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in Lorca's Romancero Gitano

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IN LONDON'S CELEBRATED ELIZABETH

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Federico García Lorca is a riveting figure for the young student of Spanish. His was a dramatic and enigmatic life, and his writings are no less dramatic and enigmatic. The poems of the Romancero gitano capture the reader's attention. At first, one is content merely to read the words, arranged in beautiful phonological order. However, after the mantra "verde que te quiero verde" has been savored by the reader for the thousandth time, she realizes that she has no idea what the sounds mean. Crestfallen, the reader goes to the library, where she learns that no one else is really certain of the poems' meanings, either. At this point the reader either gives up or pompously decides to try deciphering them herself.

I have been that reader, and I have chosen the latter. Owing to limitations of time and length, I will limit this analysis to ten representatives of the Romancero's eighteen poems. In it I wish to study links between the theory of Sigmund Freud and the poetry of Lorca. I intend to approach the analysis in an empirical fashion, using Freud's own writing as a source wherever possible. By rearranging the order of the Romancero's poems, I hope to reveal a diachronic survey of sexuality and the stages of its destruction by civilized morality.

A great help was provided in this endeavor by Bruno Bettelheim's book, *Freud and Man's Soul*, which points out some of the inaccuracies of the English translations of Freud. I also wish to acknowledge Professor Brian Dutton for teaching me all I
know (and more) about Medieval Spain and its literature. Most of all, I would like to thank Professor John Wilcox for his assistance and support, and for all those nudges in the right direction.
Lorca wrote his revolutionary poetry at a time when Freud's teachings were equally revolutionary. It has been said that "much of the base of Surrealism is provided by Freudianism" (Cobb, p. 54), and in fact, Salvador Dalí says that *The Interpretation of Dreams* provided new ideas that he and Lorca "seized upon . . . to explore their own psyches and to frighten their elders" (Cobb, p. 54). That Lorca should utilize these theories is therefore not surprising.

Lorca considered himself a poet of the "duende," an Andalusian term referring to a demon, a power which takes over the life force of blood and heart (Cobb, p. 58). Lorca defines "duende" as "un poder y no un obrar," "un luchar y no un pensar" (Correa, pp. 24 & 25). This paper will argue that Lorca's "duende" corresponds to the "id" of Freud. "Chthonic," a word frequently ascribed to Lorca and his writings, pertains to the underworld—the world of Pluto rather than that of Zeus. Freud's *The Interpretation of Dreams* begins with a Latin motto which translates roughly as: "If I cannot move heaven, then I will at least stir up the underworld." The artist's underworld is his unconscious, as Freud himself postulates when he notes that an artist's work is "what we take to be his personal daydreams."¹

Freud's id conflicts with the superego, a role taken in Lorca's chronicle of the collective spirit by civilization and its institutions.² Freud refers to the attempt of the unconscious processes to rule as 'the pleasure-principle.' Enforced upon the pleasure-principle is 'the reality-principle.'
and Freud names religion's doctrine of an afterlife as the "mythical projection of this revolution in the mind" (General, p. 98). However, repression that is too harsh provokes the development of mental disturbances, wherein the repressed factor "takes on extreme forms of expression" (General, p. 107), and the ego is no longer able to maintain its equilibrium.\(^3\)

Lorca's *Romancero gitano* is a denunciation of over-civilization. Lorca's medium, the poem, acts as the artistic expression of the ego, the "yo." He uses convoluted metaphors and symbolism\(^4\) to connote the ego's troubled state.

Lorca's choice of the ancient and persistent "romance" form is linked to his overall desire to re-introduce the reader to the unconscious, almost as a form of national psycho-analysis. The epic poem is succinctly defined as the glorified history of a nation. The "romance" arose as an offspring of the epic, maintaining its basic form and function. Freud says that myths are probably the "distorted vestiges of the wish-phantasies of whole nations" (*Character*, p. 42). Anyone who has ever read an epic will realize that these two definitions are virtually interchangeable.\(^5\)

The title's modifying word, gitano, evokes very strong images even today. The civilized world feels threatened by the gypsy and considers him destructive.\(^6\) Parents still warn their children about the dangers of the gypsy, 'who will steal them [and anything else] away.' The world 'gypsy' connotes the idea of a free spirit, one ruled by passions—-in short, a representative of the id.
Whether in spite of or because of Lorca's own sexuality, women are influential in this work. These women are sometimes presented as rather malevolent figures who oppose male sexual normality (e.g., "Romance de la luna, luna"), but even that is mitigated by the circumstances of their own repression. Lorca's attitude does not seem to be one of misogyny, but rather one of hopelessness about the return to normality of female sexuality.
CHAPTER I

FEMALE SEXUAL NORMALITY AND ITS DESTRUCTION

Preciosa y el aire

"Preciosa y el aire" is Lorca's success story. It deals with masturbation and the Oedipus-complex from the female point of view. The heroine, Preciosa, makes the progression that Freud considers normal and proper through and away from these stages. I wish to comment on the lines in which Freudian symbolism is most apparent.

"Su luna de pergamino
Preciosa tocando viene"

The moon symbolizes the mother-principle. Paper of all sorts is a female symbol in Freudian interpretation, and parchment is a paper made from skin. Any kind of play (including the playing of musical instruments) represents masturbation. Preciosa plays her drum "por un anfibio sendero." Since the reptile represents male sexuality, its evolutionary relative the amphibian should symbolize the clitoris, which Freud states "is analogous to the male organ" (Sexuality, p. 197) but inferior. The fishes of the next stanza form a multiplied male symbol, which signifies the fear of castration or castration itself--the assumption that every little girl makes regarding her 'loss' when confronted by the sight of a little boy's penis (Sexuality, p. 181).
The guards sleep, indicating the awareness of the little girl’s id and her lack of a superego. The gypsys of the water represent the unconsciousness in its sexual necessity. Then, “el viento que amasa sueños” arises, an authotypical succumbing agent (Lahiri, p. 67). It is even as Saint Christopher, the bearer of the Christ-child, naked and full of ‘celestial tongues.’ He looks at the girl, who is “tocando una dulce gaita ausente,” that is, masturbating, but without the necessary penis. The wind addresses Preciosa, asking that she:

“Abre en mis dedos antiguos
la rosa azul de tu vientre.”

His old fingers and the augmentative used in his name make him the father of the girl.

Preciosa throws down her drum and runs. Lorca’s use of the word ‘pandero’ here is proof of her masturbation, for in Andalusia that word has been used to denote the female sexual organs for centuries. The big man wind pursues Preciosa with “una espada caliente.” The sea, representing birth, frowns, for Preciosa is overcoming her desire to bear her father’s child. The “liso gong de la nieve” symbolizes the death of that desire and the purity that will follow during her lacency period. The “sátiro de estrellas bajas con sus lenguas relucientes” symbolizes the male sexual organs.

The English Consul’s house is “más arriba de los pinos” as the superego is above and has control over the desires of the id. Since the number three symbolizes the male genitalia, that is the meaning of the arrival of three guarda, but the guárde
are not her father. She has progressed to the stage of object-choice.

Preciosa accepts a glass of milk, a female beverage, but rejects gin, a male one. The wind gnaws on the roof tiles. Made of slate, these represent education, which Freud recognizes as "an incitement to the conquest of the pleasure-principle and its replacement by the reality-principle" (General, p. 26).

Freud asserts that the girl child discontinued masturbation soon after the discovery of her 'oestrination' due to "the humiliation which is bound up with penis-envy" (Sexuality, p. 191). The disruption of this 'male activity' paves the way for her feminine development and causes her desire to bear her father a child. Eventually, this female Oedipus-complex is replaced by the superego and her feelings are transferred to more appropriate love-objects.

Martirio de Santa Olalla

"Martirio de Santa Olalla" is the first of "Tres Romances Históricos" and is divided into three sections. The first, "Panorama de Mérida," presents a lively picture with its pleasant images of a prancing horse, a wooded mountain, and with its faintly alarming images of a grinding wheel sharpening knives and of a roaring bull. The second section, "El Martirio," is populated by grisly descriptions of the martyr's amputated breasts and hands. The third part, "Infierno y Gloria," depicts a deadly calm in which the martyr's body hangs from a tree and snow covers everything.
"Education does not look lightly on the task of suppressing the sensuality of the girl . . . it employs the most drastic measures" (Sexuality, p. 34). From the time of Eve women have been seen as uncontrollable temptors whose passion must be suppressed. Society has used various methods to control or eliminate this passion, ranging from cultural inducements to chastity belts to clitoridectomies. These means deprive the female of the primary goal of the sexual instinct in humans, that is, the gain of pleasure (Sexuality, p. 26), replacing it with the secondary goal of procreation. The latter requires fewer sexual experiences and allows society to re-channel the sexual drive toward activities aimed at cultural advancement. Olalla is a martyr to this cause.

The images of the first section of the poem are of well-rounded sexuality: the "old Roman soldiers" of morality are not yet paying attention to the "caballo de larga cola" (libidinal and phallic symbolism intertwined) that is prancing through the street (the female genitals). This image is a glorious depiction of sexual intercourse. The "medio monte de Minervas" symbolizes the clitoris, since it is 'half' of a phallic symbol. The third stanza describes the after-effects of a complete sexuality that expresses itself in normal sexual intercourse, therefore involving both pleasure and procreation.

The holy child is born, her breaking of the cups signifying the tearing of the birth canal. The cycle is set in motion again as the knives are sharpened and the "toro de los yunques" roars, a symbol of libido arising in the female breast.
The second section deals with the elimination of the female libido. Flora (flowers represent female virginity especially) climbs a watered ladder, which symbolizes sexual intercourse for the purpose of procreation. The breasts of Olalla have been cut off, referring to the elimination of the female 'bull.' Olalla's green veins spurt; her amputated hands—a phallic symbol for her clitoris—jump on a slanted floor. The floor is slanted because her sexuality has become one-sided.

The yellow centurions sound their armaments of silver (the color of the moon and therefore of motherhood) at the heaven that is seen through the holes where Olalla's breasts used to be. The malevolent Consul, symbolizing the superego, carries "senos ahumados de Olalla" on a tray.

The third section's title, "Infierno y Gloria," is a little puzzling. Hell is an odd place for a martyr, and glory is not quite the same thing as Heaven. This might be more easily understood as "Hell and Respectability."

Olalla is now hanging from a tree, a phallic symbol. Her burnt nudity represents the 'burned-out' state of her sexuality which "tizna los aires helados"—that is, it affects male sexuality, since air is a mythic representation of the male-principle. The "tinteros de las ciudades" refer to the lubricative properties of the excited female genitals, now voided. The black mannequins are the other repressed females who passively endure the tailor's (a male representative) actions.

Society's custodian shines above the repressed female libido. Olalla is "blanca en lo blanco," covered with the
superego's snow. She is without individuality, without color. Olalla conforms to the ideals of society. The angels say, "Santo, Santo, Santo" which, in the masculine form applied to a female, means 'the image of a saint'--Olalla seems to have had her libido obliterated, but in reality it is only repressed.

In contrast with Preciosa, who represents normal sexuality, Olalla represents the loss of sexual normality. Each figure represents all females, but at different stages in the civilization process. Olalla's horrible tale is only the beginning of a long history of repression.
CHAPTER II

IMPOSED ABSTINENCE

In this chapter I will discuss the effects on the female of civilization's continued repression. Freud focuses on abstinence as a leading culprit in the formation of the female neuroses.

"Religions have been able to effect absolute renunciation of pleasure in this life . . . they have not, however, achieved a conquest of the pleasure-principle . . ." (General, p. 26). Civilization in the form of religion tries to deny sexuality in order to increase cultural efficiency. Abstinence is considered a virtue, though not by Freud, who states: "Experience shows that the majority of those who constitute our society are constitutionally unfit for the task of abstinence." (Sexuality, p. 31). Freud proposes that the gains made by celibacy are negated when compared to the losses incurred by its damage to the psyche.

La monja gitana

Lorca allows the reader to see the unconscious desires of the gypsy nun. Her sexuality may be repressed, but it exists. The reader is moved to pity her, accepting her sexuality and deploiring its repression.

The nun embroiders dainty flowers on straw-colored cloth. The flowers represent her virginity, but the act of sewing refers to sexual intercourse. The "siete pájaros del
prisma" are a reference to the seven sacraments of the Church around which religious life is structured. They leave her mind, and the Church (superego) growls its displeasure. The nun's rebellious desire is to embroider her phantasy flowers—the large, sensual sunflower, the scented magnolia and saffron, and the moon, its mother-principle the obvious result of sexual activity. The imposition of these symbols of worldly pleasure on the altar cloth would be sacrilege.

The ripening grapefruits symbolize her breasts. They are in the kitchen, which as a room, represents the female body. The comparison of the grapefruits to the wounds of Christ draws attention to the sacrifice of her own sexuality for the greater societal good.

Caught up in her sexual phantasy are two horsemen, symbols of the male genitalia. The image of mountains penetrating the clouds breaks her heart, for it symbolizes a life that is remote ("lejanías") from her own. Her heart is of "azúcar y yerbaluisa" due to society's repression of the 'baser' instincts like passion.

The "llanura empinada" and the "ríos puestos de pie" awe and excite the nun, but she resigns herself to her fate. She is controlled by society; she is its pawn, as Lorca suggests in the final lines:

"la luz juega el ajedrez
alto de la celosía."
Freud names a second form of abstinence in his condemnation of the repressiveness of civilization, that demanded before marriage and recurring within marriage. In the female, especially, he notes that for "the preservation of sexual chastity . . . [the woman] enters the state of marriage uncertain of her own feelings" (Sexuality, p. 34). Later, owing to anxiety regarding the consequences of sexual intercourse and spiritual disappointment, the couple is likely to return to abstinence. The woman is forced to choose between unappeased desire, infidelity, neurosis, or pregnancy.

"Las piquetas de los gallos cavan buscando la aurora."

The beaks represent the penis, which dig in search of the dawn. Soledad Montoya's descent from the mountain signifies the termination of sexual intercourse. Her flesh is yellow copper, not the green of the unconscious, to point out her repressed state. It smells of horse (libido) and shadow (death), the Eros and Thanatos inherent in humanity. Her breasts are hard, smoked anvils, which "gimen canciones redondas"—an image that implies unhappiness and indicates her lack of youth and probable motherhood. She comes to find herself and her happiness. Freud's statement that infidelity "would be a . . . probable cure for the neurosis resulting from marriage" (Sexuality, p. 32) corresponds to the image of Soledad as a 'runaway horse'—a woman who finally finds the sea (birth) only to drown in it.
However, she says that the trouble started before that, and in Freudian terms she is correct, for her trouble is the result of her upbringing.

She cries lemon juice that is "agrio de espera y de boca." Pregnancy is a time of waiting, and in fact, many pregnant women experience an acidic taste in the mouth. She defines her role as a woman in two words—'cocina' and 'alcoba.' Being consumed by her passionate nature (as was Olalla), Soledad's flesh and clothing turn jet black. She refers to her poppy thighs: the intoxicating properties of the poppy symbolize her numbed sexuality, and the poppy's redness is a symbol of female fertility.

She is told to wash her body with "agua de las alondras," a soothing image which strangely parallels Freud's denunciation of the suggestions of physicians to neurotics that they take "a few weeks of cold-water cure" (Sexuality, p. 38) which Freud regards as an attempt at consolation rather than treatment. The river sings of a birth, "la nueva luz." Soledad is not a gypsy anymore, but children are all gypsies. Society's repression of the mother causes her neurosis and she then causes her children's (Sexuality, p. 38). Theirs is a clean and solitary trouble for it arises at birth. The successful repression of the mother's sexual instincts leave her incapable of loving normally, and that is her children's inheritance.
La casada infiel

The unfaithful wife is a character made up of the traits of both Soledad Montoya and the gypsy nun, as their collocation suggests. This poem is Lorca’s phantasy of the way things should be, that is, he feels that the two women should throw off their restraints and return to normality. However, it is only a phantasy, for otherwise the later effects of repression would not be present.

The nun has the unique capability of being both an unmarried girl and a married woman simultaneously, since the Roman Catholic Church considers nuns the 'brides of Christ.' (They wear wedding bands as a symbol of this marriage.) Soledad is not specifically designated as a married woman, but it seems safe to assume that she is, and she is at the appropriate Freudian stage for infidelity. Lorca hints at this poem’s relation to the other two immediately by beginning the work in what is technically the middle of a sentence.

The gypsy man tells that "se apagan los faroles," disposing of the superego. The woman’s breasts are sleeping, and when the man touches them they burst into bloom "cabe ramos de jacintos." This could refer equally well to the ripening of the gypsy nun’s breasts or to the re-birth of Soledad’s. The underlined and斜体 of the following stanzas are feminine symbols. The phallic knives that rip the sixth foreshadow the events that will soon be depicted in graphic detail. The mention of the trees grown "sin luz de plata en sus raíces" is a person-
nation of the man's sexual normality. The dogs, society's watchdogs, are far away. Thus, the couple is controlled by instinct.

The woman's fall from grace is indicated by Lorca's use of the word 'limo.' Whoever this woman may be, society's influence on her is greater than it is on the man. The 'caracolas' and 'nardos' are both feminine symbols, and the flowers contain the additional meaning of virginity. Along with the moon, these images combine to evoke an unsurpassed symbol of feminine beauty. Her thighs, "como peces sorprendidos," are half-fire and half-ice, incongruously enough. On a symbolic level this is resolved by remembering the passionate instincts of Soledad and the nun that are checked only by an equivalent amount of repression.

The gypsy refers to the lady as a filly. Soledad, of course, was a "runaway horse," though the depiction of her breasts would lead one to believe that she was an old mare. Recalling Lorca's placement of the female libido in the breasts allows one to assume that sexual freedom might be rejuvenating.

"No quiero decir, por hombre, las cosas que ella me dijo. La luz del entendimiento me hace ser muy comedido."

Many critics explain the gypsy man in terms of machismo, but "la luz del entendimiento" implies sensitivity, which is not commonly a characteristic of the macho. However, the gypsy, driven by the pleasure-principle, would be likely to pity the
woman who has had that part of her repressed. She alone is "sucia de besos y arena," just as she was the one who lay in the slime. He says:

"La regalé un costume grande de rosa pajizo."

The adjective 'pajizo' only appears in one other poem—"la monja gitana," which begins with the nun's embroidery of a cloth of that color. The gypsy man seems ashamed of himself, trying to rationalize his actions. Perhaps this denotes the incipient influence of morality on male sexuality, or perhaps it is merely the disgust that is frequently felt toward a person one pities.

The point Lorna makes in this trilogy is that abstinence in any form will lead to trouble. Thus far the trouble has been confined to the individual, but as the next chapters will show, society's repression of female sexuality can have more far-reaching results.
CHAPTER III

OEDIPUS AND INCEST

Romance de la luna, luna

"Romance de la luna, luna" is a metaphorical representation of the male Oedipus-complex, which Freud calls "the central phenomenon of the sexual period in early childhood" (Sexuality, p. 177). The change from auto-eroticism to object-choice hinges on the successful disposal of the Oedipus-complex, and the progression to object-choice is essential to society for its very survival. Freud views the neurosis of the female due to abstinence as a cause of Oedipal fixation. Her unfulfilled desire causes her to focus her love on the child, precociously awakening the child's sexuality (Sexuality, p. 38). Unable to grapple successfully with the demands made by the superego, the child's sexual focus remains fixed. The forge in this poem represents this time of change in the child's life.

"La luna vino a la fragua."

The moon, as the mythic symbol of the mother-principle, wears a bustle, a style worn by the women of the generation before Lorca's. Made up of tuberoses, it represents the purity of the mother, but its scent is erotic. The "aire conmovido" is the mythic symbol of the male-principle, excited in the little boy. The terms describing the moon are paradoxical—she is 'idórica' but pure, and her breasts are of hard tin. This is the eternal paradox of the incest taboo, which makes the most.
tantalizing woman untouchable.

The boy pleads with the moon to flee:

"Si vinieran los gitanos, harían con tu corazón collares y anillos blancos."

The gypsies represent the developed male, the father, and these lines reveal the typical hatred and jealousy felt by the male child toward his rival father. The moon takes advantage of the boy, seducing him with her provocative desire to dance. She tells the boy that the gypsies will find him on the anvil (breast) with his eyes closed. The image, referring to the infantile position of suckling, is made in an attempt to retain the boy's affections.

The horseman (a phallic symbol) plays a drum, signifying masturbation. Masturbation is "contemporaneous with the Oedipus-complex" (Sexuality, p. 177), and the disappearance of both is caused by fear of castration. The fact that it has not disappeared in the boy implies that he has accepted that possible consequence.

The gypsies are "bronce y sueño" because they are unaware of the relationship between mother and son. When compared with the entirely closed eyes of the boy, their half-closed eyes suggest the occurrence of the Oedipus-complex in their own childhoods and its continuing influence through the unconscious. The death of the boy's sexual development is symbolised by the owl. Instead of transferring his sexual feelings to a more appropriate love-object, he has chosen to
maintain his unfulfillable desire for his mother. For this reason the gypsies grieve, and the air guards the forge to keep the moon from returning to cause more harm.

Thamar y Amnon

The moon as mother-principle appears again, whirling "sobre las tierras sin agua," that is, above Thamar's developing body which has yet to bear a child. The summer, though, sows "rumores de tigre y llama" (libido and masturbation) in the young woman. The image of "mervios de metal" (that is, electricity poles) is then introduced to remind the reader that the story about to be told, though found in the Bible, is of universal nature, present still in modern life. The wind, as a masculine symbol, is rippled because the tale is one of abnormal male sexuality. 27 The land (Thamar) bears witness to the presence of the superego in her upbringing.

Thamar dreams of birds 28 to the sound of "panderos fríos y cítaras enlunadas," her sexual development not yet complete. Her nude upper body, a magnet to the male (the palm tree), begs that her passion be cooled. It is difficult to believe that this is a very sincere wish, though, as she sings nude on the terrace. The "cinco palomas heladas" at her feet bring to mind the self-sacrifice in the five wounds of Christ. 29 Their frozen state is the antithesis of the Pentecostal flames of the Holy Spirit, typically represented as a dove. Amnon, in his phallic tower, is filled with passion:
"llenás las ingles de espuma
y oscilaciones la barba."

He looks at the moon and sees in it Thamar's own very hard, taboo breasts.

Amnon's eyes are "llenos de alas" in his suffering. The light as superego buries people in its ruthlessness or else invents transitory standards of virginity, but nevertheless, the phallic cobra\textsuperscript{30} lies waiting in the unconscious ("linfa de poso oprimida") for the chance to strike. Then Thamar enters, "turbia de huellas lejanas," the marks of the superego. Aware of his weakness, Amnon asks her to scratch out his eyes. Instead, Thamar insults her brother with phallic references to wasps, little gusts of air, and multiplied flutes, a symbol of castration. Aware of his sister's youth, Amnon refers to two fishes in her breasts, symbolic of the female's castrated state and contrasting with the 'bull' that symbolized a fully developed female libido. Her virginity makes the "rumor de rosa encerrada."

In Freudian teaching, the king is a symbol of the father. His hundred horses neigh, announcing the father's phantasies about his daughter, but the sun (father-principle) resists the grapevine's temptation.\textsuperscript{31} Amnon does not.

"¡Oh, que gritos se sentían
por encima de las casas!"

The top of the house (symbolising the human body) is the head, the dwelling-place of the superego and its morality. Civilized humanity is aghast at the brutal rape. The stairways
represent sexual intercourse. Sadness is present because Amnon has used that function abnormally. The slaves who travel those stairways are 'slaves to morality.' The playing pistons and thighs refer to male sexuality, the stopped clouds to female sexuality.\textsuperscript{32}

The gypsy virgins shout, but the non-virgins gather the blood of Thamar's "flor martirizada"—to be used later in an attempt to cover up their digression from the moral code.\textsuperscript{33} The "rumores de tibia aurora" signify Thamar's pregnancy by her brother if one continues to interpret the dawn as a symbol of birth. Amnon flees with his pony, a symbol of his reduced libido. David then cuts the strings of his harp, the result of which will be the father's inability to play. It must be assumed that he does this because he feels guilty for his own incestuous desire for Thamar.

Reyerta

"Reyerta" seems to be a poem primarily about violence, but a Freudian interpretation yields a tale of sexual neurosis engendered by an attempt to "fulfill the requisitions of reality" \textit{(Sexuality, p. 43)} unsuccessfully due to inward obstacles. Freud gives as an example, "the young man who has hitherto gratified his desires by phantasies issuing in masturbation and now desires to exchange this state of affairs . . . for actual object-choice" \textit{(Sexuality, pp. 43 & 44)}. This young man is Lorca's Juan Antonio. The word 'reyerta' itself, along with related words like 'lucha,' is found in Medieval Spanish literature
as a euphemism for sexual intercourse.

"En la mitad del barranco
las navajas de Albacete
bellas de sangre contraria,
relucen como los peces."

The knives (phallic symbols) are in the middle of the ravine, an obvious symbol of the female genitalia. The multiplicity of the knives indicates the fear of castration, synchronous with the Oedipus-complex. The "opposite blood" that makes those knives beautiful is that of the female sex, and the fishes are another multiplied phallic symbol. The horseman that follow again represent the male genitalia, and their "caballos enfurecidos" are the inflamed libido. The "dura luz de naipes" outlines them on bitter green, symbolising the role of fate in the battle in the man's unconscious.

The next stanza finds the young man being overcome by his libidinal forces:

"El toro de la reyerta
se sube por las paredes."

The tree with two old women in the crown is an inverted symbol of the male genitalia, and since "significant secretions, such as semen, are replaced by indifferent ones" (Interpretation, p. 394), such as tears, one can assume that the young man is on the verge of ejaculating.

However, the black angels prevent this occurrence by bringing cold water and handkerchiefs. The handkerchiefs, because they are cloth, are a feminine symbol, and therefore
the angels represent the mere repression of the Oedipus-complex which still exists in the unconscious and exerts its influence on Juan Antonio. The past tense used with the angels would conform to the fact that this neurosis has its origin in the past. This fixation and identification with the mother is identified by Freud as a cause of homosexuality, causing the man to seek "love objects in whom he can re-discover himself [and] love as his mother loved him" (Sexuality, p. 167). It is significant, then, that the angels have knives as he does.

Juan Antonio rolls down the hill, relating the interruption of sexual intercourse. He rests his head on the woman's breast (granada) and the irises signify his continued (figurative) purity. He then mounts a "cruz de fuego," which is the "carretera de la muerte" as far as his sexual development is concerned, since fire signifies masturbation. The judge and Civil Guard come through an olive grove; Freud names woods and thickets symbols of public hair.

"Sangre resbalada gime
muda canción de serpiente."

This snake (phallic) is post-ejaculative—the blood has slipped down. The judge's pronouncement refers to the sperm in the semen that will die without the chance of reproducing. They are made Romans and Carthaginians to reinforce the Oedipal origin of the man's neurosis.35

"La tarde loca de higueras
y de rumores calientes
cae desmayada en los muslos
heridos de los jinetes."
This stanza represents Juan Antonio’s resumption of his old neurotic activity. The angels in the last stanza have long braids (phallic) and hearts of oil, a substance that brings to mind the gypsy and therefore a representative of the unconscious. Their flight is a Freudian symbol of erection. The preoccupation of the young man with these images implies the fixation with "sameness" that can lead to homosexuality.

Burla de Don Pedro a caballo

"Por una vereda
venía Don Pedro.
'Ay, como lloraba
el caballero!"

Don Pedro is having sexual intercourse—the path represents the female genitals, and a man who dreams of walking down a path dreams of sexual intercourse in Freudian interpretation. The horseman’s crying symbolizes ejaculation, as has already been referred to in "Reyerta." He is mounted on a brakeless horse, symbolizing the passion he has been unable to control. His quest is for bread, an essential quality of which is that of rising, and kisses. The windows, symbolizing the eyes, ask the reason for the knight’s premature ejaculation. Structurally, it is notable that the first stanza has a rushed feeling to it due to the unusual use of six-syllable lines.

Lorca now introduces the first lacuna, a standard feature of the incomplete remains of the ancient epics. Within this artificial gap it may be assumed that Don Pedro is attempting to resume relations with his friend. His problem seems to be
an incestuous fixation. In the next stanza he draws upon his childhood fantasies of his mother (the moon) and sister (its reflection) to aid him in his masturbation:

"¡Noche; toca los platillos!"

Continuing, Don Pedro has arrived at:

"Una ciudad de oro
entre un bosque de cedros."

This refers to the female genitals, the grove symbolizing pubic hair. The question "¿Es Helen?" means "Is she a virgin?" since Bethlehem was the site of the Virgin birth. Clouds are used again as a symbol of the female genitals, and Don Pedro is met with the lights of the superego that is asserting its influence. Therefore, the poplar trees (phallic) refuse to cooperate with him, and the bird (an implied symbol of the possibility of erection due to birds' ability to fly) remains uncommitted.

"Siguen las palabras," that is, Don Pedro continues. Almost successful, "un círculo de pájaros y llamas" (which represents the intertwining of erection and masturbation) appears, but 'witnesses' know what the poor fellow lacks. If one divides the body into directions, the North is the brain--Don Pedro needs to block out his superego with a "sueño concreto" (in which the unconscious rules) of guitar wood. A guitar is phallic, and wood is another feminine symbol.

Don Pedro's superego has killed his libido, his horse,
and the "unicornio de ausencia" breaks his horn, an obvious image. The 'city' of his friend is burning. That fire will not be put out by Don Pedro, and she will be left unsatisfied. The North contains a star, the light of the superego, but the South has a mariner. The mariner rides the sea of the unconscious, but he uses the stars to guide him. Following that system, Don Pedro has failed, and he is left still masturbating (playing with the frogs), forgotten by the still-virginal lady beneath him.
CHAPTER XIV

THE BOOMERANG EFFECT

Finally, Lorca presents his vision of the aftermath of all this repression. Society is allowed to perpetrate its repression only so far before the overloaded psyche rebels. Both Freud and Lorca envision repression as a sort of boomerang which will eventually return to harm the civilization that used it. As long as sexuality retained its procreative function civilization was safe, despite any neuroses suffered by the population as a consequence of repression. However, the next poem presents the revenge of maligned sexuality, as Lorca introduces the loophole of homosexuality.

Romance sonámbulo

The green that appears throughout the Romancero is a focal element in the "Romance sonámbulo." This is the green of Lorca, the "moreno de verde luna." The 'moreno' is the demonic, the earthly, the human, and in the later French poets, homosexuality or bisexuality (Cobb, p. 86). The moon appears again in this phrase as the mother-principle, and green is the symbol of the unconscious. Herein lies Lorca's preoccupation with that dolor and with the gypsy. Green is used symbolically as an isolation of the gypsy's characteristically olive-toned complexion, making green the symbol of a symbol. As was mentioned earlier, the gypsy's actions proceed directly from the id--ac-
cording to society, anyway, which makes great efforts to control
the id's influence. However, society has been unable to break
that influence, and the unconscious lies just below the conscious
surface of us all. It is not unreasonable to assume that Lope,
an artist, knew of the use of a green base in the painting of
human flesh to make the otherwise jaundiced-looking complexion
seem more life-like. 37

Lorca starts this poem off with what has to be one of
the most inexplicably dictable and least translatable lines
ever written--"Verde que to quiero verde." It has the shorthand
effect of stream-of-consciousness, but in a somnambulist's
dream it is more aptly designated 'stream-of-unconsciousness.'
The green wind and branches are phallic symbols, and the ship,
a symbol of the female genitalia, is upon the sea, the mythic
symbol of birth. The "caballo en la montaña" is the libidinal
force within the male genitals.

The 'ella' of the Romance is the somnambulist. Enmeshed
in the unconscious dream, her hair and flesh are green. Her
eyes "de fría plata" support the image of the somnambulist,
and beyond the obvious imagery they create an image of the moon,
hence of motherhood, in her eyes. 38 The following stanza
refers to her 'blindness' under the gypsy (unconscious) moon.
Not being able to see the moon indicates her unfulfilled desire
to bear a child.

"Grandes estrellas" come with the fish that "abre el
camino" to childbirth (alba). The fig appears again, now
scrubbing its 'wind.' The wooded mountain (male genitals) is
à cat, which symbolizes pubic hair in Freudian dream interpretation. The cat is modified by a bird, the controller of erection, and it "eritá sus pitas grías."

She continues dreaming about childbirth, but the story of two men is introduced, either as the woman's paranoid dream or as synchronous reality. The younger man wishes to exchange his heterosexuality for homosexuality. He comes bleeding (the blood associated with female fertility) from the mountain pass, which symbolizes the female genitalia. The older man, however, "is not himself," and his house, the representative of the body, is not his own. He has repressed that part of himself. The young man prevails, though, pointing out his wound, and begging to climb at least "hasta las verdes varandas" of the unconscious, of the mother-principle. They climb up, and 'panderos' wound the dawn in anger and frustration at this misdirection of male sexuality.

Having reached their destination,

"El largo viento dejaba
en la boca un raro gusto
de hiel, de menta, y de albahara."

This is an obvious reference to oral-genital activity. The younger man then seems to question the frequency of his elder's homosexual activities, asking about "la niña amarga" who waits for him while he succumbs to temptation.

In the cistern, the gypsy girl's reflection (visible by the light of the moon) ripples, and,

"La noche se puso íntima."
This is a very poetic way of saying that the girl awakens. The Civil Guard knocks on her door; the superego asserts itself in her mind. The memory of her dream comes to her, indicated by the final repetition of the initial stanza.

Technically, this is a paranoid dream. However, in light of the sexual activities of the Romancero's males, paranoia is understandable. The number four symbolised completion to Lorca (Cobb, p. 69), and this poem occupies the fourth position in the Romancero. Lorca's implied statement is that civilization is a double-edged sword—when society hampers sexual pleasure, it eventually forfeits the procreative function of sexuality.
Conclusion

By rearranging the sequence of the Romancero gitano in this manner, one is enabled to establish a cause and effect chain which focuses on the female role in sexual development much as Freud does. The book starts with an 'uncivilized' state of female sexual fulfillment that is in balance with the needs of the society. Society is allowed, though, to impose its morality more and more, until finally the balance is thrown completely out of kilter. Society's great invention, sexual repression, becomes its Frankenstein. Freud maintains that "the sexual factor is the essential one in the causation of the true neuroses" (Sexuality, p. 24). Among these neuroses he cites two pervasive types—homosexuality and perversion.40

One of this work's mysteries is its full name: Primer romancero gitano. Where is the second? A possibility to consider is that the second was Lorca's final effort, his lost Sonnets of Dark Love. In form, the sonnet would provide a historical progression from the "romance."41 This Romancero has given the history of sexuality, and perhaps Lorca wanted the second to be a prophecy. One of the surviving sonnets "develops the theme of a 'new Adam' ... [who] without Eve will produce only 'sons of light'." (Cobb, p. 49). The beginning of this theme, of course, is found in the "Romance sonambulo."

Viewing the Romancero gitano in a Freudian light makes it easier for the interpreter to understand its universal and
long-lasting appeal. Freud says that "the true enjoyment of literature proceeds from the release of tensions in our minds" perhaps because the writer puts us in "a position in which we can enjoy our own day-dreams without reproach or shame" (Character, p. 43). If Lorca had merely written a collection of colorful Andalusian "romances," the fascination felt by the reader who has never seen Spain would be inexplicable. Lorca's work touches us because it is not hampered by time or place--just beneath the surface lies the life of Everyman.
APPENDIX

TABLE OF BASIC FREUDIAN SYMBOLS

Although this listing is by no means exhaustive, it does provide a basic outline of the symbols identified by Freud in A General Introduction to Psychoanalysis in his tenth lecture, Symbolism in Dreams.

Since Freud drew upon the folklore and myths of the Western cultures for his symbols, some archetypical and mythic symbols have been referred to in this work which Freud does not cover.

I. GENERAL SYMBOLS

HUMAN BODY

house

PARENTS

exalted personages such as kings, queens

CHILDREN, BROTHERS, SISTERS

little animals or vermin

BIRTH

falling into, clamboring out of water, saving someone or being saved from water

DEATH

journey

II. SEXUAL SYMBOLISM

MALE

WHOLE SEXUALITY--reptile, fish (especially serpent), hat, cloak, tie, mountain, rock key.
WHOLE GENITALIA--the number 'three,' machinery. PENIS--stick, knife, dagger, lance, saber, gun, pistol, tap, water-can, spring, plow, pulley lamps, pencil, nailfile, hammer, balloon, airplane, hand, foot, flame.

FEMALE

WHOLE SEXUALITY--mussel, snail, church, chapel, underlinen, material of all sorts (paper, wood, cloth) tables, books.
GENERAL SEXUAL SYMBOLS

GENITALIA—pit, hollow, cave, jar, bottle, box, chest, coffer, pocket, ship, jewel case, shoe, slipper, garden, landscape.
GENITAL OPENING—door, gate, mouth.
WOMB—cupboard, stove, room, fireplace, hearth.
BREASTS—apples, peaches, many fruits.
VIRGINITY—blossom, flower (usually female)
ERECTION—flying
MASTURBATION—sliding, gliding, pulling off a branch, any kind of play.
CASTRATION—falling out or extraction of teeth.
SEXUAL PLEASURES—sweetmeats.
PASSION—wild animals.
PUBIC HAIR—woods, thickets.
SEXUAL INTERCOURSE—rhythmical activities such as dancing, riding, climbing, mounting stairs, ladders, steep places, experienced violence, for example, being run over or threatened with weapons.
NOTES

1 In "The Relation of the Poet to Daydreaming," Character and Culture, p. 43.

2 For example, the Spanish Civil Guard, the Church, the English, etc.

3 It is important to note that the imposition of the reality-principle is normal and necessary. Harm arises when the methods used to achieve this substitution are extreme.

4 A partial listing of those symbols can be found in the appendix, p. 33.

5 The fact that Lorca collected them into a 'romancero' may also be significant, for, as an educated Spaniard, he must have been aware of Menendez Pidal's reconstructive work on the Siete Infantes de Salas. Perhaps he is presenting his work as a loosely bound epic—as an epic of the unconscious would necessarily be.

6 This can be seen in the related English verb 'to gyp,' and in the noun, 'Gypsy moth' (an insect which is particularly destructive to trees).

7 One is reminded that Lorca did, after all, choose to use his mother's surname.

8 Snail shells symbolize the female; pin boughs the male.

9 Freud states that the appearance of giants in dreams represents the parents of the dreamer (Interpretation of Dreams, p. 443).


11 Recall God's punishment to Eve--increased pain in childbirth and desire only for her husband, "and he will rule over you." Genesis 3:16 (NIV).

12 Minerva was the Roman goddess of the arts, wisdom, and warfare.

13 The dawn is interpreted here as the equivalent of the phrase 'dar a luz.'
The anvil is used to represent the female breast in 'Romance de la luna, luna' and in 'Romance de la pena negra' also.

The anvil is used throughout the Romance to denote civilization, society, and morality.

As would any fruit.

See (12).

Climbing always symbolizes sexual intercourse in Freudian dream interpretation.

Images recurring in "Romance de la luna, luna" and in "El Martirio de Santa Olalla."

A similarity is found in Freud's questioning whether we can still "include a certain degree of individual happiness among the aims of our cultural development." (Sexuality, p. 40).

This is due to the pressure of the fetus on the stomach, which responds by allowing acid to reflux into the esophagus.

Chapters III and IV.

The trees (phallic symbol) are not influenced by the moon, or mother-principle. Freud considers Oedipal fixation a cause to many sexual abnormalities.

The nun's breasts were also heavy.

An action which symbolizes sexual intercourse in Freudian dream interpretation.

Freud says about the insatiable greed of the child that one frequent complaint of his patients is that they were not suckled long enough (Sexuality, pp. 202 & 203).

In the English slang word 'kinky.'

Which symbolizes erection due to their distinguishing characteristic of flight.

Present in "La monja gitana," also.

The snake is the most unequivocable Freudian phallic symbol.

The grapevine is taken as a symbol for Thamar because it is fruit-bearing and is given life by the sun.

Recall the use of clouds in this sense in "La monja gitana."
33. Referring to the importance given to the bride's virginity in the gypsy culture, probably perceived by Lorca as a result of contact with civilization.

34. The passion-quenching properties of which are legendary.

35. The children they might produce would be rivals for a mother's attention. Interestingly enough, Freud mentions the Romans and Carthaginians several times in *The Interpretation of Dreams* in relation to his own dreams.

36. The mouth is a Freudian symbol of the genital opening.

37. For example, in Medieval tempera work.

38. A Freudian parallel is found in his comparison of the somnambulist and the hysterical regarding the power of suggestion in psychogenic visual disturbance (*Character*, pp. 51 & 52).

39. In a dream one is rarely alone but is instead surrounded by characters. At the moment of awakening those characters disappear, and the dreamer finds himself alone.

40. Perversion depends on a regression to the infantile forms of sexuality, e.g., masturbation.

41. It would also be a progression in terms of the structural control placed upon the two forms, a structural metaphor for society's increasing control. A further argument in its favor is the sonnet's Italian origin. A 'cultured' form of literature, it was introduced in Spain during the sixteenth century, when traditional forms were the popular preference.

42. And of Everywoman, of course.
WORKS CITED


