

## Heidegger's Concept of Poetry in García Lorca's *Poema del cante jondo*<sup>1</sup>

the Open which poetry lets happen [. . .]  
brings beings to shine and ring out.<sup>2</sup>  
Heidegger

Martin Heidegger develops a notion of poetry as a supreme moment and as the highest art form manifesting truth. He associates the nature of poetry with the founding of truth in the triple sense of "bestowing, grounding and beginning" (77). In the course of this founding, the work of art allows one to perceive what is present and available as no longer familiar and ordinary. Rather, poetry accomplishes and grounds the opening up ("unconcealedness") of the extraordinary as an intrinsic element of human historical experience.<sup>3</sup> Heidegger's concept of poetry is central for my understanding of Federico García Lorca's *Poema del cante jondo* (*Pcj*), which is both a "libro andalucísimo" (García-Montero 12) as well as one of the most vivid expression of the poet's very distinct style. I shall demonstrate how "the founding of the truth" (Heidegger 57) which takes place in *Pcj* makes it a genuine poetic work of art, as defined by Heidegger.

In his essay "The Origin of the Work of Art," Heidegger posits his conception of poetry as the expression of truth, of the "unconcealedness" of beings. This "unconcealedness" implies a conflict between antithetical components, such as "earth" and "world." Heidegger treats earth as "work-material" (45), such as words, sounds and colors.<sup>4</sup> World is defined as the "ever-nonobjective" (44) invisible substance which opens a plurality of choices and ways to essential decisions. It is neither the mere collection of familiar and unfamiliar things nor a merely imagined framework: "[world] is more fully in being than the tangible and perceptible realm in which we believe ourselves to be at home" (Heidegger 44). Earth and world are both considered intrinsic elements of any work of art; their interaction—through struggle to final unity—allows truth to happen: "The work-being of the work consists in the fighting of the battle between world and earth [. . .] in which the unconcealedness of beings as a whole, or truth, is won" (49-55).

Unconcealedness, however, involves a double "concealment" which is intrinsic to the nature of truth: "a refusal" and "a dissembling" (54). Heidegger observes that beings "refuse" any attempts to be

ultimately defined and cannot be understood in an exhaustive way. He suggests that “[b]eings refuse themselves to us down to that one and seemingly least feature which we touch upon most readily” (53). The German philosopher affirms that this mode of “concealment” is “the beginning of the clearing of what is lighted” (54), for it illuminates “the truth” about beings, their extraordinary nature. “Dissembling” is another kind of “concealment”, as when a being appears but presents itself as other than it is, “the one helps to hide the other, the former obscures the latter” (54). Both forms of concealment imply that a passage to the entities lies through the awareness that they can be unconcealed only in certain changing degrees. Therefore, “the happening of the truth” in a work of art has a binary nature, where “concealment” and “clearing” coexist as complementary elements: “truth happens as the primal conflict between clearing and concealing” (55). As a result of this conflict, “the unconcealedness of being” occurs.

According to Heidegger, poetry occupies “a privileged position” (73) in the domain of the arts, because it is “the letting happen of the advent of the truth of what is” (72).<sup>5</sup> He observes that, like great thinkers, the great poets authentically speak out of an experience of the truth of Being. Poetry is “the establishing of being by means of the word” (Heidegger, 1949, 281).<sup>6</sup> Therefore, poetry’s truth emerges in its tendency, not toward representation, but toward “mystery.”<sup>7</sup>

García Lorca’s *Pcj* is a masterpiece of poetry in the Heideggerian sense. The fictional universe of *Pcj* stages a “conflict” between a popular Andalusian art form and García Lorca’s individual poetic style. This relationship displays the setting forth of earth (materials which are already at hand) and the setting up of a world (the poet’s very individual style) as two essential features in a work of art, and manifests a strong bond between “concealment” and “unconcealedness.” “Unconcealedness” turns out to be strongly connected with “concealment,” because *Pcj* liberates “the Open” in an assertion of mystery in the apparently ordinary and familiar such as archetypal images of Carmen and the Gypsy, and a traditional form of the musical genre flamenco.

The technique of *bricolage*, which implies “a new arrangement of elements” (Lévi- Strauss 21), is useful for the consideration of the “unconcealedness-concealment” opposition in this work. The opposition is maintained on the thematic level and on that of textual configuration. I shall use the concept of *bricolage* in a way similar to Umberto Eco’s notion of “*bricolage recíproco*” which appears in his

treatment of art and the de-automatising functioning of the kitsch within it: "Así el arte, dispuesto a bricoler trata de superar una situación en que todo parece ya dicho [. . .] el Kitsch. Simulando la actividad del *ingénieur* [. . .] reafirma la falsedad de una situación en que realmente todo ha sido ya dicho" (Eco 151). Likewise, binding together cultural and social archetypes and elements of a traditional flamenco in its unique artistic manner, Lorca's work revitalises and challenges what is apparently well-understood. "The battle" between "the earth" and "the world" results in "the happening of the truth" which illuminates what is apparently familiar and mundane as inspirational, extraordinary, and mysterious.

The poetic universe of *Pcj* indeed both refers to and subverts the cultural archetypes that manifests "the founding of truth" as "bestowing", "grounding" and "beginning." "Bestowing" appears in the casting down of the ordinary, or what one believes to be such, and in displaying that what artistic work creates cannot be compensated or made up for by the existent and traditional. "Grounding" takes place as a foundation of the (unique) poetic vision which is not derivative from what is present and available and yet never comes from nothing. As Heidegger suggests, "bestowing" and "grounding" are closely connected to the "beginning" which is a "leap" and "a head start" (77), a new step in human history. "Beginning" thrusts up the unfamiliar and the extraordinary and together with "bestowing" and "grounding" creates a setting for "unconcealedness" to happen in a way that makes each genuine poetic work a unique experience.

Images of Carmen and the gypsies become "unconcealed" in the exclusive reality of Lorca's poetic work, which can never be proved or derived from what went before. Carmen, for instance, is usually associated with the beautiful, exotic, dark-haired, young heroine of Bizet's opera, "a girl dark as a gypsy and lithe as a panther" (Kobbe 69). This image is, however, destroyed in the very first stanza of Lorca's "Baile," where Carmen is described as an old woman with white hair:

La Carmen está bailando  
por las calles de Sevilla  
Tiene blancos los cabellos  
y brillantes las pupilas. (117)<sup>8</sup>

This sinister image of Carmen with "brillantes las pupilas," who lives in the past and whose dreams are of former lovers, is confirmed in the

following strophe:

En su cabeza se enrosca  
 una serpiente amarilla  
 y va soñando en el baile  
 con galanes de otros días. (117)

She appears with the yellow snake on her head, “signo de animalidad con todo lo que esto implica de vida, de instinto o de agresividad” (July 108).<sup>9</sup> Moreover, this Carmen is dancing alone. The streets of Sevilla, “the emblem of Andalusian wit, gracefulness and *joie de vivre*” (Stanton 72), are empty: “Las calles están desiertas” (117). Mothers do not even allow their daughters to look at her:

Niñas,  
 icorred las cortinas! (117)

Further, Carmen’s “baile” also undermines the traditional mythical content of dance which is “el medio mágico de llegar a la fuente originaria de la vida hasta el punto de que los danzantes experimentan, el sentimiento de identificación con la divinidad” (Correa 227). Whereas in a mythical world the dancer possesses divine power, “the dancer is a god” (Cassirer 39), in Lorca’s poem Carmen, the dancer, is an embodiment of sin and Satan. In this way, Lorca enters into an implicit dialogue with, and breaks away from, existent approaches to dance and the traditional vision of Carmen as an embodiment of vitality and passion. An image with which readers might consider themselves to be familiar turns out to be extraordinary, uncanny and mysterious. Lorca’s Carmen may be considered an illustration of Heidegger’s observation that the nature of poetic truth is dominated throughout by a postulate that the knowledge one might have about “being” is not ultimate and exhaustive, “that denial in the manner of concealment belongs to unconcealedness as clearing” (55).

Likewise, *Pcj* both implicitly addresses and challenges the stereotypical perception of gypsies, formed throughout centuries, as “the hunted outcasts of Spain” (Quintana et al. 52).<sup>10</sup> “The happening of the truth” occurs through the poetization and idealization of gypsies as mystical beings, another manifestation of the intrinsic bond between “unconcealedness” and “concealment,” and an illustration of Heidegger’s observation that “[t]here is but little that comes to be

known. What is known remains inexact, what is mastered insecure" (53).

Indeed, the gypsies' poetic voices, contrasted with the language of brutality of the representatives of the dominant power, explicitly appear in the dramatic episodes of *Pcj* which display the poet's awareness of the oppression from which gypsies suffer and his rebellion against it. Gypsies, marginalized people in the Spanish society, whom Philip III characterised as "a collection of vicious people drawn from the dregs of Spanish society" (qtd. in Quintana et al.19), are among the most influential creators of *cante jondo*. Lorca recognizes their important role in the formation of Spanish culture and particularly of flamenco. In his lecture "El Cante Jondo. Primitivo canto Andaluz," he affirms: "Los hechos históricos [. . .] que tanto han influido en los cantos, son tres: La adopción por la Iglesia española del canto litúrgico, la invasión sarracena y la llegada a España de numerosas bandas de gitanos. Son estas gentes, *misteriosas y errantes*, quienes dan la forma definitiva al *cante jondo*" (1006; italics added). Both "Escena del teniente coronel de la Guardia Civil" and "Diálogo del Amargo" in *Pcj*, for example, implicitly address and subvert existent stereotypes by means of the interaction of "earth" and "world," which "unconceals" gypsies as spiritual and mythical thinkers.

The "Escena del Teniente Coronel de la Guardia Civil" starts with a dialogue between "TENIENTE CORONEL" and "SARGENTO," whose poor and redundant language reflects their limited vision of the world, typical of people lacking in imagination:

TENIENTE CORONEL  
Yo soy el teniente coronel de la Guardia Civil.  
SARGENTO  
Sí.  
TENIENTE CORONEL  
Y no hay quien me desmienta.  
SARGENTO  
No. (125)

The colonel's discourse is abundant in numbers: "Tengo *tres* estrellas y *veinte* cruces [. . .] ha saludado el cardenal arzobispo de Toledo con sus *veinticuatro* borlas moradas." (125-126, italics added). He also repetitively mentions his title: "Yo soy el teniente coronel de la Guardia Civil" (125-127); "Yo soy el teniente. Yo soy el teniente" (126). This use of language allows Lorca to create a caricature of the representative of

power, and thus criticise the existent order by means of his "poética [de] subversión" (Umbral 54), which is a protest against unlimited cruelty: "*En el patio del cuartel, cuatro guardias civiles apalean al gitano*" (129). The use of the diminutive in "*gitanillo*" expresses Lorca's affection for the gypsy as well as emphasises the injustice of the four soldiers' brutal attack on the unprotected man.

The Gypsy, on the other hand, enters the scene through his poetic voice with the reiterative image of the moon, a symbol of death and a reflection of the character's apocalyptic vision of the world:

Luna, luna, luna, luna,  
del tiempo de la aceituna

.....

Luna, luna, luna. Luna.  
Un gallo canta en la luna.

Señor alcalde, sus niñas  
están mirando a la luna. (126)

This poem, and the use of symbolic language in it, immediately establishes a contrast between the Colonel's and the Gypsy's discourses, between "la lógica mostrenca" and "el lirismo desvariante" (Umbral 55). This contrast develops during a dialogue between the "TENIENTE CORONEL," who is a man of reason with "el alma de tabaco y café" (129), and the "GITANO," who is a mythical thinker. The gypsy does not have precise answers to the colonel's questions because he does not live in the limited world of facts. He does not have a name, but rather identifies himself with "Cualquier cosa" (127), which illustrates Ernst Cassirer's point that "[m]ythical thinking does not know the relation of an individual to its species or genus" (65). His place in the world is not clearly defined: "En la puente de los ríos / . . . De todos los ríos" (128). This is an expression of a sense of continuity with the entire universe, where space is a "medium of spiritualization" and "the space of perception" replaces the "logical space of geometry" (Cassirer 176). Ignoring the laws of the world of reason, the gypsy does not have any work of pragmatic value; he is making "una torre de canela" (128), which is impossible in a 'real' world. The gypsy lives in a marvellous realm where he can fly: "He inventado unas alas para volar, y vuelo. Azufre / y rosa en mis labios" (128). This proves that in his mythical

consciousness, his being expands its physical boundaries and manifests that "the limits of the species 'man' are not rigid but thoroughly fluid" (Cassirer 176). Moreover, breaking the laws of nature, the gypsy can fly without wings for there is no frontier between him and the universe: "Aunque no necesito alas, porque vuelo sin / ellas. Nubes y anillos en mi sangre" (128). Even the gypsy's most personal requests assert the continuity between him and the surrounding world:

Guardia civil caminera,  
dadme unos sorbitos de agua.  
*Agua con peces y barcos*  
Agua, agua, agua, agua. (130; italics added)

This mythical idea of continuity between a man and the universe is maintained through the image of another gypsy in "Diálogo de Amargo." Amargo is also introduced through a poetic strophe which identifies him with plants:

Amargo.  
Las adelfas de mi patio.  
Corazón de almendra amarga.  
Amargo. (131)

The use of alliteration and assonance in "almendra amarga. / Amargo," as well as synesthesia — "Corazón de almendra amarga" — reinforce the expression of the unity between the young gypsy with "grandes ojos verdes" (133) and nature. This establishes "[I]a identificación mágica de hombre y planta, sentida y vivida en la conciencia mítica" (Correa 226).

With the image of Amargo, Lorca also poeticises the gypsies' almost mystical fatalism, their innate awareness of the inevitability of approaching death.<sup>11</sup> From the beginning of the dialogue, Amargo mentions death in his song which reminds one of a cry:

Ay yayayay  
Yo le pregunté a la Muerte.  
Ay yayayay. (133)

His destiny is the way to his own destruction, death. It is interesting to observe the development of this topos on the syntactic

level in this dialogue. Three cases of topicalization appear in this text which emphasise the inevitability of Amargo's death and the impossibility of him even reaching Granada, which is his stated intention. To the horseman's question "¿Va Usted a Granada?" (134); Amargo answers "A Granada voy." This is the first example of topicalization, in the work which introduces a place never attainable by Amargo. Acknowledging that the horseman's brothers sell knives, Amargo expresses his humanistic wish by means of a topicalized structure: "De salud les sirva" (135). But on the contrary, these knives bring death, as the horseman explains: "Los cuchillos de oro van solos al corazón" (135) and they are peculiar: "De plata y de oro" (135). This third example of topicalization introduces the instrument by means of which Amargo will be killed, as it becomes clear from "Canción de la Madre del Amargo":

Lo llevan puesto en mi sábana  
mis adelfas y mi palma

Día veintisiete de agosto  
con un cuchillito de oro. (141)

The linguistic peculiarities of the dialogue emphasize the importance of fatalism in the gypsy's life and perception of the world. Thus, in both "Escena del Teniente Coronel de la Guardia Civil" and "Diálogo del Amargo," Lorca suggests a very personal re-elaboration of the image of the gypsy, who has been superficially underestimated and misunderstood. Through the poetic image of "lo mitológico gitano" (Hernández 46), Lorca asserts that reason cannot replace emotions and spirituality. In Lorca's artistic world of *Pcj*, the gypsy's poetic imagination, fatalism and pain express the hidden spirit of suffering Spain (Stanton 1978) and display one of the central characteristics of *cante jondo*: "el patetismo" (Lorca "El cante jondo" 1015). In this way, *Pcj* sheds light on Carmen and gypsies as enigmatic and multidimensional characters that subverts existent stereotypes. The "unconcealedness" of being occurs not as a merely existent state, but rather as an artistic happening which "the battle" between "the earth" and "the world" makes possible. In Lorca's *Pcj*, Carmen and the Gypsy are very idiosyncratic creations which display an intimate unity of being with language; they exemplify the poetic work's ability to combine and alter apparently familiar images in a way which reveals them as

extraordinary and subjective.

"Unconcealedness" also takes place as a result of the "battle" / "conflict" between popular musical genres and the individual poetic expression. "The happening of the truth" involves "the double concealment": Lorca's *cante jondo* both "refuses" to be perceived as a traditional form of the musical genre of flamenco (or as totally different) and "dissembles" it by re-uniting flamenco elements in a very particular poetic way. Lorca writes to his friend Adolfo Salazar about his new project: "El poema empieza con un crepúsculo inmóvil y por él desfilan la *siguiriya*, la *soleá*, la *saeta*, y la *petenera*" (36). Indeed, *Pcj* includes "Poema de la *siguiriya gitana*," "Poema de la *soleá*," "Poema de la *saeta*" and "Gráfico de la *petenera*." The use of such terms as *poema de* and *gráfico de* already suggests some modifications to the original popular songs. A closer analysis of the poems which are united under the title "Poema de la *siguiriya gitana*" shows that they belong to the highly individual poetic style of García Lorca, who sensitively has caught the spirit and structure of the popular *siguiriya gitana*. Although Lorca does not use the classic four-line stanza with 6-6-11-6 syllables which corresponds to the musical form of the *siguiriya gitana* (Miller 69), the structure of "Poema de la *siguiriya gitana*" consists of elements which follow the same sequence as the musical *siguiriya*.<sup>12</sup> In his lecture on the "Arquitectura del *cante jondo*" in 1931, which was an amplification of his earlier 1922 lecture, "El *cante jondo* (primitivo canto andaluz)," Lorca modifies his description of the *siguiriya*'s musical structure as follows:

La "*siguiriya*" gitana comienza por un grito terrible. Un grito que divide el paisaje en dos hemisferios iguales; después la voz se detiene para dejar paso a un silencio impresionante y medido. Un silencio en el cual fulgura el rostro de lirio caliente que ha dejado la voz por el cielo. Después comienza la melodía ondulante e inacabable . . . (57)

The first poem in the "Poema de la *siguiriya gitana*," entitled "Paisaje," creates an atmosphere of mystery and suspense. This poem describes the landscape at night when there is "una lluvia oscura," "el aire gris" and "lo sombrío." This corresponds to Lorca's comment on *cante jondo* that "canta siempre en la noche. No tiene ni mañana ni tarde, ni montañas ni llanos. No tiene más que la noche, una noche ancha y estrellada" ("El *cante jondo*" 1015). There is only one reference to the

presence of human beings: "Los olivos / están cargados / de gritos" (59). According to C. Brian Morris, "The misfortunes so often lamented in *siguiriyas* are here transferred by Lorca to the landscape, particularly to the olive trees, which are weighed down with cries" (256). Nature, dynamic in a mysterious way, is a protagonist in this poem:

El campo  
de olivos  
se abre y se cierra  
como un abanico.  
.....  
se riza el aire gris (59)

The tragic voice of the guitar enters the next poem, "La Guitarra." The key words in this poem are "llanto" (2 times) and "llora" (5 times); they express the spirit of the *siguiriya gitana* which Lorca has called a "perfecto poema de las lágrimas" where "llora la melodía como lloran los versos" (50). Assonance (á-a), the refrain-like repetitions, and the abundance of parallel constructions reinforce the impression of the monotonous melody:

Es inútil callarla,  
Es callarla.  
Llora monótona  
  
como llora el agua (60)

The music of the guitar which "comenta pero también crea" (Lorca 65) evokes the images of disintegration, incompleteness and death: "Se rompen las copas / de la madrugada", "llora por cosas lejanas", "Llora flecha sin blanco, / la tarde sin mañana, / y el primer pájaro muerto" (61). The last two lines of the poems are ambiguous: they make the guitar a tragic character with "Corazón malherido / por cinco espadas" (61), which can be either the metaphor for a guitar and five fingers or a synecdoche of the *cantaor* himself. This poem maintains the sorrowful *ethos* usually evoked by *siguiriya*.<sup>13</sup>

"El grito terrible," which "ha hecho vibrar / largas cuerdas del viento" (62), appears in the third poem "El grito." This *grito*, which is described through the geometric figure "La elipse" formed by the vibration of strings (Correa 18), has a cosmic resonance: "va de monte

/a monte" (62). It echoes Lorca's description of "el grito" of cantaor Siverio Franconetti: "su grito hacía partirse en estremecidas grietas el azogue moribundo de los espejos" (qtd. in Grande 51). The tension, introduced through the image of vibration, increases in the second strophe where two colours associated with death and tragedy appear: "un arco iris negro / sobre la noche azul"(62). The repetitive use of the exclamation "Ay!" intensifies the tension and reflects an external reaction on the coming tragedy. Finally, "el grito" is compared to "un arco de viola," which makes "largas cuerdas del viento"(62) vibrate. Thus, "el grito" is so powerful that it influences nature and awakens everybody: "(Las gentes de las cuevas / asoman sus velones)" (62). As Miller points out, these final lines increase the sense of mystery "by raising the unanswered question of what these people see"(73).

Maintaining the structure of siguiriya, "El silencio" follows "El grito." "Un silencio ondulado" prolongs the image of the wind's vibrating strings. This silence is alive, and can be heard; it is a dramatic silence which is projected on a seemingly endless horizontal plane "donde resbalan valles y ecos" (63). However, the last two verses introduce an opposite geometric plane: "y que inclina las frentes / hacia el suelo"(63). This switch of geometric perspective creates suspense.

"El paso de la siguiriya," "the most funereal in all cante jondo" (Stanton 38), comes after "El silencio." There is not, however, an attempt to model the "Paso" on traditional siguiriya lyrics. Siguiriya is personified in the poem; she is "una muchacha morena" whose name is "Siguiriya." She is a woman who has lost her head in love and is left only with her pain which is "dolor del cal y adelfa" (64). She goes guided by "un ritmo sin cabeza" (64) through the sky to the final union with Death that is with "la luna"(64):

¿Adónde vas, siguiriya,  
con un ritmo sin cabeza?  
¿Qué luna recogerá  
tu dolor de cal y adelfa? (64)

In Correa's mythological symbolic interpretation, this woman's (Siguiriya's) quest for love will end with her becoming the bride of the moon: "Como mujer que ha perdido la cabeza en locura de amor, la 'siguiriya' marcha a ciegas por el horizonte llevando un anuncio de muerte ("dolor de cal y adelfa") y en su destino final irá a conjugarse con la luna" (Correa 18). Her pain is so deep that it paralyses her heart

as a synaesthetic image— “el corazón de plata”— makes her aggressive, even vindictive, for she has “un puñal en la diestra” (64).<sup>14</sup> Sigüiriya, whose name is “Pena,” is a protagonist of the *cante jondo*. Even her appearance coincides with Lorca’s description of “la Pena” suggested in his lecture “El cante jondo” : “Es una mujer morena” (1017). Her presence is intrinsic in *sigüiriya*: “Las más infinitas gradaciones del Dolor y la Pena, puestas al servicio de la expresión más pura y exacta, laten en los tercetos y cuartetos de la *sigüiriya*” (1013). Moreover, the antonymic images which appear in this poem such as “mariposas negras,” “una blanca serpiente de niebla,” and “temblor” and “un ritmo que nunca llega” maintain the division of the space “en dos hemisferios iguales” which Lorca finds essential for a *sigüiriya*. The refrain “*Tierra de luz / cielo de tierra*” also has an antithetical structure and contributes to this division. The refrain creates “una polifonía rítmica dentro del poema” (Stawicka-Muños 45). Stawicka-Muños’s observation that the function of the refrain corresponds to that of the chorus in ancient tragedy makes one think of the dramatic structure of this poem, where the refrain echoes the emotive world created in the strophes. It is a world of passion “ensimismada,” characteristic of flamenco (Grande 33).

The next poem, “Después de pasar,” arises as a response to the *sigüiriya*. According to Stacey Parker, this poem “pone en duda la validez de una visión singular tanto en el texto como posiblemente en la realidad extratextual” (49). Two perspectives, the near one and the distanced one, are united already in the first strophe:

Los niños miran  
un punto lejano. (65)

Correa interprets “un punto lejano” as a symbol for “un reino mágico que se pierde en las distancias de lo inalcanzable. Es como un final de plenitud que está vedado al hombre que ve sorpresivamente truncado su destino a lo largo del camino” (qtd. in Miller 74). The poem has a circular structure. The last strophe also incorporates “un punto lejano” but suggests the reversal of the perspective:

Las montañas miran  
un punto lejano. (65)

Thus, “Las montañas” are ludically personified in the last strophe; they

see the same "punto lejano" as "Los niños" do. The children adopt the perspective of nature and nature adopts that of the children; Lorca's poem transcends the natural limits imposed by external reality. The second strophe continues with the themes of "El paso de la siguriya" and maintains the same mood of anguish and despair. "Unas muchachas ciegas" have a similar fate to that of "siguriya." They are also going to consult the moon, "preguntan a la luna" and the announcement of death which is lost in the "espirales de llanto"

Los candiles se apagan  
 Unas muchachas ciegas  
 preguntan a la luna,  
 y por el aire ascienden  
 espirales de llanto. (65)

This strophe, which itself incorporates oppositions, hints at the reversal which is going to happen in the last stanza. The antithesis between light and darkness appears in the first verse. "Los candiles" usually bring light, whereas the verb "se apagan" indicates the absence of light. The second line contains incompatible images. The mentioning of "[u]nas muchachas" usually evokes the image of youth and vitality, which is ruined in this context by the word "ciegas," which may refer to the darkness caused by deep pain or the absence of light. They are questioning the moon, and the process of questioning may also be associated with the search for light (clarification). The moon, however, does not give any answer except "llanto," which does not bring any clarification. This poem recalls Lorca's lecture "Arquitectura del cante jondo" in which he remarked: "la melodía de la "siguriya" se pierde en el sentido horizontal, se nos escapa de las manos, y la vemos alejarse hacia un punto de aspiración común y pasión perfecta donde el alma no logra desembarcar"(57). The questions are inevitable, but not the answers. In speaking of the cante jondo's poetry, Lorca referred in his lecture "El cante jondo" to this use of mysterious, unanswered questions as one of its essential characteristics: "En el fondo de todos los poemas late la pregunta, pero la terrible pregunta que no tiene contestación" (1013). The features of the landscape take an active part in the poem and become co-participants with the human figures. Pantheism is yet another characteristic of the cante: "Todos los objetos exteriores toman una aguda personalidad y llegan a plasmarse hasta tomar parte activa en la acción lírica"(Lorca 1017).

The enigmatic question of what lies at the mysterious “punto lejano” is partially answered in the final poem, “Y después.” This poem can be considered as an expression of the reflections and emotions evoked by the music of *siguiriya*. In the opening lines, the labyrinth, the archetypal symbol of enigma, appears in the form of “los laberintos/ que crea el tiempo” (66). According to Correa, these labyrinths symbolize not only the enigmatic mysteries of life, but more specifically they represent the musical labyrinths formed by the *siguiriya*. Because this rhythm is fading away, the labyrinths disappear. The poem’s refrain, “Solo queda / el desierto” (66), means that only the final emptiness of a vast, silent desert of complete spiritual desolation and loneliness is left. In the second and third stanzas, the heart, a symbol of love, and the dawn, representing hope, also disappear:

El corazón,  
fuente del deseo,  
se desvanece.  
(Sólo queda  
el desierto.)  
La ilusión de la aurora  
y los besos,  
se desvanecen. (66)

Each new statement is followed by the interjection, whose constant, obsessive repetition implies a fatal discovery and emptiness evoked by the image of “desierto.” In the closing stanza, these verses are written without parenthesis and the image of “desierto” becomes a dominating, final image of death. Death is one of the possible solutions which *cante jondo* suggests: “[El cante jondo] o plantea un hondo problema emocional, sin realidad posible, o lo resuelve con la Muerte, que es la pregunta de las preguntas” (Lorca, “El cante jondo” 1014).

In this way, avoiding imitation of the popular musical genre of *siguiriya*, Lorca’s poetry conveys its spirit and maintains the main elements of its structure; it does not narrate flamenco poetry but rather “lo palpita” (Grande 128). Indeed, Lorca’s “Poema de la *siguiriya gitana*” animates Grande’s description of the poetics of flamenco: “Hay [...] en esa poética no una belleza que nos dilate la respiración, sino una belleza que nos aprieta la garganta. La belleza de la poética flamenca no es confortable, sino desgarradora” (62). The “unconcealedness” happens through the “setting up” of a unique poetic world and “setting

forth the earth," the elements of flamenco as both recognizable and enigmatic.

To conclude, many traditional cultural and social archetypes, popular musical genres and individual techniques may be considered as bound in a reciprocal *bricolage*, a form where "the rift" (Heidegger 68) caused by the battle, the tension and discrepancy between these constituents is established. This permits "the Open of truth (*sic.* Heidegger 63) in *Poema del cante jondo* which is both "estilizadamente popular" and "un puzzle americano" (Lorca 136). Indeed, displaying high respect for and interest in popular art and incorporating its elements in a unique poetic fashion, *Pcj* illustrates "a founding of a truth" in a triple sense of "bestwoing" and "grounding" and "beginning." With *Pcj*, Lorca's "*duende*" introduces a new interpretation of the existent archetypes and makes a new step in the creation of *cante jondo*. Lorca's own description of his creation as both recognizable and puzzling is in line with Heidegger's emphasis on a strong bond between "unconcealedness" and "concealment" as intrinsic for the nature of the truth which poetry reveals. This parallelism illustrates an affinity between the metapoetical ideas of the German philosopher and the Spanish poet, both in theory and practice, and proves that a great poet is a great philosopher.

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### Notes

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<sup>2</sup>Martin Heidegger, "The Origin of the Work of Art" in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper and Row, 1971) 72. All references to this essay are to this edition unless otherwise indicated.

<sup>3</sup>By history, Heidegger means not a sequence in time of events of whatever sort, but rather an "entrance in people's endowment." (77)

<sup>4</sup>I suggest that "work-material" can also include the already created artistic worlds and images.

<sup>5</sup>Similarly, Lorca in his article "Imaginación, inspiración, evasión" treats poetic imagination as "descubrimiento", which "viaja y transforma las cosas, les da su sentido más puro y define relaciones que no se sospechaban; pero siempre, siempre opera sobre hechos de la realidad más neta y precisa" (qtd. in Maurer, ed., 28,14).

<sup>6</sup>Lorca's comment after visiting Picasso's exhibition also echoes Heidegger's idea: "La plástica se hace poética para tomar jugos vitales y limpiarse de las dolencias, ya decorativas, del último cubismo." (Maurer 27).

<sup>7</sup>Heidegger uses the term "mystery" in his discussion of poetic truth in "On the essence of Truth," in *Existence and Being* (Chicago: Henry Regnery Company, 1949), especially pp. 314-320.

<sup>8</sup>All references are to Federico García Lorca's *Poema del cante jondo*. (Madrid: Alianza, 1982).

<sup>9</sup>Mario Hernández compares this grotesque image of Carmen with "una aparición terrible de un pasado ya muerto" (50).

<sup>10</sup>According to Bertha B. Quintana, "The legal record of Gypsy persecution had its beginning in 1499, when Ferdinand and Isabel issued a pragmatic sanction at Medina del Campo demanding that the Gypsies abandon within six days their wandering throughout the kingdom and settle in one place under "masters" governing their employment or be exiled for life" (19).

<sup>11</sup>According to Félix Grande, "Lo que llevó a Federico a la admiración, la celebración y la exaltación del gitano [...] [era] su propia capacidad de infortunio" (94).

<sup>12</sup>Grande suggests a different description of la siguiriya: "La estructura métrica de la siguiriya es la de la seguidilla: primer y tercer versos de siete sílabas, segundo y cuarto pentasílabos, si bien en la siguiriya flamenca el tercer verso se alarga hasta ser un endecasílabo" (27).

<sup>13</sup>I use the term *ethos* along the lines of Dubois, et al. (1981), as "an affective state raised in the receiver by a particular message" (154).

<sup>14</sup>According to Miller a "corazon de plata" is an indication of insensitivity of human fate and a "puñal en la diestra" is a symbol of tragedy and death. It is equally possible, however, as J.M. Flys believes, that these two symbols, as well as the "dolor de cal y adelfa" in the following verses, may represent characteristics of the song itself: "... cada término de la descripción del canto personificado coincide con

las características del canto mismo (en una serie de imágenes de tipo metafórico o simbólico). Así, "temblor", "corazón de plata", "puñal", "dolor de cal y adelfa" [...] definen la siguiuriya" (Flys 232).

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