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DECONSTRUCTING NARRATIVE: LORCA'S ROMANCERO GITANO...

refuge in the home of his girlfriend. Such readers insist that the anecdote or story line is decipherable and identifiable. Readers at the other extreme insist that the poem lacks a "complete" story, consisting instead of a series of fractured images that dazzle the reader's imagination. This rejection of the primacy of a traditional narrative convention in favor of a series of surprising metaphors, epitomized in *Romance sonámbulo*, suggests an artistic reaction against Spain's stagnant, deeply conflicted traditional provincial society that lay starkly at odds with the multiple social and political changes that were transforming a post-World War I Europe in the turbulent 1920s.

The decade of the 1920s in Europe marked the blossoming of artistic experimentation, as reflected in the number of *-isms* that appeared. Although many, such as symbolism and surrealism, began in France, they quickly spread through Spain's artistic and intellectual communities. The appeal of such movements lay in their promise of freedom from the strict limits of nineteenth-century realism. As C. B. Morris explains, *In Spain, as elsewhere in the 1920s and 1930s, Surrealism's extreme attitudes and actions stimulated extreme responses* (Morris, 1972, p. 4). He continues by commenting that *Surrealism is the explosion of a society beneath the repressive anguish of an antiquated morality* (Morris, 1972, p. 4). Certainly, in Spain, the surrealist artists reacted against what they perceived as the "antiquated morality" of the Catholic Church and the anachronistic and moribund nobility that supported the extant power structure, including the dictatorship of General Miguel Primo de Rivera. Federico García Lorca's relationship with Salvador Dalí and trips to Cataluña in the 1920s put him in direct contact with the literary and artistic Vanguard in Barcelona, always the most progressive part of Spain (Zuleta, 1971, p. 171).

The surrealist movement that appeared after World War I brought into question the ability of traditional literary imagery and language to capture the reality of the subconscious, especially as described by Freud, Jung and other psychologist. The surrealist image in poetry, as literary critic Carlos Bousoño explains, passes through three stages. First, the author has to present a point of departure that at first glance only gives the reader a "bad reading", or rather, that makes no sense on the literal level seeming "illogical and symbolic". At the second stage, the reader experiences a disconnect of logic between the starting point and the poetic meaning that comes from it. Finally, the reader has no conscious recognition of the sign expressing equality between both terms (Bousoño, *El irracionalismo*, pp. 24-31). Thus, to gain any mean-

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