

FATALMENTE TRASPASADA:
CARMEN CONDE ON WAR AND WHOLENESS

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Señor, ¿Tú no perdonas? Si perdonara tu olvido
Ya no pariría tantos hombres con odio,
ni seguiría arando cada día más estrechas
las sendas de los trigos entre zanjas de sangre.
La fuente de mi parto no se restaña nunca.
Yo llevo las entrañas por raíces de siglos,
y ellos me las cogen, las hunden, las levantan
para tirarlas siempre a las fosas del llanto.

* * *

¿No ves mi carne seca, mi vientre desgarrado;
no escuchas que te llamo por bocas estalladas,
por los abiertos pechos de niños, de mujeres?...
¡En nada te ofendieron, sino de nacer!
Soy yo la que Tú olvidas, y a ellos los devastas;
me obligas a que siga el lúbrico mandato
de aquella bestia horrible nacida en contra mía.¹

These lines from the final pages of Carmen Conde Abellán's cathartic work *Mujer sin Edén* (1947) bewail the unmitigated punishment inflicted upon woman since Eve's banishment from the Garden of Eden. The poet portrays modern woman, still pursued by the same two-edged, flaming sword, as the unwilling perpetuator of war by continuing to bear children who will kill and be killed in future conflicts. *Mujer sin Edén's* tragic landscape resembles

¹ All poetry is quoted from *Obra poética*, unless cited otherwise.

those of several English-language poems examined by feminist critic Alicia Ostriker, who concludes that, in war «the drama of social and political life plays out, on a nightmarishly large scale, the victimization of the body» («Body» 251). In psychological terms, *Mujer sin Edén* presents war as resulting from a devaluation of the feminine and a one-sided emphasis on impassive rationality. The purpose of the present essay is to study the theme of this imbalance in Conde's poetry and to show that, in order to establish an equilibrium, the poet advocates that more value be accorded to the feminine in all its aspects, from the individual to the psychological. Furthermore, it will be shown that the poet deems such balance essential to the attainment of wholeness and peace, both personal and social. To this end, Conde's work is scrutinized in view of relevant art and criticism from both within and without the Hispanic tradition, thereby underscoring the universality of its themes.

In her study of contemporary visual art and poetry by women of widely-variant backgrounds, Estella Lauter finds that certain actions are carried out primarily by female subjects. These include the responsibility to change society (172). The latter is a salient theme in Conde's early book of prose poems, *Mientras los hombres mueren*, written during the last two years of the Spanish Civil War.² Here the poet first considers herself invested to rouse the people to awareness and action and then specifically calls on the women of Spain to help achieve change. Conde undertakes this task by first delving into the unconscious. Indeed, Lauter and Carol Rupprecht state that women writers' incursions into the unconscious are highly charged with both the personal and the social (105). Annis Pratt agrees and points out that these withdrawals into the unconscious are not escapist, but strategic, having as their purpose personal transformation. The writing down of this experience can then become a vehicle for social change (177). Conde's numerous poems in which valuing the feminine is key to achieving personal wholeness (such as «Poem XIII» of *Cita con la vida*, cited below) may serve as models for changing social attitudes in the same direction.

² Thirty years later, in her memoirs entitled *A este lado de la eternidad*, Conde recalls her experiences in Spain during the Civil War and alludes to repercussions it has had to this day, calling it «the war that has never ended» (62). (All translations mine.)

Margaret Higonnet's provocative thesis that civil wars have more potential than other conflicts to transform women's expectations has as corollaries the ideas that «to reconceive social and political structures requires that one reconceive oneself» (80-81) and that civil war is paired with an inner struggle which may lead to productive change in the social prescription of sexual roles (94).³ Indeed, Susan Cabello points to Conde's early Civil War poetry as the beginning of an extended meditation on the role of women throughout the history of Western Civilization, with its apex in *Mujer sin Edén*. Conde speaks out forcefully on the topic of her country's internecine struggle as her poetry assumes a prophetic posture: «Nos derramaron los odres de las sombras... Hay tanta sombra que la luz se encoge hasta limitarse a mi cuerpo... ¡Ved mi llama, acercaos a mi lumbre! Soy un grito que el fuego dejó entre vosotros los que odiáis la Primavera, y arderé hasta incendiaros los ojos» (198-99). Using the plural vocative that resounds throughout *Mientras los hombres mueren*, she asks the people how she can best lead them: «¿Y qué puedo yo hacer por vosotros? Decídmelo... ¡Cierto que sólo tengo una voz, esta voz velada calientemente, con la que poderos servir de intermediaria!» (194) Her belief in her calling to stand at the forefront, prodding and cajoling, does not waver over the years, though the tone framing the hope that her interlocutors will learn from the mistakes of their elders ranges from that of the Nerudian «Canto al hombre» (672) to, in *Corrosión*, one of bitter disillusionment: «El hombre es una máquina de absurda repetición. / Haréis las mismas cosas. / Caeréis los mismos jóvenes» (73).

These two attitudes provide one of the tensions that spiral through Conde's poetry. Her overarching love of life is repeatedly challenged by the limitations and injustices that are part of the reality of human existence. As a poet she feels compelled not only to speak to the people who have the resources to change society, but to speak for the victims of injustice, those that have neither power nor a voice of their own. Conde's victims are the vanquished, the incarcerated, the condemned, the displaced and, especially, the children killed in the Civil War, to whom she dedicates almost a third of *Mientras los hombres mueren*. One of her most striking

³ Higonnet studies several pieces of fiction to explore «the links between political struggles to restructure the national 'family' and social struggles to realign the relationship between men and women» (80).

pieces on the theme of oppressive victimization is the sardonic «Réquiem amargo por los que pierden» (643) from *En un mundo de fugitivos* (1960), whose language and imagery recall Sylvia Plath's adored, fascist «boot in the face» in «Daddy» and exemplify the universality of the phenomenon Ostriker calls «common» in women's poetry of the last twenty years: the expression of vulnerability and rejection by way of irony («Body» 252).

Conde's poetic voice verges on the apocalyptic when it rails against abstracts such as hate, fear, rage, pain, and suffering while envisioning a world freed from their dominance.⁴ But like many women writers, she is unwilling to divorce concepts from life experiences and deals with abstracts in their concrete form: as consequences in the lives of people. In this excerpt, also from *En un mundo de fugitivos*, the hatred behind the bombs and artillery is the more deadly force and itself becomes the festering shell of a once-lively port:

El odio es una ciudad.
 El odio es una ciudad hinchada por reptiles sin cabeza,
 y con víboras de lengua que son bífidas y frías.
 El odio se llama puerto y tuvo naves y hombres.
 El odio no tiene hombres y contiene sólo cieno.

El cieno de la ciudad del odio está hecho con mujeres,
 con largas sargas de púas que se soban a destajo.
 No tiene hombres. Han muerto. Están colgando del odio
 como las reses de ganchos que sangran sangre de reses. (632-33)

Conde's tendency to concretize is an example of the more «authentic» tone of Post-Civil War Spanish literature in general or what Andrew Debicki has identified as the «personalism» of the poetry of this era, where «the events portrayed point to larger issues and constitute a way of dealing with metaphysical subjects such as... the value of life and human integrity without excess abstraction or sentiment» (11). Conde's Civil War is not a universal battle between chimeric forces of Life and Death, nor is it even the national tragedy depicted in Alberti's image of a blood-stained bull's hide floating on a boiling sea. It is pictured in direct terms and delivered to a flesh and blood tú whose family is murdering its members one by one. Her dismembered corpses are not elements in a surrealist

⁴ Conde touches on the topics of hunger, violence, mass annihilation, racism, and poverty in much the same way in later poetry.

chaotic enumeration, but the torn bodies of beloved sons and daughters. She turns to poetry the declaration that «The abstract term 'enemy' means in practice destroying human beings,»⁵ as she begs a bomber pilot to lend her his child for the purpose of putting faces on those he is killing: «Quiero tu hijo, aviador enemigo; quiero tu hijo para enseñarle el cuerpo destrozado del mío, para que te oiga volar, con tus bombas y tus balas, sobre nuestras cabezas... ¡Sólo quiero que te oiga, que sepa de tu vuelo junto a la muerte de mi hijo!» (214).

It is to women that Conde specifically calls, urging them to use their biological powers to positive ends, while she unequivocally places the blame for the violence on men: «...los padres, sus maridos, los culpables / de esta nueva matanza en despoblado» (664).⁶ In her poetic world, she perceives women as having power over their own bodies to the point of being able to block even the involuntary processes of conception and childbirth: «Mujeres,... ¡negaos a concebir hijos mientras los hombres no borren la guerra del mundo! ¡Negaos a parir al hombre que mañana matará al hombre hijo de tu hermana, a la mujer que parirá otro hombre para que mate a tu hermano» (210)!

Sara Ruddick writes that mothers in particular «make us feel with sharp regret what it is that violence kills and will kill again» (251). Her idea of «maternal thinking,» in which both women and men may engage, stresses effort and action over against attitude: «The 'peacefulness' with which mothers are credited is usually a sweet, appeasing gentleness that gives peace a bad name while alienating almost anyone who had a mother or is one. Maternal peacefulness is a way of fighting as well as of loving, as angry as it is gentle» (30). For her part Conde sees wars ending the day in which women become militant about motherhood: «¡Si las madres alzarán a sus hijos como teas de alegría! ¡Si las que llevan hijos dentro señalarán sus vientres donde sangres felices se

⁵ Quote attribute to an East German women's pacifist group in Tatyana Mamanova, *Women in Russia* (Boston: Beacon Press, 1984) 24.

⁶ In the poetry written during the war, Conde's portrayal of men as bellicose and women as peaceful corresponds to the traditional, mythical, and, as many have shown, flawed representations of gender roles in times of conflict. This attitude serves to underscore the theme of imbalance, where war is the result of an overemphasis on rational consciousness. In works that look at the Civil War retrospectively this harsh gender differentiation softens and men, especially in their roles as fathers, are seen as nurturers.

mueven! ¡Si las mujeres oyeran el clamor de sus entrañas, acabarían las guerras» (211)!

Maternal thinking springs from the undertaking of «maternal work,» which Ruddick defines as the response to both the demands of children that their lives be preserved and their growth fostered, and those of society that offspring be raised in an acceptable manner. Mothers and fathers meet these demands by works of preservative love, nurturance, and training, with preservation being pre-eminent (17-18). Lauter names protection of human life as an action undertaken primarily by women, as evidenced in their art (172). War is the greatest possible mutilation not merely of what some might call maternal instinct, but of maternal work, as Ruddick would have it. Here the poet stands before the corpse of a pregnant woman with the latter's mother, representing the extended network of loving care-givers who had joyfully anticipated the birth of the child now dead in its mother's womb:

La fruta de tu vientre era un verde racimo que besaba tu madre, que besaba yo con labios nuevos y dulces, abriéndose la risa del gozo con nuestro júbilo de besarte.
Ya estamos las dos paradas ante tu yelo. Que una muerte múltiple, enmarañada de cascotes y de trilita, te ha desgarrado de la vida en que te arbolábamos. (209)

Yet despite great capacities for nurturing and protecting, Conde's mother figures are vulnerable to forces of tradition and culture. Their strengths cannot ensure their success. The poet's prophetic voice raises itself once again in «Evidencia» from *Iluminada tierra* (1951):

Lo veo y lo digo.
¡Funeral boca mía
con calor para vida eterna, y fuerte
vida de amor sin fin!
Ellos no quieren oír, porque lo saben.
Ellas siguen pariendo, aunque lo saben.
Las madres viejas y secas
con rugosos pezones que gimen,
saben que el abismo se ha vuelto a abrir.
Y que a él, a la nada sin luz,
vamos todos jadeándonos. (493)

The haunting image of the women in Conde's «City of hate» flailing themselves unceasingly with barbed wire for presumably fail-

ing in their role as protectors of human life portends ill as well for those who seek to work against humankind's seemingly innate self-destructiveness. Woman appears doomed to inevitability if she tries to undo the curse placed upon Eve and her female progeny as set out in *Mujer sin Edén*.

Yet in the face of a terrifying future Conde's poetry cycles back time and again to what Simone Weil⁷ calls «sacred in every human being: ...the unchanging expectation of good in the heart» (315). The poet builds her paradigm of hope upon the symbology of the natural world and its images of growth, creativity, and positive transformation. Dámaso Alonso compares Conde's poetry in this respect to that of Vicente Aleixandre, defining the former's «intense, human vitality» thus: «Es un gozo de sentirse parte de la Naturaleza, fatalmente traspasada, reclamada por la Naturaleza invasora» (341). Conde's poetry affirms an allegiance to the natural world and the psychological strength gained from it (Lauter and Rupprecht 110-11). When her warring brothers and sisters are reticent to tell her how she should use her poetic voice on their behalf, Conde takes her orders directly from nature:

El Mar me dio su orden exacta, incorporándose mis ojos
en dos barcas de quillas redondas. Me la dio el Viento, adue-
ñándose de mis cabellos para extenderlos en rubio pañue-
lo de olor. La recibí de la Tierra, creciéndome, inextinguible
y frutal. ¡Todos los que mandan, hasta el Fuego, me han
dicho ya lo que quieren de mí!
¿Y nada diréis vosotros, los que descuaja el huracán del
odio? (194)

Not only does war abort the fruit of generations of mothering, but it sets the whole natural order askew. Flowers and milk turn black (198); basic human drives and sexuality are forgotten: «Las alcobas se partieron como frutas podridas, y las mujeres jóvenes olvidaron sus senos. Vino la voz de alboroto de la guerra» (197). These aberrations are the result of the belief that the human mind is not only superior to but the source of the external world. Concretizing once again, Conde gives this human tendency a face and a name in her trenchant «El héroe»:

⁷ Weil put aside her pacifism in order to join the Republicans on the Barcelona and Aragon fronts.

¿Hemos parido un héroe, un hombre que contiene en sí, en su sangre aprisionada, millares de seres que murieron con su locura dentro!

¡Quítensenos de ante los ojos maravillados todos los que no son aptos para desbaratar elementos!

Nos conmueve una embriaguez telúrica porque hallamos hijo nuestro al mismo Dios. El Héroe es su esencia. El Héroe es su ciencia.

¿Qué importa que su heroísmo sea contra mí o a favor mío?

¿Qué importa mi muerte si quien me mata es un ciclón, un arrebato, un volcán, un océano, ¡un héroe!? (203)

Her poetic voice urges that the young victims of the War respond not to the civilization whose nefarious errors brought this destruction down on them, but to nature, with its offerings of nurturance and instruction: «¿Vamos a enseñar a esos niños... Historia? ¡...dejadlos aprender el tierno discurso de los animales en la Naturaleza; nadie les nombre pueblos, ni hombres. Todos les señalen mares, nubes, plantas y bestias» (212). Conde sees nature's maternal capacity for preservation and its Demetrian energy as the only forces strong enough to protect what is untainted and «natural» in these young lives: «Mar, montañas, ¡venid sobre la ciudad donde juegan los niños!... ¡Piedras y ramas, olas y bosques, venid a guardar bajo vosotros el río de júbilo que va dentro de las venas de los niños» (213)! The poet's alliance with nature is an example from Spain of «the rejection of culture in favor of a marginality closer to Nature» that Lauter and Rupprecht view as a positive recurrence in much fiction and poetry by women (116).⁸ Conde's fealty to nature affirms that strength is to be found there and that recognizing and tapping this reserve is key to wholeness on all levels. Her poetry holds the earth particularly sacred, as a repository of transformative stories, as wounded matter capable of engendering renewal. Indeed, as Lauter illustrates, in such poets' work the earth's creative ability to overcome disaster is a model for woman's (and humankind's) potential for survival (174).

Lauter goes on by pointing out that there is a great deal of difference between a male writer's grounding his energy in nature as

⁸ See also Toril Moi's exposition of Julia Kristeva's theory of marginality in *Sexual/Textual Politics: Feminist Literary Theory* (New York; Methuen, 1985) 164-66, and Rosette C. Lamant, «The Off-Center Spatiality of Women's Discourse,» *Theory and Practice of Feminist Literary Criticism*, eds. Gabriela Mora and Karen S. Van Hooft (Ypsilanti, MI; Bilingual Press, 1982) 138-55.

an aspect of the external world, and the female poet's use of natural symbolism, «recognizing as she must, after centuries of reminders, the similarity of Nature's body to her own» (178). There is no question that Conde feels a personal identification with the earth as she addresses it in «Tierra» from *La noche oscura del cuerpo*: «No puedo separarte de tu destino o misión. / Eres mi cuerpo y seré de tu tierra, mañana» (53). Conde views war as an outrage committed against the earth represented as a female body and, more specifically, the heinous violation of the most sacred of these, the Mother:

Con lívido terror la contemplaba
hecha vientre rajado por cuchillos
del estéril rencor...

Pobre tierra que siempre tiene abiertas
sus entrañas para el hombre.

La he tocado con manos muy suaves
dándole caricias..., la sentía
agitarse estremecida a mi respeto
de hija por su madre moribunda.

No he tenido en mis brazos a mi hija
pero la tierra me la devolvía.

(El tiempo es un río lentísimo de fuego 53-54)

Cabello points out that Conde sees the earth as the center around which the other elements revolve, and although the poet associates herself with each of these, they have meaning only in relation to the feminine earth (*World 22*). She finds in this mother image, which combines vulnerability with strength,⁹ a poetic locus where disparity is rectified and a new, integrative attitude generated.¹⁰ Life and death become related spans on a spiral continuum rather than the beginning and end points on an individual's timeline: «Nacer y desnacer. ir a la muerte / con simientes de otra

⁹ Feminist archetypal theorists prefer «strong/vulnerable» as opposed to Jung's «great/terrible» dichotomy when describing the mother figure encountered by female heroes at the core of their quest. As Lauter points out, the female quest differs from Joseph Campbell's traditional model in that it is undertaken without social sanction (79).

¹⁰ Lauter and Rupprecht point out that the mother confronted by male heroes at the nadir of their journey is indeed «terrible,» representing forces of nature that threaten to swallow him whole (105).

vida» (*A este lado de la eternidad* 32). She sees the war dead as regaining life once they are buried in the earth and follows them there in her search for regenerative transformation: «A los hombres que mueren yo les sigo en su buscar por entre las raíces y los veneros fangosos, pues ellos y yo tenemos igual designio de ensueño debajo de la tierra» (187). Just as many women writers continue to revision traditionally feminine images from nature by positively transforming their attributes so that, for instance, flowers symbolize force and energy, not frailty, and deep water is a place of safety and trust rather than death («Thieves» 316), Conde's renders the earth not as passive matter subject to conquest, but as an active source of creativity, strength, healing, regeneration, and, ultimately, transformation.

The poet's roots¹¹ are deep in the earth, a symbol of the primordial unconscious where divisions between opposites do not exist, a refuge offering a salve for the traumas of life. Whether she transcends the anguish of human existence by means of a sort of mystical ecstasy, as Cabello proposes, or through the psychological process identified by Eunice Myers in her Lacanian reading of one of Conde's novels,¹² the poet returns time and again to the Civil War as a metaphor of the fragmentation and pain which one must relive as often as necessary in order to attain a healing integration within. In Myers' view it is possible to experience «the pain of the memories of one's traumatic past in order to heal the present being. Only by confronting and accepting the negative experience and merging both aspects of the self into a more complete, less fragmented personality, can the protagonist live a positive and healthy life in the present» (102). In these lines excerpted from poem XIII of *Cita con la vida* Conde likens such painful probings to a relentless house-to-house search:

Nunca representará un fácil juego aquel
del entrar y salir, casa por casa, vida por vida,
sino dejarse en cada irrestañables tasajos propios.
Tampoco fuera una fiesta la del incendio
devorándolo todo ante cualquier descuido.

¹¹ The tree is Conde's predominant symbol of transformation. The roots absorb the sustentation the earth offers it in its upward trajectory. In its mature state the tree then unites the chthonic and uranic realms. See especially «Sino», 278.

¹² *Creció espesa la yerba* (Barcelona: Editorial Planeta, 1979).

O aquellas otras huidas a través de la guerra,
 el terror a la traición, muerte precipitándose
 por el asediado, con avaricia, aire. (33)

The individual's torturous introspection as a means toward achieving personal wholeness points to the more universal theme of relatedness that Cabello sees as a fundamental in Conde's work (52). Hers is an example in poetry of what Lauter describes as «the most pervasive pattern» in contemporary women's visual art: «a new vision of relationship among orders of being» (x). Conde's perception of Eros, for example, focuses on the relatedness of the masculine and feminine elements within the psyche. In this view distinctions are not annulled, but stirred up, pursued, and increased, affirming the antitheses in their positive relationship with each other in a multifaceted, heterogeneous amalgam rather than a conflictive binary.

The psychic energy propelling her toward wholeness resides in the roots that go deep into Conde's earth. She names this force *sino*, but without its traditional sense of an extramundane power working enigmatically and ineluctably to order the events of human life.¹³ Rather, she characterizes it as «an ineffable, internal certainty» and «the living direction» (*Mi libro de El Escorial* 82-83). The poem from *Cita con la vida* excerpted above continues with allusions to this force after naming it outright as the inherent urge that prompts the speaker to leave herself nourishment for future probings in the form of dried pieces of her own «unstaunchable flesh.» The memories of the Civil War (and other traumas in her life)¹⁴ must be dredged up repeatedly on the way toward transformational wholeness, likened here (and in a series of poems in this book) to the process of rolling a gravity-bound boulder up a precipitous mountain trail:

Acometer empero el sendero abrupto
 escalando la cima más hirsuta,
 llevándole otra vez, como la primera vez hizo,
 la carga atroz de que urgía desprenderse.
 ¡Oh, ya sabe, ya, que sólo tuvo un instante de reposo
 antes de precipitársele todo a donde vino!

¹³ See Cabello's «Carmen Conde: The Poet Defines Fate.»

¹⁴ These include the stillbirth of her only child in 1933 and the death of her husband, professor and poet Antonio Oliver Belmás, in 1968.

Pisarlos, sin mirar, los guijarros-dientes,
oyéndolos crepitar bajo las plantas.¹⁵
Como aprendió a llevar lo que llevara antes,
ahora ni se advierte que lo lleva. (33-34)

Feminist archetypal theory, based in part on the writings of Jung, posits that wholeness for society cannot be achieved unless the fundamental imbalance imposed by a constant devaluation of feminine ways of being is righted. In «Cántico al amor,» the final poem in her last published work, *Cráter*, Conde employs an Everywoman's first person plural in the poetic rendering of her personal journey toward wholeness, affirming that, although the full attainment of its goal is essentially impossible, the inner sense of powerlessness is itself the incitement to proceed despite all odds: «Acaso la impotencia nos azuza / a perseguir imposibles» (95). The same poem alludes to *Mujer sin Edén* as the speaker states that hope was present even at the beginning: «El pájaro cantó cuando esperábamos / a la sombra del Huerto prometido» (96). Emphasis is placed here on the fact that sustenance is available in the surrounding natural world —if one is attuned to it.¹⁶ «Cántico» draws a sharp contrast here between nature and culture: «La Tierra nos dice que sí / a cuanto pedimos. El mundo / no afirma nunca. Se niega» (97). More consequential is the implication that the very quester holds the key within. Conde tunnels into the earth, symbol at once of her own body and the unconscious, aiming her introspection at transformation. She expects the same answers as Rilke does when he asks in his Ninth Elegy: «Earth, is this not what you want; an invisible re-arising in us?... What is your urgent command, if not transformation?» The earth can offer such healing since, as a symbol of the unconscious, it represents a place where a pervasive state of complementary relationship, equilibrium, and unity can sustain the roots of a new, whole being, once bruised and fragmented by the blows dealt by modern life.

¹⁵ The soles of the feet have special significance throughout Conde's work. They not only support one in an upright position but metaphorically transmit the earth's generative energy as fuel for his/her transformation. Both this poetic image and *plantas'* cognate meaning are a complement to Conde's tree symbolism. (See note 11.)

¹⁶ This theme is also evident in the paintings of Remedios Varos, who fled her native Spain in order to «reestablish her identity» after the Civil War. Lauter's chapter on Varos highlights the artist's rendering of her female subjects as being collaborative with nature, demonstrating great creativity, and possessing a unique double perspective which contributes to a sense of inner unity.

«Cántico al amor» is not the «happy ending» point of a rigid, linear progression. Rather, the joyous affirmation permeating the poem embraces all the crests and valleys of the poetic journey to that point. It is one of Conde's «bifurcated unities,» composed at once of itself and its opposite. Here love, her interlocutor, is the inner, ever-present urging —both means and end— which guides the speaker through the perennial revisiting of the traumatic past as a means to achieve wholeness:

Si triste retengo mi pena,
al oír que me nombran, respondo
llena de gozo...
Pasajero es el gozo
y vuelvo a llorar sin remedio.

.....

Y, no obstante,
soy concreta unidad
si aspiro a ser quien soy
desde que apareciste tú
ante mi alerta conciencia.

.....

Vienes tú, presencia nueva
que a unidades conjuntas;
ambulantes presencias
de la total tuya y mía...
Digo y es absoluto
que sólo sigo el camino
que ya me llevaba a ti. (99-100)

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