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Artículos Científicos

El carnaval en la obra *El público* de Lorca

The Carnival in the Dramatic Text The Public of Lorca

O carnaval na obra O público de Lorca

Juan Enrique Mendoza Zazueta

Universidad Autónoma de Sinaloa, México

juanmendoza@uas.edu.mx

<https://orcid.org/0000-0002-6597-2754>

Resumen

La meta del presente trabajo es distinguir los diferentes niveles dramáticos que componen *El público* de Federico García Lorca. Para ello se utilizará la edición prologada por el doctor Huerta Calvo (2006). A la par de los comentarios sobre los niveles dramáticos, se intentará relacionar con el sentido transgresor carnavalesco y la estructura del texto dramático. Para ello nos valdremos de autores como Julio Huéllamo Kosma (1996) para la interpretación y de José Luis García Barrientos (2012) para el análisis de los niveles dramáticos del texto, que nos ayuden a relacionarla con el tema propuesto por el autor.

Palabras clave: análisis, dramaturgía, Lorca, metadrama, teatro.

Abstract

The aim of this paper is to distinguish different dramatic levels inside *The Public* by Federico García Lorca. To do that, the edition with a foreword by Dr. Huerta Calvo (2006) will be used. Along with comments on those levels, this study will try to relate them to the transgressive sense of carnival and structural aspect of dramatic text. For this we will use authors such as Julio Huéllamo Kosma (1996) for interpretation and José Luis García Barrientos (2012) for the analysis of the dramatic levels of the text, which help us to relate it to the theme proposed by the author.



Keywords: analysis, dramatology, Lorca, metadrama, theater.

Resumo

O objetivo deste artigo é distinguir os diferentes níveis dramáticos que compõem o público de Federico García Lorca. Para isso, será utilizada a edição aprovada pela Dra. Huerta Calvo (2006). Juntamente com os comentários sobre os níveis, tentaremos relacioná-los com o sentido carnavalesco-transgressivo. Embora neste caso os principais interesses tratem de um aspecto estrutural, vários estudos temáticos que foram realizados sobre o trabalho apoiarão. Para isso, utilizaremos autores como Julio Huélamo Kosma (1996) para interpretação e José Luis García Barrientos (2012) para a análise dos níveis dramáticos do texto, que nos ajudam a relacioná-lo com o tema proposto pelo autor.

Palavras-chave: análise, dramatology, Lorca, metadrama, teatro.

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Introduction

Talk or write about the work *The public* is to address one of the most interesting, complex and current texts. If the theater is the representation of life and one of its aspirations is to be poetry, that is, life contained within a structure, the work written by the Grenadian in 1930 becomes an indispensable text to understand it. That work, called *irrepresentable* by its author, not so much perhaps because the scenic germ was not there latent but because society was not ready to receive it, is a work ahead of its time, avant-garde and spearhead of its time. The words of the poet Luis Cardoza and Aragón about Lorca's projects are revealing. In a conversation, the Spaniard told him "that he was going to write the theater that nobody had dared to write for cowardice" (García, 2006, p. 104). Lorca alluded, particularly and most likely, to the text *The Destruction of Sodom and Gomorrah*, of which only a few fragments are preserved.

However, let's read *The public* and verify that those same words are going perfectly.

The destruction of Sodom and Gomorrah and the public share a taboo subject: homosexuality. Regarding the work at hand, the poet declared in the newspaper *La Nacion* de Buenos Aires:



Yes, my piece is not a work to be represented, as I have already defined it, a poem to whistle, that whistle is hidden or is part of a language that is heard but not articulated as an understandable word, it is the theater under the sand that finds a way of expression above, where is that open-air theater, two spaces combined and separated at the same time by the barriers that form social conventions (García, 2006, p. 17).

By subverting the social codes, the work generates a carnival through the reproduction of a fantastic intention, opposed to that realistic intention, “facing the truth to the non-truth, to the falsehood, to the lie. That is to say, through this chain of oppositions, the path is laid out like this; appearance of fantasy-realistic intentionality-representation of the truth”(Hermenegildo, 1999, p. 59). A trip that starts from the external to the first realistic codification, following understandable and accepted codes, to reach an intimate object.

The shepherd, carnival manager

Our trip, or that trip, that of Lorca in *The public*, begins with an invitation. It is important to clarify here that we take as a blog the edition approved by the teacher Huerta Calvo, in which the “Solo of the dumb shepherd” is placed at the beginning, as Martínez Nadal baptized him. Normally this piece is placed as a summary and link between the fourth and fifth frame of the work;¹ However, as already mentioned, this edition is located at the beginning. José Rubia Barcia does not differ from this arrangement, since he mentions that “it should be offered to the public as an initial stamp” (García, 2006, p. 24). In the edition that will serve us for work, in addition, the “Solo of the silly shepherd” appears with a slight variation in the title: “Loa of the silly shepherd”. In the Spanish tradition, “most of these authors entrusted Pastor Bobo with the recitation of the prologue, more commonly called then ‘introito’, in which the comedy argument was anticipated and jokes and even diatribes against the public were made” (García, 2006, p. 25).

The pastor of *The public* welcomes and prepares his audience in a first process of updating and dramatizing this, in a pragmatic function oriented to the attendees. García

¹ En esta línea, el “Solo del pastor bobo” es una especie de epítome que cierra el cuadro anterior, pero que también sirve de enlace para el último cuadro, donde el Director se enfrenta a la última y definitiva versión de la “máscara”, la muerte (Kosma, 1996).

Barrientos mentions that this function “manifests itself in the ‘ internal ’ appeal made by the character from within the fiction; for example, by ‘ apart from the spectators’, so frequented by the funny, precisely to bring the public closer to their point of view ”(García, 2012, p. 179). The "Loa ..." has a clear sense of conditioning the viewer's vision: how to observe what will come. In this case, your gaze should be from the stripping of the mask of appearance, "from the lie that sustains society" (Kosma, 1996, p. 68):

[That one] that justifies that the masks that now appear be picked up by a shepherd and even that they dance like a spooky and ridiculous herd in which the individuals, alienated by the way of deception, have become “sheep” with no capacity for rebellion against the lie that drowns them (Kosma, 1996, p. 68).

In this way, the pastor leaves the scene taking the masks so that the truth governs the drama and can represent the dark, hidden and enclosed that the theater under the sand proposes, altering the pre-established order, because “living in alignment is not living, is to be dead ”(Kosma, 1996, p. 68). Invitation to the release of social conditioning and live without cover. The work, then, requires a living audience, not undead, masks without spirit, even if this implies the truth and the final death.

The spectator enters the room and on the stage there is a closet full of masks, masks. Subsequently, the pastor will make his entrance and address a few words to the auditorium; a prologue that establishes a first contact, as we already mentioned, with the viewer:

THE SHEPHERD. The silly shepherd keeps the masks,
the masks
of the beggars and the poets
that kill the gipaetas
When they fly through still waters.
Mask
of the children who use the fist
and rot under a mushroom (García, 2006, p. 100).

The pastor / actor keeps the masks. This is how he introduces the viewer into a supposed theatrical illusion, another mask created by man. But the praise said by the pastor has a function of "social challenge, the critical essence of drama" (Kosma, 1996, p. 261). Social questioning done by someone "dressed in barbarian skins and funnel full of feathers"

(Garcia, 2006, p. 100) on the head that betrays its wild origin. A world where the pleasures of the flesh, the instincts, the nature, “the aggressiveness against the most intolerant and hypocritical behaviors of society” are exalted (Huerta, 1999, p. 32). Little serious character is that who comes to advise the audience, a carnival being, a time when these excesses are tolerated.

The "Loa ..." positions the viewer in a first drama, in a tour that places them on the world stage. The theater building is transformed into synthesis of the earth; the public, in actors that add to those of the drama on that stage, which from a star box is contemplated by the great mask, social morality. This will be the first level, circle formed by that celestial box where the streets, squares, atriums, become the table to represent the farce that is life itself. The first circle that closes with the enumeration of the different scenarios of the world:

THE SHEPHERD. Balad, ballad, ballad, masks!

Europe rips off her tits,

Asia runs out of lunettes

and America is a crocodile

that does not need a mask (García, 2006, p. 102).

The spectators balan, the actors balan, the masses balan. Ironic Parody The audience is immersed in a distorted mirror, the mirror of truth, and from this perspective you will have to watch the drama. Culture shocking with life in that carnival game.

The game of levels

"Loa of the dumb shepherd" gives access to what would be a framed drama. Although the signical allusions presented to us refer to the theater, which would lead us to consider the work as meta-theatrical, namely, “genuine form of the 'theater in the theater' that implies a theatrical staging within another (a real actor representing a theatrical actor representing a dramatic character) ”(García, 2012, p. 232). The pastor works as a kind of presenter of the second drama, which brings the play closer to a metadrama.

I understand a broader concept, which includes the previous one, but that exceeds it in all those manifestations in which the secondary, internal or second-degree drama is effectively staged, but is not presented as produced

by a staging, but by a dream, a memory, the verbal action of a “narrator”, etc. (García, 2012, p. 232).

It is the pastor's action that originates the entrance to this first Chinese box, from this presentation of the drama.

The codification that the Spanish theater tradition has done on this character generates in the viewer a distancing, that is, it does not produce an identification, but rather a distance: “distance implies, therefore, 'opacity' of the representation that is left to notice, instead of making transparent — becoming invisible — the represented world, as happens when the illusion of reality dominates ”(García, 2012, p. 195).

The curtain opens. We return again to the idea of theater inside the theater, but this time, when the curtain opens, the characters that populate the scene inhabit a theatrical world behind the scenes; We are at the back of the theater, where the viewer's view never reaches. The theater accuses reality and reveals it, discovers it. “The theater must be imposed on the public and not the public on the theater” (Martínez, 1974, p. 246). And now that they have been released, Lorca can name them “public. No people. ” This audience is not the same one that entered the room; It has been dramatized, carnivalized. Now they are the work itself and the scene will observe them. The theater's officiality disappears at the same time that the daily space is transformed when touched by the carnival instinct. The work breaks the official limits, transgresses the rules and disrupts the viewer, mutilating it into a new one, perhaps better.

The curtain rises, the blue curtain gives rise to another set of the same color, although perhaps not the same shade.

Figura 1. Primeros niveles dramáticos de *El público*



Fuente: Elaboración propia

We access the secondary drama that begins and ends in the director's room. The blue decoration, the hand and the x-ray windows “place the work in an atmosphere of surrealist symbolism” (Martínez, 1974, pp. 31-32), which, together with the temporal, spatial and discursive game, generates a series of transgressions today and for the viewer of the time in which the text was written, who conceived spaces more friendly to their specular condition. Luis Fernández Cifuentes (1986), in relation to the bourgeois public of the time, said:

For the spectator of the time, this type of scenario constituted, therefore, an iconic sign of extraordinary coherence: it was, first, a familiar sign that was reproduced again and again in almost all the representations of almost all the theaters; It was, at the same time, a sign of the familiar that immediately sent to the center of the house and it was also a reassuring sign: the stage repressed his “awareness” of such (his character as a sign of something) and offered the viewer only the full image of the familiar (familiar) space; that is to say, the difference between the room where the spectator came from and the one that was represented on the stage was reduced to a minimum, as if the closed doors of the bourgeois hall on which the curtain usually rose, symbolized the canonization of the moral horizons , spiritual and intellectual of the bourgeoisie (p. 15).

By surrealism we understand the techniques and attitudes that facilitate communication between the inner world of the creator and the outside world, “the coexistence of reality and dream, the intercommunication between the different spheres, the demolition of the traditional limits of time and space” (Martínez N., 1974, p. 79).

The work, from that surreal world, is configured in a dream process. It is in the theater director's office where the beginning of the second drama is established. Dream. Memory. Imagination. Inner world trapped. Craving for release Unconscious world. Matrioska This second world will give rise to another, in an allusion to the truth hidden at the bottom of being.

We could say, given the oneiric nature of the whole drama, that the intimate and patent conflict is a dream within another dream, partly veiled, that includes it, but that it supposes a deeper reference plane in the measure in which it externalizes until the last consequences the same problem: the



virtuality of homosexual love and the possibility or inability to escape the effects of concealment imposed by the "mask" (Kosma, 1996, p. 78).

The present of the second drama is thus established in the director's room. The space is described in a blue color that can be given a spiritual interpretation. A painted hand that can be associated with the search for truth; The hands demonstrate the will of the individual. X-rays are a usual element in the forefront, as well as surreal; photographs of the inside of the body, but that here occupy the site of the windows: perhaps the skin of another mask may be found outside. That is where the outdoor theater is performed. An office within the theater, institutionalized art based on a legalized culture, that is, accepted, that would be represented by this type of theater for beings without the ability to sigh, since everything will be predictable and will fall within the pre-established patterns.

Access to a new level is also the entrance to the interior perspective of the Director's character by the public. It is from the Director that this new level will be configured. The entrance of horses is a symbolic memory of his childhood, access key, start of the trip.

HORSES. You are welcome! Your feet used to smell
And we were three years old. We waited in the toilet,
we were waiting behind the doors and then you
we filled the bed with tears (García, 2006, p. 104).

Immersing ourselves one more level will be the least; the problem may be to get out of it, because now the air of the fall whistles next to the Director.

DIRECTOR. Outdoor theater! Get out, let's go!
Outdoor theater! Out of here! (They leave [The Horses].
To the Servant.) Continue. (He sits behind the table.)

RAISED. Mr.

DIRECTOR. What?

RAISED. The public!

DIRECTOR. To pass (García, 2006, pág. 106).

The departure of the horses and the entrance of the Servant, once again, generate a repetition that contains the rhythm and causes a new beginning. The appearance of the three



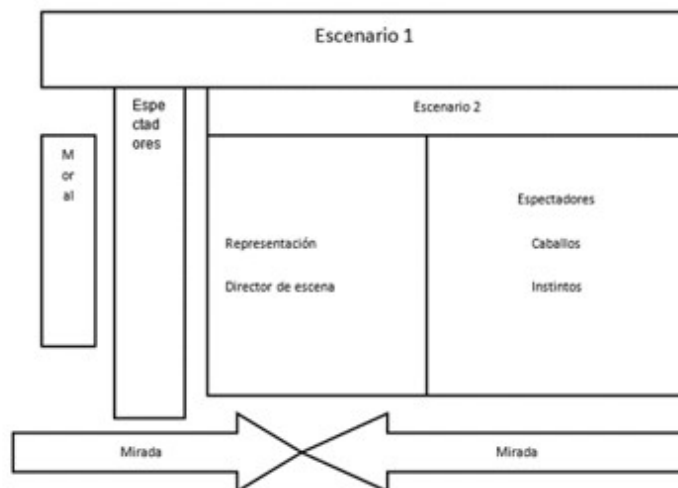
men begins the preamble of what will be configured as a theater under the sand. The placement of the screen, the transformation of the Director into “a boy dressed in white satin with a great white goal around his neck” (García, 2006, pp. 114-115), as well as the invitation that Man Three makes to Los Caballos for To take a seat sets us a new scenario.

In this way, we have the first space corresponding to the convention hall and stage and, within this space, in the director's office, a new scenic space. In this new space the character becomes a symbolic actor inside. In the specific case of the Director, we see him appear as Pierrot, a character in the art comedy. The splitting occurs in a lower degree to the person, a mask that is ironically degraded into a typified character. On this new level it is Man One who serves as director of the Director's internal dream.

The text is then configured as a metadrama that covers a metateatrality. From the beginning you can see the codes that refer to a staging. The meta-theater implies an imbricated staging, that is, “a staging within another” (García, 2012, p. 232). In this work it does not appear in its purest form, since the characters emerge as a dream or memory, not madness, from the Director's past and force him to represent himself - I think it is the right word - until he agrees. The fact that the text considers a metadrama with a meta-theater level is due to the fact that the characters of the first level are not conceived as actors.

From this point of view we find an audience divided into “external” and “internal”, with which the specular fact is reaffirmed and its true condition is restored: that of being attending a fiction. In such a way that the playwright plays with an illusion from the distance represented to reach his truth. Space is also found not only unfolded but fragmented as the drama progresses. The scenic space becomes a possible and real world; stage-room, director-stage room.

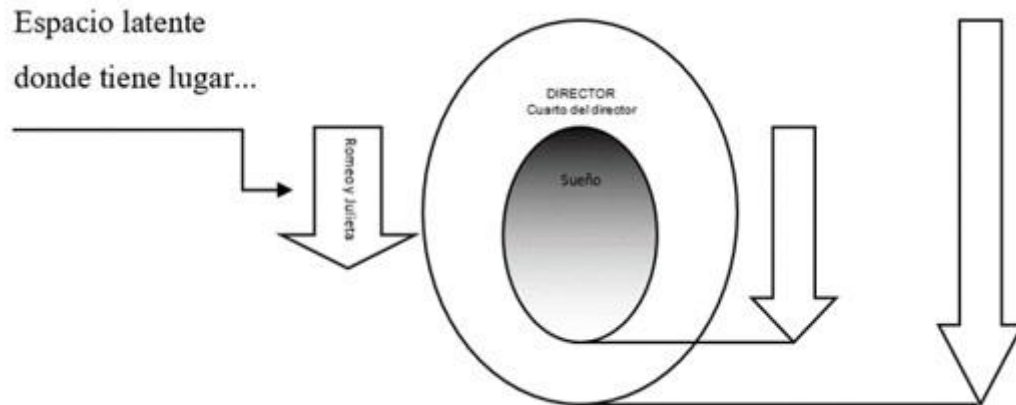
Figura 2. Espacio escénico de *El público*



Fuente: Elaboración propia

Game of looks similar to what we have already observed in the "Loa ...": "Blue curtain. In the center, a large closet full of white masks of various expressions. Each mask has its little light in front "(García, 2006, p. 99). The second and third cadres support this game of looks. But in table three, the transgression of the levels begins to be perceived in a clear sense of distorting reality and mixing the planes that have been established. The vision of the carnival is accentuated at this time: reality is systematically deformed from the proposed aesthetic, making clear, once again, the sense of social and institutional rebellion that the text proposes, in this case, from the overlap of levels. The social change begins with the change in the theatrical aesthetics: "you have to think about the theater of the future. Everything that exists now in Spain is dead "(García, 2006, p. 14). In The public, "Lorca highlights the artificial sense of unity and harmony that institutionalized theater projects" (Jerez, 2004, p. 233). The mixture of the levels from the internalization in the Director is related to the duration of the dream and the eastern conception, in a sense where dream and fiction are tied reaffirming the scenic space as a possible world, carnival sense of spatiality. The real space is full of scenic dreams. Figure 3 tries to explain it.

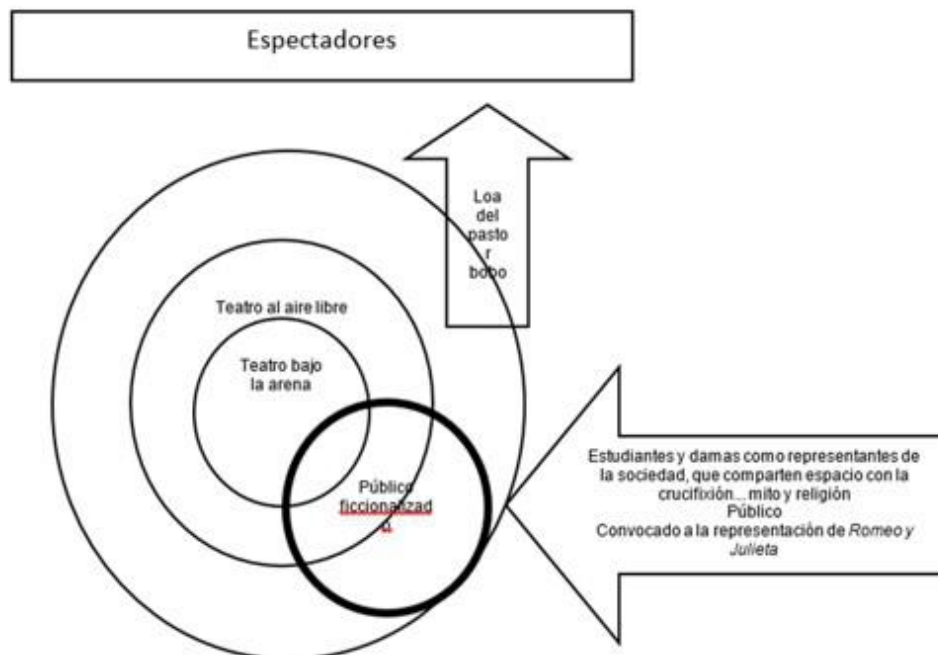
Figura 3. Mezcla de niveles dramáticos de *El público*



Fuente: Elaboración propia

The fragmentation of the spaces is related to the levels and stories that are developed in the drama. In the alternate interior world of the Stage Director we have, on the one hand, the history of the Director and, on the other, the representation of the work *Romeo and Juliet*, which remains unfinished. Outside the rebellion against the theater under the sand. In this way, the superposition of the dramatic levels generates a break in the liminal boundary characteristic of the theater, which accentuates the carnival sense of the work in the fourth frame of this edition. The appearance of the ladies and students in this painting mixes the different realities in an extra and intra-stage game.

Figura 4. Superposición de niveles dramáticos de *El público*



Fuente: Elaboración propia

The public, a work clearly of the theatrical avant-garde, is a text in which aesthetics and ideology go hand in hand - a good play must be like that. The work has a sense of transforming the object it serves and through it, in turn, achieve the transformation of the world to which it is linked. These are the two visions that prevail in the work: on the one hand, the history of freedom that is represented by the Director and Man One and its different mutations, and on the other, that which refers to the open-air theater and the theater Under the sand But these two lines cannot be seen separately.

In this mirror game, the real spectator is always in an outdoor theater. The institution is founded so that the scenario is not physically invaded by it. In this game of reflexes, the denial process provokes in the viewer the following reflection: "the one who is there is not me as a public"; Identification does not occur. The public does not want the viewer to do it, but quite the opposite: it is in the distance where he will find the truth. Subversion, carnival and dreams. Theatrical freedom gives the poetic possibility of representing dreams. In this game speculate the dream is a reflection of a standard of living, a way of relating to the abstraction that happens

In the director's mind-scene. I might well find parallel in the very substance of many sacramental cars and allegorical dramas, because, not in vain, in their

dramatic form, they show man as a "battlefield," where they contend personified, in "examination of conscience," their inner ghosts, their desires and their inhibitions, true that nuanced by a theological sense reserved for their own cultural framework (Kosma, 1996, p. 258).

Discussion

Our work shows the level game proposed by the author, each of them serves to cover a part of the fictional digesis raised in the previous level, the spatial management shows the transgressive sense proposed by the author, the carnival that permeates the text. Hand in hand with what Julio Huéllamo Kosma mentions about the theater under the sand of Lorca and that we have cited in several moments, our text shows how from the dramatic structure the author proposes a new dramatic structuring that can in turn represent or extrapolate to various levels, generating a distance that moves further and further as the dramatic text progresses and approaches what is expressed by Steiner (1991):

Surrealism, collages, non-figurative tactics with the word or form are simply costumes. The elements of the world, of inhabited existentiality, are there. A "white on black" is a snapshot of the night; A centaur is a script between two manifest realities. (...) Whether we like it or not - and this constitutes the limitless prison of language - our reflexive gaze creates shadows of familiarity, of significant sequence, from the meaningless verse, of the concrete writing and the seemingly random game. Some purpose of realism, of socially sanctioned reproduction, is, as far as literature and plastic arts go, not so much a free option as an inescapable fact.

Our work shows how in Lorca's work analyzed here the language is not enough to reproduce the idea and for this the virtualization of the dramatic text is necessary in its reading or in its representation, this based on spatial management and of various levels. The viewer observes that "sanctioned reproduction", the viewer reads that representation. The theater is essentially power and vision, the distance generated by the dramatic text generates an opacity, this is supported by the various levels, the viewer is immersed in that world before he can understand the theme of the work

Conclusions



The public is a travel proposal through the space possibilities of the scene, transit the dark caverns, the passageways. Invite the real public to enter the looms and forgotten scenographies; undress the theater to be displayed as it is. Transform the theater into a stage as a reflection of life. Perpetual attempt of the theater as a representation of this unattainable human existence, conformed by codes and rules understood. Lorca proposes to shed the mask, the one that extolled Nietzsche and that the Granada-born writer sister with falsehood and lies.

The transgression proposed by Lorca in the theme that addresses the work is prolonged in the carnival game, which must die at the end of the work. As an act of rebellion, carnival cannot be eternal, does not require continuity, as it would be institutionalized and its meaning would disappear. Construction on destruction, pregnant death, renewal, should not and cannot be eternal; the tacit conditioning of life is its ephemeral character. Carnival sense. The death of the Director in the fifth box refers to the disappearance of the carnival. What the "Loa ..." had opened at the beginning of the work will expire at the end with the fall of white gloves and snowflakes; The return of the official, the norm, will be grateful for the real spectators with their applause.

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Juan Enrique Mendoza Zazueta

Doctor en Filología Hispánica, por la Universidad Complutense de Madrid, es académico en la Facultad de Filosofía y Letras de la Universidad Autónoma de Sinaloa, miembro del Sistema Nacional de Investigadores (SNI), así como reconocimiento al perfil Deseable otorgado por la Secretaría de Educación Pública, además es Director de la compañía Todo Terreno Teatro. Ha realizado los proyectos representación dramática guía, corpus y metodología para alumnos de media superior. Espacio y desarraigo (2014-2015), Creación del departamento de documentación e investigación teatral en Sinaloa (2015-2016) y ha sido colaborador en diversos proyectos como Vulnerabilidad de víctimas y pérdida de identidad por desplazamiento forzado ante la violencia criminal en Sinaloa, (2017-2018). Ha publicado en revistas nacionales e internacionales y es autor del libro Indagaciones Teatrales (Colección Palabras del Humaya, IMC, 2015), así como coordinador del libro Ética, salud y comunidad: los desafíos de las artes escénicas en el siglo XXI, (CITRU-UAS, 2017).

