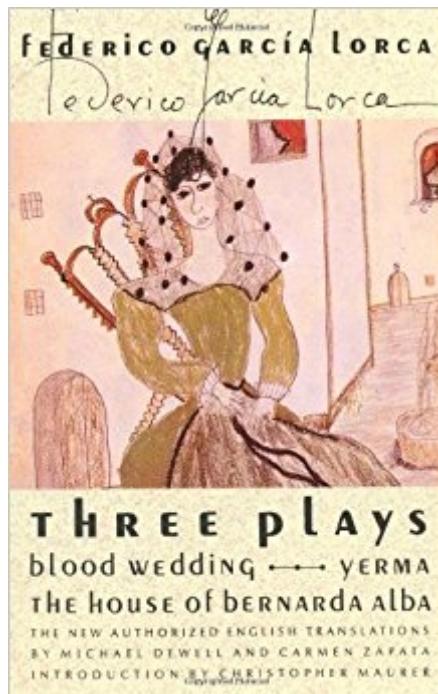


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Three Plays: Blood Wedding, Yerma, The House Of Bernarda Alba



Synopsis

In these three plays, GarcÃ-a Lorca's acknowledged masterpieces, he searched for a contemporary mode of tragedy and reminded his audience that dramatic poetry-or poetic drama-depends less on formal convention than on an elemental, radical outlook on human life. His images are beautiful and exact, but until now no translator had ever been able to make his characters speak unaffectedly on the American stage. Michael Dewell of the National Repertory Theatre and Carmen Zapata of the Bilingual Foundation of the Arts have created these versions expressly for the stage. The result, both performable and readable, has been thoroughly revised for this edition, which is introduced by Christopher Maurer, general editor of the Complete Poetical Works of GarcÃ-a Lorca.

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Customer Reviews

To my understanding, the three tragedies included in this volume are considered to be amongst the author's most well-known plays. Each play is strongly influenced by his primary literary outlet (poetry) and exhibits a lyricism and scripted efficiency that is rarely exhibited in modern theatrical works. His use of symbolism is also well-documented and attributable, no doubt, to his involvement in the Spanish Avant-Garde movement in the 1920's and 30's. With that being said, two of the three are less than impressive upon a first reading which leads me to believe that either a) they require multiple readings and instruction to be fully appreciated, or b) the plays' critical acclaim is related more to the act of critical acclamation than actual content. The introduction by Lorca's brother

attempts to make a case for the former and provides a valuable postscript to the three plays (assuming you read it after the plays, as opposed to before).* *Blood Wedding*A simple story of forbidden love and deadly revenge. Perhaps it is better in its original language, but the story is nowhere near as compelling as other love-or-death dramas in my opinion. Songs and choruses provide thematic direction in most instances and remind me of Greek dramas without the mythological background which would otherwise ease character development. The emotional impact is stunted somewhat by the groom's lack of clear interest in his bride other than honor.* *Yerma*Poetry and lyricism take center stage here more so than the other two dramas. However, it is difficult to emotionally connect with the protagonist, especially the perversion of her matronly desire into the abrupt murder of her husband.

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