

REFLECTIONS ON LORCA'S PRIVATE MYTHOLOGY

*Cinco Poesías, Nuevas Poesías
and Other Poetical Plays*

Heidi Wellington



PRIME EDITION

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Reflections On Lorcas Private Mythology

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Reflections On Lorcas Private Mythology:

Reflections on Lorca's Private Mythology Beth Wellington, 1993 Federico Garc a Lorca s autobiographical play *Once Five Years Pass* deals directly with the discovery of his homosexual identity While themes of sterility desire repression and death are central to this work these themes are masked by the surrealistic language and plasticity that characterized his experimental theatre Later in his more traditional rural plays *Blood Wedding* *Yerma* and *The House of Bernarda Alba* Lorca sought to examine at a safer distance the themes elaborated in *Once Five Years Pass* To this end he removed himself from the center of the drama creating a series of rural plays featuring women as the protagonists An examination of the symbolic content in *Blood Wedding* *Yerma* and *The House of Bernarda Alba* which is more accessible in these traditionally structured works supplies the key to the interpretation of Lorca s unperformable play

Reflections on Lorca's Private Mythology
Beth Carter Wellington, 1990 Encyclopedia of World Writers, 1800 to the Present Marie Diamond, 2020-07-01 In recent years schools have started introducing more inclusive syllabi emphasizing the works and ideas of previously overlooked or underrepresented writers Readers of all ages can now explore the rich contributions of writers from around the world These writers have various backgrounds and unlike most writers from the U S or the United Kingdom information on them in English can be difficult to find *Encyclopedia of World Writers 1800 to the Present* covers the most important writers outside of the U S Britain and Ireland since 1800 More than 330 insightful A to Z entries profile novelists poets dramatists and short story writers whose works are anthologized in textbooks or assigned in high school English classes Entries range in length from 200 to 1 000 words each and include a biographical sketch synopses of major works and a brief bibliography Dozens of entries are new to this edition and many existing entries have been updated and significantly expanded with new Critical Analysis sections Coverage includes Chinua Achebe Margaret Atwood Roberto Bola o Albert Camus Khalid Hosseini Victor Hugo Mohammad Iqbal Franz Kafka Stieg Larsson Mario Vargas Llosa Naghib Mahfouz Gabriel Garc a M rquez Kenzaburo Oe Marcel Proust Leo Tolstoy Emile Zola and more

Codifying the National Self Bárbara Ozieblo, María Dolores Narbona-Carrión, 2006 Theater has always been the site of visionary hopes for a reformed national future and a space for propagating ideas both cultural and political and such a conceptualization of the histrionic art is all the more valuable in the post 9 11 era The essays in this volume address the concept of Americanness and the perceptions of the alien as ethnic class or gendered minorities as dealt with in the work of American playwrights from Anna Cora Mowatt through Rachel Crothers or Susan Glaspell and on to Sam Shepard David Mamet Nilo Cruz or Wallace Shawn The authors of the essays come from a multi national university background that includes the United States the United Arab Emirates and various countries of the European Community In recognition of the multiple components of drama the essays for the volume were selected in order to exemplify different aspects and theories of theater studies the playwright the play the audience and the actor are all examined as part of the theatrical experience that serves to formulate American national identity

Federico García

Lorcas Dramen als Spiegel der sozialen Realität: Eine Analyse von Bluthochzeit, Yerma und Bernarda Albas Haus

Steffi Bojahr, 2014-11-01 Federico García Lorca zählt zu den wichtigsten spanischen Dramatikern des frühen zwanzigsten Jahrhunderts. Die vorliegende Studie behandelt seine Tragödien *Bluthochzeit*, *Yerma* und *Bernarda Albas Haus* nach inhaltlichen und stilistischen Gesichtspunkten. Neben der Werkanalyse vermittelt dieses Buch ebenfalls einen historischen sowie biografischen Hintergrund García Loras dessen Schaffen in die Zeit des nationalsozialistischen Franco-Regimes fällt. Thematisiert in seiner Trilogie der spanischen Erde soziale Missstände. Eigene Beobachtungen und Zeitungsartikel bilden das Fundament der drei Dramen. Im Mittelpunkt stehen Frauen, die ihre Bedürfnisse ausleben wollen, dafür jedoch mit den gesellschaftlichen Konventionen brechen müssen oder diese wie im Falle Yermas nicht erfüllen können. Doch nicht nur inhaltlich begab sich García Lorca damit auf ein neues Gebiet innerhalb des spanischen Theaters seiner Zeit. Mit dem Wandertheater *La barraca* spielte sein Ensemble in entlegenen Dörfern, um auch der Landbevölkerung Kultur und Bildung nahezubringen. Denn Bildung begriff Lorca als Schlüssel, um die von ihm kritisierten Zustände, deren Ursache er in einer vom Katholizismus geprägten patriarchalischen Gesellschaft erkannte, ändern zu können. Seine regimekritische Haltung und seine Homosexualität, die er Zeit seines Lebens zu verbergen suchte, brachten ihm in der Blüte seines Schaffens den Tod. Im August 1936 wurde García Lorca von Mitgliedern der faschistischen Falange erschossen. Revista de estudios hispánicos, 1995

The Tragic Myth Edward F. Stanton, 2021-10-21 With literature music constituted the most important activity of poet and playwright Federico García Lorca's life. The two arts were closely related to each other throughout his career. As a child, Lorca imbibed traditional Andalusian songs from the lips of the family maids, whom he would remember with affection years later. At a very early age, he began to study piano, and during his adolescence, music and poetry competed for primacy among his interests. His first book was dedicated to his music teacher, who instilled in him a love for the world of art and creation. In part I of this study, Edward F. Stanton examines Lorca's theoretical and practical approach to *cante jondo*, the traditional music of Andalusia, as seen in his lectures on the subject and in the 1922 concurso. In part II, he searches for direct and far more important indirect echoes of this music in his work. Part III explores the mythic quality of Lorca's art in relation to *cante jondo*. Throughout, Stanton illuminates a new dimension of the poet's work. Gesellschaftskritische Tendenzen im dramatischen Werk García Loras am Beispiel von "Bluthochzeit", "Yerma" und "Bernarda Albas Haus" Steffi Bojahr, 2009 Magisterarbeit aus dem Jahr 2007 im Fachbereich Literaturwissenschaft / Moderne Literatur, Note 2,0 Universität Le Neuburg, Sprache Deutsch. Abstract: Die vorliegende Arbeit setzt sich mit den Tendenzen der Gesellschaftskritik innerhalb des dramatischen Schaffens des spanischen Theatermakers Federico García Loras auseinander. Exemplarisch wurden dazu die drei Werke *Bluthochzeit*, *Yerma* und *Bernarda Albas Haus* ausgewählt. Da sich Lorca in diesen Werken mit Problemen befasst, deren Ursprung immer innerhalb gesellschaftlicher Normierungen und Moralvorstellungen wurzelt, und die drei Stücke zusammen die Trilogie der spanischen Erde formen, sollen sie auch in dieser Arbeit in Bezug zueinander gesetzt und

zusammen behandelt werden Nach der Darlegung des internationalen Forschungsstandes werden in den Abschnitten drei und vier sowohl die biografischen als auch die historischen Aspekte behandelt die zu der sozialkritischen Einstellung des Autors beitrugen Zu behandelnde Fragen sind dabei Mit welchen Einflüssen wurde der Autor bereits in seiner Kindheit und Jugend konfrontiert die ein Interesse für gesellschaftliche Missstände hervorriefen Inwieweit kann die Homosexualität García Lorcas als Motivation für die Schaffung eines gesellschaftskritischen Theaters betrachtet werden Welchen Einfluss haben das Heimatland und dessen politische Entwicklung auf Lorca und seine künstlerische Produktion auch wenn dieser nicht explizit als politischer Theatermacher betrachtet werden kann Zudem wird im fünften Abschnitt der Arbeit Lorcas Bedeutung für das spanische Theater erörtert und der Autor innerhalb der europäischen Theaterlandschaft verortet da er zu den wichtigsten Dramatikern des spanischen Theaters zu Beginn des zwanzigsten Jahrhunderts zählt Zu thematisierende Fragestellungen sind dabei Welche Entwicklung war im spanischen Theater zur Zeit Lorcas erkennbar Wie kann das dramatische Schaffen García Lorcas darin eingeordnet werden Wie lässt sich der Dramatiker im europäischen Kontext verorten

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures, 1994 **The Symbolic World of Federico García Lorca** Rupert C. Allen, 1972 **Bibliographic Index**, 1994 *Arts & Humanities Citation Index*, 1998 *FGL*, 1997

Aspectos del conflicto interior en el teatro español entre 1910 y 1936 Michiko Okubo, 2003 **The Mexican Cult of Death in Myth, Art and Literature** Barbara Brodman, 2011-07-25 The word death is not pronounced in New York in Paris in London because it burns the lips The Mexican in contrast is familiar with death jokes about it caresses it sleeps with it celebrates it it is one of his favorite toys and his most steadfast love Thus Octavio Paz describes a cultural phenomenon that has for centuries fascinated scholars and aficionados of virtually every field of Mexican studies el culto a la muerte the cult of death a term that readily calls to the mind of anyone familiar with Mexico and her culture the unusually constant place of death in the minds and lives of the Mexican people In this volume author Brodman examines the Mexican cult of death from a variety of disciplinary perspectives to provide the most comprehensive analysis yet of the origins and nature of the Mexican cult of death and its relationship to Mexican arts literature and culture *A Companion to Federico García Lorca* Federico Bonaddio, 2007 Lorca icon and polymath in all his manifestations **The Cumulative Book Index**, 1995 A world list of books in the English language *Directory of American Scholars: Foreign languages, linguistics and philology*, 1999 *Revista Fuentes humanísticas*, 2004 **Notas**, 1994

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