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0521622921 - The Theatre of García Lorca: Text, Performance, Psychoanalysis

Paul Julian Smith

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The Theatre of García Lorca

Text, Performance, Psychoanalysis

The Theatre of García Lorca offers radical new readings of his major plays, drawing on cultural studies, women's and gay studies, psychoanalysis, and previously unexamined archival material. It provides fascinating historical accounts of productions in different times and places, from New York in the 1930s to Madrid in the 1980s. It also juxtaposes Lorca with major figures such as Gregorio Marañón, Langston Hughes, André Gide, and Lluís Pasqual, enabling us to see his theater in a new light. In addition, the book presents a new psychoanalytic reading of the plays that returns to Freud's early clinical texts.

Examining the complex and productive intersection of history and fantasy that is characteristic both of García Lorca's theater and of the cult to which it has given rise, this study offers a thorough reassessment of Lorca's work.

Paul Julian Smith is the Professor of Spanish at the University of Cambridge and head of the Department of Spanish and Portuguese. He has published eight books on Spanish and Latin American literature and cinema.

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Preface

I thank the following libraries and archives: in Madrid the Fundación García Lorca (especially the librarians Sonia González García and Rosa María Juan de Haro), the Real Academia de la Medicina, the Fundación Juan March, the Biblioteca Nacional, and the Filmoteca Nacional; in New York the Public Library at Lincoln Center; in Paris the Bibliothèque de l'Arsenal (especially Mme. Paule Tourniac); in London the Wellcome Institute, the British Film Institute, the British Library, and the University Library at Senate House; in Cambridge the University Library.

Emilie Bergmann, Tracy Jermyn, and Chris Perriam kindly provided me with materials on García Lorca. Ros Ribas kindly sent a portfolio of excellent production photos. My greatest debt is to María Delgado, who asked me to write what became the first half of Chapter 4 for *Contemporary Theatre Review* and kindly provided me with a large number of press clippings and videotapes without which that chapter could not have been written.

Chapter 2 was read and published in 1996 in a slightly different form as the fourth Paper in Spanish Theatre History, produced by the Spanish Theatre Research Project in the Department of Hispanic Studies in Queen Mary and Westfield College, University of London. Chapter 4 was read as a lecture at the State University of New York at Stony Brook, the Instituto Cervantes (Manchester, England), and New York University. Finally, I thank students and faculty who have attended short courses I have taught on García Lorca's theater at Johns Hopkins University, Baltimore, Maryland; Washington University, St Louis, Missouri; and the University of Cambridge. In order to ensure a readable text in one language, I have translated all quotation from Castilian, Catalan, and French and give references in the original only for García Lorca's own work.

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ILLUSTRATIONS

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