he found a thread of sadness even in the greatest jubilation, a resignation, an acceptance of fate,<sup>97</sup> he probed deeply "and perceived in the beautiful but narrowly provincial town a tragic sense of life, an existential anguish which belies the superficial appearances".<sup>98</sup>

Lorca was philosophically an agnostic, while Claudel was deeply religious, motivated by his vision of the supernatural, sure of Eternity as the full flowering of humanity.

The deaths of the two men are a final difference. Lorca's death, surrounded by hostility, hate and violence was ugly<sup>99</sup>: he was one of the four thousand people executed in Granada, one of the five-hundred seventy-two killed in the month of August, 1936.

Muerto cayó Federico  
Sangre en la frente y plomo en las entrañas  
...fué en Granada el crimen  
sabed - ¡pobre Granada! - en su Granada.<sup>100</sup>

In no way was this a "muerte de luz", a dignified and tragic end, the kind of death about which Lorca wrote. It was a "muerte oscura", where Lorca was said to have despaired and cried like a baby before the firing squad.<sup>101</sup> Claudel's

<sup>97</sup>Laeticia S. Taylor, "Federico García Lorca", p. 33.

<sup>98</sup>Gibson, The Death of Lorca, p. 12.

<sup>99</sup>Explanations for the assassination have ranged from envy, a private grudge, a jilted woman's revenge, gypsies betrayed by Lorca's bourgeois leanings, a racist who resented Lorca's praise of the gypsy, a wronged "falangista", clerics because of Lorca's atheism, a macho killing of a homosexual, conservatives against a communist "espión de Moscú". In reality Lorca's imprisonment was an arbitrary act, one that had to be followed through to prove the strength of the new regime. See Gibson's works for further study of this topic.

<sup>100</sup>Antonio Machado, Homenaje al poeta, p. 21.

<sup>101</sup>Cangiotti, op. cit., p. 114. The firing squad was fulfilling Lorca's destiny; representing the Law, they killed "l'Adversaire"; they silenced the precious voice of disor-

last moments were peaceful: surrounded by loved ones, he was ready. Two self-assessments by this complex personality end our study: the first, from a letter to his godchild, Agnès du Sarment, is full of his grandiose, cosmic mission:

I am the bell in the church tower, drawing men indefatigably, calling the whole world to the service of God, the whole of heaven, of nature, of humanity, the whole universe.<sup>102</sup>

The second is a subdued self-portrait: "Je ne suis pas un bel esprit, je suis un homme simple et sérieux...." <sup>103</sup>

These myriad differences in the authors, however, become less important as we consider the creative works of García Lorca and Paul Claudel, for these men are poets and playwrights and their principal characters are women, women so varied in personality, character, motivation and circumstances that they represent the complexity of feminine life. Two disparate lives yield one subject.

---

der, the force of dissent. (François Nopurissier, Federico García Lorca, dramaturge, p. 147.) Yet by his death Lorca placed a spotlight on life whereby the whole world was alerted to his country and to his work: "Si la répression l'emporte souvent, c'est l'insurrection qui est vivante. La vie éclate partout dans ce théâtre de la mort, exactement comme Lorca, l'homme qu'il fut, survit à son exécution, selon la règle qu'il avait lui-même énoncée, 'un mort, en Espagne, est un mort plus vivant que n'importe où ailleurs'" (Ibid., p. 142.)

<sup>102</sup> Claudel's words quoted from a letter to his godchild by Helen T. Naughton, op. cit., p. 220.

<sup>103</sup> Claudel, Toi, qui es-tu?, p. 49.

## CHAPTER III

## Women in Lorca's Life and Work

In the Andalusian paradise of Lorca's youth there were warm and loving women who nurtured the young poet: his mother, a number of aunts, cousins, and maids. These feminine presences were a fruitful source of inspiration. Even Lorca's religious life held its feminine appeal, for example, the Blessed Mother in all her rich Spanish embodiments, such as la Virgen Dolorosa, del Rosario, de la Soledad, del Amor Hermoso, de la Misericordia.<sup>1</sup> His experience of the Divine presence was through the Virgin's feminine humanity.

Among the women who influenced Lorca most were two servants named Dolores. They belonged to the peasant class, but the Spanish peasant is a person of integrity and courage, illiterate but highly cultured, full of the tradition of verse, music, dance. Dolores la Colorina, who served in his home, awoke in him the love of Spain and its heritage of folk tales, romances, legends, myths and ballads. The second Dolores, Cebrián, who was a young goatherd, went from house to house delivering the milk fresh from her goats. She, too, had a treasure of stories and traditions that the young Lorca constantly coaxed from her. He often spoke of his debt to these women, for he recognized that they awoke in him his "alma de poeta".

---

<sup>1</sup>Fernando Vázquez-Ocaña, García Lorca: vida, cántico y muerte, p. 86.

Central to all the women in Lorca's life is the position of Doña Vicenta, his mother. Of course, psychoanalytical critics pounce on this relationship, naming "la fijación materna" as the key to Lorca's world and work. Doña Vicenta Lorca Romero radiated a peaceful, blue-eyed calm. Lorca claimed to have inherited his mother's intelligence. Lorca prized his childhood in the "pueblo" with its love of simple things, nature and solitude, and when he was asked about how he spent his childhood, he answered, learning "letras y música con mi madre".<sup>2</sup> Refined and educated, commanding respect from everyone, Doña Vicenta was a licensed elementary school teacher whose job was in the town where Federico's father lived. When she met him, he was a widower after fourteen years of childless marriage. Lorca felt he inherited his passion from his father, a wealthy farmer and landowner, a fine horseman, a music lover. Doña Vicenta was Lorca's first teacher for reading and writing, but more important was her influence in awakening his artistic sensibilities. Lorca was deeply grateful for his home and family: "Federico considera su hogar, como el mayor de los tesoros que le ha deparado el Destino."<sup>3</sup> Lorca attributed to his family with gratitude his passion, intelligence, sensibility and the freedom and means to pursue his art. And Lorca's interest in women can be traced to his mother:

The profound love and admiration that Lorca had for his mother, Doña Vicenta, enabled him to gain a deep re-

<sup>2</sup>Quoted by Marie Laffranque, Bulletin Hispanique, LVIII, page 305.

<sup>3</sup>Morla Lynch, op. cit., p. 163.

spect for Spanish women. And because of their intimate rapport, she was able to confide in him many tragic experiences of Granadine women living at the mercy of an artificial and often unsympathetic man-made world.<sup>4</sup>

Lorca's religious attitudes also relate to Doña Vicenta, who as a "creyente sincera"<sup>5</sup>, often took the impressionable boy to the liturgy with its processions and fiestas. He saw that in Andalucía the people touch the suffering of Christ, and that the andalusian "saeta" was a song, intimate and direct, "in a straight line" to God.<sup>6</sup> Many ideas, attitudes, sentiments of the Catholic religion are evident in Lorca's work: the image of the Crucifixion, the Holy Week Celebrations, and most important, the image of la Dolorosa in the feminine figures.<sup>7</sup> Doña Vicenta also encouraged Lorca's early interest in theater. When he was eight years old he bought a miniature theater in which he would present serious, religious productions, like the Mass, with the Virgen, at an altar embellished with blossoms. He would perform for his mother, who brought the family and neighbors as an audience for the young playwright.

Although it was unusual for women to be educated formally in Spain, or for them to work outside the home, Lorca's mother was a teacher, and his sister Isabel went to the Instituto de Granada and graduated with the "bachillerato".<sup>8</sup> These were examples of exceptional Spanish

<sup>4</sup>Joseph Platt, The Maternal Theme in García's Lorca's Folk Tragedies, page 15.

<sup>5</sup>Gibson, Lorca, 1985, p.49.

<sup>6</sup>Stanton, The Tragic Myth, p. 92.

<sup>7</sup>Babin, García Lorca: Vida y Obra, pp. 51-2.

<sup>8</sup>Although Vicenta may have worked out of necessity--she was an only child whose father died before she was born; she

women right in Lorca's home. In addition, an aunt, Tía Isabel, lived with the family. It was she who taught Lorca to play the guitar, a skill he used all his life.

In his early years Federico was inspired by a flesh and blood heroine of Spanish history whose love and courage earned her a monument in the main square in Granada. There were many legends about her, and a ballad that everyone knew by heart. Mariana Pineda, who died for love and liberty in 1831, was Lorca's first feminine protagonist. Incidentally this play was to prove to his parents that he was to be taken seriously as a playwright and to negate his father's judgment: "This son of mine is going to spend his life playing".<sup>9</sup>

Francisco García Lorca published a short juvenile essay by Federico that may have been his first literary effort. Not dated and in a child's writing it was entitled "Mi amiguita rubia" and it shows Federico's sensitivity to human suffering and a precocious awareness of woman's plight. He tells of how he used to play with his blond friend at her dirt-floored house. The family couldn't allow him to visit when the one set of clothing each one owned was washed. The mother, like all the other poor women, was spent from birth after birth. But what struck him with pain years later was the sight of his beautiful playmate:

---

attended el Colegio de Calderon, a boarding school for poor girls; and her mother died while Vicenta was still a girl-- she allowed her own daughter to pursue a University degree, from which we may infer that she valued learning for women even though Spanish society did not.

<sup>9</sup>Quoted by Vázquez Ocaña, op. cit., p. 154.

Mi amiguita rubia no ha mucho que la ví...y casi rompí a llorar..., porque en sus ojos hay ya la expresión de su madre y caminaba con dos niños, uno mamando y otro descalzo, cogido de su mano. ¡Ay mi amiguita rubia! Tu serás como tu madre. Tus hijos serán como tú.<sup>10</sup>

When asked in an interview in 1934 about his greatest emotion, Lorca's answer involved a woman. That year in Buenos Aires a humble stranger asked for him. She was the woman who had assisted at his birth. Her yellowed photo of Federico at age one had a tear in it that he had made as an infant. He was overwhelmed by: "mi primer obra".<sup>11</sup> The coincidence of meeting this woman, on another continent, after more than thirty-five years, and the love and warmth, symbolized in that photo, that she had harbored for him all that time and distance, moved him deeply.

For a long time it had been thought that the significant women in Lorca's life were his mother and Ana María Dalí; persistent scholars, however, have verified other relationships: there was "la granadina rubia", María Egea, "Todo indica...que fue la gran pasión de su adolescencia"<sup>12</sup>. Lorca was twenty years old, too young for María's twenty-five year old sophistication so she paid him no heed and soon disappeared from Granada. Nevertheless he dedicated a poem to her on August 3, 1918.

Delores Cebrián, the goatherd who entertained Lorca's love of folklore, at twenty years of age, went to work for Emilia Llanos Medina, an intelligent, cultured, distin-

<sup>10</sup>Francisco García Lorca, Federico y su mundo, pp. 404ff.

<sup>11</sup>Obras, p. 1757.

<sup>12</sup>Eulalia-Dolores de Higuera-Rojas, Mujeres en la vida de García Lorca, p. 17; Also see Gibson, Lorca, 1985, p. 192.

guished lady, very advanced for her age, who went out often with Federico. Around 1918 they would see each other every day. Delores Cebrián told the author that Federico "¡era tan cariñoso y tierno con ella! Se querían de verdad, eso me parece a mi...una amistad muy grande".<sup>13</sup> Emilia's nephew retells her account of Federico's expression of love: "Era una tarde de tarjeta postal. Entonces Federico, cogiéndole una mano, comenzó a hacerle una declaración de amor, que ella cortó"<sup>14</sup>; she wanted a friend forever rather than a lover for a few hours; also she was ten years older than Federico. And the friendship did last, with letters exchanged when Federico was away from Granada. At the news of his death Emilia became a little mad with grief: she created a kind of shrine to Lorca in her bedroom even having Delores Cebrián leave some food out in front of his portrait, "para el niño". To her dying day she kept a pendant with his photograph; later Delores Cebrián inherited it and showed it to the author.<sup>15</sup> Emilia never divulged her private memories, nor allowed any letters to be revealed.

As a student in the Madrid Residencia, Federico often visited the Dalí home near Barcelona. Considered another son, he spent many hours of warm friendship and camaraderie there. Ana María recalled those years with fondness in her book about Salvador, but it was not until forty-seven years later that she explicitly told Walter Moschini, an Italian

<sup>13</sup>Higuera-Rojas, op. cit., p. 79.

<sup>14</sup>Manolo Tejeiro, cousin to Emilia, quoted by Higuera-Rojas, Ibid., p. 84.

<sup>15</sup>Ibid., p. 82.

newspaperman, that: "entre ella y el poeta hubo un tierno y romántico amor".<sup>16</sup> No explanations are given, however, and once again discretion leaves us unenlightened about what transpired between the two young people.

Another young lady, Antonieta Blair, fell in love with the poet in New York. Married but willing to divorce for him, she waited six months for some sign from Federico; finally discouraged, she fled to Paris and killed herself before her favorite saint in the Cathedral of Notre Dame.<sup>17</sup>

Federico frequented the intellectual, diplomatic, and artistic circles in Madrid,<sup>18</sup> where, as a matter of course, he interacted with many distinguished, dynamic women: Gabriela Mistral was in Madrid as consul from Chile; Marcelle Auclair, newswoman and author, vacationed often in Spain; Victoria Ocampo, from Argentina, was an outstanding lecturer in Madrid; Victoria Kent was "diputada a las Cortes" and "directora de las prisiones"; María de Maetzu, the foundress of la Residencia Internacional de Señoritas Estudiantes, labored for the education and advancement of Spanish women.

<sup>16</sup>Ibid., p. 153.

<sup>17</sup>Mildred Adams, García Lorca Playwright and Poet, p. 94.

<sup>18</sup>However, he was able to reach all levels of society in his art even though he felt very closely affiliated with the poor and humble. He had no patience for the concept of art for art's sake; art was to reach the people: "Ningún hombre verdadero cree ya en este zajaranda del arte puro, arte por el arte mismo." (Obras, p. 1814.) "Yo siempre seré partidario de los que no tienen nada.... Nosotros...los hombres de significación intelectual y educados...las clases acomodadas - estamos llamados al sacrificio. Aceptémoslo." (Ibid., p. 1766.)

Lorca worked with the professional women of the theater. La Argentinita, Encarnación López Júlvez, danced in Lorca's works in New York, South America, Spain, and made five records of popular songs that Lorca arranged. Pura Ucelay was a producer of plays and the creator of "El Teatro de la Anfistora" in Madrid. And most famous of all was Margarita Xirgu, who, by her dramatic talent, was instrumental in the success of many of Lorca's plays. María del Carmen García Lasgoity worked for five years in La Barraca, Lorca's travelling theater. Through her eyes we see Lorca at work in relation to women:

en aquellos cinco años y pico en que actué con Federico no conocí hombre más cortés y galante que él. Son muchos años cinco, en los que la más íntima camaradería nos tenía unidos.... Un fuera de serie en su simpatía, en su arte, en su sensibilidad, en su inteligencia.... [Era] increíblemente sencillo que hasta resultaba infantil algunas veces.<sup>19</sup>

In studying Lorca's women, it is necessary to consider his homosexuality in relation to his work. The subject is complex and calls for an objectivity that utilizes an historical perspective. In the context of the early twentieth century attitudes in Spain the exaltation of the virile male resulted in severe judgment against homosexuals. Lorca responded to this social attitude by maintaining a barrier of privacy around his affective life. Though the rumor of his homosexuality flew in café circles, Lorca maintained a strict silence except to a few close friends who kept his secret. Schonberg was the first to use the word "inverti"

<sup>19</sup>Higuera-Rojas, op. cit., pp. 176-9.

in 1956. Marcelle Auclair's comment is definitive; "mais l'inversion ne suffit pas à donner le génie".<sup>20</sup> His silence and discretion were such that people close to him had no idea of his homosexuality. People in the Residencia did not know.<sup>21</sup> Marcelle Auclair and her friends were close to Lorca "pendant des années sans soupçonner en lui un homosexuel".<sup>22</sup> María del Carmen García Lagoity, after working five years in the summer theater, stated "nunca, nunca vi, ni observé o tuve el más ligero indicio de que Federico no fuera un hombre normal. E igual opinaban todas mis compañeras".<sup>23</sup>

As times have changed, reticence has diminished on this topic in Spain and scholars and researchers have turned their attention to it. Shamblin has diagnosed the following "causes" for Lorca's homosexuality: his mother's overwhelming affection; the pampering he received because of his early illnesses; a latent trait actualized by society's impossible-to-achieve macho image; disillusionment in love.<sup>24</sup> Gibson found that when Lorca was in the Instituto de Granada already other students "se reían cruelmente del chico...llamándole 'Federica', y negándose a jugar con él porque le consideraban afeminado".<sup>25</sup> He sat in the last row and did not work. He suffered early, and silently.

<sup>20</sup>Enfances et mort, p. 99.

<sup>21</sup>Gibson, Lorca, 1985, p. 366.

<sup>22</sup>Enfances, p. 104.

<sup>23</sup>Higuera-Rojas, op. cit., p. 176.

<sup>24</sup>Erotic Frustration and its Causes in the Drama of Federico García Lorca, pp. 10-1.

<sup>25</sup>Lorca, 1985, p. 95.

At the Residencia de Estudiantes in Madrid--Lorca studied there for almost ten years--his life was "una fiesta in-interrumpida de juegos, de música, de poesía, de vida alegre y feliz",<sup>26</sup> but a deep sadness becomes evident: in Selected Letters, in the autumn of 1928, he speaks of how difficult things are, the conflicts, the ugliness that threaten him. He bravely struts his strength: one must "sketch out a plan of desire and live within it always with a norm of beauty.... I keep to my norm of happiness at all costs".<sup>27</sup> But the deep solitude and emptiness come through: "You just can't imagine what it is like to spend entire nights on the balcony looking at nocturnal Granada, empty for me and without the least bit of consolation in anything."<sup>28</sup> An intimate and violent crisis detonates in Lorca in June of 1929, about which Lorca did not speak.<sup>29</sup> Buñuel, his fellow student at the Residencia, dared to break the silence, asking Federico directly if he were a homosexual. Lorca stood up and said simply, "Tú y yo hemos terminado".<sup>30</sup> Later he was tormented by the fear that Un chien andalou, Dalí's and Buñuel's film about a character impotent with women, was their way of making fun of him publicly. He felt betrayed by his two good friends.<sup>31</sup>

<sup>26</sup>Cano, op. cit., p. 37.

<sup>27</sup>p. 143.

<sup>28</sup>Idem.

<sup>29</sup>Francesco Franconi, "Lorca, New York e il surrealismo", page 192.

<sup>30</sup>Gibson, Lorca, p. 365.

<sup>31</sup>Ibid., pp. 588-9.

Gibson also discovered the identity of a young sculptor, Emilio Aladrén, who, friends thought, was exploiting Lorca's fame for his own advancement.<sup>32</sup> Gibson explores Lorca's friendship with Salvador Dalí.<sup>33</sup> He writes as well of Rafael Rodríguez Rapún, a young engineer who had been secretary of La Barraca.

The fact remains that Lorca suffered from a sense of rejection and isolation because of his unconventional sexuality, and he dreaded above all discovery by his parents, yet eventually he was able to accept himself. In his earliest works, full of youthful search for love, he often conveys a sense of sin and culpability. Gibson has examined "juvenilla no publicada", finding that in these early works Lorca states that Diós is cruel; we are His playthings; there is no justice; He does not speak; He does not hear. Two themes already appear in his earliest writings: erotic anguish and rebellion against Catholic orthodoxy.<sup>34</sup> Later, through his time of crisis, which culminated during his stay in New York, his works showed an obsession with homosexual themes. The acute unhappiness and depression experienced by Lorca in New York coincided with the Depression in the United States with its squalor, bankruptcy, strikes, unemployment, suicides, racial discrimination, the rumble of World War, the threat of revolution in Spain. Lorca becomes

---

<sup>32</sup>Ibid., p. 545.

<sup>33</sup>Ibid., p. 440.

<sup>34</sup>See Gibson, Lorca, 1985.

negative and destructive in his work,<sup>35</sup> his personal problems driving him very close to suicide. Umbral accuses critics of being afraid of this subject to the point that the whole of Lorca's works received a distorted interpretation from them.<sup>36</sup> Society's attitude has mellowed. Even the Board of the American Psychiatric Association has removed homosexuality from the category of mental illness. Dr. Robert E Gould stated that he believed if the choice of sexual object were truly free "most humans would be functioning bisexuals".<sup>37</sup>

The interest in Lorca's homosexuality centers on clarifying aspects of his work: why he created women as his principal protagonists, and what is his treatment of women. First of all, he was always attracted by beauty, masculine or feminine: his attitude was that "la belleza no tiene sexo".<sup>38</sup> He did not camouflage characters, as Proust did his Albertine, but rather wrote openly in praise of male beauty, of gypsies, or about homosexual love, as in the "Ode to Walt Whitman" or El público.<sup>39</sup> He does wrench from his

<sup>35</sup>He distorts and destroys people and things in his poetry; Martínez Nadal calls these distortions "retorcimientos y deformaciones", pointing out that before Guernica Lorca had produced "un caballo convulso como reflejo del horror de la guerra". (El público, p. 212.) Lorca ultimately destroys the horse, which had always been his favorite symbolic animal.

<sup>36</sup>See Francisco Umbral, "Análisis y síntesis de Lorca", page 221.

<sup>37</sup>Ella Lasky, ed., Humanness, p. 267.

<sup>38</sup>Joseph Velasco, "La poesía erótica del primer Lorca", from interviews with Lorca's friends, p. 445.

<sup>39</sup>Martínez Nadal, op. cit., p. 122.

own problems an understanding of love on all levels. In 1925, he writes in a letter:

For the first time in my life I'm creating erotic poetry. A singular field has been opened to me, which is renewing me in an extraordinary way. I don't understand myself.... And I...am getting into problems that I should have confronted long ago.<sup>40</sup>

This exuberance of self-discovery is followed by deeper pain: he tells his friend Morla Lynch "tengo mis penas...que están aquí dentro".<sup>41</sup> He realizes there is no possibility of marriage for him, no paternity. His never-to-be-born children take on a presence that haunts him. Society rejects people like him. The isolation and reproof torment him. Through his pain he draws near to the persecuted: the Gypsy, the Negro, the Jew, the Moor, and also woman. He saw that women, too, were repressed by society and kept from expressing themselves freely. In his work, he shows their revolt against the family and the society that imprisons them. From America, where he suffered most keenly from feelings of rejection and oppression, verses of his "Poema Doble del Lago Edem" speak:

Pero no quiero mundo ni sueño, voz divina, quiero mi libertad, mi amor humano en el rincón más oscuro de la brisa que nadie quiera.

!Mi amor humano!<sup>42</sup>

Others of his cries from America were silenced when Philip Cummings, following Lorca's instructions, burned Lorca's secret sheaf of thirty pages of poems written in the United

<sup>40</sup>Lorca, Selected Letters, p. 63.

<sup>41</sup>Op. cit., p. 39.

<sup>42</sup>Obras, p. 499.

States as too "dreadful".<sup>43</sup> Lorca's near-suicidal crisis in America did pass.

Lorca, a poet to be heard, when asked why he wrote answered simply, "Lo hago para que la gente me quiera". Other sources emphasize Lorca's earliest years as the origin of his writing career. He did have a hypochondriac tendency stemming from his father's over-protectiveness after the death of the first born, Luis, from illness. Federico picked up his father's fears of illness and death, so that the slightest sickness would send him to bed, overcome with morbid thoughts and desirous of everyone's sollicitous attentions.<sup>44</sup> He did in fact suffer early from illnesses which have been credited with causing his first literary efforts. Two bouts with illness had clearly formative results. First, seriously ill in early infancy, Federico did not talk until the age of three, although he was able to hum many of the songs the women sang in his home, nor did he walk until the age of four, showing vestiges of a limp into adult life, especially when fatigued. Does this "handicap" explain his "magnetic power to draw all those around him into the magical world of his own artistic invention"? He, himself, said that because of difficulty in keeping up with his peers he would think of a thousand ways to keep them near him.<sup>45</sup> The second illness was a swollen sore throat

<sup>43</sup>Adams, García Lorca, pp. 108-9; also see Gibson, Lorca, II, 1987, p. 34.

<sup>44</sup>Gibson, 1985, p. 52.

<sup>45</sup>Suzanne Byrd, La Barraca, p. 24.

and mouth which prevented Lorca from speaking; "...no pudiendo hablar escribió su primer poema".<sup>46</sup>

As the years passed, the writer took on the anguish of the people, and our times see the existentialist in him. Not one to languish in self-pity, Lorca turns his suffering into poetry. Through myth and imagery he touches the mysterious core of his hearers. In no way preachy or moralistic, his work is essentially dramatic. A natural psychologist, Lorca did not theorize or intellectualize about his work. He plunges us into a dramatically intense situation and through his empathy with the characters we feel their tragedy, too. The subjects for his plays lay near at hand, in a newspaper story for Bodas, or a personal experience for Bernarda. Lorca would ponder a topic, sometimes for years, and, finally, he would compose the play in a matter of weeks. Many elements were fused in his work: Spanish folklore, classical poetry and tragedy, music. He was an avant-garde writer, well-versed in surrealism. Yet the family is the framework for his plays, and women are the protagonists. Lorca's ability to plot is the strength of his playwrighting and there is always great tension in the conflicts he creates. Unlike the masters of Spanish literature whose people triumphed over destiny, Lorca's characters live in an uncontrollable and mystifying universe. His themes range from the ravages of time and the individual; man and woman's honor, even though it can enslave; the conflict of the indi-

---

<sup>46</sup>Marie Laffranque, Bulletin Hispanique, LVIII, p. 308.

vidual and society; the lust for economic power; frustration; fecundity; death. Central to them all, is the theme of love examined from numerous perspectives.

Lorca's works are varied. His earliest are the puppet shows and the theater productions he started in his home as a young child. Later collaboration with Manuel de Falla produced additional home shows at first, and then the successful national festival of the gypsy "cante jondo" in 1922. Lorca became an expert in folklore and gypsy culture, later receiving national recognition for his Romancero gitano. For Lorca the gypsies were vibrant with life, full of mysterious powers, and they suffered oppression at the hands of society. In the Romancero there are mini-dramas about gypsy women. Nonetheless, Lorca did not want to be identified exclusively with gypsy themes. He wrote to his friend José Bergamín: "Let's see if this year we can get together and you'll stop thinking of me as a 'gypsy'; you don't know how much this myth hurts me and how false it is in its essence."<sup>47</sup>

In Madrid Lorca's first play, El maleficio de la mariposa, was a disaster. The audience was not eager for animal protagonists. Both the first version of La zapatera prodigiosa and Mariana Pineda, each with important women protagonists, were ready before Lorca left for New York in 1929, as was Don Perlimplín en el jardín con Belisa.

<sup>47</sup>Lorca, Selected Letters, p. 108.

The Spanish theater of the time being in a state of decline, Lorca took it upon himself to revitalize it, by his own plays, and especially, through his work with La Barraca. Tireless as writer, director, set and costume designer, musician, Lorca experienced re-affirmation in his faith in the public's desire for good theater. Even the unschooled country audiences showed "un respeto, una curiosidad y un deseo de comprender".<sup>48</sup>

Around the time of his stay in New York Lorca's work was surrealistic; in fact, Lorca's temperament has been described as avant-garde.<sup>49</sup> El gallo, an avant-garde granadian newspaper produced by Lorca in the style of the surrealists, was designed to shock. The attitudes and techniques of the surrealists were well-known in Europe and America at this time. Also, surrealists such as Dalí and Buñuel were Lorca's fellow students for years in the Residencia in Madrid. Poeta en Nueva York, poetry, and the plays, Así que pasen cinco años and El público were written at this time, when he was also suffering through the darkest hours of his personal crisis. These plays, including the planned La destrucción de Sódoma, that deal with homosexual love, are extremely daring for Lorca's time and place.<sup>50</sup> Ironically Así que pasen cinco años and El público "son dramas de hombres, ...en aquéllas lo que resulta triunfante es la mujer,

<sup>48</sup>Obras, p. 1709.

<sup>49</sup>See Sumner M. Greenfield, "Yerma, the Woman and the Work: Some Reconsiderations", p. 20.

<sup>50</sup>Suzanne Byrd, "Panerotism", p. 55.

apenas visible en escena."<sup>51</sup> The theme of homosexual love was latent in Lorca's work before his stay in New York, but while in America it became obsessive only to diminish in "una curva descendente"<sup>52</sup> on his return to Spain. In the surrealistic Así que pasen cinco años El Jovén, the protagonist, cannot accept the woman's love, and after she waited five years for him, she goes off with a macho rugby player. The protagonist dies, in anguish, and without a child. Although critics study time, surrealistic techniques, reality and fantasy, the play is about El Jovén's search for sexual identity, and for love.<sup>53</sup> In El Público Lorca tries to show the "accidentalidad del amor"<sup>54</sup> as Julieta turns out to be a man. The playwright's analysis of love and identity in this manner were soon abandoned as Lorca realized that since the times were inimical to such frankness about homosexual love he would be shut out of the contemporary theater.<sup>55</sup> These plays have since been re-discovered and given productions in theaters around the world.

In the next plays women are dominant: Bodas de Sangre, Yerma, La casa de Bernarda Alba, and Doña Rosita la soltera. The plays are full of sexual energy with conflicts that come

<sup>51</sup>Martínez Nadal, op.cit., p. 112.

<sup>52</sup>Ibid., pp. 166-7.

<sup>53</sup>Klein, "Así que pasen cinco años: A Search for Sexual Identity", p. 115.

<sup>54</sup>Ibid., p. 34.

<sup>55</sup>Writing in 1971 with more modern insight, Francisco Umbral states that Lorca needs no defense: "El amor total puede darse a todos los niveles, en todos los reinos, entre todas las especies. El amor total no es una cuestión de sexos, sino la comunión panteísta del universo consigo mismo, expresada a través de dos impulsos eróticos quizá innominados." (Revista de Occidente, 1971, p. 222.)

from the elemental clash between the force of nature or society and the will or desire of the individual. The story lines are simple, but the dramatic tension is strong and language, imagery and music embellish the plots. In addition to these plays Lorca continued to write poetry; he gave lectures on the cante jondo, on America, on poetry, on Góngora, on Spanish nursery rhymes; he went to South America where his plays were to be staged; he collaborated with Pura Ucelay in founding the "clubs Teatrales de Cultura" so that the art of good theater would reach even more people. All this was accomplished by Lorca by the age of thirty-eight.

Lorca's women characters made him famous. He was concerned with Spanish women, their status, their problems, and seeing the tragedy of all women he was able to channel the poetry of their lives into his dramas. The world of these plays is very Spanish, incorporating a centuries-old body of traditions about human conduct, the role of the sexes, the behavior of parents and children, the value of honor with a clean reputation to pass on to the next generation.<sup>56</sup> Without social criticism as such, Lorca's plays show the shackling of the Spanish woman and the suffering and frustration she endures under the restrictive rigidity of this tradition. Lorca becomes a champion for women and their freedom. This empathy for women and their problems makes Lorca a very timely writer.

---

<sup>56</sup>See Babín, El mundo poético, pp. 154-5.

The women characters in their suffering do represent the author's life struggle, for their cry of pain is his. Unfulfilled and frustrated love like theirs he knew as well as the powerful demands of the flesh that defy denial. "El amor infecundo" he understood because his own longing for perpetuation tormented him. His one consolation was the spiritual birth that the work of art represented. In his work he was able to explore in women what Alberich calls "la caverna de su erotismo", the partly subconscious, often repressed, depths of their eroticism.<sup>57</sup> The women embody a duality of life, on the one hand, observing their rearing of quiet, resigned acceptance of tradition, and on the other evincing an interior anarchy and struggle full of the conflict of love and hate and violence.<sup>58</sup>

It is interesting to note that though women dominate in Lorca's plays there is a dynamic counterpoint furnished by the masculine presence of the virile characters, such as Leonardo, Victor, and Pepe el Romano. They are seldom or never, as in the case of Pepe, on stage but their potent sexuality charges the plays with great tension.<sup>59</sup>

Lorca's women are heroic in proportion. They are constrained by life, society, men, yet they make every effort to survive in their environment through sacrifice or accommodation. These heroines, however, deep within, refuse to accept reality, and they are tormented by an interior strug-

<sup>57</sup>Op. cit., page 12.

<sup>58</sup>See Babin, "La mujer en la obra de García Lorca", p. 128.

<sup>59</sup>See Alberich, op. cit., pp. 35-6.

gle to pursue their inner ideals at any price. The Madre wants her family line to continue; Yerma wants her child; Bernarda fights to control the purity of her social status; the Novia abandons everything for her passion; the Zapatera will not relinquish her idolized dream husband; Rosita treasures the vain hope of her fiancé's return; Adela asserts her rights as an individual. These women refuse to compromise and as a result their actions bring disaster or death or emptiness.

Lorca is compassionate towards his heroines, showing their dignity in accepting responsibility for their actions. The audience shares this compassion because the women, honorable people, are heroic in their efforts to control their lives; they want to achieve the fullness of life, the impossible ideal. Lorca's plays show the tragedy of the wasted potential of women's lives.

## CHAPTER IV

## Paul Claudel: Women in his Life and Work

Claudel's work has many fascinating women characters and his life, too, included relationships with a number of important women. Although not very attracted to women at first, he could write in 1926, "Je m'aperçois que pendant vingt ans, depuis Partage de midi, je n'ai cessé d'avoir eu cette sourde obsession de la femme".<sup>1</sup>

One of the first women who influenced him was the maid of his childhood, Victoire Brunet, who regaled him with stories about the traditions and legends of le Tardenois. She was the inspiration for the character of Suzanne, the mother of Toussaint in L'Otage. His native village of Villeneuve-sur-Fère was very dear to him through her eyes. It was with great disappointment that a visit there in 1921 showed him a town facing depopulation because: "Les femmes ne veulent plus avoir d'enfants."<sup>2</sup>

When Claudel's mother died, her casket was borne by the women who had been in her service.<sup>3</sup> Speaking with tenderness about her, after she died, he prayed for mercy on her soul. He had always been painfully aware of his mother's complete lack of tenderness, a coldness which kept her from ever hugging or kissing her children. Self-effacing, dutifully, working from morning to night, Madame Claudel had

<sup>1</sup>Quoted from a letter to Eve Francis in Un autre Claudel, page 256.

<sup>2</sup>Claudel, Journal I, p. 508.

<sup>3</sup>Journal I, p. 868.

no warmth in her. Stunned at the death of her first born, a son, her sorrow festered, and eventually turned to hatred against her unconventional older daughter, Camille, who could never replace the dead child. Claudel marvelled that such a simple, humble woman could have given birth to two such extraordinary offspring as himself and Camille. A second daughter was Louise, the musician. Louise tells how her brother was always doing the unexpected.<sup>4</sup> With three artistically temperamental people under one roof, family life was a disaster: there were interminable arguments and disputes, and Paul, because he was the youngest, would always give in to his sisters, "plus agées et beaucoup plus malignes"<sup>5</sup>, feeling himself clumsy, and defeated in the process. But Paul, the writer, and Camille, the sculptress, were one in that they both were sure that they were meant to do great things. However, the members of this family were only concerned for themselves; no one ever shared problems or successes; and Paul never found affection or warmth there.

Camille, the artist of tragic destiny, who had an enormous influence on Paul Claudel, lived in the turbulent atmosphere between her father's and Paul's adoration and her mother's and sister's hatred: They hated her independence, uncompromising dedication, social non-conformity. Her father encouraged her "unfeminine" obsession with modelling clay. Paul admired her, recognizing a fellow genius: a

<sup>4</sup>Chaigne, *op. cit.*, page 10.

<sup>5</sup>*Ibid.*, p. 22.

splendide jeune fille, tout éclatante de génie et de beauté, avec l'allure dominatrice que permettent la confiance en soi, le sentiment de la grandeur, la hardiesse inventrice, la joie rayonnante....<sup>6</sup>

After prevailing on the family to go to Paris, a move for which Paul long bore her great resentment, she paid for her studio space and lessons. M. Claudel worked for the government and after this move he had to live alone near his work. He was described as a hard man, an anti-social man, but as very concerned about the future, and in his letters he showed understanding and the faculty of sound judgment. In Paris Camille met Rodin, who substituted once for the teacher in her sculpture class. She became his pupil, his collaborator, his mistress, possibly bearing him children. She refused to share him with his former mistress Rose Beuret, whom he eventually married. Finally, Camille had to be committed to an asylum in 1913. Camille's grand-niece, in her biography, explains the break between Rodin and his protégé:

Il semblerait que Rodin ait vu progresser en lui une inversion de l'ordre du désir. Cette jeune élève sur laquelle il avait tout crûment exercé son droit de cuisage comme sur tous ses modèles, le dominait peu à peu par l'énergie intérieure et le génie.<sup>7</sup>

Camille's work has borne the test of time: on the occasion of an exhibit of her works in 1984, ironically at the Musée Rodin in Paris, her work was highly praised. For example, Camille in her sculpture was able to

rendre cette totalité, cette rondeur, cet achèvement qui brille sous les divers éclairages. Tel est le miracle

<sup>6</sup>Ibid., p. 134.

<sup>7</sup>Reine-Marie Paris, Camille Claudel, p. 57.

de la sculpture, celui à quoi Camille et Rodin avaient parfois touché ensemble, chacun conservant son génie propre.... [C'est] l'un des plus grands statuaires que la France ait donnés à l'humanité.<sup>8</sup>

After Camille left Rodin she was not able to afford the expensive marble and the high bronze foundry fees that she needed to get large scale commissions, nor was she well-known enough to be commissioned. Working, but destroying everything she created, little by little she became more and more extreme in her behavior, not going out, not cleaning, not eating, seeing no one, disappearing for months.

Four years older than Paul, Camille had bossed him around mercilessly: she had made him move to the Paris he hated; it was she who snuffed out any religion in the family. Nevertheless, he adored her and admired her talent and work.

[Une] personnalité magnifique.... une beauté extraordinaire,... une énergie, une imagination, une volonté, tout à fait exceptionnelles. Et tous ces dons superbes n'ont servi à rien.... La vocation artistique m'impose une véritable terreur."<sup>9</sup>

Paul, himself, was aggressive about living and refused to be an artist crushed by life. The examples of the tragic artist lives of his sister Camille, and his contemporaries Verlaine and Villiers de L'Isle Adam filled him with fear.<sup>10</sup> Psychoanalytic critics have leaped on the relationship between Paul and his sister, making innuendos of "fixation sur

<sup>8</sup>Madaule, "Camille Claudel", p. 17. For photographs of Camille's works see l'Art décoratif, December, 1913; Robert Wernick, "Camille Claudel's tempestuous life of art and passion", pp. 57-64; Reine-Marie Paris, Camille Claudel.

<sup>9</sup>Claudé, p. 332.

<sup>10</sup>Ann Bugliani, Women and the Feminine Principal in the Works of Paul Claudel, p. 45.

la soeur", and "inceste", the first forbidden woman.<sup>11</sup> It fell to Paul to transport his sister to the Asylum. He wrote after a saddening visit:

Mondevergnés. Ma pauvre soeur Camille édentée, l'air d'une très vieille femme sous ses cheveux gris. Elle se jette sur ma poitrine en sanglotant.<sup>12</sup>

The next year in a letter he lamented that motherhood or the religious life were the only callings for a woman because "L'art est une chose vaine et décevante. Je l'ai bien vu pour ma soeur".<sup>13</sup>

At a certain point the press picked up Camille's story criticizing the family harshly for their treatment of her. The mother, however, always saw to it that Camille's needs were met, and Paul, although he was away so much, did visit, and he would send her money. But when doctors recommended her release, the mother absolutely refused to receive Camille at home, even after Camille wrote a pathetic letter abandoning any right to inheritance, and pleading for only a tiny corner to creep into.<sup>14</sup> Paul Claudel hated Rodin, blaming him for his sister's plight; he called him "le sinistre responsable".<sup>15</sup> Ironically it was Claudel's official duty to inaugurate the Musée Rodin in Philadelphia on November 29, 1929.

The case of Camille has been taken up by feminists like her grand niece, Reine Marie Paris, and Anne Delbée, who see

<sup>11</sup>See Henri Guillemin, Le "converti" Paul Claudel; Joseph Boly, "L'influence de Camille Claudel sur Claudel".

<sup>12</sup>Journal I, le 24 mars, 1925, p. 667.

<sup>13</sup>Eve Francis, Un autre Claudel, p. 250.

<sup>14</sup>Wernick, op. cit., p. 64.

<sup>15</sup>Marcel Thiébaud, "Paul Claudel", p. 149.

her sad life as the perfect illustration of the society-persecuted woman, who was unable to live a life of creativity and independence in spite of her genius and diligence. Through Camille, Paul had to confront the problems of woman as artist, non-conforming member of society, lover, and independent self-supporter.

Through another woman, Rosalie Schibor de Rilska, Claudel learned what it meant to be overwhelmed by an all-consuming passion. He found her in 1900, China-bound, on board the Ernest-Simon. He was thirty-two years old, yet sexually inexperienced. After long meditation he had decided on a religious vocation but the Benedictines rejected him.<sup>16</sup> Psychologically crushed by the refusal of the gift of himself and the sacrifice of his art to God in the priesthood, in the bitter disappointment that ensued, he threw himself into the passionate affair with Rose Vetch, a relationship that has been immortalized in the play Partage de midi and its lovers Ysé and Mesa. . She was blond and beautiful, Polish and London-born. He was probably bewitched not only by her beauty but also by "la sagesse, la

---

<sup>16</sup>Although he eventually came to terms with this religious rejection, and gradually grew to seek peace and harmony in his literary work, he felt deep down that the Priesthood would have been a higher calling. He described himself as "dragging this load of literary nonsense behind" him. (Quoted in a letter to his god-child in Helen Naughton, "Claudel's God-child: Soeur Agnès du Sarment", p. 217.) He admired how his god-child had simply and completely given herself to her religious vocation. Eventually, however, Claudel could say: "Peu à peu, lentement et péniblement se faisait jour dans mon coeur cette idée que l'art et la poésie sont aussi des choses divines." (Quoted by Chaigne, op. cit., p. 50.)

profondeur d'esprit, la culture profane et religieuse de la jeune femme".<sup>17</sup> They had already met at a dinner in China on October 19, 1899. She had four sons, and was "délaissée par un mari frivole".<sup>18</sup> This husband was [un]

aventurier colonial sans envergure, [qui] échange sa complaisance contre les avantages et la protection dont le faisait bénéficier le consul Claudel.<sup>19</sup>

Claudé and Rose and her sons lived together in China for four years. There was an investigation by a committee looking into "les Affaires étrangères".<sup>20</sup> In August, 1904, Rose left, pregnant. On board ship she met another man and thus abandoned both husband and lover. Others see her leaving as a result of an increasingly tormenting view of herself as an obstacle between Paul and his God.<sup>21</sup> A daughter, Louise, was born on January 22, 1905. Rose did not write and for a long time she returned Paul's letters unopened. Claudel was destroyed by her leaving. "La femme est la grande humiliatrice", he wrote in his newly started Journal. Though nothing would have separated Paul from Rose,<sup>22</sup> Claudel was painfully aware that this passion was against all his principles, and that he had brought himself and the woman into a life of what to them was sin. Yet the force of his passion could not be denied. This passion was

<sup>17</sup>André Blanc, Claudel, Un structuralisme chrétien, p. 30.

<sup>18</sup>Pierre de Boisdeffre, "En marge d'un centenaire", pages 272.-3.

<sup>19</sup>Anne Ubersfeld, Claudé: Autobiographie et histoire, page 11.

<sup>20</sup>Idem.

<sup>21</sup>Boly, Mélanges claudéliens, un homme, une oeuvre, pages 236-7; Gabriel Marcel, Regards sur le théâtre de Claudé, pp. 32-3.

<sup>22</sup>Blanc, op. cit., p. 31.

greater than his fervor, and his Catholicism was forgotten. Through his painful experience he had confronted the problems of love, sex, man, woman. After Rose abandoned him, his realization of the propensity of his choice for forbidden delights over his faith decimated him. For a woman he had left the ordered life of a Catholic whose tenets required that he "promulgue l'Ordre, l'Habitude, la Hiérarchie, la Discipline, la Convenance, les Conventions".<sup>23</sup> As a result of this inner torment Claudel modified his ideas: he concluded that all creation is good; all experience, no matter how banal or negative, serves to fulfill the destiny of people; even sin has its place. Simply expressed man and woman awaken in each other a desire for the Infinite.

Claudel later did make contact with Rose in Paris, learning to his consolation, that she had refound her faith and was again practicing her religion. In his journal he quotes Rose's letter about the first communion of "notre petite Louise".<sup>24</sup> In 1949 he tells of Rose in the hospital with a broken leg, "78 ans. Toujours aussi méchante."<sup>25</sup> And he did receive one letter from Rose, a letter showing that she, too, had come to share the insight that Paul had come to so painfully: time and distance and other liaisons do not destroy a deep relationship between a man and a woman:

Moi, je t'écrirai, mais ne réponds pas - je sais que tu penses toujours à moi, que tu pries pour moi, ah prie

<sup>23</sup>Louis Perché, Paul Claudel, p. 61.

<sup>24</sup>Journal I, p. 416.

<sup>25</sup>Journal II, p. 705.

toujours et beaucoup - tu me dois ça - si inattendue et mystérieuse que je sois, crois-moi, je suis celle que tu as connue et mon âme est encore plus soeur de la tienne que tu ne crois - les ondes de ta pensée me trouvent à travers le monde - et souvent je sens les jours où ton âme est triste et en détresse. Cette nostalgie affreuse de deux âmes qui se cherchent et se désirent et qui brise le corps et donne une sorte de nausée mentale. Chaque année le sentiment de solitude devient en moi plus fort au lieu de diminuer depuis que je t'ai quitté.<sup>26</sup>

Another influential woman in Claudel's life was his wife. Three days after their wedding in 1906, Claudel and Reine Sainte-Marie Perrin left for China. Pierre Claudel, Paul's older son, says about his mother: "Une compagne admirable auprès d'un homme très difficile qu'elle a tout de suite très bien compris."<sup>27</sup> She found the Orient to be a stimulating new world, and immediately fell into the international society which she enjoyed, even though her husband did not. An organizer, she created order all around her. Appreciating gourmet food, wine, elegant service, fashion, congenial, stimulating company, she was also an accomplished pianist.<sup>28</sup> Reine was a great help to Paul in his diplomatic career; though not mentioned in his works, she helped Paul to gain a sense of equilibrium and personal harmony in his life, creating the well-being of home for him, their children and grand-children.<sup>29</sup> Her good sense never failed

<sup>26</sup>Journal I, p. 416.

<sup>27</sup>Pierre Claudel, Paul Claudel, p. 34.

<sup>28</sup>Pierre Claudel, Bulletin de la Société Paul Claudel, No. 50, p. 9.

<sup>29</sup>Eve Francis, op. cit., p. 98; Princesse Bibesco, Echanges avec Paul Claudel, p. 24.

her.<sup>30</sup> Claudel felt that his marriage was made in heaven, and wrote as much to his friend:

C'est vraiment la Sainte Vierge qui m'a amené par la main l'épouse que je lui avais demandée. Nous avons communié ensemble le jour de Noël.<sup>31</sup>

No longer alone, united with a fellow Christian, Claudel felt the unifying influence of the "foyer chrétien" they were establishing. He cherished his wife and family, an intimate and private part of his existence. He appreciated that his marriage was stabilizing and, in general, a success.<sup>32</sup> He doted on his children and grandchildren, while one of his greatest sorrows was the death of a young grandchild. The Journal is full of joyful references as father and grandfather. "Ce qu'il y a de plus doux au monde, c'est une tête d'enfant appuyée contre la vôtre."<sup>33</sup> Nevertheless Claudel did suffer from the realization of the mediocrity of daily life, feeling torn between the household and the intellectual life. He offers an insight into these mixed feelings as he discusses art, life, marriage with his friend Massignon who is seeking Claudel's advice as he enters the state of matrimony: Claudel tells his friend that he can

<sup>30</sup>Even on the occasion of Paul's funeral, preoccupied with the interment, and a banquet for one hundred guests, aware of life, she allowed the children to play croquet. Jean Louis Barrault, Bulletin de la Société Paul Claudel, Number 50, p. 7.

<sup>31</sup>Claudel, Correspondance 1897-1938, F. Jammes, G. Frizeau, J. Rivière, p. 78.

<sup>32</sup>Claudel became "a more tranquil listener of the universe's divine music". Harold A Waters, Paul Claudel, p. 31.

<sup>33</sup>Claudel, Journal II, p. 238.

drop any mortification practices to strengthen his character because marriage would bring him plenty of opportunities.<sup>34</sup>

Claudél was proud of being a father: his journal has numerous entries relating his joy at the birth of his children, and his pain and worry at their illnesses. Claudél was aware of a feminine side of himself and saw the paternity of daughters as one of the actualizations of femininity.<sup>35</sup> He expressed his sadness when his daughters were grown and had to leave him:

départ pour New York de ma chère fille Gigette qui pendant un an a été avec moi mon petit Ange Gardien.<sup>36</sup>

Ma petite Chouchette est charmante dans sa robe nuptiale. Je l'embrasse à travers le tulle. Profond déchirement quand elle part.<sup>37</sup>

Very much a family man, Claudél, nevertheless, travelled alone a great deal in his diplomatic career. Immersed in the world of the theater, he had many contacts with women. He knew Eleonora Duse in Italy: theirs was a firm friendship and she was the godmother for Renée, Claudél's youngest child. Apart from her reputation of magnificent actress, she was also known for "une scandaleuse et pitoyable liaison" avec d'Annunzio.<sup>38</sup>

In Brazil, there was the warm, relaxed friendship with Audrey Parr, wife of the British consul: he was "cacique";

<sup>34</sup>See further discussion in Claudél, Correspondances Claudél-Massignon, 1908-1914, p. 215.

<sup>35</sup>See Alexandre Maurocordato, Anglo-American Influences in Paul Claudél, p. 56.

<sup>36</sup>Journal I, p. 765.

<sup>37</sup>Ibid., p. 824.

<sup>38</sup>Jean-Louis Courtault Deslandes, "Paul Claudél et Eleonora Duse", p. 1; see also Claudél's Journal I, pp. 327-8.

she was "Margotine". "Claudel tournait comme un gros papillon de nuit autour de cette flamme virevoltante."<sup>39</sup>

Princesse Bibesco was a long-time friend who was often received at Claudel's home. An author already when she met Claudel at a dinner party, she learned he had read her two volumes on vampires. They had many discussions, luncheons, museum visits and leisurely walks in Paris. He wrote her on March 23, 1928: "L'amitié d'une femme intelligente est un des grands plaisirs de la vie."<sup>40</sup>

On board ship Claudel met Germaine Tailleferre, noted musician, who formed part of the musical group, Les Six. He asked her to collaborate on a centenary celebration for Marcelin Berthelot, the famous scientist. Though he respected her as a colleague, and worked with her as an equal, some pertinent remarks of his were recorded:

J'aime beaucoup collaborer avec les femmes, parce qu'elles sont souples, elles font ce que je veux! Les hommes, j'aime beaucoup moins, il faut toujours discuter.

This renowned musician recounts in amusement Claudel's words telling her she should have babies:

Ah! les petits bébés, les petits bébés! Leurs pieds, c'est comme des pétales de rose!<sup>41</sup>

She did compose the music for his "Sous les ramparts d'Athènes"; it was a success.

Agnès du Sarmant was Claudel's god-child and the two maintained an affectionate relationship until his death.

<sup>39</sup>See Notes, Journal I, pp. 1262-3.

<sup>40</sup>Princesse Bibesco, Echanges avec Paul Claudel, p. 37.

<sup>41</sup>Germaine Tailleferre, "Musique pour Claudel", p. 5.

Through his influence she was converted to Catholicism and became a nun. His letters to her reveal some of his attitudes about women as he comments on the difficulty of the religious life for a man, adding how much more difficult it is for a woman.<sup>42</sup> In 1929, he tells Agnès that the Church in the future will be saved by women.<sup>43</sup>

Many visitors would go to Claudel's home. One photo shows Paul, on in years, and Reine, his wife, seated with Queen Elisabeth of Belgium, and Marie José, Queen of Italy. Even women of royalty went to call on Claudel at Brangues.<sup>44</sup>

Eve Francis was the actress who seemed to best actualize on the stage Claudel's intentions. She travelled with him to Switzerland and Italy on a tour of lectures and poetry readings. In her book, she published many of his letters and included personal anecdotes, yet critics felt she did not speak out frankly to the public about the nature of the relationship. She does write about her sense of surprise and shock when, on tour, he put his head on her shoulder saying "Je vous aime, Francis".<sup>45</sup> A letter he wrote her from Brazil implies that she was one of the two women he truly loved, who belonged to others, and were forever separated from him.<sup>46</sup> She records an exchange between them about women:

Eve: Dans toutes vos pièces vous traitez durement

<sup>42</sup>Agnès du Sarment, Letters from Paul Claudel, My Godfather, page 17.

<sup>43</sup>Ibid., p. 30.

<sup>44</sup>Gillet-Maudot, M.J., Paul Claudel, p. 152.

<sup>45</sup>Un autre Claudel, p. 34.

<sup>46</sup>Ibid., pp. 159-60.

la femme.

Claudel: La femme est toujours "l'obstacle"....<sup>47</sup>

Agnes Meyer, scholar, connoisseur of Chinese art, French Culture and Literature, Washington hostess, wife of Eugene Meyer, who ran the Washington Post, met Claudel in the diplomatic circles of the Capital. She noticed he was sad, nostalgic, bored. "In a crowd his spirit departed at once and his body followed soon thereafter."<sup>48</sup> Agnes describes their friendship as deep, passionate, beautiful, enduring and Henri Peyre agrees calling Claudel's letters close to love epistles.<sup>49</sup> Unfortunately Agnes's letters to Paul were destroyed at her request. It is known that Claudel confided in her, even about Rose and his daughter, Louise, and that he actually introduced them in Paris, yet the nature of the relationship is still not clear.

Paul Claudel was an extremely prolific writer for he lived many years and wrote faithfully every day. His wide-ranging interests are reflected in his work: literature, philosophy, painting, music, theology, biblical studies, linguistics, poetry, and, of course, theater. When asked why he wrote, Claudel answered simply, "Je voulais m'évader. Echapper aux disputes d'une famille trop violente."<sup>50</sup> He also used his writing to work out problems with which he was wrestling by personifying different aspects of the problem, and then placing these characters in dramatic conflict.

<sup>47</sup>Ibid, p. 259.

<sup>48</sup>Agnes Meyer, Out of These Roots, p. 176.

<sup>49</sup>Peyre, "Paul Claudel and the United States", pp. 166-8.

<sup>50</sup>Quoted by Wladimir Ormesson, Paul Claudel et son fauteuil.

In general, Claudel's work is far from the French literary tradition of his contemporaries. He was independent, and inventive, in language and subject matter.<sup>51</sup> He believed in the dynamism of Art, a dynamism which was always seeking new forms, new expressions. At the core of his work was a deep sense of mystery; he was mystic and spiritual in his writings, but lyric, humorous, even farcical, as well. To him sensuality made sublime through art brought spiritual uplifting.<sup>52</sup> As he had been inspired by the great artists of the past, he hoped to elucidate truth in his works, and to engender joy, as they had done for him:

il n'y a de vérité que dans la Joie immense, éperdue, bienheureuse, telle que les plus sublimes oeuvres d'art, Virgile, Dante, Beethoven, Shakespeare, nous en donnent une petite idée.<sup>53</sup>

However, he did not wish to merely resurrect the classical, rather he sought the tragic within modern forms and content. Nor did he have any affinity for "l'art pur", seeing in artists like Mallarmé, for example, "l'artiste pur, s'apercevant qu'il n'a vraiment rien à dire".<sup>54</sup> (One must recall, however, that very early in his career, his visits to Mallarmé's Tuesdays were very important, and he freely credited Mallarmé with teaching him to seek not the thing but its meaning.) Nor did Claudel have patience for those

<sup>51</sup>François Mauriac's comment on Claudel's work illustrates this point: "ce massif, le plus étrange de notre littérature, qui ne se relie pas à l'ensemble du système français", Réponse à Paul Claudel, p. 37.

<sup>52</sup>Estelle Trépanier, "L'hispanisme dans le théâtre de Claudel", p. 399.

<sup>53</sup>Claudé, Correspondance, 1897-1938, F. Jammes, G. Frizeau, J. Rivière, p. 32.

<sup>54</sup>Claudé quoted by Perché, op. cit., p. 38.

who, like Proust, "ne peint qu'une société d'oisifs". Claudel's characters are like him, people of action, revealing themselves best through action.<sup>55</sup>

In the vast body of Claudel's writings, his theater and its women characters are of prime importance. The theater, even though Claudel at first intended only a written form, was a natural expression for him, for he thought and wrote in dialogue. Once he was persuaded to stage his plays, he began a long process of perfecting his work in every way possible, by constant revising, by finding better theatrical devices, by selecting the best interpreters.<sup>56</sup> He was very concerned with dramatic aesthetics, so as to better reach the audience, because, as he told his friend, "the aim of his theater was "la libération totale de l'âme humaine".<sup>57</sup> Jean Louis Barrault was his collaborator for many years; through their work Claudel strove towards greater simplicity in his theater. Although he most often presented his work in the tragic mode, Claudel insisted that since nothing should be taken too seriously, he injected the comic, inviting people to see the laughter of things. Embellishing his works with talking angels, *la Sainte Vierge*, long-gone

<sup>55</sup>Claudel, Mémoires improvisés, p. 321.

<sup>56</sup>Critics have devoted a great deal of effort in analyzing and comparing these revisions. Theatrical directors dispute among themselves the quality of the different versions. There are four versions of L'Annonce faite à Marie, three for Partage de midi, two each for La Ville, Tête d'or, L'Echange, Le Soulier de satin. Comparative studies of the versions are available. The Théâtre contains comparisons. For my purposes I found a concept of the woman character that is constant throughout the versions.

<sup>57</sup>Claudel quoted from a conversation with Stanislas Fumet in Claudel, p. 73.

Saints, was no stranger to him than Homer's use of the gods. And interest in Claudel's works continues as new studies appear, showing the author, the plays, and the women characters in a new light, thus adding a timeliness to our inquiry.<sup>58</sup>

Claudel's theatrical production continued all his life. Jacques Madaule has aptly described three distinct divisions in Claudel's theater<sup>59</sup>: the first division, called "les voix plurielles", includes those first plays wherein Claudel's inner voices receive a dramatic persona. This period ends with Claudel's return from China in 1900 when the voices fell silent, all conflicts seemed resolved as Claudel determined to give up literature and offer up his life to the priesthood; the second period, called "vocation et sacrifice", begins with Claudel's need to find a new direction midway in his life--he had been rejected for the Priesthood--and the entry of love and passion, which turned him to consider human liberty, human vocation, human emotion, and human destiny; the third period follows Claudel's resolution in the work of art of these contradictions, whereby he no longer needed to answer further personal questions in his

<sup>58</sup>For example, Jacques Petit has analyzed Claudel's entire theater in terms of usurpation. He sees a pattern of people who are aggressive and who unscrupulously snatch what they want from other characters, causing the latter to act and achieve some good end, Claudel et l'usurpateur, pp. 4-27. Michael Malicet, in turn, has produced a three volume work on the psychoanalytical interpretation of Claudel's characters embellishing the plays with analysis of the unconscious content. See Lecture psychanalytique de l'oeuvre de Claudel.

<sup>59</sup>Consult the Introduction to Claudel's Théâtre I for his development, pp. x-xxxix.

theater, and could respond freely to other peoples' suggestions and orders for plays, or explore his biblical interests. According to these categories, L'Endormie was the first in the first group of plays. The poet, in this comic first play searches for ideal beauty and finds only the leathered wrinkled, crone Strombo. In Tête d'or Claudel explores the force of power and conquest of youth in conflict with the gentle fire of the poet. In La Ville he destroys the city and all its evils wherein people are lost as individuals, and he leaves the hope of the birth of a new city. La Jeune fille Violaine, his first Christian play, is set in the land of his youth, Villeneuve-sur-Fère; the focus is on evil, suffering and a young girl's sacrifice. L'Echange is the play of Claudel's isolation in America where he found the pursuit of money enslaving, but where also the dynamism of progress was attractive. To close this first division, we include the peaceful ending of the China-inspired Le repos du septième jour, plus what became a tradition of revision right up to 1953, the new versions of Tête d'or, la Ville, and La Jeune fille Violaine. The second group of plays revolves around the awakening of the protagonists to the Other. People have freedom of choice and action, but they need the Other to awaken them to the Infinite. In these plays there is the interplay of egotism, passion, vocation and sacrifice, for example, in Le Soulier de satin, the sacrifice of love by Prouhèze for her vocation of saving the Africans, or Sygnes's sacrificial marriage to Turelure

to save the Pope in L'Otage. Partage de midi, the powerful drama of Claudel's love for Rose, which he wrote to purge himself of deep hurt and guilt, is one of his masterpieces of the theater, exploring illicit love, the meaning of passion, the function of sin. "J'ai écrit cela avec mon sang", he told Jean Louis Barrault. L'Annonce faite à Marie grew out of La Jeune fille Violaine, but mystic and mysterious, with its medieval setting, its miracle of resuscitation, it was a new play. Claudel's Trilogy is historical in background, but "de l'histoire poétiquement réfléchi".<sup>60</sup> The three plays, conceived together, form a whole that gives a picture of society from the aftermath of the Revolution with the decline of the aristocracy under the Empire, L'Otage, through the time of Louis Philippe and the Europe of 1848, Le Pain dur, to the establishment of the monied bourgeoisie under the Second Empire, Le Père humilié. They also confront the presence of the Jewish race in the story of salvation. The clamor of the new bourgeois society of doers and builders, whose dynamism supplanted the positive aspects of the dying aristocratic society, sounds through the plays. Each play has its conflict between vocation and love. In contrast to the Trilogy, with its "côté "extrêmement amer, désabusé, presque cynique, et douloureux"<sup>61</sup>, Le Soulier de satin is a joyful play. Sacrifice on the part of the lovers as they pursue their vocations, absence and self-denial, prepare them for later joy. This play of sacrifice and hope

<sup>60</sup>Gouhier, "La Trilogie", p. 41.

<sup>61</sup>Claudel, Mémoires improvisés, p. 254.

filled a great need in the despairing spectators of 1943 occupied Paris. An historical play, it also presented the Golden Age of Spain under Charles V and Philip II, blending the private passions with the triumph and defeat of Spain, the Protestant Reformation, the struggle against Islam, the threat of the Turks, the evangelisation of the new World, in short, a cosmic play in its depth and breadth. With special effects, masses in movement, the music of Honneger with its individual themes for the Guardian Angel, St. James, the Virgin, the Moon, the Sea, this play is also considered successful total theater. Claudel called this play "the highest point of my artistic life"<sup>62</sup>, a summary and a conclusion. And finally, in the third period of Claudel's theater the playwright created a work through the initiative of others, or as a result of "le regard ennemi" which impelled him to rewrite his earlier plays. While engaged in serious Bible Studies and exegetical writings, he began Le Livre de Christophe Colomb at the urgings of Max Reinhardt and Darius Milhaud. This project was a commissioned opera, and in it Claudel used music, dance, chorus, eurythmics, film projection, with the result that this play also qualified as total theater. With Honneger Claudel created Jeanne au bûcher. And in 1938 commissioned by Ida Rubinstein, Claudel wrote L'Histoire de Tobie et de Sara. In his work of revision which centered on L'Annonce, L'Echange, Partage, he continued critically simplifying, curtailing his earlier lyric ef-

<sup>62</sup>Agnès du Sarment, op. cit., p. 59.

fusion, refining anew with his half-century's experience in the theater. In general, these plays are dominated by the dynamics between man and woman, and Claudel's concept of love is key to the dramatic action; to him, love is a great force that comes upon people unannounced and disrupts their lives.

Claudel has been called an extremely male writer.<sup>63</sup> His virility of temperament, his abruptness, seem to point to an instinctive misogyny. The accusation of anti-feminism has been leveled against him, a charge we need to address before discussing the women characters of his plays. Simone de Beauvoir accused him of phallogratie, as do other women:

A leur avis, l'antiféminisme latent, le mono-sexisme narcissique et phallograte dont fait preuve sa conception, doivent non seulement être stigmatisés et dénoncés avec vigueur, mais encore démystifiés.<sup>64</sup>

Claudel has been described as closed within himself, indifferent to others. All of which would lead to the "impossibility" of friendship, of love.<sup>65</sup> One needs to recognize an evolution of Claudel's attitude about women, with gradations from the independence and disdain of adolescence, as evinced in his earliest plays, through the helplessness and pain he suffered for Rose, as in the Partage de midi, to the deep respect he shows for the dignity and prowess of Doña Prouhèze. At first, in his early years, wishing for

<sup>63</sup>Harold A. Waters, Paul Claudel, p. 46.

<sup>64</sup>Zéphir, "La phallogratie de Paul Claudel selon Simone de Beauvoir", p. 43.

<sup>65</sup>Jean-Claude Morisot, "De Tête d'or au Repos du septième jour", p. 13.

autonomy without a need for woman, he could write jokingly, yet clearly,

Un amant à moitié fou  
 Pour une femme sans mérite  
 Criait: "Passion maudite!"  
 L'escargot lui dit: "Je m'en fous,  
 Moi, je suis hermaphrodite!"<sup>66</sup>

He was known to denigrate woman's intelligence: "J'ai toujours détesté par-dessus tout le type de femmes intelligentes du XVIIIème siècle."<sup>67</sup> He thought little of the romantic paradise where to take possession of a woman, body and soul, would be the supreme goal.<sup>68</sup> He was inspired by Dante, the most rarified lover of spiritual woman, and he did share that poet's masculine point of view that such feminine inspiration existed for him as a man, for his salvation, yet he also created Partage de midi in which Ysé makes short shrift of the masculine mystique: Mesa is humbled, and, near death, he finally sees the meaning of love, as a total and reciprocal gift of self. Before he met Rose Vetch Claudel could write,

Mais la joie sacrée, la ressource éternelle, la divine et intarissable allégresse ne se trouvent pas aux bras d'une femme.<sup>69</sup>

Rose opened his eyes to the reality of powerful passion that demands its due, and he learned, eventually, that every experience can bring "la joie sacrée".<sup>70</sup> In his plays he pro-

<sup>66</sup>Petite, "A propos d'une fantaisie de Claudel", page 8.

<sup>67</sup>Claudé, Journal I, p. 707.

<sup>68</sup>Claudé, Toi, Qui es-tu?, p. 53.

<sup>69</sup>Claudé, Correspondance, F. Jammes, p. 28.

<sup>70</sup>Claudé came to believe that life was an adventure; a re-orientation to the brand-new. Thus, also through his writing, Claudé discovered the world: he felt himself always on the move toward the next truth, the next person, because

gressed from the machismo of *Tête d'or*, for example--*La Princesse* was gentle, passive, a victim--to an appreciation of the qualities of the stately, independent, *Sygne* of the *Trilogy*. In general, Claudel did place woman in an exalted position, and he did invest her with great dignity in his theater. Ultimately Claudel even extended his idea of God in relation to woman and man: in their complementary polarity he saw an expression of the femininity and the masculinity of the Divine. "La femme n'est-elle pas une image de Dieu à sa manière aussi bien que l'homme?"<sup>71</sup>

Claudel's female characters are inspiring as they negate the myth of Tristan and Yseult whose passion ends in death. In contrast these women bear the message that Dante saw in Beatrice's eyes which set him on the path to salvation. *Violaine*, *Ysé*, *Prouhèze*, are types of Beatrice. In the eighth Book of Proverbs Claudel discovered woman as Wisdom, "cette figure de la Sagesse qu'on retrouve dans tous mes personnages féminins".<sup>72</sup> *La Princesse*, *Marthe*, *Violaine*, *Sygne*, *Prouhèze*, all are characters related to this

---

through others and things there is "co-naissance" (For further discussion of this concept see L'Art Poétique, *Mercure de France*, 1907.) in an ever-new world. This word, written in this manner, expressed for Claudel how all people share the same dynamic destiny, the same adventure: created for eternity, in turn, together, they create in their quest for meaning and love. Thus self-understanding comes from other people: "la clé d'un homme se trouve dans les autres; c'est le contact que nous avons avec le prochain qui nous éclaire sur nous-mêmes et d'où jaillit souvent la lumière sur notre caractère.... Et la manière essentielle justement de se connaître s'est l'amour. (Claudel, Mémoires improvisés, p. 311.)

<sup>71</sup>Claudel, Journal II, p. 430.

<sup>72</sup>Claudel, Journal II, p. 511.

Sagesse. These women compare to those whose more earthly characteristics dominate; for example

le personnage féminin, tel qu'il se présente à la conscience de l'écrivain et à la compréhension directe du spectateur, est essentiellement celui d'Eve séduisante et séductrice.<sup>73</sup>

Certainly Ysé, Léchy, Sichel, and Prouhèze are "séductrices". The victimized woman also appears in the plays: in Tête d'or la Princesse is left to die nailed to a tree; in L'Echange Louis enjoys hurting his wife; in L'Otage, Georges tells Sygne he shows his love by hurting her, while she in turn marries the hated Turelure; in Le Soulier de satin Camille whips and tortures Prouhèze.<sup>74</sup>

These women show such a range that we must acknowledge the richness of the characters of Claudel.

In the first period of his playwriting, before love came to him, Claudel tended to form his play around the conflict between two opposite females: the spiritual, such as Marthe or Violaine, and the earthly, such as Léchy or Mara. The women of these plays were embodiments of certain forces: la Princesse was "la grâce"; Lâla, "la vie"; Violaine, "la sainteté"; Bibiane or Mara, "la haine"; Marthe, "la douce-amère fidélité"; Léchy, "le principe destructeur".<sup>75</sup> After 1900, however, in the second period of his theater, the women are more complex, embodying within themselves the conflicts that had been separate earlier. Ysé in Partage de

<sup>73</sup>Malicet, Lecture Psychanalytique, p. 27.

<sup>74</sup>Bugliani, Women and the Feminine Principle in the Works of Paul Claudel, pp. 50-51.

<sup>75</sup>Fumet, Claudel, p. 65.

midi is ambivalent about her duty to her husband and children, and her passion for Mesa. In the Soulier de satin, Prouhèze, too, is in conflict; married, she leaves home in search of Rodrigue, but she prays to only hobble slowly towards sin. But she and Rodrigue, grow in love, even through absence, continents apart, pursuing their own work. In the Trilogy, too, Sygne, Lumir, and Pensée, are all torn within by the recognition of the duties that separate them from their loved ones. Sichel and Pensée are of the Jewish race and in their characters Claudel raises his preoccupation with the role of Israel in human history. Their lives are entwined with a larger destiny, as are those of Sygne, whose personal decision affects the Papacy, and Lumir, whose dedication is seeking the liberation of Poland. These women have vocation, on a personal level to prefigure Love, while they also fulfill their larger obligations.

These women are not the creation of a misogynist. Although Claudel began his early playwrighting disdaining any need for woman, "la grande humiliatrice", he grew to see her as wisdom and mystery, the very promise that could not be kept because she heralded the ultimate fulfillment of human destiny.

## CHAPTER V

## Mothers and Daughters

This chapter begins the study of the plays themselves, seeking in the women characters the definition of the important aspects of a woman's life as presented by the playwrights while keeping in mind the parallels or contrasts with the life of contemporary woman. The first area of inquiry examines the playwrights' women characters as mothers and as daughters. In the plays there is a rich variety of mothers ranging from worst to best while the kinds of daughters extend from the crippled to the self-sufficient.

Spain glorified maternity. In Lorca's Spanish dramas, therefore, great importance is given to maternity for its continuity of the family line, for its aspect of personal productivity, and for its expression of the exuberance of nature producing. Among Lorca's most notable characters are those that relate to maternity: for example, the mother who lives for her children, gives them all she has, and is left with nothing when they die young; or the powerful oppressive mother, who condemns her children to a living hell; or the yearning mothers whose agonized waiting is never eased by the longed-for child. The universality of Lorca's plays is due in part to his maternal themes: the mother is the primordial experience, the closest and most powerful experience for us all.

Claudiel's view of the mother can be introduced by his journal entry: "Après chaque accouchement pas de femme qui

ne dise qu'elle n'aura plus d'enfant."<sup>1</sup> The pain of childbirth, its necessity, that gives women power over men:

Tant qu'on n'aura pas trouvé autre chose que les femmes pour en être les enfants, jusque-là sur un coeur d'homme, elles conserveront leur droit et leur empire.<sup>2</sup>,

and its sanctifying force which gives a fleeting glimpse of eternity as the passion of man and woman creates the mystery of the child, are all aspects of Claudel's treatment of the theme of maternity. His characters include: indifferent mothers who leave their children with neither thought nor sorrow; the tenacious unscrupulous mother who will do anything to save her child; and the woman who is a mother in the spiritual sense. The mother, in the words of the poet Coeuvre, is the symbol of peace to Claudel: he envied "le repos de la femme qui porte dans son sein son fruit".<sup>3</sup>

As in life where mothers are good, bad, and indifferent, the women in our plays are grouped as negative, positive or hopeful. First in the negative group are those women who put other matters before their maternity like Mariana Pineda, a beautiful widow over thirty, who looks sixteen. She is a national heroine, embroidering a forbidden flag for the freedom fighters, and she is to die for Liberty. Her honor and heroism assured, she proudly proclaims: "Mis niños tendrán un nombre claro como la luna llena."<sup>4</sup> Yet in daily life with her two children she is preoccupied

<sup>1</sup>Journal I, p. 734.

<sup>2</sup>Théâtre II, p. 531, Orian speaks to the Pope about Pensée in *Le Père humilié*.

<sup>3</sup>La Ville II, Théâtre II, p. 437.

<sup>4</sup>Mariana Pineda, *Obras*, p. 805.

and distracted, often leaving them to their own devices: on one occasion, she is enraged when they find her hidden flag and wrap themselves in it, playing dead; at their bedtime, on another occasion, she begs off putting them to sleep because she has to sew; on a cold windy night when the children cry for her, she does not go to them. She is deeply in love with a freedom fighter and admits he is filling her mind and heart to the detriment of her children: "Y este corazón, ¿adónde me lleva/que hasta de mis hijos me estoy olvidando?"<sup>5</sup> Nor is Sygne very maternal: one of the last landed aristocrats after the French Revolution, she works to restore her family's long cultural tradition and its neglected property. Having forced herself to marry Turelure, for whom she feels the greatest contempt and repugnance, she refuses to appear at their child's baptism when Turelure prepares a feast to celebrate in a soldier-filled château near Paris. Totally indifferent to her child, she refuses to see her son, even on her deathbed. As indifferent to her child as Sygne, Lála, the free-spirit, who brings hope and promise to many men, says of her son, "Qui est mon fils? qui mon mari est-il?"<sup>6</sup> She leaves husbands, lovers, and her son, Ivors, and moves on to inspire the next man. Ysé also left her children. Complex and volatile, she has mixed emotions: at the end of the play, when her fifth and last child has just died, she sobs disconsolately, "un enfant, tu ne sais ce que c'est! O comme on se sent une femme avec son

---

<sup>5</sup>Idem..

<sup>6</sup>La Ville II, Théâtre I, p. 450.

enfant!"<sup>7</sup> She protests that she did love her children, "Tu sais que je ne suis pas si mauvaise! Tu sais que j'aime mes enfants!"<sup>8</sup> But the woman in her is more demanding and she considers the children a burden, an impediment to her personal fulfillment: "cet enfant qu'on n'a pas demandé et qui se met à naître, sans qu'on sache comment ni pourquoi, le petit cochon!"<sup>9</sup> When her husband, De Ciz, is leaving for the Philippines she is ready to leave the children and go with him. When he upbraids her she stands up for her individuality: "Croyez-vous que je ne serve qu'à faire des enfants?"<sup>10</sup> Later, pregnant with her lover's child, she leaves her four sons for still another lover.

Unlike these indifferent mothers, there are in the plays loving mothers who, over solicitously concerned, try to stifle their children. Mariana has a "madre adoptiva", Doña Angustias, who worries constantly about her: according to this "madre" Mariana embroiders all day; she's bewitched by her love, Don Pedro; she is overly liberal; she is meddling in "cosas de hombres". "La "madre" tries with all her might to get Mariana to conform to the ideal home-centered woman. "¿Qué le importan las cosas de la calle?", she asks. "Qué si el rey no es buen rey, que no lo sea; las mujeres no deben preocuparse."<sup>11</sup> Another mother, stifling but well-meaning, like la "madre" is Anna, the mother in Tobie et

<sup>7</sup>Partage de midi, Théâtre I, p. 1055.

<sup>8</sup>Ibid., p. 1036.

<sup>9</sup>Ibid., p. 1160.

<sup>10</sup>Ibid., p. 1018.

<sup>11</sup>Mariana, Obras, p. 58.

Sara, who personifies protective motherhood. When her child is finally old enough to go on a distant journey to collect some debt money, she is distraught with fear, and she tries everything to dissuade him from his rite of passage. She menaces him with the dangers of the known and the unknown, the heat, the lions, the desert, the soldiers, the thieves. Other mothers are not only well-meaning women and stifling like these, they also wrong their children. Elisabeth, mother to Violaine and Mara, two diametrically opposed sisters who love the same man, uses her influence to get the husband and lands for the younger sister. Violaine, the gentle, spiritual, older sister abandons her rights at the mother's urgings. Later the mother is distressed because Violaine doesn't smile anymore. "Ah! qu'on a de mal avec ses enfants!"<sup>12</sup> She realizes too late that, although under the influence of Mara's power, she has wronged her child. Belisa's mother, also concerned about her child's welfare, arranges the marriage of her young daughter with a much older, wealthy Don Perlimplin. She lists the daughter's attributes as if they were wares in a market stall. The girl is sensuous and lusty, while he is cerebral and totally inexperienced. Predictably the husband is already wearing cuckold's horns by the morning after the wedding: the mother sold her daughter into an untenable relationship.

Mothers of advanced age--women who have been called shipwrecked--belong with the negative mothers. They are the

<sup>12</sup>L'Annonce faite à Marie I, Théâtre II, p. 45.

really old, full of "anguish and anger" over "the implacable waning of their powers, physical and mental".<sup>13</sup> María Josefa is Bernarda Alba's old and crazy mother who exhibits the empty-nest syndrome, the state of the woman who has devoted herself totally for many years to her children, and when they are grown and gone she experiences a terrible emptiness and futility because her reason for being is also gone. María Josefa, although kept locked up and treated like an insane person, voices irrefutable truths that the others are afraid to articulate. Aged, in her eighties, she appears with flowers in her hair, and around her neck, "quiero casarme con un varón hermoso de la orilla del mar".<sup>14</sup> Later in the play she reappears with a lamb in her arms. She sings to it as if it were her child, promising it milk from her breast. Still wishing for a child, she fantasizes: "Como yo tengo el pelo blanco crees que no puedo tener crías, y sí crías y crías y crías. Este niño tendrá el pelo blanco y tendrá otro niño y éste otro, y todos con el pelo de nieve."<sup>15</sup> These snow-haired children project life into future generations, yet they resemble the age-whitened head of Doña Josefa. The last negative mothers are not harmless like María Josefa; they are the destructive ones who murder or maim their children. In La casa de Bernarda Alba la hija de la Librada, also called la Soltera, has a child out of wedlock. She kills the baby and buries

<sup>13</sup>Ella Lasky, ed., Humanness, p. 480.

<sup>14</sup>La casa de Bernarda Alba, Obras, p. 1470.

<sup>15</sup>Ibid., p. 1524.

it under rocks, from which the dogs of the village unearth it, dragging it back to la Soltera's doorstep. In self-righteous cruelty villagers are ready to kill her for her maternal crime. Bernarda, standing among them, screams, "¡Carbón ardiendo en el sitio de su pecado!" Meanwhile Bernarda's own daughter is pregnant by her sister Angustias's fiancé. La Soltera's physical crime, reprehensible as it is, is equaled by Bernarda's spiritual destruction of her children. She creates an atmosphere of sterility and frustration for her five daughters, only one of whom is to marry, the forty year old, ugly one, who alone has any money to lure a young man. The frustrations and repression in the household lead to hate and desperation and even to suicide.

In marked contrast to the negative mothers we have discussed are the many women from the plays who fill the category of positive maternity. There are, first of all, those women whose motherly qualities are extended to the men in their lives, creating a nurturing, protective ambience; next is the group of servants who act as mothers; then there are those women who, though not actually mothers, exert a loving, maternal force on other characters; and last is the group of actual mothers in the plays.

The first woman with motherly qualities towards men is Ysé, a femme fatale, who, when she discovers that Mesa is an untried lover, is intrigued with the thought of being the first to love him, and she adopts a definitely maternal manner towards him. Also nurturing is Sygne, who says protec-

tively to George, her fiancé, "vous êtes en sûreté avec moi". And Prouhèze, although the play is full of her struggle to dominate her emotions, always protects Rodrigue and his best interests, by her decisions, actions, prayers. Further, Louis Turelure also receives the ministrations of two motherly women: first, Lumir tenderly cares for him during his long illness in Algiers, then Sichel, his father's former mistress, sets her mind to marrying Louis Turelure, and when she succeeds in receiving a marriage proposal, she says, in maternal fashion: "J'ai tout machiné pour te prendre". "Pauvre innocent."<sup>16</sup> And although Marthe is a good and loving wife, and nurturing to Louis, he is filled with the desire to escape her and her care. Married young, he feels the need to free himself, to encounter adventure, the unknown, to be free of mothering.

The group of mothering servants is represented by Marcolfa who cares for the fifty year old Don Perlimplin with a concern and devotion well beyond her duties as criada, encouraging him to think of the future, that is, his old age and loneliness without her to minister to him. Implanting the idea of marriage in the mind of this scholarly, inexperienced bachelor, she is later horrified, as are some mothers, at the monster she has created in the marriage: "¿Cómo es posible? ¿Qué usted mismo fomenta en su mujer el peor de los pecados!"<sup>17</sup> She watches in anguish as his inevitable, tragic end approaches. Another servant, Suzanne, worked in

<sup>16</sup> Le pain dur, Théâtre II, p. 480.

<sup>17</sup> El Amor de Don Perlimplin, Obras, p. 1010.

the home of Coúfontaine. She painstakingly and lovingly teaches Sygne about running the lands, vineyards, tilled fields, woods, and, under her loving care Sygne, is able to grow into her vocation. Poncia, too, is a servant, an outspoken, earthy, well-meaning criada in the home of Bernard Alba. She tries to shock Bernarda into seeing the chaos in the house, and she tries to guide the five unhappy daughters, teaching them something about life, love, and sex. She is motivated by the same "¿Qué dirà la gente?" as Bernarda which makes her say how she wants to live in a "casa decente" so that the neighbors will not spit on the house in passing. In motherly fashion, she tries her best, to get Adela to leave her sister Angustia's fiancé; and she exerts her influence to dispel the jealousy and hatred among the sisters. And the last motherly servant is the Ama of Doña Rosita. The Tia's words tell of the motherly relationship of the Ama and Rosita, "¡Es que tú la quieres como nadie!" "Tú le has dado tu sangre."<sup>18</sup> After many years of waiting for Rosita's fiancé to return, when the Ama learns that Rosita was jilted, her fury knows no bounds. Her fierce maternity lashes out in venomous words against the fiancé who has wronged her beloved Rosita: she wants to "cortarle la cabeza y machacársela con dos piedras y cortarle la mano".<sup>19</sup>

Among the spiritual mothers in the plays is la Princesse: a healing force, she speaks of curing Cébès as

<sup>18</sup>Obras, p. 1384.

<sup>19</sup>Obras, p. 1414.

he lay ill in the Palace. She articulates her role very explicitly: not a mother, yet, "Toute femme n'est qu'une mère. Je suis celle qui élève et nourrit."<sup>20</sup> And the other spiritual mother, Violaine, had always showered the neighborhood children with love. When her sister Mara brings her dead child, Violaine, holding the child to her breast in mystical maternity, resurrects her, and a drop of milk remains on the child's lips. Violaine gives birth, and she nourishes.

The actual mothers of the plays, our final section in discussing positive maternity, include la Vieja from Yerma. She begins by summarizing how woman's life is so precarious, short-lived: fig trees and houses last and last, but women are so soon worn out: "solo nosotras las endemoniadas mujeres nos hacemos polvo por cualquier cosa".<sup>21</sup> She, however, personifies a mother's womanly resilience: "dos maridos, catorce hijos, cinco murieron y, sin embargo, no estoy triste, yo quisiera vivir mucho más".<sup>22</sup> And Sichel, the mother of a handicapped child, blind Pensée suffers for her child, and we hear her sadness as she reluctantly realizes that her daughter is grown and speaking of loving a man, "Va, il ne t'aimeras pas comme je t'aime."<sup>23</sup> She also shows empathy for her child, "C'est moi qui t'ai faite et je sais tout d'avance."<sup>24</sup> She shows protectiveness of her race:

<sup>20</sup>Tête d'Or II, Théâtre I, p. 204.

<sup>21</sup>Obras, p. 1287.

<sup>22</sup>Idem.

<sup>23</sup>Le père humilié, Théâtre II, p. 494.

<sup>24</sup>Ibid., p. 496.

she is a Jew living in Catholic Rome. She is comforter to her daughter when the news arrives that Orian, Pensée's fiancé, has been killed. She, too, laments woman's condition, "Pauvres femmes! Dieu est avec nous dans notre petitesse."<sup>25</sup> But what joy and communion she feels with her child as they share Pensée's discovery of a new life and motherhood: "Maintenant tu sais ce que c'est d'être mère."<sup>26</sup> And Pensée is one of the characters to express the jubilation of the pregnant mother: "Mère! Mère! Mon enfant vit! Mon enfant vit en moi! Il vit! Il a bougé!" She feels this new life as she breathes the perfume of the tuberose that cover her dead lover's heart, as if it were his essence that animated the child. Pensée as a mother needs to face two difficulties, her blindness and her single parenthood. Often worried about her blindness during the play, she suddenly realizes the potential within her: "C'est singulier de penser qu'en ce moment il se fait de moi des yeux qui seront capables de voir et que je porte ces étoiles vivantes dans mon sein!"<sup>27</sup> She is very proud of her child-to-be; she stands tall and jubilant. Yet she worries what people will think of her and she asks her mother if she is ashamed. Sichel answers, "Il n'est personne au monde plus fière que je ne le suis."<sup>28</sup> Sichel does, however, keep the news of the pregnancy from her husband. Pensée does not want her child's name to be sullied, nor to have it suffer the reproach of

---

<sup>25</sup>Ibid., p. 559.

<sup>26</sup>Idem.

<sup>27</sup>Idem.

<sup>28</sup>Idem.

others, so, for the sake of her child, she agrees to marry her lover's brother.

La Mujer and la Suegra, Leonardo's wife and his mother-in-law in Bodas de Sangre, are shown throughout the play as tenderly ministering to the baby. La Mujer is expecting a second child. It is their lullaby as they cradle the child that emphasizes the life and death counterpoint in the play; the child is cared for tenderly, nurtured with hope for long life and happiness, yet the song speaks of blood and pain, tears and death.

María, Yerma's young friend, shows the timidity of the new mother-to-be in the face of the wonderment of new life, "Estoy aturdida. No sé nada.... De lo que tengo que hacer. En medio de todo tengo vergüenza."<sup>29</sup>

Doña Prouhèze, motherly and protective of Rodrigue, was first married to a much older man. About their marriage she says, regretfully, "Je n'ai même pas été capable de lui donner un fils."<sup>30</sup> She did have a child in her second marriage to Don Camille but she was full of the love for Rodrigue when the child was conceived with Camille. Rodrigue was really the spiritual father, and the child looked just like him. When it was time for her and Camille to die, Doña Prouhèze gave her daughter, then about ten years old, into the care of Rodrigue.

Bearing the generic name, the Madre in Bodas de Sangre is the character of thwarted motherhood: she hopes for

<sup>29</sup>Obras, p. 1280.

<sup>30</sup>Soulier de satin II, Théâtre II, p. 975.

life, generation, perpetuation, but her husband is killed after three years of marriage, and both sons are killed. She is left to be the mother of sorrow, keeper of the graves which she cannot leave: "Tengo que ir todas las mañanas."<sup>31</sup> She will die on the spot of earth that holds her loved ones, the earth that drank their blood. About her first son's death she says, "me mojé las manos de sangre y me las lami con la lengua. Porque era mía."<sup>32</sup> She tried to prevent the second son's death by over-protective love: warning him against going out to the fields, or using knives. He laughingly picks her up, full of the plans for his marriage; he spins her around and is off with his knife to harvest the grapes, leaving her full of sorrow, fear and premonition. In the end la Madre suffers the most, from the loss and deprivation of the life she loves so ardently.

Mara, (and her first version Bibiane) in many ways, personifies evil, but in her maternity she softens the spectator's reprobation. Her ferocious mother love, so tenacious and demanding, will wrest a miracle from the heavens to restore her child to life. Mara audaciously confronts Violaine with her demands for her child's life, even though she, Mara, had so sorely wronged her sister in the past; her faith and ardor as a mother redeem the evil within her.

The last positive mother is Doña Musique, the most positive personality of the plays: she is the incarnation of joy, and, full of the music of life, she radiates happiness.

---

<sup>31</sup>Ibid., p. 1174.

<sup>32</sup>Ibid., p. 1229.

When she becomes pregnant with the Viceroy of Naples' child she is exuberant. She prays with wonder to God:

Il n'y a que vous avec moi qui partagiez ce secret de ma maternité:

Une âme qui en fait une autre, un corps qui nourrit un autre corps en lui de sa substance....

Avant qu'il y eût cet enfant en moi, alors que ma joie était au dehors.<sup>33</sup>

Doña Musique resonates with joy.

Finally, to conclude our study of maternity, there are women who are yearning for motherhood. La Zapatera is indeed "prodigiosa" but, married to a much older man, she has no expectation for the children she desires so ardently, nor does her sense of honor permit any other solution. She treats the Niño in the play with the greatest tenderness. When he receives a doll from the Zapatera he says he will accept it since he had heard his mother telling people that there would be no child for the Zapatera. He also reports that all the people laughed. Infuriated at this ridicule, the truth still wounds her deeply. The Niño breaks the news of the husband's leaving, and she is alone more than ever, with no hope of a child of her own, with no husband. The Zapatera dotes more than ever on the Niño: there are hugs and kisses between them; she seats him on her knee asking, "¿Por qué eres tan precioso?"<sup>34</sup> When the Niño blindfolds her with his hands, she guesses "pastorcillo de Belén", which answer awakens a new chain of spiritual, even mystical, interpretations of the child. Nevertheless La Zapatera is the

<sup>33</sup>Soulier I, Théâtre II, p. 784.

<sup>34</sup>Ibid., p. 935.

heartbreaking portrait of a woman who desires a child, and who, because of the circumstances of her life, is denied motherhood. As for Yerma, the name has become synonymous with the woman yearning to be a mother. In the beginning of the play Yerma is still hopeful as she dreams of her child waiting to be born whose voice she hears on the wings of a breeze. She responds to the signs of new life in nature, the nesting birds, the plants, the new lambs. Her knowledge of what to do to prepare for birth is obvious as she counsels her fearful, unknowing pregnant friend, María. Her vision of motherhood is realistic for she enumerates the hardships and sufferings that she would gladly bear for her child. How warm and loving is her portrait of the new mother:

Yo tengo la idea de que las recién parridas están como iluminadas por dentro y los niños se duermen horas y horas sobre ellas, oyendo ese arroyo de leche tibia que les va llenando los pechos....<sup>35</sup>

But, as the play continues, she gradually becomes filled with the fear that her destiny is to be barren, that her one desire in life will never be fulfilled. She consults old women who had been very fecund in their own lives for advice. She goes to a conjuradora, an exorcist, for magic verses and prayers. All to no avail. Finally she even goes to a Romería, the local fertility festival. Her strong, uncompromising sense of honor will not allow her another mate, nor will she accept what she considers the partial motherhood of adopting a niece or nephew. When she hears from her

---

<sup>35</sup>Ibid., pp. 1327-8.

husband's own lips that he does not care about children, has never wanted a child, in a fit of obsessive fury, she kills him, and with him, any hope of ever bearing a child.

Having studied the authors' women as mothers we can conclude that Lorca and Claudel have presented an extraordinary variety of the maternal in their plays. Although few are main characters, taken together, they present quite a comprehensive and compelling view of woman in her maternity. We turn attention next to the women characters as daughters, who, though fewer in number, are no less interesting: there are the obedient, compliant daughters who conform to society's pattern for them; the obedient ones who cooperate only to explode out of the norm; still others who do not conform at all to expectations; also the rebels who fight, even to death, for their individuality and liberty; and finally, there is the independent, self-motivated daughter. In the plays there is even a daughter's appreciation of a mother's life and work: Sara is welcomed as a daughter by Anna; she returns Anna's love and by her words shows recognition of what a child usually takes for granted. She says to Tobie: "Mais elle, elle, elle, elle, ta Mère, ta maman, c'était elle qui vous faisait vivre tous, du matin au soir..."<sup>36</sup> Lovingly appreciative towards her mother-in-law, Sara speaks to Anna: "je baise ces vieilles mains qui ont tant travaillé: tant lavé, tant cousu! Tant fendu le bois, tant

<sup>36</sup>Tobie et Sara, Théâtre II, p. 1317.

lancé la navette, tant préparé la cuisine! Tant prié, tant prié de ces dix pauvres doigts!"<sup>37</sup>

Generally daughters are second best; parents desire sons. For example, the father in L'Annonce I says about his daughter, Violaine, with obvious regret: "Mon enfant née la première à la place de ce fils que je n'ai pas eu!"<sup>38</sup> Only to spare themselves pain, as in the Madre of Bodas, do they wish for daughters. The Madre felt that a daughter would stay home and embroider, make lace, and lead a tranquil life, rather than be a target for evil knives as is a son. Daughters' lives were arranged for them: subordination to the parents wishes was expected. Yerma's father gave her to her husband, and she accepted obediently, if not gladly. Violaine's father arranged her marriage to Jacquin without even asking her, yet she cared for her parent, without resenting his dominance over her, putting her arm around his neck, and weeping when he left for the Crusades.

The daughters of Bernarda are virtual prisoners, enclosed by their mother for eight years of mourning with no visitors, no suitors. Only Angustias, whose money came from Bernarda's first marriage, has any chance to escape, "Afortunadamente, pronto voy a salir de este infierno."<sup>39</sup> When another daughter, Martirio, steals her sister's fiancé's photograph, Bernarda slaps her. Though Martirio vainly tells her mother not to hit her, she backs down.

<sup>37</sup>Ibid., p. 1305.

<sup>38</sup>Théâtre II, p. 39.

<sup>39</sup>Ibid., p. 1472.

Bernarda repeats, "Aquí se hace lo que yo mando."<sup>40</sup> And the dutiful daughters, condemned to a living hell, say with Magdalena, "Malditas sean las mujeres."<sup>41</sup>

Other obedient daughters who acquiesce for a time to their parents' and society's dictates erupt from the orderly context almost in spite of themselves. Violaine, who docilely accepted her parents' plans for her, when opposed by her violent sister, suddenly withdraws, and independently leaves home to live a solitary life in the mountain caves nearby. She has broken away completely from society. Another erstwhile obedient daughter is Belisa, who dutifully marries the aging Don Perlimplin as her mother has arranged. But against the code of her society, she follows her lusty inclinations on her very wedding night. The Novia in Bodas had been a submissive, cooperative daughter who acquiesced when the marriage she wanted was denied her because of the man's poverty. She agreed to another marriage, but, right after the ceremony, when her true love, also married by now, came with his wild horse, she leaped away from her society to follow her long-denied passion.

Two daughters do not conform to society's pattern. Pensée, being blind, is different. Though she needs her mother, and depends on her, she is ready to love a man; she and Orian conceive a child, and though they plan to marry, Orian is killed, and thus, suddenly, Pensée is a parent alone. Doña Rosita has plans to marry, but her fiancé

---

<sup>40</sup>Ibid., p. 1452.

<sup>41</sup>Idem.

leaves for America, eventually marrying someone else. He does not tell Rosita for many years and she continues to wait for him. Against all the urgings of family and friends she refuses other offers of marriage, preferring to hold on to her dream, and as the years pass she becomes the scorned and pitiful outcast, the "soltera" of Spanish society.

Doña Musique belongs in the dynamic group of rebels. One of the orphaned nieces whom Don Pélage is marrying off, she refuses to have anything to do with the marriage and consequently runs off with the help of le Sergent to find love, le Roi de Naples: Don Pélage, her uncle, "s'est mis dans la tête de me marier avec le toucheur de boeufs, et moi je m'envole sur le rebord du toit et je me moque de lui!"<sup>42</sup> She demands her freedom: "Je ne veux d'aucune prison."<sup>43</sup> Just as demanding is Mara, the rebel who is unscrupulous in her pursuit of happiness. The father's arrangements for Violaine of husband and land are unacceptable to Mara, and she manipulates tirelessly until her sister relinquishes her rights. One cannot help admiring the dogged tenacity by which this unrelenting woman tries to achieve her own happiness against family, religion, society. However, the most rebellious character of the plays is Adela, Bernarda's youngest daughter. Defiant of her mother and the whole code of honor and conduct for which Bernarda stands, she embarks on a headlong collision with Bernarda which ends in suicide. It begins with the green party dress she wears instead of

<sup>42</sup>Soulier II, Théâtre II, p. 989.

<sup>43</sup>Ibid., p. 990.

the prescribed mourning black. also she refuses to obey the mother's command to stay inside: "Yo no puedo estar encerrada." <sup>44</sup> When some of the sisters and the servant Poncia begin to suspect her relationship with Pepe el Romano she warns them to keep out of her life, for "¡Yo hago con mi cuerpo lo que me parece!" She fights and dies for her right to freedom and her own sexual fulfillment.

The last daughter is the true individual, one who grows to self-fulfillment; she admits her love and her dependence on her parents, building on their lives to find her own destiny. Sept-Epées, daughter of Prouhèze and Don Camille, goes with Rodrigue at about age ten when her parents face certain death. Sept-Epées experiences an unusual childhood and youth from which she emerges strong, clear-thinking, independent, self-motivated and committed to freeing the Christian Captives in Algeria. She is a loving daughter to Rodrigue calling him "mon cher papa".

As the mothers and daughters of the plays of García Lorca and Paul Claudel make their brief appearance on these pages, the extraordinary variety of the characters is evident. The mothers are loving, nurturing, stifling, rejecting, murdering, hopeful, yearning. The daughters are docile, obedient, non-conforming, rebellious, venomous, independent, self-confident. These plays show the scope of the authors' concepts of woman both as daughter and as mother.

---

<sup>44</sup>Bernarda, p. 1466.

## CHAPTER VI

## The Women Characters in Relation to Men

This chapter examines the many women characters of García Lorca and Paul Claudel in their relationships with the men in their lives in order to explore the authors' conceptions of woman as a sexual and loving person. For both playwrights the dramatic tensions in the plays arise in great measure from the passions of love between man and woman. The playwrights present instances of mutual happiness achieved through union, as in the relationship between Claudel's Doña Musique and le Vice-roi. Also in the plays men and women seek each other as refuge. Men seek a balm for sensuous passion, or an unconscious haven, "la situation paradisiaque de l'enfant avant la naissance",<sup>1</sup> or a means to salvation, as in Claudel's Le Partage de midi, and Le Soulier de satin. Women, too, see men as "salvadores". Claudel's Sara says of Tobie: "je crois que mon rédempteur vit!"<sup>2</sup> Lorca's masculine characters, too, are saviors, for example, Pedro el Romano for Adela, Fernando for Mariana Pineda, Perlimplin for Belisa, although tragically "el salvador" ultimately dies, underscoring the plight of the women who survive.

Another factor contributes to the sense of harmony in the plays. Lorca's work manifests sexual joy: "el alegre encuentro de los cuerpos y el recreo en el amor y la

<sup>1</sup>Malicet, op. cit., p. 120.

<sup>2</sup>Claudel, L'Histoire de Tobie et de Sara, Théâtre II, p. 1290.

belleza, fuentes de vida y alegría".<sup>3</sup> Non-judgmental, Lorca sees sensual love as part of growth. In Yerma the Macho and Hembra of the romeria show the power of the sexual drive whose force goes hand in hand with the most spiritual aspirations: man and woman, one in feeling and desire for their child. This element is painfully missing in Yerma, for she alone is desirous of this fruition. Claudel, also in awe, sees sexual love as "le mystère des mystères allié aux plus profonds mystères religieux: la génération, la création, la communion de 2 êtres. Quelque chose d'analogue au culte des organes sexuels chez les primitifs".<sup>4</sup>

Claudel considers passion an invitation to spiritual love. For him love creates, renews: "...l'amour fait des âmes neuves".<sup>5</sup> It rescues a person from avarice, hardness of heart, selfishness, permitting an altruism that puts the Other first. In this framework woman is important as "une semblable, une compagne, une âme-soeur, dont la mission consiste sans doute à compléter l'homme, mais surtout à le conduire à Dieu, au ciel, en lui assurant le salut."<sup>6</sup>

Claudel and Lorca both see love as an ideal, a yearning for perfection. But love causes suffering in the characters, for example, the Zapatera prodigiosa, or Perlimplin, or Rosita in Lorca's plays, and Pensée or Prouhèze in Claudel's plays: they seek the absolute for which they sacrifice;

<sup>3</sup>Rafael Martínez Nadal, El público, p. 139.

<sup>4</sup>Claudel, Journal I, p. 658.

<sup>5</sup>H. C. DesRoches, Paul Claudel, poète de l'amour, p. 30.

<sup>6</sup>Jacques Zéphir, "La phallocratie de Paul Claudel, selon Simone de Beauvoir: mythe ou réalité?", p. 35.

they suffer because their love is impossible. Absence, too, causes pain. Doña Musique asks Prouhèze about her pain, "Donc il y a quelqu'un, soeur chérie, dont l'absence ne cesse de vous accompagner?"<sup>7</sup> Love is the ultimate value, therefore many of the women characters pursue love and are consequently unhappy in their relationships with men.

There are, however, some women in the works of both playwrights that present the more felicitous aspects of women with men. Claudel's L'Annonce faite à Marie, a play full of harsh cruelty on the part of Mara, and acute pain and deprivation on the part of Violaine, presents an example of an harmonious relation, the marriage of Elisabeth and Anne de Vercors which infuses the play with the freshness of harmony. Anne de Vercors, a good, hard-working tiller of the soil, married to Elisabeth for thirty years, describes their union: "...dans la tendresse et dans la compassion et la piété de notre foi mutuelle. Et voici entre nous l'enfant et l'honnêteté...."<sup>8</sup> Displaying the camaraderie of a long relationship, they tease each other good-humoredly, she saying how he is away so much she has to run after him to sew on a button, and he, "Quand penses-tu une chose/ Que tu ne nous dises d'abord le contraire, malignité!"<sup>9</sup> When Anne Vercors hears "La trompette sans aucun son que tous entendent"<sup>10</sup>, a call of Divine inspiration, he will not leave for his mission to the Holy Land until he hears a consent

<sup>7</sup>Claudel, Le Soulier de satin II, Théâtre II, p. 991.

<sup>8</sup>Claudel, L'Annonce faite à Marie I, Théâtre II, p. 27.

<sup>9</sup>Idem.

<sup>10</sup>Ibid., p. 150.

from Elisabeth. Theirs is a long life of love and respect, an antidote to the hatred and violence in Claudel's play. Lorca, too, knew how to soften the violence and uncontrolled passion of Bodas de sangre by creating moments of stark contrast, as in the scene of mother and child, with soft lullabies, and sweet dreams juxtaposed with Leonardo's passion and his wild-eyed, sweat-drenched horse. So, too, he contrasts the Madre's unrelenting mourning for husband and son with her former happiness and fulfillment in her marriage. When we first meet the Madre in Bodas de sangre, she is bemoaning her fate of having lost husband and son, so small a blade could put so swift an end to such a fine bull of a man. Though she is grieving and embittered, her speeches throughout the play extoll her short life of happiness: "me olía a clavel y lo disfruté tres años."<sup>11</sup> She loved the man deeply, admiring his strength and manliness. La madre automatically accepts the social framework of rural Spain, as, when "interviewing" her prospective daughter-in-law, she asks the young woman if she knows what it means to get married, and then answers, herself: "Un hombre, unos hijos y una pared de dos varas de ancho para todo lo demás."<sup>12</sup> And when advising her son on how to treat his new wife, she tells him "que sienta que tú eres el macho, el amo, el que mandas".<sup>13</sup> Yet she was herself so happy in her marriage, in her sexuality, her work, her motherhood: the total enjoy-

<sup>11</sup>Lorca, Bodas de sangre, Obras, p. 1173.

<sup>12</sup>Ibid., p. 1200.

<sup>13</sup>Ibid., p. 1241.

ment of a man sparked her whole person with exuberance. The loss of her man plunged her into the deepest mourning, causing her to live ever after in sorrow.

The harmonious relationship between Claudel's Violaine and Jacques is an example of love as an enduring frame for the action of a play. Violaine is clearly a mystical character throughout the several versions of the play, but she is also a passionate one. Young, in love, she is happy: "Pardonnez-moi, parce que je suis trop heureuse! parce que celui que j'aime/ M'aime, et je suis sûre de lui, et je sais qu'il m'aime, et tout est égal entre nous!/ Et parce que Dieu m'a faite pour être heureuse...."<sup>14</sup> The parent-approved marriage is to take place within a few days. This is a joyful love as Claudel expresses it: "Il est vrai que je suis heureuse. Dans la joie, je m'endors, et je me réveille, et je me rendors dans la joie. Que je sois pleine de plus de joie,/ Afin d'en apporter à celui que j'aime davantage!"<sup>15</sup> But there is no consummation because the rivalry between Violaine and Mara, which is the real point of departure for the play, begins to wreak havoc with this relationship. Surprisingly, Violaine does not fight back against Mara's cunning and power. The mystical aspect of her character, which had surfaced in the very beginning in the healing kiss she bestows on Pierre de Craon, becomes more pronounced. Violaine calls her love and Jacques's "un

<sup>14</sup>Claudel, L'Annonce faite à Marie II, Théâtre II, p. 142.

<sup>15</sup>Claudel, La Jeune fille Violaine II, Théâtre I, p. 577.

grand mystère entre nous deux".<sup>16</sup> Near the end of La Jeune fille Violaine II, as death approaches, Violaine tells Jacques that she has always loved him, but she had compassion for her sister. And, she adds, "peut-être/Nous nous aimions trop pour qu'il fût juste que nous fussions l'un à l'autre"<sup>17</sup>: an illustration of Claudel's idea of the impossibility of love. The relationship of Jacques and Violaine has transcended the normal course of love, and survived through her years of solitude and exile and his years of marriage to another woman; it is an example of Claudel's view of love as enduring through adversity, denial, and separation and it provides for Claudel's play a structure and a positive continuity in the midst of all the evil in the play.

The harmonious relationship of Doña Musique and Le Vice-Roi de Naples presents the same positive quality in Le Soulier de satin. Doña Musique was Claudel's favorite woman character because she was filled with the joy he believed to be the fulfillment of the human person. Full of peace and joy, Doña Musique is the happiness of human love personified and, the Vice-Roi of Naples, through her, is also a joyful character. Destiny played a hand in their meeting, for Doña Musique was running away from Spain and the salesman husband they were forcing her to marry. A free spirit, she would accept only one prison: "Il y a une prison pour moi et nul ne pourra m'en arracher./ Les bras de celui que j'aime, elle

<sup>16</sup>L'Annonce II, p. 141.

<sup>17</sup>Théâtre I, p. 630.

est prise, la folle Musique!"<sup>18</sup> When they meet the Vice-Roi is filled with music; his ears are opened: "La divine musique est en moi."<sup>19</sup> Their very being vibrates in harmony as they discover and nurture each other's highest aspirations. "Musique exprime et incarne une tendance profonde et incoercible de l'âme vers la joie et le bonheur dans l'amour;..."<sup>20</sup> Claudel has succeeded in breathing life into an ideal couple in the persons of Doña Musique and le Vice-roi de Naples.

Claudel's heroine Pensée de Coufontaine and Orian also experience a relationship of harmony. Pensée is young, blind, in love, "une jeune fille si vraie que nous croyons la connaître".<sup>21</sup> Claudel unites within her person a triple heritage: "la tradition juive, l'aristocratie française, la laïcité républicaine".<sup>22</sup> Twin brothers in Le Père humilié, the nephews of Pope Pius IX who has grand designs for them in his military campaigns both love Pensée. When they ask the Pope's advice about love he speaks to them about the difficulties of marriage: "Le mariage n'est point le plaisir, c'est le sacrifice du plaisir, c'est l'étude de deux âmes qui pour toujours désormais et pour une fin hors d'elles-mêmes auront à se contenter l'une de l'autre."<sup>23</sup> Neither twin is dissuaded. Pensée, however, loves Orian,

<sup>18</sup>Claudel, Le Soulier de satin II, Théâtre II, p. 990.

<sup>19</sup>Ibid., p. 1041.

<sup>20</sup>Pierre Angers, S.J., "Doña Musique et la poésie de Paul Claudel", p. 59.

<sup>21</sup>Georges Cattai, Claudel, p. 69.

<sup>22</sup>Jacques Lefebvre, "La femme dans le théâtre de Claudel", p. 65.

<sup>23</sup>Théâtre II, p. 532.

the more serious brother whose life is at risk because his role in the papal plans is more dangerous. Like Claudel in his conflicts of vocation and passion, Orian, feeling himself dedicated to God, is reluctant to love a woman: "C'est mon âme qu'elle demande, et je ne peux absolument pas la lui donner, / Moi-même ne la possédant."<sup>24</sup> And as with Claudel and Rose Vetch, through Pensée love awakens Orian to self-discovery: "Tout cela qu'il y avait en moi et que je ne connaissais pas, à mesure qu'elle parlait, tout cela que fournissait en moi comme de la musique!"<sup>25</sup> Their relationship seems too exalted to exist; absence and separation seem inevitable. Indeed Pensée and Orian are cruelly separated by his death shortly after their "enfant d'amour" is conceived. It is clear in the play that Pensée's love for Orian will last. It was extremely important to Claudel to explain the passionate affair in his life, thus he links love and self-awakening. As with Pensée and Orian, the pain of separation cannot eradicate the exaltation of love, nor undo the self-discovery.

Also from Le Soulier de satin is the harmonious love between Doña Prouhèze and Don Rodrigue. Doña Prouhèze, "une jeune, ardente et ravissante Espagnole. Coquette et femme d'honneur, elle aime le monde, le soleil, le ciel, la vie"<sup>26</sup>, and she is married, widowed, and remarried, central to the lives of three men. Around them Claudel weaves the

<sup>24</sup>Ibid., p. 534.

<sup>25</sup>Ibid., p. 529.

<sup>26</sup>Jacques Bastien, "L'oeuvre dramatique de Paul Claudel", page 220.

intricacies of Divine plan and free will making Doña Prouhèze vital to their lives, the key to the salvation of these men. Don Pélage, her first husband, relies on her strength and virtue. He married her when she was too young to realize what marriage to a so much older man meant, but: "j'ai été comme inondé de soleil, toute mon âme est sortie du brouillard à sa rencontre."<sup>27</sup> Very solemn about his marriage vows, Don Pélage trusted that Doña Prouhèze would honor hers because not children, nor society, made a marriage, nor even love; it was rather "le consentement en présence de Dieu dans la foi".<sup>28</sup> Don Pélage believed in Doña Prouhèze, even when she doubted her own strength and virtue in the face of her overwhelming passion for Don Rodrigue. Don Rodrigue, in turn, adored and desired Doña Prouhèze, and he pursued her relentlessly. Yet their separate vocations intervened: she, to govern in Africa; he, to devote himself to a life of conquest and adventure. When in Africa, Doña Prouhèze and Don Camille are deadlocked in a power conflict until her troops betray her; joining forces with Don Camille, now a widow, she also consents to marry him. Their stormy relationship is ugly with Camille's cruelty as he tries to break down her strength with threats and torture; although she admits her body is in his power, her soul is her own. Through many years of turmoil, Prouhèze's inner peace and harmony are preserved through her constant, sustaining love for Rodrigue. Doña Prouhèze abides by her

<sup>27</sup>Claudé, Le Soulier de satin II, Théâtre II, p. 1015.

<sup>28</sup>Idem.

husband Don Camille even in death, loyal to her sense of mission: that through her Don Camille will be kept from doing evil and that, also through her, he will awaken to God's presence in the universe. Even Don Camille comes to recognize the dimension of the love between Doña Prouhèze and Don Rodrigue: he calls Doña Prouhèze a star, a guiding light, for Don Rodrigue. She and Rodrigue are indeed spiritually married, and though tempted, they are united in love, and in acceptance of the law of God by which they live. As symbolized in the Double Shadow scene their unity can never be undone. "Inaccomplis, leurs désirs se spiritualisent, deviennent énergies de l'âme."<sup>29</sup> Each transcends towards the Ultimate Goal. And, finally, also from Claudel's Soulier de satin, the last image of harmonious love between man and woman is that of Sept-Epées swimming at full speed in the darkened night sea in order to join her love, Jean d'Autriche. She represents the total commitment of lovers: "il n'y a qu'une chose nécessaire, c'est quelqu'un qui vous demande tout et à qui on est capable de tout donner."<sup>30</sup>

Thus far the discussion has concentrated on those ideal relationships in the plays. Given Claudel's predilection for creating mystical dimensions for a number of his characters, it follows that most of these harmonious relationships appear in his works. The other large division of the chapter will study more of Lorca's characters: this section discusses the discordant relationships between the women

<sup>29</sup>v. Cerny, "Le 'baroque' du Soulier de satin, p. 483.

<sup>30</sup>Claudel, Le Soulier de satin I, Théâtre II, p. 937.

characters and the men in their lives. Far from experiencing the ideal of harmony, most of the characters of the plays, are embattled in the "war of the sexes". Love seems a conflict between man and woman, "donde se vence o se es vencido".<sup>31</sup> Lorca's society, based on male domination of the woman, lauded the virility principle of hispanic machismo, and his plays reflect the discontent and rebellion of women. Claudel's Tête d'or also presents a male-centered society whose hero, Simon Agnel, articulates the lack of understanding between man and woman as he buries the dead woman who had long been his companion: "elle me regardait et je n'ai pas su ce qu'elle voulait me dire. Qui est-ce qui comprend les femmes?"<sup>32</sup> Coeuvre, the poet, moans his discontent with the rivalry of the sexes: "Pourquoi donc ne nous est-il pas permis de trouver satisfaction dans la femme? D'où vient ce malentendu entre les sexes, et cette séparation irréductible?"<sup>33</sup> On this topic psychoanalytic criticism, which has been applied to both authors, highlights man's fear of mysterious woman with her mythological powers, her force that is "mutilante, mortelle, souvent funeste au héros". In the Soulier de satin, for example, woman is called "un vampire féminin", and when Rodrigue almost captures Prouhèze, she returns fire and, significantly, destroys his ship's mast.<sup>34</sup> And it is perhaps this fear of

<sup>31</sup>Carlos Feal-Deibe, Eros y Lorca, p. 245.

<sup>32</sup>Tête d'or II, Théâtre I, p. 175.

<sup>33</sup>Claudel, La Ville II, Théâtre I, p. 482.

<sup>34</sup>Michel Malicet, "La peur de la femme dans Le Soulier de satin", pp. 120-5.

woman that makes *Tête d'or* so furiously male: "une force m'a été donnée, sévère, sauvage! C'est la fureur du mâle et il n'y a point de femme en moi."<sup>35</sup> And he is so condescendingly dominating when he blames the society's degradation on woman, "sur qui pèse la malédiction; et elle est faite pour rester à la maison et pour se soumettre sous la main forte et sage; mais de la femme vous avez fait votre maîtresse."<sup>36</sup> While we find examples of this antipathy of men against women in Claudel's plays, men are not studied in Lorca's plays, because to Lorca woman was the life source. Observing that woman was in an unjust and inequitable position in society, Lorca, in most of his plays, centers woman's life around a man, who ultimately fails her: he does not understand her, nor does he meet her needs.<sup>37</sup> A man like Pepe, el Romano, is the prototype of the male: "malvado, sin alma, egoísta e incapaz de cambiar".<sup>38</sup> Men, with their own needs, desires, interests, are favored in Lorca's society. They have the satisfaction of their work: care of the fields, the herds, acquisition of goods, the providing of material welfare, and they also have the freedom of their sexuality, and their love. Lorca's plays show the marked contrast between men's lives and the curtailed life of women. They depict a society exerting its tyranny on women, demanding necessary order and structure, and in his plays

<sup>35</sup>Claudel, *Tête d'or II, Théâtre I*, p. 184.

<sup>36</sup>*Ibid.*, p. 244.

<sup>37</sup>Francesca Colecchia, "Don Perlimplin: Some Considerations on the Male Role in the Theater of García Lorca", p. 71.

<sup>38</sup>Cedric Busette, *Obra dramática de García Lorca*, p. 100.

rebellion is born in the women. As the social and religious order of society is rejected by a woman character there is tremendous conflict within her: she is torn between the honorable, ordered life for which society has groomed her--the life of a wife and mother in a peaceful homelife, and the life of freedom, and burning passion--the life of a lover in the exaltation of emotional ecstasy. The Novia in Bodas de sangre suffers torments within her as she tries to resolve this conflict.

In the analysis of women with discordant relations with men there emerged a whole group of women that can be called "users of men", women who needed men for their own purposes and who used them unscrupulously. These examples from the work of Lorca and Claudel show another important dimension of the feminine person. Belisa is a woman who uses men.<sup>39</sup> A woman of great beauty in face and body, voluptuous, sensuous, she lives totally on the physical plane. A Circe who turns a man into an animal, erasing from his mind any spiritual goals, she subjugates a man, reducing him to her plaything, only to destroy him. In her society, being poor,

<sup>39</sup>Lorca's El amor de don Perlimplín en el jardín con Belisa is a lesser known work which has been much studied in recent years, especially for its psychoanalytic possibilities: a play that has been called a dream, an interweaving of latent and manifest content, Allen, op. cit., pp. 60-1; it has also been called: a fairy tale with its "intuitive representation of collective human life", Ibid., p. 4; also a bold parody of Christ's story, See Miguel González-Gerth, "El simbolismo trágico de Federico García Lorca", pp. 268-9, and Busette, "Animation and Secularization of Religious figures in García Lorca", pp. 72-6; and a composition in Sonata allegro form, Luis T. González-del-Valle, El Teatro de Federico García Lorca y otros ensayos, pp. 61-80.

Belisa had to marry for money. Through his loving maid's urgings, Don Perlimplin, in spite of himself, asks for Belisa's hand in marriage. Marriage for her is only a financial arrangement, and from the wedding night she pursues her life with other men, using the new home as a base for rendez-vous, and love letters, and the garden as a trysting place for her lovers. Don Perlimplin, once he discovers woman, becomes hopelessly enamored of his wife. His plot to win her love flaunts all convention as he sings out, to Marcolfa's horror, his non-macho, non-Spanish chant, "¡Don Perlimplin no tiene honor!" There is no question about Lorca's vivid portrayal of the man and woman conflict: it draws on the traditional farce of the Spanish Golden Age on the same subject, but still points an accusing finger at a society that would pair an old, innocent, ascetic scholar with a young, passionate girl for the sake of money.

Sichel, a more complex character than Belisa, also embodies Claudel's confrontation with the problem of History: he felt the need for a solution to the inexplicable position of the Jewish race in time past and present, and he shows Sichel, the Jewess, as determination itself to shed the outcast image in which she perceived herself. In so doing she, too, becomes a user of the men in her life. Suffering, because for the Jews there was no land, nothing to call one's own, she has renounced her God to rely solely on her own powers: her aim is to escape her race. Iron determination is in her words: "Je suis une femme, et je veux avoir

ma place avec le reste de l'humanité, et pour cela je suis prête à tout faire et à tout donner, et à tout trahir!"<sup>40</sup>

The first betrayal was to her career of concert pianist, which she abandoned to become Turelure's mistress: he forbade her touching the piano at all. The next betrayal was to her freedom: in hopes of marrying Turelure, Rachel allowed him to "rebaptize" her Sichel, the German word for sickle, and she became like a slave to him. But in her seeming servitude she forged Turelure's bond of dependence on her: he is in terror of death and Sichel deftly manipulates this fear. Subtly involved in the rift between Turelure and his son Louis, when Turelure dies, she is the one to inherit his wealth. When Louis learns that Sichel will inherit everything, he asks her to marry him. Always aware and always scheming, Sichel, in a magnificent gesture, tears to shreds the only document that records the will and testament that left her everything. As she had calculated, Louis renews his marriage proposal and, although Sichel feels no love for Louis, since, to her, marriage is merely "une espèce d'alliance réfléchie", she marries him, rejecting her race, feeling that through this marriage she will have arrived. She manipulated both father and son for her own ends. Another character from the same play, La comtesse Lumir, also uses men for her own ambitions. An admirable character for her dedication to a higher cause, dreaming of being the Polish Jeanne D'Arc, she has, however, a guilty

<sup>40</sup>Claudé, Le Pain dur, Théâtre II, pp. 424-5.

conscience: "J'ai commis un crime et je dois le réparer."<sup>41</sup> Money was raised by Polish women--a colorful detail for our study on women--with great sacrifice from "l'avarice des mères et des veuves, la dot des jeunes filles" for the liberation of Poland. Lumir and her brother took this money and loaned it to Louis Turelure for his enterprises in Algeria. Lumir and Louis were lovers in Algeria and now they plan to marry but she becomes obsessed with the idea of this money and demands repayment. When Turelure refuses to pay his son's debt, Lumir becomes livid. "Je dis que j'obtiendrai cet argent par tous les moyens. Je l'aurai."<sup>42</sup> The importance of love diminishes; "L'honneur et le devoir avant tout", she insists.<sup>43</sup> And later, "Ma vie est trop courte pour que je m'attache tellement à aucun homme."<sup>44</sup> Lumir even stoops to seduce Turelure père, who in turn uses the prospective relationship to tantalize his son. Lumir, anxious to get her money, is unwilling to dally; her strategy is to manipulate Louis, her lover, through his jealousy of his father over her. Turelure Père was carrying on his person a sum that would amply repay her; Louis was to carry two guns only one of which was to be loaded, to scare Turelure into death. It was later discovered that the unscrupulous Lumir had secretly loaded both pistols to insure that Turelure would die and that she would get her money. Then she departed for Poland, leaving one man dead, and the

---

<sup>41</sup>Ibid., p. 428.

<sup>42</sup>Ibid., p. 425.

<sup>43</sup>Idem.

<sup>44</sup>Ibid., p. 434.

other, no longer useful, abandoned. Claudel presents in Lumir an independent woman, but an unscrupulous one, bordering on the immoral.

Another of Lorca's users of men is the powerful figure of the much older Bernarda Alba which looms in marked contrast to these younger women. Usually considered in her maternal role, Bernarda exposes a loathing for men that she instills in her daughters. Twice a widow, mother of many daughters, she considers men as a means to social status. Simply tolerating her husbands, docile and submissive to them on the surface, she emerged from the second husband's funeral an iron-willed, tyrannical, overt man-hater. If men could not serve her social ambitions for her daughters, the girls would have nothing to do with men. Lorca uses this non-presence of men for dramatic effect: Pepe el romano, while never appearing on stage, creates, by his absence, tension, desire, mystery; virility is thus skillfully projected into Bernarda's house of women, as well as echoed by the aroused stallion thundering in the stable, off-stage. There were no men good enough for Bernarda's daughters and her bitterness created a poisoned atmosphere in the home.

Unlike Bernarda, Claudel's Lechy from L'Echange is a very modern character, independent, detached, in her relationships with men, yet she also uses men. Lechy Elbernon is allied with Thomas Pollock Nageoire, who says of himself, "Je suis tout.... J'achète tout, je vends tout"<sup>45</sup> for whom

<sup>45</sup>Claudel, L'Echange II, Théâtre I, p. 739.

marriage is just an agreement between two parties to be dissolved at will. Thomas did not love Lechy, "Il l'a, eh bien, comme on a un cheval."<sup>46</sup> She also feels free: free to sleep with Louis and to tell his wife about it. Described as dangerous, with claws, a person who laughs in one's face and who bites, she wanted Thomas for his money, and wants Louis for his youth and beauty. Destructive, she burns down Thomas's house with all his possessions, and allows her servant to kill Louis: she had no further use for them.

The last character presented as a user of men is Lorca's Yerma. She usually awakens so much sympathy for her childlessness that it is over-looked that in her relationship with her husband, Juan, she is so engrossed in her own desires for a child that he is no more than a source of impregnation to her. It is possible that Yerma is the impotent one because she does not love: she has married and has conjugal relations, not for the love and passion for a man, but solely for "her" child. The wise Vieja in the play says: "Para tener un hijo ha sido necesario que se junte el cielo con la tierra."<sup>47</sup> But Yerma is cold, and has a distaste for sex and passion; Juan is just a means to her maternity. When he admits to her that his wish is tranquillity and material prosperity, not children, and that he never wanted a child, she kills him.

<sup>46</sup>Ibid., p. 758.

<sup>47</sup>Lorca, Yerma, Obras, p. 1344.

These women are unscrupulous, even ruthless in their relations with men. They are asserting their own wills, often against the dictates of society. The men in their lives are merely means for the women to arrive at their goals. Lorca and Claudel as playwrights have both succeeded in presenting theatrically this aspect of woman's person and behavior: woman as user of men.

In addition to those women who use men there emerges a group of women who have been wronged by the men in their lives and thus their relationships are discordant. As Lorca champions the cause of woman struggling against the rigidity of society's strictures, his plays also show woman's plight at the hands of men, as well as her efforts to seek her freedom. Lorca's woman either accepts passively, or resigns herself to her fate, or even dies. Most of these illustrations of discord are from Lorca's plays. In Bodas de sangre Lorca's home-centered woman, a woman whose virtues Spanish society extolled, La Mujer de Leonardo, resigns herself to the unfaithfulness of her husband. In her Lorca portrays a loving and faithful pregnant wife, who tends to her young son. In this peaceful setting Lorca allows the passion and violence of Bodas de sangre to fester, rumble, and explode. As La Mujer rocks the cradle, her song is full of premonition. Outside the walls, day after day, Leonardo drives his panting, sweating horse, its eyes bursting from their sockets, so that it is constantly in need of shoeing. Intuitively, La Mujer knows her husband is so troubled because

of another woman. Lorca gradually reveals that this was a loveless, arranged marriage, like so many other unsuccessful ones in the Spain of Lorca's day, marriages contracted on the rebound. Long before *La Mujer*, her mother had said in resignation, "Una cosa sé yo ya estoy despachada."<sup>48</sup> And at a wedding reception, before her very eyes, her husband rides off on his wild horse carrying the new bride in his arms. *La Mujer* has been wronged by her husband, but Lorca succeeds in dividing our sympathies between the ideal member of society, *La Mujer*, and the rebellious seeker of freedom, *La Novia*.

Another Lorca woman character wronged by a man is Angustias, the eldest sister in *La Casa de Bernarda Alba*, and the only daughter with any hope of escaping the poisoned atmosphere. Lorca presents through Angustias another unfortunate, arranged marriage. An inheritance makes her marriageable, and Pepe el Romano is her fiancé. Happy to escape, she nevertheless knows that the age difference is too great: she is forty, and Pepe is twenty-five. One sister tells us that Angustias at twenty was only a dressed up stick, and now old at forty her looks have not improved. Angustias knows Pepe is marrying her not for herself as a person, a woman, but for her money. Bitter Martirio, the sister the servant calls "un pozo de veneno"<sup>49</sup>, cynically advises Angustias that men only want lands and a submissive bitch to feed them. The jealousies and resentment that are

<sup>48</sup>Lorca, *Obras*, p. 1224.

<sup>49</sup>Lorca, *La Casa de Bernarda Alba*, *Obras*, p. 1460.

brooding in La Casa come from the powerful repressed sexuality of those sisters who are aching to be free for life. But, as Lorca points out, in this tyrannical society the women have to wait until the men come to them. And no man will come because the men of the village are inferior and Bernarda will not allow a misalliance. Nor will she allow them to move elsewhere because people would criticize the family for moving in order to find husbands for the daughters. This family is an example of what Lorca found so reprehensible in the motivation of so many Spaniards: "¿Qué dirá la gente?" was more important than any other human value. Married life, too, seems bleak, judging from the mother's advice to Angustias: do not ask questions; speak when spoken to; only look when looked at; never let the man see you cry. Angustias can expect a great deal of discord from such a marriage. "Así no tendrás disgustos,"<sup>50</sup> says Bernarda. But Angustias's fiancé has been seeing Adela, the youngest sister, now pregnant with his child. Lorca unequivocally condemns the social system that causes so much misery.

Doña Rosita, too, suffered because of this social system. She fits the stereotypic view of the quiet Spanish woman passively accepting her fate. Doña Rosita was jilted by her fiancé; after fifteen years this fiancé offered marriage by proxy. Not until years later did Doña Rosita discover that shortly afterward he married someone else

---

<sup>50</sup>Ibid., p. 1513.

without telling her. Doña Rosita's life passed in waiting as she lived on hope, telling herself that any day her lover would return. As Doña Rosita waited passively, there was no violence, no death; only time ravished Doña Rosita's youth and beauty, leaving "la soltera frágil". Doña Rosita does not wish to speak about her plight, and La Tía upbraids Rosita and society for their silence: "Ese es el defecto de las mujeres decentes de estas tierras. ¡No hablar! No hablamos y tenemos que hablar."<sup>51</sup> And finally Doña Rosita's words of disillusion, frustration, and hurt, tumble out, "con la boca llena de veneno".<sup>52</sup> She confesses to what she calls the most terrible feeling: "el sentimiento de tener la esperanza muerta".<sup>53</sup> Hers was a life of emptiness because, as dictated by her society, a woman had to be married to be worthwhile. In the eyes of Spanish society Doña Rosita had become a pitiful spinster, the lowest status for any woman.

The soltera was not the only member of society that concerned Lorca; his interest extended to the servant class. Poncia, of utmost importance in La Casa de Bernarda Alba as the voice of common sense and balance in the play, is also included in the group of women wronged by men. The old servant woman was taunted by Bernarda for being low class and the daughter of a prostitute; nevertheless Poncia is the character with equilibrium and wisdom. Truly caring about the daughters, she tries to smooth over their animosities

<sup>51</sup>Lorca, Doña Rosita la Soltera, Obras, p. 1427.

<sup>52</sup>Ibid., p. 1429.

<sup>53</sup>Idem.

and jealousies. The Criada calls the girls "malas", but Poncia, understands: "Son mujeres sin hombre, nada más. En estas cuestiones se olvida hasta la sangre." <sup>54</sup> In Lorca's plan for the play, sex is on everyone's mind. Even Bernarda hypocritically relishes Poncia's relating the men's funeral conversation about Paca la Roseta whose husband was tied up by the men, while she was carried off topless, held like a guitar, never struggling and staying all night. The sisters listen avidly as Poncia tells of the reapers who paid the dancer with the accordion to go out to the olive groves, adding how she, too, gave her son money for the same thing. "Los hombres necesitan estas cosas."<sup>55</sup> Bernarda's daughters' only life education comes from Poncia. Poncia has lines that describe marriage as a progressive abandonment: fifteen days after the wedding, a husband leaves the bed for the table; then he leaves the house for the tavern. If the wife does not accept this husbandly behavior she will rot crying in a corner. Lorca made Poncia a person who, though wronged, refused to be victimized: she did not passively accept her spouse's behavior; she beat her husband a few times. Magdalena comments: "¡Así debían ser todas las mujeres."<sup>56</sup> Significantly, Lorca has the servant teach the daughters not to be victims of men.

While Poncia is a fighter, and Angustias and Rosita are passive and resigned, Lorca's Mariana Pineda died for love

<sup>54</sup>Lorca, Obras, p. 1521.

<sup>55</sup>Ibid., p. 1486.

<sup>56</sup>Ibid., p. 1477.

and for freedom. A beloved historical heroine in Granada, Mariana was abandoned by the man she loved, and she died an heroic death for him. In this relationship Lorca shows both the fullness of love and the desolation of an abandoned woman. Mariana Pineda tells her lover, "Pedro, cuando se quiere se está fuera del tiempo, y ya no hay día ni noche sino tú y yo!"<sup>57</sup> She gives her all for love of Pedro, but once free through her help, he flees to England leaving her to die for not divulging his name. Lorca adds the dramatic tension of a rival who holds Mariana's fate in his hands: Pedrosa, the man in power, loves Mariana and offers her freedom in return for love and the information she is hiding. For refusing his advances she is incarcerated in a convent to await her death. Mariana, incredulous that Pedro does not come to save her from the scaffold, says mournfully: "Más que a mis propios hijos y a mí mismo te quise."<sup>58</sup> Her love had no limits: "Es el amor que quema, que arrastra, que enloquece."<sup>59</sup> Despite history, Mariana is not a political heroine to Lorca: she is a heroine of love, accepting death as the price for her own honor and glory, but in terms of her love, thus becoming la Libertad that Pepe loved more. "?Amas la Libertad más que a tu Marianita?/ !Pues yo seré la misma Libertad que tú adoras!"<sup>60</sup> There is in the play the counterpoint of the very young Fernando's unrequited, desperate, love for Mariana who is too

<sup>57</sup>Lorca, Mariana Pineda, Obras, p. 831.

<sup>58</sup>Ibid., p. 885.

<sup>59</sup>Ian Gibson, Federico García Lorca, 1985, p. 395.

<sup>60</sup>Mariana, p. 885.

miserable herself to have any compassion for his pain; selfishly she calls on him "Porque tengo mucho miedo, de morirme sola aquí."<sup>61</sup> Yet she does die alone with these last words, "Amor, amor, amor, y eternas soledades."<sup>62</sup> The discord in this relationship culminated in death.

Claudiel, as well as Lorca, fashioned discordant relations in which the women were wronged by men. In L'Echange the relationship between Marthe and her husband Louis is deteriorating. Claudiel creates Marthe to be the perfect domestic woman, but he pairs her dramatically with the very young, immature man who cannot appreciate her and their life together is truly discordant. Marthe is stable, mature, a person whose identity is clear, whose sense of purpose is formed, who considers marriage a vocation in which a person gives a total gift of self: "Me voici et je t'appartiens!"<sup>63</sup> She knows he is young, confused, yet her love is patient. She remembers their first time together: "Est-ce que tu crois que je ne l'ai pas compris, ce profond sanglot d'un homme qui pour la première fois s'enfonce dans une femme?"<sup>64</sup> Louis, for all his youth, appreciates the truth in her, "Tu es comme une lampe allumée, et où tu es, il fait clair."<sup>65</sup> But he fears her, her eyes, her directness, her focus, her very goodness, her virtue, her sense of duty, her conscience. She challenges him to grow up, to

<sup>61</sup>Ibid., p. 809.

<sup>62</sup>Ibid., p. 891.

<sup>63</sup>Claudiel, L'Echange II, Théâtre I, p. 758.

<sup>64</sup>Ibid., p. 737.

<sup>65</sup>L'Echange I, Théâtre I, p. 687.

wake up: "Moi, je suis la vérité. Regarde-moi! Réveille-toi! sois un homme!"<sup>66</sup> Oblivious to her qualities, he boasts that she does everything he wants. Thomas taunts him, fanning his fear of being settled, trapped: "O! Attendez qu'elle ait des enfants. Vous êtes pris.... Faites de la viande, faites des souliers, faites des habits, Monsieur! Payez, payez, payez!"<sup>67</sup> Louis bridles at the restraints; he sees Marthe as "une araignée" whose web is holding him ever more tightly. He does not want "demeure-de-paix", one of his names for Marthe; he wants "Quelqu'un de dangereux et qui a des griffes et qui vous rit dans la figure et qui mord!"<sup>68</sup> And he finds adventure, danger, Lechy. In vain Marthe tells him she is more beautiful than any other woman, and that she loves him the most: he agrees to exchange his wife to Thomas for money. Incredulous, Marthe says, "J'ai été unie à lui et tout vivant il s'est séparé de moi."<sup>69</sup> Marthe is Claudel's vivid portrayal of a wife betrayed and sold. Unlike Marthe, Sygne seems to be part of Claudel's most harmonious relationship: the joined hands of Sygne and Georges suggest the Coûfontaine coat of arms come to life. The restorer and preserver of her aristocratic heritage, noble, independent, Sygne de Coûfontaine finds her life complicated by two men. When Georges, her cousin, an émigré during the French Revolution, returns from England, she is overjoyed: the "patrimoine ancestral" would

<sup>66</sup>L'Echange II, Théâtre I, p. 762.

<sup>67</sup>Ibid., p. 750.

<sup>68</sup>Ibid., p. 765.

<sup>69</sup>L'Echange I, Théâtre I, p. 701.

be for him and his children, both sets of parents having been killed by "la hache jacobine". When Sygne discovers that Georges's unfaithful wife and his children were also dead, she and Georges, both alone, both with the same heritage, fall in love and pledge themselves one to the other. But Claudel places his heroine in a painful dilemma, challenging her Catholicism: Le Pape, led secretly through mazes of ancient tunnels, was sequestered in her house and Turelure, alone, the peasant who rose to prominence during the equalization of the Revolution, held the power to free the Pope. Turelure forces Sygne to choose: her marriage to him was the condition for the Pope's release. And discord begins. Breaking her promise to Georges, she accepted the marriage. Unlike other heroines who sacrificed themselves for a higher goal, Sygne had no satisfaction or peace from her free choice. Heartbroken, Georges lashes out at her, "Tu as manqué à la foi. Tu as manqué à l'amour."<sup>70</sup> He fears for his own salvation, for he needed Sygne's strength. When he lost her, he lost "enfant, soeur, père, mère, défendue, confortatrice, épouse, vassal, compagnon d'armes"<sup>71</sup>; in his undeserved misery, he has been likened to a figure of Job, a figure of suffering humanity.<sup>72</sup> Claudel fills his heroine with hate: "Mais vous êtes l'image de ce que je hais"<sup>73</sup>, says Sygne to Turelure. Claudel's peasant lineage speaks out in Turelure's accusing words which come

<sup>70</sup>Claudel, L'Otage, Théâtre II, p. 287.

<sup>71</sup>Idem.

<sup>72</sup>Bertrand Augst, "L'Otage de Paul Claudel", p. 46.

<sup>73</sup>L'Otage, p. 254.

from centuries of servitude to the nobility: Turelure confronts Sygne with his idea of obligation towards him on her part; he was born son of Sygne's servants; how many years had Turelure's blood served hers! had not his mother even nursed Sygne? what would Sygne do for him? The marriage was a failure and one of the last scenes shows Sygne with a "tic-nerveux", shaking her head back and forth, as if saying no, no, to her husband, and to her life. When she dies by a bullet from Georges's gun meant for Turelure, Turelure in praising Sygne in a later play gives a glimpse into this miserable marriage: "Ah! c'était une sainte. ...nous fûmes des époux bien accordés pendant tout le temps de notre mariage. Trop court, hélas! Onze mois en tout, dont neuf séparés. Jamais un mot entre nous. ...et quel mépris dans ses yeux."<sup>74</sup> Georges, too, is killed and Turelure arranges both bodies, together in death, as if acquiescing to the spiritual union that had existed all along between Sygne and Georges. Sygne has been judged harshly for having made her sacrifice half-heartedly and full of venom, refusing even at the moment of death to forgive Turelure. However, she was a woman forced into a marriage odious to her; she was wronged by a man more powerful than she. Their relationship is the final example of discordant relations between women and the men who wronged them in the plays of Lorca and Claudel.

In contrast to the preceding section the discord between men and women here arises, from the conflict within

<sup>74</sup>Claudel, Le Pain dur, Théâtre II, p. 436.

the woman herself. The playwrights, of course, seek out conflicts to heighten the dramatic impact of their plays. These conflicts, however, are also mirrors of women's true life struggles, and they serve to illuminate woman's psychological make-up as she interacts with the men in her particular life-circumstances. Among the characters in this section we find some of Lorca's and Claudel's most memorable women characters, the dynamic rebellious ones who challenge society and the stringency that curtails their individual freedoms, characters such as Lâla, Adela, La Novia, or Ysé.

Among Lorca's characters Maria Josefa is Bernarda's aged mother, who is in a state of mental conflict, not distinguishing between the days, the years. She is in conflict against all the social dicta that Bernarda, as the persona of society, inflicts so cruelly on her household. But unexpectedly, Lorca makes the old woman a spokesperson for the voice of reason. Ironically, Bernarda considers her the demented one. Maria Josefa, a virtual prisoner, does not seem dangerous, but she speaks the truth. Bernarda does not want to hear her mother say that the unmarried daughters are "rabiando por la boda", that they need a man to be happy, that the whole house needs to be opened to fresh air. Maria Josefa longs to escape from the deadened, lifeless, prison to go out into the countryside, to the place where there are houses full of happy women with their young children and their men seated at rest outdoors after their day's work. She perceives the interest the daughters have

in Pepe: "Todas lo queréis", and she warns: "pero él os va a devorar."<sup>75</sup> María Josefa is old, with no harmonious life with a man, but she knows "la fuerza que tiene un hombre entre mujeres solas".<sup>76</sup> Although she confuses time and age, she understands the life forces that demand satisfaction. Surprisingly, Lorca has this ancient woman character sing of a young man for herself, and a child. He has María Josefa, the supposedly demented one, recognize the vital needs of the deprived women in Bernarda's household and, without fear, through her confused mind, she speaks up against the society, telling the truth about women and men.

La Zapatera, too, stands up against society. Lorca's vociferous heroine, is in constant discord with her husband, and she is in conflict with herself. Lorca has made her full of dreams, but he also grounded her in the real. Her struggle is between a fantasy dreamworld and stark reality; she is torn between the two worlds, and cannot find harmony in either one. An eighteen year-old, zestful beauty, married to a fifty-two year old gentle, peace-loving shoemaker, La Zapatera is dissatisfied and rebellious: she is frustrated in love and faced with the sterility of a childless marriage. Lorca creates strident discord between man and wife: La Zapatera tyrannizes her husband, since she is the stronger one; she berates him, verbally abuses him, beats herself on the head, calling herself "tonta" for ever having married. Fed up with her rousting ways, the Zapatero

<sup>75</sup>Lorca, La Casa de Bernarda Alba, Obras, p. 1525.

<sup>76</sup>Ibid., p. 1520.

confesses to the Alcalde that he does not love his wife: "Yo no sabía lo que era una mujer."<sup>77</sup> Finally finding his life intolerable, he packs his bag and disappears. Immediately, the wife begins to speak tenderly of her husband, "mi pobrecito marido de mi alma"<sup>78</sup> weaving her fantasy about her absent man, romanticizing him into a prince charming, on a white horse, with a black embroidered jacket, a red silk tie, and four gold rings.<sup>79</sup> Her honor and fidelity to her marriage vows never waver, but as soon as the Zapatero returns, she is faced once more with reality: the man is dull, old. The Zapatera resumes the same pattern of disdainful abuse. This is another discordant relationship between man and woman, and a fine portrayal on Lorca's part of the human tendency to fashion an ideal, a network of dreams on which to live.

Even more turbulent than the relationship between los Zapateros is that of the Novia and Leonardo in Lorca's Bodas de sangre. Their erotic passion for each other is uncontrollable. How clear is Lorca's poetic expression of La Novia's struggle: "Es como si me bebiera una botella de anís y me durmiera en una colcha de rosas. Y me arrastra y sé que me ahogo, pero voy detrás."<sup>80</sup> Their exuberant love is doomed to frustration as they reach out for the freedom to love in an instinctual, irrational way for they collide with the values of society: stability, control,

<sup>77</sup>Lorca, La Zapatera prodigiosa, Obras, p. 926.

<sup>78</sup>Ibid., p. 942.

<sup>79</sup>Ibid., p. 945.

<sup>80</sup>Lorca, Bodas de sangre, Obras, p. 1215.

rationality, sound economics. Leonardo had wanted to marry the Novia, but she could not marry a poor man. After his marriage to a cousin of the Novia, Leonardo cannot still his passion, and he rides and rides, time and again, past the Novia's house. Deeply troubled, still bewitched by Leonardo, she wishes to put her life in order by her own marriage, trying to still this conflict between private passion and social responsibility. Lorca again uses his talent for contrast as he opposes the Novia's agony and the idyllic description of marriage: the Criada smiles happily as she paints for the Novia a picture which contrasts with the Novia's inner torment: "Dichosa tú que vas a abrazar a un hombre, que lo vas a besar, que vas a sentir su peso!.../ Y lo mejor es cuando te despiertes y lo sientas al lado y que él te roza los hombros con su aliento, como con una plumilla de ruiseñor..../ Una boda, ¿qué es? Es una cama relumbrante y un hombre y una mujer."<sup>81</sup> As the hour for the ceremony approaches, La Novia's misery increases: she even remembers her dead mother's stories of another land, with rich, cool earth and many trees with which she contrasts her own dry lands, "los secanos" that consume women with their relentless heat. Still wracked in self conflict, her sane, rational feelings for the Novio not enough, she still feels herself aflame, full of wounds. The Novio was to be "un poquito de agua de la que yo esperaba hijos, tierra, salud."<sup>82</sup> Yet only hours after the wedding she and Leonardo

<sup>81</sup>Ibid., p. 1207.

<sup>82</sup>Ibid., p. 1269.

escape together on his demonic horse. This tormented woman is certainly one of Lorca's finest women characters: Lorca explores in her, woman's sexuality and the power of passionate love, themes that also relate to Adela. While Lorca places La Novia's conflict within her person, in Adela's case her conflict is also with society as fashioned by the author in the microcosmic society of Bernarda's house. There is discord in Adela's relationship with Pepe el Romano because she has clandestinely usurped the place of her sister Angustias and this relationship with Pepe el Romano is destroying her. She cannot sleep, nor eat; everyone notices how pale she is, and nervous. Gradually her sisters discover her affair but Adela cannot desist: "este fuego que tengo levantado por piernas y boca".<sup>83</sup> When asked if she really cared so much for Pepe, she answers passionately, "Mirando sus ojos me parece que bebo su sangre lentamente."<sup>84</sup> Her passion consumes her and her conflict with the mores of Spanish mourning for a parent and the repressive social code for women propel her towards disaster. The shooting star she espies is a portent of danger and Adela refers to Santa Barbara, a protectress in Spanish legend. There is no turning back for Adela; she has committed herself heart and soul to Pepe el Romano no matter what the conclusion. As the youngest daughter, Adela was cherished by the other sisters who are saddened that her youth and hopes are to wither in the aridity of La Casa.

<sup>83</sup>Lorca, La Casa de Bernarda Alba, Obras, p. 1482.

<sup>84</sup>Idem.

She is vibrant, full of joy, and open to life's new experiences, but once she has accepted Pepe as her lover, her passion ignites the conflicts with Bernarda, with her society, with her sisters, with herself. She is determined to be free to live and love at any cost. Finally when Adela thinks her lover has been killed she takes her own life, perceiving suicide as the only way to escape oppression. Another triumph for Lorca is this striking young woman who moves us deeply in her struggles for self-determination, and saddens us because the only solution for her as a woman in that time and place was death.

Whereas Lorca's women in this section are seeking to forge relationships with men, they fail to do so for very long: Maria Josefa has no man; la Zapatera can only live with her fantasy husband; La Novia marries but leaves with her lover, Leonardo, who is soon killed; and although she conceives a child, Adela also dies shortly afterward by her own hand. Claudel's women are, on the other hand, presented in more long-range terms as they evolve within their relationships. The discord arises more from the self-assertion of the women characters, for they challenge the men while seeking self-fulfillment. Claudel's women characters in this section, in their discord, are more evidently taking part in the war of the sexes.

An aggressive, self-assertive woman determined to run her own life and win the man she loves, is Mara. Critics have suggested that Mara is modeled on Claudel's sister,

Camille, whose abrasive, strong, personality similarly would stop at nothing that impeded her ambitions. Society's dicta had no importance for Mara; it did not matter to her that Violaine, as first born, was to inherit the best lands, and that she was to marry first; nor did Mara respect the betrothal of Violaine and Jacques because she loved him and would have none other. Mara's words to Violaine reveal her passion, "il faut qu'une femme aime son mari, idiotement, intraitablement!"<sup>85</sup> Later when Jacques discovers at Violaine's deathbed how Mara had broken the betrothal and how she had cruelly banished and later fatally harmed her sister, his fury is directed against his wife in a vitriolic outburst of man against woman: "O! comme elle s'est collée à moi, que je ne puis m'en dépêtrer,/ Comme une vipère qui s'attache à la veine du jarret, comme un chancre sur un arbre!"<sup>86</sup> Mara knew no remorse; her own self-definition and her selfish desires were what mattered.

Lâla, a changeable, whimsical character, is very different from Mara but her dedicated pursuit of her own interests is the same. We see through her Claudel's idea of the wound inflicted by woman to awaken man's love. Isidore de Besme says of her: "Que ce malheur ne m'arrive pas que je sois ainsi dominé par cet enfant, une femme qui varie comme le mouvement des yeux."<sup>87</sup> Lambert de Besme, Lâla's guardian, and a much older person, comes under her spell.

<sup>85</sup>Claudé, La Jeune fille Violaine II, Théâtre I, p. 609.

<sup>86</sup>Ibid., p. 631

<sup>87</sup>Claudé, La Ville II, Théâtre I, p. 435)

"Deux beaux yeux illuminent ma vie! / Deux yeux pleins de joie et d'amour m'attirent d'une promesse que je ne puis démêler."<sup>88</sup> Lâla is to be his wife. She tells him: "je suis avec toi pour toujours."<sup>89</sup> The city at this time is full of evil and injustice and must be destroyed to be rebuilt and during this time of anarchy Lâla, too, lives freely. She does not keep her promise to Lambert: "Je suis la promesse qui ne peut être tenue", are her famous words. Next she seeks Coeuvre, the poet who had been her tutor: "C'est moi" and he accepts her as his wife: "toute la joie de l'homme n'est-elle pas bien, comme on dit, / La femme, afin qu'il en ait satisfaction et que le mâle rencontre la femelle? / Réjouis toi, mon âme!"<sup>90</sup> But she leaves the poet, too, for Avare, the builder of the city. Lâla is volatile, betraying to her men: "Elle s'impose à eux pour briser leur suffisance masculine"<sup>91</sup>, and she awakens them to love: "et qu'étant femme, / Du fait de ma présence, où me portent mes pieds, / Je porte la joie, j'apporte l'amour!"<sup>92</sup> Elusive, leaving the men wounded, Claudel's Lâla is a woman who asserts herself without any concern for the effect she has on the men in her life, and, with no thought for the mores of her society, she leaves behind her, after a brief moment of happiness, discord.

<sup>88</sup>Ibid., p. 420.

<sup>89</sup>Ibid., p. 426.

<sup>90</sup>Ibid., p. 445.

<sup>91</sup>Jacques Lefebvre, "La femme dans le théâtre de Claudel", p. 59.

<sup>92</sup>Ibid., p. 435.

Ysé, the last feminine portrayal of the discordant relations between man and woman, also creates discord around her. Perhaps owing her multi-dimensional existence to her real life counterpart in Claudel's turbulent love affair, Rose Vetch, Ysé is a complex creation. A sensual play about adultery, Partage de midi also explores the spiritual quest of men and women towards perfection. Ysé, her husband de Ciz, Mesa and Amalric, her two lovers, are on board ship, heading towards China at mid-day, in mid-ocean, at the midpoint in their lives, each seeking to fill the void in life. In choosing the ship's setting in the heat of the Indian Ocean, with characters each at an individual crossroads, Claudel heightens the tension, for anything is possible with such characters in this torrid, floating microcosm. Each one's life changes profoundly through the shipboard experiences, in very unexpected ways. Still beautiful, not wishing to miss the fullness of life, growing old in the same life style, Ysé muses on the strong, young beauty she had been ten years before. She admits it is noble to resist, to suffer, but she is tempted to invest herself totally in fulfillment. Ysé is full of contradictions, seeing herself as wife, mother, "faite pour vivre tranquille et bien défendue comme toutes les femmes"<sup>93</sup>; however, she values being free, detached from those around her; she also enjoys the power of being sexually attractive and arousing to men. As a character, Claudel's Ysé embodies the elements

<sup>93</sup>Claudel, Partage de midi II, Théâtre I, p. 1128.

of woman's incompatibility with man.<sup>94</sup> As a woman Ysé is experienced and mature: "La surprise de l'amour n'en aura ainsi chez elle que plus de pureté et d'intensité. Le temps des apprentissages est passé."<sup>95</sup> Ysé's husband, De Ciz, is weak, irresponsible; in her relationship she had always mothered him and he was becoming more odious to her. Mesa, independent, cerebral, determined to resist any woman, is nevertheless very vulnerable to Ysé's charms, she is fascinated and challenged with his inexperience, his inaccessibility. Amalric is virile, a conqueror, a man who knows his mind, who seeks adventure, with whom Ysé is like a warrior, daring him to conquer her. To each of the three men Ysé is the mysterious being for which he is searching: ever-changing, elusive, she represents what each man desires. When she accepts Mesa as her lover she turns cruelly against her husband: "cet homme que l'on appelle mon mari et que je hais. ...qu'il ne revient plus.... Et tant mieux s'il meurt."<sup>96</sup> Solitary, misogynistic, independent, Mesa resists Ysé: "tout amour n'est qu'une espèce de sale comédie mal jouée/ Entre l'homme et la femme".<sup>97</sup> But Mesa loves in spite of himself. Claudel's play is no facile romantic drama and although there exists a deep bond of love between them, Claudel's lovers must overcome acute incompatibility and egocentrism. Ysé calls

<sup>94</sup>John MacCombie, The Prince and the Genie, p. 81.

<sup>95</sup>Michel Autrand, "La mise en spectacle de l'amour-passion dans Partage de midi", p. 18.

<sup>96</sup>Partage de midi II, p. 1119.

<sup>97</sup>Partage III, p. 1161.

herself the impossible one, the forbidden one. Their passion is sin to them; they yield to their desire symbolically in a cemetery, a death site. After a time Ysé abandons Mesa, their relationship too discordant to endure. Pregnant with Mesa's child, she nevertheless joins Amalric who proves to be arrogant, condescending, proud to have taken the high and mighty Ysé, proud, yet disparaging, he tells her: "Pauvre Ysé! C'est malheureux d'être une pauvre femme!"<sup>98</sup> Mesa is decimated by Ysé's leaving; he questions the purpose of life itself if love can become so destructive. He ponders why Ysé came unbidden, exploding his ordered world into fragments. When they meet again, after her betrayal with Amalric, he roars with bitterness, upbraiding her for leaving him with their unborn child to go off with that "chien". Claudel explains through his characters his idea that love is the total gift of self. Ysé tells Mesa that he was still inaccessible to her, even as a lover; he never gave himself totally in love. "Apprenez une chose des femmes: Ah, qui se donne comme il faut, il forcera bien qu'on l'accepte."<sup>99</sup> Mesa tells Ysé that she did not know how to love him either: "tu ne m'a point connu! Ce grand trésor que je porte en moi,/ Tu n'as point pu le déraciner." And his words accept Ysé's verdict of his inadequacy: "Je n'ai pas su le donner." "Il fallait tout donner,/ Et c'est cela que tu n'as pas pardonné."<sup>100</sup> Once again Ysé abandons

<sup>98</sup>Partage I, p. 1040.

<sup>99</sup>Ibid., p. 1011.

<sup>100</sup>Ibid., p. 1047.

Mesa, leaving him, wounded, to be blown to death by the Chinese rebels. Claudel's lovers are, however, throughout the turmoil of their relationship, kindred spirits. They have awakened in each other, a need which only the absolute can satisfy. Claudel creates for Mesa a canticle which expresses this idea: waiting for death, Mesa meditates on the mystery of human existence and the meaning of love between a man and a woman. Mesa is transformed through his meditation: the suffering, the humiliation, the disillusionment he has endured become the means to his enlightenment. Ysé returns and Claudel has her transfigured by her decision: she appears unexpectedly in the moonlight, finally able to offer Mesa peace and love. He and Ysé face death. "C'en est fait, je suis satisfaite./ Voici que tout le passé, avec le bien et le mal et la pénitence entre les deux comme un ciment, n'est plus que comme une base et un commencement."<sup>101</sup> The discord is over.

In conclusion these two playwrights treat the subject of love between women and men in their theater, presenting happiness in those harmonious relationships as well as the sadness and pain in those discordant ones. The writers bring to life in dramatic terms those women who are users of men as well as the women who were wronged by men. The war of the sexes appears on stage in the plays, as well as the self-assertion of the woman seeking the fullness of life. Presented here are many of the most memorable women charac-

<sup>101</sup>Partage II, Théâtre I, p. 1138.

ters of both playwrights, for those women, of course, bear analysis in their interaction with men, not to mention the dramatic force with which the authors have endowed them. The discussion of these themes about women with men, displays once more that between them García Lorca and Paul Claudel lucidly present the full range of feminine life.

## CHAPTER VII

## Women and Work

The important topic of work in the lives of women is developed next as seen in the plays of Lorca and Claudel. Unlike Chapter VI whose topic of love was interwoven with plot and dramatic tension in the plays, this chapter presents a topic which is often anecdotal or atmospheric in the plays. Surprisingly, the analysis of the plays of García Lorca and Paul Claudel present numerous examples of women and work. More significantly both writers grasped the importance for a woman of doing something meaningful. In Lorca's play, for example, the author makes clear that Yerma's obsession with a child is greatly aggravated by the fact that she has nothing else meaningful to do. Claudel, too, saw that Prouhèze, for example, needed a vocation, some valuable work. There has been no study in the extensive literature on both authors that focuses on the work life of the women characters, yet it is of the utmost importance that these playwrights have concerned themselves with the work of women. We can discern in the plays certain attitudes about woman's domestic work: the woman as head of household, or the woman as servant; the differences between those women content with their domestic roles and those who were opposed to being in the home. In addition, there are those mystical women whose life work is that of saviors and healers. We can also appreciate the scope of the writers' awareness of the potential of women in the work world:

among the women characters there are business women, an actress, a performing artist, an explorer, a liberator, a patriot, a governor, a national heroine. Lorca and Claudel saw the infinite potential of women in their work life. They saw, too, the possibility of happiness in the freely chosen domestic role, as in Lorca's *La Madre* and Claudel's *Marthe*. They knew the servitude and confinement of women by the society-imposed domestic role. Lorca's plays often show the rebellion of women against this role, as in his characters *La Zapatera*, or *la Novia*, or *Adela*. These characters, too, long for the freedom men have to love and work. Both *Adela* and *La Novia* express their desire to work in the fields like men, while *Yerma* likes the sound of her footsteps resounding like a man's as she does the man's job of feeding the oxen. The agricultural setting of these desires is irrelevant. What is important is Lorca's recognition of woman's need to have meaningful work, a need as important for her as for a man. In this chapter the playwrights' women in the home are studied and the women who work in a capacity outside the home are discussed.

Lorca shows woman as head of the household, managing the smooth running of the home. *La Tía* in *Doña Rosita la soltera* explains how much work it is to manage a home. And *Bernarda Alba* takes her domestic role very seriously, demanding unquestioning, immediate obedience from her servants. Interested in the domestic, Lorca shows extreme empathy for the servant in his plays. In his own life the

servants were real persons, members of the family, whom he appreciated for their role in his education in folklore, in music, in religion, in human psychology. The peasant in Lorca's culture has been described as finely tuned through experience to a high level of the spoken word as a medium for ideas through conversation, oratory, sermons. For the peasant necessities are spiritual, not immediate physical conveniences.<sup>1</sup> I find it natural, therefore that the most colorful peasant women are the household servants who exist in the plays as real people of sensibility and wisdom rather than serving automatons. They are outspoken and practical, representing in Lorca's plays the link with the reality that the fantasyworld of the heroines blocks out. They are proud and wish to work in an honorable home as does Marcolfa who tells Don Perlimplín when his unconventional behavior with Belisa seems to be sullyng the home's reputation: "desde este momento me considero despedida de su servicio. Las criadas tenemos también vergüenza".<sup>2</sup> Their work is grueling: "yo he trabajado con las espaldas, con las rodillas, con las uñas"<sup>3</sup>; and they are resigned to a lifetime of this work: "Nosotras tenemos nuestras manos y un hoyo en la tierra de la verdad".<sup>4</sup> The criadas' devotion is unbounded; they participate in the joys and sorrows of the household, in the Novia's wedding, for example, and in Rosita's sorrowful abandonment. They are loyal, as is the Ama who, when

<sup>1</sup>Roy Campbell, Lorca, pp. 10-2.

<sup>2</sup>Lorca, Don Perlimplín, Obras, p. 1011.

<sup>3</sup>Lorca, Doña Rosita, la soltera, Obras, p. 1413.

<sup>4</sup>Lorca, La Casa de Bernarda Alba, Obras, p. 1443.

the Tío has died without leaving any money, stays with the family without pay. And beneath their decorous service they are capable of harboring fury and hate: Bernarda without any respect for the dead reminds Poncia that the brothel was where her mother belonged. Poncia fills the air with her words of hate: "un día me hartaré. Ese día me encerraré con ella en un cuarto y le estaré escupiendo un año entero...hasta ponerla como un lagarto machacado por los niños."<sup>5</sup> But the servants work for pay: "Obrar y callar a todo. Es la obligación de los que viven a sueldo."<sup>6</sup> Lorca presents the servants in his plays as people, sensitive, effectual, hard-working women who often are essential to the action of the plays, as is Poncia in La Casa de Bernarda Alba, or Marcolfa in Don Perlimplín. The theme of women at work in Lorca's plays includes other peasant women like Dolores, the conjuradora. She is the one who entreats the unseen forces through prayers and rituals. Yerma goes with the Conjuradora to the cemetery to pray for conception. She is all confidence and reassurance to Yerma about her powers and says so in extravagant language, "Qué mi lengua se llene de hormigas, como está la boca de los muertos, si alguna vez he mentido."<sup>7</sup> She assures Yerma that she will have her child. The conjuradora adds the element of the supernatural in the play. We feel Yerma's desperation more acutely since she dares confront the occult and its frightening dark

---

<sup>5</sup>Ibid., p. 1442.

<sup>6</sup>Ibid., p. 1500.

<sup>7</sup>Lorca, Yerma, Obras, p. 1327.

forces for help. The lavanderas in Yerma, who sing and gossip at the water's edge, do another kind of peasant woman's work: they beat the clothes clean against the rocks. In the play they are the chorus, by whose malicious gossip Lorca, intensifies the aloneness of Yerma, an outcast in her society. And the last peasant worker used dramatically by Lorca was the prostitute who is whisked off to the olive grove for the workmen's pleasure. Lorca has Bernarda's maid, too, tell about how she gave her son money for the same men's needs. Lorca uses both these stories to contrast the sterile, repressed atmosphere in the house with the pulse of life and its compelling sexuality on the outside. Also these stories are effectively introduced by Lorca as the sex education of the daughters who devour every syllable of the story of this peasant work.

Although Lorca addresses most often the feminine dilemma of confinement to the home, Claudel presents in addition the woman who enjoys her domestic role: Mara is a woman who always wanted the life of a homemaker. When her mother, Elisabeth, died, Mara took over and later proudly displays the orderly, organized home she maintains. In addition, Claudel's L'Histoire de Tobie et de Sara presents Anna, a woman very proud of her vibrant role as mother and housewife, a role which placed her at the very center of life. She knows the drudgery, "travaille, travaille la bonne femme! use-toi le coeur! use toi les mains!... Et quand tu es rentrée, reprise, lave, fais la cuisine." But

she also knows that it is through her, and her labor that life is nurtured: "qui est-ce qui fait vivre la maison?"<sup>8</sup> In L'Echange Claudel's Marthe, through her own choice, is a completely committed homemaker; marriage is a vocation; love and service are her job. From the very beginning of her relationship with Louis Laine, she perceived her role of service: "un jour tu es entré chez nous comme un oiseau/ Etranger que le vent a emporté./ Et je suis devenue ta femme./ Et voici qu'en moi est entrée la passion de servir."<sup>9</sup> Marthe mends and sews, scrubs the floors, does the wash, tends the garden. Claudel places Marthe dramatically opposed to the liberated Lechy, who admires this meticulous housekeeping, but equates the work with servant's work: "Comme c'est propre! La servante ne fait pas si bien que cela chez nous."<sup>10</sup> Louis rejects Marthe, and her world falls apart because, as she had said to her husband, "C'est toi mon job! si tu me fais long feu, quel dommage! A quoi c'est que je sers alors?"<sup>11</sup> A woman totally suited to domestic love and work, Marthe unfortunately finds herself with a husband who does not want her, in a marriage that fails.

As expected, the authors' characters include women who abhorred their domestic role in life. Claudel gives Ysé the quintessential speech of the frustrated, unhappy homemaker: Ysé is discontent with her life; in her thirties she remi-

<sup>8</sup>Claudel, Théâtre II, p. 1276.

<sup>9</sup>Claudel, L'Echange I, Théâtre I, p. 665.

<sup>10</sup>Ibid., p. 675.

<sup>11</sup>L'Echange II, Théâtre I, p. 737.

niscas about her beauty, her strength, but: "Et puis la vie est venue, les enfants sont venus,/ Et maintenant vous voyez comme me voilà réduite et obéissante/ Comme un vieux cheval blanc qui suit la main qui le tire,/ Remuant ses quatre pieds l'un après l'autre."<sup>12</sup> Lorca, too, shows the unhappy homemaker. One of his most important themes was the confinement and lack of opportunity of the women in his society. Yerma, too, is unhappy about her life as a homemaker; her society demanded child-bearing and her childlessness left her only the mechanics of housekeeping to fill her days. She had so completely internalized the concept of the child as feminine fulfillment that she had nothing else to fill her life. A second unhappy homemaker in Lorca's work is La Zapatera, who, when scolded by her husband, counters by saying that she had married him, his house was clean, his meals ready, his cuffs and collars, spotless, and his beautiful watch always wound by her hand, "Qué más quieres? Porque, yo, todo menos esclava." Once her work is done, she wants freedom. La Zapatera is one of Lorca's rebellious women who refuse to resign themselves, she asserts her will retorting, "Quiero hacer siempre mi santa voluntad."<sup>13</sup> And the last woman character who despises the restrictions of being in the home is Lorca's La Novia. When the father in Bodas de sangre presents his daughter to the future mother-in-law he praises her household work, the bread she bakes, and her needlework. Docile on the surface, she harbors,

<sup>12</sup>Claudel, Partage de midi I, Théâtre I, p. 992.

<sup>13</sup>Lorca, La Zapatera prodigiosa, Obras, p. 922.

nevertheless, "a repressed strength of body and will".<sup>14</sup> Try as she might, she cannot fit into the pattern of life and work that her society has made for women. And she, too, rebels.

As for woman's work outside the home, the variety of her endeavors, as well as the responsibility given to women in the plays, records an enlightened concept on the part of the playwrights about woman's potential and ability to carry on work important in the public sphere, an attitude well ahead of their time, and in some cases ahead of our own. For example, several of the woman characters, as delineated by the authors, have the qualifications of executives: energy, forcefulness, initiative, courage, decisiveness. Bernarda Alba's powerful person could easily run a corporation. Mara's will of steel and her ability to change the course of events applied to an enterprise would surely bring success: "j'ai la tête dure./ J'ai une loi au dedans de moi-même, à laquelle j'obéis comme un soldat, écrite comme sur un papier./ Quand c'est mon intérêt de faire quelque chose et que je le vois positivement,/ Je le ferai."<sup>15</sup> And Doña Prouhèze is the head of a country.

As mentioned in the section on the domestic aspect of women's lives, the playwrights did utilize woman's traditional role in their plays. Another aspect of this role is the idea of woman as savior and healer, especially in

<sup>14</sup>Anderson Reed, "The Idea of Tragedy in García Lorca's Bodas de sangre", p. 177.

<sup>15</sup>Claudé, La Jeune fille Violaine II, Théâtre I, p. 614.

Claudiel's plays. Women like Sept-Epées, dedicated to freeing the Christian prisoners in Africa, as well as Doña Prouhèze's life commitment to Mogador, do show women in the role of saviors of humanity. The woman as savior to individuals is still another aspect of this role. Claudiel created Doña Prouhèze with complex relations with different men, but her vocation is towards Don Camille, the fiery, dark character who later becomes her second husband. "Prouhèze, je meurs de soif", he tells her.<sup>16</sup> His thirst is symbolic, spiritual. He is an atheist yearning for the absolute he senses in Doña Prouhèze; he needs her for his salvation: "Ah! cessez d'être une femme et laissez-moi voir sur votre visage enfin ce Dieu que vous êtes impuissante à contenir."<sup>17</sup> She is faithful to this vocation even at the price of sacrificing her beloved, Don Rodrigue: she returns to certain death with Don Camille because she had given him her saving word. In Tête d'or Claudiel's La Princesse, too, is a saving force. Though she is rejected, exiled, nailed to a tree during the complex anarchic events of the play, she is still the voice of calm and healing, a princess in dignity and strength of character: "Je suis fixée au poteau! mais mon âme Royale n'est pas entamée, et, aussi, ce lieu est aussi honorable qu'un trône."<sup>18</sup> She was a saving force for her country, which in her absence was found much diminished: "j'étais l'honneur de notre pays et il n'y a

<sup>16</sup>Claudiel, Le Soulier de satin II, Théâtre II, p. 1087.

<sup>17</sup>Idem.

<sup>18</sup>Claudiel, Tête d'or II, Théâtre I, p. 264.

plus de beauté en lui depuis que je n'y suis plus."<sup>19</sup> Tête d'or, lying mortally wounded from battle, praises her saving, healing presence: "O Grâce aux mains transpersées!/ Douce comme le dernier soleil!/ Heureux qui pourra prendre le ravissement sous les bras et le baiser sur sa très douce joue!/ Je suis charmé de te voir, Bénédiction!"<sup>20</sup> She begs him not to die until she can give him solace: "ne meurs pas ainsi désolé!"<sup>21</sup> Another healer, Claudel's Violaine, is a most mystical, ethereal character. It is difficult to write about a point of view so alien to our times: Violaine transcends earthly values in a way that we cannot comprehend: she suffers without rancor or self-pity; she places others and their welfare before her own; she sacrifices herself to save others; she is more concerned with her personal sanctity than with her comfort. In Claudel's presentation of Violaine she is at first full of the joys of earthly life, but as the author develops her character, she becomes very spiritual, and her role and her work evolve to be that of savior and healer to others in need. Even as a joyful bride-to-be, Violaine had an aura of mystery about her. Jacques saw her as a saving force of purity and innocence in his life. Thinking himself betrayed, he moans in disillusionment as he envisions that kiss she gave to Pierre, "Je pensais que vous seriez l'honneur de ma vie, pure, incorruptible, la source cachée de l'innocence et de la foi."<sup>22</sup>

<sup>19</sup>Ibid., p. 263.

<sup>20</sup>Ibid., p. 293.

<sup>21</sup>Ibid., p. 294.

<sup>22</sup>Claudel, La Jeune fille Violaine II, Théâtre I, p. 603.

Jacques doubts her and she silently endures his bitter words. Her vocation is to save those she loves and her solitary life, her sanctity, reach out to heal. People less fortunate depended on her to feed them: in La Jeune fille Violaine I, fifty hungry people, young and old seek her out. "Ils viennent à moi comme les petits oiseaux autour d'une meule."<sup>23</sup> An old woman speaks comically of Violaine, as a person who runs around the woods "Comme une déraisonnée", who should really set up practice in one place as healer instead of making people scatter every which way after her.<sup>24</sup> The same woman testifies that the blind could see, a withered arm could move. Not miracles, because the old woman denied their existence; only "C'est ce qu'on appelle 'la force', voilà."<sup>25</sup> Claudel in this character has proffered a spiritual dimension to woman that few know exist, and to which few dare aspire.

Another unusual aspect to woman's work is presented by Claudel in his character Doña Musique. With the capabilities of an explorer, she has the resources to survive, alone, in hostile circumstances. Doña Musique arrived by boat on the coast of Sicily where a virgin forest bordered the sea. The boat suddenly sank and she alone was saved; she watched while the faithful Neopolitan sergeant who had helped her sank to his death. Saving his hat and a pot, she swam ashore. She learned to make a fire, "un tout petit

---

<sup>23</sup>Ibid., p. 533.

<sup>24</sup>Ibid., p. 611.

<sup>25</sup>Idem.

feu" that would not alert anyone to her presence, to fetch water, and to prepare "une tisane" from herbs and lemon blossoms. In exploring the forest she comes upon a semi-ruined shrine with an obscene headless statue. From the offerings left by worshippers, she culls fruit, bread, cakes, eggs and honey, and even roast goat. She learns how to fashion a bed from reeds and ferns upon which to sleep under the stars. The playwright had no difficulty envisioning woman as an explorer.

In addition to domestic, whimsical or mystical woman's work, both authors present characters as business women. Lorca's Bernarda Alba, though tyrannically blind, a slave to rigid social standards, is clearly depicted as a successful business woman. She was head of the household and she ran the horse breeding farm. Her herd had grown to be the best in the area, "A fuerza de dinero y sin-sabores", and "Bregando como un hombre".<sup>26</sup> She had mastered the principles of the business, and she excelled in this work. Sygne de Coûfontaine is another example of women in business; she illustrates Claudel's awareness of women in this field. Sygne's statement to Georges, "Mon cousin, je suis un homme d'affaires et ne choisis point mes relations"<sup>27</sup>, places her in the world of work. She is an aristocrat, financially broken in the aftermath of the Revolution, who turned into a business woman, determined to restore the heritage of the Coûfontaine family. Her plan was to restore her home, the

<sup>26</sup>Lorca, La Casa de Bernarda Alba, Obras, pp. 1508-9.

<sup>27</sup>Claudel, L'Otage, Théâtre II, p. 223.

ancient Abbey, to which she personally dragged the parts of the old bronze crucifix that had been felled in the cross-roads where it had stood for centuries until the War. Claudel portrays Sygne working indefatigably, "pauvre fille parmi ces hommes de loi comme Jeanne d'Arc parmi les gens de guerre!"<sup>28</sup> Nor does he spare his character male opposition. She learned the value of wheat, wine, building stone, plaster, lumber, wages for men, for women. Claudel enumerates the details of her work. When Sygne learns that the heirs to the fruits of her labors are dead, she is extremely disappointed. Dramatically Claudel has Sygne, the competent business woman, change her whole life. She grudgingly, but freely, accepts as her husband Toussaint Turelure, "Lui, le boucher de 93, tout couvert du sang des miens"<sup>29</sup>, in order to save the Pope. Turelure has become so powerful that he holds in his hands control of the fate of France. "-C'est donc de Toussaint Turelure que le Roi de France attend sa couronne? -De lui-même et non pas d'un autre."<sup>30</sup> Claudel provides a reliable testimonial to Sygne's abilities. At the hour of negotiation, Turelure entrusts Sygne with all his power: "Je vous ai vue à l'oeuvre, et j'ai pleine confiance en vous."<sup>31</sup> He recognizes Sygne's competence, reliability and integrity as businesswoman and negotiator. Lorca's *La Zapatera* is also a noteworthy business woman in the plays. At first Lorca shows her as a discontent, fanci-

<sup>28</sup>Ibid., p. 231.

<sup>29</sup>Ibid., p. 273.

<sup>30</sup>Ibid., p. 283.

<sup>31</sup>Ibid., p. 277.

ful, young wife; gradually he reveals her good business sense. She takes no nonsense from her husband's customers. Early in the play, for example, in his easygoing manner, the Zapatero tells a customer to pay whatever she wants for the repairs. La Zapatera flies into a fury at the one peseta the customer offers, a mere one tenth of the regular price. She grabs the shoes, stating ten pesetas or no shoes. Against her husband's criticism, she upholds her action in the interest of his business: "¿Pero tienes el valor de llamarme escandalosa, cuando he salido a defender tu dinero?"<sup>32</sup> When her husband abandons her, left to her own devices, the Zapatera opens a tavern. She controls the amorous men who come there, reminding everyone that "Decente fui y decente lo seré. Me comprometí con mi marido."<sup>33</sup> She ably runs her business, earning her livelihood, all the while fending off the malicious, gossipy women who try to sully her reputation. She is faithful to her absent husband and very proud of her sense of honor and of her independence. La Zapatera is noteworthy among Lorca's women because she is successful, unlike so many characters who suffer and die, or resign themselves.

Unlike inhabitants of the prosaic business world, unusual working women also come from the pen of Claudel: first, a patriot, and secondly, a liberator. Lumír is Claudel's Polish patriot. She is young, energetic, and in need of money for her native land. She is prepared to sac-

<sup>32</sup>Lorca, La Zapatera prodigiosa, Obras, p. 922.

<sup>33</sup>Ibid., p. 943.

rifice the love of her fiancé, Louis Turelure for "l'honneur et le devoir". She needs the repayment money from Louis's father in order to send funds to Poland. Constantly aware of the vision of "une nouvelle Pologne", Lumir is a woman of passion, passion for her land, her people. Usually calm, her eyes show fire when she speaks of Poland: "ils noircissent et se chargent de furie et qu'on voit l'âme là-dedans qui brûle...."<sup>34</sup> She entices her fiancé's father, Turelure, into a marriage proposal and she forms a plot to kill Turelure and steal the funds he owes her from his pocket. Claudel has fashioned in Lumir a true patriot who would willingly give her life to help her beloved land. Just as dynamic is the second exceptional working woman created by Claudel, Marie de Sept-Epées. She first appears in the Soulier de satin when her mother, who is about to die, delivers her at the age of ten into the hands of Don Rodrigue, to be a daughter to him. When next we see her, grown, she is imbued with the ambition to continue her mother, Doña Prouhèze's work in Africa. Conscious of human solidarity she is courageous and magnanimous, prepared to give her own life in an attempt to obtain deliverance for those captive Christians who remain in Turkish hands. When her father refuses to go with her to Africa, she determines to go in any case. She meets Jean d'Autriche when she shoots an "énorme pistolet" belonging to her father at three robbers attacking

<sup>34</sup>Claudé, Le Pain dur, Théâtre II, p. 426.

the young man. They fall in love. He has ships and men and she plans to use them to do her work as liberator.

Woman working as performing artist or actress is a more common concept. Sichel, as Claudel's gifted concert pianist, is shown at work only in retrospect in Le Pain dur, and, later, in the subsequent state of artistic paralysis. "J'étais une artiste connue dans le monde entier."<sup>35</sup> But Sygne gave up her career to become Turelure's mistress. For two years he kept Sichel from touching the piano. He took perverse pleasure in controlling the artist, even praising the talent he dominated into silence: "Quelle artiste, si vous l'entendiez!...le piano déchainé sous ses phalanges de fer et cet ouragan de notes, on entend distinctement chacune d'elles!"<sup>36</sup> Her sights were set on the social climb by which she was to become La Comtesse de Coûfontaine: "son jeu...a été supérieurement mené".<sup>37</sup> The two examples of woman working as an actress occur in Claudel's theater. The first, l'actrice in Le Soulier de satin, plays the role of her life as Marie Reine d'Angleterre who is to convince Don Rodrigue, now lame and a painter of miniatures, to resume his active life to be King of England: "C'est une situation superbe! Le plus beau rôle que j'aie jamais eu de ma vie."<sup>38</sup> She is more powerful to persuade than all the King of Spain's ministers: "Vous êtes plus forte que mon chance-

<sup>35</sup>Claudé, Le Pain dur, Théâtre II, p. 427.

<sup>36</sup>Ibid., p. 429.

<sup>37</sup>Jacques Bastien, L'Oeuvre dramatique de Paul Claudel, page 150.

<sup>38</sup>Soulier I, Théâtre II, p. 900.

lier!"<sup>39</sup> In his dialogue Claudel acknowledges the powerful position of the woman as actress. The second actress is Lechy Elbernon from L'Echange. Claudel gives through her many lines about the nature of theater and his own ideas about his craft. Lechy claims that she is too delicate for housework: "Je mourrais s'il fallait que je travaille."<sup>40</sup> What she does is not work to her: "Je suis actrice. Je joue sur le théâtre."<sup>41</sup> When Marthe upbraids her, implying the falseness of the stage presentation that belies the fact that the eye and ear were made to perceive the truth, Lechy quickly retorts: "Qu'est-ce que la vérité? Est-ce qu'elle n'a pas dix-sept enveloppes, comme les oignons?"<sup>42</sup> On the stage, she is everything to everyone: people listen to her; they mull over what she says; they watch her; "et j'entre dans leur âme comme dans une maison vide".<sup>43</sup> People come to the theater, to her, to see themselves, to see life in perspective, to find meaning for its enigmatic beginning and ending. Lechy loved the public: "la salle n'est rien que de la chair vivante".<sup>44</sup> She feels the people tremble and moan as they respond to her, as the young girl, or the virtuous wife, or the prostitute. Lechy revels in her acting and emotes lines from plays all through L'Echange. Her very life is the slipping in and out of dramatic roles. In Lechy

<sup>39</sup>Ibid., p. 890.

<sup>40</sup>Claudé, L'Echange I, Théâtre I, p. 675.

<sup>41</sup>Ibid., p. 676.

<sup>42</sup>Ibid., p. 677.

<sup>43</sup>Idem.

<sup>44</sup>Ibid., p. 676.

Claudel has presented a successful woman who feels fulfilled by her meaningful work in the public sphere.

The last of Claudel's women at work is a governor. Again, there is no limit to the importance and responsibility in the work Claudel assigns to his character. Doña Prouhèze, in the beginning of Le Soulier de satin, is leading an inactive life. Her husband recognizes that by temperament and talent she was fit for a life of action, intensity and danger. She has a deep need for vocation, Claudel's idea of life commitment to meaningful work. She is a ruler, head of a small army in Mogador, Africa, remaining faithful to her vocation as governor, staying with her subjects even when in danger of death.

The very last example of women and work is from the theater of García Lorca: the woman is a national heroine in Spain, Mariana Pineda, and her life and work are heroism. As Lorca first presents Mariana she is totally absorbed in her love for Pedro but gradually she is drawn into the political conflict in Granada: she is motivated to make, by hand, a flag to fly above the whole city of Granada as a symbol of Liberty against the regime in power. She harbors Pedro in her home for a time, later sending him the horse and messenger he requests: all acts of great courage on her part. When Pedro and his men successfully avoid the arrival of Pedrosa, the gentleman in power, and his house-searching men, Mariana, seated at the piano, defiantly sings the hymn of los contrabandistas, continuing as Pedrosa enters the

room: "a todos los desafio,/ pues a nadie tengo miedo".<sup>45</sup> Lorca saw the heroic potential in this legendary woman: "una maravilla de mujer, y la razón de su existencia, el principal motor de ella, el amor y la libertad".<sup>46</sup> As she defies Pedrosa, and learns she is to die unless she betrays the patriots she had sheltered, she sees that her death for Liberty will be a final uplifting through love to heroism.

In conclusion, this chapter emphasizes that in Lorca's and Claudel's theater we find insight into the life of woman, this time on the work aspect of woman's life. Both writers saw the importance of freedom of choice for a woman. Both saw the importance of meaningful work. In Lorca's plays the women become cognizant of their limited lives, and some, like *la Novia* or *Adela*, rebel. Some surmount the constraints, like *Bernarda* or *La Zapatera*, who succeed in a man's work world, or *Mariana Pineda*, who dies as a national heroine. In Claudel's plays the women do not need to rebel. They are free for important work in the public sector, like *Sichel* or *Lechy* or *Prouhèze*. Significantly, Claudel's insight also creates a *Marthe* who is free to choose the domestic life. This is a freedom that liberated women today often deny other women.

<sup>45</sup>Lorca, Mariana Pineda, Obras, p. 849.

<sup>46</sup>Lorca, quoted by Cano, op. cit., p. 61.

## CHAPTER VIII

## Solitude

The poignant aspect of the plays--the sense of abandonment or isolation experienced by the characters--perhaps touches the spectator most. Both authors experienced acute loneliness and a sense of isolation: Lorca was an outcast according to the values of his society, suffering because he was different; Claudel, in his diplomatic service, on duty time and again alone in foreign lands, experienced painful isolation in his own life. Their plays present isolated women, the loneliness of whose lives moves us: for example, among others, Mariana Pineda, dying on the scaffold, Rosita, waiting for her traitorous fiancé, loving Marthe, sold and left by her husband, La Princesse, in solitary agony, nailed to a tree. In addition to these women, abandoned by humankind, the playwrights also present women who are alone in independence, in self-sufficiency: women, among others, like Sygne, resourceful and effectual in her work; Sichel, a famous pianist, a woman of talent; Bernarda, in her single-minded tyranny, and in her work of horse-breeding; Lumir, the fervent patriot.

Lorca's work reflects the Spanish custom of long mourning periods for women: they all dressed in black, and their doors clanged shut, enclosing them in lonely despair, as with the daughters of Bernarda Alba. Lorca's plays also show the demands of the man on his wife, which exact peace of mind for him by saying, as did Juan, "Las ovejas en su

redil y las mujeres en su casa."<sup>1</sup> As in La Casa de Bernarda Alba, the closing of the doors, behind which the lonely women lived, would prevent any dreaded scandal. Again in Juan's words, "No me gusta que la gente me señale. Por eso quiero ver cerrada esa puerta y cada persona en su casa."<sup>2</sup>

Another type of loneliness in the plays of Lorca is the feeling of deprivation of the mother as she finds herself without her children, for example, La Madre agonizing over the loss of her sons. Related to this loneliness is the "first empty-nest syndrome" which refers to the pre-mothering emptiness experienced by the single woman, or the woman desiring a child, as do La Zapatera and Yerma.<sup>3</sup>

Although many of Lorca's women live a miserable life-- "Isolation, frustration, bereavement, and remorse constitute a bitter fate,"<sup>4</sup>--some characters' loneliness is different. The loneliness of La solterona, "una mujer que ha fracasado en su misión femenina",<sup>5</sup> is present in the plays. And the loneliness of Narcissus is there, wherein the self is the end-all of life, passing through without leaving a trace. Lorca, himself, endured, as did his character Yerma, "La soledad sombrío de la esterilidad".<sup>6</sup> Adela represents the isolation of the woman striking out on her own against fam-

<sup>1</sup>Lorca, Yerma, Obras, p.1312.

<sup>2</sup>Ibid., p.1315.

<sup>3</sup>See Grace Alvarez-Altman's discussion in "The Empty-Nest Syndrome in García Lorca's Major Dramas", García Lorca Review, Vol. II, 1983.

<sup>4</sup>Julianne Burton, "The Greatest Punishment", p. 279.

<sup>5</sup>Brenda Frazier, La mujer en el teatro de García Lorca, p. 55.

<sup>6</sup>María Teresa Babín, "Narciso y la esterilidad en la obra de García Lorca", p. 49.

ily, friends, society, in order to achieve her own destiny. More of Claudel's heroine's are of this type. They are seen as independent, making their own decisions, their own moves in life, through which their loneliness arises. To be sure, as in Lorca's *Madre*, there also exists the Mother's loneliness in Claudel's plays: as Violaine departs from home, the Mother states, "Il est dur de voir mon enfant me quitter."<sup>7</sup> But more than in Lorca's plays independent women like Sygne, Sichel, and Prouhèze populate Claudel's works. There is even Lady U, the older woman in Le Père humilié, who though lonely at age fifty, extolls her new freedom with its newly found strength to face life alone: "Libre de coeur, libre d'esprit, franche de tous les attachements stupides et de tous ces désirs odieux autour de moi jadis!"<sup>8</sup> To facilitate a closer study of the characters in their loneliness, the women are grouped: first, those women who have been left alone, and second, those women who act alone. Among the women who were left alone there are those who were left by death, those who were left by men, and those who were alone through their own doing.

The first woman left alone by death is Lorca's Tía in Doña Rosita la soltera whose widow's grief is a prolonged state. As Lorca planned the play, by the third act, the husband has already been dead for six years. Lorca includes details and his speeches are poignant: the Ama upbraids La Tía for weeping as if the death were one day ago, "¡Bastante

<sup>7</sup>Claudel, L'Annonce faite à Marie I, Théâtre II, p. 61.

<sup>8</sup>Claudel, Théâtre II, p. 507.

lo hemos llorado! ¡A pisar firme, señora!"<sup>9</sup>, but to the Tía the lonely house seems bigger and bigger: "cuando toso en mi cuarto, oigo un eco como si estuviera en una iglesia."<sup>10</sup> Her tears are also for the financial ruin with which her husband left her: the house and all its furnishings were mortgaged; she was left with nothing. El Tío was a kind and generous man, forever giving to the poor, to needy causes, but he was an "¡Hombre sin idea del dinero! Me arruinaba cada día!"<sup>11</sup> La Tía feels abandoned, simply waiting to die: "un día sopas, otro día migas, mi vasito de agua y mi rosario en el bolsillo, esperaría la muerte con dignidad...."<sup>12</sup> La Tía is Lorca's moving portrait of the emptiness of the lonely widow's life, and the quiet despair of being a woman without resources. Bernarda Alba has resources, yet hers is also a household of mourning women who are plunged into the prolonged isolation demanded by Spanish society. Lorca frames the whole play by death: the old husband in the beginning, the youngest daughter at the end. The play is also full of the loneliness of women whose lives are empty, sterile, isolated, futile: the play is the "overt portrayal of overwhelmingly vacant female lives".<sup>13</sup> It is nearly impossible to summon compassion for the Bernarda Alba described by La Poncia: "Es capaz de sentarse

<sup>9</sup>Lorca, Obras, p. 1413.

<sup>10</sup>Ibid., p. 1412.

<sup>11</sup>Ibid., p. 1427.

<sup>12</sup>Ibid., 1414.

<sup>13</sup>Wilma Newberry, "Patterns of Negation in La Casa de Bernarda Alba", p. 802.

encima de tu corazón y ver cómo te mueres...."<sup>14</sup> She is cruel, tyrannical, isolating her daughters into agonizing solitude, ignoring their sexuality, their desperate yearnings for fulfillment in love. Nor can she be forgiven her colossal pride and hypocrisy: citing personal and family honor, religious values, Bernarda's motives are really ego-centric and solely concerned with appearances. Kinder critics, however, have tried to explain differently the psychology of the woman who created such a lonely vacuum for her family. At the core of Bernarda's personality is a lack of confidence, a fear; the terrible Bernarda, too, was burdened by finding herself alone to neurotically uphold impossible standards which she feared she would be unable to meet. Probably unsatisfied and frustrated in her own two marriages, she was afraid of life with its impulses, feelings, passions, because her own rearing had been too puritanical.<sup>15</sup> Bernarda, fearing the lonely position of commanding woman in which her husband's death placed her, repressed her own femininity and tried to force her daughters to do the same by the imposition of her will on them through violence and terror. Fearful because single-handed she was to uphold the values of the Spain of her day, a Spain which, like her, was "strict, traditional, intolerant"<sup>16</sup>, she was the lonely prisoner of these values herself. Tragedy is all around

<sup>14</sup>Lorca, Obras, p. 1441.

<sup>15</sup>See Francesca Maria Colecchia, The Treatment of Women in the Theater of Federico García Lorca, pp. 73-6.

<sup>16</sup>R. A. Young, "García Lorca's La Casa de Bernarda Alba: Microcosm of Spanish Culture", p. 72.

her, but she closes her eyes. She does want the girls to be "decentes" and she sees no worthy men for them. Pathetically mis-evaluating their docility: "Afortunadamente mis hijas me respetan y jamás torcieron mi voluntad"<sup>17</sup>, she is alone in her blind pride as her world falls apart, her daughters defying her, the forbidden passions exploding, jealousy destroying the lonely girls. The tempest intensifies; Bernarda stands alone. Lorca uses loneliness very dramatically in the mothers and daughters in the whole play. He also includes another lonely woman who appears sporadically, but effectively: María Josefa, a prisoner locked in solitary confinement, who escapes from her prison, and appears, adorned with blossoms in her hair and around her neck, the voice of truth, in this household left by death, lucid in its madness.

La Madre in Bodas de Sangre has been left by a triple death. Lorca begins and ends the play, not with the Novia, but with La Madre, who, like Bernarda, has the lonely role of head of the household. Inclined to be overly dominant as a mother, with too much say over her son's actions, she is unlike Bernarda, because she is motivated by honor: without exaggerated pride nor false face saving, honor in La Madre "is a strong, rational idea, tempered by a certain human compassion".<sup>18</sup> Lorca conveys clearly the Madre's lonely burden: she has to assume the manly role of watching over honor and justice while she oversees the Novia's submission

<sup>17</sup>Lorca, Obras, p. 1500.

<sup>18</sup>Colecchia, The Treatment of Women, p. 53.

to the conventional position of docile and obedient wife.<sup>19</sup> La Madre has been left twice by death, and she pours out her sadness and loneliness to her one remaining son, not knowing he, too, would soon be killed: "Mis muertos llenos de hierba, sin hablar, hechos polvos. Es que me quedo sola. Ya no me quedas más que tú, y siento que te vayas."<sup>20</sup> Marriage was taking this son, too: "hoy me quedo sola en mi casa".<sup>21</sup> La Madre constantly lapses into expressions of sorrow: a cry of pain is always just beneath the surface, even on her son's wedding day, a cry she needs to subdue to keep it from detonating, leaving others in shock.<sup>22</sup> When her son's body is returned she makes a supreme effort to mask her sorrow, saving her tears for when she is alone at home, tears, she says, that surge from the soles of her feet, from her very roots. "No quiero ver a nadie. La tierra y yo. Mi llanto y yo. Y estas cuatro paredes. ¡Ay! ¡Ay!"<sup>23</sup> La Madre, Bernarda and her daughters, La Tía, all left alone by death, are moving examples of Lorca's dramatic use of loneliness.

Other women were alone because they were left by the men in their lives. Claudel has personified loneliness and abandonment in La Princesse in Tête d'or: regal, holy, but very human, rejected by all the men of her country, choosing exile rather than remaining where she was not wanted, she finds herself in the most miserable solitude: cold, hungry,

<sup>19</sup>Anderson Reed, "The Idea of Tragedy in García Lorca's Bodas de Sangre", p. 180.

<sup>20</sup>Lorca, Obras, 1173.

<sup>21</sup>Ibid., p. 1228.

<sup>22</sup>Ibid., p. 1227.

<sup>23</sup>Ibid., p. 1268.

sleeping on the ground under a coverlet of fallen leaves, wearing animal hides, she is prone with fatigue, "fuyant les hommes comme un animal, de peur qu'ils ne me tuent ou me prennent."<sup>24</sup> But a deserter did seize her and did impose "ce supplice atroce,/ De mourir ainsi lentement, clouée par les deux mains".<sup>25</sup> Claudel's image of La Princesse, abandoned by all men, nailed to the tree in the empty forest, leaves the most painful image of solitude.

García Lorca also created abandoned women. La Mujer de Leonardo from Bodas de Sangre, is Lorca's presentation of the domestic woman for whom he evokes pity because, through no fault of her own, her life is a shambles. Leonardo is unfaithful, as La Mujer knows, and she tries at first to charm him; later, she becomes more suspicious and subtly accusing; finally, aggressively confrontational. All fails; Leonardo has left her and, ultimately when Leonardo is dead, La Suegra's lines show the solitary, desolate fate of La Mujer: "Tú, a tu casa./ Valiente y sola en tu casa./ A envejecer y a llorar./ Pero la puerta cerrada./ Nunca. Ni muerto ni vivo."<sup>26</sup> She continues her mournful recitation to La Mujer: put a veil on your face; your children are yours alone; place a cross of ashes on the pillow where his head used to lie. La Mujer's life is without future, a bleak, dreary loneliness, made all the more bitter by memories of her husband's vagaries. Lorca was able to evoke sympathy

<sup>24</sup>Claudel, Théâtre I, p. 257.

<sup>25</sup>Ibid., p. 263.

<sup>26</sup>Lorca, Bodas de sangre, Obras, p. 1264.

for his pleasing character, La Mujer, but he also arouses our feelings for an ugly, hateful one like Martirio, especially because of her loneliness. Martirio, living imprisoned in a household of lonely women, was the most embittered; sickly, unattractive, somewhat hunch-backed, she always needed medications. Before Pepe's courtship of Angustias, Martirio was the only sister to have had a "novio": Enrique Humanas promised to come one night to her window. She waited in vain till dawn, not knowing Bernarda's power to dissuade an "unworthy" suitor. Her disappointment, turned inwards, poisoned her, driving away the little affection her sisters felt for her. In her lonely frustration she became destructive, hypocritical, until she deserved Poncia's description, a well of poison. Her jealousy made her cruel and introverted, till by the end of the play she also deserved the other epithets directed to her, "Maldita. !Endemoniada!"<sup>27</sup> However, in her loneliness, and because Lorca has shown her to be abandoned, we feel compassion for her. And the last of Lorca's characters left by a man was Mariana Pineda, the national heroine, a character of great stature, courage and discipline. Nevertheless, when Mariana Pineda faces the scaffold, she comes to the moment of death alone, without hope or consolation. She finally realizes and accepts that Pedro is never coming to save her. Although she transforms her punishment for divulging information to the authorities into an heroic martyrdom for her

---

<sup>27</sup>Obras, p. 1531.

country and for Liberty, she needed great courage and fortitude to climb those solitary steps to her execution: "me quedo sola", "mi muerta acecha", "A la vera del agua,/ sin nadie la viera/ se murió mi esperanza".<sup>28</sup> And her last words acknowledge her hopeless solitude: "eternas soledades".<sup>29</sup>

The two examples of the loneliness of women left by men in Claudel's plays are very different from Mariana: they are modern women from L'Echange who exist on opposite sides of a woman's world: Marthe, the faithful homemaker, and Lechy Elbernon, the free-spirited actress. Marthe is a person of integrity who speaks the truth and says what she means; like a beam of light she pierces the hidden recesses of her husband's soul. He tells her, "il arrive que j'aie peur et je voudrais me cacher de toi".<sup>30</sup> She is very strong, yet very dependent on Louis: "La femme sans l'homme, que ferait-elle?"<sup>31</sup> He, too, speaks of her as insufficient unto herself, needing what he provided, using what was his. When he leaves her, she sinks into despondency naming all her deficiencies as if they were brought into focus by his going: "Je suis pauvre, je suis sotte, je suis jalouse."<sup>32</sup> A resilient person, she does regain her confidence, so that by the end of the play she accepts her solitude as a good she cannot understand. Resigned, she

<sup>28</sup>Lorca, Mariana Pineda, Obras, p.872.

<sup>29</sup>Ibid., p. 891.

<sup>30</sup>Claudel, L'Echange II, Théâtre I, p. 758.

<sup>31</sup>L'Echange I, Théâtre I, p.664.

<sup>32</sup>Ibid., p. 697.

pronounces her most practical philosophy: "C'est assez de vivre aujourd'hui, et de faire ce qu'on a à faire avec soin."<sup>33</sup> Lechy, in the same play, is strong, self-sufficient, independent, yet she, too, knows the loneliness of being left: expressing her own sentiments she berates Marthe for not killing herself after the pain and humiliation of being abandoned by Louis. And her advice to Marthe is advice she takes to heart herself during the play: "Buvez du whisky.... C'est la consolation de ceux qui sont seuls et dont personne n'a souci."<sup>34</sup>

The last group of characters studied in this first half of the chapter are Lorca's women whose aloneness, however, came about through their own actions and convictions. As conceived by Lorca, women ensconced in Spanish society, La Novia, Yerma and Rosita will remain alone. In their perception of their role is their very Spanish concept of honor. Unlike the often-found, hypocritical mask criticized in Spanish literature, honor to these women was a deeply private sense of pride and self-respect through which to rise above nature and circumstances with courage, strength, and endurance. Their actions brought about painful loneliness, but these women would muster the strength to survive in their unhappiness. La Novia in Bodas de sangre was always aloof and mysterious: "quien la conozca a fondo no hay nadie".<sup>35</sup> Living alone with her father, without any houses

<sup>33</sup>Ibid., p. 778.

<sup>34</sup>Ibid., p. 703.

<sup>35</sup>Lorca, Bodas de sangre, p. 1180.

nearby, she was "Acostumbrada a la soledad".<sup>36</sup> Even La Madre was struck by the isolation of the secanos: four hours walk, without a house, nor a tree! When La Novia returns from having run off with Leonardo, who has been killed, her husband also dead because of her, she casts no blame; she takes responsibility for her actions braving the intemperate sorrow of La Madre--who does strike her to the ground in fury--in order to explain the powerful forces that drove her beyond her control. She hastens to declare her virginity, "quiero que sepa que yo soy limpia..., que ningún hombre se haya mirado en la blancura de mis pechos."<sup>37</sup> La Madre, like the rest of society, doesn't care about La Novia's virtue, "¿qué me importa eso a mí?"<sup>38</sup>; they will only remember her sin, running off with a married man, moments after her own marriage vows. No Spanish man would marry her now. But to La Novia her honor is most important, she insists she is "Honrada, honrada como una niña recién nacida."<sup>39</sup> Though society will scorn her and she will weep alone, Lorca's Novia will survive in the lonely destiny into which her passion propelled her. Yerma, one of Lorca's loneliest women, is also a survivor. A Muchacha in the play makes a remark that characterizes Spanish society of the time: people are all at home doing what they do not want to do. How much better, she continues, to go out, down to the river, or ringing doorbells, or picking up an ice cold

---

<sup>36</sup>Idem.

<sup>37</sup>Ibid., p. 1269.

<sup>38</sup>Idem.

<sup>39</sup>Ibid., p. 1270.

drink. Yerma, herself, speaks about the lonely pent up houses that present silence and peace on the outside: "Hay cosas encerradas detrás de los muros que no pueden cambiar porque nadie las oye.... Pero que si salieran de pronto y gritaran, llenarian el mundo."<sup>40</sup> Lorca knew too well the loneliness behind closed doors; he has Yerma call her house a tomb; he tells how many a night his character is lying sad-eyed, staring at the ceiling, while her husband sleeps obliviously; she is often alone at night while he tends to the irrigation, or his herds. Yerma's frustration intensifies as time goes on and she begins to go away from home in search of solutions in spite of Juan's interdiction. Yerma emerges as a loner as she strikes out to solve her problems: she seeks out the Vieja, the Conjuradora, even goes to the Romería of Fertility where she is offered another husband, or the choice of anonymous acts that would bring about miraculous pregnancy. The deep sense of honor which governed Yerma's private virtue will not allow any such solutions. Instead she chooses renunciation: she kills her husband because he said out loud what had always motivated him: home, wife, and peace and quiet, but never the child she so desperately desired. Through him she killed her child, "!Yo misma he matado a mi hijo!"<sup>41</sup> She knows she is condemned to eternal loneliness for there will be no father for her child, but she, too, will survive the lonely consequences of her actions, for, as conceived by Lorca, Yerma is

<sup>40</sup>Lorca, Obras, p.1323.

<sup>41</sup>Ibid., p. 1350.

an heroic woman of real quality.<sup>42</sup> Doña Rosita, too, has great personal pride; she held her head high, never admitting that she was indeed jilted. Lorca's play, also called El lenguaje de las flores, uses one solitary rose as the symbol of Rosita, "la rosa mutabile", so red in the morning the dew is fearful of being burned, coral at noon, but in the evening it is white as salt, just before its petals fall. Rosita, an orphan, waits alone, fading all through the play until she whispers on the last evening, "Y cuando llega la noche se comienza a deshojar."<sup>43</sup> Rosita is beyond consolation, knowing that, though she feels the "pasión de una niña recién enamorada"<sup>44</sup>, she has been living by illusion and at forty-five years of age she has become "esa cosa grotesca y conmovedora que es una solterona en España".<sup>45</sup> She is alone with her sorrow: "Hay cosas que no se pueden decir porque no hay palabras para decirlas; y si las hubiera, nadie entendería su significado. Me entendéis si pido pan y agua y hasta un beso, pero nunca podríais ni entender ni quitar esta mano oscura que no sé si me hiela o me abrasa el corazón cada vez que me quedo sola."<sup>46</sup> Her pain increased as she realized the fingers of society pointed to her, stigmatizing her, but her pride would never permit her to accept another suitor because it would signal that she

<sup>42</sup>Gustavo Correa, "Honor, Blood, and Poetry in Yerma", p. 102.

<sup>43</sup>Lorca, Doña Rosita la soltera, p. 1438.

<sup>44</sup>Nadal, op. cit., p. 136.

<sup>45</sup>Lorca's words quoted by Marie Laffranque, Bulletin hispanique, LVIII, p. 340.

<sup>46</sup>Doña Rosita, p. 1430.

had indeed been left. Also her having been reared "in the traditional inviolability of one's word" committed her to the impossible loyalty to her promise: she had given her word to her lover and her honor demanded that she not rescind it. Rosita, too, was condemned to everlasting loneliness, but her own decision to honorably accept no other man determined this lonely outcome. Clearly these three women characters of Lorca's, in sealing their own lonely destiny, are very much a part of Lorca's Spanish heritage in which the concept of honor, in a worthy or an unworthy sense, determines the course of human life. They are certainly more advanced as characters than are those women who were victimized because these women make the decisions which result in their loneliness.

The second half of this chapter encompasses those women characters who are in a lonely position because they act independently. These women "face being alone...." because they realize, "the time comes when it is important for a woman to trust and confide in herself"<sup>47</sup> even though concomitantly with this independence comes the suffering of striking out and finding oneself alone. The women long to be out, out of the house, out in the world. They want their freedom. But they are vulnerable when the protective structure of home and society no longer shelters them. Both La Madre and Bernarda, handed their freedom when their spouses died, were unable to be free because the constraints of so-

---

<sup>47</sup>Eva Firkel, The Mature Woman, p. 117.

ciety were so ingrained within them: the woman's lonely role of perpetual mourner bound La Madre; Bernarda, although the force of her person, her willpower, were extraordinary, was unable to see beyond the rigidity of her isolating society. Rebellious Adela, on the other hand, took all risks to gain her freedom as in the most oppressive, enslaving atmosphere, she struck out on her own against mother, sisters, society, custom, convention. Adela, intense, with unbridled vitality, needed to alienate herself from the family because Pepe el Romano was the only means to free herself and become master of her own destiny. Through her love she finds the strength to stand up to Bernarda, breaking the hated cane, and threateningly challenging the tyrant, herself: "Este hago yo con la vara de la dominadora. No dé usted un paso más. En mi no manda nadie más que Pepe."<sup>48</sup> But when she thinks Pepe has been shot, she sees the end to her freedom, thus taking the loneliest road of all, suicide, where death will protect her from slavery.

Different from Lorca's Adela is Claudel's Lâla for she is already in full possession of her freedom: to her, society's sanctions are unimportant and she always acts as she alone sees fit. She marries, leaves her husband, joins with another man, always stressing her personal freedom: "Sache que j'ai quitté mon mari et je suis libre."<sup>49</sup> Lâla is keenly aware of the individual's loneliness: marriage, an affair, are not enough for a woman; love, like friendship,

<sup>48</sup>Lorca, La Casa de Bernarda Alba, Obras, p. 1529.

<sup>49</sup>Claudé, La Ville II, Théâtre I, p. 450.

is soon exhausted.<sup>50</sup> In a moment of weakness she expresses her fears: "Pour moi, j'ai peur d'être seule. Moi, que je ne sois pas seule!"<sup>51</sup> She rejects, however, the comfort of companionship, rightly judging its price: "que nul ne compte se saisir de moi et m'installer chez lui/ Comme une vache que lèche de la langue avec douceur le mur où elle est attaché."<sup>52</sup> Claudel shows his character's independence but also her fear of being alone.

Among Claudel's independent women, Sygne did not choose her solitude, as shown in a rare moment of self-pity: "Je suis veuve et orpheline de tous les miens, et vierge, vous m'ôtez mes enfants, et vous vous moquez de moi me posant seule au milieu de ces biens que j'ai conquis/....Tant de peines et de privations, la misère d'abord, la crainte, la solitude...."<sup>53</sup> In reality she was extremely proud of her independence, and her lone accomplishments. Although her society frowned on her receiving male visitors alone, she speaks with dignity and self-respect, "j'ai assez d'âge et de sens pour traiter seule ce genre d'affaires, comme d'autres."<sup>54</sup> Her self-confidence precludes fear: "Je ne crains personne au monde."<sup>55</sup> She represents the old, aristocratic order with its deep roots in the land, but always the independent thinker, she also confronts with strength

---

<sup>50</sup>Ibid., p. 462.

<sup>51</sup>Ibid., p. 439.

<sup>52</sup>Ibid., p. 454.

<sup>53</sup>Claudel, L'Otage, Théâtre II, p. 230.

<sup>54</sup>Ibid., p. 265.

<sup>55</sup>Ibid., p. 260.

the new regime that Turelure, the practical, progressive man of action, represents in Claudel's play.

Lorca, too, has created a strong, independent woman in La Zapatera, who also recognizes her aloneness. When La Zapatera first finds herself alone, she, too, expresses self-pity: "¿Qué va a ser de mí sola en esta vida? ¡Ay, ay, ay!"<sup>56</sup> Like Sygne, La Zapatera musters her resources and makes an independent life for herself. Though she misses the warmth of companionship, "me encuentro sola, sin calor de nadie",<sup>57</sup> she is strong and fearless, defying the would-be suitors who will not leave her alone: "no cederé a nadie jamás,...y que no me asusto de nadie, ¿lo oyes?, que yo tengo la sangre de mi abuelo...que fue desbravador de caballos...."<sup>58</sup> She alone defies the mores of her town where women could only be of two kinds: "o monja o trapo de fregar".<sup>59</sup> The townspeople isolated her, criticizing her being alone and her working. They wanted to chase her from the town, singling her out with critical verses that they sang in the streets. Infuriated, she prepared to purchase a revolver with full intent to use it against her calumniators. Lorca felt great affection for this character, in her resourcefulness, in her lonely life, and in her solitary dreams.

<sup>56</sup>Lorca, La Zapatera prodigiosa, Obras, p. 933.

<sup>57</sup>Ibid., p. 963.

<sup>58</sup>Ibid., pp. 942-3.

<sup>59</sup>Ibid., p. 933.

Claudiel's Ysé is an androgynous character, psychologically both man and woman<sup>60</sup>: a catalyst to three men, she, herself, is a power, a mystery, and full of secrets. In the cemetery scene with Mesa Ysé wrestles with temptation, sin, death, fulfillment, freedom. Courageously defying society, she breaks out of the role she had long accepted. In Claudiel's hands Ysé is personification of the intensified search for meaning that occurs in mid-life: awakened to the passage of time, Ysé becomes aware of her mortality: "...comme cela est terrible pour une femme,/ De se regarder dans la glace et de voir que l'on vieillit et ces affreux petits points rouges,/ Et de se toucher des doigts, et de songer qu'on n'est plus soi...."<sup>61</sup> She acts swiftly to claim her freedom.

Another heroine of Claudiel who, though independent and self-motivated, articulates the loneliness of the woman is Sichel: "Ah, je n'ai que moi-même toute seule et je suis Juive."<sup>62</sup> Competent, fully capable of engineering her elaborate social schemes for self-advancement, she suffers from the isolation of being a Jewess in a Christian society. She knows the pain of contempt and persecution. Claudiel has his character escape her painful solitude by her marriage to Louis Turelure de Coûfontaine, the heir to the blended aristocratic and bourgeois lineage, thus creating the signifi-

<sup>60</sup>See Bettina Knapp, "Paul Claudiel's Break of Noon: An Alchemical Cosmic Awakening: Lead Seeks Gold", pp. 111-2.

<sup>61</sup>Claudiel, Partage de midi, Théâtre I, p. 1059.

<sup>62</sup>Claudiel, Le Pain dur, Théâtre II, p. 480.

cant dimension of the atmosphere of the union of Judaism and Christianity in his play.

The patriotic visionary Lumir speaks Claudel's most moving lines expressing solitude: "Que je suis seule ici! Grand Dieu, que je suis seule ici et que je m'y sens étrangère!/ Tout autour de moi, m'est hostile et je n'y ai aucune place."<sup>63</sup> Lumir, like Claudel, himself, was in the service of her country, deriving stature and pleasure from this function, yet enduring the deep sadness of isolation in an alien land:

Sans père, sans patrie, sans Dieu, sans lien, sans bien,  
sans avenir, sans amour!

...rien autour de moi que des figures aussi vaines que  
le sable, un peuple d'ombres nulles.

Le torrent qui passe et personne absolument de qui je  
sois connue,

Rien que la rumeur éternelle de ces bouches sans aucun  
sens qui parlent en une langue étrangère.<sup>64</sup>

Claudel skillfully combines in Lumir the attributes of the independent loner, preoccupied with her country's fate, and the traces of feminine vanity. She muses wistfully about always having been a lone woman amongst men, always dressing like a man, not knowing about "aucun des arts féminins", wishing she could have shown herself to Louis "avec une belle toilette. Une toilette toute rouge".<sup>65</sup> Her musing lasts but a moment, pride in her lonely mission clearly taking precedence: "Maintenant je suis libre et déliée et

---

<sup>63</sup> Ibid., p. 471.

<sup>64</sup> Ibid.

<sup>65</sup> Ibid., p. 473.

toute seule dans ce vaste univers! / Unique et absolument seule."<sup>66</sup>

Claudiel's governor, his executive, Doña Prouhèze, "elusive, mysterious, desirable and fearful"<sup>67</sup>, also possessed a strong will and the dream to govern Mogador. Resourceful and independent, she, too, felt the pangs of solitude. First in her marriage to the aging Don Pélage, whom she rarely saw, feeling herself abandoned in "cette maison déserte et sombre". She is totally free, and Claudiel has captured in his character the ambivalence felt in freedom: Doña Prouhèze's freedom and reliance on self are fraught with temptations and pitfalls. Loneliness pursued Doña Prouhèze to Africa, in her work, in her responsibilities, in her relationship with Don Camille, who was crushed by his own aloneness: Prouhèze asks Don Camille, "Quelle infortune si grande?", to which he replies, "Empêchez-moi d'être seul!"<sup>68</sup> In Prouhèze Claudiel has also embodied the lonely road of salvation with its three stages of temptation, resistance, purification.<sup>69</sup> In fact the whole play has been judged as a presentation of Spain as solitary: she alone preserved an unshaken faith against the threat of the Reformation; she alone felt the sense of right in evangelizing the world with ardor and daring.<sup>70</sup>

<sup>66</sup>Ibid., p. 471.

<sup>67</sup>Valentini Brady-Papadopoulou, "Claudiel, the Feminine, and Psychoanalysis", p.217.

<sup>68</sup>Claudiel, Le Soulier de satin II, Théâtre II, p. 967.

<sup>69</sup>Estelle Trépanier, "L'Hispanisme dans le théâtre de Claudiel", p. 391.

<sup>70</sup>Ibid., p. 387.

This last claudelian heroine embodies the ultimate image of aloneness: leprosy. Violaine's early happiness in her good fortune is soon reversed as she perceives herself a leper and alone: "mon père m'a abandonnée. Ni ma mère n'aime, ni ma soeur, bien que je ne leur aie fait aucun mal."<sup>71</sup> In Claudel's portrayal, this character does grow to self-knowledge through her adversity, and to spirituality. Nevertheless Claudel gives Pierre de Craon the words of description of his leprosy that prefigure Violaine's condition and underscore her isolation and her mortality: "Il est dur d'être lépreux et de porter avec soi la plaie infâme et de savoir que l'on ne guérira pas et que rien n'y fait,/ Mais que chaque jour elle gagne et pénètre, et d'être seul et de supporter son propre poison, et de se sentir tout vivant corrompre!"<sup>72</sup>

As I have shown, the plays of García Lorca and Paul Claudel abound with the loneliness of women. Though some of the characters, like *La Mujer de Leonardo* or *Martirio*, for example, are victims of the actions of others, there are also many women who rise above their aloneness to emerge stronger, more effectual members of society like *La Zapatera* or *Doña Prouhèze* or *Sichel*. Lorca, for the most part depicts the sufferings of women in their loneliness, while Claudel, for the most part, tends more to show the loneliness as concomitant with freedom and self-assertion.

<sup>71</sup>Claudel, *L'Annonce faite à Marie I, Théâtre II*, p. 52.

<sup>72</sup>*Ibid.*, p.22.

## CHAPTER IX

## The Women Characters as Sinners and Saints

As it has long preoccupied philosophers and writers, the problem of evil preoccupied Lorca and Claudel. The playwrights do not discuss nor analyze evil, rather they incorporate evil in their plays within their characters who are enmeshed in the dramatic conflicts. Some characters are evil, some are not; these I term respectively the sinners and the saints of the plays. In some of the plays there also occurs a pairing of characters antithetical to each other in respect to these qualities. There are also characters who, more significantly, possess the duality of these qualities in themselves. The theatrical embodiments of profound problems like these add dimension to the plays and to the characters.

Although both playwrights share the social heritage of feminine inferiority and culpability dating from the Fathers of the Church, Lorca's plays place women in a much more restrictive environment than do Claudel's. Those characters that are evil, that are instruments of pain or torment to others, become so because of their adherence to stultifying and repressive norms of behavior: for example, Bernarda or Martirio. Most important to Lorca is the individual character with all personal responses to a given dramatic situation. There is no moralizing to Juan or Yerma for their orientation or actions. They act and react according to their characters in response to their situation. That is

not to say that Lorca does not utilize the richness of the moral or religious dimension in his work. For example, in Doña Rosita, la soltera, he lightly treats the concept of good and evil, as well as the idea of reward or punishment in relation to the after-life: the Tía refers to the familiar biblical warning to the rich of the difficulty of their getting into heaven. The Ama curses the rich and their exploitation of the poor, stating, "Pero estoy segura que van al infierno de cabeza". La Tía is quick to admonish the Ama: "pero ver si por hablar de ese modo vas a parar también al infierno de cabeza." And the Ama, cognizant of her life as an upright person, retorts, "¿Al infierno yo?... No, señora, no. Yo entro en el cielo a la fuerza."<sup>1</sup> Less known is Lorca's serious interest in portraying in a future play a mystical, saintly heroine like Saint Teresa of Avila: "'Quiero dar al teatro español una Santa Teresa a un tiempo mística y humana. Desde siempre la figura me atrae de modo irresistible.'"<sup>2</sup> Another device through which the moral dimension is used by Lorca is the technique of "associational simile".<sup>3</sup> Lorca, for example, uses the saintly image of the Blessed Virgin in her Spanish incarnations as La Madre Dolorosa and La Virgen de la Soledad and loosely models some of his women characters on this image, as in La Madre and La Vecina in Bodas de Sangre, in Yerma, in Mariana Pineda.<sup>4</sup>

<sup>1</sup>Lorca, Obras, p. 1424-5.

<sup>2</sup>Lorca is quoted by María Luz Morales, Alguien a quien conoci, p. 208.

<sup>3</sup>See Cedric Busette, "Animation and Secularization of Religious Figures in García Lorca", p. 71.

<sup>4</sup>Idem.

The characters are changed, secularized, humanized, but the saintly attributes of sacrifice and sorrow remain. The term associational also can be applied to Lorca's play about Don Perlimplin: "this little masterpiece is a daring parody of the Christ story".<sup>5</sup> Perlimplin sacrifices himself for Belisa, a Christ-like self-immolation to teach his beloved how to love.

The term sacrifice for love, belongs at the core of Claudel's work. Like the agnostic Lorca in his wonderment at the presence of evil, hate and suffering, Claudel had the added dilemma of harmonizing his faith in a just God. He was full of his vision of the Destiny of man, and he saw the value of sacrifice and suffering as an expiation of sin, collectively as well as personally. Therefore, among his women characters, there exist "des femmes anges",<sup>6</sup> whose purity sanctifies all around them: Violaine, Pensée, Marthe are such characters. For Claudel, evil was a force to be confronted and battled. However, he finally came to consider evil as an instrument for good, believing that both good and evil have a right to exist, the tensions and interactions between them having their own enigmatic results. Thus, for example, his characters, Mara, the evil one, and Violaine, the saintly one, are juxtaposed as two "élans irrépressibles"<sup>7</sup>; one needs the other to be actualized. "La

<sup>5</sup>Miguel González-Gerth, "The Tragic Symbolism of García Lorca", p. 58.

<sup>6</sup>E. Sainte-Marie Perrin, Introduction à l'oeuvre de Paul Claudel, p. 84.

<sup>7</sup>Jacques Madaule, Paul Claudel, dramaturge, p. 30.

merveille...de ce premier théâtre de Claudel, c'est la justice des voix féminines."<sup>8</sup> Perhaps "l'enfer familial" of the Claudel household engendered the verisimilitude of these women, Violaine being the opposite of Camille Claudel, who, like Mara, was known for her cruelty and selfishness. For his saintly women, Claudel like Lorca, also had the rich Christian tradition surrounding the person of Mary from which to draw: he considered her the masterpiece of creation, the Mother to all humanity, to whom she reveals the Divine. As if this heady imagery were not sufficient, Claudel also draws from the Divina Commedia wherein Dante's love for the perfections of Beatrice, the earthly woman, becomes purified as she is gradually revealed as the guide for Dante to his eternal happiness. When, in the poem, Dante reaches Heaven, he forgets Beatrice for his love of God, and she is pleased. These are exalted concepts expressed in sublime language. Yet this rarefied atmosphere was real to Claudel and it inspired him in the many struggles through his dark hours. His ideas of sin, darkness, blindness, suffering, define his characters and their lives, yet the inkling they have of this vision is enough to suggest the possibility of illumination. This awareness of the polarity of good and evil, and their interaction, animates not only the saintly characters, but also the evil ones like Lechy and Mara, as well as those women who are in one person both Mary and Eve, good and evil side by side, like Ysé and Lâla.

---

<sup>8</sup>Ibid., p. 51.

Both Claudel and Lorca, in certain instances, have placed the forces of good and evil in two opposite characters. Lorca's opposition occurs in Bodas de sangre between La Madre and La Novia. What is distinctive about the relationship of these two characters is their significance in the beginning of the play as expressions of the life force: La Madre speaks of continuity of the family line, love of grandchildren, the vitality of nature in fields and vines; La Novia is the young bride-to-be, full of hopes for love, parenthood, fruitful working of the fields. Lorca carefully introduces the knife, symbol of death and destruction, and creates a link to the hated feuding Félix family that killed the husband and son of the Madre: Leonardo was a Félix; Leonardo had been the Novia's first love. When La Novia runs off with Leonardo she becomes the instrument of harm in regard to La Madre, El Novio and Leonardo. With the two men dead, La Novia comes to La Madre's house full of guilt and remorse. Lorca paints a memorable scene of their encounter. Though she meets la Novia violently, La Madre becomes a suffering figure, a Madre Dolorosa, whereas La Novia, though contrite, is the active force of evil and harm, a reversal by Lorca of the Novia's role in the beginning of the play.

In Claudel's work two sets of characters are opposed in good and evil. Unlike Lorca's foregoing gradually developed characters, Violaine and Mara, Marthe and Lechy, are clearly opposed from the very beginning of the plays. As was mentioned, Claudel's characters were often conflicting aspects

of his own complex personality, thus explaining the convincing realism of both his sinners and saints. In the good-evil dichotomy brought to life in the Violaine-Mara opposition, Claudel's Mara is the more familiar actualization--from our own experience we are used to the manifestations of evil, but the character of Violaine is shrouded in mystery. Many of us go through life without encountering an ephemeral, inexplicable person like Violaine whose values are so inimical to our own. Violaine's words are amazing coming from one who is leprous, blind, in great pain near death, her words are so alien to us: "Que c'est beau de vivre et que la gloire de Dieu est immense."<sup>9</sup> Nevertheless, Violaine was very real to Claudel, like the Blessed Mother, or Beatrice, or perhaps like the inner core of his own soul. The closely interwoven duality of the sisters reflects "Claudel's dual and conflicting passions for the earthly and the divine".<sup>10</sup> Violaine was a favorite dramatic character to Claudel<sup>11</sup>; furthermore, as time passed, and the play was performed more and more throughout Europe, many stories would filter to him about strange occurrences surrounding the performances, from the actors, the towns, Hitler-occupied Germany, so that Claudel, himself, came to say, "Il y a un coté surnaturel dans cette pièce."<sup>12</sup> Claudel placed

<sup>9</sup>Claudel, L'Annonce faite à Marie II, Théâtre II, p. 215.

<sup>10</sup>Richard Berchan, The Inner Stage, p. 33.

<sup>11</sup>See Sister Agnès du Sarmant, Letters from Paul Claudel, My Godfather, p. 19: "...in her lies concealed the best part of his heart...he has engrained her fine profile with the genuine love of a father with all the resources of his genius and his soul".

<sup>12</sup>Claudel, Memoires improvisés, p. 242.

Violaine and Mara in the Middle Ages, a time about which he had read a great deal thus becoming familiar with its saints and mystics, as well as its atmosphere of faith and miracles. He had read of German saints whose miracles of resuscitation-suckling were known.<sup>13</sup> In short, Claudel's play was grounded in a certain atmosphere into which Violaine's saintly person fit quite naturally.<sup>14</sup> We can recall here Claudel's first-hand experience with the vocation of sacrifice: he was prepared to give up his art and his life to the priesthood. He has Violaine's father leaving his life of comfort to serve in the Crusades, saying how they were too happy in the face of other people's misery. Against this background, Violaine's saintly vocation becomes clearer: she remarks, "La main de Dieu est sur moi."<sup>15</sup> Pierre de Craon recognizes her vocation and he articulates for the rest of us the accessibility of sanctity: "Bénie sois-tu dans ton chaste coeur!/ La sainteté n'est pas d'aller se faire lapider chez les Turcs ou de baiser un lépreux sur la bouche,/ Mais de faire le commandement de Dieu aussitôt,/ Qu'il soit/ De rester à notre place, ou de monter plus haut."<sup>16</sup> Violaine adds that the Divine treasury

<sup>13</sup>Harold A. Waters, "Possible Sources for Claudel's Violaine", pp. 99-107.

<sup>14</sup>Violaine is likened to another medieval Saint, Jeanne d'Arc. Both peasant girls who loved the songs and beauty of their land, both accept the example of the early martyrs in virginal heroism: Violaine consumed by leprosy and Jeanne consumed by fire. See Richard Griffiths, Claudel: A Reappraisal, p. 72; Paul André Lesort, Paul Claudel par lui-même, p. 88.

<sup>15</sup>Claudel, L'Annonce II, Théâtre II, p. 172.

<sup>16</sup>Ibid., p. 141.

is not a self-service shop where a person picks and chooses what is convenient: "Ce n'est point nous qui choisissons, c'est nous qui sommes choisis."<sup>17</sup> Violaine thus joins the host of historical and fictional mystics who believe in the Communion of Saints, and who, by the suffering in their lives, can help others and can expiate the sins of the world. It is a tribute to Claudel's skill that his character has been universally received by critics as a paradigm of sanctity as well as humanity.<sup>18</sup> Violaine through her life brings forgiveness, peace, to others.

In opposition to Violaine is Mara, "la noire", as her father calls her. First seen spying on Violaine and Pierre, she is collecting details to form her evil plans. Claudel has the trio begin the play: Pierre, with his physical evil, leprosy, Violaine, forgiving and healing, and Mara with the evil mind and heart. Claudel said about the sisters: "C'est un peu le conte des deux soeurs, la bonne et la jalouse, comme dans Peau d'âne ou Cendrillon."<sup>19</sup>

<sup>17</sup>Claudé, La Jeune fille Violaine II, Théâtre I, p. 621.

<sup>18</sup>See Wallace Fowlie, "Claudel as dramatist", p. 223-5: Violaine is a "symbol of eternity within time"; she shows love as giving the self. Ernest Beaumont, The Theme of Beatrice in the Plays of Claudel, pp. 21, 28: Violaine is Claudel's "magnificent attempt to embody saintliness", she is a bearer of beatitude. Jacques Lefebvre, "La femme dans le théâtre de Claudel", p. 62: "Sa beauté et son amour acheminent les hommes vers l'absolu dont ils ont soif." LeSort, op. cit., p. 84: Violaine is "à demi céleste". Louis Chaigne, Vie de Paul Claudel et genèse de son oeuvre, p. 104: Violaine "est la créature d'exception, la femme élue, choisie de toute éternité pour coopérer à la rédemption des hommes." John MacCombie, The Prince and the Genie, p. 86: "she embodies human compassion, a deep sense of personal sacrifice, and a genuine simplicity and openness of feeling and emotion...."

<sup>19</sup>Claudé, Théâtre II, p. 1392.

Defiant, rebellious, demanding, jealous, full of hate, egocentric, greedy, cruel, unscrupulous, this woman is evil: she threatens suicide, browbeats her mother, bites her mother's ear, blinds Violaine, steals Violaine's inheritance and her lover, strikes Violaine on the head, and leaves her for dead in a pit by the side of the road. Claudel, however, has made these sisters necessary to each other for through Mara Violaine is obliged to be a saint and a miracle-worker: "Portée par une foi étrange, sauvage, violente, la haineuse Mara croit à la supériorité sublime de sa soeur et croit au miracle...."<sup>20</sup> But Mara, full of hate, gives no thanks for the miracle, taking that, too, as her right. She taunts her sister: "Il est facile d'être une sainte quand la lèpre nous sert d'appoint."<sup>21</sup> Yet Mara's fervent faith and passionate mother love wrest the miracle from above. Claudel, in this saint and this sinner, dramatically explores good and evil.

Claudel also opposes two women in L'Echange; although in this play the setting and characters belong in the United States as a modern, money-making economy, thus presenting a Lechy Elbernon and a Marthe who are much closer to everyday life than Mara and Violaine. Lechy, the sinner, at times represents other values like personal liberty and freedom from social conventions, and Marthe, the saintly woman, at times borders on subservience in her actions. Lechy is,

<sup>20</sup>Chaigne, op. cit., p. 121.

<sup>21</sup>Claudel, L'Annonce I, Théâtre II, p. 72

however, "la face noire de l'âme féminine".<sup>22</sup> She is the incarnation of the destructive woman who attracts men to destroy them: "elle sait faire entendre le chant qui vient d'ailleurs."<sup>23</sup> Claudel has Lechy chant an old folk song, using it as an incantation, "a type of gypsy spell", and has her allude to the fact that she had lived among gypsies,<sup>24</sup> all of which adds mystery to her character and a further link with dark powers. Masterful in any role as actress, she herself is empty: "Et le diable a trouvé la maison vide et il est entré dedans, et il ne peut plus en sortir", she says of herself.<sup>25</sup> Anyone who approached her would take away: "Fraude, fureur, poison, perversion fondue de la femme et perte des enfants, / Cupidité, gloutonnerie, malice, dégoût du travail et de la peine...."<sup>26</sup> Lechy proudly lists the evils that emanate from her, "et le mal n'est point pour un seul mais il se propage sans fin, ... / Et telle est la joie que je donne."<sup>27</sup> Marthe, horrified, calls her "diable", "démon". Lechy betrayed her husband, seduced Marthe's husband, burned Thomas's house with all his documents, and had Louis killed. She laughs at Marthe's pain and humiliation. She expresses her hate and evil desires to Marthe: "Je regardais ce saule ce matin pendant que nous causions, et je pensais à vous faire pendre / Avec

<sup>22</sup>Madaule, Claudiel, dramaturge, p. 42.

<sup>23</sup>Lesort, op. cit., p. 42.

<sup>24</sup>Merrill A. Rosenberg, "A Note on the Sources and Use of Popular Folk References in Claudel's L'Echange and Partage de midi", p. 14.

<sup>25</sup>Claudiel, L'Echange I, Théâtre I, p. 705.

<sup>26</sup>Idem.

<sup>27</sup>Ibid., p. 706.

une corde bien suiffée. Les yeux sortent de la tête comme des escargots.<sup>28</sup> It is too easy to dismiss Marthe as a typical long-suffering, wronged wife, just like so many sacrificing women feminism wishes to erase from memory. But Marthe in her quiet fidelity is so much more: she is the integrated person who knows exactly what she wants from life; marriage and home and family. She is the main character in the play "qui représente le Bien sous un aspect très spécial, celui de l'Epouse".<sup>29</sup> "Elle est la figure de ce terrible soleil intérieur auquel les personnages seront tous affrontés à la fin."<sup>30</sup> She, like Violaine, was an instrument of good, bringing forgiveness and love to those around her.

This polarity of characters heightens the tension in the plays as these forces of good and evil collide in the drama. Lorca and Claudel both also present characters that stand as sinners or saints on their own in the plays. Lorca's *Martirio* is a complex, tortured woman: in her thirties, sickly, she is at first completely resigned to her ill-health, her unattractiveness, her inevitable spinsterhood, with all its negative ugliness in Lorca's Spanish society, but as the play progresses Lorca has his character smitten with love, which instead of happiness, brings her pain, jealousy, frustration. Powerless to rebel, *Martirio*

<sup>28</sup>Ibid., p. 704.

<sup>29</sup>Jacques Bastien, L'Oeuvre dramatique de Paul Claudel, page 177.

<sup>30</sup>Claudel, Mémoires improvisés, p. 110. J. Amrouche, the interviewer, received no contradiction from Claudel about this assessment of Marthe.

turns cruel and determines to shatter everyone else's happiness, especially Angustias's and Adela's; she becomes a hypocrite, a sneak, a spy, an informer, all-deserving of the name "un pozo de veneno". In the same play Lorca's Bernarda is responsible for the evil that exists there: her hypocrisy, her repression of others without regard for their persons, her unbending cruelty, physical as well as psychological, her physical abuse, make Bernarda a paragon of evil, skillfully projected onstage by Lorca. No less memorable are the good women in Lorca's theater: the lives of both Doña Rosita and Mariana Pineda are filled with sadness, but each is an instrument of good in the plays. Doña Rosita is saint-like in her patient endurance of the disappointment in her life; she never allows herself to become embittered or poisoned like Martirio, rather through her equanimity and pleasantness she was beloved by all, keeping her sorrow to herself. And Lorca was very fond of his other saintly character, Mariana, saying of her, "a fabulous and beautiful being", "a marvellous woman", "whose prime moving force was love of liberty"<sup>31</sup>, a woman of exceptional purity and personal perfections, who, when confined to the convent to await execution, is treated in awe by the nuns. They speak of this purity, describing how her head seems to shine with a halo; the nuns actually kneel in veneration to her; one nun kisses her hem, calling her "clavellina de mayo", a term used for the Blessed Mother. All of this prompts a judgment

---

<sup>31</sup>García Lorca, "Lorca Discusses His Plays", p. 115.

of Mariana as a woman who, through the "Via purgativa" of natural love and suffering rises to new heights in Mystical Love.<sup>32</sup>

Such terms are very familiar in relation to Claudel's saintly women. Although among his most human characters in suffering, *La Princesse in Tête d'or*, can be counted among his most sacred. She appears, dressed in gold like the sun, emitting a song better than the nightingale's because it rises all winter long. But *Tête d'or* kills her father; banished, she leaves alone, carrying her father's corpse on her shoulders. Claudel gives healing and forgiving powers to *La Princesse*. Jean Louis Barrault, close to the play as actor, director, and Claudel's mentor in the real world of the theater, enumerates the qualities of the rejected *Princesse*: "elle est à la fois...la joie, l'amour, la grâce, le chemin, et, finalement le salut."<sup>33</sup> Claudel fashioned his play around the very masculine world conqueror, leaving no room for any feminine presence. At the very end of the play, with both characters at the moment of death, *Tête d'or*, finally able to appreciate *La Princesse's* courage, compassion, love, and saving powers, sees womanhood in a totally new light and, at least in the end, can accept her saving ministering.<sup>34</sup>

<sup>32</sup>Cedric Busette, "Mariana Pineda as Religious Martyr", pages 117-21.

<sup>33</sup>"La Leçon de *Tête d'or*", Cahiers Renaud Barrault #27, page 46.

<sup>34</sup>Harold Watson, Claudiel's Immortal Heroes: a Choice of Deaths, p. 45.

Saintly, too, is Claudel's Doña Musique, who needs no justification for her existence: "Ya sólo en amar es mi ejercicio".<sup>35</sup> Claudel has joined in her the joy and serenity of innocence, giving in her person, the theme of the whole play: "la figure de la femme est totalement celle de l'âme à l'écoute du chant divin".<sup>36</sup> Jean Amrouche, in the radio interviews he conducted with Claudel, always challenged him about his characters. Recognizing Claudel's fondness for Doña Musique, Amrouche could not help adding his own judgment: "C'est un des personnages les plus ravissants de tout ce que je connais dans le théâtre. C'est une merveilleuse réussite."<sup>37</sup> And Claudel, himself, shows the importance of this joyful, saintly character in the play, in his theater, and his entire lyric output: "Le côté comique, le côté exubérant, le côté de joie profonde me paraît essentiel à l'esprit lyrique."<sup>38</sup> "...je sentais le besoin, à côté du conflit, du corps à corps poignant des deux protagonistes essentiels, de laisser place au lyrisme. Le personnage de Musique est une espèce de fusée, de rire, de joie,

<sup>35</sup>V. Cerny quotes Saint John of the Cross, "Le 'baroquisme' du Soulier de satin", p. 494.

<sup>36</sup>Lesort, op. cit., p. 112.

<sup>37</sup>Claudel, Mémoires improvisés, p. 286. Marie Louise Tricaud, Le Baroque dans le théâtre de Paul Claudel, p. 65, describes Doña Musique: she is "féérique", a dream, a delight, a poetic fantasy, "ses sentiments [sont] aussi limpides que l'eau, aussi poétiques que la rose". See also Raymond Bruckberger, "Paul Claudel and Theology", p. 194, and Dom Walter-Willems, O.S.B., Introduction au "Soulier de satin", pp. 36-71, for a sample of critical praise for the Claudel characterization of Doña Musique.

<sup>38</sup>Mémoires improvisés, p. 286.

de bonheur qui s'élançe du milieu de cette histoire assez sombre."<sup>39</sup>

Those women characters in the plays who blend varying degrees of good and evil in their persons are of central importance to the structure of the plays. Again we are struck by the writers' range in presenting this middle ground as well as the extremes of good and evil. Lorca's women characters that we are analyzing here are essentially good women who end up causing harm to others. First among these is Lorca's *Zapatera prodigiosa*, a hardworking, honest, honorable, faithful woman who, nevertheless, causes her husband such acute misery by her constant complaining and tongue lashings that he leaves her. As in other plays Lorca explores in *La Zapatera prodigiosa* the untenable social situation of the young, poor wife and the old, rich husband, so prevalent in Spanish arranged marriages. These loveless unions were responsible for the hell-like environment in which so many Spanish women lived. Where love does not exist as a basis for life, Lorca tells us, evil lurks. In *Yerma*, too, we concluded that the environment is loveless, as Juan becomes more and more preoccupied with his material wealth and more and more enslaved to the "¿qué dirá la gente?" mentality. Lorca has made *Yerma* complex in motives: she married gladly as her father had arranged, but she was progressively so obsessed with the idea of "her" child that she became a torment to Juan; she thought she was a good

---

<sup>39</sup>Ibid., p. 279.

wife, but she felt no love for her husband; she felt a passionate response, which she readily repressed, only to Victor. As the play unfolds, cleverly, Lorca has us blame first Juan's sterility, then actual barrenness on Yerma's part, then Yerma's attitude of ruthless maternity, then Juan's self-satisfied anti-child point of view. But again, as in La Zapatera prodigiosa, this home is a loveless environment from which evil springs. Yerma, an essentially good woman, murders her husband. Just such a breeding place for evil, a loveless home, the already mentioned "casa" of the sinners Bernarda and Martirio, causes Adela, another fundamentally good woman, to come to harm others. Young, eager to know and experience life, kind to her sisters and to her old grandmother, Adela is swept away by her passion for her sister's fiancé. She becomes ruthless and selfish, pursuing her own desires. In this indictment of family oppression of the young for social reasons, Lorca again powerfully presents the corruption that is spawned in a distorted, hypocritical, loveless home. Belisa, the high-spirited young woman in El Amor de Don Perlimplín en el jardín con Belisa is another woman in a loveless, arranged marriage; not a victim to stand idly by, nor to just lash out like La Zapatera nor one of the good women, Belisa is "the sharp essence of the amoral female".<sup>40</sup> She freely pursues her promiscuous life style. Though this play has its comical elements, Lorca's presentation of Don

<sup>40</sup>Francis Fergusson, "Don Perlimplín: Lorca's Theatre-Poetry", p. 341.

Perlimplín's sacrificial death to awaken love in Belisa gives the play "una dimensión cristológica"<sup>41</sup>; Don Perlimplín is transfigured by his death, and Belisa is recreated into a person capable of spiritual love<sup>42</sup>; Belisa progresses away from her life as sinner through the sacrifice of Don Perlimplín. We find another link between playwrights as Lorca, in this play, uses the concepts of sacrifice and sublimation so often found in Claudel's plays.

While Lorca's women characters are clearer in motivation, thereby being more easily classified, Claudel's women enjoy a certain ambivalence throughout the plays: for example, Lâla in La Ville is at times the voice of poetry, dance, liberty, yet she is also inconstant, unfaithful, traitorous, time and again entrapping a man only to betray him, leaving him bewildered and in pain. The character Sichel appears in two plays of Claudel's Trilogy. She, too, illustrates the vacillation between good and evil that was part of Lâla's person. In Le Pain dur she is a dedicated artist, a devoted mistress to Turelure, but she also drops her career, begins the plot against Turelure's life, manipulates Louis Turelure into abandoning Lumir, his fiancée, in order to marry her, Sichel. She is scheming and ruthless. However, in the next play, Le Père humilié, her good qualities as wife and mother dominate. Somehow from the union of Sichel and Louis Turelure, "le vice et le crime réunis" is

<sup>41</sup>Gibson, Federico Garcia Lorca I, 1985.

<sup>42</sup>Francisco Garcia Lorca, Federico y su mundo, p. 319.

born Pensée, "l'être de rêve, d'une incroyable pureté"<sup>43</sup> [qui] incarnera la divine espérance".<sup>44</sup>

Claudél's women like Lâla and Léchy have been called "sataniques"<sup>45</sup>; they have been labelled des personnages "trompeurs".<sup>46</sup> These epithets could not be applied to Doña Prouhèze who does, however, share the ambiguity of the others. The complicated network of her life allows her to confront so many different circumstances that her responses are extremely varied. She shows her vulnerability to temptations of infidelity to her husband, Don Pélage, of cowardice, of cruelty to Rodrigue. Feeling powerless to avoid sin, she begs the protection of the Blessed Mother to keep her from doing evil. Much of the tension of the Soulier de satin is generated by Doña Prouhèze's private battle between good and evil and its effects on those around her. Doña Prouhèze's person is not the only dramatic battleground for good and evil: the heroine of Partage de midi is another. Like Doña Prouhèze, Ysé is a personnage of great complexity. As we follow her trajectory, she awakens our sympathies for her vulnerable humanity. Ysé's motivations are reminiscent of Adela's as she sought the fullness of life in love and independence, unmindful of the harm she was causing to others. So, too, Ysé, as she pursued her identity, her ful-

<sup>43</sup>Jacques Bastien, L'Oeuvre dramatique de Paul Claudel, page 159.

<sup>44</sup>Ibid., p. 154.

<sup>45</sup>See André Espiau de La Maëstre, "L'Ambigüité de la femme dans la Bible et chez Claudel", p. 179.

<sup>46</sup>Georges Cattai and Jacques Madaule, Entretiens sur Paul Claudel, p. 198.

fillment in love, caused pain and harm to others. "Ysé...dévaste la vie des hommes qu'elle prend au pied de son amour."<sup>47</sup> She abandons husband, lovers, children. During the scene in the Chinese cemetery, Ysé drops any scruples, but she clearly states her own moral judgment as she and Mesa become lovers: "Ce n'est point le bonheur que je t'apporte, mais ta mort et la mienne avec elle."<sup>48</sup> She demands Mesa's help to have her husband sent away, saying how she wished him dead. At the end of the play her words touch us in their pathos, but they also express the cognizance of her own culpability in doing evil to others: "Ah, une femme comme moi, il est préférable qu'elle meure et qu'elle ne fasse mal à personne"<sup>49</sup>; "je suis trop malheureuse, et je suis trop punie, et je prie de mourir, et j'ai peur de mourir".<sup>50</sup>

I find the human condition illuminated by this inquiry into García Lorca's and Paul Claudel's treatment of good and evil in their plays. The women characters they have created, as forces for good or evil, show the diversity of life itself in the degrees of good and evil they embody. From the sublime Violaine, the heroic Mariana, the wicked Mara, the embittered Martirio, to the all too human La Zapatera, Doña Prouhèze, or Ysé, the playwrights have wrestled with

<sup>47</sup>Jacques J. Zéphir, "La Phallocratie de Paul Claudel selon Simone de Beauvoir: mythe ou réalité?", p. 33.

<sup>48</sup>Claudel, Partage de midi III, Théâtre I, p. 1193.

<sup>49</sup>Partage I, Théâtre I, p. 1038.

<sup>50</sup>Partage III, Théâtre I, p. 1206.

the philosophical and ethical problems of humanity. Their theater and their women thereby remain the more compelling.

## CHAPTER X

## Women in the Future

In spite of personal lives that have caused them to be labelled as anti-feminists, Lorca and Claudel knew a great deal about women that is pertinent today. Lorca drew from his personal life as a homosexual in rigidly stratified Spanish society, and Claudel from his religious, almost misogynistic, orientation, to create characters who illustrate, though sometimes by negative contrast, important elements of a woman's life. Both playwrights called for a freedom for women that essentially transcended a merely female destiny achievable only through a defined "proper behavior": they advocated a freedom for women to pursue any human goal, to seek autonomy, and self-hood. Claudel surpassed even these lofty goals for women as he wove throughout his work the ideal of the pursuit of perfection: "Ce que le coeur exige, c'est la perfection éternelle, préfigurée par la beauté du monde et l'amour humain."<sup>1</sup> Woman, often poetically named the moon, a reflection of man's light, is to have her own individuality: "El hombre y la mujer, en la creación divina, son estrellas de igual magnitud."<sup>2</sup> Another Spaniard, in 1928, calls the symbol of modern woman "el pie vasto y útil, capaz de hollar el planeta y dominarlo a la par del hombre".<sup>3</sup> Few in Lorca's Spain shared such a

<sup>1</sup>Jacqueline DeLabriolle discussing Claudel's ideals in a book review in Claudel Studies, p. 86.

<sup>2</sup>Torrente, op. cit., p. 142.

<sup>3</sup>Gregorio Marañón, "El problema de la intersexualidad", page 274.

view. Thus Lorca's women characters are often the negatives, the women whose very condition illustrates how a woman's life must not be: not like Yerma's, totally obsessed with childbearing; nor like La Novia's, uncontrollably passionate; nor like Rosita's, all passive, resigned waiting; nor like Bernarda's, all-controlling and bitterly cruel. Claudel's all-career oriented Lechy, as well as Marthe, the totally selfless spouse, and the innocent victimized Princesse, are also negatives of a woman's life. What should be the life of woman today?

This first section on solitude stresses the importance for contemporary woman to feel her aloneness, not as a threat, but rather as her unique identity, her personal power. As recently as 1979, women are characterized as silent, submissive, powerless sufferers, with profound feelings of meaninglessness in their lives.<sup>4</sup> This sounds like Lorca's Rosita, or the daughters of Bernarda, or Yerma. Contemporary woman needs to treasure her individuality: "qu'elle soit une personne autonome, un être humain à part, entière"<sup>5</sup>, to acknowledge her separateness as a key to independence. Sept-Epées was strong and self-motivated to pursue the course that would bring her self-fulfillment, thus surpassing society's mold for women by developing her own abilities and talents. Lorca's women fought against much more impossible odds than today's women "pour rester et être

<sup>4</sup>Heilbrun, Re-inventing Womanhood, p. 66.

<sup>5</sup>Jacques Zéphir re-iterates Simone de Beauvoir's very basic idea in "La phallocratie de Paul Claudel selon Simone de Beauvoir: Mythe ou réalité", p. 39.

vraiment...[elles]-mêmes".<sup>6</sup> Today's woman has much more personal freedom of choice and action; freedom, however, can be a terrible burden, what Claudel's Ysé calls her state of "liberté épouvantable"<sup>7</sup>. To cope with freedom, education is needed to develop: critical thinking, the power to reason, the ability to discern good from evil. And like Doña Prouhèze, a woman of great passion, today's woman needs strength of character to follow her chosen path with control and self-restraint as she pursues her individual self-perfection and inner harmony. Seeking androgyny as the combination of the best of femininity and the best of masculinity a woman can reach the state of being a full human person.<sup>8</sup> Claudel saw life as the road to self-perfection: Doña Prouhèze triumphed over her temptations and shortcomings while remaining faithful to her obligations; the contemporary woman, too, can be self-disciplined and independent, and with the achievement of self-sufficiency, she can be fearless of solitude. Yerma's story is not just about a lonely, childless woman; it is also Lorca's story as he sought love, personal growth, personal freedom, and it is woman's story: Yerma's desire is her "yearning for a fulfilled life, for a productive life, for a flourishing life".<sup>9</sup>

<sup>6</sup>Jean Paul Borel, "Lorca: l'amour impossible", p. 21.

<sup>7</sup>Partage de midi III, Théâtre I, pp. 1184-5

<sup>8</sup>For further discussion of androgyny as a human goal see C. Stark-Adamec, Sex Roles: Origins, Influences and Implications for Women, p. 5.

<sup>9</sup>John Hirsch, "The World of Garcia Lorca." New York World Journal Tribune.

The idea of a productive life introduces the section on work in relation to today's woman. Louis Laine in L'Echange succinctly upbraids Marthe and all women for their dependency: "Et je mange le pain que j'ai gagné./ Mais la femme ne peut se suffire à elle-même, et il faut que je te fasse vivre, et tu me prends ce qui est à moi."<sup>10</sup> In her education and self-development, a woman can defy dependency. Many of Claudel's women are proudly self-sufficient; the social prison in which Lorca's women lived made it almost impossible for them to be self-sufficient. Without an open society for women, the disasters that befell Adela or the Novia as they asserted their independence were inevitable. Lorca would be the first to applaud this statement of the wants of today's "role innovative woman" who is part of the work force for glory, esteem and money: "First, the claim to full participation in all fields of work, including politics and government; second, the right to equal training and to equal pay; third, the pressure for institutional change that would rationalize the double burden of personal and public responsibilities."<sup>11</sup> Claudel's idea of vocation expands the concept of work for women. The men speak the words but his women characters, like Sygne, Doña Prouhèze or Sept-Epées, live them. Vocation is:

cette chose que j'ai à faire et pour laquelle je sais que j'ai été mis au monde,...cette chose la plus forte dans un homme qui demande l'action et non pas le bonheur!<sup>12</sup>

<sup>10</sup>Claudel, L'Echange I, Théâtre I, p. 670.

<sup>11</sup>Nancy Reeves, Womankind, Beyond the Stereotypes, p. 17.

<sup>12</sup>Claudel, Le Père humilié, Théâtre II, p. 535.

Today's woman, too, needs to define her own vocation as Tête d'or discovered his: "Voilà que, comme je marchais, peu à peu,/ Je sentis cette vie à moi, cette chose/ Non-mariée, non-née,/ La fonction qui est au dedans de moi même."<sup>13</sup> Claudel gave his women characters the power to determine by their free choice and their work the rise and fall of empires, as in the plays about Lâla, Sygne, and Doña Prouhèze, the free choice and work today's woman needs as well. A woman does not want to be identified as "not a man", nor as a clone of man. Her work should be honored.<sup>14</sup> Whether her choice is work in the family, like Marthe's, or professional work like Sygne's, or a business like the Zapatera's, or an heroic life like Mariana Pineda's, or a Governor's responsibility like Doña Prouhèze's, work will make woman self-sufficient, free from dependence on others for livelihood or personal satisfaction. "When she shall live for and through herself...she, too, will be a poet!"<sup>15</sup>

In the realm of sexuality, many problems were posed for the women characters just as for today's women; more educated, freer to make their own life choices, many of today's women still entangle their lives through their sexuality. Many women enjoy the sexual freedom fought for by Lorca's Novia or Adela, and as lived by Claudel's Lâla or Ysé, yet there is still much pain in women's lives, many problems in spite of the liberality toward contraception, sex education

<sup>13</sup>Claudel, Tête d'or II, Théâtre I, p. 177.

<sup>14</sup>Reeves, op. cit., p. 111: In the past "honored toil was the social test of human worth".

<sup>15</sup>Simone de Beauvoir, The Second Sex, p. 672.

and premarital sex: sex seems to ruin relationships.<sup>16</sup> As recently as 1984, it has been observed that women, in their new freedom, seeking the "thrilling ecstasy of passion", consider themselves so "in love" that they are literally swept off their feet, but at the relationship's end they are desolate. This behavior is irrational and irresponsible.<sup>17</sup> Sexual liberation ignored another important aspect of sexuality: the moral or religious; it mocked virtue, labeling people who did not concur with its tenets sick and repressed.<sup>18</sup> Both Lorca and Claudel rooted the sexual conflicts of their plays in morality, in the woman's struggle between what she perceived as good or evil. La Novia, Adela, Lála, Ysé, all pursued their inner vision of their own personal good, irrespective of society's condemnation of their actions. Critics accuse Ysé and Lála of vain selfishness and thoughtlessness, of embodying coquettishness, superficiality, of lacking understanding, of failing to be true companions<sup>19</sup>: all references to the incompatibility of man and woman, then as now, an inability in both men and women to harmonize the carnal and the spiritual, sexuality and friendship. Even Claudel expressed his fear of being diminished by love. He wrote in his Journal: "Hélas! celui qui aime se place en état d'infériorité."<sup>20</sup> "C'est un grand malheur que d'avoir placé son coeur dans un autre"<sup>21</sup>,

<sup>16</sup>See discussion in Carol Cassell, Swept Away, p. 19.

<sup>17</sup>Ibid., pp. 20-7.

<sup>18</sup>Sheila Kitzinger, Woman's Experience of Sex, p. 32.

<sup>19</sup>John MacCombie, The Prince and the Genie, pp. 86-7.

<sup>20</sup>Page 304.

<sup>21</sup>Page 307.

yet, in his writing, he shows the dynamism of relationships that lead to the attainment of a higher condition in life, as in the case of Ysé and Mesa who both grow in maturity and wisdom. While Lorca's characters are intensified by their concept of personal honor and integrity, a number of Claudel's characters, like Violaine or Pensée, embody the virtues of purity, chastity, virginity. Claudel also addressed "l'amour facile", concluding that it precluded the whole concept of fidelity, to oneself, to the other, to love itself. He offers, too, a view of love as the total gift of self. As Orian tells Pensée, he wished to first seek his own self-development, "Quand j'aurai libéré mon âme, alors je pourrai vous la donner."<sup>22</sup> And from Sous le rempart d'Athènes, Claudel illustrates union: "elle était mélangée à lui comme la respiration et le sommeil".<sup>23</sup> Both writers portray the power of sexual passion and the disaster it causes if not harmonized with personal goals and philosophy. Marriage as a personal option is a relationship of peers who choose freely. Marriage is not a "profession, or a design for making a living"<sup>24</sup> as it was in the past: "c'est une grande affaire...comme la fondation d'une ville."<sup>25</sup> The "war of the sexes" abates as men and women are truly peers, accepting differences, and respecting the other's dignity. As in the man-woman hostility between Tête d'or and La Princesse, harmony was realized in the final scenes of the

<sup>22</sup>Claudel, Le Père humilié, Théâtre II, p. 550.

<sup>23</sup>Claudel, Théâtre II, p. 1126.

<sup>24</sup>Reeves, op. cit., p. 37.

<sup>25</sup>Claudel, Le Père humilié, Théâtre II, p. 532.

play as they reverse their traditional roles: the feminine, unaggressive Princesse, just lowered from the tree to which she had been nailed, drags with unexpected strength and courage the wounded Tête d'or to his death bed, while he proffers kindness, gentleness, and compassion, in a manner totally uncharacteristic of his macho person. Each is startled but admiring of the other's untypical behavior, a behavior that far from diminishing either, expands the horizons of each protagonist.

Both writers stress the importance of love in a person, not money, nor status, nor selfish concerns: "When one opens oneself with love to the essence of another, there begins a liberation":<sup>26</sup> for example, the relationship of Doña Musique and the Vice-Roi of Naples tunes them to the "harmony of things, the central joy of existence, as a low music which, for most of the time and for most people is masked by the din and petty preoccupation of humdrum life."<sup>27</sup>

The final topic of the chapter relates to the playwrights' insights about maternity. Today many more women are foregoing the maternal role altogether as they most seriously pursue their careers. Many women are also finding new closeness with men as their shared lives expand to include their child. Lorca suffered profoundly because as a homosexual he would never have a child; this suffering gave

---

<sup>26</sup>W. H. Ince, "The unity of Claudel's Le Soulier de satin", p. 42.

<sup>27</sup>Ibid., p. 44.

him great insight into Yerma's longing for progeny. Claudel, too, expressed the desire for paternity through Orso's words: "Il y a bien des hommes qui ne sont pas autrement sensibles, et qui pleurent parce qu'une joue d'enfant ne s'est jamais posée contre la leur."<sup>28</sup> Claudel was also aware of the pain of the woman in childbirth as we infer from his language about Job: "Il pousse un cri! un de ces cris qu'on ne peut pas retenir, comme celui d'une femme qui accouche...."<sup>29</sup> And he reminds us of how a mother is taken for granted, for example, Tobie no more looks at his mother than he looks at his right hand or at the heart that keeps him alive.<sup>30</sup> Many women today do not wish to be esteemed for their maternal function, nor do they want the pain, nor do they wish to be taken for granted, instead they want recognition for their competence and contributions to jobs and professions: "The myth that childbearing and rearing is the fulfillment of a woman's destiny is by far,...the most damaging and destructive myth that imprisons her. Having children is no substitute for creating one's own life, for producing."<sup>31</sup> We know Claudel respected women's other aspirations; he reflected in a letter about Eléonora Duse on the fact that all women "ne sont pas faites pour être mères de famille".<sup>32</sup> And Lorca, by exposing Yerma's inability to find meaning in her childless life,

<sup>28</sup>Le Père humilié, Théâtre II, p. 554.

<sup>29</sup>L'Histoire de Tobie et de Sara, Théâtre II, p. 1310.

<sup>30</sup>Ibid., p. 1317.

<sup>31</sup>Reeves, op. cit., p. 357.

<sup>32</sup>Claudel, Correspondance, 1897-1938, F. Jammes, G. Frizeau, J. Rivière, p. 281.

shows his understanding of woman's need for identity and self-esteem in her own person, and not only through her maternal function. In *La Zapatera*, Lorca shows a childless woman who lavishes her love on el Niño; she also copes with abandonment and her need for money by forming her own business and independently taking care of herself. Violaine's life is another tale of a woman who forgoes maternity, but she is a "spiritual mother" to many. It is clear that both writers recognized the rights of women to their identity apart from motherhood, but they also saw the rich potential of maternity in a woman's life. As today's women leave the home for jobs and professions, they risk denying themselves one of life's deepest experiences, although contemporary society is attempting to identify and ease the stress of multiple responsibilities for women: child care, paternity leaves, duty sharing are becoming commonplace. But freedom of choice by a mature individual, secure in self-support and identity is of paramount importance: "...la liberté pourrait conférer à la 'féminité' une dimension nouvelle. C'est lorsque la maternité devenue réellement libre aura cessé d'être un risque et une servitude que le choix d'être mère prendra toute sa signification".<sup>33</sup>

One last insight into the feminine on the part of the authors again shows them to be ahead of their times: Claudel speaks of his concept of God, seeing in the Deity a bisexuality, as a character in *La Ville* says, "Aie pitié de

<sup>33</sup>Suzanne Lilar, Le Malentendu du deuxième sexe, p. 26.

moi, Seigneur,/ Par les entrailles de ta maternité, car je sais que ton amour pour moi/ Est comme celui d'une mère nouvellement accouchée."<sup>34</sup> The masculine and feminine are a prototype of the Source and of Creation. Also in this religious context a woman is presented as a Christ-figure: La Princesse is spoken of as "une brebis vendue", and she is rejected by her people and crucified outside the city walls.<sup>35</sup> To Claudel woman had a great affinity for deep spirituality, as evident, for example, in Violaine's contemplative role: "l'âme féminine peut encore mieux se mettre à l'écoute de l'Esprit".<sup>36</sup>

Today there is the possibility of a new woman, a woman very different from those women in Lorca's world who suffered in a stifling environment, without personal freedom, in conformity to the most rigid standards, devoid of any aspirations to a separate personal identity. Today society is beginning to accept the many possibilities for women's lives. To quote Claudel: "La femme est héritière du passé, mais c'est elle qui fait l'avenir!"<sup>37</sup> Claudel's message was full of faith in women, and in men: "nous avons à notre disposition des trésors inépuisables..., nous n'en viendrons jamais à bout".<sup>38</sup> In this "avenir", women will be proud to be women, leaving to history the animosity against

<sup>34</sup>Claudel, La Ville II, Théâtre I, p. 406.

<sup>35</sup>See Claudel's Tête d'or.

<sup>36</sup>Jacqueline DeLabriolle, "Women and the Feminine Principle in the Works of Paul Claudel", Article de compte rendu.

<sup>37</sup>L'Histoire de Tobie et de Sara, Théâtre II, p. 1305.

<sup>38</sup>Jacques Madaule's succinct statement of Claudel's attitude; see Claudel et le Dieu caché, pp. 168-9

men, their "male" world view, their "masculine" cultural creations. Militant women are already abandoning the futile construction of another, solely feminine, language and literature. Today's feminists accept and even emphasize women's differences from men, yet recognizing that women are often advantaged. Feminist critics are less apt to totally reject the past and its mythologies. They see them as "stronger endowments than oppressions."<sup>39</sup> More and more, men and women are working towards a non-sexist society where no one will be advantaged socially because of sex.

Women are assuming their rightful place in all aspects of society and, therefore, men, too, are benefitting by the expansion of feminine lives, reaching for their own psychic integrity as they embrace the full gamut of human experiences which the "manly" ideal tendered by society had denied them. In Lorca's work, Yerma's Husband, Juan, was just such a manly person with "important" responsibilities of livelihood to which to attend, yet he was emotionally rigid, not only lacking in loving qualities, but cold to the love of others. Similarly Claudel's businessman, Thomas Pollock Nageoire, was a total success in his work, but he was so involved with making money that he considered people ends to his success. He was so emotionally impoverished that he was only an empty person of great wealth. Claudel spoke about the feminine aspect of Napoleon, certainly the masculine historical figure par excellence, and "pas du tout au sens

---

<sup>39</sup>Nina Auerbach, Woman and the Demon, p. 12.

péjoratif du mot, mais pour marquer ce que cet élément, au contraire, apportait de positif à sa personne".<sup>40</sup>

García Lorca and Paul Claudel saw fit to center their plays around significant women characters, thus giving to women the importance they often denied themselves. The work of both writers points us in the direction of a society that would incorporate the best elements of both feminine and masculine cultures, a society in which life is a continuing perfection of the individual person whose unique accomplishments will bring peace and satisfaction to the person and to society. Perhaps men and women in their sexual love may not find the ecstasy they seek, but through their love they come closer to the original unity from which all things come. Life is a becoming, and Claudel's words about his characters may well be applied to humanity: "Mais aucun des personnages n'est arrivé à sa maturité complète, n'est arrivé à cette entente, cette composition parfaite qui fait la véritable unité."<sup>41</sup>

---

<sup>40</sup>Pierre Claudel discusses his father's idea in Entretiens, pages 104-5.

<sup>41</sup>Mémoires improvisés, p. 107.

## CONCLUSION

My dissertation presents the original joint study of two playwrights who were eminently successful individually, García Lorca and Paul Claudel. The inspiration and justification for this study lies in the importance of women as principal characters in the plays of both authors. The aim of my study is to determine from the plays the authors' concepts of womanhood and then to relate the writers' insights to the idea of a fulfilled life for women today and tomorrow.

The plays have yielded an extraordinary variety of women from peasants to aristocrats, with the many modes of feminine life in between. I have studied the women characters as mothers, daughters, sexual beings, and workers, probing their solitude, and viewing them as saints and sinners. Incidentally, I found no study on women and work in the vast bibliography on either author. Nor was there any comprehensive study of maternity or daughterhood. I have therefore produced two original sub-topics in my study of Lorca and Claudel.

A number of the women characters illustrate what a woman's life should not be. Others demonstrate unexpected possibilities. The authors expose the need for independence and self-sufficiency so that women can control their own destiny. The writers look forward from their own times and see women at meaningful work which they have freely chosen,

having developed their abilities and powers to their full potential. The playwrights' view justifies the passionate side of women while giving warning for the need of self-discipline and self-control in order to achieve a sense of harmony in women's affective life.

None of these values is articulated singly in either author's plays. They are rather interwoven throughout the dramatic fabric of the plays. They are also embodied in the characters themselves. Lorca was very concerned about the society in which he lived. He saw that the conflict between oppressive social dicta and nature could only result in disaster. His characters were crushed as they fought for their independence and self-hood. Without preaching, Lorca, through his women characters pleaded for an open society where women could grow to their fullest potential in freedom. Claudel, whose characters were more free, involved in meaningful work, believed in a fulfilling vocation for women. And he saw the possibility for women's sanctity.

The path to self-development is a lonely one. Women today need to accept aloneness as a condition for growth to autonomy, a desired state where women are self-motivated, rather than subject to motivation from others. Lorca sounds a warning to women through his characters to be aware of and to combat the threats to their self-hood. He presented the Novia, driven by her passion; Bernarda, enslaved by the tyranny of her society; Yerma, obsessed by her maternal role; La Zapatera ensnared by her dreamworld; and Doña

Rosita, paralyzed by her optimism and unfounded hope. Lorca's plays show how the values women seek such as love, maternity, even dreams, can sabotage their independence, stunt their growth, and negate their self-fulfillment. Claudel's ideal of vocation can be an inspiration to contemporary women, as can his idea of the importance of accomplishing worthwhile work. Claudel's characters like Lechy, the dramatic artist, or Lumir, the patriot, or Sept-Epées, the liberator, or Doña Prouhèze, the governor, all bear witness to the satisfaction to be derived from dedication to work. Although Claudel's heroines experience loneliness and frustration, their self-discipline and independence give them the strength to be autonomous, productive persons, who can take great pride in their personal accomplishments.

In their plays the authors gave to women the importance that contemporary society is beginning to accord them. From their own times, the writers recognized the relevant issues that concern women's lives today. The need for an open society, for freedom of development, for free opportunity to accomplish, for a sense of dedication, for self-discipline, can all be inferred from their plays. García Lorca and Paul Claudel present insights that speak to contemporary women and they point with hope to the future.

## BIBLIOGRAPHY

## I. Claudel

- Actualité de Paul Claudel, La Table Ronde, #194. Entire issue devoted to Claudel. [n.d.] Number \*Dm, New York Public Library.
- Alter, André. Paul Claudel. Seghers, 1968. Series: Théâtre de tous les temps. #8.
- Angers, S.J., Pierre. "Doña Musique et la poésie de Paul Claudel." Cahier Canadien Claudel. 1967, #5-6.
- Art Press. #70, mai, 1983. Numéro spéciale sur Claudel.
- Asselin, Henri. "Camille Claudel." Bulletin de la Société Paul Claudel. #21, juin-mars, 1966.
- Augst, Bertrand. "L'Otage de Paul Claudel." Romanic Review. LIII, 32-51, 1962.
- Autrand, Michel. "La mise en spectacle de l'amour-passion dans Partage de midi." L'Information littéraire. 1985, 37(i), pp. 17-21.
- Baker, Stuart E. "The transfiguration of a theme: Claudel's Break of Noon and Pirandello's The Rules of the Game." Claudé Studies. Vol. 7, ii, pp. 48-55, 1980.
- Barbier, Joseph. Claudé, poète de la prière. Paris, Mame, 1962.
- Barrault, Jean Louis. Bulletin de la Société Paul Claudel. #50, 1973.
- . Reflections on the Theatre. London, Rockliff Publishing Corporation Limited, c. 1951. Translated by Barbara Wall from Jacques Vautrain edition, Paris, 1949.
- . Une troupe et ses auteurs. Jacques Vautrain, Paris, 1950.
- Bastien, Jacques. L'Oeuvre dramatique de Paul Claudel. Reims, chez l'auteur, c. 1957.
- Beaumont, Ernest. The theme of Beatrice in the Plays of Claudel. London, Rockliff Publishing Corporation, 1954.

- Berchan, Richard. The Inner Stage. An essay on the conflict of vocations in the early works of Paul Claudel. The Michigan State University, 1966.
- Bibesco, Princesse. "Promenades avec Claudel." Revue de Paris. Vol. 68-9, pp. 9-25.
- Blanc, André. Claudé, un structuralisme chrétien. Paris, TEQUI, 1982.
- , ed. Les critiques de notre temps et Claudel. Paris, Garnier Frères, 1970.
- Boisdeffre, Pierre de. "En marge d'un centenaire: génie, limites et gloire de Paul Claudel." Revue des deux mondes. Février, 1969: pp. 268-87.
- Boly, Joseph. Mélanges claudéliens, un homme, une oeuvre. Société Paul Claudel en Belgique, 1981.
- . "L'influence de Camille Claudel sur Claudel et sur la genèse de L'Annonce faite à Marie." Claudé Studies. Vol. 7, i, pp. 35-38, 1980.
- Brady-Papadopoulou, Valentini. "Claudel, the feminine, and psycho-analysis." Claudé Studies. Vol. IX, ii, 1982, pp. 18-23.
- Brethenous, Michel. "Les jeux claudéliens de l'amour et du ménage dans Protée." Claudé Studies. Vol. VIII, ii, 1981, pp. 55-67.
- Brodeur, Léo A. Le corps-sphère, clef de la symbolique claudélienne. Paris, Nizet, 1970.
- Brodin, Pierre. Présences contemporaines. Paris, Editions Debresse, 1955.
- Bruckberger, Raymond. "Paul Claudel and Theology." Renascence. VIII, 1956, pp. 189-195, 207.
- Brunel, Pierre. Claudé et Shakespeare. Paris, Librairie Armand Colin, 1971.
- . "Der Krieg." La Revue des lettres modernes. #150-2, pp. 61-82, 1967.
- . La Mort de Godot. Paris, Lettres Modernes, 1970.
- . "L'Otage de Paul Claudel ou le théâtre de l'énigme". Archives des Lettres Modernes, #53. Paris, Minard, 1964.

- . "Le Soulier de satin" devant la critique. Paris, Minard, Lettres Modernes, 1964.
- Bugliani, Ann. "The Theme of Love at First Sight in Claudel's Theatre." Claudel Studies. Vol. III, i, pp. 23-29, 1976.
- . Women and the Feminine Principle in the Works of Paul Claudel. Studia Humanitatis. Madrid, 1977.
- Bulletin de la Société Paul Claudel. #50, deuxième trimestre, 1973. Reine Claudel, morte le 26 janvier, 1973.
- Buovolo, Huguette. "A propos d'une analyse structurale de la quatrième journée." Revue des lettres modernes. #304-322, 1972, pp. 67-88.
- Burghardt, Lorraine S. "Paul Claudel's Le Soulier de satin as a Baroque Drama." Modern Drama. Vol. 14, pp. 63-71, 1971.
- Camille Claudel, 1864-1943. Catalogue, Exposition. Exhibit, Musée Rodin, Paris, le 14 février-11 juin, 1984.
- Cattai, Georges. Claudel. Le cycle des Coufontaine et le mystère d'Israël. Paris, Desclée de Brouwer, 1968.
- , and Madaule, Jacques, directeurs. Entretiens sur Paul Claudel. Paris, Mouton et Co., c. 1967.
- Cerny, V. "Le 'baroquisme' du Soulier de satin." Revue de littérature comparée. Vol. 44, 1970, pp. 472-98.
- Chaigne, Louis. Vie de Paul Claudel et genèse de son oeuvre. Maison Mame, 1961.
- Claudel, Paul. "Aux martyrs espagnols." Colosseum. London, 1937, Vol. 3, pp. 108-117.
- . "Camille Claudel statuaire." L'Art décoratif. Vol. 30, July-Dec., 1913.
- . Cinq grandes odes. Paris, Gallimard, 1936.
- . Connaissance de l'est. Paris, Mercure de France, 1945.
- . Correspondance, 1897-1938. F. Jammes, G. Frizeau, J. Rivière. Paris, Gallimard, 1952.

- . Correspondances Claudel-Masignon, 1908-1914. Présentée par Michel Malicet. Paris, Desclée de Brouwer, 1973.
  - . The Correspondence Between Paul Claudel and André Gide. Letters from 1899-1926. Introduction by Robert Mallet. New York, Pantheon Books, Inc., c. 1952.
  - . Ecoute, ma fille. Dixième édition. Paris, Gallimard, 1939.
  - . Journal. Paris, Editions Gallimard, 1969.
  - . Mémoires improvisés. Recueillis par Jean Amrouche. Paris, Gallimard, quatrième édition, c. 1954.
  - . L'Ours et la lune. Farce pour un théâtre de marionnettes. Paris, Editions de la Nouvelle Revue Française, septième édition, 1919.
  - . Paul Claudel dans ses plus beaux textes. Montréal, Editions Fides, 1940.
  - . La Perle noire. Textes recueillis et présentés par André Blanchet. Paris, Librairie Gallimard, 1947.
  - . "Remerciements à l'Espagne". Bulletin de la Société Paul Claudel. #70. Deuxième trimestre, 1978.
  - . Théâtre. Tome I. Introduction et chronologie de la vie et de l'oeuvre par Jacques Madaule. Paris, Editions Gallimard, c. 1956.
  - . Théâtre. Tome II. Paris, Bibliothèque de la Pléiade, Editions Gallimard, c. 1965.
  - . Toi, qui es-tu? Paris, Gallimard, c. 1936.
- "Paul Claudel, Interprétation et interprètes." Revue d'histoire du théâtre. Vol. 21, 1969.
- Claudel, Pierre. Bulletin de la Société Paul Claudel. #50.
- . Paul Claudel. Introduction et choix de textes. Paris, Bloud et Guy, 1965.
- Cornell, Kenneth. "Claudel and the Greek Classics." Yale French Studies. Vol. 38, pp. 195-204, 1967.
- Courtault-Deslandes, Jean-Louis. "Paul Claudel et Eléonora Duse." Bulletin de la Société Paul Claudel. #72, quatrième trimestre, 1978.

- Cox, Sister Fidelia Maria. "Prayer and Sacrifice: Claudel's Satin Slipper." Renascence. Vol. XIII, pp. 78-83, Autumn, 1960.
- Daniel-Rops. Claudiel tel que je l'ai connu. Strasbourg, Paris, Editions F.-X. Le Roux, 1957.
- DeLabriolle, Jacqueline. "Le Thème de la rose dans l'oeuvre de Paul Claudel." La Revue des lettres modernes. Vol.130-40, 1966.
- . "Women and the Feminine Principle in the Works of Paul Claudel." Article de compte rendu. Claudiel Studies. Vol. VI, i, 1979.
- Delbée, Anne. Une Femme. Paris, Presses de la Renaissance, 1982.
- DesRoches, H. Ch. Paul Claudel poète de l'amour. Paris, les Editions du Cerf, 1949.
- Dominique, Marie. "Les Images." La Revue des lettres modernes. Vol. 209-11, pp. 9-33, 1969.
- DuSarmant, Sister Agnès. Letters From Paul Claudel My God-Father. New York, The Missionary Society of Saint Paul the Apostle, c. 1964.
- Emering, Simone. "La Femme dans le théâtre de Paul Claudel." Nouvelle revue luxembourgeoise. #7, 2-3, mai-décembre, 1968.
- Espiau de La Maëstre, André. "L'Ambiguité de la femme dans la Bible et chez Claudel." Etudes Classiques. Vol.42, pp. 176-96, 1974.
- . "Paul Claudel, L'Annonce faite à Marie, III--Mara, ou 'la joie de vivre'." Vol. 16, pp. 241-265, 1962.
- . "Le tragique claudélien." Studi francesi. Vol. 51, pp. 438-49, 1973.
- Esselin, Henry. "Camille Claudel et les sirènes de la sculpture." La Revue française. April, 1966.
- Estang, Luc. "Paul Claudel: The Poet's Poet." Renascence. Vol VIII, 1956, pp. 171-176, 188. Claudel Memorial Issue.
- Féal, Gisèle. "La Signification de la lèpre." Claudiel Studies. Vol. II, #1, 1975, pp. 16-34.
- Ferstl, Sondra M. "The dramatic concepts of Paul Claudel." Dissertation Abstracts International. Vol. 30, #5443A.

- Fitzgerald, Sister Rachel Marie, C.S.J. "Paul Claudel's Tidings an Affirmation of Vocation." Renascence. Vol XVI, pp. 29-33, Fall, 1962.
- Forkey, Leo O. "A Baroque 'moment' in the French Contemporary Theater." Journal of Aesthetics and Art Criticism. Vol. XVII, pp. 80-89, 1959.
- Fowlie, Wallace. "Claudel as dramatist." Sewanee Review. LXIV, pp. 218-237, 1956.
- . "Vocation of the Poet." Commonweal. Vol. LXII, 8, pp. 199-201, 1955.
- Francis, Eve. Un Autre Claudel. Paris, Grasset, 1973.
- Freilich, Joan S. Paul Claudel's "Le Soulier de satin". Toronto, University of Toronto Press, 1973.
- . "Le Soulier de satin: Four Levels Through Imagery." Claudiel Studies. Vol I, pp. 44-61, 1972.
- Fumet, Stanislas. Claudiel. Paris, Gallimard, 1958.
- Ganne, Gilbert. "La Forêt claudélienne." Les Nouvelles littéraires. Le 5 février, 1970.
- Ganne, Pierre. Claudiel: humour, joie et liberté. Paris, Editions de l'Epi, 1966.
- Gelber, Lynne L. "Camille's Art and Influence: Mirror for Thought, Incentive for Action." Claudiel Studies. Vol. I, pp. 36-37, 1972.
- Gillespie, Michael Edward. Paul Claudel and the Anima Adventure: A Study of the Major Plays. PhD Dissertation, 1978. Stanford University.
- Gillet, Louis. Claudiel Présent. Fribourg, Librairie Egloff, 1943.
- Gillet-Maudot, M.J. Paul Claudel. Paris, Gallimard, 1966.
- Gilson, Etienne. "Claudel poète chrétien." Les Nouvelles littéraires. Dec. 19, 1968, p. 6.
- Giry, Jacqueline. "Images du corps féminin." Claudiel Studies. Vol. XII, pp. 1-2, 1955.
- Gómez Robledo, Antonio. "Una entrevista con Paul Claudel." Abside. Vol. XX, pp. 236-239, 1956.
- Gouhier, Henri. "La 'Trilogie'." La Revue des lettres modernes. #150-52, pp. 31-42, 1967.

- . "La vocation de la femme dans la vision religieuse du monde selon Claudel." Littérature et société. Paris, De Brouwer, 1973.
- Griffiths, Richard, editor. Claudel: A Reappraisal. London, Rapp and Whiting, 1968.
- Guillemin, Henri. Claudel et son art d'écrire. Paris, Gallimard, c. 1955.
- . Le "converti" Paul Claudel. Paris, Gallimard, 1968.
- Hatzfeld, Helmut. "A Critical Revision of Claudel as a Catholic Poet." Cross Currents. Vol. V, pp. 101-14, Winter, 1955.
- Ince, W. N. "The Unity of Claudel's Le Soulier de satin." Symposium. Vol. 22, pp. 35-53, 1968.
- Jost, F., editor. Proceedings of the IVth Congress of the International Comparative Literature Association. Fribourg, 1964. Two volumes: The Hague, Mouton, 1966.
- Jouve, Raymond. Comment lire Paul Claudel. Paris, Editions "Aux étudiants de France", 1946.
- Kahane, Roger. "Oeuvres lyriques." Revue d'histoire du théâtre. Paris, 1969. Issue on Claudel.
- Kempf, Jean Pierre, and Petit, Jacques, editors. Mes idées sur le théâtre. Paris, Gallimard, 1966. Collection pratique du théâtre.
- Klawitter, George. "Claudel's L'Homme et son désir, a Plastic Poem." Claudel Studies. Vol IV, ii, p. 45, 1977.
- Knapp, Bettina. Paul Claudel. New York, Frederick Ungar Publishing Company, c. 1982.
- . "Paul Claudel's Break of Noon: An Alchemical Cosmic Awakening: Lead Seeks Gold." Nineteenth Century French Studies. Vol. 10, pp. 107-29, Fall-winter 1981-82
- . "Paul Claudel's The Diary of Christopher Columbus: a Demiurge Journeys Forth." Theatre Journal. Vol. 33, 2, pp. 145-62, May, 1981.
- LaVallée, M. Marthe. "Claudel, Poet Believer." Renascence. Vol. VIII, 177-88, 1956.
- . "Staging Claudel." Renascence. Vol. VIII, p. 39-44, 1955.

- Lee, Vera. "The Revising of Partage de midi." The French Review. Vol. XXXVIII, pp. 337-48, January, 1965.
- Lefebvre, Jacques. "La Femme dans le théâtre de Claudel." Revue générale. Vol. 4, pp. 57-8, April, 1983.
- Le Hardouin, Maria. "Partage de midi, ou la vocation de l'impossible." La Table ronde. #97, pp.96-101, 1956.
- Lesort, Paul André. Paul Claudel par lui-même. Paris, Editions du Seuil, 1963.
- Lioure, Michel. "'Le Grand air de l'actrice' ou le théâtre et l'échange." Claudel Studies. Vol. IX, #1, pp. 4-16, 1982..
- Lutyens, David Bulwer. "The Dilemma of the Christian Dramatist: Paul Claudel and Christopher Fry." Tulane Drama Review. Vol. VI, 4, pp. 118-124, 1961-62..
- MacCombie, John. The Prince and the Genie. A Study of Rimbaud's Influence on Claudel. The University of Massachusetts Press, 1972.
- Madaule, Jacques. "Camille Claudel." Bulletin de la Société Paul Claudel. #94, deuxième trimestre, 1984.
- . "Camille Claudel au théâtre." Bulletin de la Société Paul Claudel. #85, 1982.
- . Claudel et le Dieu caché. Paris, Desclée de Brouwer, 1969.
- . Paul Claudel, dramaturge. Paris, l'Arche, 1956.
- Malicet, Michel. Lecture Psychanalytique de l'oeuvre de Claudel. Three Volumes. Annales littéraires de l'Université de Besançon. Paris, Les Belles Lettres, 1979.
- . "Orphée et Eurydice ou l'Histoire d'une image." La Revue des lettres modernes. #245-48, pp. 65-104, 1970.
- . "La Peur de la femme dans Le Soulier de satin." La Revue des lettres modernes. #391-97, pp. 119-87, 1974.
- . "La Scène de transe." La Revue des lettres modernes. #271-284, 1971.
- , et Petit, Jacques. "L'Hermétisme claudélienne." La Revue des lettres modernes. Vol. 209-211, pp. 55-78, 1969.

- Manship, J. P. "The Universal Artist". Commonweal. Vol. LXII, 8, pp. 201-203, 1955.
- Marcel, Gabriel. Regards sur le théâtre de Claudel. Paris, Beauchesne, c. 1964.
- Maslin, Janet. "A Pared down Oliveira". Review of The Satin Slipper in a fifty-five minute film adaptation shown at the 1986 New York Film Festival. New York Times. October 10, 1986.
- Mauriac, François. Réponse à Paul Claudel. Paris, La Table ronde, 1947.
- Maurocordato, Alexandre. Anglo-American Influences in Paul Claudel. Genève, Droz, 1964.
- Mazzege, Anne-Marie. "Le Soulier de satin, parabole historique." La Revue des lettres modernes. #150-152, pp. 43-59, 1967.
- McQueeney, Theresa. "La 'vocation' de Claudel." Claudé Studies. Vol. VIII, i, pp. 3-14, 1981.
- Melcher, Edith. "A Study of L'Annonce faite à Marie." French Review. Vol XXVIII, pp. 1-9, 1949.
- Ménard, Jean. "Claudel et le romantisme." Cahier canadien Claudel. #1, 1963.
- Meyer, Agnes E. Out of These Roots. The autobiography of an American Woman. Boston, Little, Brown and Company, 1953.
- Milhaud, Darius. Notes Without Music. London, Dennis Dobson, Ltd., 1952.
- Molitor, André. Aspects de Paul Claudel. Paris, Desclée de Brouwer, 1945.
- Mondor, Henri. Claudé plus intime. Paris, Gallimard, 1960.
- Montante, Michela. "The woman in Pirandello and Claudel." Claudé Studies. Vol VII, 2, pp. 38-47, 1980.
- Morisot, Jean-Claude. "De Tête d'or au Repos du septième jour." La Revue des lettres modernes. Vol. 180-2, pp. 7-24, 1968.
- . "L'Histoire et le mythe dans Tête d'or." La Revue des Lettres Modernes. Vol. 150-152, pp. 8-28, 1967.

- Nagy, Moses M., ed. "Agnes E. Meyer and Paul Claudel." Editorial. Claudiel Studies. Vol. VI, ii, 1979.
- . "Chronicle Announcements: Camille Claudel at the Rodin Museum." Claudiel Studies. Vol. XI, ii, 1984.
- . "La Condition surnaturelle de l'homme et la souffrance terrestre dans le théâtre de Claudel." Revue de l'Université Laval. Vol. XV, pp. 131-51, 1960.
- . "Le Pain dur at the Théâtre de la Porte-Saint Martin." Claudiel Studies. Vol. XII, #1-2, 1985.
- , editor. Claudiel Studies. Issue dedicated to "Woman in Claudel's Work." Vol. VIII, #2, 1981.
- Naughton, A. E. A. "A Poet Looks at his Work, or Claudel répond ses drames." Romanic Review. LII, pp. 27-35, February, 1961.
- . "Claudel, Image-maker and Iconoclast." The French Review. Vol. XXVIII, pp. 385-394, 1955.
- Naughton, Helen T. "Claudel's God-child: Soeur Agnès du Sarment." Renascence. Vol. 20, pp. 215-22, Summer, 1968.
- Nouvelle revue luxembourgeoise. #2-3, 1968. Numéro spécial sur Paul Claudel.
- Nugent, Robert. "A Reading of Claudel's 'Cantique de Mesa'." Cithara. Saint Bonaventure's University. Vol. II, i, pp. 1-5, 1962.
- Paolucci, Anne. "The Birth of Drama." Claudiel Studies. Vol 7, ii, pp. 6-17, 1980.
- Paris, Reine-Marie. Camille Claudel. Paris, Gallimard, 1984.
- Perché, Louis. Paul Claudel. Paris, Editions Seghers, 1966.
- Perrin, E. Sainte-Marie. Introduction à l'oeuvre de Paul Claudel. Paris, Librairie Bloud & Gay, 1926.
- Petit, Jacques. "A Propos d'une fantaisie de Claudel." La Revue des lettres modernes. Vol. 130-140, 1966.
- . Claudiel et l'usurpateur. Paris, Desclée de Brouwer, 1971.
- . "Schémas dramatiques." La Revue des lettres modernes. Vol. 180-2, 1968.

- Peylet, Gérard. "La transcendance de l'espace et la négation du temps à l'heure de Partage de midi." Bulletin de la Société Paul Claudel. #101, 1986.
- Peyre, Henri. "Paul Claudel, 1968-1955." Essay on death of Claudel. Yale French Studies. Vol. XIV, pp. 94-97, 1965.
- . "Paul Claudel and the U.S." Stanford French Review. Vol. V, #2, pp. 157-171, 1981.
- , editor. The France of Claudel. New York, St. John's University, 1974.
- Pitou, Spire. "Claudel, Cosmic and Comic." Renascence. Vol. XV, pp. 212-218, Summer, 1963.
- Renaud, Madeleine. Cahiers Renaud Barrault. 1953-65.
- Revue d'histoire du théâtre. Paris, 1969. Whole issue devoted to Claudel.
- Revue des lettres modernes. Paris, Minard, 1964, #101-103.
- Roberto, Eugène. "Une amitié washingtonienne." Cahier canadien Claudel. Ottawa, Editions de l'Université d'Ottawa, 1964, #2.
- . "L'Endormie de Paul Claudel, ou la naissance du génie." Cahier canadien Claudel. Ottawa, Editions de l'Université d'Ottawa, 1963, #1.
- . "Introduction à Claudel et l'Amérique." Cahier canadien Claudel. Ottawa, Editions de l'Université d'Ottawa, 1967, #5-6.
- Robichez, Jacques. "L'Esthétique du désordre dans le théâtre de Claudel." Le Théâtre moderne, II. Paris, Editions du Centre National de la Recherche Scientifique, 1967.
- Rosenberg, Merrill A. "A Note on the Sources and Use of Popular Folk References in Claudel's L'Echange and Partage de midi." Romance Notes. Vol. 13, pp. 12-7, Autumn, 1971.
- Roy, Paul Emile. Claudé, poète mystique de la Bible. Montréal et Paris, Fides, 1957.
- Saint-Bernard-de-Clairvaux, Soeur. "Claudel les premières rencontres." Cahier canadien Claudel. Ottawa, Editions de l'Université d'Ottawa, 1963, #1.

- Segrestaa, Jean-Noël. "Regards sur la composition du Soulier de satin." La Revue des lettres modernes. Vol. 180-2, pp. 59-81, 1968.
- Selna, Barbara. "Paul Claudel: Prison and the satin slipper." Renascence. VII, pp. 171-180, Summer, 1955.
- Speaight, Robert. "Claudel en Angleterre et aux Etats-Unis." Entretiens sur Paul Claudel. Paris, Mouton et Co., c. 1969.
- Surer, Paul. "Etudes sur le théâtre français contemporain: Paul Claudel." L'Information littéraire. Vol. VII, pp. 186-191, 1955.
- Tailleferre, Germaine. "Musique pour Claudel." Bulletin de la Société Paul Claudel. #85, 1982.
- Thiébaud, Marcel. "Paul Claudel." Revue de Paris. Vol. LXVII, pp. 144-161, 1960.
- Thomas, Sister Marie. "About Reality in Anouilh's Antigone and Claudel's L'Annonce faite à Marie." French Review. Vol. XL, pp. 39-46, October, 1966.
- Trépanier, Estelle. "L'Hispanisme dans le théâtre de Claudel." Revue de la littérature comparée. Vol. 36, pp. 386-403, 1962.
- Tricaud, Marie Louise. Le Baroque dans le théâtre de Paul Claudel. Genève, Librairie Droz, 1967
- Triebel, L. A. "Paul Claudel." Contemporary Review. Vol. 1089, pp. 28-31, Jan.-June, 1956.
- Turnell, Martin. "The Intolerance of Genius." Commonweal. Vol. LXII, 8, pp. 204-207, 1955.
- Ubersfeld, Anne. Claudel: Autobiographie et histoire. Paris, Temps Actuel, 1981.
- Vachon, André. Le temps et l'espace dans l'oeuvre de Paul Claudel. Paris, Editions du Seuil, 1965.
- Varillon, F. Claudel. Paris, Desclée de Brouwer, 1967.
- Vial, Fernand. "Claudel is Dead." Thought. Vol. XXX, pp. 231-238, 1955.
- . "Symbols and Symbolism in Paul Claudel." Yale French Studies. Vol. IX, pp. 93-102, 1965.
- Viscusi, Anthony I. "Order and Passion in Claudel and Dante." French Review. Vol. XXX, pp. 442-450.

- Dom Walter-Willems, O.S.B. Introduction au "Soulier de satin". Paris, Desclée de Brouwer, [no date].
- Watanabé, Moriaki. "Le 'Don' ou la logique dramatique de Partage de midi." La Revue des lettres modernes. Vol. 180-2, pp. 25-57, 1968.
- . "Le nom d'Ysé: Le mythe solaire japonais et la genèse du personnage." Revue d'histoire littéraire de la France. Vol. 69, pp. 74-92, 1963.
- Waters, Harold A. "Justice as theme in Claudel's Drama." Renascence. Vol. 17, pp. 17-28, Fall, 1964.
- . Paul Claudel. New York, Twayne Publishers, Inc., 1970.
- . "Paul Claudel and the Sensory Paradox." Modern Language Quarterly. Vol. XX, pp. 267-72, 1959.
- . "Possible Sources for Claudel's Violaine." Renascence. Vol. 22, pp. 99-107, Winter, 1970.
- Watson, Harold. Claudel's Immortal Heroes: a Choice of Deaths. New Jersey, Rutgers University Press, 1971.
- . "Fire and Water, Love and Death in Le Soulier de satin." The French Review. Vol 45, pp. 971-79.
- Wernick, Robert. "Camille Claudel's Tempestuous Life of Art and Passion." Smithsonian. Pp. 57-64. Sept, 1985.
- White, Robert. "Claudel and the Bible: a Source for the Princesse of Tête d'or." Claudel Studies. Vol. 7, ii, 1980.
- Wood, Michael. "The Melody of the World: Claudel's Doctrine of 'Necessity'." French Review. Vol. 39, pp. 523-32, February, 1966.
- . "A Study of Fire Imagery in Some Plays by Paul Claudel." French Studies. Vol. XIX, 144--58, 1965.
- . "The Theme of the Prison in Le Soulier de satin." French Studies. Vol. 22, pp. 225-238, 1968.
- Young, Howard T. The Victorious Expression. Madison, University of Wisconsin Press, 1964.
- Zéphir, Jacques J. "La phallogocratie de Paul Claudel selon Simone de Beauvoir: mythe ou réalité?" Claudel Studies. Vol. 8, ii, pp. 32-45.

## II. García Lorca

- Adams, Mildred. García Lorca: Playwright and Poet. New York, George Braziller, 1977.
- . "Young Federico García Lorca in Granada." García Lorca Review. Vol. V, i, pp. 28-33, Spring, 1977.
- Aguirre, J. M. "El llanto y la risa de la zapatera prodigiosa." Bulletin of Hispanic Studies. Vol. 58, 3, pp. 241-50, 1981.
- . "El somnambulismo de Federico García Lorca." Federico García Lorca, an Anthology of Critical Writings. Madrid, Taurus, 1973.
- Alberich. "El erotismo femenino en el teatro de García Lorca." Papeles de son armadans. Mallorca. Vol. 39, pp. 9-36, October, 1965.
- Allen, Rupert C. Psyche and symbol in the Theater of Federico García Lorca. Austin and London, University of Texas Press, 1974.
- Alvarez-Altman, Grace. "The Empty Nest Syndrome in García Lorca's Major Dramas." García Lorca Review. Vol II, ii, 1983.
- Anderson, Reed. Federico García Lorca. London, MacMillan Press, 1984.
- Anderson-Imbert, Enrique. "La Muerte de García Lorca." Sur. #230, 97-8, 1954.
- Auclair, Marcelle. Enfances et mort de García Lorca. Paris, Editions du Seuil, 1968.
- . "Federico García Lorca méconnu." Revue des deux mondes. Pp. 600-07, December, 1976.
- Babín, María Teresa. García Lorca, vida y obra. New York, Las Americas Publishing Co., 1955.
- . "La Mujer en la obra de García Lorca." La Torre. Vol. IX, xxiv, pp. 125-37.
- . El Mundo poético de Federico García Lorca. San Juan, Puerto Rico, 1954.
- . "Narciso y la esterilidad en la obra de García Lorca." Revista hispánica moderna. Vol. XI, pp. 48-51, 1946.

- Barea, Arturo. Lorca, el poeta y su pueblo. Buenos Aires, Editorial Losada, 1956.
- Barnes, Robert. "The Fusion of Poetry and Drama in Blood Wedding." Modern Drama. Vol. II, pp. 395-402, February, 1960.
- Barrick, Mac E. "'Los Antiguos sabían muchas cosas': superstition in La Casa de Bernarda Alba." Hispanic Review. Vol. 48, pp. 469-77, 1980.
- Baumgarten, Murray. "Lyric as Performance: Lorca and Yeats." Comparative Literature. Vol. 29, pp. 328-50, 1977.
- Bayón, Damián Carlos. "García Lorca en Francia." Asomante. Vol. XVIII, #1, pp. 94-101, 1962.
- Belamich, André. "Cartas inéditas de García Lorca." Insula. Vol. XV, #162, p. 1, May, 1960.
- Benedict, Helen. "Playwright with a Pencil." New York Times Book Review. P. 16, March 15, 1987.
- Binding, Paul. Lorca: the Gay Imagination. London, GMP Publishers Ltd., 1985.
- Blanco-Amor, Eduardo. "Los poemas gallegos de Federico García Lorca." Insula. Nos. 152-3, p. 9.
- Blau, Eleanor. "Mexican Peasant Theater in the Catskills." New York Times. August, 21, 1986.
- Bluefarb, Sam. "Life and Death in García Lorca's House of Bernarda Alba." Drama Survey. Vol. 4, 1965.
- Bly, Robert. "García Lorca and Desire." New Letters. Vol. 19, 3-4, pp. 85-8, Spring-Summer, 1983.
- Borel, Jean-Paul. "Lorca: l'amour impossible." Théâtre de l'impossible. Neuchâtel, La Baconnière, 1963.
- Bull, Judith M. "'Santa Barbara' and La Casa de Bernarda Alba." Bulletin of Hispanic Studies. Vol. 47, p. 117-23, 1970.
- Busette, Cedric. "Animation and Secularization of Religious Figures in García Lorca." Hispanófila. Vol. 57, pp. 71, 78, 1978.
- . "Mariana Pineda as Religious Martyr." Revista de estudios hispanicos. Vol. 18, ii. pp. 115-121, Jan., 1984.

- . Obra dramática de García Lorca. New York, Las Americas, 1971.
- Byrd, Suzanne Wade. García Lorca: La Barraca and the Spanish National Theatre. New York, Ediciones Abra, 1975.
- . "Panerotism: a Progressive Concept in the Final Trilogy of García Lorca." García Lorca Review. Vol. 3, #1, 1975.
- Cabrero, Vicente. "Poetic Structure in Lorca's Casa de Bernarda Alba." Hispania. Vol. 61, pp. 466-71, 1978.
- Campbell, Roy. Lorca. New Haven, Yale University Press, 1952.
- Cangiotti, Gualtiero. "Perché é stato ucciso Federico García Lorca?" Letterature moderne. Vol. XII, pp. 407-415, July, 1962.
- Cannon, Calvin. "The Imagery of Lorca's Yerma." Modern Language Quarterly. Vol. XXI, pp. 122-130, 1960.
- Cano, José Luis. García Lorca. Biografía ilustrada. Barcelona, Ediciones Destino, c. 1962, 2nd edition, 1969.
- Cano Ballesta, Juan. "García Lorca y su compromiso social." Insula. Vol. 26, 1, pp. 12-13, January, 1971.
- Carbonell Basset, Delfín. "Tres dramas existenciales de García Lorca." Cuadernos hispanoamericanos. Vol. LXIV, 1965.
- Cardwell, R. A. "The Persistence of Romantic Thought in Spain." Modern Language Review. Vol. 65, pp. 803-12, 1970.
- Carreter, Fernando Lázaro. "Apuntes sobre el teatro de García Lorca." Papeles de son armadans. Mallorca. Vol. XVIII, pp. 9-33, July, 1960.
- Castro, Eduardo. Muerte en Granada: la tragedia de Federico García Lorca. Madrid, Akal Editor, 1975.
- Cobb, Carl W. Federico García Lorca. New York, Twayne Publishers, Inc., c. 1967.
- Colecchia, Frances. "Doña Rosita--una heroína a parte." Duquesne Hispanic Review. Vol. 7, ii, pp. 37-43, 1968.

- . "Don Perlimplín: Some Considerations on the Male Role in the Theater of García Lorca." García Lorca Review. Vol. 4, i, pp. 71-74, 1976.
- . "Unas observaciones sobre el papel de las viejas en el teatro de Federico García Lorca." García Lorca Review. Vol. II, i-ii, Last article, [no pages], 1974.
- . "The Religious Ambience in the Trilogy: a Definition." García Lorca Review. Vol. X, i, pp. 242-42, Spring, 1982.
- . The Treatment of Woman in the Theater of Federico García Lorca. Doctoral thesis, University of Pittsburgh, 1954,
- Correa, Gustavo. "Honor, Blood, and Poetry in Yerma." Tulane Drama Review. Vol. VII, ii, pp. 96-110, 1963.
- . La Poesía mítica de Federico García Lorca. Eugene Oregon, University of Oregon Publications, January, 1957.
- . "El simbolismo religioso en la poesía de Federico García Lorca." Hispania. Vol. 39, pp. 41-48, 1956.
- Dali, Ana María. Salvador Dalí visto por su hermana. Barcelona, Editorial Juventud, 1949.
- Day, Douglas. "A Critical Biography of Lorca: Some Problems in Progress." García Lorca Review. Vol. 4, i, pp. 67-74, 1976.
- De la Guardia, Alfredo. García Lorca, persona y creación. Buenos Aires, Sur, 1941.
- Del Monte, Alberto. "Il realismo de La Casa de Bernarda Alba." Belfagor. Vol. XX, pp. 130-48, 1965.
- Del Río, Angel. Federico García Lorca. Monografía biográfico-crítica. New York, Hispanic Institute in the U.S., 1949.
- . Poeta en Nueva York: pasados veinticinco años. Madrid, Taurus, 1958.
- . El poeta García Lorca. New York, 1935.
- DeMiranda, A. Alvarez. La Metáfora y el mito. Madrid, Cuadernos Taurus, 1963.
- Díaz-Plaja, Guillermo. Federico García Lorca. Buenos Aires, Espasa-Calpe, Argentina, S. A., 1953.

- Dickson, Ronald J. "Archetypal Symbolism in Lorca's Bodas de Sangre." Literature and Psychology. Vol. X, pp. 76-9, 1961.
- Dolan, Kathleen. "Time, Irony, and Negation in Lorca's Last Three Plays." Hispania. Vol. 63, pp. 514-22, 1980.
- Durán, Manuel. "El surrealismo en el teatro de Lorca." Hispanófila. September, 1957.
- , editor. Lorca, A Collection of Critical Essays. Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1962.
- Eich, Christoph. Federico García Lorca, poeta de la intensidad. Madrid, Editorial Gredos, 1970.
- Feal Deibe, Carlos. Eros y Lorca. Barcelona, Edhasa, 1973.
- . "Lorca's Two Farces." American Imago. Vol. 27, pp. 358-77, 1970.
- . "El sacrificio de la hombría en Bodas de Sangre." Modern Language Notes. Vol. 99, ii, pp. 270-87, March, 1984.
- Fergusson, Francis. "Don Perlinplín: Lorca's Theatre-Poetry." The Kenyon Review. Vol. XVII, pp. 337-48, Summer, 1955.
- Franconi, Francesco. "Lorca, New York e il surrealismo." Vita e Pensiero. Vol. XLVI, pp. 192-9, May, 1961.
- Frazier, Brenda. La mujer en el teatro de Federico García Lorca. Madrid, Colección Plaza Mayor Scholar, 1973.
- García Lorca, Federico. Autógrafos. I. Poemas y prosas. Prólogo, transcripción y notas por Rafael Martínez Nadal. Oxford, The Dolphin Book Co., Ltd, 1975.
- . "Lorca Discusses his Plays." Tulane Drama Review. Vol. VII, ii, pp. 111-119, 1963.
- . Epistolario, I. Introducción, edición y notas de Christopher Maurer. Madrid, Alianza Editorial, 1983.
- . Homenaje al poeta García Lorca. Valencia-Barcelona, Ediciones Españolas, 1937.
- . Lola la comediante. Prólogo de Gerardo Diego. Edición crítica y estudio preliminar de Piero Menarini, Madrid, Alianza Editorial, 1981.

- . Obras Completas. 11th Edition. Madrid, Aguilar, 1966.
- . Poeta en Nueva York. Prólogo de José Bergamín. Mexico, Editorial Seneca, 1940.
- . Selected Letters. Edited and translated by David Gershtator. Letters from Lorca's twentieth year to his last. New York, New Directions Publishing Corporation, 1983.
- . Teatro selecto. Prólogo de Antonio Gallego Morell. Madrid, Las Americas Publishing Company, c. 1969.
- García Lorca, Francisco. Federico y su mundo. Madrid, Alianza Editorial, 1981.
- Gaskeel, Ronald. "Theme and Form: Lorca's Blood Wedding." Modern Drama, Vol. V, pp. 431-439, February, 1963.
- Gassner, John. "Federico García Lorca." The Theatre in Our Times. New York, 1954.
- Gibson, Ian. The Death of Lorca. Chicago, J. Philip O'Hara, Inc., c. 1973.
- . Federico García Lorca: A Life. Faber, 1989.
- . Federico García Lorca. Two Volumes. Barcelona, Ediciones Grijalbo, S.A., 1985, 1987.
- . "Lorca's 'Balada triste': Children's songs and the theme of sexual disharmony in Libro de Poemas." Bulletin of Hispanic Studies. London, Vol. 46, pp. 21-38, 1950.
- Gil, Ildefonso-Manuel, editor. Federico García Lorca. An anthology of critical writings. Madrid, Taurus Ediciones, S.A., 1973.
- Gómez-Lance, Betty Rita. "Muerte y vida en el drama de Federico García Lorca." Hispania. Vol. XLIII, pp. 376-7, 1960
- González-Deleito, Nicolás. "Federico García Lorca: Interview sur le théâtre contemporain." Bulletin hispanique. Vol. 61, p. 437, 1957.
- Gonzalez-Del-Valle, Luis T. El Teatro de Federico García Lorca y otros ensayos. University of Nebraska-Lincoln, The Society of Spanish and Spanish-American Studies, c. 1980.

- González-Gerth, Miguel. "El simbolismo trágico de Federico García Lorca." La Torre. Vol. 73-4, pp. 265-76, 1971.
- . "The Tragic Symbolism of García Lorca." Texas Quarterly. Vol. 13, ii, pp. 56-63, Summer, 1970.
- Greenfield, Sumner M. "Yerma, the Woman and the Work: Some reconsiderations." Estreno. Cuadernos del teatro español contemporáneo. Vol. VII, i, pp. 18-21, Primavera, 1981
- Halliburton, Charles L. "García Lorca, the Tragedian: an Aristotelian Analysis of Bodas de Sangre." Revista de estudios hispánicos. Vol. 2, pp. 35-40, 1968.
- Harris, Derek. Federico García Lorca. London, Grant and Cutler Ltd., 1978.
- . "The Religious Theme in Lorca's Poeta en Nueva York." Bulletin of Hispanic Studies. Vol. 54, pp. 315-326, 1977.
- Havard, Robert G. "The Symbolic Ambivalence of Green in García Lorca and Dylan Thomas." Modern Language Review. Vol. 67, pp. 810-9, 1972.
- Hierro, José. "El primer Lorca." Cuadernos hispano-americanos. Vol. 75, pp. 437-62, 1968.
- Higginbotham, Virginia. "Bernarda Alba: A Comic Character." Drama Survey. Vol. 6, pp. 258-65, 1967.
- . The Comic Spirit of Federico García Lorca. Austin, London, University of Texas Press, 1976.
- . "Lorca and 20th Century Spanish Theater: Three Precursors." Modern Drama. Vol. 15, pp. 164-74, September, 1972.
- . "Lorca's apprenticeship in surrealism." Romanic Review. Vol. 61, pp. 109-22, 1970.
- Higuera-Rojas, Eulalia-Dolores de. Mujeres en la vida de García Lorca. Granada, Editora Nacional, 1980.
- Hirsch, John. "The World of García Lorca." New York World Journal Tribune. December 4, 1966.
- Homage, Homenaje à Federico García Lorca. Papers, poetry, guitar music, dance, song presented over three days. Université de Toulouse, France, 1982. 231 pages.
- "Homenaje a García Lorca." Asomante. Vol. 18, i, pp. 7-114, 1962.

- Hutman, Norma L. "Inside the Circle: On Re-reading Blood Wedding." Modern Drama. Vol. 16, pp. 329-336.
- Iglesias Ramírez, Manuel. Federico García Lorca, el poeta universal. Barcelona, Dux, 1955.
- Jiménez Vera, Arturo. "La Casa de Bernarda Alba: algunas observaciones sociológicas sobre la falta de la libertad en la mujer." Estreno: cuadernos del teatro español contemporáneo. Vol. 3, i, pp. 6-11, 1975.
- . "Violence in La Casa de Bernarda Alba." Rivista di letteratura moderne e comparate. Firenze. Vol. 27, i, pp. 45-9, March, 1974.
- Klein, Dennis A. "Así que pasen cinco años: A Search for Sexual Identity." Journal of Spanish Studies: Twentieth Century. Vol. 3, pp. 115-23, Fall, 1975.
- . "Children in the Theatre of Federico García Lorca." García Lorca Review. Vol. 7, Fall, 1979.
- . "The development of the male character in the Theatre of Federico García Lorca." García Lorca Review. Vol. V, ii, pp. 81-94, Fall, 1977.
- Knapp, Bettina L. "The House of Bernarda Alba: A Hermaphroditic Matriarchate." Modern Drama. Vol. 27, iii, pp. 382-394, September, 1984.
- Lacomba, José M. "El Público de García Lorca: estreno mundial." Sin nombre. Vol. 9, i, pp. 77-90.
- Laffranque, Marie. Bulletin Hispanique. Vol. LVIII, pp. 301-343, 1956.
- Leighton, Charles H. "Casona and Lorca: a Brief Comparison." Modern Drama. Vol. VII, pp. 28-34, May, 1964.
- Lima, Robert. The Theater of García Lorca. New York, Las Américas, 1963.
- Londré, Felicia Hardison. Federico García Lorca. New York, Frederick Ungar Publishing Co., 1984.
- Lopez, Daniel. "Bodas de sangre and La Dama del alba: compared and contrasted." Revista de estudios hispánicos. Vol. 15, iii, 407-23, October, 1981.
- Lott, Robert E. "Yerma: the Tragedy of Unjust Barrenness." Modern Drama. Vol. VII, pp. 20-27, May, 1964.

- Marcilly, C. "Notes pour l'étude de la pensée religieuse de Federico García Lorca: Crucifixion. Mélanges à Marcel Bataillon. Bulletin hispanique. Vol. 64, pp. 507-25, 1967.
- Martín, Jacinto. Los años de aprendizaje de Federico y Francisco. Granada, Maracena, 1984.
- Martínez Nadal, Rafael. El público. Amor y muerte en la obra de Federico García Lorca. México, Joaquín Mortiz, Segunda edición, 1974.
- McBride, Charles A. "The Metropolis and García Lorca's Tragic View of Woman." Romance Notes. University of North Carolina, Vol. 16, pp. 479-482, 1975.
- Morales, María Luz. Alguien a quien conocí. Barcelona, Editorial Juventud, 1973.
- Morla-Lynch, Carlos. En España con Federico García Lorca: páginas de un diario íntimo, 1928-1936. Madrid, Aguilar, 1958.
- Morris, C. B. "Lorca's Yerma: Wife Without an Anchor." Neophilologus. (Groningen). Vol. 56, pp. 285-97, 1972.
- Newberry, Wilma. "Patterns of Negation in La Casa de Bernarda Alba." Hispania. Vol. 59, pp. 802-09, 1976.
- Nichols, Geraldine Cleary. "Maturity as Accomodation: Lorca's La Zapatera prodigiosa." Modern Language Notes. Vol. 95, pp. 335-561, March, 1980.
- Nourissier, François. Federico García Lorca, dramaturge. Collection les grands dramaturges. Paris, l'Arche, éditeur, c. 1955.
- Oiver, William I. "Lorca: The Puppets and the Artist." Tulane Drama Review. Vol. VII, ii, pp. 76-95.
- O'Nan, Marthe. "French Public and Scholarly Interest on García Lorca, 1980-81." García Lorca Review. Vol. 10, ii, pp. 114-9, Spring, 1982.
- Ortega, José. "Retorno y denuncia de la ciudad: Poeta en Nueva York." Sin nombre. Vol. 11, iii, pp. 41-50, October-December, 1980.
- Palley, Julian. "Archetypal Symbols in Bodas de sangre." Hispania. Vol. 50, pp. 74-79, 1967.
- Parr, James A. "La Escena final de Yerma." Duquesne Hispanic Review. Vol. 10, pp. 23-9, 1971.

- Phillips, Arturo Aldunate. Federico García Lorca a través de Margarita Xirgú. Santiago, Chile, Nascimento, 1937.
- Phillips, W. Allen. "Sobre la poética de García Lorca." Revista hispánica moderna. Vol. XXIV, pp. 36-48, 1958.
- Picciotto, Robert S. "La Zapatera prodigiosa and Lorca's Poetic Credo. Hispania. Vol. XLIX. pp. 250-257, 1966.
- Platt, Joseph. The Maternal theme in García Lorca's Folk Tragedies. PhD Dissertation, University of Southern California, 1973.
- Pradal Rodriguez, Gabriel. "Las Cosas de Federico." Cuadernos americanos. Vol. XII, pp. 271-280, September-December, 1953.
- Reed, Anderson. "The Idea of Tragedy in García Lorca's Bodas de sangre." Revista hispánica moderna. Vol. 38, pp. 174-88, 1974-1975.
- Reid, John T. "Spain as Seen by Contemporary American Writers." Hispania. Vol. XX, pp. 139-50, 1937.
- Rejano, Juan. "García Lorca: raíces de su personalidad." Nivel. Vol 46, p. 3, 1966.
- Rodrigo, Antonina. Lorca Dalí, una amistad traicionada. Barcelona, Editorial Planeta, 1981.
- . Mariana Pineda. Alfaguara, 1965.
- Ricard, Robert. "Federico García Lorca: Interview sur le théâtre contemporain." Bulletin hispanique. Vol. LXI, pp. 437-445, 1957.
- Romero, Hector R. "La frustración de Yerma: un replanteamiento." García Lorca Review. Vol. XI, ii, 1983.
- Rosenlithe, Anita. "El triunfo de la ilusión en cuatro dramas de Lorca: un realismo artístico." Revista de estudios hispánicos. Vol. 5, pp. 243-55, May, 1971..
- Rubia Barcia, J. "El realismo 'mágico' de La Casa de Bernarda Alba." Federico García Lorca. Madrid, Taurus, 1973.
- Salinas, Pedro. "Federico García Lorca." Modern Language Notes. Vol. 87, pp. 169-77, 1972.
- Sanchez, Roberto G. "García Lorca y la literatura del siglo XIX." Federico García Lorca. Madrid, Taurus, 1973.

- . García Lorca, estudio sobre su teatro. Madrid, Ediciones Jura, 1950.
- Schonberg, Jean Louis. Federico García Lorca. L'Homme-- l'oeuvre. Paris, Librairie Plon, 1956.
- Schwartz, Kessel. "García Lorca and Vermont." Hispania. Vol. 42, 1959.
- Seybolt, Richard A. "Characterization in La Casa de Bernarda Alba: the case of Martirio." García Lorca Review. Vol. 8, ii, pp. 82-90, 1980.
- Shamblin, Donald Gray. Erotic Frustration and its Causes in the Drama of Federico García Lorca. Doctoral Dissertation, University of Minnesota, 1966.
- Sharp, Thomas F. "The Mechanics of Lorca's Drama in La Casa de Bernarda Alba. Hispania. Vol. XLIV, pp. 234-6, 1961.
- Stanton, Edward. "García Lorca and the Guitar." Hispania. Vol. 58, pp. 52-58, 1975.
- . The Tragic Myth. The University Press of Kentucky, c. 1978.
- Taylor, Leticia S. "Federico García Lorca." Hispania. Vol. XXIII, pp. 33-36, 1940.
- Thomas, Michael D. "Lenguaje poético y caracterización en tres dramas de Federico García Lorca." Revista de estudios hispánicos. University of Alabama. Vol. 12, pp. 373-97, October, 1978.
- Timm, John T. H. "Some Critical observations on García Lorca's Bodas de sangre." Revista de estudios hispánicos. Vol. 7, pp. 255-88, May, 1973.
- Touster, Eva. "Thematic Patterns in Lorca's Blood Wedding." Modern Drama. Vol. VII, p. 16-27, May, 1964.
- Trend, J. B. Lorca and the Spanish Poetic Tradition. Oxford, Basil Blackwell, 1956.
- Umbral, Francisco. "Análisis y síntesis de Lorca." Revista de occidente. Vol. 32, pp. 221-29, 1971.
- . Lorca poeta maldito. Madrid, Biblioteca Nueva, 1968.
- Vázquez Ocaña, Fernando. García Lorca: vida, cántico y muerte. México, Biografías gandesas, 1957.

- Velasco, Joseph. "La poesía erótica del primer Lorca." Hommage à Jean-Louis Fleckniakoska par ses collègues, amis, et élèves des Universités de Montpellier, Avignon, et Perpignan. Two volumes. Montpellier, Université Paul Valéry, 1980.
- Vila-San-Juan, José Luis. García Lorca asesinado: toda la verdad. Barcelona, Editorial Planeta, 1975.
- Weber, Brom. "Individual, Spanish, Universal." Sewanee Review. Vol. LVIII, pp. 728-31, 1950.
- Young, R. A. "García Lorca's La Casa de Bernarda Alba: Microcosm of Spanish Culture." Modern Languages. London. Vol. 50, pp. 66-72, June, 1969.
- Zdenek, Joseph W. "La mujer y la frustración en las comedias de García Lorca." Hispania. Vol. 38, pp. 67-69, 1955.
- . "Poeta en Nueva York, Product of Lorca's Subconsciousness or Super-Consciousness?" García Lorca Review. Vol. X, ii, Spring, 1982.
- , editor. The World of Nature in the Works of Federico García Lorca. Winthrop Symposium on Major Modern Writers. c. 1980.
- Zimbaro, R. A. "The Mythic Patterns in Lorca's Blood Wedding." Modern Drama. Vol. 10, pp. 364-71.

### III. Women

- Abel, Elizabeth, editor. Writing and Sexual Difference. University of Chicago Press, 1982.
- Auerbach, Nina. Woman and the Demon. The Life of a Victorian Myth. Massachusetts, London, Harvard University Press, 1982.
- Balzac, Honoré de. Epigrams on Men, Women and Love. New York, The Peter Pauper Press, 1959. Banner, Louis and Hartman, Mary S., editors. Clio's Consciousness Raised. New Perspectives on the History of Women. New York, Harper and Row, 1974.
- Beauvoir, Simone de. The Second Sex. Translated and edited by H. M. Parschley. New York, Alfred A. Knopf, Inc.
- Burton, Julianne. "The Greatest Punishment." Women in Hispanic Literature. Berkeley, Los Angeles, London, University of California Press, 1983.

- Cassell, Carol. Swept Away. New York, Simon and Schuster, 1984.
- Chafetz, Janet Saltzman. Masculine/Feminine or Human. An Overview of the Sociology of Sex Roles. Illinois, F. E. Peacock Publishers, Inc., 1974.
- . Sex and Advantage. A Comparative, Macro-Structural Theory of Sex Stratification. New Jersey, Rowman and Allanheld, 1984.
- Charney, Maurice and Reppen, Joseph. The Psychoanalytic Study of Literature. The Analytic Press, 1985.
- Colmeiro-Laforet, Dr. Carlos. Orto y ocaso del feminismo. Vigo, Faro de Vigo, 1956.
- Daniels, Pamela and Ruddich, Sara, editors. Working It Out. New York, Pantheon Books, 1977.
- Donnay, Maurice. La Femme et sa mission. Paris, Librairie Plon, 1941.
- Donovan, Josephine. Feminist Theory. The Intellectual Traditions of American Feminism. New York, Frederick Ungar, Publishing Co., 1985.
- Ellmann, Mary. Thinking About Woman. New York, Harcourt, Brace, Jovanovich, Inc., 1968.
- English, Jane. Sex Equality. New Jersey, Prentice-Hall, Inc., 1977.
- Epton, Nina. Love and the French. London, Cassell, 1959.
- . Love and the Spanish. London, Cassell & Company, Ltd., 1961.
- Firkel, Eva. The Mature Woman. Translated from the German by E. Reinecke and P. Baily. Indiana, Fides publishers, Inc., 1968.
- . Woman in the Modern World. Translated from the German by Hilda C. Graef. London, Burns & Oates, 1956.
- Francblin, Catherine. "Pourquoi un roman 'réaliste'." Art Press. January, 1983.
- Hays, H. R. The Dangerous Sex. The Myth of Feminine Evil. New York, G. P. Putnam's Sons, 1964.
- Heilbrun, Carolyn G. Reinventing Womanhood. New York, W. W. Norton and Company, 1979.

- Hoffman, Lois; Mednick, Martha; Tangri, Sandra. Women and Achievement. Washington, London, Hemisphere Publishing Corporation, 1975.
- Holland, Norman N. The Dynamics of Literary Response. New York, Oxford University Press, 1968.
- Iglitzin, Lynne B., Ross, Ruth, editors. Women in the World. 1975-1985--The Women's Decade. Studies in Comparative Politics. California, ABC--Clio, Inc., 1986. Revised Edition.
- Jardine, Alice A. Gynesis. Configurations of Woman and Modernity. Ithaca, Cornell University Press, 1985.
- Keller, Suzanne. "Does the Family have a Future?" Humanness. Lasky, Ella, editor. New York, MSS Information Corporation, c. 1975.
- Kellogg, Stuart, editor. Literary Visions of Homosexuality. New York, The Haworth Press, 1983.
- Kessler, Suzanne and McKenna, Wendy. Gender: An Ethnomethodological Approach. Chicago and London, The University of Chicago Press, 1985 edition.
- Kitzinger, Sheila. Woman's Experience of Sex. Great Britain, Dorling Kindersley, Limited, 1983.
- . Women as Mothers. Glasgow, William Collins Sons and Co., Ltd, 1978.
- Klein, Viola. The Feminine Character. London, Routledge and Kegan Paul, 1946.
- Kramarae, Cheris. Women and Men Speaking. Frameworks for Analysis. Massachusetts, Newberry House Publishers, Inc., 1981.
- Lasky, Ella, editor. Humanness: An Exploration into the Mythologies about Women and Men. New York, MSS Information Corporation, c. 1975.
- Lilar, Suzanne. Le Malentendu du deuxième sexe. Paris, Presses Universitaires de France, 1969.
- Marañón, Gregorio. "El problema de la intersexualidad." Revista de occidente. Vol. XXII, pp. 257-93, December, 1928.
- Mariás, Julián. La mujer en el siglo XX. Madrid, Alianza Editorial, tercera edición, 1981.

- Martinez, Inez. "Women Artists: Key to the Female Psyche." Quadrant. Vol. 12, #1, Summer, 1979.
- McMillan, Carol. Women, Reason and Nature. Oxford, Blackwell, 1982.
- Mead, Margaret. Sex and Temperament in Three Primitive Societies. New York, Morrow, 1935.
- Merle, Dr. Pierre. La Nature féminine, sa singularité dans l'universel humain. Page 18. [n.d.] New York Public Library, Film Section: Z-793, #15.
- Miller, Beth, editor. Women in Hispanic Literature. Icons and Fallen Idols. Berkeley, Los Angeles, London, University of California Press, 1983.
- Millett, Kate. "The Balance of Power." The Partisan Review. Vol. 37, ii, 1970.
- . Sexual Politics. New York, Doubleday, 1970.
- Ortega y Gasset, José. On Love. New York, Meridian Books, 1957.
- Pescatello, Ann. "The Female in Ibero-America." Lasky, Ella, editor. Humanness. New York, MSS Information Corporation, c. 1975.
- . Power and Pawn. London, Greenwood Press, 1976.
- Plato. Apology. Crito. Phaedo. Symposium. Republic. Translated by B. Jowett. New York, Walter J. Black, 1942.
- Pollitt, Katha. "Hers." The New York Times. Thursday, Jan. 9, 1986, p. C2.
- Reeves, Nancy. Womankind. Beyond the Stereotypes. Chicago, the Aldine Publishing co., 1971.
- Sontag, Susan. Lasky, Ella, editor. Humanness. New York, MSS Information Corporation, c. 1975.
- Sophocles, Antigone. The Complete Greek Drama. Vol. I. New York, Random House, 1938.
- Stark-Adamec, C., editor. Sex Roles: Origins, Influences, and Implications for Women. Montréal, Eden Press Women's Publications, 1980.
- Tereshkova-Nikolayeva, Valenting. "Women in Space." Impact of Science on Society. Vol. 20, i, January-March, 1970.

Torrente, Antonio. La Mujer ayer y hoy. Madrid, Imprenta Fareso, 1968.

Umbral, Francisco. Las Españolas. Barcelona, 1974.

Vance, Birgitta. "The Great Clash: Feminist Criticism Meets up with Spanish Reality." Journal of Spanish Studies: Twentieth Century. Vol. 2, pp. 109-14.

Vance, Carole S., editor. Pleasure and Danger: Exploring Female Sexuality. Papers presented at The Scholar and the Feminist IX Conference, April 24, 1982, at Barnard College. Boston, Routledge & Kegan Paul, 1984.

Woman. 2nd World Exhibition of Photography. Berlin, Druckhaus Tempelhof GmbH, KG, 1968.

Woman--Artist and Image. Name of an exhibit on and by women. January 15-March 2, 1980. Columbus, Ohio, Columbus Museum of Art.