



STOCKCERO TEACHING KIT (091)

TEXT: *La casa de Bernarda Alba*
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I. OVERVIEW & SIGNIFICANCE

Completed on June 19, 1936, just weeks before Lorca's assassination, *La casa de Bernarda Alba* is the final masterpiece of his "rural trilogy." Subtitled *Drama de mujeres en los pueblos de España*, the play is a clinical dissection of the conflict between individual liberty and tyrannical authority. Through the imposition of an eight-year mourning period, Bernarda Alba transforms her home into a prison, creating a world governed by social prejudice, the "good facade," and the crushing weight of silence. It is not only a cornerstone of universal drama but also a premonitory vision of the darkness that would soon envelop Spain.

II. CONTEXT & CRITICAL APPROACHES (by Borja Rodríguez-Gutiérrez)

The Conflict: Authority vs. Freedom:

Analyze Bernarda as the personification of absolute, irrational power. Discuss her primary attributes: the cane (symbol of command) and her final, recurring command: "¡Silencio!".

Examine Adela as the solitary rebel who attempts to break the "five chains" of her mother. Discuss the tragedy of a freedom that depends on an external catalyst (Pepe el Romano).

Social Conditioning and the "Good Facade":

Analyze the triad of oppression: Female condition, social class, and the "tyranny of the neighbor's opinion" (*la murmuración*).

Discuss the concept of the "village without a river"—a place of stagnant wells where water (life/freedom) is poisoned by gossip and hypocrisy.

The House as a Dramatic Character:

Trace the movement of the play: from the outer rooms (Act 1) to the inner patio (Act 3), moving progressively into darkness and silence.

Examine the elements of heat and thirst as metaphors for repressed sexual and vital desires. Contrast the "well" (imprisonment) with the "sea" (María Josefa's dream of freedom).

Lorca's "Poetic Realism":

Analyze Lorca's statement: "Theater is poetry that rises from the book and becomes human." How does the linguistic rhythm coexist with the "plastic" value of the visual elements (white walls, black dresses)?



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III. ADVANCED DISCUSSION & RESEARCH PROMPTS

The Absent Protagonist: Pepe el Romano never appears on stage, yet he is the catalyst for every conflict. Discuss his role as a mythological figure for the daughters vs. his reality as a coward who flees.

A Gallery of Monsters: Rodríguez-Gutiérrez suggests the house exalts the worst in every character (envy, resentment, hatred). Is there any room for love or solidarity among the sisters? Analyze Martirio's role as the "necessary agent of tragedy."

María Josefa: The Voice of Truth: Paradoxically, only the "insane" grandmother speaks the forbidden truths. Analyze her scenes as the bridge between the daughters' repressed desires and the unreachable outside world.

The Final Lie: Discuss the significance of Bernarda's obsession with Adela dying a virgin. Why is the *appearance* of purity more important than the death of a daughter?

IV. RELATED STOCKCERO RESOURCES

- **España: Del Silencio a la Resistencia Bundle:** [*La casa de Bernarda Alba*](#), [*Réquiem por un campesino español*](#), [*Tres obras renovadoras*](#), [*En la ardiente oscuridad*](#), [*El sueño de la razón*](#).
- **Love and Tragedy: Literary Perspectives:** [*La Lozana Andaluza*](#), [*Bodas de sangre*](#), [*Quiero vivir mi vida*](#), [*Viento de trop.*](#)

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