Simbolismo

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| Acto 1P3 Habitación blanquísima, muros gruesos, verano, silencio umbrosoP7 Mujer 3 – ‘Cae el sol como plomo’P7 Bernarda – Dando un golpe de bastón en el sueloP9 Bernarda – ‘Este maldito pueblo sin ríos, pueblo de pozos...’P9 Adela – Le da a Bernarda un abanico redondo con flores rojas y verdes.P17 Adela – Se pone el vestido verdeP20 La orilla del marActo 2P21 – Habitación blancaP22 Poncia – Salía fuego de la tierraP29 Poncia – Los segadores (hombres)P30 Martirio – ‘Este verano interminable’P32 ‘Entrando con su bastón’Acto 3P40 Acotación- ‘Se oye un gran golpe dado en los muros’P40 Bernarda – ‘Debe tener calor’P41 Prudencia – ‘¡Me ha retemblado dentro del pecho!’P41 Bernarda – ‘Dejadlo libre, no sea que nos eche abajo las paredes’P41 Prudencia – ‘Bregando como un hombre’P42 Prudencia – ‘Es precioso (el anillo). Tres perlas. En mi tiempo las perlas significaban lágrimas’P44 Amelia - ¡Qué noche más oscura!’P44 – Martirio – ‘Una buena noche para ladrones, para el que necesite escondrijo’P44 Adela – ‘El caballo garañón estaba en el centro del corral. Doble de grande, llenando todo lo oscuro.’P47 Criada – ‘No sabe la fuerza que tiene un hombre entre mujeres solas’.P47 La Poncia – ‘No es toda la culpa de Pepe el Romano. Uh hombre es un hombre’P48 Criada – ‘Los perros están como locos.’P50 María Josefa – ‘Está todo muy oscuro…Pepe el Romano es un gigante.’P53 Acotación – ‘Adela arrebata un bastón a su madre y lo parte en dos.’P53 Adela – ‘Yo soy su mujer. Él dominará toda esta casa. Ahí está fuera respirando como si fuera un león.’ | The colour white represents innocence & purity. On the other hand, the thick walls are symbolic of a prison. The bars on the window reinforce the idea of a prison. The summer & the heat reflect the repression in the house & the silences shows us the negative atmosphere inside the house.The sun is described like lead. That is to say that it weighs a lot & the heat is suffocating.The walking stick is a symbol of the authority of Bernarda & also the political situation in Spain at that time.Water as a symbol is repeated in the play. The fact that the village only has Wells with stagnant water & not running water, represents the lack of change & movement in the play. It illustrates the stagnation of the situation of women & of the whole country.The fan is the first symbol of the desire for freedom of Adela. The bright colours are representative of a future with more hope.Here, the rebelliousness of Adela & again, her determination to not follow the current regime, is combined. Once more, it shows her wish to lead her own life, a natural life without restrictions.Another reference to running water, perhaps in a distant place it is possible that a different mentality exists.The colour white, represents purity & innocence. The room, as well as the house, continue to symbolise a prison.La Poncia’s reference to ‘fuego’ here could refer to several things such as the turmoil & tension being experienced inside the house, the pressure that the daughters feel living under Bernarda’s regime, the sexual tension & also, the fact that one cannot escape the heat, once again, giving the impression that it is becoming more & more difficult to leave the ‘prison’ in which they live.The ‘segadores’ arrive from afar. They can be heard singing & are appear to be very happy which contrasts sharply with the situation of the daughters. The songs they sing suggest that they will take away with them, the hearts of the young women in the village.Here is another reference to the never-ending heat of the summer & the oppression that the daughters feel.As has already been said, Bernarda’s walking stick is a symbol of her authority.The stallion which is in the courtyard, kicks the wall fiercely. This could be representative of & a parallel to the frustration & sexual desire that the daughters are feeling, as well as an attempt to escape.Bernarda uses the word ‘hot (heat)’ here. Once again, she refuses to recognise that the ‘heat’ is due to the natural feelings of human beings & animals.The blow on the wall is very loud to the point it shocks / frightens Prudencia.Bernarda suggests that it is set free. However, she does not consider the needs of her daughters & rather than set them free, imprisons them.The struggles of the stallion is compared to those of a man.The ring is very symbolic. The ring that Pepe has given Angustias is pearls which as Prudencia says, represented tears in her day. This symbol assumes prophetic importance as there will be tears from Adela when she realises she will never have Pepe & also, there will be tears due to Adela’s death.The scene is set by Lorca. The word ‘dark’ gives us an indication of what may happen in the latter part of the play.Martirio’s comment about ‘thieves’ & ‘a hiding place’ is a clear reference to Adela & her attempt to ‘steal’ Pepe from Angustias.Once again, Lorca draws a parallel between human beings & animals. The image of the horse filling the darkness reminds us of Pepe arriving at the house on horseback. He is described by Adela in similar terms when she compares him to a lion.The Criada refers to the effect a man can have on women who are are alone.Throughout the play, ‘men’ are a symbol of freedom & desire. There is also a primitive element present when men are mentioned. La Poncia recognises this by indication that men cannot necessarily control their strong feelings of desire.As above, Pepe is seen as a larger than life character, a ‘giant’ in the words of María Josefa. He is symbolic not just of the effect he has on the life of Adela but that of the whole household & indeed, the community.The action of Adela of breaking Bernarda’s walking stick, is clearly symbolic of her rejection of the regime under which she lives. It clearly shows us that she is determined to escape & is an indication of her optimism for a different Spain, particularly with regard to the role of women.Adela’s comments are prophetic as Pepe does change the lives of everyone in the house forever. the simile that Lorca cleverly uses a simile, comparing Pepe to a lion, a ferocious & powerful animal, which is indicative of the almost primitive power of a man, in this case, Pepe el romano.Adela herself at this stage in the play becomes a symbol of a ‘new’ women, a liberated woman of Spain in the future, as she decisively declares, ‘I am his wife.’ |