

**LORCA:**  
**The Theatre**  
**Beneath The Sand**

Gwynne Edwards

Critical Appraisals

# Lorca The Theatre Beneath The Sand

**Gwynne Edwards**



## **Lorca The Theatre Beneath The Sand:**

*Lorca, the Theatre Beneath the Sand* Gwynne Edwards, 1980      **Lorca, the Theatre Beneath the Sand** Gwynne Edwards, 1987      **Lorca's Experimental Theater** Andrew A. Anderson, 2024-11-25

Critical and historical discussions of the life and work of Federico García Lorca often prioritize his stunning modernist poetry and popular dramas while obscuring the author's more avant-garde dramatic works. In *Lorca's Experimental Theater: Breaking the Guardrails of Convention*, Andrew A. Anderson focuses on four of Lorca's most challenging plays: *Amor de don Perlimplín con Belisa en su jardín*, *El público*, *As que pasen cinco años*, and *El sueño de la vida* (previously known as *Comedia sin título*) and on the surrounding context in which they came to be written and in only one case performed during his lifetime. While none of Lorca's plays can be considered conventional according to Anderson, some of them are nevertheless more approachable than others. The four considered here are the works that challenge theatrical conventions most forcefully both thematically and technically. The introduction offers a brief overview of Lorca's entire dramatic output and the place within it of his four most experimental plays. The first chapter, *Staging the Unstageable*, gives details concerning the chronology of the plays, composition, what Lorca had to say about them in newspaper interviews, and most importantly, his numerous attempts to get what he called his unperformable plays actually performed. After a chapter on the pervasive role of undecidability in *Amor de don Perlimplín*, two further contextual chapters cover what Anderson considers the most significant factors that encouraged Lorca to continue experimenting in his dramatical works: namely, his exposure to theater in New York over 1929-1930 and his increasing familiarity with expressionist drama that he both read and heard about from other theater professionals. From there, *El público* and *As que pasen cinco años* each receive two chapters devoted to their themes and symbols, and the book ends with a final chapter on how audiences could experience a staging of *El sueño de la vida*. By synthesizing materials drawn from theatrical practice, artistic modernism, and the historical avant-garde, *Lorca's Experimental Theater* gives an integrated picture of this corpus by providing detailed readings of the plays, surveying their textual and performative history, and examining the most important contemporary influences on Lorca's creation of these expressive, innovative works.

**Federico García Lorca**

Simon Breden, 2024-08-26

Lauded as one of the most important poets and playwrights of the twentieth century, Federico García Lorca was also an accomplished theatre director with a clear process and philosophy of how drama should be staged. Directing both his own work and that of others, Lorca was also closely involved in the rehearsals for productions of many of his plays, and from his own writings and those of his collaborators, a determined agenda to stimulate audiences and renovate theatre can be seen. This is the first book in English to fully consider Lorca as a director and his rehearsal methodology. The book combines a biographical account of Lorca's work as a director and rehearsal leader, revealing his techniques and methods of approach to texts. An exploration of his key writings on and around theatre, drawing on his talks, play introductions, and some of the dramatic works themselves. The first translation into English of his fragment *Dragón*. A detailed discussion of

Lorca's key productions *Lope de Vega's Fuente Ovejuna* 1933 for La Barraca and his own *Yerma* 1934. Specific focus on the practical applications that we can draw from Lorca's methods both from what survives of his own work and from the accounts of his close collaborators. As a first step towards critical understanding and as an initial exploration before going on to further primary research. Routledge Performance Practitioners offer unbeatable value for today's student. **García Lorca at the Edge of Surrealism** David F. Richter, 2014-10-15. García Lorca at the Edge of Surrealism: The Aesthetics of Anguish examines the variations of surrealism and surrealist theories in the Spanish context studied through the poetry, drama and drawings of Federico García Lorca 1898-1936. In contrast to the idealist and subconscious tenets espoused by surrealist leader André Breton which focus on the marvelous, automatic creative processes and sublimated depictions of reality, Lorca's surrealist impulse follows a trajectory more in line with the theories of French intellectuals such as Georges Bataille 1897-1962, who was expelled from Breton's authoritative group. Bataille critiques the lofty goals and ideals of Bretonian surrealism in the pages of the cultural and anthropological review *Documents* 1929-1930 in terms of a dissident surrealist ethno-poetics. This brand of the surreal underscores the prevalence of the bleak or darker aspects of reality: crisis, primitive sacrifice, the death drive and the violent representation of existence portrayed through formless base matter such as blood, excrement and fragmented bodies. The present study demonstrates that Bataille's theoretical and poetic expositions, including those dealing with the formless and the somber emptiness of the void, engage the trauma and anxiety of surrealist expression in Spain, particularly with reference to the anguish, desire and death that figure so prominently in Spanish texts of the 1920s and 1930s, often qualified as surrealist. Drawing extensively on the theoretical, cultural and poetic texts of the period, García Lorca at the Edge of Surrealism offers the first book-length consideration of Bataille's thinking within the Spanish context, examined through the work of Lorca, a singular proponent of what is here referred to as a dissident Spanish surrealism. By reading Lorca's surrealist texts, including *Poeta en Nueva York*, *Viaje a la luna* and *El público*, through the Bataillean lens, this volume both amplifies our understanding of the poetry and drama of one of the most important Spanish writers of the twentieth century and expands our perspective of what surrealism in Spain means. [The Continuum Companion to Twentieth Century Theatre](#) Colin Chambers, 2006-05-14. International in scope, this book is designed to be the pre-eminent reference work on the English-speaking theatre in the twentieth century. Arranged alphabetically, it consists of some 2500 entries written by 280 contributors from 20 countries, which include not only top-level experts but uniquely leading professionals from the world of theatre. A fascinating resource for anyone interested in theatre, it includes: Overviews of major concepts, topics and issues; Surveys of theatre institutions, countries and genres; Biographical entries on key performers, playwrights, directors, designers, choreographers and composers; Articles by leading professionals on crafts, skills and disciplines, including acting, design, directing, lighting, sound and voice. [Lorca Plays: 3](#) Federico García Lorca, 2014-03-20. Lorca is one of the few indisputably great dramatists of the twentieth century. Observer Mariana Pineda

achieved immediate critical success on its first performance in Barcelona in 1927 *The Public* is a powerful and uncompromising demand for sexual and specifically homosexual freedom as predicted it was never performed in Lorca's time it was first performed in this country by Theatre Royal Stratford East in the 80s *Play Without a Title* an unfinished Lorca rarity realises his wish to do something different including modern plays on the age we live in [Spanish Theatre 1920-1995](#) Maria M. Delgado, 1998 Beginning with a reassessment of the 1920s and 30s this text looks beyond a consideration of just the most successful Spanish playwrights of the time and discusses also the work of directors theorists actors and designers *Federico García Lorca* Maria M. Delgado, 2008-03-03 Immortalized in death by The Clash Pablo Neruda Salvador Dalí Dmitri Shostakovich and Lindsay Kemp Federico García Lorca's spectre haunts both contemporary Spain and the cultural landscape beyond This study offers a fresh examination of one of the Spanish language's most resonant voices exploring how the very factors which led to his emergence as a cultural icon also shaped his dramatic output The works themselves are also awarded the space that they deserve combining performance histories with incisive textual analysis to restate Lorca's presence as a playwright of extraordinary vision in works such as *Blood Wedding* *The Public* *The House of Bernarda Alba* Yerma Federico García Lorca is an invaluable new resource for those seeking to understand this complex and multifaceted figure artist playwright director poet martyr and in the eyes of many Spain's national dramatist

**Lorca: Six Major Plays**, 2009-06-01 *LORCA SIX MAJOR PLAYS* gathers Federico García Lorca's most well known plays in English language translations by US Latina dramatist Caridad Svich This new collected edition previously available only as single set volumes includes preface by scholars James Leverett and Amy Rogoway A welcome addition to the translation repertoire of Federico García Lorca's works **Lorca, Buñuel, Dalí** Gwynne Edwards, 2009-06-17 Lorca Bunuel and Dali were in their respective fields of poetry and theatre cinema and painting three of the most imaginative creative artists of the twentieth century their impact was felt far beyond the boundaries of their native Spain But if individually they have been examined by many their connected lives have rarely been considered It is these the ties that bind them that constitute the subject of this illuminating book They were born within six years of each other and as Gwynne Edwards reveals their childhood circumstances were very similar Each was affected by a narrow minded society and an intolerant religious background which equated sex with sin and led all three to experience sexual problems of different kinds Lorca the guilt and anguish associated with his homosexuality Bunuel feelings of sexual inhibition and Dali virtual impotence Having met during the 1920s at the Residencia de Estudiantes in Madrid they developed intense personal relationships and channelled their respective obsessions into the cultural forms then prevalent in Europe in particular Surrealism Rooted in emotional turmoil their work from Lorca's dramatic characters in search of sexual fulfilment to Bunuel's frustrated men and women and Dali's potent images of shame and guilt is highly autobiographical Their left wing outrage directed at bourgeois values and the Catholic Church was strongly felt and in the case of Lorca in particular was sharpened by the catastrophic Civil War of 1936

9 during the first months of which he was murdered by Franco's fascists. The war hastened Bunuel's departure to France and Mexico and Dali's to New York. Edwards describes how for the rest of his life Bunuel clung to his left wing ideals and made outstanding films while the increasingly eccentric and money obsessed Dali embraced Fascism and the Catholic Church and saw his art go into rapid decline. [A Companion to Federico García Lorca](#) Federico Bonaddio, 2007 Lorca icon and polymath in all his manifestations. **Blood Wedding** Federico Garcia Lorca, Gwynne Edwards, 2020-02-27 Blood Wedding is set in a village community in Lorca's Andalusia and tells the story of a couple drawn irresistibly together in the face of an arranged marriage. This tragic and poetic play is the work on which his international reputation was founded. Like many of Lorca's passionate and intensely lyrical plays that focus on peasant life and the forces of nature Blood Wedding combines innovative dramatic technique with Spanish popular tradition. Methuen Drama Student Editions are expertly annotated texts of a wide range of plays from the modern and classic repertoires. As well as the complete text of the play itself the volume contains a chronology of the playwright's life and work an introduction giving the background to the play a discussion of the various interpretations notes on individual words and phrases in the text and questions for further study. *Adaptations of Shakespeare* Daniel Fischlin, Mark Fortier, 2014-05-01 Shakespeare's plays have been adapted or rewritten in various often surprising ways since the seventeenth century. This groundbreaking anthology brings together twelve theatrical adaptations of Shakespeare's work from around the world and across the centuries. The plays include The Woman's Prize or the Tamer Tamed John Fletcher The History of King Lear Nahum Tate King Stephen A Fragment of a Tragedy John Keats The Public El P blico Federico Garcia Lorca The Resistible Rise of Arturo Ui Bertolt Brecht uMabatha Welcome Msomi Measure for Measure Charles Marowitz Hamletmachine Heiner Müller Lears Daughters The Womens Theatre Group Elaine Feinstein Desdemona A Play About a Handkerchief Paula Vogel This Islands Mine Philip Osment Harlem Duet Djanet Sears. Each play is introduced by a concise informative introduction with suggestions for further reading. The collection is prefaced by a detailed General Introduction which offers an invaluable examination of issues related to. **Marvelous Encounters** Willard Bohn, 2005 The concept of poesis critique poetry that possesses both a poetic and a critical function has an extensive history in modern literature. Written in response to another work of art be it a painting a film a poem or a piece of music the critical poem comments on the latter in various ways but refuses to abandon its poetic mission. Marvelous Encounters examines surrealist poets writing in French Spanish and Catalan who experimented with this intriguing genre. The first three chapters are concerned with the French surrealists who began to cultivate critical poetry toward the end of World War I. Chapter 2 considers how Louis Aragon and Philippe Soupault appropriated the critical poem as they reviewed books of poetry and films starring Charlie Chaplin. Chapter 3 which examines how Benjamin Peret and Paul Eluard conceived of critical poetry analyzes their response to poems by Tristan Tzara and paintings by Giorgio de Chirico and Joan Miro. Chapter 4 is devoted entirely to Andre Breton. *Homintern* Gregory Woods, 2017-01-01 A landmark account of gay and lesbian

creative networks and the seismic changes they brought to twentieth century culture In a hugely ambitious study which crosses continents languages and almost a century Gregory Woods identifies the ways in which homosexuality has helped shape Western culture Extending from the trials of Oscar Wilde to the gay liberation era this book examines a period in which increased visibility made acceptance of homosexuality one of the measures of modernity Woods shines a revealing light on the diverse informal networks of gay people in the arts and other creative fields Uneasily called the Homintern an echo of Lenin s Comintern by those suspicious of an international homosexual conspiracy such networks connected gay writers actors artists musicians dancers filmmakers politicians and spies While providing some defense against dominant heterosexual exclusion the grouping brought solidarity celebrated talent and in doing so invigorated the majority culture Woods introduces an enormous cast of gifted and extraordinary characters most of them operating with surprising openness but also explores such issues as artistic influence the coping strategies of minorities the hypocrisies of conservatism and the effects of positive and negative discrimination Traveling from Harlem in the 1910s to 1920s Paris 1930s Berlin 1950s New York and beyond this sharply observed warm spirited book presents a surpassing portrait of twentieth century gay culture and the men and women who both redefined themselves and changed history *Performing Women and Modern Literary Culture in Latin America* Vicky Unruh, 2006-03-01 Women have always been the muses who inspire the creativity of men but how do women become the creators of art themselves This was the challenge faced by Latin American women who aspired to write in the 1920s and 1930s Though women s roles were opening up during this time women writers were not automatically welcomed by the Latin American literary avant gardes whose male members viewed women s participation in tertulias literary gatherings and publications as uncommon and even forbidding How did Latin American women writers celebrated by male writers as the New Eve but distrusted as fellow creators find their intellectual homes and fashion their artistic missions In this innovative book Vicky Unruh explores how women writers of the vanguard period often gained access to literary life as public performers Using a novel interdisciplinary synthesis of performance theory she shows how Latin American women s work in theatre poetry declamation song dance oration witty display and bold journalistic self portraiture helped them craft their public personas as writers and shaped their singular forms of analytical thought cultural critique and literary style Concentrating on eleven writers from Argentina Brazil Cuba Mexico Peru and Venezuela Unruh demonstrates that as these women identified themselves as instigators of change rather than as passive muses they unleashed penetrating critiques of projects for social and artistic modernization in Latin America *The House Of Bernarda Alba* Federico García Lorca, 2019-11-14 Bernarda Alba is a widow and her five daughters are incarcerated in mourning along with her One by one they make a bid for freedom with tragic consequences Lorca s tale depicts the repression of women within Catholic Spain in the years before the war The House of Bernarda Alba is Lorca s last and possibly finest play completed shortly before he was murdered by Nationalist sympathisers at the outbreak of the Spanish Civil War Inspired by real characters and described by

the author as a true record of village life it is a tragic tale of frustration and explosive passions in a household of women ruled by a tyrannical mother Edited with invaluable student notes a must for students of Spanish drama **Love, Desire and Identity in the Theatre of Federico García Lorca** Paul McDermid, 2007 Physical desire and metaphysical love in the theatre of Federico García Lorca A dialectical tension between physical desire and metaphysical love lies at the heart of the theatre works of Federico García Lorca and the deployment of queer theory's critique of gender and identity is surprisingly effective in this discussion of love versus desire Seldom is enough attention paid to the poet's early works and so this book offers a timely review of the religious tragedy *Cristo* as well as Mariana Pineda uncovering in these early offerings an explicit proposal of the supremacy of love over desire A meditation on the fragmentary and challenging *El p blico* yields a vivid panorama of identity in crisis and a paradigmatic Lorcan sacrifice of self for love The ostensibly more conventional tragedies of *Amor de Don Perlimpl n con Belisa en su jard n* and *Yerma* are also reassessed in terms of self sacrifice and self love The study concludes with an argument for a practical re-reading of *La casa de Bernarda Alba* which emphasises how the play might be saved from puffed realism with music humour and drag performance PAUL McDERMID lectures in Spanish at Queen's University Belfast Four Major Plays Federico García Lorca, 1999 In his four last plays *Blood Wedding* *Yerma* *The House of Bernarda Alba* *Dona Rosita the Spinster* Federico García Lorca offered his disturbed and disturbing personal vision to Spanish audiences of the 1930s unready as he thought them for the sexual frankness and surreal expression of his more experimental work The authentic sense of danger of Lorca's theatre is finely conveyed here in John Edmunds's fluent and rhythmic new translations that lend themselves admirably to performance



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