

# Psychology and literature: some psychological reflections on Doña rosita la soltera by García Lorca

## Psicología y literatura: algunas reflexiones sobre Doña rosita la soltera de García Lorca

Rosella Tomassoni<sup>1</sup>: U. of Cassino and Southern Lazio, Italy.  
[r.tomassoni@unicas.it](mailto:r.tomassoni@unicas.it)

Francesco Spilabotte: U. of Cassino and Southern Lazio, Italy.  
[francesco.spilabotte@gmail.com](mailto:francesco.spilabotte@gmail.com)

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### Abstract:

**Introduction:** This study presents one of the 20th century's most original and complex figures, writer Federico García Lorca (1898-1936). Through an in-depth psychological analysis of Lorca's poetics, particularly his drama *Doña Rosita la Soltera*, the study aims to show that the characters created by Lorca may represent fragmented aspects of his own personality that project themselves, even unconsciously, onto the narrative. **Methodology:** The approach is based on the Psychology of Art and Literature, as developed by Professor Antonio Fusco, which involves investigating the psychological motivations behind the author's creation of specific characters and scenarios. **Results:** The analysis reveals the impact of key life episodes on García Lorca, profoundly influencing his thoughts and leading to a realistic and pessimistic worldview. **Discussion:** Critical interpretative reflections are provided throughout, exploring the thematic opposition of Eros and Thanatos as essential to Lorca's narrative. **Conclusions:** The study concludes that Lorca's personal experiences significantly shaped his worldview, rendering it fragile and deeply infused with a stark vision of reality.

**Keywords:** Federico García Lorca; Psychology; Literature; Doña Rosita la soltera; Symbolism; Rose, drama; Eros and Thanatos.

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<sup>1</sup> Rosella Tomassoni: U. of Cassino and Southern Lazio, Italy.

**Resumen:**

**Introducción:** Este estudio presenta a una de las figuras más originales y complejas del siglo XX, el escritor Federico García Lorca (1898-1936). A través de un análisis psicológico profundo de la poética de Lorca, en particular de su obra dramática *Doña Rosita la Soltera*, el estudio busca mostrar que los personajes creados por Lorca pueden representar aspectos fragmentados de su propia personalidad que se proyectan, incluso de manera inconsciente, en la narrativa. **Metodología:** El enfoque se basa en la Psicología del Arte y la Literatura, desarrollada por el Profesor Antonio Fusco, que consiste en investigar las motivaciones psicológicas detrás de la creación de ciertos personajes y escenarios por parte del autor. **Resultados:** El análisis revela el impacto de episodios clave en la vida de García Lorca, que influyeron profundamente en su pensamiento y lo llevaron a una visión realista y pesimista del mundo. **Discusión:** A lo largo del estudio, se proponen reflexiones críticas e interpretativas que exploran la oposición temática de Eros y Tánatos como elemento esencial en la narrativa de Lorca. **Conclusiones:** El estudio concluye que las experiencias personales de Lorca moldearon significativamente su visión del mundo, volviéndola frágil y profundamente impregnada de una visión cruda de la realidad.

**Palabras clave:** Federico García Lorca; Psicología; Literatura; Doña Rosita la soltera; Simbolismo; Rosa; drama; Eros y Thanatos.

## 1. Introduction

This work aims to show the reader an introspective analysis of the Spanish poet and playwright Federico García Lorca, one of the pioneers of the artistic avant-garde in Europe, who died at the hands of nationalist forces. García Lorca was the main exponent of the so-called Silver Age of Spanish literature.

Born in Fuente Vaqueros, Andalusia, he became passionate about music and art as a child, composing his first collection of poetry at the age of 20, but without success. University studies in Madrid and contacts with the European avant-garde and with important artists, such as film director Luis Buñuel and painter Salvador Dali, gave a new impetus to his poetics, which reached a high point with the work *Romancero gitano* (1928). Forced to stifle his homosexuality, which caused him long periods of depression, García Lorca sided with the Republicans during the Civil War, ending up in the crosshairs of Franco's nationalists. Defended by numerous intellectuals, including Pablo Neruda, the Spanish writer was shot by Francoist militias in August 1936. In addition to poetic collections of undoubted value and centred particularly on the themes of destiny and death, García Lorca's substantial theatrical production remains (Luis Cano, 2017).

The study, therefore, offers some considerations of a psychological nature especially on the drama *Doña Rosita la soltera o el lenguaje de las flores*, with particular attention and consideration to the characters within the work, as products of his creativity and to the recurring themes reposed within his works such as *Eros* and *Thanatos*. The realisation of García Lorca's literary works constitutes the most explicative exterior aspect of the writer's personality and represents a substantial element for understanding and contextualising an iconographic reading of his work (*Doña Rosita la soltera o el lenguaje de las flores*) and of his characters that we believe represent the product of the author's irrepressible subjectivity (Fusco & Tomassoni, 2008).

During this analysis, which mainly encompasses the literary, artistic and psychological domains, the main themes and concepts of the tale and the characters created by García Lorca

will be examined and analyzed in detail. Our orientation is to approach each situation and each character from a finalistic point of view that tends to interpret the specific situation or character, as well as the motivational elements underlying the writer's creative methods (Fusco & Lorenzetti, 1986).

The basic assumption we take into consideration is based on the concept that only by studying and analysing the entire oeuvre of a writer such as Federico García Lorca, and contextually knowing his biography and the historical and social context in which he lived, is it possible to fully grasp the psychological, cultural and literary significance of his works (Galimberti, 2001).

Considerations and investigations of a critical-interpretive nature were also carried out concerning the work of García Lorca, analyzing certain characteristic moments of the narration, focusing in particular on the typically psychological aspects and projections of the Spanish author's creativity (Tomassoni, 2020).

## 2. Objectives

With this work, we intend to analyse the relationship between creativity and literature, i.e. the relationship between the creative process and the characters realised and described by Federico García Lorca, while at the same time trying to understand the dynamics. To this end, the short story *Doña Rosita la soltera o el lenguaje de las flores*, one of the last works, belonging to the genre of dramas, by the Spanish writer, was studied.

The specific objectives of the study are:

- 1) Recognising and analysing the creative element in the creation of Federico García Lorca's literary works.
- 2) Analysing and studying the main character Donna Rosita, together with the characters that revolve around her, as well as the peculiar and significant aspects and characteristics present in *Doña Rosita la soltera o el lenguaje de las flores*.
- 3) Enriching a literary text with meaning and content by translating apparently incomprehensible elements into concepts.
- 4) Identify and recognise the recurring and most significant symbols in the writer's works and present work.

## 3. Methodology

The study was conducted by analyzing literary and psychological texts concerning past and contemporary artists and writers, particularly the Spanish writer Federico García Lorca, carefully analyzing the short story *Doña Rosita la soltera o el lenguaje de las flores* from a psychological perspective. The line we followed is that indicated by the Psychology of Art and Literature, a discipline founded by Professor Antonio Fusco (1924-2018). Our research, which dates back forty years, and which led to a first article on the subject *A proposal of psychological methodology for the reading of literary texts* from the work *Ricerche di Psicologia* (1982), tends to extrapolate from the Psychology of Literature those elements that, which cannot be explained in an exclusively 'analytical' motivational 'key', become more realistic in a broad, psychological and psychopathological approach. Our orientation consists, therefore, in approaching each situation, each character, created by the writer, from a finalistic viewpoint that tends to interpret the specific situation or character, as well as the motivational elements

that underlie, in the author, the creative modes. With these brief premises, let us try to define, albeit in a hypothetical and not entirely exhaustive manner, psychological research in the literary field (Fusco & Lorenzetti, 1986).

Along these lines, the first aim is the search for the psychological motivations that led the author to create certain characters and certain environmental situations. This type of research has no dogmatic aspects and starts from the principle that the writer-artist creates his works by exploiting the totality of his mental powers (conscious, emotional and unconscious) (Arieti, 1990).

The methodology starts from that indicated by the psychiatrist Silvano Arieti who spoke of 'tertiary thought' as a synthesis of unconscious, endoceptual elements —not clarified, but present at the level of consciousness— and conceptual elements. It is therefore a matter of careful research that seeks to clarify, in terms of conceptual message, the contents that are often not comprehensible on a first reading of an author's work. In order to give this type of study the most scientific value possible, it is necessary to follow a careful methodology that presupposes certain points, i.e. the reading—in the original language— of all the writer's works, knowledge of the cultural environment in which the author was formed and his biography, as well as the constant search for symbols, metaphors, analogies that must be seen in the context of both the individual work and his entire oeuvre (Fusco & Tomassoni, 1995).

The research methodology essentially tends to integrate, in the critical-interpretative reading of the literary text, the assumptions proper to the psychoanalytic perspective with the broader pool of contemporary psychological theories (Tomassoni, 2020). The methodology a priori excludes a dogmatic-interpretative reading of the text in order to contribute to a clearer and simpler interpretation of the literary message (Tomassoni, 2018).

#### **4. Analysis of the work**

The story that will be analysed is entitled *Doña Rosita la soltera o el lenguaje de las flores*, or simply known as *Doña Rosita la soltera*. It is a play in three acts, written in 1935 by García Lorca (a year before his death) and premiered at the Teatro Principal in Barcelona. The play draws its inspiration from the life of his aunt Clotilde García Picossi. The drama focuses on Donna Rosita's love for her cousin, who leaves Spain to attend to family affairs in South America in Tucumán (Argentina). The latter will never return to marry her as he had sworn.

The opera takes place in the city of Granada. Orphaned, Rosita and her cousin swear eternal love to each other. Their engagement is blessed by Rosita's aunt and uncle. When the cousin is forced to leave for Argentina, where his father summons him to take care of the family estate, Rosita stays in Granada to await the return of her husband, growing old and at the same time seeing her peers around her get married and form a family. The drama particularly extends in the third and final act, when Rosita's widowed aunt learns that her nephew has meanwhile married another woman, even though he had expressed his clear intention to marry Rosita by proxy in a letter some time before. In the end, Rosita admits that she has always known the truth and that she has shut herself away from reality. We could say that Donna Rosita is no ordinary spinster who waited in vain for her fiancé to return, but rather represents the tenacity of thought that only by virtue of its strength recognizes love (García Lorca, 1943).

The title of the work clearly takes the name of the protagonist, but with an obvious diminutive that contributes to giving the main character characteristics of fragility and at the same time sweetness and innocence. The title implies the meaning of how time is ruthless and unstoppable, with no respect for the figure of Rosita. Within the title there is a contrast between

her youth and simultaneously her condemnation: spinsterhood. Time has passed and it is now too late. In the title, therefore, one can clearly see the three phases of life. Next to the main title, there is another title, *El lenguaje de las flores*. This was the lovers' code, or rather a non-verbal language that was quite common in the late 19th and early 20th century. Of all the flowers mentioned, the main one is undoubtedly the mutable rose (the Rosa Alba Mutabilis that lasts only one day), which gives its name to the protagonist of Lorca's work, namely Rosita. We could assert that Rosita is precisely the personification of melancholy. The rose is consumed in a day, while Rosita in twenty-five years. The allegory of the rose, in this case, we believe, may have been used judiciously, since time passes quickly, everything passes in a moment.

The first act represents Rosita's youth, which is twenty years old; it is the phase of hope, illusions and the will to live. The second act is set some fifteen years later, and Rosita now realizes that she is a lady who keeps waiting for her cousin, obsessed with her waiting. The outside of the house gradually makes her realize how time keeps passing and flowing, but she wants to remain locked in a bubble of time. The third act is set in 1910, more time has passed and by this time Rosita, aged, already knew that her cousin had married, someone had told her. The protagonist continued to receive the letters with hope and illusion. If people had not spoken and only her had known, she would surely have continued to live in lies and illusion.

The play begins in 1890 and ends in 1910. Spaniards who remained spinsters is an important theme not from a historical and social point of view, but in the sense of illusion and at the same time hope. The work emphasizes and highlights the inexorably passing of time. The protagonist plays a passive role, there is a lack of action. One gradually moves from the time of hope to resignation. Rosita feels inadequate in relation to life, she merely sticks to the patterns of the class to which she belongs: the bourgeoisie. The monotony of provincial life gradually wears her down, as she comes to adhere to the 'rituals' that take place and are repeated day after day. It is a painful drama about a woman who eventually, when it is too late, realizes how miserable her life has been. Rosita and her uncles, therefore, live immersed in an ideal world, but one that ultimately has nothing to do with the authenticity of life itself.

At the beginning of the story Rosita's uncle refers to the mutable rose, the housekeeper. Rosita essentially follows the change of this rose, it becomes the symbol of ephemeral life, as well as sexuality, embodying the brief existence that peels little by little like a rose. The characteristic of the mutable rose is that it lives only one day. We could say that through the protagonist the rose lives through all the seasons of life and must bow to time, as does its beauty. Time, then, is the enemy of memory; the real enemy of the tale is time, which has now passed and is a pitiless mirror of reality. The play introduces the changing rose that appears in the first act, in the second and at the end in the third, because it represents the allegory of the protagonist's life. The Misses Ayola represent youth, which clearly contrasts with the spinsters. The drama is basically set in a house, which gradually becomes a prison for the inhabitants, who are worried about voices and the garden, on the contrary, becomes a refuge in which they can take shelter.

Rosita's 'swift' entry onto the scene in a pink dress, with a language that is all about youth, gives us the first depiction of the protagonist who at this moment resembles the rose. The uncle's talk of flowers, if at the level of awareness, it gives the impression of a hypomania towards botany, reveals at the unconscious level a libidinal investment that succeeds in giving genuine gratification, moving from a normal channeling to a symbolic realization in the love of flowers. The housekeeper and her aunt compete in pleasing Rosita by showing the deep but possessive affection they have for her (Repetto, 2008).

The song of the rose that is emblematic of the entire drama is also a masterful explication, in



figurative symbolic terms, of all the psychological elements that underlie the tragedy. The rose open and hard as a coral denotes the fullness of youth in which the coral symbol denotes the strength with which one presents oneself to any external influence contrary to one's desires. The white depicts the epilogue of the evening that gives the first image of death (Fusco & Barchiesi, 2011).

Enter at this point, still in the first act, the three Manole, three young women whose fundamental psychological problem is love. The Manole would fulfil themselves by getting married; otherwise, their marginalisation will be inevitable. The first considers her own existence useless when she says she sighs at the walls for no one; the second hints at a nostalgic passion whose object is now a portrait; the third speaks clearly of the man who woos her, of lace and sheets. Rosita's cousin's speech is reminiscent of Pedro's in *Mariana Pineda* with a verbal richness of sentimental expressions that will not be followed by consistent behavior. In his words, in fact, the expression acquires a baroque tone in the sense that there is an overabundance of promises and phrases of love that are generally unnecessary when the dimension of love is true and sincere. We believe that a feeling that is deeply felt and dominates the affective tonality of the mind does not need excessive interaction. Simplicity, then, is the true and only expression when the psychic tone is oriented in only one direction (Fusco, 1979).

In the second act, there is a meeting-contrast between Rosita's uncle (a rose grower) and Mr. X (an economics professor), one of the niece's many suitors, but because of different outlooks on life, he is practically at odds with her. Rosita is always awaiting the return of her beloved and the arrival of the postman so that she can receive good news from her cousin. Meanwhile, it is her name day and thanks to her aunt, she is allowed to cut the roses; for her uncle, of course, it is a pain when his flowers are cut. Shortly afterwards the spinsters arrive at the house accompanied by their mother and all they have they try to show off, but they have no money to eat. The speeches they hold are empty, devoid of content, basically gossip without importance. Next come the misses Ayola, young girls from a very wealthy family, young and with a future still possible. The Ayola ladies come into conflict with the spinsters who are the exact opposite and Rosita plays the role of mediator here. The fear of all the girls on stage is that of being alone.

In the second act, therefore, a discourse opens between Rosita's uncle and Mr. X, a deliberately caricatured figure who has no name as his human personality is absorbed into an advanced, but scarcely personal vision of the world. Mr. X's ego is structured by identifying with a personal vision of technical progress in which he finds his own gratification. His reference points, such as the speed of a thirty-kilometre car, the Panhard Levasson become fixed points devoid of content. The gift for Rosita's name day features a mother-of-pearl Eiffel tower supported by two doves carrying the wheel of industry in their beaks, symbols of technology and love respectively. Neither the uncle, the housekeeper, nor the aunt do anything concrete to favor a marriage between Mr. X and Rosita, for basically selfish reasons, rather than an understanding of the difference between the two of them. The reference to the figure of the acrobat, who really does not resemble his cousin, is presented as an entirely theoretical alternative shaded in that abstract dimension that will increasingly become Rosita's own dimension, to which she herself tends, through a process of gradual oppressive conditioning, to which she will not have the strength to oppose. The discourse between the aunt and the governess over the question of who loves Rosita more is likewise an expression of morbid affection. The dispute over who loves Rosita more takes place on an apparent thread of mutual affection. The appearance of Rosita in an entirely different fashion skirt gives us, in a figurative-expressive key, the dimension of time, which in this case is co-protagonist with Rosita in the tragedy (Fusco, 1979).

It is interesting to point out how in Rosita there is a continuous attempt to explain to herself why she behaves and an attempt to minimise the passing of time. The entrance of the three spinsters leads to a seemingly humorous scene, but beneath the humour, the true dimension is one of decadence and resigned sadness. The dark colour of the spinsters' mother's dress and the purple ribbons on her hat are effective symbols of senescence. On the surface, a more or less comic impression seems to be given, but on closer examination, one notices the physical and emotional decadence of these young women who live in a rarefied atmosphere without love, anchored to external existential modules with no validity. The same love for flowers becomes a rhetorical statement and the preference for St. Francis' roses, almost devoid of smell, denotes the psychological difference between Rosita and the spinsters. Rosita cannot be content with roses that have no scent because she still has an element of hope for her future. The spinsters, on the contrary, may prefer this essential flower that not only will not turn into fruit, but is also odorless and thus becomes an abstract and aseptic idea of beauty.

It is interesting to highlight the effort the mother and the three spinsters make to maintain themselves at a certain social level, a condition indispensable for a minimum ego balance which, deprived of the possibility of true fulfilment in the relationship, would be further compromised by a definitive social marginalization. We believe that the defenses that the mother and daughters put in place are real ego defense mechanisms, which betray a partial awareness of their uselessness. The mother, a pathetic figure, feels at the unconscious level guilty towards her unmarried daughters and tries in every way to highlight their qualities, as if to justify herself, in the sense of having given them all the care sufficient to make them attractive and thus suitable for marriage. The uncle, the only man on the scene, remains in a semi-dreamlike dimension and disappears after having spoken of the white rose, an image that in Lorca's mind is equivalent to an image of death. Within the story, the sexual drive traceable to *Eros*, is never directly recalled and remains, therefore, the essential element with its opposite, namely *Thanatos*, the death drive (Postel, 1993).

The third and final act opens in a sad atmosphere, as evening is approaching. Meanwhile, another ten years have passed. The uncle has been dead for some years. There is a squabble between the aunt and the governess over the shortage of money, but at the end, there is affection between them. Finally, there is one of the most significant monologues in all contemporary Spanish literature, that of Rosita who kneels before her aunt. All this represents, in our opinion, resignation, renunciation and confession of the existential drama. Rosita admits everything, both deception and illusion, and pretends to believe until the end. In her lies the hope of the distant cousin and the possible marriage. She talks of her friends getting married and having children, of time passing. While everything shifts and changes, she remains in the same situation. The aunt tells Rosita that she has clipped her own wings because she did not want to see reality. What is interesting is how the eyes, which represent the mirror of the soul, remain the same, the body does not, she has grown old. Gradually the rose begins to unfurl. Eventually Rosita arrives dressed in white, like the rose, with a coat. Rosita faints and leans back in her chair. The rose is losing its petals.

Rosita's condemnation is the condemnation to live as a dead person, thus representing a figure that has not lived, but has been lived by life itself. This seems reminiscent of the thought of the multifaceted Italian artist Gian Carlo Riccardi (1933-2015) and re-proposed in his *Teatro dell'Immagine* (Theatre of Image), in which he depicted the need to express, through performances focused on cadential gestures, the condition of contemporary man, imprisoned in the daily routine and contradictions of life (Riccardi, 2013). The figure of Rosita, in the condition of her submissive role, can also, in our opinion, be traced back to the *vinti'* of the Italian writer Giovanni Verga (1840-1922), thus to characters characterized by the impossibility

of redemption and progress in their condition, who at the same time inevitably reflect a condition of pessimism in the impossibility of elevating their being, albeit with a substantial difference. Verga's losers are those who, on the one hand, have opposed a destiny that will fatally end up crushing them, at the same time showing how deceitful and unfounded their aspirations are and how futile their attempts to elevate themselves socially and economically are (Funari, 1984). Rosita, on the contrary, from the beginning of the play, remains passive, as she is a character overcome by her condition, by being bourgeois, and remains locked up for thirty years inside a glass bell, unable to act and react to a reality that leads her ineluctably to suffering (Verga, 2021).

The third act, therefore, essentially opens on the scene of women left definitively alone. The drama of loneliness and the falling away of all possibility of hope is common to many of Lorca's characters, and the clock that chimes six o'clock in the evening gives us, figuratively, the measure of the drama ending. Silence dominates the scene, resonating with the passions that similarly tend towards silence. The uncle has disappeared, and the anguished sense of the empty house has given his figure a prominence it never had during his life. A person who seems to have played a role of little importance, suddenly becomes indispensable, at the very moment he disappears, revealing that the mind had invested a considerable amount of interest in him, which, however, had been overshadowed by habit. We believe that the very absence of the uncle is equivalent to the absence of a man and therefore of the male figure as such, an indispensable pole of investment of the libido for a woman, albeit outside of physical relations. The fact that the nephew did not write the truth about his marriage until after his father's death takes on particular importance from a psychological point of view. It is in fact an insecurity of character in which the figure of the paternal super-ego is inserted at the censorious level, in the sense that the living father represents for the ego a possibility of reproach and guilt, which could materialize as a result of any protests of the aunt towards the father (Fusco, 1979).

In Lorca's work, we are faced with a drama whose central point is the woman, and the figure of the man is shaded and secondary to the female figure. It does not seem, in our opinion, entirely illogical to hypothesize that Lorca translated to the artistic level his own unconscious sexual ambiguity, which in a certain sense makes him a profound connoisseur of the motions of the female soul and leads him to a subtle analysis of the woman's drive motivations with regard to the man, with a process of identification-projection that escapes, by a mechanism of displacement from the male to the female figure, a process of censorship of the rational ego. Rosita's entrance and her figuration in light pink tinged with nostalgia for youth and her hairstyle give an overall dimension of senescence that, rather than being of a physical nature, must be understood to be of a psychological nature. Rosita's drama is basically the most serious illness of the psyche and consists in having to witness her own decadence, without having the strength to break the patterns that have always determined her. The most traumatic condition is undoubtedly the impossibility of any libidinal investment, which leaves free a force that can only turn into self-aggressiveness. The action of such a force could also lead to suicide, it will, however, be even more frightening in this case because it will gradually extinguish the emotional powers of the mind, leading as an outcome to a progressive process of withering away that can be considered a psychological death (Fusco, 1979).

Act III sees the entrance of Don Martino, a character like Mr. X, apparently a caricature figure, in reality a deeply dramatic character. In his dialogue with his aunt, the characteristic traits of a meek person immediately appear, who rationally seeks a justification for the basic failure of his existence. He had not married because he had not succeeded in life in having a gratifying investment in the man-woman relationship, also because of the inferiority complex, presumed in a physical impairment, does not assume the character of a true psychic trauma. In our opinion, in the third act, Don Martino could represent Rosita's alter ego. He wanted to be a



writer, but at the end he is a professor and therefore time is also inclement to him. Various female figures are referred to within the work. Rosita seems to gradually enter a definitive dimension of shadow, whose psychic connotations are the acceptance of senescence and the progressive impoverishment of emotionality resulting from the impossibility of gratifying investment of *Eros*. It is well known that uninvested libido becomes the cause of neurosis and turns into a self-aggressive force. In Rosita it has never, in our opinion, reached an explosive charge and for this reason a true neurotic mechanism or a tendency, as stated earlier, to suicide cannot be hypothesized. Her basically mediocre personality will adapt to the dimension of senescence without excessive trauma, revealing the overall insufficiency of *Eros* (Brenner, 2001).

In the monologue before her aunt, the protagonist practically recognizes that she has been living in illusions and that she is in a dead-end situation, in an icy space, because the 'others' prevent her from duplicating reality with imagination. If she was closed in on herself, the meagre power of her *Eros* could be invested through illusory, alternative mechanisms of a concrete love relationship, but the merciless contact with the world of interpersonal relationships closed this last chance of survival and forced upon her the awareness of her true situation, which has the mind-bearing implications of the ridiculous and grotesque. On the one hand, critical-rational thinking understands that all is finished and lost on the other hand, the libidinal instance, never invested and not yet converted into pure self-aggressiveness, translates into dead hope in which it is hope that, despite everything, wins over death because it is precisely the emotional translation of the libido (Freud, 1972).

Even the assertion that the aunt and the housekeeper cannot understand Rosita, responds to a desire to be alone to an aspiration to live in a dreaming dimension. Ignoring reality to duplicate it with an imagination, into which narcissism and a sense of masochism enter, is the true sense of Rosita's personality. Her eyes will also remain young because she will see reality with a constant hint of childishness and her particular dreaming dimension needs solitude because any contact with reality can alter it. At this point, we are of the opinion that the 'extraneous' glances annoy, and the looks of compassion disturb and irritate because they lead, involuntarily, to a factual reality, from which Rosita is called to a process of responsibility for her situation, which is a problem she must avoid for an ego defense mechanism. Evening falls and the shadows figuratively project themselves into the psyche of the characters who remain on stage as an anticipation of that dimension that in practice has dominated since the beginning of the play: senescence and renunciation (Fusco, 1979).

The synthesis of the song of the rose, consistent with the synthesis of his life, brings back, after the symbol of love, a double image of death with the white of the froth, that is, of fallen illusions and the salt that in its cold hardness, freezes the last expressions of the soul. When night falls, the rose begins to leaf out. The cold petals leaving the stem of the rose symbolize the slow and gradual fall of all residual emotionality. The image of the garden in which the roses die, and the cypress trees touch the walls of the room, takes on a symbolic value of epilogue in which the symbol of the flower and that of the cypress tree respectively synthesize the two aspects of life and death. Rosita, pale and dressed in white, enters the scene in the most appropriate color for a mourning without death. She too tries to keep control of herself and make the situation somehow acceptable, to accept a definitive dimension of solitude. The drive, the protagonist of Lorca's tragedies, has suffered this time the most severe checkmate. Neither invested nor sublimated, its repression has led to the drying up of a mind, apparently aggressive, in an opaque dimension of renunciation, which is not a victory of the Super-Ego, but only progressive surrender in which the vital energy slowly, but inexorably, dies out (Fusco & Barchiesi, 2011).

Lorca, with the song of the rose, which is present in the work, we believe that he was able to describe life in lyrical tones that end in drama, but at the same time leaving a feeling of 'beauty', of poetic transformation and at the same time of profound melancholic nostalgia that is intended to sum up the concept of life, ignoring on the wings of the imagination the moment when life surrenders in its essence, but not in its beauty (Fusco & Barchiesi, 2011).

On the one hand, the play may well be considered a bourgeois drama, as it is about the minimal, unimportant, fly-by-night life of one spinster among many, namely Rosita. As time goes by, she will become an increasingly useless person. It is not a love drama, as Rosita is basically not really in love with her boyfriend, but with life and love. The cousin is in fact only present in the first act, in the next two acts and thus in the years to follow, his figure is absent from the opera and gradually fades away. In the third act, the theme of death, the end, therefore, of hope, prevails. The theme of sexual sterility and emotional loneliness also recurs in this opera, representing the core of Lorchan poetics.

García Lorca in the play denounces, therefore, the mediocrity of the middle-class bourgeoisie, without real or concrete aspirations. The protagonist is middle-class and an orphan. She does not work because she is bourgeois, her destiny could only be changed by a marriage, which in the story will never be realised.

All this reminds us of the Russian writer Anton Čechov (1860-1904). His thinking was profoundly pessimistic. He saw society as hopelessly adrift, crushed by a materialism that prevented any reversal. People basically aspired to one goal namely to possess. Materialism, therefore, was more convincing than any virtue. Čechov's characters, in fact, could easily be considered losers, as they too within his stories do not dare, even if the volitional aspect emerges, the latter is immediately suppressed either by forced or voluntary renunciations (Čechov, 2004).

## 5. Conclusions

Based on the considerations and studies we have carried out, it could be seen how the creative element in García Lorca was able to skillfully assist in an ironic key, a perfect synthesis between imagination and reality. The Psychology of Art and Literature, the discipline from which we started, evinces and emphasizes the importance of knowing the biography of the author, García Lorca, and the motivations that prompted him to create a literary work, while taking into account the historical and cultural period in which he lived, allowing for a more explicative and exhaustive study of his creative methods and characters (Fusco & Tomassoni, 1995).

The psychological reflection conducted particularly on Rosita has allowed us to understand how the protagonist will eventually come to the full realization of the failure of her own existence. Time has passed implacably; the time of illusions and hopes has come to an end. The protagonist at the end of the play gradually passes out, falling into a deep sleep, which on the one hand, if metaphorically it could mean the imminent arrival of the end, or rather death, on the other, we are of the opinion that Rosita sleeps because she intends to remain alone with her memories and her dreams. In this sense, the protagonist seems reminiscent of the character Gretta Conroy from the short story *The Dead* by the Irish writer and playwright James Joyce (1882-1941), particularly when she is with her husband in a hotel room and suddenly falls into a deep sleep (Joyce, 1993). The latter is seen as an escape from a reality that does not fully realize her, completely distant from the image of her husband Gabriel Conroy, who on the contrary is in love with her (Lungu, 2022). At this point we might well take up the motto of Čechov's characters, namely 'Better to sleep and not think, than to think and not sleep'. Rosita

longs to be far away and absent from that too 'narrow' and 'closed' dimension that has led her to daily suffering, from that unhappy world and that after the fall of her erotic investment in her fiancé, now physically and psychologically distant from her person, she feels completely estranged. This eventually leads to the sad realization that it is impossible for the protagonist to achieve genuine happiness, as she refuses to live her own life.

All in all, then, we could say that Rosita's real drama does indeed reflect the falseness of the bourgeoisie, which feeds on the absence of words, incapable of communicating authentically with others. Behind this wall of silence, Rosita sees the years of her youth passing by, the melancholy of fleeting time, which will lead her from child to woman and which will fade away in the vain expectation of the fiancé who will not return, and like the mutable rose, which her uncle used to cultivate in the garden and which is one with Rosita, when night comes, will slowly and finally peel away.

Within the work there is therefore, also by the Spanish writer, a harsh criticism of the narrow Andalusian bourgeoisie and thus the narrow-mindedness of their small and limited size that has crushed the protagonist, leading her to a claustrophobic upbringing.

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### **AUTORES:**

#### **Rosella Tomassoni**

U. of Cassino and Southern Lazio, Italy.

Rosella Tomassoni is Professor of General Psychology at the University of Cassino and Southern Lazio, Vice-Rector for Enabling Education and President of C.U.D.A.R.I. (University Centre for Differently Able People Research Innovation). Former Director of the Department of Human and Social Sciences and Humanities, Academic Senator and Deputy Chairman of the Board of Directors. Member of the Board of Italian Academic Psychology, member of the Russian Academy of Human Sciences, member of the I.A.E.A., A.I.P and I.A.A.P., she is the author of numerous essays and articles on General Psychology and Psychology of Art and Literature, translated into various languages.

[r.tomassoni@unicas.it](mailto:r.tomassoni@unicas.it)

**Orcid ID:** <https://orcid.org/0000-0002-7428-9172>

**Francesco Spilabotte**

U. of Cassino and Southern Lazio, Italy.

Francesco Spilabotte graduated in Modern Languages and Literature and in Pedagogical Sciences with honours. He has produced several scientific publications in international journals in the field of Clinical Psychology and the Psychology of Art and Literature in collaboration with Professor Rosella Tomassoni, Professor of Psychology. He has written articles on art, culture and religion in newspapers and magazines. In 2022 he won the Master's Degree Award at the University of Cassino and Lazio Meridionale. In 2023, he wrote the preface to the book *La Balada de Caperucita come sguardo pedagogico sulla poesia di Federico García Lorca*. He currently works as an educator, pedagogist and Subject Expert in the Psychology of Creativity.

[francesco.spilabotte@gmail.com](mailto:francesco.spilabotte@gmail.com)