

Extra Human as Deuteragonists: Dramatic Representation of Myth, Folktales and Legends in the Works of Federico Garcia Lorca

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Abstract: *Through this paper, I want to express my exploring intention about Lorca's(1898-1936) oeuvre. His contribution in the field of the Andalusian Folklore, Cante Jondo is the similar musical expression of Dylan Thomas along with his supernaturalism is compared to the mythical ethos and mythos of J. M. Synge. Lorca advertised the prevailing Spanish Flamenco belt throughout his entire musical and mysterious world of drama and poetry. Federico Garcia Lorca was Spain's most celebrated dramatist, artist, pianist as well as the surrealist and The Avant Garde poet was murdered by the nationalist sympathizers in the beginning of Civil War in 1936. He had written many mysterious and absurdities plays and poetic volume during his careers such as Blood wedding, Yerma, The House of Bernarda Alba, Mariana Pineda and the Butterfly's Evil Spell. Among them Blood wedding is based on Deuteragonists supernaturalism perspective and use of lullaby as a part of Folklore and legends activated in the Spanish Andalusian Culture. And his Butterfly's evil spell is the extant example of using the myth of fables by presenting a mysterious puppet technique of insect world. It has been said by Luis Martinez Cuitino in his Garcia Lorca for the Beginners that, He blends myth with realism, though these become something else when their contact with the magical plane renders them mysterious and indecipherable.*

Key Words: *Myth, Folktales, Mystery, Ethos, Deuteragonists.*

1. INTRODUCTION:

Garcia Lorca's contribution in the field of literature links with his using the icon of myth making episodes and poetry through a collection of songs and appearances of the world of paranormal things in his works. With the help of the mysterious plots, he succeeds to express a struggle between man and nature. Furthermore, J. M. Synge's rural tragedy on the theme of the Irish Folk culture, Lorca has also the same tradition in his works by using the folk of the Spanish Andalusian tradition.

Aristotle elaborated the structure of tragedy into six important parts- first is myth(muthos), second is Character (ethe), third expression (lexis), fourth Thought (dianoia), Spectacle (opsis) and the last is Melody (melopoia). Out of them Myth is ...the imitation of an action. This because I call "myth" the arrangement of actions into a system..., while character is that which enables us to state that the actors are such or such, and thought is all that which is used to demonstrate something...A characteristic of myth is its ability to insure order, organization, arrangement and system in the domain of action. (Brisson 30)

Folklore is,

... purposing of the German word 'Marchen'; as an attractive to the English term 'Fairy Tales'... is a tale of some length involving a succession of motifs or episodes.
(Haase 223)

Garcia Lorca has followed the genre of the Aristotelian norms of tragedy in his mysterious plays and poetic volume. *Blood Wedding* has been marked by the effect of the Aristotelian tragedy. (Smith 44). It is also remarkable that Lorca's works are influenced by the various mythical patterns by using the symbolical icons such as the knife, the horse, the candlestick, the dwarf, the house, olives, death, the moon, the earth, water and the blood are the series of his folk tradition through which he makes his works much and more mysterious and tremendous. In the matter of fact Lorca has got mastery on the Field of surrealism collaboration with Salvador Dali. On this aspect Gwynne Edwards has written that;

Lorca's interest in surrealism may have been genuine enough, but the change of direction in his work after 1928 was, as we have seen, partly a response to Bunuel and Dali's biting criticism of his hitherto traditional nature ... Lorca has argued that the poet should seek a new reality in the world of dreams and unconscious and that surrealism was one of the forces that freed the painter from traditional restraints. (Edwards. *Lorca, Bunuel, Dali: Forbidden Pleasures and Connected Lives*, contents)

He has followed the above literary technique in his works such as *the Love of Don Perlimplin and Belisa in the Garden* and *Shoemaker's Prodigious Wife*, and *Mariana Pineda* are based on the same theme and these absurd themes have transformed the life of his characters into the gall of death. *In the Love of Perlimplin and Belisa in the Garden*, he has used the myth of Rumpelstiltskin, through the foolish activity of an old man named Perlimplin who married with a young blonde girl Belisa at the age fifty years old, virginal male and confirmed bachelor. On their wedding night, two denudes (sprits) draw a veil over the marriage chamber and insinuate that Belisa will commit adultery. Out of revenge for the dishonor brought upon him by his wife's infidelity, Perlimplin invents a fantasy young man in red cap (Perlimplin in disguise) who writes letter to Belisa. When Perlimplin kills himself at the end of the play, he leaves Belisa searching endlessly for the mysterious lover. (Bonaddio 44)

The Butterfly's Evil Spell has followed the theme of Maeterlinck's plays, *The Blue Bird* with their poetic and symbolist elements, José more Guárico refers to a poem which Lorca destroyed in which a butterfly falls into the nest of cockroaches, is cared for by their until recovers her health again, young cockroach falls in her love but she flies away after rejecting his proposal. Lorca has followed the next poem *The Discoveries of an Adventure onus Snail*, in which the story of the snail's meeting with a colony of ants and the snail questions them and aware the fact that the ant is die because he has seen the stars. As he dress, the ant thinks a bee who comes near him as it is like a star, the shall likewise the cockroach, full of confused thoughts, goes on his way, Both poems expound clearly the theme of love, illusion frustration and death that are central to the whole of Lorca's work. In dramatizing them in the insect characters of *The Butterfly's Evil Spell*, Lorca was setting out on the journey that would end with *The House of Bermuda Alba*.

The image of the Scorpion symbols with a powerful image of destruction and a mocking denial of all things delegate and beautiful, when he devours Silvia's pet fly it is an ominous symbol of things to come, for in the fly's death the curling's own emotional and emotional death is acted.

Love and beauty are the present play where the charm of the silky while butterfly's wings has able to create an imaginative but line of beauty surface to the Boy beetle as her true devotee. Witch beetle has already warned him to keep distance with this cruel beautiful butterfly other sit would take close to death. She says if you fall in love with her, alas for you! / you'll are (p.221)

In this situation and the unity of hope and despair weaves together in Lorca's effective plays.

In the beginning of Act 1, the two cockroaches, Saint beetle and first Field beetle stands for two genres of idealism and realism. The symbol of Butterfly is used for the world of illusion, darkness, sadness, death including the most important feature, the end of all illusion.²² (Edwards *The Theatre Beneath the Sand*, pp. 27-29)

Lima has explained the mysteriously concept of Lorca and says that Lorca's most famous play – *Blood Wedding* – is evidence that he had 'mastered the techniques of two of the twentieth century's most significant movements and put them to the service of his own highly individual art. (Edwards *Dramatists in Perspective: Spanish theatre in the twentieth century* 108) Lorca's *Blood Wedding* has been compared to the tragedy of J. M. Synge's *Riders to the Sea* in the following subject matter such as, The Sea has great influence in the above play and through it Maurya has lost her all male members. The very beginning of the play which start with awaiting of Michael's dead body and there were not passed so much time as Maurya's last surviving son makes plan to go across the sea. The sea is a vast expanse of water. But in this drama it becomes the symbol of fate which is merciless. It is an archetypal symbol. For the people of this island the sea is a source of their livelihood. They have to go maintain across the sea so the sea is a giver of life and in other sense a taker of life too.

Maurya is the heroes of ancient Greek Tragedy who were foredoomed to suffer. They were destroyed by the gods or by Destiny. For Maurya the sea becomes the agent of the fate. Her father in law, her husband, and her six strong sons are all swallowed by the sea. The men seem to be under a judgment of death by drowning. Their lives depend upon the moods of the sea. Every storm brings some misery to the families. Maurya keeps praying to God but prayers no protection to her. At the end she is left utterly destitute with no son living. She stoically accept her defeat, her only consolation being that the sea cannot do any harm to her. (Wilson 96)

Similarly, it also happens with the mother of Bridegroom who is also alone in her old age and because of her son she is leading a miserable life. The plays starts with the symbolically conversations between the Mother and her son Bridegroom where his son demands a knife. Mother gets angered when she hears the word 'knife'. It is that knife that has taken the lives of her husband and his elder son. Here the dialogue between the mother and the son Bridegroom:

Mother; if I lived t be hundread I'd like talk of nothing else. First your father ;to me he smelled like a carnation and I had him barely three years. Then your brother. Oh,its right –how can it be –that a small thing like a knife or pistol can finish off a man-a bull of a man? No, I ll never be quite. The months pass and the hopelessness of it stings in my eyes and even to the roots of my hair.

Bridegroom (forcefully): let's quite this talk!

Mother: No, no lets not quite this talk. Can anyone bring me your father back? Or

your brother? Then there is in the jail. What do they mean jail. They eat there smoke there, play music there! My dead men clothing with weeds, silent turning to dust. Two men like two beautiful flowers. The killers in jail, carefree, looking at the mountains.

Bridegroom: Do you want me to go kill them?

Mother; ...I don't like if you to carry a knife. It's just that...that I wish you wouldn't go out to the fields. (*Blood Wedding*)

The mother in the *Blood Wedding* was suffering from the long standing feud with the Felix family. The hatred of mother already represented in the first scene and her feeling of fear comes out through the motif of knife. She becomes annoyed when she hears about that word knife uttering by her own son to cut the graves. Objects appear in Lorca's plays as symbols of the themes under discussion, such as screens, masks and constantly-changing costumes establishing ideas of transformation and deception. The most prevalent object is the knife, which appears physically or through reference as a dangerous agent of death and sometimes figuratively linked to the image of the Moon – arguably the most widespread element in Lorquian symbolism – which represents especially both death and fertility (Arango 58-195), earning Lorca the title: 'Federico - lunar poet'. (Gibson 467)

It was that knife which success to take the lives of her husband and the elder son ...if I lived to be hundred I'd talk of nothing else. / First your father; to me smelled like carnation and I had him for barely three years. / Then your brother. Oh, is it right-how can it be- that a small thing like a knife or a pistol can finish off a man-a bull of a man? /No, I'll never be quiet. The months pass and the hopelessness of it strings in my eyes and even to the roots of my hair. (*Blood Wedding*, 34)

Blood Wedding rises to the level of poetic fantasy, until it acts iii abstract personification mingle freely with characters of flesh and blood. Thus, in the forest woodcutter meet the moon in the form of a young wood cutter, who appears washed in a blue radiance, Death in the form of an old woman dressed as a beggar woman in a dark cape:

Two violins are heard. Suddenly two long, ear-splitting shrieks are heard, and the music of the two violins is cut short. At the shriek the beggar woman appears and stands with her back to the audience. She opens her cape and stands in the centre of stage like a great bird with immense wings.

The beggar woman leads the Bridegroom to his rival and to his fate as two girls in dark blue weave strands of red wool, symbolically blood, death and grief. By such means nature itself become a character, no more personal than the central parts, which are designed simply as the Mother, the Bridegroom, and the Bride and so on. (Lima, *The Theatre of Federico Garcia Lorca*, p. 209)

The passion of love and hatred through the Bridegroom and Leonardo they reached their final destination and end each other lives by the force of taking revenge. Nature plays the role of as an agent of Fate which makes man the puppets of in the hands of the Fate and Death. They fight each other in their private terror, unable to do anything but continue the fierce struggle of passions. The dual of death brink into quick focus all the forces of vengeance which had made them known earlier. The hatred of the mother reminds again when she observes the presence of Leonardo in the marriage ceremony. Mother expresses her feeling of hatred as;

It hurts me to the tips of my veins. On the forehead of all them I see only the hand with which they killed what was mine. Can you really see me? Don't I seem mad to you? Well, it's the madness of not having shrieked out all my breast needs to. Always in my breast there's a shriek standing tiptoe that I have to beat down and hold it under my shawls. But the dead are carried off and one has to keep still...that's why it's so terrible to see own's blood spilled out the ground. A fountain that spurts for a minute, but costs us years. When I got to my son, he lay fallen in the middle of the street. I wet my hands with his blood and licked them with my tongue – because it was my blood. You don't know what that's like. In a glass and topez shrine I'd put the earth moistened by his blood. (*Blood Wedding* 67)

The Knife, Beggar woman, Moon and the Horse as Deuragonist in *Blood Wedding* through a conversation between The Death and the Moon we can understand the intension of the myth making of Lorca that is as follows;

The Moon:

...The moon leaves a knife behind in the air,
a lead-coloured trap that seeks blood's cry.
Let me in! I come frozen through walls and windows!
Open roofs and breasts where I can be warmed!...
But this night my cheeks will be stained with red blood,

and the reeds clustered in wide swathes of air.

The Death:

The moon is gone, and they are near by.

They'll not leave here.

The sound of the river will drown

in the sound of the trees the broken flight of their cries.

It must be here, and soon. I am weary...

The moon! The moon! The moon! The moon!

Lima has written a number of works based on the mystery of Garcia Lorca and his Andalusian culture and connects him from the legacy of Hellenic Greece in the following statement that is able to get popularity in the world of Legends and Folktales. In addition with this analytical study Lima Explored that Garcia Lorca was also a citizen of a wider world, the Mediterranean, fashioned by the rich legacy of Hellenic Greece and the socio-religious culture of the Old Testament. In his first distinctiveness he evident the folklore and traditions of his native region; in the second avatar, he reveals his bequest of a cultural tradition founded on both the worlds of the classical tragedians and of the compilers of the Old Testament texts. These are the elements in Lorca's stages that "are rooted so deeply" that "no one can tear them out." Each of these ancestral influences merits scrutiny in its own right.

On the second plane, not only were the tragedies (and comedies) preceded by blood sacrifices, but the tragedies themselves were replete with rites of sacrifice, namely of the very tragic heroes and heroines they depicted as they pursued their hubristic quest for greatness in life and deification in death. In one form or another, the blood of tragic heroes and heroines was shed in a ritualistic manner, yet more sacrifices to the Olympian gods of Hellenic Greece.

In the middle of those who substantiate this stability is Federico Garcia Lorca. The two Mediterranean cultural perspectives meet on Lorca's stages. In his plays, be they such mocking socio-comic spieces as *El amor de don Perlimplin con Belisa en su jardin* (*The Love of Don Perlimplin With Belisa in Her Garden*), period dramas like *Dona Rosita la soltera o el lenguaje de las flores* (*Dona Rosita the Spinster, or The Language of Flowers*), historically-oriented plays like *Mariana Pineda*, surrealist experiments such as *Asi quepasen cinco ahos* (*When Five Years Pass*), or folk tragedies, as in the trilogy *Bodas de sangre* (*Blood Wedding*), *Yerma*, *La casa de Bernarda Alba* (*The House of Bernarda Alba*), Lorca does not copy his antecedents in Greek tragedy or in the Old Testament; rather, he carries to the fore into his own era the spirit of the ancients, which commanded rituals of forgo as a way of conciliated their divine beings—be they in the polytheistic pantheon of the Hellenic world or in the monotheism of the Jewish religion. But in Lorca's plays it is the codes of his polymorphous society that must be placated at any cost.

(Lima, *Immolations: Rites of Sacrifice on the Stages of Federico Garcia Lorca* Robert 33-36)

The moon, blood and the death are the ethos and mythos of Lorca's narrative art to give the eerier essence of his works. In *Blood Wedding* we can observe the monstrous plea of the moon and the Death (disguise in a living form) where as they are having a thrusting desire to suck the human blood. The expression of lullaby which represents in a kind of forecast of Leonardo in a symbolical way as;

MOTHER IN LAW:

Nana, baby, nana,

There was a great big horse

Who wouldn't drink water

The water was black

Among the reeds and branches.

Coming to the bridge

It stops and sings a song...

They came to the river

They come to the river!

And the blood rushed downstream,

Faster than the water. (*Blood Wedding*, p. 13)

If we talk about his other play *Yerma* that has a symbolical meaning of the barren or infertility in which the protagonist murders her husband in a fit of intensity due to his negligence to be a father or after rejecting her yearning to be a mother. So the presence of Death also find here in a Deuragonist way. Lorca's *When Five Years Have Passed* also a theme of love and frustration where the Young Man has died in a game cards after rejecting his marriage proposal to his fiancé after a distance of five years. *Marina Pineda* reveals a story of the protagonist who sacrifice her life for the nation Along with his *The House of Bernarda Alba* is based on the torture and disciplined of a mother upon her five daughters, who have not free to lead their life independently and in the end Bernarda's youngest daughter commits suicide due to her affair with Pepe el Romano who has already selected for marrying to her eldest sister.

2. CONCLUSION:

On the basis of above description it can be said that Garcia Lorca was expert to using myth in his radical concepts and have become popular in the field of the surrealism. He is not only celebrated icon of Spanish Andalusian Folklore but also a gifted story teller of the Spanish World. From the very beginning of his childhood, he was fond of listening stories of fairy tales, legends and folktales through his Aunt and servants. His father also helped him to encourage his dramatic carrier by giving him a gift of puppet theatre in his early days. This impression has been discernable in his first play *the Butterfly's Evil Spell* is based on the genre of puppet theatre. His every plays have been marked by the effect of myth and Folktales whether it deals with his comic approach or tragic. Lorca was famous folklorist who has fulfilled his dramas with the mysterious symbolical rhythms of music and songs. So we can say that through these songs and ballads, he has sung the song of destiny and his songs are the Deuteragonists of his stage craftsmanship.

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