THESIS

This is to certify that the

dissertation entitled

NARRATIVE STRUCTURE
IN FEDERICO GARCIA LORCA'S
POETA EN NUEVA YORK

presented by

RONALD FRANCIS RAPIN

has been accepted towards fulfillment
of the requirements for

Ph.D. degree in Spanish

Major professor

Date 9 July 1986

NARRATIVE STRUCTURE IN FEDERICO GARCIA LORCA'S POETA EN NUEVA YORK

By

Ronald F. Rapin

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Romance and Classical
Languages and Literatures

1986

ABSTRACT

NARRATIVE STRUCTURE IN
FEDERICO GARCIA LORCA'S
POETA EN NUEVA YORK

By

Ronald Francis Rapin

For many years, scholarly interest in Federico García Lorca's Poeta en Nueva York produced numerous studies of themes, images, and textual tradition. This dissertation undertakes an analysis of the narrative structure of the work, and demonstrates that this collection of poems, so often labeled surrealist, chaotic, and even incomprehensible by many critics in the past, is in fact a carefully constructed composition, influenced by surrealism, but not surrealist.

In the "Introduction" a study is made of Lorca's epoch, which includes the various artistic movements of the early twentieth century as well as the socio/political tenor of the times.

Chapter One analyzes the polemic which came about when serious questions concerning the "correct" text and format of the work were raised in the last decade by Lorca scholars. The principal arguments are reviewed, and a

rationale is given for selecting the 1940 Norton edition of the work.

Chapter Two elaborates the principal themes in the work: love, death, and oppression.

The narrative structure of Poeta en Nueva York is analyzed in Chapter Three. It is demonstrated that no poem in the composition can be appreciated aesthetically or fully comprehended when it is isolated and read out of context from the poems which precede and follow it in the work.

A study of narrative structure in Poeta en Nueva York reveals aspects of the work overlooked until now. Through careful ordering of the poems, and innovative use of narrative voice, which are the foci of this study, Lorca created a poetic chronicle, enigmatic and incoherent at times, but purposefully so. He successfully portrayed fundamental aspects of modern American urban reality by instilling into the text the same elements of confusion and chaos that are commonly associated with it.

ACKNOWLEDGMENTS

I would like to express my gratitude to the faculty of the Department of Romance and Classical Languages and Literatures at Michigan State University. I owe a great deal of my preparation and training to Professors Robert Fiore, Juan Calvo, Lucía Lockert, Helene Tzitsikas, and Dennis Seniff, and to Professor Kenneth Scholberg, who did me the special favor of proof-reading this dissertation.

I would especially like to thank Professor Malcolm A. Compitello, my thesis director, and Professor George P. Mansour, the Chairman of the Department of Romance and Classical Languages and Literatures, for all of their support, special assistance, and encouragement which they offered to me during my six years of graduate studies at Michigan State University.

TABLE OF CONTENTS

INTRODUCTION

In the forty five years which have passed since the publication of Federico García Lorca's Poeta en Nueva York (PNY), much critical study has been undertaken by Lorca scholars interested in explicating this enigmatic poetry. The work has generated numerous studies of themes, imagery, and textual composition, but very little interest has been shown in PNY's narrative structure. A fundamental structural unity pervades this work, and any attempt to assess, comprehend, or appreciate García Lorca's accomplishment is incomplete without a consideration of this important element of poetic composition.

This study undertakes a thorough analysis of Poeta en Nueva York by analyzing the relationship between its thematic content and its narrative structure, a task complicated by an on-going polemic regarding the work's "canonical" disposition.

Poeta en Nueva York is a complex work which incorporates diverse thematic and structural elements. Psychological, sociological, spiritual, and political concerns can all be discerned in the poems. But each poem in the composition, while an entity in and of itself, may be more fully understood if it is related to all of the others in the work. Certainly, each poem may be isolated and

appreciated separately, but the poet's true genius becomes apparent only when one considers what extraordinary measures he took to assure that the work would follow a formal narrative structure.

An overview of Lorca's life and times is a necessary first step toward an analysis of PNY. The political and social circumstances of that period are discussed in conjunction with Lorca's own biography, and also with the dynamic modes of artistic expression which were generated and flourished during his life time.

A consideration of the polemic regarding PNY's composition and disposition follows, and highlights the reasons behind the selection of the 1940 Norton edition as the one used for this study.

The major thematic concerns in the work are then investigated. This is a crucial "middle step" which must be taken prior to a comprehensive analysis of the structure of the work. As already mentioned, the structural pattern of the work was deliberately formed. Lorca did not submit a group of poems simply "thrown together" haphazardly to be published. Rather, he paid scrupulous attention to thematic content, narrative structure, and the interrelatedness of each poem to all of the others. The value of an analysis of this correlation lies in how it allows for a re-examination of the work by elucidating the narrative structure of the poems, a task having never been undertaken before. For many years after the first appearance of the work--particularly

in the first two decades after its publication--Lorca scholars tended to either ignore PNY, or to treat its theme and content in highly unsystematic fashions. Many found it easier to label the work a "surrealist enigma," and to simply shrug it off as the ramblings of a poet undergoing a severe psychological and artistic crisis. Angel del Río, a close friend of the poet, described the work in this way:

> [Poeta en Nueva York]. . . is the outcome of a triple crisis: an emotional crisis in the life of the poet, to which he constantly alluded in those days without completely revealing its nature; a crisis coincident with, and, in part, as result of, the crisis through which all modern poetry was going with the advent of surrealism and other "isms," and finally, a crisis--a profound one--in the American scene that the poet was going to encounter (1).

While it is indeed true that the work was the result of a personal crisis, Del Río's mistake, echoed in the work of others, was to analyze PNY almost exclusively in these terms, and to ignore other important elements.

In recent times, critics have been more thorough in approaching the text as a whole, but for the most part, have focused on Lorca's biography in relation to the text, or on the ideology which affords it unity. Valuable studies discussed below treat these thematic concerns, and while many have been most scrupulous in their analyses of each poem, few have attempted to take the important final step and relate the substantive thematic context of the poetry to a coherent structural narrative which is innate to PNY.

To undertake such an enterprise, references are made to

several instructive studies dealing largely with thematic concerns which have been published over the years. There have been Marxist, Freudian, and Jungian analyses made of Lorca's New York poetry, and these all make pertinent contributions to an understanding of the work. Insights drawn from semiotics and reader response criticism and other modern methods are employed because they offer tools vital to an analysis of narrative structure.

Poeta en Nueva York is at times complex and obtuse. Through the use of narrative structure as a basis, the work can be more thoroughly analyzed with regards to its use of metaphor, symbolism, and narrative voice.

The complex New York poetry was a product of its times. So was its writer. Federico García Lorca lived in an epoch of radical socio-political and artistic change that was both global and regional in scope. Spain experienced in microcosm the currents that were sweeping the world at that time, and the poet's own busy life reflects the complexity of his epoch. Lorca was born in Fuente Vaqueros, Granada, Andalusia in 1898, a decisive and highly significant year in Spanish history due to the loss of all her overseas colonies during that year. He was executed in 1936, during the first chaotic weeks of the Spanish Civil War (2). The social, political, and artistic movements which transpired during the years of Lorca's life time often created both a regional and a global atmosphere of flux. Currents and counter-currents in the artistic world were rampant, and reflected

in varying degrees both the incredible advances and novelty of the era, as well as the catastrophes and upheavals of the times. An examination of the early twentieth century aids in an analysis of Poeta en Nueva York, a work mediated by the dynamics of this tumultuous era.

García Lorca's biography should be considered in relation to this period as well, since numerous events in the life of the poet were later coded in one way or another into the work. It is currently a disputed issue as to what extent the biography of an author should be considered when analyzing his/her textual creation. If parameters are set which keep a textual analysis from degenerating into simple biography, then certain biographical elements may be used as an enhancement to the interpretation of a text. Lorca's New York poems are overwhelmingly centered on "yo," as evidenced by both the first and last poems of the work, "Vuelta de paseo," and "Son de los negros en Cuba," as well as several within the composition ("1910 Intermedio," "Tu enfancia en Menton," and "Poema doble del lago Edem," to name just a few), and for this reason, it would be inappropriate to minimize this personal element. On the other hand, a textual analysis will often require a careful screening of biographical information, since it should always be the text which is the main focus of literary research. In a study entitled, "Psychology and Literature," Carl Gustav Jung offers some helpful advice which can be used to establish the appropriate parameters of biographic study:

> Every creative person is a duality or a synthesis of contradictory aptitudes. On the one side he is a human being with a personal life, while on the other side he is an impersonal, creative process. Since as a human being he may be sound or morbid, we must look at his psychic make-up to find the determinants of his personality. But we can only understand him in his capacity of artist by looking at his creative achievement. We should make a sad mistake if we tried to explain the mode of life of an English gentleman, a Prussian officer, or a cardinal in terms of personal factors (3).

Jung's observations offer a helpful guide when attempting to integrate elements of Lorca's biography into an analysis of Poeta en Nueva York. An attempt must be made to understand Lorca as an artist, but only inasmuch as this understanding may be applied to textual concerns as well.

The scientific advancements and social upheavals of the early twentieth century did not develop in a vacuum, but rather, evolved out of the theories, discoveries, and the historical dialectic of previous centuries. Certainly, the nineteenth century was highly influential. Challenges to long-held doctrines and beliefs effected by Marx and Darwin and the repercussions of these challenges only intensified by the turn of the century. Reuben Osborn summarizes some of the changes in world view which occurred in the nineteenth century:

> The dialectical view of reality received its main impetus in the nineteenth century, when the view that the world was a product of a long process of evolution was making its way. The old Greek logic which dealt with rigid, unchanging things was felt to be inadequate to deal with the changing rhythm of the universe. Aristotle had formulated three laws which gave a framework for reasoning about all things, and which had remained almost

> completely unchallenged to the beginning of the nineteenth century (4).

This change in the world view had repercussions in all fields of human endeavor, political, social, and artistic.

Several scholars have noted a "speeding up" of life during the nineteenth and twentieth centuries. A complexity of events, scientific discoveries, and technological advances had a tendency to fragment the social, political, and artistic fabric, and just as new advances were incorporated into the lives of the people of the epoch, several older, more stringent beliefs were discarded proportionally. C. Day Lewis describes the relationship between evolving patterns of twentieth century history and the poetry of the period:

> It is surely not fanciful to suggest that the profusion of novel imagery we find in the Metaphysicals, in the Post-symbolists, and the poets of our own time, has its source in certain historical conditions; for, if the image is a method of disclosing a pattern beneath phenomena, it seems reasonable to argue that, when a social pattern is changing, when the beliefs or structure of a society are in process of disintegration, the poets should instinctively go farther and more boldly afield in a search for images which may reveal new patterns, some reintegration at work beneath the surface, or may merely compensate them for the incoherence of the outside world by a more insistant emphasis on order in the world of their imagination (5).

This concept of the incoherence of the modern world expressed in modern imagery has been noted as one of the main characteristics in Poeta en Nueva York. In fact, early scholars linked the incoherence of the verses with what they supposed were Lorca's "incoherent" perceptions of the

overwhelming American metropolis. Often, because there are baffling juxtapositions of imagery and metaphors, many simply called it "surrealist," and dismissed it as somehow incomprehensible. The preponderance of nouns and verbs in the imagery of the New York poetry is perhaps what most confused the early critics. It certainly fits Day's observations concerning the use of multiple imagery by the modern poets, because the New York poems are replete with novel and shocking imagery. We note the preponderance of multiple imagery in the following verses from the book:

> Cuando el chino lloraba en el tejado
> sin encontrar el desnudo de su mujer,
> y el director del banco observaba el manómetro
> que mide el cruel silencio de la moneda,
> el mascarón llegaba a Wall Street.
>
> No es extraño para la danza
> este columbario que pone los ojos amarillos.
> De la esfinge a la caja de caudales hay un hilo tenso
> que atraviesa el corazón de todos los niños pobres.
> El ímpetu primitivo baila con el ímpetu mecánico.
>
> Ignorantes en su frenesí de la luz original.
> Porque si la rueda olvida su fórmula
> ya puede cantar desnuda con las manadas de caballos
> y si una llama quema los helados proyetos
> en cielo tendrá que huir ante el tumulto de las ventanas
> (6)

In these verses, Lorca juxtaposes several dysfunctional elements which he perceives in the city, with other, positive elements that he associates with Nature. The impotent Chinese man, and then the banker who keeps vigil over his money, are contrasted with the horse, here an image representative of Nature and wholesomeness. As can be clearly observed in this passage from "Danza de la muerte,"

Lorca often borrowed from the surrealists their chaotic imagery, and it was this which confused many of the early critics of the work. However, modern critics perceived the inherent structural and thematic unity of the work, and thus were able to discern certain outstanding themes, such as the destruction of nature, and the dehumanization of the technolocical society as epitomized by New York City. These themes can be discerned easily in the passage above. The nineteenth century Symbolists, themselves participants in the rapidly fragmenting order of their day were the ones who were the precursors of what was to develop into the multiple styles of modern poetry: surrealism, creationism, ultraism, etc. But what links the poets of both centuries is the tendency to ignore--and even to disdain--rigid poetic stylistics, and to concentrate instead on producing poetry which almost barrages the reader with a series of either related or unrelated metaphor, symbol, and imagery. There can be little wonder that this practice of breaking with the rigid rhyme and metric structures came at a time when the old political and social world order was breaking down as well. Lorca's poetry stands, therefore, as a kind of paradigm of the innovations, and of the artistic movements which brought the changes.

It has only been relatively recently that the critics have stopped labeling the New York poetry "surrealist." Not surprisingly, when scholars began to delve beyond labels, they began to realize that PNY is not simply a textual

torrent of swirling and chaotic imagery, but rather, a systematic and thematically coherent composition. The element of surrealism which does seem to have had great influence on Lorca was its insistance on liberty, in both the artistic and political realms. Just how much the leftist tendencies of most of the surrealist artists affected Lorca is open to debate, but after reading the New York poetry with care, it can be plainly seen that the influence was considerable. This political aspect in García Lorca's work is often left uninvestigated, even though it deserves attention, especially when analyzing his later works, such as PNY.

Before examining Lorca's own political tendencies, a short discussion of surrealism is instructive. Germán Gullón makes a valuable connection between the world events of the time, and the evolution of surrealism. Any scrutiny of Poeta en Nueva York must recognize the influences of both upon the poet:

> La primera Guerra mundial y la Revolución rusa de 1917 supusieron sendos golpes de gracia a la falta de confianza que la intelectualidad tenía en el orden de valores herederos del positivismo del siglo anterior; severas transformaciones sociales evidenciaban la necesidad de cambio que produjeron unas alarmantes fluctuaciones políticas bien documentadas en la historia de la época. En 1909 el italiano Felippo Marinetti lanza el Manifesto de Futurismo, con lo cual se inaugura oficialmente la época de las vanguardias. El futurismo venía a sumarse al expresionismo, al cubismo, precediendo al dadaísmo y al surrealismo, por nombrar sólo a cuatro de los movimientos signifitivos. Los ismos se sucederán en gran profusión y representan una respuesta apropiada al fracaso

> del Estado moderno en asumir sus responsabilidades en términos contemporáneos. Además, sus creaciones revelan una total desconfianza y abandono de los caminos de la razón; las conculsiones de la devastadora y cruel guerra europea hizo que los artistas perdieran toda fe en el poder dei raciocinio, tenido en especial apreciación en los siglos precedentes (7).

Those involved with the "vanguardias" to which Gullón refers were members of an artistic group labeled the "avant-garde." The label itself is significant, because it implies a "movement forward" in the arts. The challenges to the restrictive artistic dogmas of earlier decades gave way during this movement to several innovative sub-movements such as futurism, dadaism, and surrelaism in both the plastic arts and in poetry, all of which, as Gullón indicates, were generated as responses to social and political events that could not be reconciled with the positivist thinking of the previous century. Darwin's theories, which implied the perfectibility of the human species, seemed little more than false promises to many who had witnessed the violence of the Russian and Mexican revolutions and the First World War.

Perhaps the earliest, and one of the most dynamic of the avant-garde movements was futurism (8). Felippo Marinetti, an Italian poet most noted for his exhortation to "burn all the museums" and any other buildings which represented a "stale" and anachronistic past, became the spokesman for the futurists in 1909. He urged artists to ignore the "crusty" and irrelevant arts of previous

centuries, and to look rather to the future and toward the onward thrust of scientific and technological change for their inspiration. Futurism was exhilerating. It was youth-oriented and extremely anti-establishment. Marinetti and several of his followers were political anarchists. In their poetry and their paintings, they attempted to depict the dynamic movements of machinery and to capture the force of new forms of energy which were being introduced in Europe at that time such as electricity. Anita Rozlapa captures the intimate linkage between art and technology which existed in the artistic philosophy of the futurists and other members of the avant-garde movements. She notes that during the first two decades of the twentieth century, artists became increasingly interested in the incorporation of industrial and technological motifs into their artistic works, and that it was the Futurists, who glorified technological advancements and modern modes, who were at the forefront of this trend (9).

Whereas futurism focused upon the accomplishments of scientific discovery, dadaism, the movement which followed on its heels, rejected its logical integration of technology into artistic expression, but adopted, and augmented, the anarchistic elements of futurism. Dadaism was an attempt to bring about an utter collapse of logical relationships, and rational thought patterns. The dadaists took their inspirations from what they perceived was the collage-like interpretations of reality by infants and the

mentally infirm. José María Capote Benot describes this movement:

> En cuanto al dadaismo, el movimiento precursor del surrealismo, fue una tendencia literaria de escasa duración formulada por Tristan Tzara, cuyo Manifiesto dadaista fue publicado en 1918. Se trataba en dicho movimiento a imitar el lenguaje infantil, llevando a cabo composiciones carentes de toda racionalidad lógica y literaria, tal que si hubiesen escritas por mano de un niño, presentando así poemas sin siquiera una disposición formal o versicular tradicional, y llegando, por consiguiente, a una absoluta distorción, tanto literaria como caligráfica, e incluso arquitectónica o distributiva (10).

It is impossible, or at least ill-advised, to ignore the year in which the Dadaist Manifesto was published. Much of the world was reeling at that time from the effects of the devastating first world war. Furthermore, the violence which characterized both the Mexican revolution, and the Russian revolution and subsequent Civil War were inescapable reminders to the people of the period of the irrational component of humankind's character. The shocks which these occurences produced on twentieth century thought and perceptions of the world generated dadaism first, which sought to rebel against any western rationality--after all, what had it produced but destruction and war? But this utter abandonment of logic and system in the arts was short lived, and during the twenties, the world soon began to stabilize from the effects of the world war. André Breton published the first Surrealist Manifesto in 1924. The surrealist credo incorporated several elements of the earlier futurist and

dadaist movements, but the most important element incorporated was an emphasis--an absolute demand in fact, on artistic freedom and liberation from any form af artistic constraints. Perhaps the biggest difference between surrealism and the other two artistic movements was its marked leftist tendency. Whereas the futurists had been largely anarchists, who consciously rejected any form of political creed (and who, indirectly hastened the rise of European fascism by causing a backlash to their views), the dadaists had not even interested themselves in these political matters. But the surrealists extended their artistic call for liberty to include a similar political call as well. They rejected what they perceived to be the stifling and oppressive capitalist system, and embraced a leftist ideology, to which André Breton gave voice in his two surrealist manifestos which were both highly laudatory of the communist system. It might be helpful to remember in this regard that the surrealists, who demanded autonomy and liberty of expression, were inclined to shun dependence on patrons and "bourgeois" tastes, and to look with envy on the Russian artists who were considered laborors like any others, and were guaranteed an income like any other worker. Breton, who maintained his position as the official spokesman of the Surrealists for well over a decade, exhibits in both his First and Second Surrealist Manifestos the leftest tendencies which led him and many other surrealist artists to support Communism. In the

First Surrealist Manifesto, published in 1924, Breton focuses largely on the Surrealist Movement itself, and on the debt which it owed to Sigmund Freud. For example, he writes:

> It was, apparently, by pure chance, that part of our mental world which we pretended not to be concerned with any longer--and, in my opinion by far the most important part--has been brought back to light. For this we must give thanks to the discoveries of Sigmund Freud (11).

But in the Second Surrealist Manifesto, a strong shift toward Communist orientation is seen. In this work published in 1929, five years after the first one, Freud is de-emphasized, and Trotsky and Engels are cited instead:

> Our allegiance to the principal of historical materialism. . . there is no way to play on these words. So long as that depends solely on us--I mean provided that communism does not look upon us merely as so many strange animals intended to be exhibited strolling about and gaping suspiciously in its ranks-we shall prove ourselves fully capable of doing our duty as revolutionaries (12).

Henri Peyre relates the surrealist political protest to both the first world war, and to the perceived corruption of the capitalist system:

> In the field of politics, the fierceness of the Surrealist protest is best understood if one remembers that it originated during the First World War. And in many ways the First World War shook the minds of men more powerfully than the Second. For it broke out after a long era of peace and material progress, during which Europeans had become accustomed to celebrate civilization and science as undeniably benificent. Suddenly, they were faced with the glaring bankruptcy of science, of logic, of their faith in progress, of philosophy and literature which failed to protest against the great massacre and often undertook to justify it

(13).

Just as Peyre has done above, many critics have concentrated on the political aspects of the surrealist movement. But to maximize this facet to the exclusion of its other dimensions is to do an injustice for two basic reasons. First, and most obviously, surrealism was an artistic movement, and as such, it should be analyzed first and foremost on the aesthetic qualities of the works of art themselves. This does not diminish the importance of the political themes of many of the works, but rather, places them in a proper perspective. Another reason for wariness when attempting to link surrealism to the left is that not all of the artists were of leftist ideological persuasions. It is sufficient to cite the example of Salvador Dalí to prove this point; an undisputed surrealist artist, Dalí shunned politics almost completely, and on those rare occasions when he did not, gave reason to believe that he had fascist leanings (14). Vicente Aleixandre's surrealist works, like those of Dalí, deal very seldom with political themes.

There are other facets to be assessed when investigating the essence of the surrealist movement. Psychological elements, existentialist philosophy and alienation all played roles in the development of the surrealist art forms. In surrealist poetry, numerous stylistic innovations were undertaken as well. Experimentation with meter, rhyme patterns, and mutations

of traditional style and imagery were popular and encouraged. There are, in fact, so many diverse elements involved with attempting to delimit or define the movement that many opt for a minimal, or skeletal definition,. For example, the noted scholar Ricardo Gullón, in his article entitled, "¿Hubo un surrealismo español?" despairing of the vast number of characteristics that some include in a definition of the term, chooses to define it in its simplest form: " . . . fusión de lo real y lo fantástico en una realidad otra (15)." If the desire is to simplify the definition, then Gullón has certainly succeded. His is a workable definition, but perhaps somewhat too broad. This definition tends to complicate matters because it does not delimit the parameters of the movement.

Yves Duplessis offers another useful perspective on Surrealism when he writes:

> Surrealism may be considered a form of that impulse which, throughout the ages and in all countries, has infected those of the elite who have wanted to emancipate themselves from their limits. It opposes classical Western philosophy as well as every negative and hopeless concept of existence. It allies itself with the great advances of thought, which escape all historical classification since they aim at nothing less than to resolve the agonizing problem of our destiny (16).

The idea of the universality of surrealism is instructive, yet it should be noted that this definition too has a tendency to be rather broad in scope, as other artistic movements throughout history have also addressed the question of human emancipation.

Any attempt to determine a definition or description of surrealism based on its artistic creation must include an elaboration of common traits. José María Capote Benot, in his "Introducción" to Luis Cernuda's Antología offers a useful list, which includes: an affinity for the exotic, an interest in Freudian theories related to the subconscious and the dream state, a spirit of adventure, irrational and disparate associations, and an exhaltation of love and eroticism (17). Yet even this concise summation of the characteristics of surrealism lacks one important factor, the idea of a mutation or evolving character of the movement. The dynamic aspect of avant-garde art, including surrealism, is central to Renato Poggioli's fundamental work, The Theory of the Avant Garde (18). In it, he describes four distinct tendencies found in the movement: activism, antagonism, nihilism, and agonism. According to Poggioli, these four components form a dialectical process, which encompasses both a genesis and an "apocalypse" of the movement. The first phase, or "activism" is the "sparking to life" of the movement, which in turn engenders an enthusiastic taste for action and adventure on the part of interested artists and supporters. This is the "birth" of the movement. The second stage, or "antagonism," comes about as the artists attempt to defend themselves and their fledgling movement against those forces in the society determined to stamp it out in the interest of maintaining tradition. The artists may go on

the defensive at this point, and openly fight what they perceive to be the status quo of the artistic world which refuses to make way for their evolving artistic forms. The third attitude, the "nihilistic," is actually an amplification of the second. Nihilism is a destructive stance which attempts to break down with absolute disregard any form of barrier or resistance opposing it. Finally, the thriving forces of the movement turn away from outside destruction to inner-directed inhilation, and the movement destroys itself, a victim on the "sacrificial altar" of creative evolution. Poggioli explains this destructive element of the theory in the following manner:

> Still in the ideologies of more recent avant-gardes, the agonistic sacrifice is conceived in terms of a collective group of men born and growing up at the same moment in history: in other words, as Gertrude Stein called a generation that ironically survived itself and a world war, a lost generation. But it is important to repeat that this destiny is often accepted not only as a historic fatalism but as a psychological one as well. So the agonistic tendency itself seems to represent the masochistic impulse in the avant-garde psychosis, just as the nihilistic seems to be the sadistic (19).

An application of Poggioli's discoveries assists in determining an accurate description, and at least a partial definition of the multi-faceted movement. In addition to scrutinizing various themes and literary devices, surrealism must be viewed in the context of a dialectic process. A close correlation may be discerned for example between the energetic appearance of the French surrealists,

and their subsequent rapid turn toward the political left--the activistic and antagonistic attitudes to which Poggioli refers were forces which acted on the artists of that time. Soon after the founding of the movement in the late 1920's, artists such as André Breton, Marcel Duchamps, Luis Cernuda, and Rafael Alberti were in open rebellion against the restrictions of their respective societies, and conveyed their contempt not only in the artistic arena, but in the political arena as well. Their artistic works "lash out" at their societies, through their manipulation of the "shock value" produced by those works. Their political statements are of an equally radical tenor. And whereas these artists remained politically active all of their lives, their art forms eventually lost their elements of surprise, since the world eventually became accustomed to surrealism. Once that "threatening" element was gone, then surrealism lost the vibrancy which had held the world captivated for more than a decade. Surrealism finally reached Poggioli's final stage--he would say that surrealism brought about its own demise by sacrificing its fundamental attribute--the very ability to shock--the quality which had given it its initial strength.

If components from the definitions reviewed above are combined, a workable definition of the movement can be advanced. Surrealism was a dynamic artistic movement which encompassed the years 1924 to 1945, more or less. The artists involved assigned great emphasis to dreams, the

subconscious, personal and artistic liberty, and shock value. This last facet, having been integrated into popular artistic taste, lost its ability to surprise, and thus, hastened the demise of the movement itself.

There is, of course, disagreement among Lorca scholars as to the extent of Surrealism's influence on the Spanish poet, as well as on other poets of his generation. Some have staunchly maintained the Poeta en Nueva York is a surrealistic work, and others have denied this assertion with comparable vehemence (20). In view of the multiplicity of definitions which exist concerning surrealism, this polemic comes as little surprise. A possible way out of the deadlock is to ignore the question as to whether the work is surrealist as such, and to determine, to the extent possible, in just what ways the surrealist movement influenced the poet, and which aspects of the movement he chose to incorporate into his poetic creation. The semantics of the abstract debates are thus avoided, and the texts of Lorca's work can serve as a basis for analysis.

The situation of Poeta en Nueva York within the corpus of Lorca's other writings is an instructive first step toward measuring the effects of Surrealism on Lorca. His first widely successful work Libro de poemas was published in 1921 (21), and thus, was not influenced at all by the surrealist movement engendered roughly three years later, and given strength with the publication of Breton's

first manifesto. Manuel Durán characterizes García Lorca's first poems as "post-romantic" and much influenced by Juan Ramón Jiménez: "García Lorca comienza su carrera poética como post-romántico, semi-modernista, sensible y melancólico discípulo de Juan Ramón Jiménez" (22). A second book of poems, Canciones (23), was then published in 1927. What is still not noticeable in any of these poems is surrealist imagery, but rather, a strong romanticism. Betty Jean Craige describes certain of these romantic tendencies in the first two works: ". . . Libro de poemas and Canciones contain what may be described as a mystical desire for the unattainable, for peace, for the stars. . . (24)."

In 1928, Lorca published what was to be one of his most acclaimed works. It was in his Romancero gitano (25) that he began to incorporate some of the oniric and psychical elements which so fascinated the surrealists, including violent impulse, murder, and incest. Paul Ilie, in his study entitled Surrealism and Spain, discusses the surrealist aspects of the work in detail (26). Lorca's strong concerns for social inequality and oppression is seen in this work as well, which links it on a political plane with other surrealist works written at that time.

In addition to his poetic works, Lorca was simultaneously working on his dramatic productions. Mariana Pineda was completed in 1925, and produced on stage in 1927 (27). A condensed version of La zapatera

prodigiosa (28) was produced in Madrid immediately after his return from New York and Havana in 1930.

The years 1929-1930 seem to be pivotal in García Lorca's life and in his artistic creation. He began to take a much more active interest in the techniques of photomontage, the cinema, and other innovative sources which caught the attention of the surrealists of the period. Juxtapositions of time, space, and reality appear in Poeta en Nueva York, just as they do in some of his screen plays such as Viaje a la luna which were written during his sojourn in the American metropolis (29). Soon thereafter, he began to write some of his most widely acclaimed dramatic works: El amor de Don Perlimpín con Belisa en su jardín (1931) (30), El retablillo de Don Cristobal (1931) (31), Así que pasen cinco años (1931) (32), El público (1933) (33), Bodas de sangre (1935) (34), Yerma (1934) (35), and La casa de Bernarda Alba (1936) (36). Manuel Durán has noted the important tie between Poeta en Nueva York and the dramas which Lorca subsequently wrote: "Poeta en Nueva York señala una crisis, una experiencia de solitario durante la cual Lorca hallará la clave de su carrera literaria y la fórmula de su teatro (37)." This is an astute observation, for there does seem to be a definitive shift on Lorca's part away from poetry, starting from 1930 onwards, to drama-with one notable exception, Llanto por Ignacio Sánchez Mejías, (38) which Lorca published in 1935 in honor of his friend slain in the

bull ring. Whereas in his earlier works, such as Libro de poemas, Canciones, and Romancero gitano no noticeable narrative structure is discernible, in Poeta en Nueva York, the poems begin to be interrelated on temporal and geographic planes, and form a much more evolutionary composition, much closer to the media of cinema and drama than to that of verse. To cite just one example, in Libro de poemas, the rather melancholy and highly personal poem "Veleta," well-known for its strophe,

> sin ningún viento, ¡hazme caso!
> gira, corazón;
> gira, corazón (39).

is directly followed in the book by a rather whimsical and totally unrelated poem "Los encuentros de un caracol aventurero" (40). In Romancero gitano there is slightly more inter-relatedness in the poems due to the common gypsy motifs, and there is quite possibly an inherent narrative structure in this work as well, albeit not as pronounced as in PNY, but yet, each romance tends to form an entity in itself, and may be read independently of the others. The interrelatedness of the poems in this work is of a secondary nature only. But in Poeta en Nueva York, the sequence is wholly discernible, from the first poem in the work in which Lorca cries out against his solitude and the overwhelming city ("Vuelta de paseo") to the following two, which are (almost cinematographic) flashbacks to his early childhood. This important element forms the basis for other portions of this study, but it is important to point

out here this change in his stylistics. It should also be noted that this juncture in his creation came about just as Lorca began experimenting with surrealist imagery and technique. It is a facet of his work which must be scrupulously examined if an analysis of structural narration in the work is to be successful. C. B. Morris, while not referring specifically to the New York poetry, offers a helpful insight into Lorca's adaptation of currents in vogue during the period:

> Lorca was drawn to the attempts made by the surrealist artists and filmakers to shape a new reality on a plane where--through a change of angle, focus, and intention--familiar, concrete objects are placed in new contexts, familiar actions become sinister, and sinister actions become familiar (41).

Morris offers an important key to a serious reading of this work. Lorca was indeed drawn to the attempts of the surrealists to "place familiar, concrete objects into new contexts." Unfortunately, for many years, Lorca scholars failed to perceive the deeper significance of Lorca's work. Many were quick to label his work "surrealist," based exclusively on the imagery which Lorca included in the text. Images such as "wind blurring the mirrors (El rey de Harlem)," "a storage cell powered with the smother of wasps ("El rey de Harlem")," and "those who drink down the tears of the dead girls in the bank-lobby ("Danza de la muerte)," to name but a few, were cast in the light of Lautréamont's famous "fortuitous clash of distinct and unrelated objects," and subsequently dismissed by the critics as

unfathomable images. Virginia Higginbotham, however, offers a much more enlightened commentary concerning this aspect of the poems:

> Quizá la contribución más famosa de Maldoror al surrealismo sea la famosa metáfora en el canto sexto en que Lautréamont compara la belleza humana con el encuentro fortuito de una máquina de coser con un paraguas sobre una mesa quirúrgica, la metáfora que dio a los surrealistas uno de sus ejemplos más estimados de 'le hasard.' El efecto que produce esta metáfora--la sorpresa y el choque-es el resultado que buscaron los surrealistas y que Lorca buscó también para expresar el estado de conmoción psicológica que sufrió en Nueva York. La referencia a insectos y animales en poemas que describen la vida mecánica de la ciudad aumenta la impresión del encuentro accidental y violento entre el mundo natural y el mundo tecnológico (42).

Higginbotham demonstrates that Lorca was not simply deriving a new set of imagery and metaphor in New York by pulling elements "out of the air," but rather, he was describing what he saw. This is an important point, because many Lorca scholars believe that the poetry reflects "par excellence" the fortuitous encounters of things, or unrelated material objects which so interested the surrealists. But as Higginbotham indicates, Lorca was not inventing these encounters simply to create the surrealist goal of shock. Just the opposite is true. What seems even to have shocked the poet in the American metropolis is that these "fortuitous encounters" were to be seen around every corner. In other words, most of the imagery that Lorca presents in the work is not surrealist. It is very real. Butterflies drowned in ink-wells, cats

flattened to sheet metal, tape worms preserved under glass, and several other poetic images that appear in the work certainly have all at one time or another been seen in one form or another in New York City. They are indeed fortuitous encounters of unrelated objects, but they are not surreal. A walk down the streets of that city would produce visions of these images, and more. Thus, these were not the automatic creations of a mind in crisis, but rather, the scenes which García Lorca encountered in the city. Joseph Zdenek offers the best clarification of these considerations:

> If we examine the historical framework in which Poeta en Nueva York was written and consider some of García Lorca's poems and his ideas about poetic theory, it seems that Poeta en Nueva York is not a product of his subconsciousness, but of his superconsciousness and that it is not truly surrealistic, but rather, superrealistic. The extra doses of realism, the bombardment of real experiences on the creative mind of Lorca led to a supersensitivity to the world surrounding him, with no contact with the subconscious or the inner world of dreams. In other words, his thought was not uncontrolled by reason, nor, in my opinion, did the figurative elements in this collection come from a "reperatorio de imágenes del delirio o del ensueño y sus enlaces fortuitos o incoherentes,: a definition of suprarrealismo or surrealism found in the Real Academia (43).

Zdenek's observations are fundamental, for they correct some common misconceptions held by earlier Lorca scholars. Even close friends of the poet, such as Roy Campbell, mistook Poeta en Nueva York as a surrealist work, as can be seen in the following commentary:

> Lorca went and stayed in the United States for some time, but was unable to establish a real contact with the Americans or their way of life. He under-went, while there, the intellectual influence, if not domination, of Salvador Dalí, his friend. Lorca at-tempted to follow the Catalonian into the complex world of surrealism. (44).

Over the years, more detailed studies have been made of the year in which Lorca lived in New York, and its influence upon his artistic creation. In his New York poetry, Lorca was, in fact, much separated from the automatic, and sometimes capricious writings of the European surrealists. He used several of their innovations in the arts in order to present a more coherent world view (which captured then, in turn, the incoherence of the modern metropolis); he chose not to retreat into a personal psychical realm of automatism and inner exploration, but rather, to present what he perceived to be the "surreal" world of technological, industrial, and economic oppression. It was in the face of this world that he struggled to give modern life a kind of coherence. He could do this as a poet first by naming the things which assaulted his sensibility in New York, and then denouncing them. Betty Jean Craige has researched this aspect of the New York poetry in detail (45). Sequentially, the forms in the book follow this type of order. In poems such as "Vuelta de paseo," "Aurora," and "Navidad en el Hudson," drawing his imagery from the chaotic city in 1929-1930, he describes the desperate plight of the humans trapped in the

modern nightmare of metropolitain life. Later in the composition, once having decried the lack of fundamental character in the lives of the city dwellers, he then distances himself far enough away from the city and the effects which it has on him in order to denounce the entire situation ("New York: Oficina y denuncio," "Grito hacia Roma"). In these two poems, and others, he denounces the oppression of existing governmental and religious institutions, and his political leanings thus become clear through the poems. The politics of the work should be examined in order to comprehend the New York poetry more completely.

García Lorca very rarely characterized himself as a political being, and, in spite of his own assertion, made earlier in the Libro de poemas that ". . .yo soy nihilista (46)," and in spite of numerous similar claims he made subsequently, Lorca was by no means an apolitical figure. His sympathies tended always to rest on the side of the poor and the oppressed of the world, which often placed him much in harmony with the leftest European surrealists. His well-known sympathy for the gypsies, for exploited children, for the Blacks of Harlem, for the plight of women and homosexuals placed him solidly in the camp of the anti-traditionalists. José Ortega comments on the political content of Poeta en Nueva York in this way:

> Este poemario no puede reducirse, como parte de la crítica ha pretendido, a una crisis personal. Una lectura atenta nos descubrirá que la

> ideología de Poeta en Nueva York está fundada en la angustia del hombre que se rebela contra las premisas de una razón y orden que sistematicamente han venido instrumentando la subersión y destrucción de los valores humanos, o sea de la libertad (47).

Juan Cano Ballesta corroborates Ortega's observations, while singling out the capitalist system in particular as the principal "villain" in the New York poetry:

> El poeta entiende su época mejor que muchos de sus contemporáneos y adquiere plena consciencia de lo que ocurre a su alrededor. Rechazando toda complacencia beata en una realidad que se le vuelve cada día más extraña e impenetrable, presiente la amenanza de un futuro inquietante y trata de expresarla en un lenguaje poético de gran originalidad. Más que impresionado por el espectacular avance tecnológico de Nueva York, se muestra preocupado por su capacidad destructora. La atmósfera de armonía paradisíaca entre hombre y naturaleza se ha disipado. La expansión industrial destruye y contamina el paisaje, mientras el sistema de explotación capitalista divide a los hombres en opresores y oprimidos (48).

In later years, after his return from the New World, Lorca often identified with the poltitcal left in his own country (49). This must be a consideration in the analysis of Poeta en Nueva York. This chapter has examined several influences, political, social, and artistic, which in some way affected Lorca. His writings exhude political statement. As he became more forceful in expressing these views in his works, the works themselves became more and more innovative, and thus, the liberties which Lorca called for in his works are reflected in the liberty with which he experimented in his dramas and poetry. Some of his works, like PNY, are in themselves "revolutionary" in their vision

and composition. Instilling a narrative structure into the New York poetry was highly innovative, since it was an experiment with new forms of discourse and poetic expression.

NOTES

1. Angel del Río, "Introduction," in Federico García Lorca, Poeta en Nueva York (New York: Grove Press, Inc., 1955), p. xiii.

2. Ian Gibson, in his carefully researched and documented The Assassination of Federico García Lorca attributes Lorca's execution to Ramón Ruiz Alonso and other members of the ultra-conservative "Acción Popular" political group, and to the governor of Granada, José Valdés Guzmán. Gibson writes: "But this is not to say that Ramón Ruiz Alonso and his fellow members of Acción Popular were alone responsible for the death of the poet, as the Falange would have us believe. The fact that Lorca was taken to the Civil Government instead of being immediately shot in the street or by some roadside on the outskirts of the town--the usual fate of the victims of the 'Black Squad', for example,--shows that in arresting him Ruiz Alonso was acting with the official blessing of no less an authority than the Falangist Civil Governor himself, and it is undeniable that responsibility for what was to happen to Lorca passed out of Ruiz Alonso's hands once he had left him in Duquesa Street. Henceforth, Federico was at the mercy of Valdés. And Valdés--with the probable connivance of Queipo de Llano--chose to have him

shot. Whoever first decided that Lorca should be arrested, and the evidence points to Ruiz Alonso and Acción Popular, the death itself was carried out officially, on the orders of Valdés." Ian Gibson, The Assassination of Federico García Lorca (New York: Penguin Books, Inc., 1983), pp. 181-2.

3. Carl Gustave Jung, Modern Man In Search of a Soul (New York: Harcourt, Brace and World, Inc., 1933), pp. 168-169.

4. Reuben Osborn, Freud and Marx: A Dialectical Study (New York: Equinox Co-operative Press, Inc., 1977), pp. 237-238.

5. C. Day Lewis, The Poetic Image (London: Jonathan Cape, 1947), pp. 50-1.

6. Federico García Lorca, The Poet in New York and Other Poems of Federico García Lorca, Rolfe Humphries, trans. (New York: W. W. Norton Co., Inc., 1940), p. 48.

7. Germán Gullón, "García Lorca y la Segunda República Española," García Lorca Review, X, No. 1 (Spring, 1982): 11-12. It should also be taken into account that in addition to the global turbulence of the times, García Lorca grew up in a rapidly changing national turmoil as well. In his lifetime, his nation passed from a colonial power (due to the loss of the Spanish-American War which ended the year he was born) to a beleaguered monarchy plagued with internal strife and weakness under Alfonso XIII, to a dictatorship under Primo de Rivera

(1923-1930), to a Republic beset with internal divisions and bickering political and religious factions. The chaos and violence of García Lorca's times thus mirrored paradigmatically the world situation of the epoch.

8. Among the most thorough works dealing with Futurism are: Robert Hughs, The Shock of the New (New York: Knopf, 1981), and H. H. Arnason, A History of Modern Art, Second Edition (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1978).

9. "Las barreras entre arte y vida asimismo tienden a disolverse en la aproximación que presenciamos entre el arte y la ciencia en el siglo XX. Desde principios del siglo el arte, que ha tenido siempre relación con avances tecnológios, se ha evolucionado en estrecha dependencia, y hasta en cierta competencia, con la ciencia y la tecnología. Los nuevos medios tecnológicos (de reproducción, transporte, comunicación y cibernética), multiplicándose asombrosamente, han cambiado nuestra percepción del mundo y hasta los propósitos del arte mismo.

Los movimientos vanguardistas de las primeras décadas del siglo apoyan la integración de materiales, formas y temas contemporáneos en la obra de arte, una integración que se mantiene vigente en las sucesivas etapas del arte contemporáneo. Objetos hechos por máquina se asimilan en la obra de arte o se convierten ellos mismos en la obra de arte. El nuevo enfoque científico desmitifica la

realidad, devistiéndola de su antigua aura sublime para desnudarla en su pura presencia material. Esto se hace patente, por lo menos, desde el futurismo que glorifica el mundo, que la tecnología ha transformado por la nueva belleza de la velocidad." Anita Rozlapa, "El arte deshumanizado, 1925-1975," American Hispanist, (Sept., 1976), 15.

10. José María Capote Benot, "Introducción," in Luis Cernuda, Antología (Madrid: Cátedra, S. A., 1981), p. 14.

11. André Breton, "Excerpts from the First Surrealist Manifesto (1924)," in Surrealists on Art, Lucy R. Lippard, ed. (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1970), p. 12.

12. André Breton, "Excerpts from the Second Surrealist Manifesto (1929)," in Surrealists on Art, Lucy R. Lippard, ed. (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1970), p. 32.

13. Henri Peyre, "The Significance of Surrealism," Yale French Studies, (Fall-Winter, 1948): 40.

14. Dalí's politics were the subject of a bitter attack by André Breton in 1949: "To find oneself in disgrace before her [liberty] there is no need to go as far as Chirico did fifteen years ago, underlining the wretchedness of one of his canvasses of the time with a fascist title like "Roman Legionnaires Looking Over Conquered Country," or to go so far as, more recently, Avida Dollars [Breton's anagram for Salvador Dalí],

gilding with obsequious academism the portrait of the Spanish ambassador, that is to say, of the representative of Franco, the monster to whom the author of the portrait precisely owes the oppression of his country, not to mention the death of the best friend of his youth, the great poet García Lorca--Franco: one knows only too well the regards Franco has for life, for mind,, and for liberty." André Breton, "The Situation of Surrealism Between the Two Wars," Yale French Studies, 67-68 (Fall-Winter, 1948), p. 74

15. Ricardo Gullón, "¿Hubo un surrealismo español?" in Peter G. Earle y Germán Gullón, eds. Surrealismo/Surrealismos, Latinoamérica y España (Philadelphia: University of Pennsylvania, 1975), pp. 118-119.

16. Yves Duplessis, Surrealism, Paul Capon, trans. (Westport, CN: Greenwood Press Pub's., 1978), p. 447. Paul Ilie offers another significant perspective concerning a description of surrealism: :. . . cada grupo nacional refleja su peculiaridad colectiva, la cual denominamos la forma nacional o modo del movimiento surrealista. Y este modo no se diferencia del trasfondo o ambiente literario en nivel colectivo, pero según mecanismos evolutivos parecidos al nivel individual de los escritores. Cada diferenciación nacional muestra rasgos propios pero al modo surrealista participa en el movimiento total, descubriendo características compartidas

con otros modos nacionales (Paul Ilie, "El surrealismo español como modalidad," in Peter G. Earle, and Germán Gullón, eds. Surrelismo/Surrealismos, Latinoamérica y España (Philadelphia: University of Pennsylvania, 1975), p. 111.

17. "El gusto por lo exótico y lo maravilloso, la integración de las entonces recientes teorías freudianas al quehacer artístico, la profundización en el subconsciente a través de lo onírico, el espíritu de investigación y de aventura en las parcelas más oscuras del ser humano y de su entorno, la tendencia hasta lo misterioso, la asociación irracional de los aspectos más dispares de una realidad cualquiera, el interés por la enumeración disparatada, la exhaltación del amor y del eroticismo, etc., son, entre otros muchos, los aspectos fundamentales de este movimiento, vivo todavía hoy en muchas tendencias de la literatura y el arte." José María Capote Benot, "Introducción," in Cernuda, Antología, p. 15.

18. Renato Poggioli, The Theory of the Avant-Garde, Gerald Fitzgerald, trans. Second Ed. (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1968). See especially pp. 25 to 76.

19. Poggioli, Avant-Garde, p. 68. 20. Some of the most important critical works which examine the Spanish Surrealist movement, and the Surrealists in general are: Vittorio Boddini, Los poetas

surrealistas españolas (Barcelona: Tusquets, 1971); José Luis Cano, Poesía española del siglo XX de Unamuno a Blas de Otero (Madrid: Guadarrama, 1960); José Luis Cano, La poesía de la generación del 27 (Madrid: Guadarrama, 1973); José Francisco Cirré, Forma y espíritu de una lírica española, noticia sobre la renovación poética en España de 1920 a 1935 (México: Gráfica Panamericana, 1950); Paul Ilie, Los surrealistas españoles (Madrid: Taurus Ediciones, S. A., 1972); C. B. Morris, Surrealism and Spain (Cambridge: Cambridge University Press, 1972).

21. Federico García Lorca, Libro de poemas (Madrid: Maroto, 1921).

22. Manuel Durán, "García Lorca, Poeta entre dos mundos," in Gil Idelfonso-Manuel, ed., Federico García Lorca: El escritor y la crítica (Madrid: Taurus Ediciones, S. A., 1975), p. 194.

23. Federico García Lorca, Canciones (Málaga: Litoral, 1927).

24. Betty Jean Craige, Lorca's Poeta en Nueva York: The Fall Into Consciousness (Lexington, KY: The University Press of Kentucky, 1977), p. 6.

25. Federico García Lorca, Romancero gitano (Madrid: Revista del Occidente, 1928).

26. Paul Ilie, The Surrealist Mode in Spanish Literature (Ann Arbor: The University of Michigan Press, 1968).

27. Federico García Lorca, Mariana Pineda (Madrid:

La Farsa, Año II, Núm. 52, 1928).

28. ----------, La zapatera prodigiosa in Obras completas, Ed. Guillermo de Torre (Buenos Aires: Losada, 1938). First performance, 1930.

29. ----------, A Trip to the Moon, Berenice G. Duncan, Trans. (New York: New Directions, 1964).

30. ----------, El amor de Don Perlimplín con Belisa en su jardín, in Obras completas, Guillermo de Torre, Ed. (Buenos Aires: Losada, 1938). First performance, 1933.

31. ----------, El retablillo de Don Cristóbal in Obras completas, Guillermo de Torre, Ed. (Buenos Aires: Losada, 1938).

32. ----------, Así que pasen cinco años in Hora de España, (Valencia, Núm. 11, 1937).

33. ----------, El público, in Obras completas, Guillermo de Torre, Ed. (Buenops Aires: Losada, 1938).

34. ----------, Bodas de sangre (Madrid: Cruz y Raya, 1935). First performance, 1933.

35. ----------, Yerma (Buenos Aires, Anaconda, 1937). First performance, 1934.

36. ----------, La casa de Bernarda Alba, in Obras completas (Buenos Aires: Losada, 1946). This work has been the one which the critics have taken as a starting point in analyzing García Lorca's final works. But recent discoveries have been made which indicate that García Lorca's theatrical trajectory can not be so easily analyzed. It appears that he was, during the final year

before his death, working on several different dramas, some of which have surfaced only recently. Miguel García Posada has researched this important aspect of Lorca's works, and he writes, "Los datos de que se dispone sobre la actividad de Lorca en este último año de su vida, impiden, por otra parte, alcanzar conclusiones simplificadoras. Tras La casa de Bernarda Alba, Lorca trabaja todavía en el primer acto de Los sueños de mi prima Aurelia, evocación de la infancia granadina del poeta, donde el verso desempeña de nuevo un papel importante. Sabemos que el poeta trabaja también en La destrucción de Sodoma, tragedia como Bodas o Yerma, de la que parece haber concluido un acto. La Comedia sin título capta también su atención en este tramo final de su vida. No es posible, por tanto, ver en La casa de Bernarda Alba el punto de partida de la futura evolución dramática de Lorca, al margen de su innegable perfección. Bernarda Alba era una de las posibilidades del teatro lorquiano en 1936. El autor exploraba en múltiples direcciones: tragedia, drama, misterio... Y si esta obra fue el único de los proyectos pendientes que llegó a feliz término, no cabe sino imputarlo a un hado dichoso, que seguramente encontró terreno abonado en la especial incidencia que tienen las preocupaciones sociales sobre el dramaturgo en este momento." Miguel García Posada, "Introducción", in Federico García Lorca, La casa de Bernarda Alba (Madrid: Editorial Castalia, 1983), pp. 33-4.

37. Durán, "Dos mundos," p. 194.

38. Federico García Lorca, El llanto por Ignacio Sánchez Mejías (Madrid: Ediciones del Arbol, Cruz y Raya, 1935).

39. Federico García Lorca, "Veleta," in Libro de poemas, Poema del Cante Jondo, Romancero gitano, Poeta en Nueva York, Bodas de sangre, Yerma (México: Editorial Porrúa, S. A., 1977), p. 9.

40. Federico García Lorca, "Los encuentros de un caracol aventurero," in Libro de poemas, . . . , pp. 9-11.

41. C. B. Morris, Surrealism and Spain: 1920-1936 (Cambridge: Cambridge University Press, 1972), p. 50. Cyril Morris has also published a scrupulous study on the influence of surrealist and avant-garde cinema on the Spanish surrealists of the generation of 27: Cyril Morris, The Dream House: Silent Films and Spanish Poets (n.c.: University of Hull, 1977).

42. Virginia Higginbotham, "Reflejos de Lautréamont en Poeta en Nueva York," in Federico García Lorca, Gil Idelfonso-Manuel, ed., p. 304.

43. Joeseph W. Zdenek, "Poeta en Nueva York, Product of García Lorca's Subconsciousness or Superconsciousness?" García Lorca Review, X, No. 2 (Spring, 1982): 62.

44. Roy Campbell, Lorca: An Appreciation of his Poetry (New York: Yale University Press, 1952), p. 71. Joseph W. Zdenek offers another interpretation of the Lorca-Dalí relationship which should also be considered: "Dalí went to Paris to create something like a revolution in surrealistic art the same year that García Lorca went

in the opposite direction to New York. During the period when he was closest to Dalí and under his greatest influence, Lorca wrote the poems which characterize him as a poet of nature and of the people: Libro de poemas, Cante jondo, and the Romancero gitano. Thus, at a historical moment when García Lorca could have written very surrealistic poetry, he wrote in a style opposed to surrealism" (Joseph W. Zdenek, "Subconsciousness or Superconsciousness," p. 63.

45. Betty Jean Craige, Lorca's 'Poet In New York': The Fall Into Consciousness (Lexington, KY: The University of Kentucky Press, 1977.

46. Federico García Lorca, "Canción para la luna," in Libro de poemas, . . ., p. 29. The precise line is, "Ya habréis notado/ que soy nihilista."

47. José Ortega, "Poeta en Nueva York: Alienación social y surrealismo," Nueva Estafeta, 18 (mayo, 1980): 46.

48. Juan Cano Ballesta, Literatura y tecnología: las letras españolas ante la revolución industrial (1900-1933) (Madrid: Editorial Orígenes, S. A., 1981), p. 209.

49. Germán Gullón makes this assertion abundantly clear when he writes, ". . . Federico García Lorca ocupa en la memoria del pueblo español el lugar del escritor comprometido por excelencia con los principios morales de la Segunda República, su mártir. Creo que esa percepción de García Lorca, que algunos tratan de olvidar diciendo

que se basa en un mal entendimiento de su obra se confunden, pues, en mi opinión, la obra poética de Federico García Lorca, en especial el Romancero gitano (1928) y Poeta en Nueva York (1940) reflejan el espíritu que hizo posible el advenimiento de la República mejor que la de ningún otro poeta; en su obra florece el liberalismo español, que sazonó en la primavera de 1931" (Germán Gullón, "García Lorca y la Segunda República Española," García Lorca Review, X, No. 1 (Spring, 1982): 16.

Eduardo Castro cites evidence which corroborates Gullón's opinion: "Por último, en vísperas de las elecciones de febrero de 1936, Lorca llegó asimismo a manifestarse como ferviente frentepopulista, según se refleja en una de las aportaciones que Gibson considera más importante de la última edición de su libro: un manifiesto a favor del Frente Popular, publicado en las páginas del periódico comunista Mundo obrero el 15 de febrero--es decir, un día antes de las elecciones--, cuya larga lista de trescientos signatorios aparece, precisamente, encabezada por García Lorca y Rafael Alberti. Bajo el título de Los intelectuales, con el bloque popular, el documento termina diciendo, en transcripción literal: "No individualmente, sino como representación nutrida de la clase intelectual de España, confirmamos nuestra adhesión al Frente Popular, porque buscamos que la libertad sea respetada, el nivel de vida ciudadano elevado y la cultura extendida a las más

diversas capas del pueblo." Tachar, pues, de "apolítico" al poeta y dramaturgo de Fuente Vaqueros no sólo resulta totalmente injustificado, sino que puede además considerarse como una de las más gordas y estúpidas patrañas inventadas por el régimen del general Franco para tratar de paliar, precisamente, uno de los mayores "errores" políticos de sus comienzos." Eduardo Castro, "El compromiso político-social de García Lorca," in Homage a Federico García Lorca (Toulouse: Université de Toulouse, n. d.), p.11.

Antonina Rodrigo gives further proof that García Lorca was in no conceivable way, an "apolitical" writer: "El 6 de noviembre [de 1935], un grupo de intelectuales españoles firmaron en Madrid un manifiesto que reprodujo la prensa nacional, encabezado con estas palabras: 'Nadie tiene derecho a destruir vidas, bienes, e instituciones, por el gusto de ejercer una política imperialista arbitraria y dominadora.' Y terminaba invitando a 'nuestros compatriotas para prestar apoyo a Etiopía y a cualquier pueblo que pueda, en el presente o en el porvenir, ver desconocidos sus derechos a la vida y a la libertad [Renovación, Barcelona, 28/12/35, p. 14].' Lo firmaban Teofilo Hernando, Antonio Machado, Fernando de los Ríos. . . . Luis Jiménez de Asúa y Federico García Lorca" (Antonina Rodrigo, García Lorca en Cataluña (Barcelona: Editorial Planeta, S. A., 1975), pp. 351-352).

CHAPTER I

THE TEXTUAL TRADITION OF POETA EN NUEVA YORK

Fifteen years ago, a polemic was generated among García Lorca scholars concerning the "correct" composition of Poeta en Nueva York (PNY). At the root of the problem are the unusual circumstances under which the work was published. A rigorous investigation of the two sides in this debate must be undertaken in order to determine which--if any--of the two originally published versions presents the correct canon, or order of the poems, in the work.

The poems which comprise Poeta en Nueva York were written in 1929 and 1930. In 1936, on the eve of the outbreak of the Spanish Civil War, and just weeks before his assassination, García Lorca entrusted the manuscript of these poems to his friend José Bergamín. Lorca continued to work and rework his New York poems in the six year span between their original writing and his death. He frequently mentioned in correspondence and at interviews that he planned to publish the poems in two separate works, Poeta en Nueva York, and Tierra y luna (1). These allusions, which were made repeatedly (especially during the years 1930-1933) have been the subject of careful investigation by Lorca scholars,

because the poems were, in the end, published as one volume in 1940, four years after the poet's death. Thus, the polemic regarding Lorca's "last intents" was born.

Editorial Losada of Buenos Aires was the first to attempt a publication of a work entitled Poeta en Nueva York in 1938, in an edition of the Obras completas of García Lorca, compiled by Guillermo de Torre (2). Guillermo de Torre openly acknowledged that the canon of the New York poetry was deficient and largely arbitrary. He explained in the "Introduction" to the Obras completas that he had been unable to obtain the complete manuscript from a "friend of the poet (a sarcastic reference to José Bergamín, whose possession of the original manuscript was common knowledge at the time)." He was thus forced to publish an incomplete edition of the work, gleaned from a collection of Lorca's New York poetry which had appeared sporadically in various journals from 1930 to 1936.

In 1940, two editions of PNY appeared within weeks of each other. The Norton bilingual edition, translated by Rolfe Humphries, appeared first in New York (3), and Editorial Séneca, the Mexican company founded by José Bergamín in residence in Mexico, published the Spanish version a few weeks later (4). It was not until 1972 that any serious concern was shown for the orthographic, grammatical, and stylistic discrepancies between the two editions. The versions are vastly different; some poems were omitted in the Séneca edition, and included in an

appendix, along with several "variantes" of certain poems found in the main body of the text. The Norton edition was missing several poems as well. The Séneca edition also included much more punctuation and strophic divisions, leading some modern-day critics to conclude that one of these editions--or both-- do not accurately reflect García Lorca's original intents. It is most interesting to note that if the New York Norton edition had been published only in English translation and not in both languages, there would be no polemic concerning the order and structure of the poems. However, in such a case, José Bergamín's possible tampering with the poems (which will be discussed later) would never have come to light, and Lorca scholars would be all the worse for that lack of knowledge.

One probable explanation as to why Lorca scholars-- even those highly dedicated to the study of this work-- have tended to avoid careful analyses of the narrative structure of the collection is this intense controversy which exists regarding the correct position of each poem in the composition, a consequence of the circumstances of its publication, described above. In 1972, Eutemio Martín suggested in an article (based on his doctoral dissertation) published in Insula, that the composition of the published versions of Poeta en Nueva York was more the work of Bergamín than of the poet himself (5). Martín's article was extremely valuable, because it was the first

to discuss the irregularities of the Norton and Séneca editions.

Cognizant of the fact that Martín's discovery was not made public until 1972, the Lorca scholar must view all literary criticism of the New York poetry written prior to that time in a new light. Many studies made prior to that date--and many afterwards as well--payed little or no attention to the structural problems. Even the very well known modern studies by critics such as Betty Jean Craige (6) and Richard Predmore (7) fail to take the structural question into account. For example, Richard Predmore makes the following observation concerning the compositional problems:

> Poeta en Nueva York resulta ser un libro sumamente difícil de interpretar, no sólo por su novadoso lenguaje poético sino también por el carácter problemático de un texto no publicado hasta después de la muerte del autor. Hay problemas textuales de todas clases: puntuaciones probablemente equivocadas, variaciones de edición que afectan seriamente la interpretación de algunas poesías, y sobre todo, dudas respecto a la entereza estructural del libro (8).

but once having acknowledged them, proceeds to analyze the work completely ignoring these problems. Betty Jean Craige does much the same. This is not to say that their studies are flawed, for they are both scrupulous investigations of particular elements in the work, but perhaps had they not ignored the profound structural aspects of the book, their studies would have been richer.

1972 was the pivotal year in literary criticism with

regards to Poeta en Nueva York. As mentioned, critics prior to that date had not been troubled by any of the textual problems which emerged from Martín's insightful comparison of the two first editions of the work. Those who dealt with the work after that year, and who ignored the problem of the "text" did so in order to simplify their studies. Others, such as Daniel Eisenberg, Miguel García Posada, and Andrew A. Anderson openly addressed the problems inherent in establishing a canon for PNY.

The three critics are in agreement on one point--that José Bergamín holds the key to a solution to the structural problem. Both Martín and Eisenberg suspect, at the very least, that Bergamín tampered with the text which Lorca left in his possession in 1936 shortly before his death. Eisenberg makes the following comparison between the Séneca (Mexican) and Norton (American, bilingual) editions:

> Al analizar estos poemas descubrimos que hay una sorprendente diferencia entre el texto de Humphries y el de Bergamín. La diferencia consiste en la puntuación. En la edición de Humphries por ejemplo, vemos que el poema "Vuelta de paseo" no lleva ningún signo de puntuación, exceptuando los signos de exclamación del final, mientras que el texto de Bergamín lleva dos comas y cinco puntos. (9)

Eisenberg later implies that Bergamín simply tampered with the text in ways that García Lorca would not have desired.

Examples of textual variation between the two editions are numerous. Punctuation is different in the two, strophes are formed differently, and in some cases

entire words are different. In some extreme instances, such as in the poem "Nocturno del hueco," the American version differs in numerous lines from the Mexican edition. Three comparisons will demonstrate the degree of variation found between the two. In Bergamín's edition, some verses from the poem "Norma y paraíso de los negros" are rendered as follows:

> Aman el azul desierto,
> las vacilantes expresiones bovinas,
> la mentirosa luna de los polos,
> la danza curva del agua en la orilla (10).

while the lines appear in the Norton edition in this manner:

> Aman el cielo desierto
> las vacilantes expresiones bovinas
> la mentirosa luna de los polos
> la danza curva del agua en la orilla (11)

An entire word changes in the first verse from one edition to the other, which in turn affects the interpretation of the poem. A "blue desert" and a "deserted sky" are certainly very distinct images, and if the reader is unaware of the textual problems which bear directly on this image and others within the work, then they will be able to make a only partial analysis of the poems at best. The differences with regards to punctuation are marked as well. Bergamín's edition has three of the four verses cited above ending in commas; the Norton edition has none.

Numerous discrepencies may be found in the poem "El rey de Harlem." For example, in the Séneca edition, the lines rendered,

> Negros, Negros, Negros, Negros.

Jamás sierpe, ni cebra, ni mula
padecieron al morir (12)

appear in a dissimilar fashion in the Norton edition:

¡Negros! ¡Negros! ¡Negros! ¡Negros!
Jamás sierpe, ni cabra, ni mula,
padecieron al morir (13).

In this case, there is change in strophic divisions as well as a change of wording (cebra, cabra), and punctuation irregularities as well. The exclamation points of the Norton edition add an extra tone of vibrancy to the first verse; the commas of the Séneca edition create a more monotonous or droning tone. A comparison of these two editions produces a myriad of these types of discrepancies. Furthermore, and more importantly for the purposes of this study, the canons of the two editions are markedly different. The table of contents in the Norton edition reads in part as follows:

I. Poems of Solitude at Columbia University (Poemas de la Soledad en Columbia University)
--Promenade (Vuelta de Paseo)
--1910, Interlude (1910, Intermedio)
--Dawn (La Aurora)
--Round of the Three Friends (Fábula y rueda de los tres Amigos) (14)

and the table of contents in the Séneca edition differs quite markedly from it:

II. Poemas de la Soledad en Columbia University
--Vuelta de Paseo
--1910 (Intermedio)
--Fábula y Rueda de los Tres Amigos
--Tu infancia en Menton (15)

In just this first subdivision of the ten subdivisions in the book, irregularities in the canon may be seen. The

Norton edition has included "La Aurora" as the third poem of the book; Bergamín placed it as the sixteenth poem of the book. "Tu infancia en Menton," included as the fourth poem of the book in the Séneca edition was omitted entirely from the Norton edition. It has been supposed that Norton was simply unable to acquire a copy of this poem which he knew was to be included. Most critics today accept its placement as it is in the Séneca edition, based upon the similarity in theme and tone with the other three poems of the first subdivision.

It is plainly evident that before any analysis of the work can be made which emphasizes the inherent narrative structure of the poetry, as definitive a text as at this date can be established must be selected.

As already noted, Lorca scholars are indebted to Eutemio Martín for bringing the textual questions to their attention in 1972. Even Daniel Eisenberg, his most "strident" critic, is in debt to him in this regard.

As was noted above, both scholars attribute the discrepancies in the 1940 editions to José Bargamín, but hold diverging theories as to precisely why the two texts appeared in the forms which they did. Eisenberg believes that Bergamín simply tampered with the original manuscript, going as far as to alter radically the order of the poems in a way that he believes violated Lorca's intention. On the other hand, Martín believes that Bergamín simply had two copies made of the manuscript,

sending one to the translator Rolfe Humphries in New York for use in producing the Norton edition, and using the other as a basis for the Séneca edition. Eisenberg flatly accuses José Bergamín of hoarding the original manuscript entrusted to him by Lorca:

> No creo que sea imaginable que Bergamín haya dejado este manuscrito, de un valor enorme tanto desde el punto de vista económico como literario, se haya extraviado de un modo casual, después de haberlo guardado celosamente durante los años de la guerra civil; si lo ha dejado o quizá lo ha vendido, debe aún saber perfectamente a qué manos lo confió. Mi conclusión es que Bergamín todavía tiene el manuscrito pero no quiere colaborar con la familia Lorca en la edición crítica de las obras de Federico tanto tiempo aplazada. Bergamín no está precisamente en buenas relaciones con la familia Lorca (16).

Bergamín counters Eisenberg's accusation by claiming that he gave the original manuscript to his son-in-law, and was unable to locate it several years later after his son-in-law had died (17). It is at this critical juncture that Eisenberg and Martín differ. Martín believes that the edition which was published in 1940 by Bergamín's Mexican publishing company was indeed taken directly from the original. Thus, he agrees with Eisenberg that Bergamín is the culprit in the textual tampering, but his accusation is somewhat different from that of Eisenberg; he believes that Bergamín may very well be hiding an original, but for very different reasons than those presented by Eisenberg. Martín believes that Bergamín does not wish to release the original manuscript because by so doing, he

will be opening himself up to charges of tampering with the text entrusted to him by Lorca (18). Thus, both Martín and Eisenberg are certain that José Bergamín must be very much involved in any real solution to the textual problem. In addition, both are of the opinion that the edition published by Séneca in 1940 is not the text most representative of García Lorca's desire for that work. In fact, both critics depict José Bergamín as a less than legitimate publisher, who was well capable of committing the actions which they attribute to him. Martín writes, "Poeta en Nueva York lo publica Bergamín en Méjico, sin el 'copyright' de los herederos del poeta. Es algo perfectamente ilegal y Bergamín no tenía por qué ignorarlo (19)." Eisenberg tends to echo Martín's low opinion of Bergamín, and in his critical study, 'Poeta en Nueva York:' Historia y problemas de un texto de Lorca, he not only accuses José Bergamín of "underhandedness" in this particular case, but implies that he and his Séneca publishing company were often involved in questionable practices (20).

The frustration of these two investigators is plainly evident in their writings on this subject. Their zealous investigations of the textual problems of Poeta en Nueva York are admirable, and each has engendered more conscientious consideration of this problem by other Lorca scholars. Both have implicated Bergamín in a conspiracy or a campaign to conceal an original manuscript, or tamper

with the one entrusted to his care. Up until this time, Bergamín has denied both charges, and the serious investigator can do no more than to proceed with analyses of the work based upon the most up to date evidence and research of the textual problems. On occasion, it has been suggested that the García Lorca family may be harboring a definitive manuscript of Poeta en Nueva York in the family archives, but until such time as one does come to light, the arguments of the main contenders in the polemic concerning the text should be compared and contrasted with regards to their potential merit, and then a choice should be made.

Eutemio Martín, as already noted, was the first to issue a challenge to José Bergamín to produce the original manuscript of Poeta en Nueva York in a 1972 article in Insula. Some years later in his critical edition of PNY, Martín comments on Bergamín's response to his plea: "José Bergamín dio la callada por respuesta pero, una vez que Insula lanzó la cuestión a los cuatro vientos del hispanismo, tuvo que resignarse al acoso de la legítima curiosidad de los lorquistas (21)." In his doctoral dissertation dealing with the problem, his investigations led him to conclude that Poeta en Nueva York, as published in 1940 in both editions was radically reconstructed from the form in which the poet had originally desired it to appear.

In order to establish his hypothesis, Martín relied

heavily on the transcriptions of several of García Lorca's "conferencia-recitales" which Lorca presented often during the years 1932-1933. Martín notes that at those lectures, Lorca often followed certain patterns in the manner in which he presented the poetry. Before reading each poem, he would relate the creative process that led to the poem's composition, oftentimes using anecdotes and personal biographical references. The conferences generally followed a chronological narration. It is important to remember that the New York poems during these years had not been published as a complete work, but that, in spite of this, the public knew a great deal about them. Besides his numerous conferences, Lorca also permitted a large number of the New York poems to appear in various journals throughout Spain.

Having studied the "conferencias" in detail, Martín next appealed directly to the Lorca family for assistance. He was permitted to peruse the family archives, and in the process, and much to his astonishment, discovered that García Lorca had "scribbled" a list of poems, under the title Tierra y luna on the back of one of the New York poems, "El niño Stanton."

Martín's next step was to link the "conferencias" with the discovery. Basing himself once again on the early recitals, at which Lorca seldom read any of the poems found on the back of "Stanton," Martín concluded that these poems were never meant to be included in a work

of poetry entitled Poeta en Nueva York: "Del cotejo de esta lista de títulos con lo que hemos inferido de la conferencia-recital de Poeta en Nueva York resulta una interesante constatación: Lorca no leyó ni aludió en ella ninguno de los poemas que figuran en su lista de Tierra y luna (22)."

As further evidence of his claims, Martín cites an interview that García Lorca gave to a reporter from the Heraldo de Madrid shortly before his death:

> --Y dime, ¿de libros en proyecto o en la realidad?
> --Tres libros, tres: el de "Odas", empezado aquí y ahora terminado. Y dos de allá.
> --Uno.
> --"Tierra y luna", trabajo en el campo, en Nueva Inglaterra.
> --Otro
> --Una interpretación poética de Nueva York.
> --¿Su título?
> --"Nueva York". . . (23).

Finally, based upon correspondence and a personal interview with José Bergamín, Martín concludes that García Lorca's original intention to publish the New York poetry as two distinct works was completely ignored by José Bergamín when his Séneca company produced the book in 1940: "Forzoso es concluir que la edición, hasta ahora tenida por princeps, de Poeta en Nueva York ha sufrido un trabajo de reconstrucción por parte de su responsable (24)." During his personal interview with Bergamín (conducted before the preceding statement was made), Martín also took the opportunity to discredit Eisenberg's assertion that the Humphries/Norton edition of Poeta en

Nueva York should be considered the most faithful reproduction of the work:

> E. M.--De lo que sí está Ud. seguro es que no se mandó el original (to Norton)?
> J. B.--Pero, ¿cómo se iba a mandar el original?
> E. M.--Disculpe la pregunta que puede parecerle idiota pero toda la tesis de Eisenberg está basada sobre la suposición de que lo que Humphries recibió de Séneca no fue una copia de Poeta en Nueva York sino el original mismo (25).

Based on a combination of all of the factors detailed above, Martín introduced a radically redesigned edition of the work Poeta en Nueva York in 1981. He separated the poems which had until that time been incorporated in the work entitled Poeta en Nueva York into an entirely new work entitled Tierra y luna. Several critics, and Miguel García Posada in particular, praised the new edition; Posada used the fruits of Martín's research to publish an Obras completas using the Poeta en Nueva York/Tierra y luna division (26). Other critics such as Daniel Eisenberg, María Clementa Millán, and Andrew A. Anderson, condemned the division outright.

As mentioned, with the publication, in 1981, of a new rendition of the Obras completas of Federico García Lorca, Miguel García Posada placed himself strongly in the camp of Eutemio Martín with regards to the bisection of the earlier Poeta en Nueva York into two distinct poetic compositions. He writes in his "Introducción,"

> Hoy, tras las investigaciones de Eutemio Martín y Daniel Eisenberg, no es posible seguir editando el texto mexicano, ni en su estructura ni en las versiones de los poemas. La

> bipartición del libro hasta ahora conocido en dos conjuntos, Poeta en Nueva York y Tierra y luna, postulada por el primero de los investigadores, parece, al menos con la actual documentación, una solución filológica razonable (27).

In addition to what he terms a philological solution, García Posada bases himself largely on the contents of García Lorca's early conferencia-recitales, at which Lorca refrained from reading the poems from Martín's reconstructed Tierra y luna, those which he discovered written on the back of a manuscript of the original of "El niño Stanton" in the Lorca family archives:

> En el texto de la conferencia-recital, los poemas siguen en un orden cronológico claro, que corresponde a las diversas etapas del viaje. Ese orden preside la proyectada estructura de la versión hasta ahora conocida. Consideramos, por tanto, factible, y lorquiano, estructurar el texto restablecido en seis bloques, que pueden ir titulados con fragmentos seleccionados de la conferencia (28).

This assertion, much in harmony with Martín's hypothesis, has recently been given some discredit by researchers such as María Clemanta Millán, who points out that three of the titles on the list on the back of "Stanton" were later included by Lorca in Divan del Tamarit:

> El segundo testimonio importante de Lorca con que contamos para el esclarecimiento de estos poemas es la lista manuscrita de Tierra y luna (. . .)y que también ha servido para establecer la división de estas creaciones en libros distintos, aceptando como componentes de esta obra los poemas aparecidos en el manuscrito. Sin embargo, esta lista inicial, fechada probablemente hacia 1933, fue sufriendo modificaciones hasta 1936, ya que tres de sus poemas, por intervención directa de Lorca, pasaron a formar parte del Diván del Tamarit, y

> otros como "Asesino" y "Nocturno del hueco", estarían fluctuantes entre ambos poemarios. Todo ello nos demuestra, en primer lugar, el carácter no definitivo de esta lista, y en segundo lugar, la estrecha relación entre Poeta en Nueva York y Tierra y luna, que en ningún caso podrían ser compartimientos estancos, como así parece evidenciarlo el "Insectiario" mencionado por Lorca (29).

Millán's observations do some damage to both Martín and García Posada's newer editions of the work, especially when she points out that Lorca himself at one time, pulled three of the poems from this list in order to be included in another work altogether.

García Posada justifies his edition of Tierra y luna, as does Martín, by citing the same interview which Lorca gave to the Heraldo de Madrid in 1936. The following words of García Posada are extremely similar to those of Martín:

> En conjunto, dieciocho poemas que componen una crónica poética [Poeta en Nueva York] de acuerdo con la estructura típica del género: llegada, estancia y partida. Pero Nueva York inspira también a Lorca un libro muchos menos descriptivo, Tierra y luna, al que el poeta se refirió desde los días de Nueva York hasta la última entrevista de su vida, y cuya existencia está atestiguada por el hallazgo de un índice encontrado al dorso de un manuscrito de "El niño Stanton", en los archivos de la familia Lorca (30).

It is undeniable that García Lorca, at the time of his last interview, was planning to publish a work entitled Tierra y luna. However, Lorca's assertion during that final interview should also be considered in conjunction with the words of a close friend and fellow poet Vicente

Aleixandre, who makes the following observation, ". . . [García Lorca] era muy aficionado a inventar títulos de libros (31)."

There are some areas of Martín and García Posada's research which are questionable, and it should be noted that, at times, their research has led to different conclusions. This final element of their research still remains to be examined, that is, where the two diverge in their views of the structure of the work. García Posada's Obras completas relied heavily upon Martín' schism of Poeta en Nueva York into two separate works, but even García Posada refrained from using Martín's exact version. For example, García Posada does not locate the poem "Iglesia abandonada" in the second section of the work, whereas Martín does (32). Additionally, and very much contrary to Martín's theory, García Posada tends to accept the earlier Norton edition for its structure and punctuation in each individual poem, and only rejects the ordering of the poems:

> Hay que rendirse a la evidencia: el manuscrito dejado por Lorca en el despacho de Bergamín no era, desde luego, un manuscrito definitivo, dispuesto para la edición. El juicio de Eisenberg de que el original estaba "más o menos terminado", puede aceptarse, aunque con matizaciones, para los textos, no para la estructura del libro (33).

This assertion, however, is soundly criticized by Andrew A. Anderson, who believes that García Posada has no right to accept the Humphries edition as being textually

faithful on the one hand, and to reject it with regards to its canon on the other:

> As I said in passing in the preliminary remarks to this review [of García Posada's rendition of Lorca's Obras completas], there is a fundamental contradiction--illogicality--lying at the heart of Posada's position. Between them, and by comparing them, Norton and Séneca are good enough to provide the individual copy-texts but not good enough to determine the canon and the order (34).

Daniel Eisenberg, who has already been mentioned several times in this discussion, has been substantially involved in this textual controversy since he published his book on PNY in 1976 (35). His extensive research has led him to drastically different conclusions from those of Martín and García Posada, and his theories are fundamental in determining a "definitive" text of the New York poetry.

Eisenberg's premise is that Martín has constructed a completely arbitrary and ficticious work entitled Tierra y luna based upon inadequate evidence. His main argument with Martín (and thus, naturally, with García Posada) is that Martín relied far too heavily on the substance of García Lorca's conferencia- recitales in formulating a new poetic composition. His comments are brusk, and oftentimes unflattering to Martín, and have thus created tension between them.

> Al formular todas estas suposiciones Martín muestra una gran falta de sentido común y un conocimiento superficial de la bibliografía lorquiana. Hoy en día contamos con unos materiales que podrían ayudarnos, aunque modestamente a establecer el esquema general de Poeta en Nueva York si nunca hubiese llegado a

publicarse (36).

Eisenberg believes, with some justification, that García Lorca had ample time between the presentation of his lectures, ending roughly in 1933, to rework the poetry into a single composition before his death in 1936. According to Eisenberg, the fact that Lorca was still alluding to a work entitled Tierra y luna in 1936 is explained by the simple fact that Lorca had another work bearing this title projected which he was never able to actually complete due to his tragic assassination. There is, however, a more important difference between Martín and Eisenberg's theories. Eisenberg insists that the copy of the text from which Humphries took the 1940 bilingual edition published by Norton is the most faithful textually and canonically to the intents of the poet. He catagorically denies Martín and García Posada's belief that Lorca intended the poems to be published as two distinct works, noting that a full three years passed between the conferencia-recitales and the poet's death, which was ample time for García Lorca to restructure the order. He also believes that Bergamín sent the original manuscript of Poeta en Nueva York to Humphries to be translated (37):

> Antes que nada, queda claro que Humphries trabajó a partir del manuscrito original que Lorca dejó en el despacho de Bergamín y que no usó una copia que de este original tal vez hubiese podido hacer Bergamín o un mecanógrafo de Nueva York. En su "Nota del traductor" Humphries habla detalladamente de este original

> mecanografiado y de lo que permitía suponer acerca de las intenciones de Lorca, pero no insistió en que éste era el manuscrito original de Lorca porque no le pasó por la cabeza que ésta pudiese ser una cuestión polémica (38).

Furthermore, Eisenberg implicitly condemns Bergamín for altering the poet's original manuscript before publishing the Séneca edition. He accuses Bergamín of having corrected punctuation and strophic division which should never really have been changed (39). Anticipating a possible argument that perhaps it was Humphries who tampered with the original, and not Bergamín, Eisenberg explains that it would be very rare for an editor to delete punctuation; but rather, that an editor would be more inclined to add punctuation due to the editing process:

> Por muy chapucero e irresponsable que sea, a ningún editor se le ocurre coger el manuscrito que va a publicar y quitar sistemáticamente puntos al final de las frases y comas en medio de grupos de palabras. Sin embargo, es muy posible que un editor añada sistemáticamente la puntuación a una obra que a su entender carece de ella (40).

It was demonstrated earlier that Martín believes José Bergamín when he claims not to have sent an original to Rolfe Humphries in order to produce a bilingual edition of the work. Martín also cites a letter written by Bergamín April 2, 1977 to Ian Gibson to refute Eisenberg's premise. In this letter, Bergamín claims that he made a gift of the original manuscript to his son-in-law Eduardo Ugarte, and that at some time while in his possession, the original

manuscript was lost:

> Yo recuerdo que en Séneca se hicieron dos copias, una para Norton-Humphries y otra para utilizarla nosotros, para no tener que enviar el texto original a la imprenta; y ambas, claro es, cuidadosamente exactas; copias que cuidaron y revisaron conmigo, entre otros amigos de Federico y míos, Emilio Prados (el poeta) y Eduardo Ugarte (mi cuñado, muy amigo de Federico) a quien éste había regalado el original de Llanto, y al que di éste del Poeta en Nueva York porque me lo pidió. Siempre creí que él lo tendría. Sin embargo, su viuda (mi cuñada) no ha podido encontrarlo, según me dijo, entre los papeles de su marido. . . (41).

Eisenberg tends to be much more skeptical of Bergamín's assertions concerning the original manuscript and thus strongly questions the above statements:

> Nuestras conclusiones pueden resumirse rápidamente de este modo: Lorca dio un manuscrito de Poeta más o menos terminado a Bergamín, quien a su vez lo prestó a Humphries. El texto de Humphries es más fiel a este manuscrito de lo que lo es el de Bergamín. Al faltar este manuscrito, el texto de Humphries es el que debe preferirse; los poemas que faltan en el manuscrito deben estudiarse como casos individuales (42).

The frictions which have been created between the principals of this polemic are unfortunate and counterproductive. At times it seems that the goal of determining a definitive textual version of Poeta en Nueva York has taken a back seat to personal intellectual vanities. The research done on this has been instructive in the process of fixing a text, and it is, in the end, more fruitful to compare and contrast critics' findings, than embracing just one position while rejecting out of hand the other. What has been needed in this debate was a

more objective voice outside the oftentimes belligerent atmosphere of the Martín-Eisenberg-Posada posturing.

Andrew A. Anderson's recent work on the subject provides that perspective. This critic offers some extremely convincing evidence which tends to discredit the hypotheses of Martín and García Posada. In two highly detailed articles he examines both sides of the polemic, and takes care to include some of García Lorca's biographical data which he deems vital to an understanding of the textual composition. Anderson believes that García Lorca had, by the end of 1933, already fixed the canon of PNY in a way quite similar to its appearance in Norton in 1940, incorporating into it several poems which he had earmarked years before for use in his abandoned project, Tierra y luna (43). Anderson's findings are, of course, much more supportive of Eisenberg's theories than of those of Martín and García Posada. Anderson goes on to cite an instance in which a poem which Martín claims belongs undeniably to Tierra y luna, was referred to by Lorca as part of Poeta en Nueva York:

> In the first number of Caballo verde para la poesía, October 1935, the poem "Nocturno del hueco" appeared with a note 'Del libro inédito Poeta en Nueva York." Given that "Nocturno del hueco" appears on the Tierra y luna list, this seems to clinch the hypothesis of the conflation of the two canons, by the autumn of 1935 at the latest, but, as I have suggested, more probably at the turn of 1933-34 (44).

Anderson's conclusions, on the whole, support those of Eisenberg. He believes that García Lorca entrusted a

manuscript to José Bergamín, who, in turn, made a typescript of it in order to send to Rolfe Humphries for use as the basis of the New York bilingual edition. Thus, he believes that Eisenberg is definitely correct when he states that the Humphries/Norton edition of the work is the one which should be used as the definitive text:

> Discounting errata and occasional titivating on Humphries' part (which is only likely given his editorial scrupulousness, when he really could make no sense of a word or phrase, or actually had to supply a missing poem), the Norton Spanish text therefore represents Lorca's manuscript as faithfully as Bergamín's typists' efforts and the legibility of the original would have allowed (45).

Anderson's more dispassionate approach to the textual problem may be summed up in the following manner. He believes that Bergamín unnecessarily "normalized" Lorca's manuscript. He also argues convincingly that most of the discrepancies in the two editions published in 1940 are so minimal that there is absolutely no call whatsoever to reconstruct the texts as radically as Martín and García Posada did (46).

Based upon a careful consideration of all of the above research, the 1940 Humphries/Norton edition, with slight modification, should be used as the definitive edition of Poeta en Nueva York until such time when, or if, a new manuscript is located. Eisenberg's research, as well as that of Anderson, demonstrates convincingly that García Lorca had, by the time of his death, conceptualized the New York poetry as a single poetic composition.

Eisenberg's argument that the Séneca edition was tampered with should be accepted by virtue of his observation that editors would seldom delete punctuation from any given text.

Martín and García Posada's theory that Tierra y luna was a distinct and defintive text projected by the poet is refuted by the fact that "Nocturno del hueco" was indicated as belonging to Poeta en Nueva York. And furthermore, as both Eisenberg and Anderson point out, the substance of some conferencia-recitales given in the years 1933-34 are insufficient to substantiate the separation of the two works. It is well-known that García Lorca continually re-worked all of his poetic creations substantially, until the time when he submitted them to his publishers. Furthermore, the observation by María Clementa Millán that several of the poems listed on the back of "El niño Stanton" were later included, at Lorca's wish, in Diván del Tamarit demonstrates that Lorca was in the process of, if not in fact, finished with, dividing the poems once belonging to Tierra y luna among other books of poetry.

In some of the most extensive and scrupulous research carried out to date concerning Poeta en Nueva York, María Clementa Millán substantiates Eisenberg and Anderson's fundamental assertion: that Poeta en Nueva York should never have been separated into two distinct works:

> Como consecuencia de lo aducido anteriormente,

> podríamos decir que no es fácil admirar la división de estos poemas americanos en libros distintos, teniendo en cuenta, en primer lugar, que los puntos de apoyo fundamentales, con que contamos para esta distinción, conferencia y lista de poemas, son insuficientes como razones exclusivas para esta diferenciación. Y, en segundo lugar, que un estudio interno de los poemas pone en tela de juicio esta división, ya que, a nuestro parecer, no existen diferencias suficientemente importantes entre las creaciones que compondrían ambos poemarios para poder ratificarla (47).

Taken in consort with the findings of both Eisenberg and Anderson, Millán's opinions form a sound basis for rejecting Martín's basic assumptions. Therefore, the Norton/Humphries edition of Poeta en Nueva York will be used as the definitive text in this dissertation for an analysis of the structural narrative of the composition. Only two modifications will be made. These are the inclusion of the poems "Tu infancia en Menton" and "Crucifixión." With regards to the first, Lorca had always intended that it form part of PNY, but it had been unavailable to Humphries at the time of his translation. With respect to the second, Lorca had indicated on several occasions that he wished to include it as well, but in 1935 even he did not possess a copy of it. He was forced therefore to write to a friend asking him to return his copy (48). Although Lorca never did obtain a copy of the poem during his lifetime, one did surface after his assassination, and most critics favor placing it into the canon of the work precisely where the Bergamín edition has it. Virginia Higginbotham writes:

> For fifteen years editions of Poeta en Nueva York appeared without "Crucifixión" included, due either to the unavailability of the manuscript or through unawareness of its omission. As the third and final poem of Section VII, Angel del Río remarks of "Crucifixión," that "independently of the external reasons, . . . it is evident that it fits perfectly into the pattern of the book where it has been placed (49).

Andrew A. Anderson agrees with del Río and Higginbotham (50). Having thus established the inclusion of both "Tu infancia en Menton" and "Crucifixión" within the work, the canon and the text of Poeta en Nueva York must, until new evidence indicates otherwise, rely almost exclusively on the Humphries/Norton edition.

NOTES

1. Andrew A. Anderson documents Lorca's early plans in this way: "The title Tierra y luna reappears right at the end of 1932. The conferencia-recital which Lorca gave in the Hotel Ritz, Barcelona, under the auspices of the Conferencia Club, received at least three newspaper reviews. . . it was only in the third of these (. . .)that mention is made of this second American collection [Tierra y luna]. In spite of probable early references in 1929, and precise references in late 1930 and late 1932, 1933 seems to have been the year in which Tierra y luna rose to prominence in Lorca's mind (Andrew A. Anderson, "The Evolution of García Lorca's Poetic Projects 1929-36 and the Textual Status of Poeta en Nueva York," Bulletin of Hispanic Studies, 61 (July 1983), p. 229.

2. Federico García Lorca, Obras completas, Guillermo de Torre, ed. (Buenos Aires: Editorial Losada, 1938).

3. Federico García Lorca, The Poet In New York and Other Poems of Federico García Lorca: The Spanish Text With an English Translation by Rolfe Humphries (New York: Norton, 1940).

4 Federico García Lorca, Poeta en Nueva York por Federico García Lorca, con cuatro dibujos originales, poema de Antonio Machado, prólogo de José Bergamín (México: Editorial Séneca, 1940).

5. Eutemio Martín, "¿Existe una versión definitiva de Poeta en Nueva York, de Lorca?" Insula, 310 (1972): 1.

6. Betty Jean Craige, Lorca's 'Poeta en Nueva York': The Fall Into Consciousness (Lexington, KY: The University Press of Kentucky, 1977).

7. Richard L. Predmore, Lorca's New York Poetry: Social Injustice, Dark Love, Lost Faith (Durham: Duke University Press, 1980).

8. ----------, p. 32.

9. Daniel Eisenberg, Poeta en Nueva York: historia y problemas de un texto de Lorca (Barcelona: Editorial Ariel, 1976), p. 126.

10. García Lorca, Poeta (Séneca), p. 43.

11. García Lorca, Poeta (Norton), p. 32.

12. García Lorca, Poeta (Séneca), p. 49.

13. Garcia Lorca, Poeta (Norton), p. 40.

14. ----------, (Norton), p. 5

15. ----------, (Séneca), p. 185.

16. Eisenberg, Historia, pp. 92-93.

17. Federico García Lorca, Poeta en Nueva York y Tierra y Luna, Eutemio Martín, ed. (Barcelona: Editorial Ariel, 1981), p. 29.

18. Martín explains his reasoning in this way: "Como a nosotros sigue importándose el hallazgo del original del libro neoyorquino de Lorca, tenemos que interrogarnos sobre las razones de esta terca resistencia de Bergamín a sacar a la luz pública este documento o, al menos, a

facilitar el acceso a sus eventuales destentadores. . . La razón que creemos decisiva del comportamiento de Bergamín es que éste rehusa brindar él mismo la prueba irrefutable de su abusiva intervención personal en un original que no le fue entregado para la imprenta en esas condiciones." (García Lorca, Poeta/Tierra, p. 48.

19. ----------, p. 58.

20. Eisenberg, Historia, p. 99.

21. Martín, in Lorca, Poeta/Tierra, p. 19.

22. ----------, p. 85.

23. ----------, p. 80.

24. ----------, p. 25.

25. ----------, p. 30.

26. Federico García Lorca, Obras completas, Miguel García Posada, ed. (Madrid: Akal Editor, 1982).

27. ----------, pp. 63-4.

28. Miguel García Posada, Lorca: Interpretación de Poeta en Nueva York (Madrid: Akal Editor, 1981), p. 39.

29. María Clementa Millán, "Hacia un esclarecimiento de los poemas americanos de Federico García Lorca," Insula, 431 (October 1982): 14-15.

30. García Posada, Interpretación, p. 21.

31. Gabriel Celaya, Poesía y verdad: papeles para un proceso (Barcelona: Editorial Planeta, S. A., 1979), pp. 147-8.

32. Martín, Poeta/Tierra, p. 152.

33. García Posada, Interpretación, p. 2.

34. Andrew A. Anderson, "Reseña" Revista Canadiense de Estudios Hispánicos, IX, No. 1 (Otoño 1984), p. 122.

35. Eisenberg, Historia.

36. ----------, p. 21.

37. Bergamín denied this theory outright in his interview with Eutemio Martín (García Lorca, Poeta/Tierra, p. 30).

38. Eisenberg, Historia, p. 118.

39. These are Eisenbergs exact words: "Así, pues, por lo que se refiere a estos once poemas, la edición de Humphries del texto español es admirable por haber introducido tan pocas modificaciones. Ya fuera por una decisión consciente, que es lo que yo imagino, ya por alguna otra feliz circunstancia, reprodujo casi exactamente el manuscrito que se le había entregado. . . . en una edición crítica es forzoso indicar la puntuación del manuscrito del autor con tanta exactitud como pueda determinarse. El problema consiste en que Bergamín corrigió la puntuación de poemas y de versos que en modo alguno necesitaban corregirse." Eisenberg, Historia, p. 135.

40. ----------, p. 127.

41. Martín, p. 21.

42. Eisenberg, Historia, p. 171.

43. The following is Anderson's summation of the gradual demise in Lorca's mind of the work Tierra y luna: I am sure that Lorca's second visit to the New World and

his contact with the people he met there had a profound effect on the evolution of the way in which he envisaged collecting his New York poems. I have argued elsewhere that after his arrival in Buenos Aires in mid-October 1933, consultation with Pablo Neruda probably produced the alternative title Introducción a la muerte, a title which was first used on the day of his arrival in Montevideo--30 January 1934--on the occasion of an impromtu recital of the New York poems. The recital included "Oda a Walt Whitman", "Fábula y rueda de los tres amigos" and "Pequeño vals vienés". Given what we know of Poeta en Nueva York of 1932-33 and of Tierra y luna of 1933, it seems highly probable that the expansion of the canon of Poeta en Nueva York to include these poesías more or less sueltas, and the change of title to which the report of this recital bears witness, coincide both with the bringing over of those five poems originally in Tierra y luna which we know as Section VI of Poeta en Nueva York (entitled precisely "Introducción a la muerte"), and possibly also with the transferral of a further five poems from Tierra y luna to various other sections of Poeta en Nueva York as we know it today. Although it is possible that some of these changes did not take place till summer/autumn 1935 (. . .), it is nevertheless probable that it was at this stage--the turn of the year 1933-34--that Poeta en Nueva York (alias Introducción a la muerte) assumed a form considerably different from that indicated in the

conferencia-recital and close to that in which it appeared in the 1940 editions." Anderson, "Evolution," p. 231. The "elsewhere" to which Anderson refers is another article he published in 1981. Andrew A. Anderson, "García Lorca en Montevideo: Un testimonio desconocido y más evidencia sobre la evolución de Poeta en Nueva York," Bulletin Hispanique, 83, 1-2 (Jan.-June, 1981), p. 8.

44. ----------, p. 234.

45. ----------, p. 239.

46. "I think that it is very important not to over-exaggerate the differences between the Norton and Séneca editions. A great many of them are of punctuation and line or stanza distribution and disposition. It is clear that Bergamín/Prados took it upon themselves to tidy up and normalize Lorca's texts--as to a large extent he might well have expected of an editor-publisher--whereas Humphries took the opposite scholarly view of altering nothing. Furthermore, it is entirely understandable that in the process of transcription from difficult originals and in the setting-up by a compositor of this transcription for printing, some stanzas might have been fused with others whilst others might have been created (when the text of a poem goes over a page misunderstandings can easily arise), and equally the odd stanza might have been inadvertently omitted. The remaining divergences suggest precisely that Lorca's modifications and revisions were sometimes hard to

decipher or interpret, and that on other occasions an open or undecided revision had been made which would force a choice on the part of the transcriber. It is in this way, by positing an original heterogeneous manuscript of this sort--nearly completed, but certainly non-definitive--, that the discrepancies may be satisfactorily explained. It is my opinion that they are not nearly serious enough to force us to adopt the extreme attitude propounded by Martín and García Posada. Indeed, where both editions are identical, there are very strong grounds for thinking that, barring errata and the odd misreading that can be controlled by reference to previous versions, the text is reliable." Anderson, "Evolution," pp. 241-2.

47. Millán, p. 16.

48. The following is a fragment of the first letter which Lorca wrote to Miguel Benítez Inglott y Aurina requesting that he send him a copy of the poem: "Queridísimo Miguel. Estoy poniendo a máquina mi libro de Nueva York para darlo a las prensas el próximo mes de octubre; te ruego encarecidamente me mandes a vuelta de correo el poema "Crucifixión" puesto que tú eres el único que lo tienes y yo me quedé sin copia. Federico García Lorca, Obras completas (Madrid: Aguilar, 1954), p. 1260. Having failed through this first letter to recover the poem, Lorca again wrote to Benítez on August 14, 1935: "Querido Miguel: Hace unos días te escribí una carta rogándote me enviaras mi poema "Crucifixión" que guardas

tú. Como no he recibido contestación, te lo vuelvo a recordar, suplicándote no dejes de hacerlo, pues es de los poemas más interesantes del libro y no quiero que se pierda." García Lorca, Obras completas (Madrid: Aguilar, 1954), p. 1261.

49. Virginia Higginbotham, "The Son-Christ Image in Poeta en Nueva York, García Lorca Review, 8, No. 2 (Fall 1980): 117, 118, 125N.

50. This is how Anderson justifies the placement of Crucifixión" in PNY: The main source which Humphries worked from in preparing his translations and texts for the 1940 Norton edition was a typescript provided by Bergamín which included several reminder sheets where the texts of certain poems intended for inclusion were somehow still missing. Lorca had no copy of "Crucifixión," and tried to retrieve the text in August 1935, but was unsuccessful. The reminder sheet paginated 67 in the incomplete typewritten copy of the manuscript preserved in Humphries' papers therefore states 'El poema numero [sic] tres de esta parte se llama CRUCIFIXION y hay que pedir el original a don Miguel Benitez [sic], Casa Fiat, Barcelona". Humphries' assertion as well as a reconstruction of the typeset allow us complete certainty in placing "Crucifixión" as the intended third and last poem of section VII, immediately following "Cementerio judío." Anderson, "Evolution," p. 223.

CHAPTER TWO

An analysis of the narrative structure of Poeta en Nueva York must be preceded by a discussion of major themes in the work. It is only through an awareness of these themes that the narrative inherent in the book becomes fully apparent. Lorca integrated his thematic messages very closely into the structure of the poems themselves, and an analysis of this sort will yield the discovery of a new dynamism and coherence in the work which has been overlooked until now.

Three major themes permeate Lorca's New York poetry: love, oppression, and death. It is difficult, if not impossible, to separate these themes from the poet's descriptions of, and reactions to, the American metropolis. These three themes are the same ones which appear generally in all of his artistic creation, be it his early poetry or his later dramas. Contrary to the opinions of many critics who viewed Poeta en Nueva York more as an aberration in the corpus of Lorca's work, the thematic content of the work is extremely similar to earlier and later writings. Calls for liberation and protests against blind authority are as strongly voiced in Poeta en Nueva York as they are in Libro de poemas and Romancero gitano. The search for love is important in the New York poetry as well as the rural dramas written later.

Betty Jean Craige writes:

> Poet in New York is a poetry of anguish and outrage, a poetry of the solitary individual isolated within a chaotic, hostile universe with which he has no communication. The apparently surrealistic imagery expresses a very different world from the Andalucía of Libro de poemas; yet the poetry reveals an attitude toward the world that is not, finally, radically different from that of Lorca's early twenties. The poet who (. . .) yearns for his innocence forever gone is the same poet who raises his cry against the modern dehumanized civilization of New York (1).

Even the poet's own brother Francisco saw little difference between Lorca's earlier works and Poeta en Nueva York (2). Many Lorca scholars confused his innovative language and imagery, which Lorca drew from the discoveries and poetic explorations of the European surrealists, with his extremely coherent and definitely non-surrealist perceptions of life in a modern industrial society.

In his article entitled, "On the Relation of Analytical Psychology to Poetry," Carl Jung describes a vital link which exists between the poet, his "message," and the reader:

> That is the secret of great art, and of its effect upon us. The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work. By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life. Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking. The unsatisfied yearning of the artist reaches back to the primordial image

> in the unconscious which is best fitted to compensate the inadequacy: the one-sidedness of the present. The artist seizes on the image, and in raising it from deepest unconsciousness he brings it into relation with conscious values, thereby transforming it until it can be accepted by the minds of his contemporaries according to their powers (3).

Poeta en Nueva York is a collection of socially significant poems which, employing Jung's useful terminology, educates the reader. Lorca's major themes are not in themselves innovative ones. Death, oppression, and love have been the subjects of works of art for centuries; but the techniques which Lorca employs in the poems are themselves innovative. They capture the spirit of the twentieth century existentialist-non-believer in his/her search for fundamental meaning in life. Basic questions, and the search for their solutions have not changed markedly through the ages, but what has changed is humankind's position in the world relative to scientific progress. Lorca may have sensed all of this, for his poetry exudes a type of spiritual unfulfillment. A melancholy yearning for peace and justice are evident in the poems, interwoven into the frenetic imagery of the book itself. Juan Cano Ballesta describes some of the more negative phenomena to which García Lorca was witness in New York City in 1929-1930. Among them, he mentions the stock market crash of 1929, the tremendous amount of unemployment which was the result of that crash, and the ruthlessness of the elite class which controlled the

country by virtue of their wealth (4).

The frenetic state of affairs which Lorca encountered in New York was far different from that to which he was accustomed. He had previously lived in a large city, of course, but even Madrid during the early part of the twentieth century had not in any way prepared him for the lack of human value, and the frenzied lifestyle of the American scene. In "Paisaje de la multitud que orina (Nocturno de Battery Place)," García Lorca communicates some of his vision, which clashed so much with life as he had known it in his homeland:

> ¡La luna! Los policías ¡Las sirenas de los trasatlánticos!
> Fachadas de orín, de humo, anémonas guantes de goma:
> Todo está roto por la noche
> abierta de piernas sobre las terrazas
> Todo está roto por los tibios caños
> de una terrible fuente silenciosa (56).

This list of bleak images of the modern city, the sirens, smoke, and rubber gloves are followed by the image of night in the city which stands with "legs apart," a reference in this case to the act of urinating, which is seen in the last strophe as a terrible silent fountain. The bleakness of the metropolis, captured in this nocturnal view of Battery Place by Lorca, is made all the more stark through the metaphor of urination.

In a later poem, "Nueva York: Oficina y denuncio," Lorca appears to be more in control of his emotions as he describes his surroundings:

> Un río que viene cantando

por los dormitorios de los arrabales,
y es plata, cemento o brisa en el alba mentida de New-York.
Existen las montañas. Lo sé.
Y los anteojos para la sabiduría.
Lo sé. Pero yo no he venido para ver el cielo.
He venido para ver la turbia sangre,
la sangre que lleva las máquinas a las cataratas
y el espíritu a la lengua de la cobra.
Todos los días se matan en New-York cuatro millones de patos,
cinco millones de cerdos,
dos mil palomas para el gusto de los agonizantes,
Un millón de vacas,
un millón de corderos
y dos millones de gallos
que dejan los cielos hechos añicos (104).

His denunciation of New York here leads the reader to believe that Lorca feels "bigger" than his surroundings, and now no longer intimidated by them as he had been in the beginning of the work. He lists the depressing statistics, one by one, which he believes have upset the equilibrium of Nature, and his own personal equilibrium as well. Then the mountains of Andalucía come to mind, and cause him to remember his previous existence and another way of life. "Anteojos de sabiduría," instilled in the poet in another land, and carried within, now surface to help him deal rationally with the modern city. That tranquility which Lorca carries inside is a recourse which enables him to apprehend the urban metropolis, "tame the beast," so to speak, and then to condemn it in no uncertain terms in "New York: Oficina y denuncio," a poem which appears toward the end of the composition.

If the New York poems are analyzed from a personal, psychological, or biographical perspective, a task

undertaken by many critics in the past, (5) the result is a prolific harvest of highly specialized facts. But it should be noted that Poeta en Nueva York does not belong exclusively to the poet, but rather to its readers, and the environment from which Lorca drew his inspiration. To analyze the book exclusively in terms of García Lorca's biography is to overlook the fact that the composition was the result of a variety of sources and influences. While it is true that Lorca's psyche played an important part in the creation of the work, it would be a grave error to overlook the environment which contributed as well. Arnold Hauser offers some valuable insights into the production of works of art. He does not minimize the contribution of the author him/herself, but neither does he minimize the contributions of the society in which the work is produced:

> The inadequacy, however, that we often find in the sociologist's view of art is not simply the result of the method of research which sociology shares with psychology and art history. It is also owing to the rather undeveloped language applied by the sociologist to the subtly differentiated world of art, a language vastly inferior to the far more refined appropriate language of the psychologist and the art historian. The concepts with which the sociologist works are woefully inadequate for dealing with the wealth and subtlety of artistic production. Catagories such as "courtly," "bourgeois," "capitalistic," "urban," "conservative," and "liberal" are too narrow and schematic and also too rigid to do justice to the special character of a work of art. Each category comprehends such a variety of artistic views and aims that it does not tell us much that is really relevant. What do we really know about the artistic problems with which

> Michelangelo had to wrestle, about the individuality of his means and methods, when we have noted merely that he was contemporary with the formulae of the Council of Trent, the new political realism, the birth of modern capitalism and absolutism? When we know all this, we perhaps understand better his restless spirit, the turn that his art took in the direction of mannerism, possibly even in some measure the astounding inarticulateness of his last works. His greatness and the incomparable quality of his aims are no more explained this way than Rembrandt's genius is to be explained by the economic and social conditions that were at once the foundation of his artistic career and his undoing. Here we come up against the definite limits of sociological inquiry (6).

In order to more productively consider Lorca's Poeta en Nueva York, it will be helpful to bear Hauser's words in mind. The artist, or poet in this case, is a product of his/her environment; he/she does not create the thematic concerns in the poetry, but rather, reappraises reality in such a way as to make it more comprehensible and communicable, and then delivers a textual product, based upon his/her observations and creativity.

Poeta en Nueva York constitutes a sophisticated challenge taken on by Lorca to portray some extremely negative aspects and practices of an industrial society. Lorca in one sense is holding up a mirror to the American society, and other societies caught up in the technological/industrial machine, and his portrayal is not complimentary. The poetry in a way is a plea issued to industrial societies to "mend their ways," and to correct some of the glaring social ills which are inherent in the system. Lorca's concern for the oppressed "underdogs"

trapped in the least desirable positions in the urban industrial machine permeates the New York poetry. His cry of protest against the lust for power, and blind materialism is as evident in this work as it is in earlier works, and in the dramas written subsequently. It is widely accepted that the gypsies of Andalucía in Romancero gitano served as a prototypical group for Lorca's more general protests against the domination of a majority. In the New York poetry, he transferred this image of the oppressed minority onto Blacks, homosexuals, and children. These three groups stand out as the three most oppressed by the American metropolis, and a discussion of this thematic constant is helpful before undertaking an analysis of the narrative structure of the work.

Lorca's New York poetry demonstrates an intuitive identification with the blacks of New York, largely concentrated demographically in Harlem. His poem, "El rey de Harlem" is an eloquent encomium to the black race, and at the same time a rather mournful condemnation of their plight in America. This sentiment is seen most explicitly in the following verses from "El rey de Harlem," a poem inspired by Lorca's visit to a Harlem night club, where the subservient blacks waited on the whites as the whites took advantage of the jazz music and other cultural contributions of the black heritage:

> ¡Ay Harlem! ¡Ay Harlem! ¡Ay Harlem!
> No hay angustia comparable a tus ojos oprimidos,
> a tu sangre estremecida dentro del eclipse obsuro,

> a tu violencia granate, sordo-muda en la penumbra,
> a tu gran rey prisionero, con un traje de conserje
> (36).

It is well known that Harlem, during the 1920' and the 1930's underwent a cultural re-birth (the "Harlem Renaissance") due to the influx of many whites attracted by jazz music and African dance forms, who filled the Harlem night clubs night after night for years. In a sense, it was another form of exploitation visited on the black race, who catered to the wealthy white visitors in the most menial of jobs such as cooks, busboys, and maids. The "conserje" depicted in this poem was representative of a large number of poor black southerners who had immigrated to New York during the two decades prior to the writing of the poetry (7). The "conserje" of the poem is remarkably similar to the blacks described in the following observations of Harold Brown, in his article entitled, "The Demand for Black Labor:"

> This initial process [of Blacks becoming established directly into the urban industrial economy] was to form the matrix into which the ever-increasing numbers of Black workers were to be fitted. As the size of the Black population of the big cities grew, "Negro jobs" became roughly institutionalized into an identifiable black sub-labor market within the larger metropolitan labor market. The culture of control that was embodied in the regulative systems which managed the black ghettos, morover, provided an effective, though less-rigid, variation of the Jim Crow segregation that continued with hardly any changes in the south. . . At the same time, the variation of Jim Crow that existed in the north was more than simply a carry-over from the agrarian south. These ghetto controls served the class function for industrial society of politically and

> socially setting off that section of the proletariat that was consigned to the least-desirable employment. This racial walling off not only was accomplished by direct ruling-class actions, but also was mediated through an escalating reciprocal process in which the hostility and competition of the white working class was stimulated by the growth of the black proletariat and in return operated as an agent in shaping the new racial controls (8).

As has already been mentioned, García Lorca was not only concerned with the plight of this oppressed minority trapped in the lowest echelons of the capitalist society, but also with the plight of a people losing their own identity--a people who had been violently removed from their primordial roots in a more pristine existence in Africa. This portrayal is immediately reminiscent of the gypsies of Romancero gitano, who were not only victims of an alien European authoritarianism, but were also a drifting race of people, cut off from their native roots, and helpless to retain their native cultural traits, in spite of their struggles to do so. In New York, García Lorca saw that the Blacks were forced to sacrifice their own cultural values and practices out of an economic necessity to survive in the modern industrial metropolis. Richard Saez writes:

> He felt that they [the Negro population of New York City] were closer, through their ancestral heritage, to the primal and eternal laws of the universe from which the metropolitan Waste Land has severed the multitudes and with which the poet has also lost contact (9).

The repressiveness of the American mechanized society was sensed by García Lorca in a variety of ways. It

should be remembered that he identified with the Black minority not because he experienced the effects of racial discrimination and social domination, but rather, because he sympathized strongly with another minority shunned by the "establishment"-- homosexuals. Miguel Aguirre, while not mentioning the homosexual implications specifically, alludes to García Lorca's sympathies toward all minorities forced to live in the "margin of society:"

> El sustantivo 'gitano' (o el adjetivo) tiene, dentro de la poesía de Lorca, claros significados anti-sociales. El gitano (como el contrabandista, como el negro de Poeta en Nueva York) es el hombre viviendo fuera de la sociedad, es también el hombre primitivo, la fuerza elemental de la naturaleza, existiendo al margen de las leyes y convenciones sociales. . . Esta es la tragedia, porque él no puede, como el gitano, prescindir de la sociedad que le rodea (10).

Another dimension of Poeta en Nueva York emerges during a careful reading of the work--the theme of homosexual love. This aspect of García Lorca's personal life has been recently documented in some detail (11), but few analyses of the work itself have given the theme thorough attention.

Until just a few years ago, the topic of homosexuality was either suppressed or avoided by the literary critics. During the last fifteeen years, as the social mores and taboos have changed, increasing numbers of critics have begun to examine this aspect of the New York poetry, but much work remains to be done due to its exclusion as a topic of analysis for so many decades.

The mournful and tragic tone of of much of García Lorca's poetry--that written earlier, as well as Poeta en Nueva York--reflects a yearning, and a search for fulfillment. Many of his early poems cast women in the role of the unfulfilled lover, or the tragic wife or widow, and it has been speculated by some critics that Lorca's affinity with these women can be explained by the fact that he too experienced the same kinds of rejections or desertions at the hands of men (12). José Ortega offers several interesting insights on this topic:

> En la fijación del carácter de la personalidad ejerce una gran influencia el medio social. Lorca, como cualquier español desde los Reyes Católicos a nuestros días, vive la represión internalizada del superego o moral social que ha estigmatizado y difamado lo homosexual, es decir, el placer de los sentidos, alienación sexual que en España se traduce en represión en pro de fines socioreligiosos de la minoría en el poder. Esta patalogía social altera la manifestación de toda actividad sexual, especialmente la de carácter homosexual y explica, parcialmente, la explosión erótica en la obra de Lorca como aspiración al amor libre de toda traba (13).

This "sublimation" of the homosexual impulse on the part of the poet is a question open to debate. In Poeta en Nueva York, both praise and condemnation of homosexuals may be found. It might be said, by way of clarification, that the work is a continuum, or process (which follows a structural narrative), in which the first reference to homosexuals is extremely negative, but that this negativism fades as the work progresses. This first reference to homosexuals is as follows:

> Qué no baile el Papa, ni el rey. . .
> ni los sodomitas. . . (p. 50).

The list of those receiving condemnation in the poem "Danza de la muerte" includes the "sodomitas," a Biblical reference to homosexuals. The Biblical reference automatically denotes condemnation, and thus, the tone taken toward these homosexuals is negative. It should be noted however, that "Danza de la muerte" is a poem narrated in the third person. Later references to homosexuals, or homosexual love, will be made in the first person, and in a much more supportive fashion (Lorca's subdivision of the homosexual minority into "good" amd "evil" camps is discussed in more detail below). Later in the work, Lorca's reference to a "dark love" which he desires to be able to express has been interpreted by Richard Predmore (14) as a homosexual call for liberation from the shackles imposed by society:

> Pero no quiero mundo ni sueño voz divina
> quiero mi libertad, mi amor humano
> en el rincón más oscuro de la brisa que nadie quiera
> ¡Mi amor humano! (72)

Predmore views these verses as a direct reference to Lorca's demand for freedom from restrictions placed on the homosexual by the heterosexual majority. He makes the connection between the "amor oscuro" of Lorca's recently-discovered sonnets of the same title, and the "rincón más oscuro" in the lines above. Predmore further points out that the female figure in the New York poetry all but vanishes--much in contrast to her position of dominance in

his earlier poetry--and he believes that this is a significant indicator of Lorca's shift toward more openness on the subject of homosexuality (15).

The much analyzed, and often cited "Oda a Walt Whitman" contains some of Lorca's most explicit defenses of homosexuality. He writes:

> Por eso no levanto mi voz, viejo Walt Whitman,
> contra el niño que escribe
> nombre de niña en su almohada:
> ni contra el muchacho que se viste de novia
> en la oscuridad del ropero;
> ni contra los solitarios de los casinos
> que beben con asco el agua de la prostitución;
> ni contra los hombres de mirada verde
> que aman al hombre y que queman sus labios en silencio.
> Pero sí contra vosotros, maricas de las ciudades
> de carne tumefacta y pensamiento inmundo (124).

There is a quality here of pity and of sympathy towards the homosexuals who bear the tremendous burden of suffering in their solitary worlds, condemned by the members of the dominant society. But, on the other hand, Lorca has only condemnation for the type of homosexual who flaunts his differences and who increases perceptions in the general population that homosexuality is a sexual "perversity" or dysfunction. Some of the strongest condemnatory language found in the entire work is directed at the "fairies" of the world, who seek to satisfy their cravings at any cost, and who refuse to see any of the transcendence of real love in human existence. He writes:

> Madres de lodo. Arpias. Enemigos sin sueño
> del amor que reparte coronas de alegría.
>
> Contra vosotros siempre, que dais a los muchachos

> gotas de sucia muerte con amargo veneno.
> Contra vosotros siempre,
> "Faeries" de Norteamérica,
> "Pájaros" de la Habana,
> "Jotos" de Méjico,
> "Sarasas" de Cádiz,
> "Apios" de Sevilla,
> "Cancos" de Madrid,
> "Floras" de Alicante,
> "Adelaidas" de Portugal (124).

This dichotomy in Lorca's views towards homosexuals, as seen in various poems of Poeta en Nueva York has puzzled some critics, for they tend to focus on Lorca's condemnation of homosexuals in general, and to overlook the fact that he was in reality, condemning only a portion of this minority.

Gil de Biedma claims that this dichotomy or ambiguity in Lorca's poetry concerning homosexuals is explained by an "inner" dichotomy or struggle which Lorca experienced as a result of his inability to reconcile his own homosexuality within himself:

> Question: Lorca does't accept what he is. . .
> De Biedma: The proof that he doesn't is the fact that one of his central themes is the barrenness of love; in Lorca's vision, which is a completely procreative, rural, peasant vision, if you will, a sterile love, a love which doesn't fertilize and reproduce, is accursed. The choice of the theme of Yerma (Barren) was no doubt a symbol of this obsession of his. I'm not familiar with his gay drama El público (The Public), but I imagine that the theme of barren love and its close association with death should appear there also.
> Question: From what's known of The Public, one would get the impression that there, at last, Lorca was beginning to write gay poetry as such.
> De Biedma: I don't know, because one of the alternative titles he gave to The Public was La destrucción de Sodoma (The Destruction of Sodom). The rural landowner mentality is very marked in Lorca (16).

De Biedma's opinions are informative, yet perhaps just a little too restrictive in their scope. While it is true that a condemnation of homosexual promiscuity is very marked in Lorca's poetry, particularly in Poeta en Nueva York, the poetry is in no way condemnatory of homosexuals as a minority group.

Lorca's poetic explorations into some of the most obscure and ambiguous sexual reservoirs of the human psyche involved much more than a scant consideration of homosexuals in Poeta en Nueva York. His poetry intuitively links the theme of homosexuality, and sexuality in general, with the themes of lost innocence, childhood, and perhaps most importantly, with the domination by a majority of a minority, together with the repression and intolerance usually to be found in that classic power relationship.

The Blacks of New York, the frail and sickly children of the city, and the homosexual became a closely linked triad in the New York poetry. An examination of this relationship serves to clarify some of the more enigmatic aspects of the poems.

The anguished tenor of the New York poems is at times interrupted by a fiery and rebellious call for freedom. "Quiero mi amor humano," and "¡Yo denuncio!" are phrases which from time to time punctuate the text, and lend to it an inner tension founded on rebellion, and, paradoxically,

later in the text, an aura of inner peace or tranquility which is found only in defiance and inner strength and self-knowledge. An overwhelming number of the poems are written in the first person, and for this reason, one cannot entirely overlook the psychological personal elements to found throughout the text. Carl Jung gives an elaborate description of the many disillusions that the "normal" human experiences when passing from childhood into adulthood, and this, in turn, helps in analyzing the nostalgic, personal tones of many of Lorca's New York poems:

> We are all thoroughly familiar with the sources of the problems which arise in the period of our youth. For most people it is the demands of life which harshly put an end to the dream of childhood. If the individual is sufficiently well-prepared, the transition to a professional career may take place smoothly. But if he clings to illusions that contradict reality, then problems will surely arise. No one takes the step into life without making certain presuppositions--and occasionally they are false. That is, they may not fit the conditions into which one is thrown. It is often a question of exaggerated expectations, of under-estimation of difficulties, of unjustified optimism or of a negative attitude. One could compile quite a list of the false presuppositions which gave rise to the earliest, conscious problems (17).

García Lorca's poetry often contains strains which reflect this most human of predicaments. In Poeta en Nueva York as well as in much of his earlier poetry, numerous examples of despair may be discerned, particularly when the poetry deals with the human dilemma of one who passes from the protected and innocent life of a child into the

much more complex and harsh reality of the adult. Ian Gibson comments upon this aspect of Lorca's poetry in relation to his Balada triste, but his remarks are just as appplicable, if not more so, to PNY.

> The central theme of Balada triste . . . is not so much that of nostalgia for lost childhood in itself as for the sexual innocence implicit in the condition of childhood and now irretrievably lost. The poet seeks to capture the flavor of the "días ya lejanas" when he had not yet been confronted by his own sexuality, the early days before the roses and carnations of heterosexual passion had withered at the frigid touch of the iris, symbol of a morbid sexuality that he now recognizes within himself and which he finds himself unable to accept (18).

Lorca's preoccupation with an innocent, untroubled, and more pristine past reflects a yearning for youth and the pre-pubescent life. In "Tu infancia en Menton," just such a yearning is articulated. Here, the poet evokes images of innocence and contentment, and days spent on the French Riviera. He details his memories, some of which are not all that pleasant, in such a way as to make all of them joyful. The reality which the poet perceived at that time in his life--even that part of the reality which was not terribly pleasant, was still innocuous and unthreatening, since he did not possess the awareness or the faculties of an adult which might have enabled him to interpret them in a more cynical fashion.

García Lorca's poetry exhibits an almost unrestrained horror of the dead or deformed child. In "Vuelta de paseo," his naming of the child "with the egg-white face"

conjures in his readers the face of a child in very poor health (The link is made between city life and ill-health.)(p. 23). In "El niño Stanton," the little boy whose question "Do you like me?" is answered unequivocably and enthusiastically, "Yes, yes," is threatened in the poetry by unseen menaces even as he peacefully sleeps. The "Niña ahogada en un pozo (Granada y Newburgh)" who has fallen into a well, faces one of the most dismal and tragic deaths conceivable--the water in the well into which she has drowned is stationary, since naturally it is trapped and does not flow, and will never give up the cadaver to the grieving family, as a river, for example, would in due course. This is the water "que no desemboca" (p. 83). The image is doubly forceful since death is itself the final "static" stage of life. The children of Lorca's poetry are a group surrounded by a world replete with phantasmagoric and ill defined terrors and evils. Their potential for fulfillment and happiness in these poems is bleak, and their existence is portrayed by the poet as a nightmarish process of maturation which leads inevitably to oblivion. The terrors which menace a child such as Stanton lurk at the end of the chilhood process, when the child reaches the stage of sexual awareness and activity. The following verses convey this threat to the innocence of the childhood state:

> Tu ignorancia es un monte de leones, Stanton.
> El día que el cáncer te dio una paliza
> y te escupió en el dormitorio donde murieron los

huéspedes en la epidemia
y abrió su quebrada rosa de vidrios secos y manos
blandas
para salpicar de lodo las pupilas de los que navegan,
tú buscaste en la hierba mi agonía,
mi agonía con flores de terror,
mientras que el agrio cáncer mudo que quiere acostarse
contigo
pulverizaba rojos paisajes por las sábanas de amargura
y ponía sobre los ataúdes
helados arbolitos de ácido bórico (p. 78).

Stanton's naiveté is depicted as a "mountain of lions," and as a "fountain of strength." The infirmity of the sexual condition is highlighted by the use of imagery that would traditionally not be associated with the sexual act, such as the cancer "which wants to go to sleep with you." These images, combined with those of death and malaise--the cancer, the epidemic, and coffins, convey an ambiance of death and sexual illness, of which, in his innocence, Stanton is not aware. This rather bleak and distressing portrayal by Lorca of the childhood condition can be explained in part by some of the observations of Philip Rieff, who draws upon Freudian concepts of innate sexuality in the child to certain societal practices:

> To preserve its moral doctrine of the free and adult man, society has created a sentimental doctrine of the free and asexual child. It was Freud's insight that the complex urges of sexuality are not born in the adult but are already present in childhood; in fact, the character of the adult is shaped by the specific erotic development of the child, just as, Freud believed, the character of modern culture derives from those open possibilities permitted in "primitive states of society and early periods of history." This formulates a plea for tolerance of the child, for an end of maiming threats, for a new sympathy and indulgence (19).

The New York poems treat children with enormous sympathy, forboding, and respect. The state of childhood innocence is portrayed with tenderness and even nostalgia in the poems, but it is a fragile state threatened at the same time by the society in which the children live, and in which they mature. For Lorca, the modern industrial society is a paramount threat to the condition of childhood freedom and innocence. With a remarkable intuition which will be discussed later, he linked the child, the Black, and the homosexual (an extremely unlikely triad, at first consideration) into a cohesive and related group, all menaced by the oppressiveness and destruction of the modern industrial metropolis.

As already discussed, the Black race in the New York poems is a completely dominated, or colonized people. Their culture is not their own, and they are forced into subservient posts in the capitalist economic structure of New York City. The homosexual, as portrayed in the poetry, is a person with a sexual preference not of his asking, but certainly a very integral part of his character. For Lorca, the homosexual was as incapable of changing his sexual preference as the Black was of changing his color. The child, who formed the third apex in the mind of the poet, was thrust into a world of staggering repressions and responsibilities, no more a willing victim of his circumstances than the Black or the homosexual. These three minorities, then, share a

relationship in the New York poetry, and are fused into an ambiguous, but homogenous group. It is significant that the herald and the "savior" of the human race from mechanized society at the end of "Oda a Walt Whitmann" is a little Black child, whose tassel of corn represents the rebirth of a humanity with roots tied to the earth; the oppressed, as well as the oppressors of the modern metropolis with their dehumanized values, have disappeared by the time the Black child appears. It should be noted, though, that this child is the herald in a poem which deals largely with the theme of homosexuality. This "reino de la espiga" mentioned at the end of the poem is a clear reference to a return to primordial values, where social morés and etiquette, repressions and taboos had not yet emerged. The Black-homosexual-child linkage is an unexpected one, but not one which has gone completely uncommented by the critics. Leslie Fiedler offers some extremely valuable insights into this relationship when he posits that it has practically always been present in several well-known and widely read American novels:

> What, then, do all these books have in common? As boys' books, we should expect them shyly, guiltlessly as it were to proffer a chaste male love as the ultimate emotional experience--and this is spectacularly the case. In Dana, it is the narrator's melacholy love for the kanaka, Hope; in Cooper, the lifelong affection of Natty Bumppo and Chingachgook; in Melville, Ishmael's love for Queequeg; in Twain, Huck's feelings for Nigger Jim. At the focus of emotion, where we are accustomed to find in the world's great novels some heterosexual passion, be it "platonic" love or adultery, seduction, rape, or

> long-drawn-out flirtation, we come instead on the fugitive slave and the no-account boy lying side by side on a raft borne by the endless river toward an impossible escape, or the pariah sailor walking in the tattooed arms of the brown harpooner on the verge of their impossible quest. "Aloha, aikane, aloha nui," Hope cries to the lover who prefers him to all his fellow whites; and Ishmael in utter frankness tells us: "I found Queequag's arm thrown over me in the most loving and affectionate manner. You had almost thought I had been his wife. . . he still hugged me tightly, as though naught but death should part us twain. . . Thus, then, in our heart's honeymoon, lay I and Queequeg--a cozy, loving pair. . . he pressed his forehead against mine, clasped me around the waist, and said that henceforth we were married (20)."

Fiedler's polemical point has often been overlooked. Yet he demonstrates, rather convincingly, that in many of America's most popular and oft-read novels there exists an archtypal relationship between the "colored man" and the white man, and furthermore, that at times, this white man is still in his adolescence. The Deerslayer and Moby Dick are examples of the former, and Huckleberry Finn is an example of the latter.

More importantly for the parameters of this thematic study, Fiedler even cites the linkage of the Blacks with homosexuals that Lorca made in Poeta en Nueva York:

> Unwittingly, we are possessed in childhood by these characters and their indiscriminated meaning, and it is difficult for us to dissociate them without a sense of belief. What--these household figures clues to our subtlest passions! The foreigner finds it easier to perceive the significances too deep within us to be brought into focus. D. H. Lawrence discovered in our classics a linked mythos of escape and immaculate male love; Lorca in The Poet In New York grasped instinctively (he could not even read English)

> the kinship of Harlem and Walt Whitman, the fairy as Bard. But of course we do not have to be conscious of what possesses us; in every generation of our own writers the archtype reappears, refracted, half-understood, but there (21).

It is necessary to view this important linkage in a wider context. Lorca's concerns with the themes of love and death must be viewed in the context of his wider protest against repression, destruction, and domination. Poeta en Nueva York is a work of, among other things, social protest. It is a condemnation of a society which values money over human fulfillment, and conformity over individual freedom and expression. While he has focused on certain minorities to make his point, his concerns are universal in scope. He uses the minorities, representatives of the weak and the powerless, to bring home his major point, that modern industrial and regimented life, particulary that which is to found encountered in the urban metropolis, is degrading, life-threatening, and almost devoid of any redeeming qualities. Henry Cohen writes:

> Here, García Lorca clearly lays the blame for the pandemonic chaos of the city to the capitalists whom he seems to view vaguely as having created, or at least as having furnished, the conditions under which the urban monster evolved. . . . The monstrous city becomes a character in itself, standing synecdochically for the nation, and by implicit extension, for all of Western industrial civilization (22).

Lorca condemns the false illusions which money and power engender, and decries the general loss of human value

which he attributes to the frenetic life of the city. In "New York (Oficina y denuncio)," this condemnation can be plainly seen:

> Yo denuncio a toda la gente,
> que ignora la otra mitad,
> la mitad irredimible
> que levanta sus montes de cemento
> donde laten los corazones
> de los animalitos que se olvidan
> y donde caeremos todos
> en la última fiesta de los taladros.
> Os escupo en la cara.
> La otra mitad me escucha
> devorando, orinando, volando, en su pureza
> como los niños de las porterías
> que llevan frágiles palitos
> a los huecos donde se oxidan
> las antenas de los insectos (p. 106)

In Poeta en Nueva York, García Lorca clearly perceives the dynamism of the American metropolis. This poetry transforms the city into a living protagonist in itself, and Lorca's views of the city are far from laudatory. There have been a myriad of poets who have sung the praises of the modern metropolis; its cultural, aesthetic, and economic opportunities have been recognized in literature for hundreds of years. Lorca was far too perceptive not to be aware of all of these positive aspects of the largest American city, and yet, he chose to focus only on its negative characteristics. Perhaps his motivation for this can be discerned in the following commentary, which he offered in an interview shortly after his return from the New World:

> Mi observación [de Nueva York] ha de ser, pues,

> lírica. Arquitectura extrahumana y ritmo furioso, geometría y angustia. Sin embargo, no hay alegría, pese al ritmo. Hombre y máquina viven la esclavitud del momento. Las aristas suben al cielo sin voluntad de nube ni voluntad de gloria. Nada más poético y terrible que la lucha de los rascacielos con el cielo que las cubre (23).

Lorca's concerns in the New York poetry were much more than a facile appraisal of the modern American city. He was an "on-the-scene" witness to the people who were frantically "pursuing happiness and fulfillment" in the night clubs of Harlem or the ticker-tape refuse of Wall Street. He realized that even those who were succeeding in the urban center were doing so at the expense of their fellows, and also at the expense of their own "humanities." The "mass man" rises like an unhealthy specter at strategic junctures in the poems--the man who, while striving to transform himself into a useful and comfortable "cog" in the industrial/technological machine, is, in effect, hopelessly cutting himself off from the sources of a more profound and rewarding lifestyle. Contentment and tranquility have more to do in Lorca's poetry with the <u>rejection</u> of the modern industrial machine than with any attempts made to somehow fit harmoniously into its functions. His concern for the man who loses himself in the frenetic life-style of the city can be further explored by considering the following observations of Herbert Marcuse:

> As René Dubois has said, the need for "quiet, privacy, independence, initiative, and some open

> space" are not "frills or luxuries, but constitute real biological necessities" Their lack injures the instinctual structure itself. Freud has emphasized the "asocial" character of Eros--the mass society achieves an "oversocialization" to which the individual reacts "with all sorts of frustrations, repressions, aggressions, and fears which soon develop into genuine neuroses (24).

A thorough appraisal of the thematic concerns of Lorca's New York poetry uncovers a rich thematic web. In certain ways, Lorca was ahead of his time, for he seems to have intuited that the problems which he saw in the metropolis over fifty years ago were not likely to improve. He was even out of step with his avant-garde contemporaries, many of whom lauded modern industrial technology. He seems to have been suspicious of any ideology or political system which exhibited signs of oppression. This included the capitalist system, and possibly even the Marxist system which his fellow poets and countrymen Rafael Alberti and Miguel Hernández, among others, supported (25). Perhaps his world view was more ample. The melancholy and the horror, and the warnings which permeate the New York poems predate the predicaments of twentieth century humankind. Lorca offers little hope to those who would attempt to tame the industrial monster through the application of one ideology or another. Rather, the poems seem to reflect Lorca's conviction that modern man had "lost his way," and that, rather than simply acquiescing to the dynamism of the technological dialectic, humans should search for their true value, and

for a more profound and happy salvation in the primordial and much "closer to the earth" beginnings of the species. Miguel García Posada expands on this idea:

> La esquemática interpretación del pensamiento marxista, practicada incluso por poetas coetáneos de Lorca, altos poetas (Alberti o Hernández), es rechazada por nuestro autor, quien concede una importancia capital al concepto de alienación y a la asunción, por parte de los oprimidos, de papeles y funciones de los opresores. La denuncia social se combina, a veces en los mismos poemas, con la reflexión ontológica, la meditación de signo metafísico, teñida en buena parte de un pesimismo irreversible sobre el destino trágico del hombre. Sería unilateral, parcial, considerar estos poemas sólo desde el ángulo social y político; tenemos la obligación de aceptar a los escritores como son, no como quisiéramos que fuesen. Lorca está muy lejos del optimismo revolucionario de los años 30 porque su concepción total del hombre dista de haber eliminado los grandes enigmas de la condición humana--y no es cuestión, insisto, de discutir o rechazar las creencias del discurso poético-- (26).

The revolutionary optimism to which García Posada refers is not as thoroughly lacking in the New York poetry as he portrays it. García Lorca wrote poetry of rebellion and confrontation--his "denunciation" of the city is evidence enough of this. But in an important sense, he was optimistic as well. The young Black child in the "Oda a Walt Whitman" who heralds in the "reino de la espiga" is certainly a powerful symbol of mankind's potential return to his "roots" and fundamental value, once the polluted world of the metropolis has faded away. But that occurrence remained but a vision for Lorca, for he knew that the time of perdition, destruction, and purification

had to arrive before his child could arise. García Posada is correct in portraying Lorca's vision as pessimistic, in that the destruction of modern society is a necessary prerequisite of the new re-birth, but Posada missed the optimism of that "new world" which was to come, in which humans alligned themselves once again with the harmonious flow of nature, as they had done in primitive times. Lorca singled out the discrimination and mistreatment of blacks, children, and homosexuals in the end, in order to portray their suffering to the modern industrial society which, he apparently believed, bore a great deal of responsibility for their plight. More importantly, he warned against a continuation down the same oppressive path. He cautioned thst the ever growing and mutating industrial monster was very likely to one day turn upon its creators, and to place them , the "oppressors," in the unexpected role of the "oppressed."

NOTES

1. Betty Jean Craige, Lorca's 'Poeta en Nueva York:' The Fall Into Consciousness (Lexington: University Press of Kentucky, 1977), p. 10.

2. Joseph W. Zdenek, "Poeta en Nueva York: Product of García Lorca's Subconsciousness or Superconsciousness?" García Lorca Review, X, No 2 (Spring 1982): 69.

3. Carl Gustav Jung, "On the Relation of Analytical Psychology to Poetry," in The Portable Jung, Joseph Cambell, ed. (New York: The Viking Press, 1971), pp. 321-22.

4. Furthermore, Cano Ballesta links Lorca's poetic expression with Marxist terminology: "Ha presenciado el hundimiento de la Bolsa de Nueva York y está comenzando a ver sus efectos en las grandes masas de parados. En estas chocantes enumeraciones asocia objetos e ideas dispares surgiendo que no son hechos inconexos; una honda causalidad los convierte en fenómenos encadenados. Hay una relación equívoca entre estos seres esclavizados, humillados a realizar trabajos degradantes, esos niños abandonados, y una casta de opresores que el poeta siempre identifica con los dueños de oro. Parece como si de modo más o menos expreso estuviera discurriendo en términos

marxistas: dos clases enfrentadas de las cuales la una soporta el capital y la otra el trabajo." Juan Cano Ballesta, Literatura y teconología: Las letras españolas ante la revolución industrial (1900-1933) (Madrid: Editorial Orígenes, S. A., 1981), p. 217.

5. These are some of the most informative studies with regard to, A) a personal/biographical perspective on Lorca's works: Arturo Barea, Lorca, The Poet and His People, trans. Ilsa Barea (New York: Harcourt, Brace, 1949); Ray Campbell, Lorca: An Appreciation of His Poetry (New Haven: Yale University Press, 1952); Daniel Eisenberg, "A Chronology of Lorca's Visit to New York and Cuba," Kentucky Romance Quarterly 24 (1977): 233-50; Richard L. Predmore, "Nueva York y la consciencia social de Federico García Lorca," Revista Hispánica Moderna, 36 (1970-71): 32-40; and Kessel Schwartz, "García Lorca and Vermont," Hispania, 42 (March, 1959): 50-55. and to: B) a psychological perspective on his works: José María Aguirre, "El sonambulismo de Federico García Lorca, in Federico García Lorca, Idelfonso-Manuel Gil, ed. (Madrid: Taurus Ediciones, 1975), pp.97-120. Betty Jean Craige, Lorca's 'Poet in New York:' The Fall Into Consciousness (Lexington, KY: University Press of Kentucky, 1977); Gari LaGuardia, "The Butterflies in Walt Whitman's Beard: Lorca's Naming of Whitman," Neophilologus, 62 (1978): 540-54; José Ortega, "Retorno y denuncia de la ciudad: Poeta en Nueva York," Sin Nombre, 11 (Oct./Dec., 1983):

41-50; and Richard Lionel Predmore, Lorca's New York Poetry: Social Injustice, Dark Love, Lost Faith (Durham, NC: Duke University Press, 1980).

6. Arnold Hauser, "Sociology of Art," in Marxism and Art, Berel Land and Forrest Williams, eds. (New York: Longman, Inc., 1972), p. 278.

7. Harold Baron provides some useful statistics when considering the Black migrations to American urban areas at the beginning of the century: "Migration out of the countryside started in 1915 and swept up to a human tide by 1917. The major movement was to northern cities, so that between 1910 and 1920 the black population increased in Chicago from 44,000 to 109,000; in New York from 92,000 to 152,000; in Detroit from 6000 to 41,000; and in Philadelphia from 84,000 to 134,000 (Harold Baron, "The Demand for Black Labor," in The Capitalist System: A Radical Analysis of American Society, Richard C Edwards, Michael Reich, and Thomas E. Weisskopf, eds. (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1978), p. 373.

8. ----------., pp. 375-76.

9. Richard Saez, "The Ritual Sacrifice in Lorca's Poeta en Nueva York," in Lorca, Manuel Durán, ed. (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1965), p. 113.

10. J. M. Aguirre, "El sonambulismo de Federico García Lorca," in Federico García Lorca, Idelfonso Manuel Gil, ed. (Madrid: Taurus Ediciones, 1975), p. 115.

11. Among the most important studies are: Gari LaGuardia, "The Butterflies in Walt Whitman's Beard: Lorca's Naming of Whitman," Neophilologus, 62 (1978): 540-54; Richard Lionel Predmore, Lorca's New York Poetry: Social Injustice, Dark Love, Lost Faith (Durham, NC: Duke University Press, 1980); Moraima de Semprùn Donohoe, Las narraciones de Federico García Lorca: un franco enfoque (Barcelona: Ediciones Hispam, 1975).

12. Lorca seems to have made a linkage between the repression of homosexuals and the plight of Spanish women of his day, whose husbands were often selected for them, and who, once married, lost all individual liberty and legal controls over their own lives. Three of Lorca's famous dramas, Yerma, Bodas de sangre, and La casa de Bernarda Alba contain implicit, but very harsh criticism of the Spanish society's treatment of women.

13. José Ortega, "Surrealismo y eroticismo: Así que pasen cinco años de Garcìa Lorca," García Lorca Review, X, No. 2 (Spring 1982), p. 87.

14. Predmore, Dark Love, p. 69.

15. ----------, p. 66.

16. Bruce Swansey and José Ramón Enríquez, "Homosexuality in the Spanish Generation of 1927: A conversation with Jaime Gil de Biedma," Gay Sunshine, 42-43 (1980), 19. De Biedma made these comments in 1982. Since that year, other dramatic works written by Lorca have come to light, among them a work entitled La

destrucción de Sodoma. This finding, then, refutes Biedma's assertion that Lorca's alternative title for El público was La destrucción de Sodoma. This confusion of Biedma's part is due to the fact that for many years, scholars knew of the title La destrucción de Sodoma, but were unaware that an actual work was in existence. For more details on the newly discovered texts of some of Lorca's incomplete plays, Miguel García Posada's "Introducción," to the Casa de Bernarda Alba cited earlier, is helpful, as well as his article on the same subject: Andrew A. Anderson, "The Strategy of García Lorca's Dramatic Composition 1930-1936," Romance Quarterly, 33, No. 2 (May 1986), pp. 221-9.

17. Carl Gustav Jung, Modern Man in Search of a Soul (New York: Harcourt, Brace, and World, Inc., 1933), p. 100.

18. Ian Gibson, "Lorca's 'Balada Triste:' Children's Songs and the Theme of Sexual Disharmony in Libro de Poemas," Bulletin of Hispanic Studies, 46 (1969), pp. 37-8.

19. Philip Rieff, Freud: The Mind of the Moralist (Garden City, NY: Doubleday and Co., Inc., 1961), p. 164.

20. Leslie Fiedler, "Come Back to the Raft Ag'in, Huck Honey!" in Five Approaches to Literary Criticism, Wilbur S. Scott, ed. (New York: Collier Books, Macmillan, 1962), pp. 305-6. Fiedler discusses the white-black-boy archetype further when he writes: "Nature

undefiled--this is the inevitable setting of the Sacred Marriage of males. Ishmael and Queequeg, arm in arm, about to ship out, Huck and Jim swimming beside the raft in the peaceful flux of the Mississippi--here it is the motion of water which completes the syndrome, the American dream of isolation afloat. The notion of the Negro as the unblemished bride blends with the myth of running away to sea, of running the great river down to the sea (p. 309)."

Lorca was not the only poet who dealt with this triad. The black-white-child-love motif was included by another poet, Robert Duncan, in some of his works as well. But Duncan credits Lorca for this influence: ". . . .in the summer of 1942, in Berkeley, Rosario Jiménez read Poeta en Nueva York aloud to me in its own music and language. Her voice entranced and lifted the hearer into a soaring sense of poetry, and "Oda a Walt Whitman" and "Llanto por Ignacio Sánchez Mejías," those two immortal poems of Lorca's, rang in my heart in her reading. But it was "Oda al Rey de Harlem" that most struck me. It awakened some realm of my childhood dreams, of wild and splendid animals, negro kings, and I asked for the poem to be read again and again, having the insatiable insistence of a child. . . (Eckbert Faas, Young Robert Duncan: Portrait of the Poet as Homosexual in Society (Santa Barbara: Black Sparrow Press, 1983), pp. 126-27.

21. Fiedler, p. 310.

22. Henry Cohen, "Apocalypse of the Avenues: The New

York Poems of Federico García Lorca and Léopold Sédar Senghor," Language Quarterly, 16, iii-iv (1978), 45-48.

23. Federico García Lorca, "Iré a Santiago. . .," in Obras completas (Madrid: Aguilar, S. A., de ediciones, 1966), p. 1713. Interviewed by L. Méndez.

24. Herbert Marcuse, Negations: Essays in Critical Theory (Boston: Beacon Press, 1968), p. 258. Harold Moss links poems written about New York precisely with this negation of Nature and loss of tranquility: "And I think a case could be made for New York poems being by Nature elegiac. Nature itself is being yearned for, mourned, or denied. The parks, rivers, trees, birds, flowers, and plants of New York are the last things to be associated with it, if at all; yet to New Yorkers they are significant connections to childhood, important backgrounds to events--they keep the scale human. There is, in those poems, an undercurrent, a running regret, perhaps, that sounds a small musical theme hardly heard in the large orchestration of subways, sirens, horns, voices (in English and Spanish), radios, TV sets, jet planes, and traffic (Howard Moss, "Introduction," in New York: Poems (New York, New York: Avon Books, 1980), p. xx.).

25. Lorca's own political evolution is treated later in this study.

26. Federico García Lorca, Obras completas, "Intoducción," de Miguel García Posada, ed. Miguel García Posada (Madrid: Akal Editor, 1982), pp. 71-72.

CHAPTER THREE

Lorca's poetry evolved over time. His initial poetic works do not seem to articulate an interest in narrative arrangement, but later poetic compositions such as Poema del cante jondo, Romancero gitano, and most notably Poeta en Nueva York, do.

Poeta en Nueva York is composed of ten subdivisions, each with its own thematic emphases. Each poem in this work draws meaning and intensity from the poems which precede and follow it. The poems were not randomly distributed by Lorca, but rather, were ordered so as to enhance the poetic intensity of his work.

Lorca's collection was revised time and again over a six year time span. Considered as a whole, the work possesses a unity of structure and a dynamism which Lorca incorporated in order to convey his on-going reactions and experiences in New York. Ricardo Gullón perceived in this work the striving of a poet to unify his poetic impressions of New York in a structured and logical fashion:

> [es] una estructura de apariencia ilógica en que los diversos planos no se hallan claramente relacionados. La inconexión se resuelve, sin embargo, cuando entendemos el dinamismo estructural, con un obligado descenso que impone al texto unidad temática, aunque ésta incluya e integre variaciones metafóricas y metamórfosis verbales. Abolidas las asociones "normales", se procede a la lectura desde la perspectiva del visionario (1).

By the time that Poeta en Nueva York was written, its author had come under the influence of a variety of forces and artistic movements. He had been influenced by the poets and artists of his own country, a group so diverse that it included Garcilaso, Juan Ramón Jiménez, and Luis Cernuda and also his friend Salvador Dalí. The political climate both within and outside of Spain, discussed in the introductory chapter, also exerted an influence on Lorca. By the year of his arrival in New York, he had already ventured into the oniric realm of surrealism in his book Romancero gitano which was published in 1928. In a sense, Poeta en Nueva York may be viewed as a "bridge" crossed by Lorca which helped him to expand into the field of drama. The New York poems are poetry, to be sure, but a definite trend toward narrative and dramatic dynamism can be discerned through his use of different narrators, and divisions of the work into "scenes." José Ortega notes the important role which Poeta en Nueva York played in Lorca's evolution as a dramatist:

> El surrealismo de Poeta en Nueva York es la plasmación ideológica del período histórico concreto de la crisis de 1929, crisis que acarrea un nuevo espíritu que estéticamente se evidencia en la necesidad de Lorca por encontrar un instrumento de más amplio alcance comunicativo, social, vehículo que el teatro iba a proporcionarle. . . (2).

To date, very few analyses have been made of the relationship which exists betweeen Lorca's evolution as a

poet and his evolution as a dramatist. This is an area which once investigated would reveal a great deal about both Lorca's poetry and his dramas.

The division between poetry and drama has never been absolute. This is demonstrated by a reading of the Greek Classics as well as works by other noted dramatists, ranging from Calderón to William Shakespeare. The plays these famous dramatists wrote relied much more on the spoken word, usually in poetic verse, than action or scenic considerations. Later, the dramatic medium incorporated other methods and means of expression, and was allowed to drop strict rhyme and meter scheme in favor of a more thorough and true-to-life interchange of dialogue. This is not to say that poetic expression was exiled from the dramatic medium, but rather, just as it may be said that poetry expanded as it incorporated new poetic forms such as free verse, drama did much the same thing as it incorporated free expression through natural dialogue. This correspondence between drama and poetry is described by Martin Foss:

> There is, however, one form of poetry which leads more than any other to the realization of the world. The tension of a indivisible present stretches here over things and happenings and unites them in a process of universal validity: the Drama. . . (3).

If one accepts Foss' assertion that drama is a form of poetry, then it can be said that in Poeta en Nueva York the inverse is true as well. Lorca's poetry becomes a

form of drama, and borrowing from various avant-garde cinematographic techniques that were in vogue at the time of its composition, Poeta en Nueva York epitomizes the fusion of the poetic and dramatic means of expression.

Any attempt to determine to which literary medium García Lorca was more attracted would not be fruitful. It is true that he published poetry before his dramas, but dramatic techniques can be determined in earlier poetic works such as Poema del Cante jondo and Canciones. Lorca's traditional major themes however, love, death, and oppression, are as present in the Libro de poemas as they are in his later dramas such as Bodas de sangre and Yerma, even though several years separate the publication of the former from the latter.

Carl Gustav Jung offers a psychological perspective on the dynamism of the creative process which may be applied to Lorca's poetic and dramatic compositions. According to Jung, the dynamism of the poet's own life is reflected in a logical order in the very text that he produces:

> Whenever the creative force predominates, human life is ruled and moulded by the unconscious as against the active will, and the conscious ego is swept along on a subterranean current, being nothing more than a helpless observer of events. The work in process becomes the poet's fate and determines his psychic development. It is not Goethe who creates Faust, but Faust which creates Goethe (4).

This dynamic process to which Jung refers is easily seen in Lorca's New York poetry. He produced a book of poetry,

or text, yet was himself, in a manner of speaking, a "product" of the dynamism of his own era. Lorca was no longer capable of producing an unrelated series of poems as he had done in his earlier work, Libro de poemas . By 1929, he had moved toward the integration of his life experiences into a dynamic whole, to make evident the continuity of life experience through the act of writing.

It is not surprising that the medium of cinematography, which was in its nascent, exploratory stages at the time of Lorca's visit to New York became one of the most significant influences on his poetry. He made the connection automatically and intuitively between the poetic drama and the cinema. Juan Cano Ballesta offers some observations on the cinematographic medium, and its influence on the poet. He stresses that one of the prime reasons that Lorca was attracted to this medium was its revolutionary vibrancy, which tended to break down any pre-conceived order which held an establishment, social or political, rigidly in place:

> Las técnicas cinematográficas abundan en la poesía lorquiana. La experiencia de Nueva York y del cine le han inspirado un lenguaje poético que ordena los objetos paratácticamente, los amontona sin distinciones valorativas, los encadena o enfrenta. Es el mundo moderno de los años veinte en su fluir de impresiones, imágenes y sonidos el que bulle en su poesía. La anarquía primitiva de los instintos explota en versículos que no obedecen a ningún molde o norma. Son la proyección de un mundo en desequilibrio y lejos de todo intento jerarquizador. Una ideología crítica y revolucionaria halla expresión en un lenguaje vigoroso y rebelde. Su visión negativa obedecía

> a una convicción profunda y al deseo sincero de cambiarlo. No es puro tema artístico. Lorca está tomando parte en la vasta lucha ideológica de su tiempo que es la lucha entre naturaleza y tecnología entre campo y ciudad, entre mundo obrero y burguesía capitalista (5).

C. B. Morris describes Lorca's interest in the cinema as a means by which the poet could "tap into" another reality, one which the world of appearance does not portray. He cites, in addition to PNY, a screen play which Lorca wrote during his sojourn in New York, Viaje a la luna. That the poet worked on both works at the same time would seem to indicate that he was highly influenced by cinamatographic techniques while in New York:

> Many similar sequences of images in the poems of Poeta en Nueva York [similar to Lorca's screen play Trip to the Moon] show the intimate connection in Lorca between the poet and the potential filmmaker. In poem and in film, the effect and intention of such images are the same: to transport us to a plane of fantasy where physical laws are no longer valid, where things are not what they appear to be, where people are not what their uniform makes them seem (6).

Several years after Poeta en Nueva York was written, in 1934, Lorca wrote his famous Llanto por la muerte de Ignacio Sánchez Mejías," a work replete with imagery and stylistics borrowed from drama and the cinema. Each of the five sections or subdivisions of this lengthy poem are titled, and they form a unity in which each relies on the subdivision which precedes and follows it for completion of its meaning. The death of the bullfighter Sánchez Mejías is graphically depicted and chronicled in such a

way that it follows a evolving narrative structure of its own. From the death of the bullfighter for example, we move to a scene of the body laid out, and from there to a "scene" describing the absent soul. This linear narration is very much reminiscent of that which is to be found in PNY. Of interest as well in this regard is that two of Lorca's most famous dramas were published subsequent to Llanto, La casa de Bernarda Alba, and Yerma. Lorca seems to have fused the media of poetry and drama in several of his works. Bodas de sangre, in fact, is written in poetic verse. The time juxtapositions of the New York poetry as well as its narrative structure, and the extensive setting descriptions in the dramas as well as the "poetic dialogues" of the characters all bear witness to Lorca's willingness to include elements of both drama and poetry in his works. In a sense, then, this was a return to the poetic dramas of previous centuries, and what is especially significant in an analysis of the narrative structure of PNY is that by incorporating the evolving and dynamic aspects of drama into a work of poetry, it became impossible for Lorca not to order his poems in an evolutionary manner. It becomes increasingly difficult to separate the poet from the dramatist in Lorca as his work evolves. To establish this point, Juan Caballero's comments on the highly poetic qualities of La casa de Bernarda Alba are relevant:

> Y eso hacen los personajes de La casa de

> Bernarda Alba: gritan, lloran y se desesperan con un lenguaje desprovisto de versos y tomado de la realidad andaluza, pero estilizado en colores y símbolos hasta integrarse en poema (7).

Vicente Cabrera, although he might just as well have cited Yerma or Bodas de sangre for his examples, also points out the poetic nature of La casa de Bernarda Alba:

> (. . .)La casa de Bernarda Alba is a highly poetic drama. Its imagery is so coherently constructed and complete that the play becomes a poem, a dramatic poem structured with an extensive ambivalent metaphor: the house of Bernarda Alba, with all of its symbolic and poetic implications (8).

The idea that Lorca did not wish to separate poetry from his drama is signaled by the poet himself in the preamble to La casa de Bernarda Alba: Following a list of the characters on the first page of the play, Lorca has added, "El poeta [emphasis mine] advierte que estos tres actos tienen la intención de un documental fotográfico (9)."

This merging of poetry and drama as a medium of artistic expression occurred at some point between the writing of Libro de poemas, which as mentioned earlier, contained little or no structural evolution or anecdotal cohesiveness, and the writing of Lorca's dramas. The poems which comprise both Poema del Cante jondo and Romancero gitano are linked thematically, but a narrative sequence, if present at all, is much weaker than that of PNY where the poems seem ordered by an over-riding narrative arrangement, each poem having been strategically placed to produce a more dynamic and unified composition.

Robert Scholes and Robert Kellogg have noted that the term "narrative" has taken on a limited connotation over the last two centuries to refer specifically to the novel. They are opposed to this narrow interpretation of narrative, and write:

> By narrative we mean all those literary works which are distinguished by two characteristics: the presence of a story and a story-teller. A drama is a story without a story-teller; in it characters act out directly what Aristotle called an "imitation" of such action as we find in life. A lyric, like a drama, is a direct presentation, in which a single actor, the poet or his surrogate, sings, or muses, or speaks for us to hear or overhear. . . . For writing to be narrative no more and no less than a teller and a tale are required (10).

The "limited view" of narrative referred to above perhaps partially explains why so little attention has been paid to this aspect of Lorca's New York poetry. Narrative has been traditionally (at least for the last two centuries) associated almost exclusively with the novel, and for this reason, no attempt to analyze this poetic composition with regards to its narrative structure has been undertaken. Scholes' and Kellogg's observations are instructive for any examination of PNY, and their discussion of the story and the story-teller offer a useful point of departure to be used in clarifying narrative voice and narrative structure in PNY. Several Lorca scholars over the years have chosen to analyze this work in terms of "how Lorca felt" when he wrote these rather bleak poems. Unfortunately, any attempt to analyze Lorca's personal

psychology does an injustice both to him and to the New York collection. Upon close observation, the careful reader discovers that these are not the words of García Lorca himself, but rather, that they are the words of a narrator, who, certainly, may be expressing some of the poet's thoughts and perceptions, but who, in the end, is a narrator, whom we can only loosely associate with Lorca. Indeed, the choice of a generic "poeta" in the title of the work demonstrates a certain distancing on Lorca's part from his narrator, or "story-teller," to use Scholes' and Kellogg's term. If there is any doubt as to the textual existence of this narrator--who is not García Lorca--in this collection, it can be easily dispelled by referring to some of the correspondence between Lorca and his friends and family during his stay in America. In a letter written to his friend Melchor Fernández Almagro from New York on the 30th of September, 1929, he describes his state of animation in the following way:

> Yo me encuentro alegre, con una alegría de primavera reciente y asisto a estos prodigiosos partidos de foot-ball con el candor del mejor aficionado. Creo que he hecho una buena cosa con este viaje (11).

It would be problematic indeed to link these words with the more pessimistic words of the "poeta" of PNY. For this reason, it is a pointless analysis of PNY which takes as a starting point "how Lorca felt in New York," for the simple reason that Lorca appears to have taken great care in the creation of this generic poet, who most certainly

voices Lorca's perceptions indirectly, but never speaks *for* him. In fact, when an analysis of the work's narrative structure is undertaken, a logical way to refer to the narrator of these poems is "the poet," and not García Lorca, who took great care to infuse a personality of his own into his narrator.

The complexity of the narrative component in this work is much easier to apprehend if certain tools of modern literary theory are employed. Since the poems in *PNY* are ordered systematically, in an evolving narrative fashion, it is helpful to bear in mind the structuralists' theory of the "histoire" and the "discours." The term "discours," according to Seymour Chatman, deals with the techniques which a writer employs in order to narrate his story line, or plot. These can involve a myriad of innovative, or traditional techniques, such as changes in the narrative voice, flashback sequences, or stream of consciousness writing. The plot itself, then, is the "histoire." Although these terms are usually associated with the novel, there is no reason not to apply them to *PNY*, because there is a definite plot in the composition, and Lorca has used some highly innovative techniques, most notably in the area of narrative voice, to accentuate this plot. Chatman makes the following observation concerning the writer's use of a narrator, and it is useful to bear his words in mind when analyzing *PNY*:

> Even dialogue has to be invented by an author.

> But it is quite clear (well established in theory and criticism) that we must distinguish between the narrator, or speaker, the one currently "telling" the story, and the author, the ultimate designer of the fable, who also decides, for example, whether to have a narrator, and if so, how prominent he should be. The "narrator," when he appears, is a demonstrable recognizable entity immanent to the narrative itself. Every narrative, even one wholly "shown" or unmediated, finally has an author, the one who devised it (12).

Chatman further clarifies the relationship which exists between author and audience, and how the "histoire-discours" process mediates that relationship:

> Narratives are communications, thus easily envisaged as the movement of arrows from left to right, from author to audience. But we must distinguish between real and implied authors and audiences: only implied authors and audiences are immanent to the work, constructs of the-narrative-transaction-as-text. The real author and audience of course communicate, but only through their implied counterparts (13).

Chatman's ideas, taken in conjunction with Umberto Eco's comments on literary texts assist in recognizing the great lengths to which Lorca went to order his text, and to instill life into his narrator/protagonist. Eco writes:

> Thus, art seems to be a way of interconnecting messages in order to produce a text in which: a) <u>many</u> messages, or different levels and planes of discourse, are <u>ambitiously</u> organized; b) these amiguities are not realized at random, but follow a precise design (14).

Chatman and Eco's comments are instructive, because they stress the importance of the distancing of the author from his narrator, or from his "planes of narration." As already mentioned, Lorca did this seemingly intuitively when he titled the work, and named his generic poet. It

is that poet who narrates Lorca's chronicle in the city, as will now be shown in an analysis of the individual poems.

The analysis of the work, using the models mentioned above, will entail a study of both the text's histoire and discours. First, a study is made of the content of each poem in the work, and how the narrative thread (a "plot," or histoire) gives the work a narrative cohesiveness. Then, the techniques employed by the poet to order this structure (discours) is studied. Narrative voice, an important component of discours is studied thereafter in detail. Michael Riffaterre's concept of the "poetic matrix," a process which reduces each poem to its "bare essentials" in terms of theme or message, has been added to the model to aid in this process. Based on this concept, a study is made of the kind of narration García Lorca has employed in order to enhance these thematic matrices.

There have been critics over the years who have accused Riffaterre of "poetic reductionism" due to his theories. But his matrix model has still been chosen to be used in this study for two reasons: 1) A certain "reductionism" is necessary because the numerous poems are so diverse in nature and theme, that the matrix is one of the few useful and helpful ways of relating their narrative structures to their themes, and 2) the matrix model, in the end, may very well be "reductionist," but

not in the negative sense of the word, as some critics have used it against Riffaterre. For example, Jonathan Culler makes some interesting observations concerning Riffaterre's matrix model which clears Riffaterre's name and ideas (15).

The first poem in PNY is entitled "Vuelta de paseo," and in it, several lightening fast images of the urban "monster" are presented. There is an element of speeded up time sequencing in this first poem, since there is little action narrated; the poem is rather a series of metaphors and images which flash quickly into the consciousness of the poet and the reader. The poet (Lorca's narrator) portrays New York in a most negative fashion. He feels lost and alone in the city and sees himself as having been "asesinado por el cielo," as he wanders amidst such images of destruction and malaise as a butterfly drowned in an inkwell and a dead tree stump. In a verse frequently left uncommented by the critics, he declares, "dejaré crecer mis cabellos." This line becomes more significant as the narrative unfolds in the poems which follow, because once the reader realizes that a large portion of the work parallels certain elements of the Biblical story of Christ, then the long hair can be seen as an attempt by Lorca to identify his poet physically with Jesus.

In the second poem in the work, "1910 (Intermedio),"

the poet narrates an earlier, happier time of his life:

> Aquellos ojos míos de mil novecientos diez
> no vieron enterrar a los muertos
> ni la feria de ceniza del que llora por la madrugada
> ni el corazón que tiembla arrinconado como un caballito
> de mar (22).

These lines embody the poet's desperate attempt to escape into his past--a past which as the poem indicates, was much more peaceful and tranquil. This poem is a natural reaction to the conditions described in "Vuelta de paseo" in which the poet feels utterly abandoned as he roams the frenetic streets of New York City and tries to adjust.

As already mentioned, Lorca was interested in the potential application of cinematographic techniques to poetry. This interest is notable in the third poem "La Aurora." The present tense first person narration of "Vuelta," passes to the past tense first person narration of "1910," and then changes to the more dispassionate third person narration. The imagery of "La Aurora" is highly visual, and the reader realizes that much of it could have been easily captured on film. The poet's depiction of the city is bleak:

> La aurora de Nueva York tiene
> cuatro palomas de cieno
> y un huracán de negras palomas
> que chapotean las aguas podridas. . . (24).

But what would be missing from any similar celluloid presentation of the city are the striking metaphors for which Lorca is so well known. For example:

> Por los barrios hay gentes que vacilan insomnes
> como recién salidas de un naufragio de sangre (26).

These strange sights, and others described in "La Aurora" force the poet to once more take refuge in his past, and the fourth poem in the work is a narrative reminiscence of three childhood friends, all three now "momificados" by the passage of time. He repeats their names, "Enrique, Emilio, Lorenzo" five different times in the poem, and twice changes the sequence of the names repeated. This creates the effect of an echo, of a repetition which sounds down through the years, and brings lost friends to the forefront of the poet's memory. All three of these childhood friends meet with unfortunate ends. They are "frozen, burned, and/or "buried" in the adult world of beds, roofless colleges, and billiard halls. When the poet writes at the end of this "round," "comprendí que me habían asesinado," the words reflect a melancholy desire to return to a time of happiness and camaraderie--the passage of time which had done away with his friends had done the same to him as well; his childhood had been permanently lost (16). This lost childhood becomes the lead-in to the next poem, "Tu infancia en Menton (17)." It is the poem which reaches farthest back into the early life of the poet, and thus, fits logically into the narrative at this point. In "1910" the poet was a child, in "Fábula y rueda de los tres amigos, he was an adolescent, but in "Infancia," he is a young child, a fact which is emphasized by the repetition of the verse "Sí, tu

niñez, ya fábula de fuentes (39-40; Séneca)." This poem is not a description of a child's happy and care-free days, but rather, it is the description of a past, narrated by an adult, who now recognizes the menaces of the debilitating and oppressive aging process. The child-like exclamation, "Oh, sí. Yo quiero. ¡Amor, amor!," is followed by the sad command, "Dejadme! No me tapan la boca los que buscan espigas de Saturno por la nieve o castran animales por un cielo (40, Séneca)." The poet emerges from this flashback sequence, and finds himself once again, on the cold and cruel streets of New York City.

"Norma y paraíso de los Negros," describes the black inhabitants of the city. It should be noted that this poem takes on an internal rhyme pattern and a rhythm much more stylized than those of the previous poems reflective of the primitive dances and chants of the ancestors of the city's blacks. This poem is a lengthy description of a people "out of their element" in New York, a people who:

> Odian la flecha sin cuerpo
> el pañuelo exacto de la despedida
> la aguja que mantiene presión y rosa
> en el gramíneo rubor de la sonrisa (32).

The colors mentioned in these verses, white and pink, connote the white race, and certainly, the "pañuelo exacto" is a reference to the stifled refinement which Lorca's "poeta" obviously believes has stolen from the blacks, as well as the whites, the vital qualities of

spontaneity and freedom:

> Aman el cielo desierto
> las vacilantes expresiones bovinas
> la mentirosa luna de los polos
> la danza curva del agua en la orilla
>
> Con la ciencia de tronco y el rastro
> llenan de nervios luminosos la arcilla
> y patinan lúbricos por aguas y arenas
> gustando la amarga fresura de su milenaria
> saliva (32)

This poem, an encomium of the black culture and way of life is followed by a vivid portrayal of blacks trapped with no escape in the white man's urban technological society. The imagery of "El rey de Harlem" is decidedly bleak. "Los tanques de agua podrida," "las muchachas americanas [que] llevaban niños y monedas en el vientre," "el rubio vendedor de aguardiente," are all signs of a dominant race which has colonized and exploited the black minority. Lorca exhorts the blacks to flee, "¡Hay que huir!" and to escape from the servile positions in which they find themselves: ". . . cuando los cocineros y los camareros y los que limpian con la lengua/las heridas de los millonarios,... (38)." He urges the blacks to reject the white culture as a whole, which he describes as a "gentío de trajes sin cabeza (40)."

He further exhorts the blacks to "seek the sun," a symbol in this instance of Nature itself:

> Buscad el gran sol de centro
> hecho una piña zumbadora.
> El sol que se desliza por los bosques
> seguro de no encontrar una ninfa.
> El sol que destruye número y no ha cruzado nunca un
> sueño,

el tatuado sol que baja por el río
y muge seguido de caimanes (40).

Up until this point in the narrative, the poems have dealt largely with the plight of the poet, his inner turmoil as he encounters New York, and the blacks, who, along with himself, are seemingly trapped and overpowered by the materialism and exploitation of the inhabitants of the metropolis. The poem which follows "El rey de Harlem" in the composition has caused perplexity on the part of several Lorca scholars, because they have had great difficulty in reconciling what they perceive to be its theme with the black poems which precede it, and the poem which follows it, "La danza de la muerte," which also has black culture as a central theme. But if this poem, "Iglesia abandonada (Balada de la gran guerra)" is viewed in a wider context as one which introduces a series of poems with strong biblical overtones, then, in fact, it becomes one of the most pivotal in the work. Miguel García Posada has written that PNY draws a great deal of its inspiration from the Bible: "La Biblia es una de las grandes suministradoras de materiales a los poemas neoyorquinos (18)," and in the latter part of the work particularly, this becomes very apparent. The title, then, of this poem, "Iglesia abandonada (Balada de la gran guerra)," is significant, because it presages a religious battle of sorts which is to follow almost throughout the rest of the work. Although the "gran guerra" has been

interpreted as a reference to the First World War, the war to which the title refers is most probably not that war at all, but rather, a more fundamental conflict, the struggle between good and evil itself, which the poet begins to portray ever increasingly through allusions to Biblical stories and events. The following verses from "Iglesia abandonada" underscore the religious nature of the poem:

> Yo tenía un hijo que era gigante
> pero los muertos son más fuertes y saben
> devorar pedazos de cielo (42).
>
> Me envolveré sobre esta lona dura para no sentir el
> frío de los musgos
> Sé muy bien que me darán una manga o la corbata
> pero en el centro de la misa yo romperé el timón y
> entonces
> vendrá a la piedra la locura de pingüinos y gaviotas
> que harán decir a los que duermen y a los que cantan
> por las esquinas
> El tenía un hijo
> Un hijo. Un hijo. Un hijo
> que no era más que suyo porque era su hijo
> Su hijo. Su hijo. Su hijo (44).

The narrative voice in this poem is fragmented into both the first and third person. Since in later poems, Lorca' narrator begins to identify with Christ and others who meet sacrificial deaths, this fragmentation is highly effective because it portends the merging of several personalities into one which occurs later in the work. The reference to the Mass makes it clear that there is a religious concern in this poem. In a classic article (19), Richard Saez recognized a desire on the poet's part to offer himself as a "ritual sacrifice" for the purpose of "saving" humans from industrial/technological

dehumanization, and bringing them to the "salvation" found through harmonious renewal and return to Nature. Saez argues convincingly that Lorca's poet takes on a Christ-like role. It is thus in "Iglesia abandonada" that this process of identification is begun in the narrative. There is a desire exhibited on the part of the poet to "steer" the Church away from its hypocritical and dehumanizing practices, and back onto the path of pure love as represented by Christ. This note of rebellion is to be found in the line, "en el centro de la misa yo romperé el timón," where the desire to destroy the "rudder," the figurative tool used to hold the traditions of the Church in place, would be an act of open hostility against a church more interested in empty ritual than in human fulfillment. In the poems which follow "Iglesia abandonada," the rebellious challenges which the poet issues to the Church will become even stronger.

It must be recognized at this point that Lorca was probably not too concerned with the Catholic Church per se. It appears that he simply "used" the Church as an example of a bureaucracy that had grown out of hand, and was now more of a spiritual "oppressor" than a "liberator." In the poems which follow, Lorca's Biblical references grow even more frequent, yet, he is most probalbly only using these references in a limited context as well. Indeed, several critics, among them Virginia Halliburton and Allen Josephs believe that Lorca's poetry

was some of the most "un" or "anti-" religious poetry ever written in Spain (20).

The linkage scholars have not elucidated is that between "Iglesia abandonada (Balada de la gran guerra)" and "Danza de la muerte," which follows it. Many critics have been at a loss to explain this "rupture" between "El rey de Harlem," and "La danza de la muerte," made by the placement of "Iglesia abandonada" between the two poems with the Black themes. Careful study, however, shows that there is really no need to interpret this placement as a rupture at all. In "El rey de Harlem," a powerless and colonized people are described, who are incapable of resisting the subservient and degrading roles which are thrust upon them. However, once the "son" of "Iglesia abandonada" has appeared to challenge the false doctrines and exploitative practices of the whites (portrayed in "Iglesia" as "penguinos" and "gaviotas"), then a "dance" of rebellion and retribution can be made. This "Danza de la muerte," reminiscent of both tribal African dances, and the medieval "Dance of Death" does no harm to the blacks, but rather, draws it strength and powers from their primordial and innocent African culture. The dance threatens only those who dwell in the bastions of power, such as the Pope, and the millionaire, or those who profane in some way a wholesome and healthy lifestyle, such as "dry cathedral dancers, esmereldas, and Sodomites. The capitalist establishment is particlarly signaled out

for destruction by the African mask which hovers phantasmagorically over Wall Street (21):

> Que ya la Bolsa será una pirámide de musgo
> Que ya vendrán lianas después de los fusiles
> y muy pronto, muy pronto, muy pronto.
> ¡Ay, Wall Street!
> El mascarón. ¡Mirad el mascarón!
> ¡Cómo escupe veneno de bosque
> por la angustia imperfecta de Nueva York (52)!

The relationship between the exploited, but latently powerful blacks and a Christ-figure is implicit in the poem. Just as on the apocalyptic Judgement Day Christ is to punish those who have done wrong, so the blacks, fortified by their culture, and represented in this poem in the mask itself, will one day have their victory and vengeance over the whites.

"Paisaje de la multitud que vomita (Anochecer de Coney Island)," and "Paisaje de la multitud que orina (Nocturno de Battery Park)" are the two poems which follow "Danza." Both of these poems portray a faceless and nameless throng of people, who collectively represent the mass man of a modern urban metropolis. The poet issues a challenge to them to "travel through idiot's eyes to a landscape of sepulchres which produce fresh apples." Certainly the link made here between a sepulchre, a death symbol, which produces "fruit," or life, is a reference to Christ' victory over death. The verses which follow further develop the allusion, and can be interpreted as references to Christ as well: "el olor de un solo cuerpo con la doble vertiente de lis y rata, . . .(56)" allude

to Him, who, according to the Bible, conquered the evil of the world (la rata), and at the same time, purified it through HIs corporal death. The lily here serves as both a death symbol, and as a symbol of purity.

In PNY, Lorca has created a narrative with both protagonist and antagonist. His poet, whom he has begun to identify with Christ, and the oppressed peoples of New York, are pitted against the corrupt white race and their social system which holds in place and perpetuates all of the exploitative practices to which they are subjected. The white establishment is epitomized in the entity of Wall Street. Modern urban man "vomits" and "urinates" in the city; life within is foul and dirty. The black culture of "green vegetation" and "animal freedom" rails against this urban nightmare.

In the poem which follows "Paisaje de la multitud que orina (Nocturno de Battery Place)," the cold voice of a homicide investigator questions a witness to the crime. In "Asesinato (Dos voces de madrugada en Riverside Drive)," the investigator pursues his facts in a cold and relentless fashion, typical of that style of investigative reporting to which we have all become accustomed in the twentieth century. In fact, there is a strong element of intertextual reference here, because, most of those who read this poem can immediately call to mind some example of a "hard boiled" journalist, who relentlessly pursues a story even if it means cajoling a victim of a crime, or

those close to the victim. His questions are designed to elicit "the facts, and just the facts:" "¿Cómo fue?," and his casual tone elicits a cry of anguish from the poet, " Ay, de mí," for it is, in fact, the poet's figurative death which is being described. The poet's "murder" on Riverside Drive coincides, interestingly enough, with Christmas, because the poem which follows is "Navidad en el Hudson." This poem is Lorca's description of his poet's "death"--not his physical or spiritual death in this instance, but rather, as his death <u>as</u> a poet:

> He pasado toda la noche en los andamios de los
> arrabales
> dejándome la sangre por la escayola de los proyectos
> ayudando a los marineros a recoger las velas
> desgarradas
> y estoy con las manos vacías en el rumor de la
> desembocadura
> No importa que cada minuto
> un niño nuevo agite sus ramitos de venas
> ni que el parto de la víbora desatado bajo las ramas
> calme la sed de sangre de los que miran el desnudo
> lo que importa es esto: hueco. Mundo solo.
> Desembocadura
> Alba no. Fábula inerte
> Solo esto: Desembocadura.
> Oh esponja más gris
> Oh cuello mío recién degollado
> Oh río grande mío
> Oh brisa mía de límites que no son míos
> Oh filo de amor. Oh hiriente filo (60)

In these lines, the poet sees himself as both "headless" and "empty handed." Both are symbolic of his temporary "poetic block." The emptiness which he feels is a link to the first poem of the work, "Vuelta de paseo" in which his feelings of utter hopelessness and inability to act are also described. This poetic death is important

symbolically, just as the poet's "physical death" eventually becomes, because it signals a turning point in the narrative, where, from this point on, Lorca's protagonist/narrator will recognize the city for what it is, an evil and dehumanizing force, and having recognized it, no longer will be intimidated by it. Through this figurative death, the poet is "reborn," and thus, it is most appropriate that the poem in which it occurs is a description of Christmas day in New York City. The day on which the most famous birth in the world is commemorated is the day on which a new poet is figuratively born. The poem which follows, "Ciudad sin sueño (Nocturno del Brooklyn Bridge), continues the idea of rebirth, and in it, the first vestiges of a new hope on the poet's part can be discerned:

> Un día
> los caballos vivirán en las tabernas
> y las hormigas furiosas
> atacarán los cielos amarillos que se refugian en los
> ojos de las vacas
> otro día
> veremos la resurrección de las mariposas
> disecadas
> y aun andando por un paisaje de esponjas grises y
> barcos mudos
>
> veremos brillar nuestro anillo y manar rosas de
> nuestra lengua (62)

This first reference to a resurrection is extremely important at this juncture in the narrative. The "resurrection" referred to here is the re-birth of Nature, which has been mutilated in the city. The grey sponge symbol has already appeared twice before in the previous

poem, "Navidad en el Hudson. In that poem, the grey sponge had been associated with the poet himself ("Oh esponja mía gris," p.61), and was used figuratively as a type of "blotter" to soak up his bitterness and psychological/artistic block, and to once again enable him to be "reborn" as a new poet. In "Navidad en el Hudson," the grey sponges serve a similar purpose. They dot the landscape in this prophetic vision, having done their job, and soaked up the evils and the pollution of the city. Now nature can reassert herself, which she does through the form of the horses who take over the tavern, and the furious ants who go about the business of destroying the vacant city. The butterfly drowned in the inkwell of the first poem of the work is in this poem symbolically resurrected in the form of her fellow butterflies who have struggled under the binds of the city, and the effects of a "false science." The two butterflies thus form a symbolic resurgence of the soul. In "Vuelta de paseo," the butterfly had been drowned in the ink of the businessmen of New York. In this poem, the butterfly had met its demise at the hands of a destructive science. These two arch-villains, business and science, are, in this poem, prophetically destroyed, and and an unencumbered Nature retakes her city.

In the poems which follow this one, the theme of resurrection will surface time and again, until it is dealt with in a climatic fashion in "Oda a Walt Whitman,"

after the poet himself has undergone a period of renewel. This period of renewel and recovery of lost identity and strength is portrayed in the poem which follows, "Panorama ciego de New York." We see here again a description of a desolate and polluted cityscape, yet several verses in this poem presage a struggle yet to come between the forces of life and the forces of death:

> Todos comprenden el dolor que se relaciona con la muerte
> pero el verdadero dolor no está presente en el espíritu (64).
> Nosotros ignoramos que el pensamiento tiene arrabales
> donde el filósofo es devorado por los chinos y las orugas
> y algunos niños idiotas han encontrado por las cocinas
> pequeñas golondrinas con muletas
> que sabían pronunciar la palabra amor (66).

In this poem, a rediscovery of true love has been made. It is highly significant that "niños idiotas" have made this discovery, because in the poems which follow, and especially in the "Oda a Walt Whitman," it is the naive and innocent child who in fact saves the world from the industrial/technological monster. There can be little doubt about this connection after noticing that the poem "Nacimiento de Cristo" is the one which follows. The highly stylized and structured rhyme and meter scheme of this poem, unusual up to now in the work, reflect an ordering of the universe, brought about by the birth of the Christ child:

> El niño llora y mira con un tres en la frente
> San José ve en el heno tres espigas de bronce
> Los pañales exalan un rumor de desierto
> con cítaras sin cuerdas y degolladas voces

La nieve de Manhattan empuja los anuncios
y lleva gracia pura por las falsas ojivas
Sacerdotes idiotas y querubes de pluma
van detrás de Lutero por las altas esquinas (68)

The birth of Christ, then, as described in this poem, is a birth laden with sadness. The child cries, and there is no music or singing, because the commercialization of a Manhattan Christmas has destroyed the true significance of the birth. "Idiot priests" do not perceive the real meaning of the child's birth either (an intertextual reference to the Bible most probably, when the pharasees condemned Jesus for his refusal to practice a rigid, cold, and strict code of ritualized religion), and continue to cater to a society which cheapens the commemoration of the birth with exploitative commercialism.

The four poems which follow "Nacimiento de Cristo" form a kind of poetic respite from the city. In the past, critics have attempted to interpret these four in terms of Lorca's temporary escape from the city as he vacationed in Vermont with his friend Phillip Cummings. By doing so, they overlooked the crucial point that these poems do not reflect Lorca's biography so much as they do his desire to order the poems in a coherent narrative structure. The poems belong here, <u>not</u> because, as some critics have suggested, Lorca simply got his fill of New York, left for Vermont for three weeks, and somehow came back refreshed enough to issue the strong challenge to the city that he

does in the poems which end the book. In fact, some of these poems were written in August, 1929, long before Lorca was more than even slightly familiar with the frenetic life of New York City. Lorca placed them in the narrative, rather, because they represent the respite or period of relief and renewel which would naturally follow the birth of Christ (described in "Nacimiento de Cristo," the previous poem), or, as he is later portrayed, along with several others who are ritually sacrificed, as the "Savior" of mass man. Furthermore, all four poems are a preparation of sorts for the poem which follows them, entitled, "Muerte," and as will be seen later in a discussion of that poem, Lorca's poet/protagonist begins to view death in a new and almost positive form; he accepts the fact finally, as opposed to his earlier views of death described in the earlier poem, that a type of ritualistic death is in fact a good, positive, and very vital component of a purification--resurrection process. These four poems, then, reflect the poet's personal struggle and vanquishment of his doubts and identity crisis caused by an encounter with the modern world. This escape from the city is important in the narrative, because it offers the poet the opportunity to contemplate and muse on philosophical questions that only the quiet of a natural setting can provide. In the country, he ponders nature, and broods over his own lost childhood, and in the end, returns to the city a stronger, angrier, but inwardly

self-assured critic of the modern industrial metropolis.

"Poema doble del lago Edem" is a "flashback" episode, not unlike earlier ones such as "Tu infancia en Menton," and "1910 Intermedio." But here, there is a positive tone, and an assertiveness that was not to be found in the earlier poems:

> No, no. Yo no pregunto yo deseo
> voz mía libertada que me lames las manos
> En el laberinto de biombos es mi desnudo el que recibe
> La luna de castigo y el reloj encenizado (72).

The poet now seems quite tranquil, in spite of the fact that he now realizes that he may have to undergo some amount of suffering. However, the voice of desperation, which characterizes the poetry of the earlier section of PNY has disappeared. He no longer laments his fate, but accepts it, as can be seen from the following verses from "Cielo vivo," the poem placed after "Poema doble del lago Edem:"

> Yo no podré quejarme
> si no encontré lo que buscaba
> pero me iré al primer paisaje de humedades y latidos
> para entender que lo que busco tendrá su blanco de alegría
> cuando yo vuele mezclado con el amor y las arenas (74).

There is an element of acceptance and happiness now associated with death, and the last verse is of special importance, because it depicts a soul freed from earthly ties. In these verses, the poet foresees a return to a primordial and idyllic landscape, and no longer feels the need to dwell on the pain of the past. In the poems which

follow, the poet begins to identify with, and to both love and pity children, and their state of vulnerability and innocence, much as Christ did in the Bible. "El niño Stanton" is a poem permeated with affection for the child, a child who is figuratively menaced by the maturation process.

In "Vaca," the poem which follows "Stanton," the poet looks directly on death, and in one of the goriest poems of the book, describes the slaughter of a cow. One senses though, that now that the poet has resolved to undergo a type of figurative death himself, that he is no longer threatened by the phenomenon, which is why he is able to portray it so graphically in "Vaca." This is so true, that in the poem following it, "Niña ahogada en un pozo (Granada y Newburgh), he can look on death in one of its cruelest forms--the striking image of an atrocious well whose dead and stagnant waters refuse to yield up the body of a young girl who has fallen in and drowned.

These short poems all portray episodes dealing with death, and in particular, with the deaths of children. Their placement in the text at this juncture, in a group, is significant for the continuing narration of the composition. In the first poem of the work, the poet felt figuratively "assassinated." The poem portrays the lonely wanderings of an individual who was so frightened and overwhelmed by the modern metropolis that he felt a certain psychological paralysis, and the city itself is

what threatened him with death, just as it did to all--in his view--who were trapped in positions of powerlessness and servitude. The deaths described in later poems, however, are detailed in a new tone. Lorca's protagonist/narrator is able to look upon death now in all of its ugliness, and not "flinch," or attempt to hide from it through the use of flashback sequences, and nostalgic narrations, as he did when he found himself in threatening situations at previous junctures in the book. For example, the poem "Vuelta de paseo," which describes the threatening aspects of the American metropolis, was followed immediately by "1910 (Intermedio)," a poem nostalgic in tone.

The previous poems focused on the deaths of others, such as the little girl or the butchered cow. Now, in the next sequence of poems, the poet begins to deal with his own death, and like a collage, or a cinematographic photomontage, the images and aspects of his own figurative death are juxtaposed so that he may view this event from a variety of different perspectives, or "camera angles," to continue the simile of cinema.

The poem which follows "Niña ahogada" is entitled simply "Muerte." What immediately distinguishes this poem from the ones which precede it is the return to first person narrative in the latter half of the poem. The first verses are narrated in the third person. The poet first lists a number of different animals who strive to

changes their status, or seek metamorphoses of some kind:

> Qué esfuerzo,
> qué esfuerzo del caballo
> por ser perro,
> qué esfuerzo del perro por ser
> golondrina,
> qué esfuerzo de golondrina por ser abeja,
> qué esfuerzo de la abeja por ser caballo (86).

By beginning this "round" with a horse which desires to change its existence, and ending with the bee which desires to take the form of a horse, the poet depicts a "vicious circle" of life, wherein (if these animals may be likened to humans) the same fate is met by all. People appear to spend their entire lives dissatisfied with who or what they are, and by attempting to be something that they are not, they lose the valuable time that they might have put to use had they been satisfied with their existence. The end, of course, for all of these unfulfilled desires is death, and it seems that the poet, when he changes from third person to first person narration, has learned a lesson from their fruitless strivings. He can now face his own death, satisfied that he will now live it to its fullest, and not be concerned with material concerns:

> Y yo por los aleros,
> qué serafín de llamas busco y soy. . . .
> sin esfuerzo (86).

This portrayal of the poet's own material death, in which he assumes the spiritual form of a seraphim, and finally ceases the fight against the threat of death itself, can be viewed as a culmination point, after which he

figuratively "goes limp" and accepts temporal death. This accomplishment, in turn, stands out all the more when one realizes that death has been a constant and overwhelming obsession in much of Lorca's poetry, not only in PNY (22).

This poem is followed by "Nocturno del hueco," which, as the title suggests, portrays the dreamless and numbed sleep-state of death. The emptiness is spiritual, and very much reminiscent of San Juan de la Cruz's "Noche oscura del alma," a poem which also somberly depicts the passage of the spirit from darkness into the light of a new re-birth and new life. In a series of images which parallels the description of the state of emptiness, the physical aspects of a body in decomposition are portrayed:

> Ya terminaron las hormigas
> Alguna leve sierpe de aire y hojas
> subía por el muro de cal casi ahogada (92).

The wall of lime is a reference to the grave, and the ants are depicted as having completed their work in decomposing the body.

The repetition of the pronoun "yo" in the verses which follow those above changes the tone of the rest of this poem by its almost incessant hammer-like quality. It indicates immediately that the poet still "exists," even if he has now undergone a figurative physical death. "Yo" comprises the only word of a verse six different times in the poem, but is still always associated with some form of death or emptiness:

> Yo

> con el hueco blanquísimo de mi caballo
> crines de ceniza, plaza pura y doblada (92)

The tone of this poem is one of finality, and the repetition of "yo" serves to encapsulate the poet in his own solitary death-state. Each use of the word "yo" brings with it more intensity than the preceding one, because more verses of the poem separate the repetitions. Michael Riffaterre makes an observation which is extremely useful when considering the repetition of the first person pronoun in this poem:

> Repetition is in itself a sign: depending as it does upon the meaning of the words involved, it may symbolize heightened emotional tension, or it may work as the icon of motion, progress, etc. (23).

In the case of this particular poem, the repetition really serves all ends mentioned by Rifaterre. There is an emotional quality of loss as the poet figuratively sheds his former identity, but at the same time, the repetition of "Yo" emphasizes that the poet has not ceased to exist. Rather, he has simply taken on a new and evolving identity. The repetition of the pronoun, then, becomes a textual device which indicates evolution and dynamism. Furthermore, the use of the pronoun to form a single verse of the poem five different times signals a recovery of strength, self-control, and self-reliance.

The tension created by the constant repetition of "yo" reaches a climax in the final verses of the poem:

> Yo
> Mi hueco sin ti, ciudad sin tus muertos que comen

ecuestre por mi vida definitivamente anclado

Yo.

(No hay siglo nuevo ni luz reciente
Solo un caballo y una madrugada) (92)

The "former" poet, the one who had been intimidated by the city, has, through this death process, conquered it. This is evident in the poem's final assertive "yo" before ending with the verses in parenthesis, which conveys the idea of a new day that is in store for the poet at some future time.

The following work is a sensual, visual, and highly aural one, with imagery which could be easily captured by celluoide and a sound machine. "Paisaje con dos tumbas y un perro asirio" is a cemetary scene. The poet still lies figuratively buried. It is difficult to explain why there are two tombs, unless one refers back to the previous poem, in which Lorca's "horse"--often interpreted by critics as the sensual, physical aspect of man in Lorca's poetry--died along with him ("yo con el hueco blanquísimo de mi caballo"). An imminent resurrection is hinted at in this poem in these verses:

y la luna estaba en un cielo tan frío
que tuvo que desgarrarse su monte de Venus
y ahogar en sangre y ceniza los cementerios antiguos
(94)

The reference to the destruction of the cemetary can be viewed as a victory over death, and it foreshadows a final jubilant "resurrection" on the part of the poet which will appear later in the narrative.

In "Ruina," the grasses of an encroaching cemetary threaten the dead man with eternal oblivion. But almost at the last minute, he is extended a ray of hope and salvation by an outstretched hand which will rescue him from the "digestive saliva of the grasses:"

> Vienen las hierbas, hijo:
> ya suenan sus espadas de saliva
> por el cielo vacío
>
> Mi mano, amor (96)

It is love, hence, in the final analysis, which saves the "dead" from eternal oblivion. These verses form a natural lead in to the next poem of the work, which Lorca himself labels a "love poem." In "Luna y panorama de los insectos (poema de amor)," an epigraph from Espronceda's famous nineteenth century poem, "La canción del pirata" precedes the text:

> La luna en el mar riela
> en la lona gime el viento
> y alza en blando movimiento
> olas de plata y azur (98)

The tranquil images of the seascape are ones which are appropriate to quote at the beginning of a poem which deals with the discovery of new-found peace and tranquility. The word "alza" is especially important in this context, because, the poet, as has already been demonstrated is working systematically toward a final scene of regeneration and resurrection, which has its poetic culmination in this poem. When he states, "Mi corazón tendría forma de un zapato," and then, "mi corazón

tiene la forma de una niña," he evokes a pantheistic world of reincarnation, in which, he has now realized, he lives through other people and things, even if he one day is to meet a physical death. He reveals in this poem how relative the concept of death can be, and that the death he previously feared so much in the city no longer haunts or terrorizes him. And thus, in this poem, after so many which have not dealt with the theme, images of New York appear once again:

> La luz tiene un sabor de metal acabado
> y el campo de todo un lustro cabrá en la mejilla de la moneda (100)

In subsequent verses in the poem, the imagery of decadence, and twentieth century angst, which would have been very similar to the imagery of the first poems of the work, have been ameliorated by the appearance of a "cradle:"

> No nos salva la gente de las zapaterías
> ni los paisajes que hacen música al encontrar las llaves oxidadas
> Son mentira los aires. Sólo existe
> una cunita en el desván
> que recuerda todas las cosas (102)

The cradle image may be a reference to the birth of the Christ child, and this birth is now comprehended by the poet in the true sense of "love." It is no longer represented in the tinsel and commercialism described in "Navidad en el Hudson," and this realization has given the poet the resurgence of hope and strength for which he has so long been searching in his poetic text. This strength

in turn, has prepared him to challenge the modern urban metropolis without fear, and issue a condemnation of all of twentieth-century industrialization and technology, which entices humans with false promises, and then enslaves them.

The poet's spiritual death, then, has been characterized by psychological trauma, and by a siege of anxiety. Drawing some of his inspiration from both the Eastern religions and Christianity, he figuratively "dies" in order to return stronger and dominant. In the poem which follows "Luna y panorama de los insectos," Lorca's narrator hurls a tremendous condemnation at the city which has caused him and, in his view, other powerless peoples, such suffering.

In "New York (Oficina y denuncia)," the city is seen as the product of twentieth century capitalism and industry, and thus, is portrayed in a series of images which reflect the idea of mass production and mass man. The first verse, "Debajo de las multiplicaciones," in its initial position, points out that Lorca's protagonist intuits that there is something profound to be discovered beneath the appearance of the mass of people who inhabit the great city, because they are, after all, human beings. The millions of "forms" which the poet observes moving day in and day out through the cityscape are singled out as those who bear the burden of human unfulfillment and estrangement from Nature:

> Debajo de las multiplicaciones
> hay una gota de sangre de pato;
> debajo de las divisiones
> hay una gota de sangre de marinero;
> debajo de las sumas, un río de sangre tierna (104).

The symbol of blood so often repeated in this poem is reminiscent of the "blood" imagery of "El rey de Harlem." In that poem, the blood represented the heritage of the Black race, and their vital ties to Nature and to the Earth. There is no reason to interpret the symbol any differently in this poem. The poet is looking beyond the cold and unfeeling society, portrayed above in an impersonal and mathematical terminology, to the heritage and wholesomeness that lies beneath this people who seemingly have forgotten the ducks, rivers, and oceans. Furthermore, in the Biblical context, blood is the symbol of ritual cleansing, drawn from a "weak" man by a violent society. Lorca's protagonist rebels against the powerful and exploitative faction which inhabits this modern day "Jerusalem":

> Yo denuncio a toda la gente
> que ignora la otra mitad
> la mitad irredimible (106)

This "Half beyond salvation" are those inhabitants of the city who have been overlooked or expoited by the establishment. The references to Christ then, are also appropriate, because these are the very same people to whom he was drawn in biblical times. In PNY, the minorities most often portrayed in this fashion are blacks, homosexuals, women, children, and all of those who

are oppressed by the establishment. The poet accepts a new role as the "voice in the wilderness (or wasteland)," because he has struggled with inner traumas, and has conquered them. He predicts a time of dreadful suffering for the inhabitants of the metropolis, if they do not "mend their ways:"

> ¿Qué voy a hacer? ¿Ordena los paisajes?
> ¿Ordena los amores que luego son fotografías?
> Que luego son pedazos de madera y bocanadas de sangre
>
> No, no: yo denuncio,
> yo denuncio la conjura
> de estas desiertas oficinas
> que no radian las agonías
> que borran los programas de la selva
> y me ofrezco a ser comido por las vacas estrujadas
> cuando sus gritos llenen el valle
> donde el Hudson se emborracha con aceite (108).

When the poet offers himself "to be eaten" by the "crowded cows" in the lines above, it is once again a Biblical reference, since Christ "allowed himself" to be handed over for his crucifixion.

In the poem which follows "Denuncio," the poet juxtaposes a Biblical event which ocurred two thousand years ago with the present in order to communicate the message that those who did not heed Christ's call for love met their own perditions, just as he predicts the power abusers of New York will. That portion of the Jews which ridiculed and scorned Christ two thousand years ago are portrayed by Lorca as the self-confident doctors and lawyers of the metropolis, cogs in the industrial/ technological machine. They are condemned to a spiritual

death into whose hands they willingly play. Lorca presents the followers of Christ as "winners," and those who persecuted him as "losers;"

> Los niños de Cristo cantaban y los judíos
> miraban la muerte. . . (108). . . . .
> Verdes girasoles temblaban
> por los páramos del crepúsculo
> y todo el cementerio era una queja
> de bocas de cartón y trapo seco
> Ya los niños de Cristo se dormían
> cuando el judío apretando los ojos
> se cortó las manos en silencio
> al escuchar los primeros gemidos (112).

As Richard Saez has noted, the "Jews" in Lorca's poetry are used on a symbolic level only. There is no more an anti-Jewish sentiment in PNY than there is an anti-Catholic one, for example. However, at the same time, Lorca's poetry often condemns human failings and hypocricy whether these are embodied in the "Jews" of this poem, or the "idiot priests" of "Navidad en el Hudson (24)." The Jew, who represents modern man who is impervious to love, is forced into self-immolation eventually when he loses this struggle with the "children of Christ (i. e., the powerless and alienated of the city)." The severed hands in the lines above call to mind Christ's admonition to his followers that it would be better for them to "cut off their hand and enter heaven than to allow that hand to continue to sin (25)."

"Crucifixión" is the poem which follows "Cementerio judío (26)." In it, there is harsh condemnation for those who value earthly possessions over love and human

fulfillment. "Pharisees" are singled out time and again in this poem for condemnation. They are the men who were more interested in the law than the people or their suffering, and certainly, there is a direct relationship between their appearance in this poem, and the Jews of the previous poem--those who did not heed Christ's message. It should be stressed, though, that Lorca is not simply re-telling a biblical story, but rather, that he was borrowing from the biblical stories in order to draw the parallels between Christ's plight, and his protagonist's in New York, a city that he perceived was in need of rescue from perdition.

The striking imagery of the first few lines recall Christ's circumcision:

> Un rayo de luz violeta que se escapaba de la herida proyectó en el cielo el instante de la circuncisión de un niño muerto (27).

Two Biblical events are juxtaposed in this poem. Christ's circumcision is contrasted with his death. Both events involved the spilling of blood. The wound in the second verse can be easily associated with the wound in Christ's side as he was hanging on the Cross. But more importantly, the idea that Christ's death was a re-birth has been central in several of these poems up until this point, and in this poem, it becomes even more important. The circumcision of a dead boy should be interpreted in this light, because circumcision is usually associated with new-born children, or with the attainment of

adulthood. Either interpretation will bear out an affirmation of life in this poem, and not death. Furthermore, in this poem alone, there are three references to a "cow," all made by the Pharisees:"

> Esa maldita vaca tiene tetas llenas de leche
>
> Esa maldita vaca
> tiene las tetas llenas de perdigones (223, Martín)
>
> and
>
> Esa maldita vaca, maldita, maldita, maldita
> no nos dejará dormir, dijeron los fariseos,
> y se alejaron a sus casas por el tumulto de la calle
> dando empujones a los borrachos y escupiendo sal de los sacrificios
> mientras la sangre los seguía con un balido de cordero (224, Martín).

This reinterpretation of Christ's sacrifice is evident in these verses. The cow, which has already been introduced in "Vaca" is representative of an innocent sacrificial victim. The death of that cow in "Vaca," which died in order to feed the multitudes of the city is associated with Christ's own sacrifice. Since in Catholic interpretation Christ also left his body to be consumed by the multitudes in his memory, the association is obvious. In this poem, the cow, although dead, continues to give sustenance in the form of milk, and its blood pursues the guilty Pharisees (We can perhaps read "Capitalists" here.) through the streets and gives them no rest. The final reference to the bleating of a lamb draws the parallel between the cow and Christ even more strongly, since one of Christ's most common epithets is the "Lamb of God."

The resurrection of Christ is incorporated into the New York poetry to parallel the resurgence of strength and power in the poet himself. He now realizes that he has been abused by the metropolis with its rigid capitalist economic system fixed securely in place, and more importantly, the people with whom Lorca sympathizes most, the poor and the exploited, have received equal or worse treatment at the hands of this society. The poem which follows "Crucifixión" demonstrates the anger and rebellion of a people and a poet who have reached a point of such complete solidarity that they will tolerate these abuses no longer. Lorca's narrator/protagonist climbs figuratively to the top of the then-tallest building in New York, the Chrysler Building, in order to issue a cry of rebellion that "sounds across the Atlantic" to the tallest building in Rome, Saint Peter's Basilica. The figures of the Pharisees continue in this poem, and the poet accuses the Pope of being their main representative. The historical event which triggered this angry outburst was the Concordat which Pope Pius XI signed with Mussolini on February 11, 1929 (28), and through which the Vatican recognized (and through this recognition, sanctioned) Mussolini's legitimacy as head of the Italian government. It is for this reason, among others, that Pope Pius is depicted in the most negative of fashions:

> El hombre que desprecia la paloma debía hablar,
> debía gritar desnudo entre las columnas
> y ponerse una inyección para adquerir la lepra

> y llora un llanto tan terrible
> que desolviera sus anillos y sus teléfonos de
> diamante.
> Pero el hombre vestido de blanco
> ignora el misterio de la espiga,
> ignora el gemido de la parturienta
> ignora que Cristo puede dar agua todavía
> ignora que la moneda quema el beso de prodigio
> y da la sangre del cordero al pico idiota del faisán
> (114-15).

The Pontiff is accused of a flamboyant materialism when the poet describes the Papal rings, and "diamond telephone." Furthermore, he exhorts the Pope to repent; his cry of guilt amidst the columns of Saint Peter's should sound out so loud that it bring about the destruction of the materialism of the Vatican. Then he demands that the Pope atone for his past actions by "acquiring leprosy," a disease which, according to the Bible, Christ risked acquiring often as he ministered to those people who were treated as outcasts in Biblical times, their disease considered at that time a punishment from God for "sinful lives." The Pope's materialism is related in this poem to Judas' selling of Christ through a kiss in exchange for thirty pieces of silver. This is powerful metaphor for Pius' "sell-out" to Mussolini and the Fascists through the signing of the Concordat.

This condemnation of the Pope is the first step in a poem which eventually forges a link between the abuse of power in Rome, and the abuses of power and oppressive practices of the American capitalist society:

> Mientras tanto, mientras tanto ¡ay! mientras tanto,
> los negros que sacan las escupideras,

los muchachos que tiemblan bajo el terror pálido de
los directores
las mujeres ahogadas en aceites minerales,
la muchedumbre de martillo, de violín o de nube,
ha de gritar aunque le estrellen los sesos en el
muro,
ha de gritar frente a las cúpulas (116-18).

Thematically, the poems have returned once again to the concern with the oppressed masses of urban society. But structurally, this poem occupies an important place in the work. All of the oppressed minorities which have been singled out throughout this work now join the poet in a mighty chorus, which is evidenced by the sudden resort to first person plural narration, the sound of which will bring the walls of the society "crashing down":

ha de gritar loca de fuego,
ha de gritar loca de nieve,. . .
ha de gritar con voz tan desgarrada
hasta que las ciudades tiemblen como niñas
y rompan las prisiones del aceite y la música.
Porque queremos el pan nuestro de cada día,
flor de aliso y perenne ternura degranada,
porque queremos que se cumpla la voluntad de la Tierra
que da sus frutos para todos (118)

Lorca has thus brought his text almost full circle. The first poem of PNY was narrated entirely in the first person, with only two conjugated verbs in the entire poem. This lack of verbs in the text creates a "stasis" which in turn conveys an inability to act or move, and that inability can be attributed to a type of paralysis on the part of the poet, as he searched for order and meaning in a modern metropolis. In this poem, concrete images flashed into his consciousness at an alarming rate as he walked through the streets of the city. The poems which

follow this first one are either extremely negative in theme and tone, such as "La Aurora," or they are nostalgic backward glances, escapist in nature, towards happier times and places. However, after the figurative "resurrection" in the middle of the narrative, the poet is finally able to narrate again with strength and self-reliance, and this time with a voice of fearlessness and condemnation--"Yo denuncio" of "New York (Oficina y denuncia)" is the most representative verse of this new voice--and finally, the reader learns how the poet has been able to recover his strength and his voice: because by "sacrificing" himself for the powerless, they have been enabled to add their voices to his. He has found his true identity in the solidarity and potential rebelliousness which exists in the millions of marginal people of modern capitalist society.

Having discovered the sources of power which enable him to challenge the rigid and repressive society, the poet is compelled to textually "liberate" another oppressed people, the homosexuals, in "Oda a Walt Whitman," a poem which deals almost in its entirety with this group. The first two verses present a sensual conjecture:

> Por el East River y el Bronx
> los muchachos cantaban enseñando sus cinturas (118)

The image presented is one of freedom, of song, and of an emancipation from the city of New York, and from all of

technological society by association. The masculine figure of Walt Whitman, a native of the city, is celebrated as well:

> Ni un solo minuto, Adán de sangre, macho
> hombre solo en el mar, viejo hermoso Walt Whitman
> (120), . . .

In these lines, the reader senses an enthusiastic recognition or celebration both of Whitman's homosexuality and his "masculine" poetry. From an exuberant description which lauds Whitman, the poet passes to a series of verses which absolve homosexuals from a list of actions and customs that would ordinarily be condemned by the dominant society:

> Por eso no levanto mi voz, viejo Walt Whitman,
> contra el niño que escribe
> nombre de niño en su almohada:
> ni contra el muchacho que se viste de novia
> en la oscuridad del ropero;
> ni contra los solitarios de los casinos
> que beben con asco el agua de la prostitución;
> ni contra los hombres de mirada verde
> que aman al hombre y queman sus labios en silencio.
> Pero sí contra vosotros, maricas de las ciudades
> (124).

It should be noted in these verses, that a progression of male figures is depicted. The poet begins by citing a boy, then an adolescent, and finally adult men. This list signals a form of universal suffering, caused by a society which refuses to accept any person of any age who is homosexual. And the first person narrative should again be noted. This is the voice of the poet himself, raised in a daring defense of one of the minorities most out of favor with the dominant majority. For this reason, it is

natural that "Oda a Walt Whitman" should occupy this place in the composition, because by placing it toward the end of this narrative, it gives it a place of strategic importance. The figurative struggle which has been undertaken throughout much of this work between those with power and the powerless reaches a cumulative climax in this poem, wherein the society which has condemned and ostracized this minority is destroyed, and the minority most scorned by the society rises to a place of power, laud, and glory. It is much reminiscent of Christ's description of the after-life: "The exhalted will be humbled, and the humble exhalted," and it was probably for this reason as well that this Ode follows "Grito hacia Roma," a poem in which the figures of the poor and ostracized (as represented most notably in the personnage of the leper) figure so prominently.

Having poetically "freed" the homosexual from the oppression of the dominant society (with the exceptions of those homosexuals whose sexual appetites dull their capacity to love), the poem ends with the appearance of a Black child, symbol of purity, and new life rising out of the ruins of the former society:

> y América se anega de máquinas y llanto.
> Quiero que el aire fuerte de la noche más honda
> quite flores y letras del arco donde duermes,
> y un niño anuncie a los blancos de oro
> la llegada del reino de la espiga (126).

The use of the first person "quiero" in these verses reinforces the link in the poet's mind between his

existence, and the oppressed in general. This is a verb of individual will, but what he desires is also fulfillment for the exploited masses of twentieth century society. The black boy who announces the "reign of the wheat" is the herald of a new regeneration of humankind, with vital links to the earth and to Nature. The innocence of a child epitomizes the poet's desire for a return to more innocent and primordial values, which have been rejected by a society whose monument is New York City. This is not the same figure who, in the first poem of the work, was paralyzed by the city so that he could do little more than "let his hair grow," an involuntary physical action, but rather, a confident and integrated personality. His figurative death in a cold and "geometric" American society has helped him to grow as a human being, and having recognized this fact himself, the poet takes leave of the city. He chronicles this departure in the last three poems of the work.

A comparison of the final three poems in the work with the initial three poems reveals a parallelism that could only have been arranged by the poet himself. In "Pequeño vals vienés," the reader notices immediatley that Lorca has reverted to a patterned assonant rhyme scheme in direct contrast to the third poem of the work, "La Aurora," which is written in free verse. This attention to pattern emphasizes the poet's return to a more harmonious existence. But more importantly, there are

some images that have a direct relationship in the two poems. The "aguas podridas" of New York are contrasted with the image of a "head of a river" in "Pequeño vals vienés." The "nardos de angustia dibujada" in "Aurora" have metamorphosed into "fotografías y azucenas." And the often disputed verse, "Dejaré mi boca entre tus piernas" can be best understood if we refer to the verses in "La Aurora, "La aurora llega y nadie la recibe en su boca." In this context, the mouth is a source of nourishment and life, and an important avenue for a return to nature, as represented by the dawn, just as in these lines, the mouth of the river is a return to nature:

> En Viena bailaré contigo
> con un disfraz que tenga
> cabeza de río
> ¡Mira qué orillas tengo de jacintos!
> Dejaré mi boca entre tus piernas
> mi alma en fotografías y azucenas
> y en las ondas oscuras de tu anda
> quiero amor mío amor mío dejar
> violín y sepulcro, las cintas del vals (130).

The reference made is to the mouth of a river, and the legs can be interpreted as figurative riverbanks. The return to nature is implied in the use of the mouth of a river, which flows into the sea. Contrary to the assumption that this is a highly erotic reference (28), the image is one which is very consistent if contrasted with the "agua podrida" of "La Aurora." Furthermore, in "La Aurora," the image of a "living death appears: "Por los barrios hay gentes que vacilan insomnes/ como recién salidas de un naufragio de sangre (26)." This is in

direct contrast to the verse in "Vienés:" "En Viena hay diez muchachas/Un hombro donde sollaza la muerte (128)." The verse presents a death vanquished, and as this poem continues, the victory has been brough about by love.

In the second poem of the composition, "Fábula y rueda de los tres amigos," Lorca has written a "round," in which three friends from his adolescent years are recalled. The circumstances and descriptions of their lives are described in negative imagery, as noted earlier. In the second to the last poem of the work, the "round" is now a waltz, "Vals en las ramas." The opening verses:

> Cayó una hoja
> y dos
> y tres (130).

are highly reminiscent of the first verses of the "Fábula:"

> Enrique
> Emilio
> Lorenzo (26),

and those which follow later in the poem:

> Tres
> y dos
> y uno (28),

and since these three friends met unhappy fates, they could be said to have "fallen" like the leaves of the second to the last poem. This structural relationship is reinforced by an inordinate number of parallelisms in imagery and symbol. For example, "el mar," "la hormiga," "La luna," "la nieva," "La paloma," and "el tabaco" all appear in both poems. What is different in the two poems, and appropriately so, if the narrative progression of PNY

is considered, is the tone of the poems. In "Fábula," the poet appears to be reminiscing, and the poem has a strong nostalgic quality diffused throughout its verses, but in contrast, in "Vals en las ramas," these verses appear:

> Llegará un torso de sombra
> coronado de laurel.
> Será el cielo para el viento
> duro como una pared (132)

This shadowy and victorious torso may be interpreted as the poet himself. The use of the verb "ser" in the future indicates that he is now looking towards his future, which stands in marked contrast with his nostalgic backward glances in "Fábula y rueda de los tres amigos."

The first poem of this work was, as Richard Predmore has noted, not so much a poem about New York as a poem about the inner anguish and mental suffering of the poet himself (30). In it, the protagonist is a man "out of control," who desperately seeks a sense of equilibrium in the urban metropolis. He was nothing more than an entity, lost in a city which he portrayed in a series of negative images. Even in the one instance where the first person verb form is used, it is, as mentioned, used in the context of a man "gone limp," and paralyzed by the city so that the only thing that he can do, grow his hair, is really an action over which he has no control. But in the final poem of the work, "Son de los negros en Cuba," the first person is used to communicate a thoroughly distinct mental state. When Lorca writes, "Iré a Santiago," his

"poet" is now in control of his own actions. His "flight from the city," as he calls it, is not a flight of fear, but rather, a willful decision to turn his back on a city of which he now takes leave while awaiting the advent of his prophetic visions involving a return to nature, and the rise of the "reign of the wheat." The "árbol de muñones que no canta," of the first poem is now replaced by "techos de palmera [que] cantarán." The "mariposa ahogada en el tintero," has metamorphosed into "El mar ahogado en la arena," the former image conveying death, and the latter representing the natural life rhythms to be found in the waves of the sea as they break over the sand. "Las formas que buscan el cristal," and all of those who dwell in the glass and cement canyons of New York, have been left behind, and the poet finds in Cuba "bovino frescor de cañaveras!" The poet's return to life and to the ebb and flow of a wholesome Nature have refreshed him, and he rejects "las formas que van hacia la sierpe (an image which may in this case represent the subway, rows of glass windows along the New York avenues, or, possibly the enticements of the "Devil"), and finds in Cuba a more positive serpentine image: "¡Oh Cuba! ¡Oh curba de suspiros y barro!" The serpentine imagery which the poet discovers in the "curve" of Cuba, as opposed to that of "Vuelta de paseo" represents a land of human and emotional stability and contentment (los suspiros) and is linked to Nature and the Earth (barro). The poet, then, is no

longer a captive in a "city of multiplications," but a lively and sensual being. He is now completely in control of his life and of his actions. This control can be discerned in the following verses, where the natural and sensual elements of Cuba are interwoven with references to his own will recovered:

> ¡Oh Cuba! ¡Oh ritmo de semillas secas!
> Iré a Santiago.
> ¡Oh cintura caliente y gota de madera!
> Iré a Santiago.
> Arpa de troncos vivos. Caimán. Flor de tabaco.
> Iré a Santiago.
> Siempre he dicho que yo iría Santiago
> en un coche de agua negra (134)

The contrast between the verse "dejaré crecer mis cabellos," and "Iré a Santiago" can only be fully comprehended having followed the protagonist of PNY's inner developments through a reading of the "plot" narrative of the work as a whole. The imagery he uses in these verses are images of potency and potential. The seeds and the "burning waist" both call to mind sexual potency, and potential life. The "caimán" of these verses is a reference to the Black race, which, as demonstrated earlier, Lorca perceived as the heralds of a new age.

This contrast of the three initial and the three final poems of the work has been necessary in order to point out the great lengths to which Lorca went in order to assure that this composition ended a circular narrative with a complete closure. As the reader "entered" the work in the first three poems, he encountered rhythmic and

rhyme schemes that were deliberately used in order to set a tone. The poetic devices which García Lorca used to bring a closure to the work were the same, although he used different, more orderly ones in order to communicate a more orderly denouement. And of course, as already mentioned, the use of such an extensive series of parallel images and symbols in these poems was not foruitous. But the images presented in the first three poems, be they serpent, or water, etc. have taken on completely novel connotations in the mind of the reader, largely because they have been witness to a narrative chronicle which deformed, refracted, and added new meaning to the dynamic plot as each poem was read.

As can be seen in the above outline of "plot," or histoire of PNY, the narrative is highly structured. This narrative structure, which serves fundamentally to enhance the "histoire" is the final aspect of this work which remains to be scrutinized. It is through the vehicle of narrative voice, the tool which Lorca employed to add substance and force to the "plot" of PNY, that the sophisticated "discours" element of the work may be discerned.

There is a duality of narration in these poems, which generally shifts from the first to third person. Often times, since Lorca created a protagonist ("poeta")--antagonist (the city) relationship, the schism creates an element of tension, a "me-against-the-world" challenge.

In order to make clearer the intricate relationship between the themes of the poems, analyzed earlier, and the narrative voice employed, it is helpful to first reduce each poem to its matrix, a term advanced by Michael Riffaterre in his literary criticism, which affords the reader the opportunity to derive a central "message" from a poem, which is, in effect, what the poem "says" again and again, in a variety a manners. The matrix is a subtextual foundation upon which the poem expands as it unfolds. Riffaterre writes:

> The poem results from the transformation of the matrix, a minimal and literal sentence, into a longer, complex, and non-literal periphrasis. The matrix is hypothetical, being only the grammatical and lexical articulation of a structure. The matrix may be epitomized in one word, in which case the word will not appear in the text. . . . The poem's significance, both as a principal of unity and as the agent of semantic indirection, is produced by the detour the text makes as it runs the gauntlet of mimesis, moving from representation to representation (. . .) with the aim of exhausting the paradigm of all possible variations on the matrix. The harder it is to force the reader to notice the indirection and to lead him step by step through distortion away from mimesis, the longer the detour must be and the more developed the text (31).

The matrix as advanced by Riffaterre offers a useful way of simplifying what could otherwise be an extremely unwieldy and complicated task, that of comparing theme to narrative voice in order to see how the narrative voice enhances the theme. Before proceding to this final analysis, the following list will assist in simplifying the narrative/thematic relationship. The title of each

poem is listed first, then the matrix of each, and finally, the narrative voice which Lorca employed to narrate each poem will be elaborated, and will appear as either "first," "second" or "third" person. A discussion of this relationship follows the list.

Vuelta de paseo
Disorientation and solitude in the city
First person

1910, Intermedio
Loss of innocence and state of well-being
First person

La Aurora
The city destroys nature and corrupts humans.
Third person

Fábula y rueda de los tres amigos
Reminiscences of adolescent friends
First person

Tu infancia en Menton
Melancholy reminiscence of early childhood
First person

Norma y paraíso de los negros
The black race and culture are "out of their element" in the city.
Third person--ellos

El rey de Harlem
The Black culture has a proud heritage
Third person/--ellos last verses, first person

Iglesia abandonada (Balada de la gran guerra)
There is a struggle to come between "good" and "evil."
First person/third person

Danza de la muerte
Prediction of a black take-over of the city
First person, third person

Paisaje de la multitud que vomita (Anochecer de Coney Island)
New York corrupts human value.
First person

Paisaje de la multitud que orina (Nocturno de Batterey Place)
New York kills the human spirit.
Third person--ellos/Uds.

Asesinato (Dos voces de madrugada en Riverside Drive)
Figurative murder of the "poet"
Third person, last verse--first person

Navidad en el Hudson
Loss of religious faith in the city
Third person/first person

Ciudad sin sueño (Nocturno del Brooklyn Bridge)
Prediction of the resurgence of Nature
First person

Panorama ciego de Nueva York
Spiritual source of power is Nature
third person-ellos/first person--yo, nosotros

Nacimiento de Cristo
Birth death are intricately linked.
Third person

Poema doble del Lago Edem
Desire for happiness and fulfillment in life
First person

Cielo vivo
Recognition that desires are not always fulfilled
First person

El Niño Stanton
Child threatened with loss of innocence/maturation
First, third, second person

Vaca
Death is real and bloody--not abstraction
third person--él, ella

Niña ahogada en un pozo (Granada y Newburgh)
The worst form of death is stasis
Second person/first person

Muerte
Humans waste their lives being dissatisfied
Third person--ellos, first person--yo

Nocturno del hueco
Perspective on afterlife--a vacuum
Second person--tú, first person--YO

Paisaje con dos tumbas y un perro asirio
Cemetary setting is bleak and erie.
Second person--command--"levántate./first person--yo

Ruina
Love is stronger than the grave.
First person--yo, (tú)=nosotros

Luna y panorama de los insectos, poema de amor
Love is the force which "rehumanizes" and rescues Nature from destruction in the cityscape.
First person--yo, (tú)=nosotros

Nueva York (Oficina y denuncia)
Condemnation of the lifestyle of the city
First person--Yo

Cementerio judío
The dominant groups will lose their power.
Third person--ellos

Crucifixión
Evil deeds of the power abusers will "turn" on them
Third person--ellos

Grito hacia Roma, desde la torre del Chrysler Building
Hypocricy and abuse of power by the Pope
First person (addressing "tú"), Third person--ellos (los negros)

Oda a Walt Whitman
A new and just world order is to come
Third person, first person (addressing "tú", Walt Whitman)

Pequeño vals vienés
Impressions on departing from New York
First person, third person--ellos

Vals en las ramas
Poet ponders own psychic recovery
First person--yo

El poeta llega a la Habana
The poet leaves the city--he is in control and renewed
First person--yo

Lorca has created a protagonist/antagonist relationship in the first four poems of the composition. This is the preparatory "stage setting" in which we find the poet lost and alienated, and the tension narrated by the use of the first and third persons riddles all four poems. Even the two which are escapist in their

"flashback" natures are imbued with this tension. The protagonist who narrates these poems is not simply reminiscing for the pleasure of it, but rather, he is desperately trying to escape the reality in which he finds himself in the American metropolis.

"Norma y paraíso de los negros" is narrated in the third person plural, since it deals with the Black race. But in the following poem, "El rey de Harlem," the narrator interjects his own voice, and the poem is divided into two portions. The "King" of Harlem and his people (ellos), are, toward the end of the poem, joined by the poet now narrating in the first person. It is here that the first appearance of an attempt to identify the poet with the Black race is seen in the narrative voice itself.

In "Iglesia abandonada (Balada de la gran guerra)," Lorca has employed an innovative and unique narrative technique. The poem is narrated at the beginning in the first person, "Yo tenía un hijo," and ends in the third person, "El tenía un hijo." This merging of the first and third persons is, on the thematic level, significant for two reasons. It demonstrates the poet's loss of identity, and at the same time, can be reflective of the ambiguity of the Christian Trinity. Since this poem, the first one of a religious nature in the composition, deals with the religious theme, this interpretation assists in explicating this rather ambiguous narrative.

"Danza de la muerte" is narrated in the third person

(Negros), but toward the end of the poem, just as in "El rey de Harlem," Lorca mingles the voice of his poet, with that of the Blacks through the use of both the first and third persons. And just as in el "Rey de Harlem," this has the effect of making an identification with and a linkage between the "poet" of the narrative, and the oppressed Black minority.

In "Paisaje de la multitud que vomita (Anochecer de Coney Island)," there is a description presented, in the third person of "ellos," the unhealthy products of the urban metropolis. The "mass man" is described in detail, and the third person narration serves to drive a wedge between the poet, and these people. This linguistic distancing on the part of the poet from the masses of New York (and his subsequent state of isolation which is the result of this distancing), continues in the following poem, also narrated in the third person, entitled, "Paisaje de la multitud que orina (Nocturno de Batterey Place)."

"Asesinato (Dos voces de madrugada en Riverside Drive) is narrated in the first person. Lorca juxtaposes a third person description of his "poet's" figurative death with the poet's own forlorn first person cry, "¡Ay, ay de mí!". This cry of total despair forges the way for the next poem of the work, "Navidad en el Hudson," a poem, which, as has already been discussed, deals both with the emptiness and hollowness of the Manhattan Christmas, and

with the true value of love as represented by the birth. It is narrated in the first person.

In "Ciudad sin sueño (Nocturno del Brooklyn Bridge)," the poet narrates in the first person, and then issues a warning to the inhabitants of the city, "Alerta, alerta, alerta! ¡La vida no es un sueño!" It is a warning for the inhabitants to face reality, and to recognize the hollowness of their lifestyles.

"Panorama ciego de Nueva York" follows, and in it, Lorca mixes first person narration with the second appearance of first person plural narration: "Nosotros ignoramos que el pensamiento tiene arrabales. . . que sabían pronunciar la palabra amor." At this point in the composition, the poet has discovered the key which will enable him, in the poems which follow, to elaborate on the theme of love. It is a love based upon identification and solidarity with the dominated peoples, and for this reason, the first person plural narrative voice will become more and more important and common in the poems which follow. As already mentioned, this discovery of "love" and its power is made at a crucial juncture in the narration, because it is followed directly by "Nacimiento de Cristo." The connection is obvious. This poem is narrated in the third person, becasue it chronicles an historical event, and in the final verses, a tremendous condemnation is hurled by the poet at "ellos," the "sacerdotes idiotas" who fail to realize the significance

of the event.

The bucolic poems of respite and meditation which continue this narration create a thematic and structural parenthesis, and they are narrated, for the most part (as could be expected) in the first person. In "El niño Stanton," there is a direct dialogue between the poet, and the youth Stanton. The poet's interchange with the innocent young child represents a form of identification with him. There is a chilling omnipresent narrative voice in this poem which sees the evils which await Stanton as he grows older, and through which the maturation process is equated with death.

The brutality of death is the matrix of "Vaca." This poem is narrated in the third person, because it chronicles the butchery of a cow which is "sacrificed" to feed the masses of the city. This third person narration creates a sense of detachment, and contrasting with previous poems, the poet's own "frightened" voice does not appear.

This is perhaps the first indication that the poet recognizes that a self-sacrifice may be necessary in order to free the mass man of the city. With that recognition, then, comes a sense of detachment, and almost a sense of resignation. The poet is now able to look upon death, and to accept it as part of the natural order of life. In "Niña ahogada en un pozo (Granada y Newburgh)," the third person narration of the first part of the poem

is interrupted by the poet's own words, "Mientras la gente busca silencios de tu almohada, tú lates para siempre definida en tu anillo (82)." These words, or musings of the poet directed at the "dead" child constitute a recognition that death is not the final state of human existence.

"La muerte" occupies an important location in the work, because it follows the poems of bucolic distancing from the city. Narrated in the first person, the poet describes himself as a "seraphim," now freed from earthly concerns.

The poems which follow "La muerte" are, for the most part, narrated in the first person. "Nocturno del Hueco," "Paisaje con dos tumbas y un perro asirio," and "Luna y panorama de los insectos" are dominated by the poet's first person narration. In these three poems, a progression is followed through which the poet, having "died," is given new life throught the force of love. This new found strength enables the poet in "New York: Oficina y denuncia" to "stand up" to the urban "monster" and to fear it no more. It is for this reason that this poem is one in which the first person singular dominates. In "Cementerio judío," as already mentioned, the hypocritical practitioners of rigid but malevolent dogmas are singled out for some of the harshest condemnations in the composition. The third person plural narration of this poem lends emphasis to the poet's lack of affinity

with this group. These people are given the specific title of the "Pharisees" in the following poem, "Crucifixión," and since there really is no subject change between this poem and the previous one, the narrative is still in the third person. These are the "antagonists" of PNY. And the divison "yo-ellos" which characterizes this composition is strongly present in these poems.

It is in "Grito hacia Roma (desde la Torre del Crysler Building)" that a narrative coup of sorts occurs. The third person singular narration of the Pope's "selling out" to Benito Mussolini through the signing of the Treaty of Leteranse at first is directly related to the previos poem, "Crucifixión," a poem which, as does this one, deals with religious hypocrisy. But in the final verses of the poem, the narrative voice metamorphoses into a first person plural cry for liberation and human rights: "Porque queremos el pan nuestro de cada día (118)." The idea of human rights and liberation is then carried over in "Oda a Walt Whitman," which is narrated in the first person. It is an encomium of Whitman, but more importantly, it is a poem which interrelates almost all of the major themes which have appeared previously: love, oppression, mechanized society, and abuses of power. But the first person narration is no longer related in the voice of an inhibited and panicking voice. This voice is strong and self assured.

The last three poems are all narrated in the first person. These three occupy the "denouement" section of the composition, in which the poet, having recovered his strength, takes leave of the city. The repetition and simplicity of all three poems bears witness to the calming which has taken place after the culminating climax of "Grito hacia Roma," and "Oda a Walt Whitman."

The "discours" elements in this composition are plainly evident. The poet has mingled and refracted his narrations in order to convey to the best of his ability the series of messages and themes which appear in the work. From a panicking first person narrative of the first poem of the work, we move to a lengthy series of third person narration, which elaborates the antagonists of the city. Then, there is a meditative and calmer return to the first person, as the poet figuratively "sacrifices himself" for his fellows. Having done so, his voice is swelled by the multitudes of the oppressed which he has hoped to "save" through his sacrifice, and finally, satisfied, he leaves the city alone, a solitary "yo" figure, whom the reader differentiates from the "yo" of the first poem by the new tone of self-assurance and self-control. The recovered volition of the poet is communicated in the refrain, repeated time and again in "Son de los negros en Cuba," "Iré a Santiago, iré a Santiago."

This remarkable use of narrative voice is reminiscent

of some of the greatest twentieth century novelists, such as William Faulkner and Luis Martín Santos, each of whom employed a complex and sometimes ambiguous series of narrators in their texts in order to convey their meaning in a more profound manner. It can be said, perhaps, that Lorca, in this work, anticipated some of the new and less rigid narrative styles which were to come. His use of a carefully ordered narrative structure, and a polished series of narrative voices add rich dimensions to the work as a whole.

Both narrative voice and plot structure in Lorca's New York poetry must be recognized before the work itself can be fully appreciated. Scholars in years past, having neglected this element of the work, have been unable to interpret it except at the most superficial of levels. Many, we now know mistakenly, dismissed the work as one of Lorca's poorest and enigmatic. But today, others are beginning to recognize the work for what it is: one of García Lorca's most outstanding poetic compositions. Lorca himself certainly perceived it to be so. In a letter to his family from New York, he wrote:

> Yo trabajo bastante. Escribo un libro de poemas de interpretaciones de Nueva York que produce enorme impresión a estos amigos por su fuerza. Yo creo que todo lo mío resulta pálido al lado de estas cosas, que son en cierta manera sinfónicas, como el ruido y la complejidad neoyorquinos (32).

For many years critics were distressed by the "discordant" and harsh sounds of PNY. But they were overlooking the

vital fact which Lorca mentions above that if he were to go about capturing the sights, sounds, smells, feelings, and taste of the American metropolis, then its underlying structure, as well as the images, had to be, by necessity, enigmatic, complex, and confusing. And it should not be overlooked that this poetry was meant to be read aloud, as Lorca often did at his poetry recitals. The wealth of tones and intonations that could be placed on a potent verse such as "asesinado por el cielo," or " Ay, Harlem!" is enormous. Roman Jakobson offers an observation which can easily be applied to PNY:

> A former actor of Stanislavskys' Moscow Theatre told me how at his audition he was asked by the famous director to make forty differnet messages from the phrase Segodrja vecerom "This evening" by diversifying its expressive tint. He made a list of some forty emotional situations, then emitted the given phrase in accordance with each of these situations, which his audience had to recognize only from the changes in the sound shape of the same two words (33).

The poems which comprise PNY offer a wealth of opportunities for both critical and oral interpretations, and certainly the circular narrative structure of the work adds a vibrancy and a potency that evolves as the poems are read in direct relation to each other. The dialectic and metamorphosing nature of this work has made it an on-going subject of critical study and aesthetic appreciation for more than fifty years, because Lorca infused the work with psychological and sociological concerns which concern us every bit as much today as they did the people fifty

years ago.

Poeta en Nueva York is a poetic composition which chronicles one man's struggle in the modern world as well as the struggle between the oppressed and the oppressors in a materialistic society, and Lorca portrayed these struggles in a highly innovative and stylized fashion.

Lorca most probably was aware that his words, organized on paper into a series of poems, and fitted into a coherent narrative structure, would attract as many different interpretations as there were serious readers of the work. Literary works which can be analyzed too easily often become "old," dull, and unappreciated. Works such as this one, which almost challenge the reader to a struggle so that they may be more thoroughly understood and appreciated are those which yield the most meaningful and valuable messages of all.

NOTES

1. Ricardo Gullón, "¿Hubo un surrealismo español?, in Surrealismo/surrealismos: Latinoamérica y España, Peter G. Earle and Germán Gullón, eds. (Philadelphia: University of Pennsylvania, 1975), p. 127.

2. José Ortega, Conciencia social en tress dramas de García Lorca (Granada: Curso de Estudios Hispánicos, Universidad de Granada, 1981), p. 11.

3. Martin Foss, Symbol and Metaphor in Human Experience (Lincoln, Nebraska: University of Nebraska Press, 1949), p. 125.

4. Carl Gustav Jung, Modern Man in Search of a Soul (New York: Harcourt, Brace and World, Inc., 1933), pp. 170-1.

5. Juan Cano Ballesta, Literatura y tecnología: Las letras españolas ante la revolución industrial (1900-1933) (Madrid: Editorial Orígenes, S. A., 1981), pp. 232-3.

6. C. B. Morris, The Dream House (Silent Films and Spanish Poets (n. c.: University of Hull, 1977), p. 17.

7. Juan Caballero, "García Lorca y Cuba: Algunas Rectificaciones," García Lorca Review VI, no. 1 (Spring 1978): 49.

8. Vicente Cabrera, "Poetic Structure in Lorca's La casa de Bernarda Alba." Hispania, 61 (September 1978):

470.

9. Federico García Lorca, La casa de Bernarda Alba, Miguel García Posada, ed. (Madrid: Editorial Castalia, 1983), p. 50.

10. Robert Scholes and Robert Kellogg, The Nature of Narrative (New Oxford University Press, 1968), p.4.

11. Federico García Lorca, Epistolario II, Christopher Maurer, ed. (Madrid: Editorial Alianza, 1983), p. 133.

12. Seymour Chatman, Story and Discourse: Narrative Structure in Fiction and Film (Ithaca: Cornell University Press, 1978), p. 33.

13. ----------, p. 31.

14. Umberto Eco, A Theory of Semiotics (Bloomington: Indiana University Press, 1976), p. 271. Robert Scholes, using different terms, also comments on the importance of the relationship author-narrator-reader: "Similarly, in poetry or fiction, we have almost invariably to consider duplicity of sender and of receiver as well. There is a sense in which a poem is a message sent to a reader, perhaps you or me, by the poet, a person like ourselves. But almost invariably this message is presented in the form of someone not the poet addressing someone not ourselves. . . ." Robert Scholes, Structuralism in Literature: An Introduction (New Haven: Yale University Press, 1974), p. 28.

15. Culler writes, "There are two answers to this

charge of reductionism, which doubtless will be frequently leveled at Semiotics of Poetry [Riffaterre's work]. First, Riffaterre makes it clear that the matrix is not the meaning of the poem. To discover the matrix is to unify the poem, but meaning, or significance (. . .), is something else. The meaning of the poem is not the matrix but the entire experience of moving from mimetic reading to the pursuit of hypograms to the discovery of semiotic unity." Jonathan Culler, The Pursuit of Signs (Ithaca: Cornell University Press, 1981), p. 92.

16. Andrew A. Anderson has established a biographical link between the "Emilio" of this poem, and the poet. He writes: ". . . the second friend, Emilio, has been identified as the sculptor Emilio Aladrén, with whom Lorca had an affair in the late 1920's, the end of which sparked the emotional crisis of 1928-9." Andrew A. Anderson, "Evolution," p. 224.

17. As has been mentioned previously, this poem was unavailable to Humphries at the time that he was making his translation. Most critics agree, however, that based on its nostalgiac tone and thematic concerns, that this is the correct placement of the poem within the composition as the fourth poem of the work.

18. Miguel García Posada, "Introducción, " Federico García Lorca, Obras completas, Miguel García Posada, ed. (Madrid: Akal, 1982), p. 67.

19. Richard Saez, "The Ritual Sacrifice in Lorca's

Poeta en Nueva York," in Lorca: A Collection of Critical Essays, Manuel Durán, ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), pp. 108-129.

20. Of the poem "Iglesia abandonada," Halliburton writes, "But more importantly, a spiritual significance can be seen in the poem which fits one of the general themes of the book, that of the ineffectiveness of Christianity in the modern world, or, better still, the loss of Christ and the evasiveness of love in the mechanical civilization." Virginia Halliburton, "The Son-Christ Image in Poeta en Nueva York." García Lorca Review, No. 2 (1980), p. 11. Allen Josephs writes, "The first thing we need to dispense with is any idea of Christianity: Lorca is one of the least Christian poets Spain has produced, not so much anti-Christian as non-Christian. His skepticism goes beyond Unamuno's, and when he mentions Christian themes, it is usually to provide local color. He is, however, an extremely religious writer, but, as Martínez Nadal has proved so well, he is far more pantheistic than Christian." Allen Josephs, "Lorca and the Duende: Toward a Dionesian Concept of Art." García Lorca Review, 7, No. 2 (1979), p. 58.

21. The sense in which this mask is used in "Danza de la muerte," is much reminiscent the the ways in which masks were employed in primitive times. Jolande Jacobi writes, "Hence in ancient Greece, masks were magical instruments through which man could relate to the divine

in uniqueness and the human collective with all its terrors, to experience a transcendental oneness with those powers. The mask was the exteriorization in concrete form of the universally human archetypal background of the soul, and symbolized the unification of the individual ego with the hidden ancestors dwelling within him. They bestow on the wearer of the mask a higher kind of being with greatly increased power and freedom. For him who wears the mask, all taboos are abolished. He belongs to the world of another order, and is, in this sense, free." Jolande Jacobe, Masks of the Soul (Grand Rapids: William B. Eerdmans Publishing Company, 1976), p. 37.

22. Two informative studies which have been written on the theme of death in Lorca's poetry are: Pedro Salinas, "Lorca and the Poetry of Death," in Lorca, Manuel Durán, ed. (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1965), pp. 100-7, and Ramón Xirau, "La relación metal-muerte en los poemas de García Lorca," in Federico García Lorca, Idelfonso-Manuel Gil, ed. (Madrid: Taurus Ediciones, S. A., 1975), pp. 207-216.

23. Michael Riffaterre, Semiotics of Poetry (Bloomington, Indiana: Indiana University Press, 1978), p. 49.

24. Richard Saez writes, "As with Christianity, Judaism is merely a symbol (of materialism) for Lorca, with no direct or restricted reference." Richard Saez, "The Ritual Sacrifice in Lorca's Poet in New York, in

Lorca, Manuel Durán, ed. (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1965), p. 123.

25. It should be pointed out as well that one of Lorca's most well-known drawings is a depiction of severed hands. García Lorca, Obras completas (Aguilar), p. 1251.

26. As mentioned in Chapter I, "Crucifixión" is the poem which Lorca was unable to obtain from a friend before he turned the work over to José Bergamín. But most critics, including Angel del Río favor its placement in the composition in this location. Angel del Río, "Introduction," in Federico García Lorca, Poet in New York, Ben Belitt, trans. (New York: Grove Press, Inc., 1955), p. xxiv.

27. Federico García Lorca, Poet in New York, Ben Belitt, trans. (New York: Grove Press, Inc., 1955), p. 108.

28. Cano Ballesta writes: "Durante el mes de febrero de 1930 la prensa neoyorquina y el New York Times en particular traen abundantes informaciones y alusiones al hecho trascendente de la firma de los acuerdos de Letrán. Recordemos que el 11 de febrero de 1929 el Secretario de Estado Cardenal Gasparri, en nobre de Pío XI,. y el dictador Benito Mussolini, entre el júbilo de las multitudes y las felicitaciones de numerosos jefes de estado, firmaban los Tratados de Letrán, por los que se volvía a crear el Estado Pontificio después de 60 años de enemistad entre el Papado y es estado italiano. El Papa

volvía a ser un soberano indepediente en sus propios dominios. A cambio de esto Pío XI daba a la dictadura fascista de Mussolini una consagración de resonancia mundial. En el primer aniversario la prensa neoyorquina se hizo amplio ecos de estos acontecimientos. El New York Times escribía el 7 de febrero 1930: 'Hace un año el Papa era todavía "el prisionero del Vaticano." Hoy en virtud de los acuerdos Lateranenses, firmados el 11 de febrero de 1929, es un monarca libre e independiente en su propio territorio. . . .'" (Juan Cano Ballesta, Literatura y tecnología, p.219).

29. Richard Predmore, for example, interprets this line in a sexual context. See Richard Predmore, Lorca's New York Poetry: Social Injustice, Dark Love, Lost Faith (Durham, N. C.: Duke University Press, 1980), p. 71.

30. Predmore, p. 34.

31. Michael Riffaterre, Semiotics of Poetry (Bloomington, IN: University of Indiana Press, 1978), p. 19.

32. Federico García Lorca, Epistolario II, Christopher Mauerer, ed. (Madrid: Alianza Editorial, 1983), p. 137.

33. Roman Jakobson, "Closing Statement: Linguistics and Poetics," in Semiotics: An Introductory Anthology, Robert E. Innis, ed. (Bloomington, IN: Indiana University Press, 1985), p. 151.

CONCLUSION

This study systematically analyzes several aspects of García Lorca's masterpiece, Poeta en Nueva York. A discussion of the profound and rapidly changing world order of his times, with regards to both political/social concerns, as well as the various artistic currents in vogue during the poet's lifetime, was a necessary prerequisite in fixing this work in its proper artistic and historical contexts.

As demonstrated in the "Introduction," Lorca, in PNY, shared the innovations of the early surrealists, but he did not follow their literary explorations into the realm of the oniric, or spontaneous poetic creation as exemplified in automatic writing. Rather, it should be stressed that PNY was a carefully conceived and meticulously constructed work which often drew upon surrealist innovations, such as the "fortuitous encounters of unrelated images," in order to portray a very real (as opposed to surreal) vision of the world in his poetry.

Since the narrative structure of this dynamic work was the main focus of this study, a chapter was dedicated to advancing a workable solution to the polemic concerning the "correct" edition of PNY. In view of the evidence presented by those scholars who undertook the careful

research necessary for a resolution of this issue, it can be asserted that the 1940 Humphries/Norton bilingual edition is the one most representative of the "last intents" of the poet.

Thematic concerns, which are emphasized so forcefully in the composition, had to be carefully considered in this study as well, because the author has conscientiously linked its content with its form and structure. The principle themes of the work, love, death, and oppression, with all of their inherent political and social overtones were enhanced by Lorca's innovative--and revolutionary--techniques employed to relate this narrative chronicle.

It may be stated with certainty that Lorca's private evolving political and social views, with their insistence on individual liberty and their concerns for the oppressed of the world, are embodied in his daring literary innovations in PNY. It has already been detailed how Lorca spoke out daringly, at a time when that outspokenness was unwelcome by many in the world --on behalf of some of the most oppressed minorities of the epoch. Germán Gullón stresses that Lorca's poetry reflected this political and social personal evolution:

> La percepción de Federico García Lorca como el poeta que mejor representa el espíritu republicano español no distorsiona la realidad de la poesía de Lorca; al contrario, supone una penetrante intuición en la significación de su poesía. Está bien contrarrestar el populismo de Lorca con apreciaciones sobre la profundidad de su poética, pero no podemos negarle su puesto de poeta popular. Además de serlo por el acento,

> por el colorido, por el ritmo de sus versos, lo fue por condensar en su poesía la evolución del sentir político-social de su época, que emanando de las fuentes aún claras del liberalismo español, vino a desembocar en un compromiso con el pueblo español (1).

This idea of "Spanish liberalism" to which Gullón refers can be expanded upon even further. Lorca's concern for the oppressed of his own country widened to include the underprivileged and the oppressed of the entire world. Juan Cano Ballesta offers some further perspectives on PNY, and stresses the universal aspects of its thematic content:

> Lorca no pierde oportunidad, como hemos notado en varias ocasiones, para denunciar el poder opresivo del dinero, el oro, la caja de caudales. El enfrentamiento entre civilización tecnológica y naturaleza elemental ha venido a convertirse en auténtica lucha de clases en un proceso dialéctico en pleno dinamismo trasformador, en que el opresor es el gran capital, la tecnología, el hombre blanco, y las víctimas el obrero, el hombre natural y primitivo, el negro, la naturaleza vegetal y animal (2).

A careful reading of the New York poetry, makes it virtually impossible to deny that García Lorca was profoundly concerned with the "class struggle" mentioned by Cano Ballesta. New York City provided a catalyst for the poet through which he could elaborate some of his political and social concerns. The following words are those of the poet, spoken at a conferencia-recital delivered in Barcelona in 1932:

> El cielo ha triunfado del rascacielos, pero ahora, la arquitectura de Nueva York se me parece como algo prodigioso, algo que descartada

> la intención, llega a conmover como un espectáculo natural de montaña o desierto. El Chrysler Building se defiende del sol como un enorme pico de plata, y puentes, barcos, ferrocarriles y hombres los veo encadenados y sordos, encadenados por un sistema económico cruel al que pronto habrá que cortar el cuello, y sordos por sobra de disciplina y falta de la imprescindible dosis de locura (3).

These words contain an enormous condemnation of the American, and global capitalist economic system, as Lorca perceived it during his own times. And as already mentioned, his radical poltical views were reflected in parallel fashion in his literary creation.

The innovative structuring of his New York poetry has been the primary focus of this study. Through the careful ordering of the poems into a poetic narrative, Lorca created a "narrator" whose voice conducts the reader from one poem to another in an ever-transforming, mutating, and evolving discourse. PNY is a narrated chronicle, with a clear autobiographical element. It possesses an identifiable "plot," and both a protagonist and antagonists. It must be read in this light if its full impact is to be perceived and felt by the reader. When this aspect of the work is analyzed in detail, it becomes evident that any one poem from the work, read out of context from the composition as a whole, will not yield its full aesthetic qualities. Each poem builds from previous ones, and enhances those which follow it. The narrative voice of one poem, or its thematic concerns or images and metaphors, cannot be fully comprehended or

appreciated until the carefully ordered narrative structure of the work as a whole is considered. It has been the purpose of this study to analyze and elaborate upon this important element of García Lorca's Poeta en Nueva York, largely overlooked until now by Lorca scholars.

BIBLIOGRAPHY

Adams, Mildred. García Lorca: Playwright and Poet. New York: George Braziller, Inc., 1977.

Aguirre, J. M. "El sonambulismo de Federico García Lorca." Bulletin of Hispanic Studies, 44 (1967), 267-285.

Allen, Rupert E. The Symbolic World of Federico García Lorca. Albuquerque: University of New Mexico Press, 1972.

Anderson, Andrew A. "Lorca's 'New York Poems': A Continuation to the Debate." Forum for Modern Language Studies, 17, No. 3 (1981), pp. 256-270.

----------. "The Evolution of García Lorca's Poetic Projects 1929-1936 and the Textual Status of Poeta en Nueva York. Bulletin of Hispanic Studies, 60, No. 3 (1983), pp. 221-246.

Balontín, José Antonio. Three Spanish Poets: Rosalía de Castro, Federico García Lorca, Antonio Machado. London: A. Redman, 1961.

Barnstone, Willis, et. al. Modern European Poetry. New York: Bantam Books, Inc., 1966.

Bodini, Vittorio. Los poetas surrealistas españoles. Barcelona: Tusquets, 1971.

Breton, André. What is Surrealism? Trans. David Gascoyne. New York: Haskell House Publishers, Ltd., 1974.

Buosoño, Carlos. El irracionalismo poético (El símbolo). Madrid: Editorial Gredos, 1977.

----------. Teoría de la expresión poética. Madrid: Editorial Gredos, 1976.

Cabrera, Vicente. "Poetic Structure in Lorca's 'La casa de Bernarda Alba.'" Hispania, 61 (1978), pp. 466-

471.

Campbell, Roy. Lorça: An Appreciation of His Poetry. New York: Yale University Press, 1952.

Cano, José Luis. García Lorca: biografía ilustrada. Barcelona: Ediciones Destino, 1962.

Cardinal, Roger. Figures of Reality: A Perspective on the Poetic Imagination. Totowa, New Jersey: Barnes and Noble Books, 1981.

Cary, Joyce. Art and Reality: Ways of the Creative Process. New York: Harper and Brothers, Publishers, 1958.

Castro, Eduardo. "El compromiso político-social de García Lorca," in Homage a Federico García Lorca. n. c.: L'Université de Toulouse, n. d., pp. 9-15.

Celaya, Gabriel. Poesía y verdad: papeles para un proceso. Barcelona: Editorial Planeta, S. A., 1979.

Clippinger, John Henry Jr. Meaning and Discourse. Baltimore: The Johns Hopkins University Press, 1977.

Colecchia, Francesca. García Lorca: A Selected Annotated Bibliography of Criticism. New York: Garland Publishers, 1979.

Cowan, J. L., ed. Studies in Thought and Language Tucson: The University of Arizona Press, 1970.

Craige, Betty Jean. Lorca's 'Poet in New York': The Fall Into Consciousness. Lexington: The University of Kentucky Press, 1977.

Culler, Jonathan. Structuralist Poetics. Ithaca, New York: Cornell University Press, 1975.

----------. The Pursuit of Signs. Ithaca, New York: Cornell University Press, 1981.

Debicki, Andrew P. Estudios sobre poesía española contemporánea. Madrid: Editorial Gredos, S. A., 1981.

----------. "Intertextuality and Reader Response in the Poetry of José Angel Valente, 1967-1970." Hispanic Review, 51 (1983), 251-267.

Semiotic Themes. Ed. Richard T. De George. Lawrence, Kansas: University of Kansas Publications, 1981.

Duplessis, Yves. Surrealism. Trans. Paul Capon. Westport, CN: Greenwood Press, Pub's., 1978.

Lorca. Ed. Manuel Durán. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1965.

Eagleton, Terry. Literary Theory: An Introduction. Minneapolis: University of Minnesota Press, 1983.

Earle, Peter G., and Germán Gullón, eds. Surrealismo/ Surrealismos: Latinoamérica y España Philadelphia: University of Pennsylvania, 1975.

Eisenberg, Daniel. The Textual Tradition of 'Poeta en Nueva York'. Chapel Hill, NC: University of North Carolina Press, 1978.

Feal Deibe, Carlos. Eros y Lorca. Barcelona: EDHASA, 1973.

Fiedler, Leslie. "Come Back to the Raft Ag'in, Huck Honey." In Five Approaches to Literary Criticism. Ed. Wilber Scott. New York: Collier Books, Inc., 1962, pp. 303-312.

Foss, Martin. Symbol and Metaphor in Human Experience. Lincoln, NB: University of Nebraska Press, 1949.

Foster, David William. "Reiterative Formulas in García Lorca's Poetry." Language and Style, 9 (1976), 171-191.

----------. "Towards an Analysis of Poetic Structure in García Lorca." Hispanic Review, 43 (1975), 49-78.

Friedman, Norman, and Charles A. McLaughlin. Poetry: An Introduction to its Form and Art. New York: Harper and Row, 1963.

Frye, Northrop. Fables of Identity: Studies in Poetic Mythology. New York: Harcourt, Brace, and World, Inc., 1963.

Garía Lorca, Federico. Autógrafos. Prólogo, transcripción y notas por Rafael Martínez Nadal. Oxford: The Dolphin Book Co., 1975.

----------. Deep Song and Other Prose. Ed. and Trans. Christopher Maurer. New York: New Directions Pub. Co., 1980.

----------. Obras completas. Prólogo de Jorge Guillén.

Recopilación de Arturo del Hoyo. Madrid: Aguilar, 1974.

----------. Obras completas. Ed. Miguel García Posada. Madrid: Akal Editor, 1982.

----------. The Poet In New York and Other Poems of Federico García Lorca: The Spanish Text with an English Translation by Rolfe Humphries. Norton Publishers, Inc., 1940.

----------. Poeta en Nueva York por Federico García Lorca, con cuatro dibujos originales. Poema de Antonio Machado, Prólogo de José Bergamín. México: Editorial Séneca, 1940.

----------. Poeta en Nueva York: Tierra y luna. Ed. Eutemio Martín. Barcelona: Editorial Ariel, 1981.

----------. Selected Letters. Trans., Ed., David Gershator. New York: New Directions Pub. Co., 1983.

García Lorca, Francisco. Federico y su mundo. Madrid: Alianza, 1981.

García Posada, Miguel. "Introducción." In Obras completas de Federico García Lorca. Ed. Miguel García Posada. Madrid: Akal, 1982.

----------. Lorca: Interpretación de 'Poeta en Nueva York'. Madrid: Akal Editor, 1981.

Gibson, Ian. "Lorca's 'Balada Triste': Chidrens' Songs and the Theme of Sexual Disharmony in Libro de poemas." Bulletin of Hispanic Studies, 46 (1969), 21-39.

----------. The Assassination of Federico García Lorca. New York: Penguin Books, Inc., 1983.

Federico García Lorca. Ed. Idelfonso-Manuel Gil. Madrid: Taurus, 1973.

González-Montes, Yara. "Mecánica Socio-Económica en la obra de Federico García Lorca." García Lorca Review, 8, No. 1 Spring 1980), 47-59.

Guillén, Jorge. Federico en persona: Semblanza y epistolario. Buenos Aires: Emecé, 1959.

----------. "Prólogo." In Obras completas de Federico García Lorca. Recopilación de Arturo del Hoyo. Madrid: Aguilar, 1974.

Gullón, Germán. "García Lorca y la Segunda República Española." García Lorca Review, 10, No. 1 (1982), pp. 10-23.

Hernando, Miguel Angel. Prosa vanguardista en la generación del 27. Madrid: Prensa española, 1975.

Higginbotham, Virginia. "Lorca y el cine." García Lorca Review, 6, No. 1 (1978), pp. 87-93.

----------. "Lorca's Apprenticeship in Surrealism. Romanic Review, 61 (1970), 109-122.

----------. "Reflejos de Lautréamont en Poeta en Nueva York," in Federico García Lorca. Ed. Idelfonso-Maneul Gil. Madrid: Taurus, 1975, pp. 299-310.

Honig, Edwin. García Lorca Norfolk, CN: New Directions Books, 1944.

Ilie, Paul. The Surrealist Mode in Spanish Literature. Ann Arbor: The University of Michigan Press, 1968.

Iser, Wolfgang. The Art of Reading: A Theory of Aesthetic Response. Baltimore: The Johns Hopkins University Press, 1978.

Jacobi, Jolande. Masks of the Soul. Grand Rapids: William B. Eerdmuns Pub. Co,., 1976.

Jameson, Fredrick. The Political Unconscious: Narrative as a Socially Symbolic Act. Ithaca, NY: Cornell University Press, 1981.

Josephs, Allen. "Lorca and Duende: Toward a Dionysian Concept of Art." García Lorca Review, 7, No. 2 (1979), pp. 55-72.

Jung, Carl Gustav. Modern Man in Search of a Soul. New York: Harcourt, Brace, and World, Inc., 1933.

----------. The Portable Jung. Ed. Joseph Campbell. New York: Viking Press, 1971.

Kaplan, Patricia, and Susan Manso, eds. Major European Art Movements, 1900-1945. New York: E. P. Dutton, 1977.

La Guardia, Gari. "The Butterflies in Walt Whitman's Beard: Lorca's Naming of Whitman." Neophilologus, 62 (1978), 540-555.

Levi-Straus, Claude. "The Structural Study of Myth." Journal of American Folklore, 78, No. 270 (October 1955), 428-444.

Lewis, C. Day. The Poetic Image. London: Jonathan Cape, 1947.

Lippard, Lucy, "Introduction to Surrealists on Art." In Major European Art Movements 1900-1945. Ed. Patricia E. Kaplan, and Susan Manso. New York: E. P. Dutton, 1977.

Loughran, David K. Federico García Lorca: The Poetry of Limits. London: Tamesis, 1978.

Marcial de Onís, Carlos. El surrealismo y cuatro poetas de la generación del 27. Madrid: Ediciones José Porrúa Turanzas, s. A., 1974.

Martín, Eutemio. "¿Existe una versión definitiva de Poeta en Nueva York, de Lorca?" Insula, 310 (1972), pp. 1, 10.

Martínez Nadal, Rafael. Cuatro lecciones sobre Federico García Lorca. Madrid: Juan March y Ediciones Cátedra, S. A., 1980.

Millán, María Clementa, "Hacia un esclarecimiento de los poemas americanos de Federico García Lorca (Poeta en Nueva York y otros poemas)." Insula, 431 (October 1982), pp. 1, 14+.

----------. "Voces poéticas de un poeta en Nueva York." Nueva Estafeta, Núm's. 9-10 (1979), 98-106.

Morla Lynch, Carlos. En España con Federico García Lorca. Madrid: Aguilar, 1958.

Morris, Cyril B. "Bronce y sueño: Lorca's Gypsies." Neophilologus, 61, 225-244.

----------. The Dream House (Silent Films and Spanish Poets). n. c.: University of Hull, 1977.

Ortega, José. "Annotated Bibliography on García Lorca's Poeta en Nueva York. García Lorca Review, 8, No. 1 (1980), pp. 36-46.

----------. Conciencia social en los tres dramas rurales de García Lorca. Granada: Curso de Estudios Hispánicos, Universidad de Granada, 1981.

----------. "García Lorca: poeta social: 'Los negros.'

Cuadernos Hispanoamericanos, No's. 320-321, pp. 407-19.

----------. "Poeta en Nueva York: alienación social y libertad poética." Cuadernos Hispanoamericanos, No. 356, pp. 350-367.

----------. "Poeta en Nueva York: Alienación social y surrealismo." Nueva Estafeta, No. 18 (1980), pp. 45-54.

Osborn, Ruben. Freud and Marx: A Dialectical Study. New York: Equinox Press, Inc., 1937.

Palmer, Michael, ed. Code of Signals: Recent Writings in Poetics. Berkeley: North Atlantic Books, 1983.

Pérez Firmat, Gustavo. "Apuntes para un modelo de la intertextualidad en litertura." Romanic Review, 69, No's. 1, 2 (1978), pp. 1-14.

Pérez Gallego, Cándido. Psicosemiótica. Zaragoza: Gráficas Alcor, Sdad. Coop., 1981.

Peyre, Henri. "The Significance of Surrealism." Yale French Studies (Fall 1948), 67-78.

Poggioli, Renato. The Theory of the Avant-Garde. 2nd. Ed. Trans. Gerald Fitzgerald. Cambridge, MA: The Belknap Press of Harvard University Press, 1968.

Predmore, Richard Lionel. Lorca's New York Poetry: Social Injustice, Dark Love, Lost Faith. Durham: Duke University Press, 1980.

----------. "Nueva York y la consciencia social de Federico García Lorca." Revista Hispánica Moderna, 36, No. 1 (1970-1971), 32-40.

Rieff, Philip. Freud: The Mind of the Moralist Garden City, NY: Doubleday and Co., Inc., 1961.

Riffaterre, Michael. Semiotics of Poetry. Bloomington, IN: Indiana University Press, 1978.

Rodrigo, Antonina. García Lorca en Cataluña. Barcelona: Editorial Planeta, 1975.

Rozas, Juan Manuel. La generación del 27 desde dentro. Madrid: Ediciones Alcalá, 1974.

----------, and Gregorio Torres Nebrera. El grupo poético del 27. Madrid: Editorial Cincel, S. A., 1980.

Rozlapa, Anita, "El arte deshumanizado." The American Hispanist, (September 1976), 13-16.

Saez, Richard. "The Ritual Sacrifice in Lorca's Poet in New York," Lorca, Manuel Durán, ed. Englewood Cliffs, NJ: Prentice-hall, Inc., 1962.

Scholes, Robert, and Robert Kellogg. The Nature of Narrative New York: Oxford University Press, 1968.

Scholes, Robert. Structuralism in Literature New Haven: Yale University Press, 1976.

Semprún Donohue, Moraima de. "Una franca interpretación de 'Poema del Lago Edem Mills' de García Lorca." García Lorca Review, 3, No 1 (Fall 1975), pp. 79-90.

Skelton, Robin. Poetic Truth. New York: Barnes and Noble, 1978.

Stanton, Edward F. "A Model for Lorca's Poetic World." García Lorca Review, 6, No. 1 (Spring 1978), 55-69.

Stein, Charles. "Projections," in Code of Signals. Ed. Michael Palmer. Berkeley: North Atlantic Books, 1983, pp. 67-78.

Swansey, Bruce, and José Ramón Enríquez. "Homosexuality in the Spanish Generation of 1927: A Conversation with Jaime Gil de Biedma." Gay Sunshine. 42,43 (1980), pp. 18-20.

Young, Howard Thomas. The Victorious Expression. Madison: University of Wisconsin Press, 1964.

Yudin, Florence L. "The Dark Silence in Lorca's Poetry." García Lorca Review, 6, 151-167.

Zardoya, Concha. Poesía española del siglo XX. Madrid: Editorial Gredos, 1974.

Zdenek, Joseph W. "Poeta en Nueva York: Product of García Lorca's Subconsciousness or Superconsciousness? García Lorca Review, 10, No. 2 (1982), pp. 62-74.

Zuleta, Emilia de. Cinco poetas españoles. Madrid: Editorial Gredos, S. A., 1971.