



MARIANA IN THE CULTURAL WORLDVIEW

Upon the death of Mariana and her exaltation as a myth of Spanish liberalism, her memory soon became a never-ending source of cultural inspiration, appearing in literature, as well as the world of the arts, from dance to exhibitions, musical creations and the cinematographic arts.

Throughout time, diverse literary creations have ensued that have reflected the different roles bestowed upon an imaginary Mariana, resulting from the era in which they were created. Particularly noteworthy are the works that transmit a beautiful and decorative liberal, encased under a patriarchal vision marked by traditional feminine values. **(V.D.1)**.

Alongside her lives a politicised Mariana who garners the liberal republican spirit and who, in 1931, **(V.D.2 and V.D.12)** would be upheld as an ideal of the revolutionary struggle and loyalty in a conference address given by María Lejárraga **(V.D.15)** also as an illustrious character represented in a series of postage stamps produced by the National Mint and Stamp Factory (FNMT) **(V.D.6 and V.D.7)**.

As a popular heroine, with whom the people are identified, she is one of the most represented female characters in novels and traditional folklore songs, orally passing on her legacy since her death **(V.D.18)**. In this way, the different versions of a legendary and romantic Mariana were spread beyond the city of Granada. The *Hallelujahs* published by Antonina Rodrigo in 1983, and containing 36 vignettes, are one of the last contributions to this genre **(V.D.5)**.

In 1836, José de Castro Orozco **(V.D.8)** penned the lyrics of what is known as the *Heroic Hymn* or *Historical Hymn to Mariana Pineda*, published belatedly in 1864. In the year 2003 this was set to music by the Granada born composer Santiago Martín Arnedo.

If the first theatrical work devoted to Mariana is by Francisco Villanueva, edited in Lisbon in 1837 **(V.D.3)**, it will undoubtedly be Federico García Lorca who makes her universal with the publication of *Mariana Pineda. Popular Ballad in Three Acts* (1927) **(V.D.26)**. Reflecting her perception as a heroine of love, Lorca pursued poetic success in which Mariana is viewed in her childhood **(V.D.23, V.D.25, V.D.28 and V.D.24)**. The theatrical work was premiered in several localities **(V.D.2)**, featuring the performance by the actress Margarita Xirgú **(E.42)** and staging by Salvador Dalí **(E.44 and E.46)**.

Even though during the dictatorship under Franco, Mariana's memory was darkened and wiped from history, other works displayed the vision of a more revolutionary and subversive heroine, for example in the work by José Martín Recuerda (1970) **(V.D.21)**.

Presently, Mariana continues to be viewed from diverse literary genres as an exemplary figure. Examples of the foregoing can be found in the lyrics of the Granada-born Eulalia-Dolores de la Higuera upon the 162nd anniversary of her death **(V.D.13)**, the impressive speech offered by Francisco Izquierdo (2005) **(V.D.16)** or the lyrical sequence of Antonio Carvajal in his work *Mariana in the shadows* (2002) **(V.D.20)**.

Alongside the previous biographies, the most detailed and renowned research into her work comes from Antonina Rodrigo who unveils her as a protagonist of historical discourse. Proof of the foregoing are different editions written from 1965 to the present day (**V.D.19**). Undoubtedly, the works undertaken by Cristina Viñes Millet also merit special mention.

Yet not only literature has harnessed her image. In historical paintwork of the 19th century (Isidoro Lozano, Vera and Calvo or Contreras) Mariana appears characterised as a grieving idealised figure, close to Christian iconography (**E.46, E.48, E.45** and **E.59**). Detached from these visions, are the portraits of Francisco Izquierdo or Hernández Quero which bring us closer to more personal approaches, garnished with the style of each painter.

With these cultural constructions and the celebration of diverse centenaries, events, awards and homages (**V.D.17** and **V.D.14**), the memory of an exceptional woman remains alive, a present and timeless symbol of words charged with value: freedom, equality and law.

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