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REVISTA 

REVISTA INTERNACIONAL DE
FILOLOGÍA, COMUNICACIÓN
Y SUS DIDÁCTICAS

Núm. 44 / 2021



Grupo de investigación
LITERATURA, TRANSTEXTUALIDAD
Y NUEVAS TECNOLOGÍAS
Aplicación a la enseñanza en Andalucía



EDITORIAL
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ANAGRAMA: Pepe Abad

Revista incluida en índices de calidad LATINDEX, ERCE, REDIB, Red Iberoamericana de Innovación y Conocimiento Científico, ESCI (Emerging Sources Citation Index – Thompson&Reuters)

El número 44 (2021) de *Cauce. Revista internacional de Filología, Comunicación y sus Didácticas* ha sido editado en colaboración con el Grupo de Investigación *Literatura, Transtextualidad y Nuevas Tecnologías* (HUM-550).

Inscripción en el REP. núm. 3495, tomo 51, folio 25/1.

ISSN: 0212-0410. D.L.: SE-0739-02.

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Maqueta e imprime: *Cauce. Revista internacional de Filología, Comunicación y sus Didácticas*

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QUEER(ING) POETIC SUBJECTS: GENDER, SPACE AND TIME IN GARCÍA LORCA'S LATE POETRY

SUJETOS POÉTICOS *QUEER*: GÉNERO, ESPACIO Y TIEMPO EN LA POESÍA TARDÍA DE GARCÍA LORCA

DOI: <http://dx.doi.org/10.12795/CAUCE.2021.i44.11>

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Resumen: El artículo se centra en una selección de poemas de dos de las obras poéticas de Federico García Lorca escritas en la década de 1930, *Diván del Tamarit* y *Sonetos del amor oscuro*. En el estudio se arguye que, a través de la inserción de elementos no normativos en su exploración del deseo, Lorca elabora un proceso de subjetivación poética *queer* y articula el género, el espacio y el tiempo de modos transgresores e innovadores. Ambas obras poéticas revelan una ambigüedad que se hace explícita como parte íntegra del artificio poético, así como una serie de transgresiones espacio-temporales y una re-apropiación de tradiciones poéticas variadas, todo lo cual expone la naturaleza construida y destructiva del discurso heteronormativo en torno al género y al deseo. A través de una lectura textual detallada, se examina cómo Lorca crea un espacio poético indeterminado y epéntico donde los límites entre deseo y muerte se distorsionan y los cuerpos, emociones y coordenadas espacio-temporales se desestabilizan y se vuelven fluidas.

Palabras clave: Federico García Lorca. Poesía. *Queer*. Género. Espacio. Tiempo. Deseo. Muerte.

Abstract: This article focuses on a selection of poems from Federico García Lorca's 1930s poetic works, *Diván del Tamarit* and *Sonetos del amor oscuro*, to argue that, by adding a non-normative element to his exploration of desire, Lorca queers poetic subjects and articulates gender, space and time in transgressive and innovative ways. Both poetic works reveal a sense of ambiguity made explicit as an integral part of the poetic artifice, together with spatiotemporal transgressions and re-appropriations of various poetic traditions, which reinforce the constructed and destructive nature of heteronormative discourses around gender and desire. Through close textual reading, I examine how Lorca creates an indeterminate and epenthetic poetic realm where the limits of desire and death are distorted and bodies, emotional states and spatiotemporal coordinates are unstable and fluid.

Key-words: Federico García Lorca. Poetics. Queer. Gender. Space. Time. Desire. Death.

1. INTRODUCTION

Amongst friends and contemporaries, Federico García Lorca (1898-1936) is said to have coined the term «epéntico» to refer to heterodox desire, to the «love that dare not speak its name», since those «who create but cannot procreate» needed to resort to epenthetic devices to be able to express themselves (Gibson, 2009: 326-320).⁸⁶ Epenthesis, in linguistic discourse, refers to the insertion of an unetymological vowel or sound into a word, the addition of something strange or foreign into the grammatical norm system. Scholars have noticed Lorca's occasional use of the term in, for example, subtitles of his plays (Laffranque, 1987: 86), but also as a mechanism of codified meaning transmission and community creation, that is, in the creation of a queer subculture (Mira, 2004: 237). However, Lorca's understandably vague and ambiguous definition of this term hinges on sociality as well as individual isolation, on the sense of belonging and that of loss and dissidence: «los epentes, [...] a diferencia [del ser normal], crean pero no procrean» (Mira, 2004: 237). Marie Laffranque reads the use of the term as denouncing «la injusta situación y existencia perseguida, en las sociedades occidentales, del hombre que ama al hombre: el que vive con auténtica libertad una vida creativa y una relación amorosa ajena a la función genesiaca» (1987: 86). Artistic creation breaking away from normative practices and imposed identities serves as a fruitful connection between Lorca's sociocultural and historical context and contemporary queer reading strategies. Lorca's use of the term indeed speaks of a queer(ing) process, reinforcing the sense of covert expressiveness and subversive creativity that he sought in his works and that was characteristic

⁸⁶ More recently, Ramón Martínez has mapped Gibson's findings about Lorca's «epenthetic» circle of friends within the history of LGBTQ movements in Spain (2017: 52). The poets from the «Generación del 27» Vicente Aleixandre, Luis Cernuda, Juan Gil-Albert and Emilio Prados were members of this circle and felt part of a supportive community in solidarity with one another (Mira, 2004: 238).

of modernist and avant-garde poetics in the early twentieth century. If, according to queer theorist Jack Halberstam, «queer refers to non-normative logics and organizations of community, sexual identity, embodiment, and activity in space and time» (2005: 20), by adding a non-normative element to the exploration of love in his late poems, Lorca queers poetic subjects by articulating gender, space and time in innovative ways.

Lorca's two most significant works of lyric poetry in the 1930s are *Diván del Tamarit* and an unfinished sonnet cycle containing the *Sonetos del amor oscuro*, both written between 1931–36 but published posthumously, and relatively unknown to the public and to scholars during the first decades following the poet's death. Andrew A. Anderson suggests that «[a]lthough we know from Lorca's biography that if these poems [...] were directed at or originally inspired by "real people"[...], then they are likely to be male, nevertheless many of the poems, and much of the imagery in the poems, work equally well if the beloved is imagined as male or female» (1990: 29). Beyond issues of biography, I argue that the queering element in Lorca's late poems is a sense of ambiguity and indeterminacy which is made explicit as an integral part of the poetic artifice, together with spatiotemporal transgressions and re-appropriations of various poetic traditions, which reinforce the constructed and destructive nature of heteronormative discourses around gender and desire. This article will examine how Lorca creates an indeterminate and epenthetic poetic realm where the limits of desire and death are distorted and bodies, emotional states and spatiotemporal coordinates are unstable and fluid.

2. LORCA'S LATE POETRY

In the study of Lorca's *oeuvre*, one of the scholarly shibboleths has been the unique relationship that exists between biography and artistic output, as scholars Paul Julian Smith (1998: 65) and Maria Delgado (2008: 5) suggest. Lorca's important legacy and canonical status within Hispanic Studies have been all the more appealing to critics and the public as a result of his ties to historical memory —especially the mysteries surrounding his death at the outbreak of the Spanish Civil War— and LGBTQ issues, particularly his identification with heterodox desires and identities. As Enrique Álvarez (2010) posits, «Spanish peninsular criticism has been wrestling for some time now with the question of the homosexual sign in

Federico García Lorca's writing» (p. 270). Lorca is nowadays considered a «gay icon» (Walters, 2007: xxiv), scholars suggest that «his sexuality is inexorably linked to his literary production» (Garlinger, 2002: 710) and there have been several studies, such as those by Binding (1985), Sahuquillo (2007), Cordero Sánchez (2012), Herrero (2014) and Peral Vega (2015) arguing that homosexuality was expressed, disguised or encoded in Lorca's works. However, more often than not these tend to (con)fuse Lorca's life and his poetics or see in his exploration of suffering and anguish a correlation with images of queer subjects as frustrated, self-hating or ashamed, as well as using anachronistic ideas and discourses like «coming out of the closet», «finding one's true identity» or «expressing or concealing one's self» (Mira, 2011: 125). Lorca's life events have often been used to analyse his writing or vice versa and the circumstances of his death have sometimes overshadowed his work. This is due not only to the mysteries and controversies surrounding his life and death, but also to his constant exploration of desire and mortality and his subversion of traditional gender roles in his works.

In order to avoid imposing «our present conceptualisation of the sexual on the past», as scholars Richard Cleminson and Francisco Vázquez García warn, we must adopt «a broader framework for thinking about sexuality which is tailored to the realities of an earlier period» (2007: 219). This requires thinking about the limits constructed around ideas of sexuality in the past and «the wealth of insights that may be afforded by concentrating on silences as well as declarations on or about homosexuality» (Cleminson & Vázquez García, 2007: 219). In *Feeling Backward: Loss and the Politics of Queer History*, Heather Love (2007) speaks of late nineteenth- and early twentieth-century queer writing as «dark, ambivalent texts» exhibiting the «painful negotiation of the coming of modern homosexuality» through highly contradictory subjectivities, caught temporally between the modern and the non-modern and between stigma and exceptionalism (2007: 3). Due to the wide range of varied experiences and the necessary silences and secrecies that have existed around queer subjectivities, there has been an «emphasis on injury in queer studies», which «has made critics in this field more willing to investigate the darker aspects of queer representation and experience and to attend to the social, psychic, and corporeal effects of homophobia» (Love, 2007: 2). Examining Lorca's epenthetic poetic mode in his late poetry will thus serve to gauge these contradictions, strange

insertions and dark areas as the effects of the complex structures of feeling inevitably shaping modern queer subjects.

As Federico Bonaddio posits, there is no clear identity between Lorca the man and Lorca the poetic persona, nor is there a stable (sexual) identity that can be ascribed to the personae in his poems and plays (2010: 196). Rather than studying homoeroticism and queerness in Lorca's poetics as a set of signs encoded secretly for fear of social opprobrium or as a direct reference to the biographical subtext, this article seeks to examine Lorca's poetics as a performative artefact (de)constructing queer subjectivity. Drawing on Spanish philosopher Paul B. Preciado's definition, writing is a cultural technology of subject-production, «una tecnología cultural de modificación del cuerpo y de la subjetividad de su lector o de su usuario», which has the power to articulate bodies and subjectivities dissenting from gender and sexual norms, «convirtiéndose en una técnica capaz de hacer temblar el discurso normativo e imaginar otra sexualidad posible» (2020: 12). In Lorca's late poetry, the use of silence and indeterminacy around the poetic «I» and the beloved «you» makes their identities and interrelations markedly «unstable and ambiguous» (Garlinger, 2002: 712), challenging the assumed gender binary and heterosexuality but playing with and repurposing their significations.

In addition to projects like his travelling theatre company *La Barraca*, the writing and staging of some of his best-known plays (*Bodas de sangre*, *Yerma*, *Doña Rosita la soltera*), and his numerous interviews and lectures, in his final years Lorca continued to write poetry quite productively. *Diván del Tamarit* comprises a collection of twelve gacelas and nine casidas, written between 1931 and 1934. In parallel, from the group of sonnets that has survived today, the *Sonetos del amor oscuro*, Lorca's final poetic cycle (1935–1936), consists of eleven extant sonnets. These two works constitute Lorca's mature lyrical approach to love experiences, the poetic task, desire and death. Paying homage to while re-appropriating Arabic and Spanish poetic traditions, Lorca grapples with the tensions between erotic union and its impossibility and between inevitable transience and the search for transcendence. While *Diván* was published in 1940 in the *Revista Hispánica Moderna* (New York), the *Sonetos* had to suffer through a lengthy delay before their publication. A few of the sonnets were published in the 1940s and 1950s, but it was not until the 1980s that two consecutive editions came out, in 1983 and 1984. The first one, a clandestine version made public by

an anonymous source, was followed by another edition authorised by Lorca's family in the national newspaper *ABC*. Some critics believed at the time that the collection's homoerotic overtones were the reason that the sonnets had not been published earlier, while others suggested that the sonnet group—which belonged to a bigger project Lorca was working on—was already being prepared for publication at the time the «pirated» edition appeared (Eisenberg, 1988: 262; Mira, 2007: 5). The title *Sonetos del amor oscuro* was «never directly recorded as being employed by Lorca» and has come to us from a series of indirect sources and suppositions (Anderson, 1990: 305). «Amor oscuro» has been taken to refer quite overtly to homosexual desire (Anderson, 1990: 305-307), but can also be seen as «“oscuro” por instintivo, por ser imposible de expresar o analizar lógicamente» (Díaz, 1990: 36). While it can be translated as «dark» or «obscure», the latter seems more apt to encapsulate the mysterious, inarticulable and norm-transgressing qualities of desire explored in the sonnets and the rest of late poems.

It is nonetheless relevant to start with the only explicitly articulated, if unsurprisingly ambiguous (indeed obscure), reference to the beloved as male in *Sonetos*, which occurs in «El amor duerme en el pecho del poeta» (García Lorca, 2013: 585):

Tú nunca entenderás lo que te quiero
 porque duermes en mí y estás *dormido*.
 Yo te oculto llorando, perseguido
 por una voz de penetrante acero (ll. 1-4)⁸⁷.

The fact that the masculine noun «amor» refers ambiguously to both the beloved and to love as an idea or embodied agent complicates the poet's exploration of his tumultuous relationship, interspersed with secrecy, pain and the beloved's apparent disdain or lack of understanding of the poet's feelings, evoked through the recurrent allusions to sleep. I will return to this sonnet at the end of this article. For now, let it serve as an example of «Lorca's abiding concern to generalize» (Anderson, 1990: 306) in the use of such ambiguous terms as «yo» /«El poeta» and «tú»/«el amor» to refer to the two lovers in the poems. This points to the secret, «epenthetic» nature of homosexual relationships in Lorca's time, but also of the difficulties of

⁸⁷ My italics.

ascribing univocal terms to issues of sexuality and sexual orientation, always characterised by obscurity, indeterminacy and fluidity.

Domínguez Gil posits that the Lorquian *eros* goes beyond binary distinctions: «la poesía lorquiana “deconstruye”, entre otras, la antítesis heterosexualidad/homosexualidad, trascendiéndola en un concepto de erotismo que engloba y supera las dos tendencias, aunque la diferencia se siga manteniendo» (2008: 19). Both late poetic works hinge on spatiotemporal transgression, in which discontinuities and asynchronies abound, while the subjects in the poems are corporeally unstable, with bodies wounded or fragmented and on the brink of fragmentation or disintegration. The limits of being and non-being are distorted and the characters' emotional states are variable and fluid. These incongruities reinforce the difficulty in fully identifying the poetic subjects and in acquiring a clear sense of temporality or logical coherence. In focusing on the multiple distortions, incongruities and fragmentations created through poetic images, we may identify the process of transgression Lorca is carrying out, the epenthetic insertion of something strange or foreign into the norm system which is the poem.

3. *DIVÁN DEL TAMARIT*: ORIENTALIST FANTASIES

Both the *gacelas* and *casidas* into which *Diván del Tamarit* is divided are poetic forms of Arabic origin. The former is from the Persian tradition and is characterised by its short length—four to fifteen lines—arranged in couplets and with a clear rhyming pattern in which the first two lines rhyme consonantly and this rhyme is repeated in the second line of each subsequent distich. The *casida*, also of Arabic and Persian origin, is a much longer poem, with the same metrical structure in all lines and monorhyme.⁸⁸ In *Diván*, these poetic forms are practically never adhered to and the poems present a mixture of stanzas, multiple syllable lengths with a preference for

⁸⁸ *Poesías asiáticas* and *Poemas árabe-andaluces* are the main sources from which Lorca probably drew when composing *Diván* (Anderson, 1990: 18-19). The first, translated by Gaspar María de Nava, Conde de Noroña, contains a host of Arabic, Persian and Turkish poems, including *casidas* and *gacelas*, particularly by the fourteenth-century Persian poet Hafiz. The second anthology, translated and compiled by Emilio García Gómez—who wrote the prologue to the projected edition of *Diván* which was never realised—, was a collection of Ibn Said's poetry.

longer lines (usually seven, nine and eleven syllables) and varying rhyming patterns with the recurrent use of assonant rhyme or free verse. However, the collection does betray, albeit subtly, an Orientalist flavour through its title—a «diván» is a collection of poetry in the Arabic tradition—, its allusions to Arabic-Andalusian poetry, and its references to the Arabic heritage present in Andalusia, specifically in Granada. In his seminal work *Orientalism*, postcolonial scholar and thinker Edward Said identifies «the Orient» as a European invention, a discursive mode in which the Orient is thought of as «a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences» (1978: 1). Clearly influenced by Latin American *Modernismo*, the interest of early twentieth-century poets, including Lorca, in Asian and Middle Eastern subjects and motifs reveals both a typically modernist Eurocentric exoticisation and a search for evasion and transcendence into non-Western modes of thought. Considering Orientalism as «a style of thought based upon an ontological and epistemological distinction made between “the Orient” and (most of the time) “the Occident”» (Said, 1978: 3), in *Diván del Tamarit* Orientalism is the backdrop to the fantasy Lorca creates connecting the geographical certainty of Granada with the uncertainty surrounding the subjectivities and images in the gacelas and casidas.

Gender indeterminacy may also relate to the Arabic atmosphere infused into *Diván*. The homoerotic nature of much Arabic-Andalusian poetry since the 10th century hinged precisely on gender ambiguity and ambivalence:

[l]a descripción de la belleza de los efebos es muy semejante a la femenina, de forma que, a veces, es difícil saber si es una joven o un muchacho el descrito, tal vez en una ambigüedad buscada por el propio poeta, tanto en las imágenes como en los usos gramaticales (Merlo, 2018: 21).

In his homage to the Arabic civilisation which was an integral part of Spain for centuries, Lorca may be alluding to the «greater sexual tolerance and openness which resulted, among other things, in the atmosphere of indulgent, carnal sensuality often to be found in Arabic verse, wherein hetero- and homosexual love are viewed and treated on entirely the same footing» (Anderson, 1990: 28). The indeterminacy of the beloved in much of the *Diván* has a dual effect: on the one hand, the poet achieves a level of universality in which desire is devoid of gender specificity and difference.

The other effect, and this is a queering effect, allows the poem to bring the reader's attention to the deliberately constructed nature of gender demarcation and difference, and how the poet has done away with it.

In the «Gacela del amor imprevisto» (García Lorca, 2018: 141), the poetic subject grapples with the difficulty of articulating and understanding the beloved as well as the complex relationship that exists between the lovers. The title may allude to an «amor imprevisto» because the spatiotemporal coordinates of the central relationship are hard to identify and the extent of the conflict explored throughout is at first unforeseen and unexpected. The beloved's identity is vague and ambiguous, too. It resists categorisation in terms of binary distinctions of sex or gender. The poetic «I» is baffled and attracted by the beloved's presence and tries in vain to grasp—to be in physical contact with and to understand—the beloved and attain a state of communion with him/her. This gender ambiguity, together with the instability of the poet's relationship with the beloved and the (failed) attempt to break spatiotemporal logic are the interweaving problems facing the poetic voice. Initially, in the first quatrain the poetic voice characterises his addressee in terms of his/her body, which possesses qualities unintelligible to everyone:

Nadie comprendía el perfume
 de la oscura magnolia de tu vientre.
 Nadie sabía que martirizabas
 un colibrí de amor entre los dientes (García Lorca, 2018: 141, ll. 1-4).

The perpetual absence of sex and gender markers renders the beloved's body indeterminate, mysterious and inexplicable. It is opposed to the normal, for its corporeality escapes rationality and articulation and thus resists normativity's identification of gender or sex binaries. It also points to the distance separating «la sexualidad ambigua del "yo" y el "tú" del mundo exterior cuyas normas y convenciones no dejan cabida para lo diferente» (Newton, 1992: 124). What «nobody could understand» is a dark place in the beloved's innermost space, within his/her stomach, where a magnolia flower, dark or obscure, produces its scent. The magnolia, characteristically white, has a primitive structure with tough tepals and carpels instead of petals. It evolved, before bees, to be pollinated by beetles, hence its sturdy structure which was capable of trapping insects (Merlo, 2018: 29). It also had a strong perfume to attract its victims, an attraction which may be

mirrored by the beloved in the poem. The paradoxical dark magnolia in the gacela may be an image of «the smooth, delicate texture and perhaps fragrant smell of the beloved's skin» or his/her genital area, but darkened to symbolise the conflicting relationship and obscurity of understanding between the poet and the beloved (Anderson, 1990: 30). The ambiguity of the beloved's body is further complicated by the use of the word «vientre», which can designate the ungendered central part of the human anatomy where internal organs are located (belly or stomach) but which can also carry gendered associations of birth and motherhood (womb), and therefore of femininity. The latter connotation is paired with the birth and growth of the magnolia flower and the later allusion to fertility through a «ramo de simientes» (l. 10), but the indeterminacy in the rest of the stanza and the proximity of the stomach to the genital area further suggests an erotic connotation which the poet makes purposely ungendered⁸⁹.

The beloved's body can defy temporal laws and boundaries, since it remains suspended in a past time as the imperfect tense suggests, and the poet's emphasis shifts through its different parts and its varying connotations. The poetic voice tries desperately to battle time, to defy its laws and its logic, but time is represented as an inescapable process causing agony and frustration. The hyperbaton and enjambement between lines 7 and 8 position the poet tying or binding together («enlazaba») both the beloved's waist and the extent of four nights, which here suggests a short period of time or perhaps the fugacity of the lovers' carnal encounters. The allusion to «Mil caballitos persas» may be providing another reference, this time clearly Orientalist, to the defiance of spatiotemporal limits. A thousand Persian little horses recalls the *Thousand and One (Arabian) Nights*, in which Scheherazade attempted to escape her impending death through her series of nightly love tales (Anderson, 1990: 32)⁹⁰. In a similar vein, the poet

⁸⁹ This ambivalent use of «vientre» appears during the highly homoerotic dance/fight between the Figura de Cascabeles and the Figura de Pámpanos in Act 2 of *El público* (García Lorca, 2016: 124), itself a key passage in the play hinging on gender and sexual fluidity. I am thankful to one of the blind peer-reviewers of this article who alerted me to this connection. I discuss this scene in depth in a chapter on Lorca's avant-garde plays in my forthcoming monograph *Queering Lorca's Duende* (2022).

⁹⁰ Also in *El público*, as well as in *Bodas de sangre* and *La casa de Bernarda Alba*, images of horses evoke masculinity and sexual prowess, which might, by contrast, add a queering sense to the smaller, less virile or normative «caballitos» implied by the diminutive form here.

tries to (re)capture past intimate moments experienced with the beloved, holding them in thrall: «se dormían | en la plaza con luna de tu frente» (ll. 5–6). However, the moon and its association with the beloved's forehead — alluding to his/her beauty but also to knowledge and reason— introduces an omen of mortality.

The purpose of the poet's attempt to shatter spatiotemporal logic is to stop and escape time by giving eternity as a gift to his beloved. This aspect clearly resonates with the Petrarchan tradition and with Shakespearean sonnets in which the poet sees the poetic task as a guarantee of eternal life for the beloved.⁹¹ Yet the poet becomes aware that, by writing down «siempre», he has ironically condemned both himself and the beloved to the material laws of language and time. The poet's realisation that the addressee's body is «eternally fugitive» seems to be the resolution (or further complication) of the conflict, prompting the present temporality of the final two lines:

la sangre de tus venas en mi boca.
Tu boca ya sin luz para mi muerte (ll. 15–16).

The adverb «siempre» situates the poet against the inevitability of temporality. He is seeking a state of eternity, a space outside time itself, in which he can attain an eternal union with his beloved. However, immediately after this statement the poet realises the impossibility of his desire: «*Siempre, siempre*: jardín de mi agonía. | Tu cuerpo fugitivo para siempre» (ll. 13–14). Through insistent and emphatic repetition, he realises this is but a fantasy. As Lee Edelman (2004) points out in his seminal work *No Future*, in thinking about futurity and death, «fantasy names the only place where desiring subjects can live», a place where the subject can not only «exist for always», but also «exist when others are no longer there», in order to «[...] live longer than everyone else, and to know it; and when he is no longer there himself, his name must continue» (2004: 34). The body of the gacela's beloved and the poet's, *qua* human bodies, are both inscribed in a finite spatial and temporal realm. They cannot be eternal or ever fused into

⁹¹ Shakespeare's very well-known «Sonnet 18» points to this idea: «So long as men can breathe, or eyes can see, / So long lives this, and this gives life to thee» (Shakespeare, 1997: 13-14). It has been documented that Lorca knew Shakespeare's sonnets quite well (Fernández Montesinos, 1988: 13-23), and he makes multiple references to works by the Bard throughout his entire production, from the juvenilia poetry to *El público*.

one. In the course of the poem, this realisation is articulated as a return to the present time, asserting the poet's acceptance of temporal specificity and thus of human mortality: «Tu boca ya sin luz para mi muerte» (l. 16).

The attainment of the beloved, the fulfilment of the poet's desire cannot be realised except through the emergence of the death drive, that which is outside time, «intractable, unassimilable to the logic of interpretation or the demands of meaning-production», carrying the «destabilizing force of what insists outside or beyond, because foreclosed by, signification» (Edelman, 2004: 9). Death's emergence in the *gacela* is signalled by an image of the poet drinking the beloved's blood, while the temporal succession of the poem has inevitably run its linear course to the present time, mixing a vampiric/cannibalistic image with the erotic. This image also ties in with the previous references to martyrdom and Christian imagery: the beloved's blood enters the poet's body as in a Holy Communion (Anderson, 1990: 37-38). This final image represents the coalescence of desire and death, of *eros* and *thanatos*, a final denial of the possibility to either achieve a stable and immutable state transcending the incoherencies of gender identification (thus «killing» the poet's desire to define and understand the beloved) and the insurmountable temporality of language (which kills the poet's ability to attain an eternal union with the beloved). However, the lack of a resolute synthesis of these two «enemies» or «lovers» in the poem —desire and death— suggests that the poem reaches an alternative, queer realm. Adding an intrusive and epenthetic signification to this unresolved poetic union, towards the end the poet manages to disrupt linear time by blurring the temporal limits of death and life. The indeterminacy of the final lines (are the lovers dead or is the vampiric/Christian scene a glimpse of an orgasmic «petite mort»?) fails to announce either the death of the poet or the end of his time-defying fantasy. The poet and his beloved face death, but their mutual union seems to engender life (like the beloved's stomach engendered magnolias) and exude pleasure (the poet's mouth, «mi boca», is literally placed next to the beloved's, «tu boca», in the text). In this fantasy space-time in which death gives life and life means death, all norms and logic go to die.

«Gacela del amor desesperado» (2018: 143) is similarly concerned with spatiotemporal obstacles separating the lovers and obscuring their identity and their relationship, hence the title's introduction of the idea of desperation. The desire between the poetic personae is frustrated, difficult,

or perhaps illicit. The poet again sets out to disrupt the laws of time, placing the relationship against the norms of logic and meaning. One of these norms has to do with the limits separating life and death, a norm which is linked here to the logical succession of events or the linearity of time. Night and day are the two poles in between which the poet and his addressee are represented. The limits between both are unclear and undetermined, as are the positions and identities of the lovers. The liminal state of the poet and his lover is described as the only spatiotemporal realm in which their union is possible, although this union takes place through suffering and death. If desire never achieves the fulfilment it seeks, it will lead to nothingness, but the poet's wish for death perseveres nonetheless. A hypothetical fulfilment would mean a lack of purpose to the poet and his lover, so liminality is the preferable state for them:

La noche no quiere venir
 para que tú no vengas
 ni yo pueda ir.

Pero yo iré,
 aunque un sol de alacranes me coma la sien.
 Pero tu vendrás
 con la lengua quemada por la lluvia de sal.

[...]
 Pero yo iré
 entregando a los sapos mi mordido clavel.
 Pero tu vendrás
 por las turbias cloacas de la oscuridad (ll. 1–14).

The disruption of spatiotemporal linearity and the expression of unfulfilled desire allow the poet to articulate his longing and desperate passion. It is neither day nor night, and the lovers are neither together nor apart, so this confusion creates a limbo of sorts which connects the bodies of both lovers while insisting on their separation. The lovers are willing to defy norms «procedentes del contexto de la razón y las convenciones» (Newton, 1992: 184) in order to meet, but this entails facing suffering and physical disintegration. The poet's head half-eaten by a sun of scorpions and the beloved's tongue burnt by salt rain (de)construct corporeal forms stuck between living and dying, between fulfilment and suffering. Anderson relates the dark sewers («cloacas») and the toads («sapos») to affected and

effeminate homosexuality, while the carnation («clavel») points to passion and sometimes specifically to virility (Anderson, 1990: 46-47). Here, these images help to map the ambivalent and fluctuating emotions felt by the lovers within the fluid gender/heterodox sexuality spectrum, but failing to define or determine where exactly the lovers are located. As the poetic voice attempts to articulate the paradoxical emotions felt by the lovers in the poem and how the dichotomy pain/pleasure becomes fluid, these bodily transgressions emphasise the ongoing process of deconstruction and recreation. Both the poet and the beloved «are dying for each other», a purposely ambivalent metaphorical phrase which sums up the desire/death reversibility:

Ni la noche ni el día quieren venir
para que por tí muera
y tú mueras por mí (ll. 15-17).

Leaving the resolution of the conflict open-ended, the final lines of the *gacela* take place in a non-place and a non-time, since at this point spatiotemporal limits have ceased to exist. In Newton's view it is «un círculo donde muerte y vida se contaminan» and in which finding a core or centre is impossible (1992: 183). This spatiotemporal realm entails, as José Esteban Muñoz posits in *Cruising Utopia*, a «queer time» which prompts «a stepping out of the linearity of straight time» (2009: 25), resisting the normativising linearity of reproductive futurism, of the idea of heterosexuality and reproduction as the only possible escape to the death announced by non-reproductive queer desire. Here, neither day nor night will arrive so that the lovers can love/die for each other.

The fictive movement of night into day and day into night is in turn combined with the propositional movement explicit in the verbs «ir» and «venir», which in their future forms «iré» and «vendrás» synthesise the alternating movement of going and coming, the alternating musicality of their rhyme (e-a) and the visuality of their also alternating light associations within each stanza (night-sun-day-darkness). This is further exemplified in «Gacela del amor con cien años», in which to visual and linguistic meanings is added a musical element taken from the flamenco tradition (which Lorca had also employed in *Poema del Cante Jondo* and in the *Poemas en*

prosa)⁹². In articulating a spatiotemporal fantasy, the gacela relies on space, time and rhythm to intertwine the erotic and mortality. Form and content are significantly related in this poem, in that the couplets and choruses are repeated to imitate both the implied pendular movement or transience of the male subjects in the poem, walking up and down the street as time goes by, as well as the musical rhythm alluded to in the structure of the poem, simulating the stanza—chorus pattern of a song:

Suben por la calle
los cuatro galanes,

ay, ay, ay, ay.

Por la calle abajo
van los tres galanes,

ay, ay, ay.

Se ciñen el talle
esos dos galanes,

ay, ay.

¡Cómo vuelve el rostro
un galán y el aire!

ay.

En los arrayanes
se pasea nadie (2018: 153).

The choruses emitting «quejíos» («ay»), reproducing the typically Andalusian flamenco cry of pain and desperation but also of intense emotion in song, can be linguistic equivalents of the four «galanes», beaux or suitors, who one by one become absent with the progress of each of the couplets. A similar strategic use of this interjection takes place in one of the *Sonetos del amor oscuro*, as will be seen later on. The linguistic movement implied by the verbs «subir», «volver», «pasear» and the verbal phrase «ir

⁹² See «El grito» (García Lorca, 2013: 259-260) and «Degollación del Bautista» (2013: 455-457).

abajo» in four of the five couplets is reinforced by the fictive movement of the visual downwards line created by the symmetrical choruses decreasing in length (from four ays to one in the last instance). The triangle created on the page points to the bottom of the poem, where the ays stop and «nobody» is left, whilst the meanings of «walk up» and «walk down» are introduced in the first two couplets, directing the reader downwards as well. The last couplet sees the solitary myrtle bushes in supposedly the same street as the beginning, where nobody is walking anymore. This «nadie» is also a character, albeit one devoid of human substance, or the personification of nothingness. Nothingness is then the result of time in the poem, the state to which all the previous beaux have been subjected and the endpoint towards which their lives are inevitably bound.

Time and space are thus two important forces in which the *gacela* is inscribed. The title already suggests the passage of time, «Love with one hundred years», so we might suppose that the poet is referencing the universality and atemporality of love. However, the temporal progression in the poem «se define en un movimiento cuyo avance esta marcado por un ritmo circular o en espiral, de ascensos y descensos constantes sin resolución posible» (Newton, 1992: 193). As the poem progresses, there is a sense that all that time does is drive the characters closer to their death, their disappearance and erasure from space and materiality. The laments interspersed with the stanzas accentuate this disappointing realisation, themselves also decreasing in number as the gentlemen do. The space, although at first sight might seem the same, mutates as well as the characters, since the poem starts at the bottom of the street, implying a movement upwards but then returning as the now remaining three gentlemen walk down the street. The space of the third stanza is none other than the very bodies of the now two gentlemen, who ambiguously tighten their waistbands (each their own or reciprocally in a tight embrace), as the poetic voice is observing them as a voyeur of sorts. This stanza supposes a change in the poetic space, announcing the movement from the public sphere to a private, even internal realm and ending in an ambiguous setting where the location and the boundaries between self and other become blurry. At the end of the poem, the scene described has lost specificity: there are no spatial or time references and the poetic voice has disappeared, blurred into the disintegrating image of «nobody». There are no clues as to who is speaking or where they are, except for the ambiguous reference to

the bushes, perhaps because «nobody» is there and therefore it is an unknown space outside the concrete poetic space where the gentlemen were situated before. The disappearance of the «ays» and the mirrored disappearance of the gentlemen lead the reader to the visual nothingness that follows the end of the triangular shape formed by the choruses and the propositional nothingness implied in the last line. This nothingness refers once more to an abstract poetic plane, a non-place and non-time in which spatiotemporal limits can cease to exist or can work in queer ways.

4. *SONETOS DEL AMOR OSCURO*: «RECYCLING» TRADITION

According to Lorca's biographer Ian Gibson, the *Sonetos del amor oscuro* were written for the most part in 1935 in Valencia's Hotel Victoria, where Lorca was waiting impatiently for the arrival of his lover Rafael Rodríguez Rapún. Recent evidence suggests the sonnets might actually have been inspired by Juan Ramírez de Lucas, whom Lorca knew intimately since 1935 and to whom many of the poet's letters were addressed in the years before his death (Muñoz, 2018: 154). Critics have thus often considered most of the sonnets as epistles addressed to an absent beloved (Gibson, 1998, p. 621), articulating «the painful emotional state of [the] poet» and the «markedly unstable and ambiguous» identity of the poetic subjects (Garlinger, 2002: 712). The sonnet cycle is also recognised as Lorca's effort to follow a trend among contemporary poets, «la vuelta a las formas de la preceptiva después del amplio y soleado paseo por la libertad de metro y rima» (García Lorca, 1994: 733)⁹³. In the *Sonetos* Lorca reflects on the poetic process as a weapon to bend spatiotemporal norms, as a way to deal with absence and bridge the physical and emotional distance between the poetic subjects while grappling with the anguish brought about by heterodox desire and by the awareness of transience and mortality.

The untitled «[¡Ay voz secreta del amor oscuro!]» (García Lorca, 2013: 584) contains the only explicit use of the phrase that became the title

⁹³ Matas Caballero (1999: 362) lists some of Lorca's contemporaries who published books of sonnets around this time: Luis Rosales (*Abril*, 1935), Miguel Hernández (*El rayo que no cesa*, 1936), Germán Bleiberg (*Sonetos amorosos*, 1936), Juan Gil-Albert (*Misteriosa presencia*, 1936), and Gerardo Diego (*Alondra de Verdad*, whose publication was delayed to 1941).

of the sonnet cycle, and it can be considered one of Lorca's most overt explorations of heterodox desire and its complex and non-normative nature. Its antithetical images, paradoxes and plays of opposites, its allusions to darkness and obscure love, its use of the natural world of flora and fauna and the union of *eros* and *thanatos* are deftly used in combination with spatiotemporal and gender uncertainty:

¡Ay voz secreta del amor oscuro!
 ¡ay balido sin lanas! ¡ay herida!
 ¡ay aguja de hiel, camelia hundida!
 ¡ay corriente sin mar, ciudad sin muro! (ll. 1–4).

The quatrains present a parallel syntax organised as a series of juxtaposed apostrophes preceded by the interjection «ay» in anaphoric repetition and enclosed within exclamation marks. This symmetry is reinforced in the repeated use of a noun followed by qualitative adjectives or prepositional phrases modifying it and adding an antithetical, disconcerting, or unusual connotation to it. Following this systematic fashion, then, the first item highlighted by the poet is the «secret voice of obscure love», which articulates succinctly but ambivalently the nature of a desire which is unknown or clandestine, difficult to voice because it is either too complex, inadequate or painful to tackle.

In relation to the concept of epenthesis used by Lorca, it seems that the intrusive addition of a strange element reappropriating the norm but challenging it is one of the processes at play in the sonnet. As is usual in Lorca's poetics, indeterminacy and ambivalence serve to convey the complex and at times contradictory or paradoxical experiences of the poetic subject. What is clearer to see is that the vehement and intimate tone evident in the exclamations inscribes this secret voice of obscure love in a series of unusual images, which may be paralleled to it or consequences of it. «Balido sin lanas» suggests the image of a sheep which lacks one of its defining features and is here a disembodied, spectral lament without agency or a lost animal «devoid of all connotations of warmth and softness» (Anderson, 1990: 373). A wound and a needle of bile, both evoking corporeal pain and deconstruction, point to the recurrent experience of love as bitter suffering with which the poetic subject is coming to grips. A drowned or sunken camellia in line three suggests «coldness and death» (Anderson, 1990: 374), but simultaneously, its red or white colour and the

allusion to water may evoke passion and change. In parallel, «corriente sin mar» and «ciudad sin muro» both resonate as transgressive images insofar as they are incomplete or lacking what seem like defining or essential features: a current unable to reach the liberating sea and a city without walls to protect it or delimit it. All these exclamations invoke a sense of dissatisfaction and fittingly they appear next to the evocative «¡ay!», a word as fluid and rich in potential meanings in the Spanish language as it is disconcerting and polysemic. «Ay» can refer to the «quejío» present in flamenco songs; to the immense pathos evoked in tragedies (similar to the English «alas!»); or it can be an idiomatic sign of commiseration and recognition expressing pain, surprise, happiness, endearment and even pleasure and celebration. This multiplicity of connotations are at work in the sonnet and add a disorienting and ambivalent signification to the images. If «ay» is the sound of pain but can also be a cry of celebration or even desire, the position of the poetic voice is thus as unclear and ambiguous (a «voz secreta») as the images presented. Is the poetic subject complaining, lamenting, suffering, admiring, acknowledging, or wondering about all these images? It seems that all these options could be possible and simultaneous.

The second quatrain continues the list of lamented or contemplated realities, exposing a conflicting contrast between verbal and acoustic elements («voz», «balido») and between silence and repression («secreta», «perseguida», «silencio», «confin», «muro»). Following this array of elements brought together by their dissimilarities and particularities, the two tercets seem to contradict each other and thus reinforce the poetic subject's conflicted position:

Deja el duro marfil de mi cabeza,
 apiádate de mí, ¡rompe mi duelo!
 ¡que soy amor, que soy naturaleza! (ll. 9–14).

As Bonaddio posits, «if the unspoken is to be spoken, then the voice will have to emerge from the limbo that is conveyed by its qualification in the first tercet as both hot and icy» (2010: 195). This indeterminate limbo is the spatiotemporal realm the poet strives to create in the sonnet by presenting a multitude of impossible, unexpected, obscure objects. Whilst the conflict is, as usual, never resolved, the very act of exposing and embracing queerness by articulating it and simultaneously silencing it is the

poet's rejection of binarism, his contestation of (hetero)normativity. The vehemence and directness in the final lines of the sonnet shows the poet's acknowledgment of the multiplicity of aspects that separate him from the norm, which are in no way avoidable or rejected. His pairing of love and nature is presented as the possible — and preferable — resolution of his conflict, suggesting that his desire is far too powerful and immense to ignore despite the suffering it may likely bring and the subjection to death which it necessarily announces. This desire is both lamented and celebrated, spoken and unspoken; it is neither homosexual nor heterosexual, neither carnal nor spiritual. Queerness allows us to not have to choose between one or the other; to explore, in Sara Ahmed's view, «the strange and perverse mixtures of hope and despair, of optimism and pessimism, within forms of politics that take as a starting point a critique of the world as it is and a belief that the world can be different» (2011: 161). Thus the ending of «[¡Ay voz secreta del amor oscuro!]

In «El poeta pide a su amor que le escriba» the poet reflects on the aforementioned anguish caused by absence and asks his beloved for a written response in turn⁹⁴. As in other sonnets in the cycle («Llagas de amor», «Soneto de la dulce queja»), Lorca cites and re-appropriates tropes and images from the Spanish mystical tradition. Here specifically, there is a reference to the iconic line of verse «Vivo sin vivir en mí» by Santa Teresa de Ávila (1861: 509–10) and San Juan de la Cruz (1983: 264). This eponymous line is reproduced almost entirely («que si vivo sin mí») in keeping with the use of oxymora and paradoxical images in the sonnet to express the poet's unstable and mutable emotions towards his beloved. In the first quatrain, both the «recycled» line from Saint Teresa's poem and the end of the first line play with the life—death contrast. The poet's desire, felt literally deep within him («Amor de mis entrañas»), is already articulated as

⁹⁴ This is the first sonnet from the cycle to be published, and, together with «Soneto de la dulce queja», one of the only two to be published before 1980 (Coletto Camacho, 2019: 214). In the sonnets «El poeta habla por teléfono con el amor», «El poeta pregunta a su amor por la “Ciudad Encantada” de Cuenca», and «Soneto gongorino en que el poeta manda a su amor una paloma», the poetic voice similarly grapples with the beloved's absence by imagining possible spatiotemporal breaches that might allow the lovers to interact.

a process driving him to experience both joy and suffering, expressing «the contradiction between the desire for the body and the desire to transcend bodily limits through written communication» (Garlinger, 2002: 714). The oxymoron «viva muerte» is an example of the complex desperation the poet feels whilst he waits for his lover to write him a letter, but he suggests that his wait, although painful, keeps him alive in his desire for the beloved («que si vivo sin mí quiero perderte»), in turn prompting the creative output that is the sonnet. The use of antithetical images, very often found in the lyrical tradition of courtly love which inspired Spanish mystical poets, reveals «la enajenación de los enamorados en el proceso de perfeccionamiento de su pasión amorosa» (Matas Caballero, 1999: 370), articulating once more the interweaving process of poetic subject construction which confounds the boundaries between the «I» and the beloved and, mirroring the mystical tradition, navigates between spiritual and carnal desire. As Muñoz notes, a particularly earthy spirituality expressing the carnal, sensual and physical aspects of love «is present in the works of the great Iberian mystics, from the writings of the Sufi Ibn Arabi, to the Sephardic Jewish author of the “Zohar,” Moses of Leon, to the Christian poems of Luis de Granada» (2018: 167), as well as the aforementioned San Juan and Santa Teresa. Furthermore, another borrowed trope, that of the «viva muerte», mirrors the desire—death coalescence seen in the ever-present image of «amor oscuro», this time playing with its profoundly erotic and sexual meaning (Matas Caballero, 1999, p. 370) but suggesting the lovers’ relationship is indeed an ambivalent «living death» or a «deadly life». This is reinforced by another reappropriation of San Juan’s verse («en la noche serena» from *Cántico espiritual*) in the last tercet (Matas Caballero, 1999: 370), where the poet suggests this «viva muerte» is a state of madness which will only be appeased by the beloved’s written words so longed for. The alternative is, in contrast with San Juan’s «noche serena» as opposed to «noche oscura», the poet’s embrace of an ambivalent «serena | noche del alma para siempre oscura» (ll.13–14), an indeterminate spatiotemporal locus like those conjured in *Diván del Tamarit*.

As mentioned earlier, «El amor duerme en el pecho del poeta» (2018: 585) is the only instance in which the beloved is (ambiguously) gendered and referred to as male in the *Sonetos*.⁹⁵ Of course, this is not devoid of

⁹⁵ The only other reference to a male beloved was to be found in the original title of the «Soneto gongorino en que el poeta manda a su amor una paloma», which at first read «[...]

indeterminacy, as the beloved is here easily confused with the abstract idea of love. «El amor» may be referring merely to the emotion, the experience of love felt by the poet, although undeniably this experience is blurred with the embodiment of love in the beloved, whether a real or an imagined person. This indeterminacy is, however, in keeping with the overall tone of the sonnet. The poet speaks of the need to hide or to be cautious about the expression of love for fear of external threatening agents («Pero sigue durmiendo, vida mía. [...] | ¡Mira que nos acechan todavía!», ll. 12–14), while seemingly preferring to put his love to rest or to sleep, to bury it or keep it within him. This is also a trope re-appropriated from the mystical tradition, in which «secrecy, hiddenness, and concealment are central to the poet's love narrative» in San Juan de la Cruz's works, as they are «at the heart of the mystic's spiritual itinerary» (Muñoz, 2018: 163).

The first quartet alludes to the unintelligibility of the poet's feelings or the lack of understanding on the part of the beloved. This may allude, in turn, to the indeterminacy in which the beloved is clothed. The poet is either frustrated at not attaining full intimacy or full knowledge of the beloved's identity or at failing at establishing an intimate connection in the relationship. «¡Oye mi sangre rota en los violines!» (l.13) may be pointing metonymically to the poetic task. If the music produced by violins playing can be heard, experienced sensorially, as an expression of the poet's blood, it is through artistic discourse that the poet's deconstructing corporeal sacrifice—his blood broken, his body transgressed—will be conveyed to the beloved.⁹⁶ The breaking of the poet's blood also seems to point metonymically to the violin's strings as cutting objects, perhaps as vein-

a su *amigo* una paloma» [my italics], implying that it was addressed to a male companion or lover (see Muñoz 2018: 161–163). This gender ambivalence may also be mirroring San Juan's well-known «En una noche oscura», in which he expresses his love for the divine in terms of gender inversion («¡Oh noche que juntaste | Amado con amada | amada en el Amado transformada!») and the merging or identification of both lovers (Matas Caballero, 1999: 373). I am very grateful to one of the blind peer-reviewers of this article, who pointed out this connection to me.

⁹⁶ There are allusions to violins in the «Casida del llanto» from *Diván del Tamarit*, in which the poet boasts that «mil violines caben en la palma de la mano» (2018: 160) and compares the sound of weeping to an immense violin; while in «Niña ahogada en el pozo» from *Poeta en Nueva York* the poet conjures «violines sin cuerdas» (2013: 496-497). The image carries spiritual associations in the Sufi tradition, connecting humans with God through the playing of music (Silva Barandica, 2008: 217), and the characteristic profound and melancholy sound of violin music clearly alludes to the poet's constant anguish.

slicing instruments. This convoluted image may be glossed simply as the expressive counterpart to the silencing happening elsewhere in the poem. The poet may be telling the beloved—or telling himself—to be content with the love expressed artistically, since other forms of expression are articulated as dangerous or ominous. Whoever or whichever is stalking the poet and his love/his beloved is positioned against the expression of desire, probably echoing the voices and norms («Yo te oculto llorando, perseguido | por una voz de penetrante acero», l. 3–4; «Norma que agita igual carne y lucero», l. 5; «y las turbias palabras han mordido», l. 7), the discourses interfering with the poet's own communicative impulses.

The act of sleeping functions as a place, fittingly aslant from spatiotemporal coherence, in which whatever insecurities the poet may feel about his desires or his relationship with the beloved are appeased, safely guarded from possible dangers or obstacles. The danger in the poem may be the very obstacles impeding expression and communication. That is why the poet says to that second person (which may be the beloved but also us as readers) that they will never understand his love, either because it is buried in his chest away from possible exposure to harm or opprobrium, or because it is simply impossible to articulate and therefore more aptly experienced through artistic discourse («en los violines»).

5. CONCLUSION

Lorca's exploration of the blurry limits between sexual desire and mortality rarely renders easy and unequivocal interpretations. Rather, in its emphatic resistance to be categorised, his work is more aptly described as non-normative or queer, pointing at those subjects and experiences which transgress and are opposed to the normal or normative. In Halberstam's (2005) view, «queer subcultures produce alternative temporalities by allowing their participants to believe that their futures can be imagined according to logics that lie outside of those paradigmatic markers of life experience—namely, birth, marriage, reproduction, and death» (2005: 14). However, while «such utopian desires are at the heart of the collective project of queer studies» (Love, 2007: 3), queer representations from the early twentieth century have also needed to grapple with the disorientation, suffering, angst and psychophysical deconstruction caused by alterity and

heterodoxy. These ambivalent representations constitute what Love calls an «“archive of feeling,” an account of the corporeal and psychic costs of homophobia» which are «tied to the experience of social exclusion and to the historical “impossibility” of same-sex desire» (2007: 4).

In Lorca’s poetics, the articulation of indeterminate and ambivalent genders, times and spaces challenges conventional or normative logics in relation to ideas of desire and death, finding new and queer spatiotemporal possibilities. Throughout the poems in *Diván del Tamarit* and *Sonetos del amor oscuro* runs a sense of anguish stemming from the difficulty of articulating what is silenced, what defies norms or, to use Lorca’s term, the epenthetic. While all revolving around the experience of love and its complexities, each of the poems examined here adds a unique element to the «amor» the poetic subjects engage with. Unforeseen, desperate, lasting a century, absent, secretly voiced, or asleep, the complex relationship between the poet and the beloved is certainly defiant of linear temporalities and concrete spatial coordinates. The difficulty faced by the poet also relates to an unstable, multifaceted and, at times, tragic sense of suffering in the experience of love, in the impossibility of explaining and defining it and of making it last. The odd temporalities and strange spaces which the poetic voice invokes allow Lorca to both reflect his unresolved concerns about the mysterious nature of desire as well as to challenge the normative discourse unfit to express any forms of heterodox desire and identity. Indeed, it is by reading these difficulties and indeterminacies that Lorca’s queer poetics, genderless, placeless and timeless, can be experienced and enjoyed.

Through a mimetic process of re-appropriation, Lorca borrows and reconfigures a set of traditional conventions only to perform an unexpected queering representation, a novel poetic artefact. The re-appropriation of traditional tropes points to an epenthetic performative process both imitative and subversive, moving in the interstices between expression and silence/disguise. In his late poetry, Lorca «rewrites» tradition in order to articulate the obscurity of the beloved and of his desire, bestowing «nuevos paisajes y acentos ignorados» (García Lorca, 1986, p. 318) on the poetic images he (re)creates, perhaps as culmination of what he conceived of as an epenthetic poetic universe.

6. REFERENCES

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