

## *Bodas de sangre (cont.)*

1) Work for this week: Act 3; reception and critical views; production issues.

2) Act 3: change of style for change of status / tone:

‘El teatro es la poesía que se levanta del libro y se hace humana. Y al hacerse, habla, grita, llora y se desespera.’ (‘Theatre is poetry which gets up out of a book and becomes human. And, when it does, it speaks, shouts, weeps, and despairs’; 1936 interview)

3) Three *leñadores* (*Woodcutters*) as three Fates: narrate action and comment on life:

‘Vale más ser muerto desangrado que vivo con ella podrida.’ (‘Better to be a bloodless corpse than alive and your blood putrid’; pp. 44-45)

‘Expresaba el sino de su casta.’ (‘He contained the fate of his family’; p. 45)

4) La Luna & Mendiga: destiny represented by human beings / natural phenomena:

‘Mis rayos / han de entrar en todas partes’ (‘My rays / Must enter everywhere’; p. 47)

‘¡No pueden escaparse!’ (‘They can’t escape!’; p. 48)

(cf Tanya Ronder version of play)

5) Novio: ‘Pues no es mi brazo. ...’ (‘Well it’s not my arm’; p. 49)

6) Leonardo and Novia: characters or emotions?

‘¡Te quiero! ¡Aparta!’

‘la culpa es de la tierra’ (‘I love you! Leave me!’ ‘The fault belongs to the earth’; pp. 51; 52)

7) Last scene: the aesthetics and ethics of tragedy.

- fate (narration)

- religion

- ‘con un cuchillo’ (‘with a knife’; p. 62)

8) Scenic effects:

- violins ‘que expresan el bosque’ (‘two violins which represent the forest’; p. 50)

- song

- Mendiga with shawl

- colour (blue to white, red)

9) Critical views:

[third act] ‘recourse to poetic symbol carried to exaggeration’ (review in *ABC*, 1933)

‘*Bodas de sangre* is a play without hope.’ (C. B. Morris, pp. 89-90)

‘*Bodas de sangre* is stylized, like ballet.’ (H. Ramsden, p. xliii)

10) The action and song beyond dialogue:

Carlos Saura, *Bodas de sangre* (with Antonio Gades, 1981)