

The Intertextual Relationship between Federico García Lorca and Modern Croatian Poetry

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The paper will analyze the intertextual and quotation relationship between the cult Spanish poet, Federico García Lorca, and poets Jure Kaštelan, Drago Ivanišević and Vesna Parun, who marked the beginning of a completely new path of Croatian poetry in the second half of the 20th century. Their poetic opuses introduced a specific Lorcan poetics of surrealism into Croatian poetry, merging it with the Croatian tradition of Mediterraneanism (thematization of Mediterranean landscape images and symbols). At the stylistic level, the impact on versification (rhythm), colored language, metaphoricity, and pictoriality will be analyzed.

Keywords: modern Croatian poetry, Federico García Lorca, Drago Ivanišević, Jure Kaštelan, Vesna Parun

Introduction

As a poet, playwright and painter, Federico García Lorca (1898–1936) undoubtedly had an influence on the development of 20th century European literature. The genius of his art, but also his tragic death at the very beginning of the Spanish Civil War, meant that Lorca would, on the one hand, posthumously forever embody the legend of the murdered poet, but on the other, his poetic and dramatic work remains an unending inspiration and a source of intertextual ties in national literatures of Europe and the Middle East to this day.¹ A particular influence was cast by García Lorca on those poets whom were simultaneously open to avant-garde ideas of surrealism and hermeticism, as well as the central social idea of human freedom and a dignified life for each individual. In the sociohistorical circumstances of Spain and Europe in the 1930s, Lorca's antifascist orientation is completely apparent.² It is a well-known fact that Garcia Lorca strongly stood for the people on the fringe of society—that can best be attested by his statements to Madrid newspapers on the year he died, letters to friends, but above all his dramas and poetry. In this context it is worthwhile to remember his poetry books, *Gypsy Ballads/Romancero Gitano* or *Poet in New York/Poeta en Nueva York*. On this occasion we see his statement to Edgar Neville before leaving Madrid, which perfectly shows his free spirit and deep human empathy: “I’m going, because here they keep mixing me up with politics, which I don’t understand, nor do I want to know anything... I am everybody’s friend, and all I want is for everybody to be able to eat and work” (Hardison Londré 1984, p. 36). Lorca, however, became a

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¹Cf. e.g., the papers of Huri (n.d.) and Reddick (2013).

²Cf. “In 1936 Lorca was dragged through the streets of Granada to face the Fascist firing squad. The reasons were not obvious. He was not active in Leftist circles; but he was a power – he was a man of the people. His books were burned” (Williams 1939, p. 148).

martyr and an icon in the Spanish Civil War after being murdered in Granada, a fact also proven by the printing and distribution of his *Gypsy Ballads* among the republicans on the front. Through one such edition of *Gypsy Ballads* from the front, Lorca also came into Croatian literature. Therefore, this paper will analyse the intertextual links between the poetry of F. G. Lorca and Croatian second-wave modernist³ poets Drago Ivanišević, Jure Kaštelan and Vesna Parun. Before analysing the intertextual relations themselves using choice poems, we will look into translations of Lorca's poetry in Croatia, which will at the same time give an image of his presence in Croatian culture and literature.

Federico García Lorca in Croatian Literature

Croatian poet and playwright Drago Ivanišević (1907–1981), whose poetry we will compare with García Lorca in this paper, is also the first translator of Lorca's poetry in Croatia. A copy of *Gypsy Ballads* from the front was brought to him by August Cesarec, a Croatian poet who joined the republicans in the Spanish Civil War as part of the Communist Party. Cesarec was stationed in Spain in 1937, and he received the aforementioned book in Madrid. After returning from the front, Cesarec gave the book to Ivanišević in Paris. During the 1930's, Drago Ivanišević lived in Paris where he dedicated himself to painting and to his studies, but also connected with French surrealists. In those years he had ties with the Communist Party, and from 1937 he actively participated in relief missions for the Spanish Civil War. Mirko Žeželj, author of Ivanišević's biography, *Prisoner of Freedom/Zatočenik slobode* where he writes about that episode in his life:

Drago 'caught' Spanish language and culture already in Paris in 1928/1929 with Cervantes and Ramón Gómez de la Serna. He started reading in Spanish intensely before the Spanish revolution, and read Lorca during it. The *Gypsy Ballads* were brought to him by Cesarec from Spain⁴, so he started translating it bit by bit (Žeželj 1982, p. 113).

The first translations were published periodically, however, the whole book of Lorca's translations authored by Drago Ivanišević was published in 1950 and titled *A Book of Poems/Knjiga pjesama*.⁵ Ivanišević continued on translating Lorca, and in 1979 he published a book with a selection of Lorca's poetry and drama, named *Federico García Lorca – A selection/Federico García Lorca – Izbor*.⁶ After Ivanišević, other postwar poets took on the translation of Lorca's poetic opus. Along with Drago Ivanišević, we can single out the poet Jure Kaštelan, whose poetry will likewise be comparatively considered against Lorca's in this paper. Kaštelan's translations have, apart from periodically having been published in a collection of Lorca's poetry *Died from love/Umro od ljubavi*, was released in

³In Croatian literature, second wave modernist poets are that generation of poets that affirmed themselves with books of poetry after the Second World War. Second wave modernism as a stylistic formation in Croatian literature takes up the period between 1952 and 1971.

⁴More about it in Cesarec (1961).

⁵Zora Publishing, Zagreb.

⁶Mladost Publishing, Zagreb.

1971. Apart from Kaštelan and Ivanišević, the same of Lorca's poems have been translated by Nikola Milićević and Zvonimir Golob, both members of the new neo-modern movement in Croatian poetry. Golob had already translated *Poet in New York*,⁷ back in 1956. Nikola Milićević, however, was translating other Spanish authors besides Lorca, and one of his better received translations was *Gypsy Ballads*⁸ published in 1970. Among the more prominent later translators of F. G. Lorca's work is Jordan Jelić, an exceptional translator and passionate connoisseur of hispanic literature and culture. Among his translations, one that particularly stands out is *Luna and Death/Luna i smrt*,⁹ a selection of Lorca's poetry commemorating the 100th birthday of the great poet. In recent times, Lorca's poetry has been translated by Andreja Jakuš, most notably being the translation of a selection of Lorca's writing titled *Gypsy Ballads*¹⁰ published in 2014. The overview of Lorca's Croatian translations tells us that the Croatian culture's interest for the poetry of the legendary Spanish poet still lasts. It also shows us that the interest was especially pronounced in the period of the 1950's through to the 1970's, in other words during the Croatian second wave modernist era.

The Intertextual Ties of F. G. Lorca and Three Croatian Poets (Ivanišević, Kaštelan, Parun)

Lorca's very early recognition among Croatian poets has multiple reasons. The most important one being the opening of Croatian poetry towards a complete artistic creative freedom, which considering the complex socio-historical circumstances, had a far-reaching meaning for its further development.

As we stated, in this presentation we will be looking at intertextual links between the poetry of F. G. Lorca and the Croatian poets that, following his footsteps subtly, introduced surrealist and hermeticist poetry into Croatian literature, and also the very specific poetic relationship towards thematizing landscape, childhood and war. For this occasion, we will look at the intertextual links using the poetry of Drago Ivanišević, Jure Kaštelan and Vesna Parun. All three of these poets very bravely paved the way for new movements in Croatian literature after the Second World War. In that context, Cvjetko Milanja, a Croatian literature historian, will call them precursors to new neo-modern currents and will say about them as a group:

The poetic personalities without which it is impossible to start a conversation about Croatian poetry of the second half of the twentieth century, amalgamate the then-European experience, and even more, start newer poetic practices which will have far-reaching consequences (...). It is therefore interesting that almost all were proscribed, not as civil personalities, but precisely because of their poetics and idea of poetry (Milanja 2000, p. 19).

⁷Epoha Publishing, Zagreb.

⁸Student Center of the University of Zagreb Publishing, Zagreb.

⁹Demetra Publishing, Zagreb, 1998.

¹⁰Demetra Publishing, Zagreb.

These three Croatian poets – Drago Ivanišević, Jure Kaštelan and Vesna Parun – were not chosen by way of direct intertextual links, because we will find such links in later poets that opened their poetics to hermeticism and surrealism, but also a deep awareness of the music of the poetic language. Therefore, the three we chose for a comparative analysis, apart from poetologically inheriting Lorca in a limited sense (on a level of poetic text), are close to him in the comprehension of art in the wider sense as well. On a literary field, they wrote dramas as well, like Lorca – the most successful one at that was Drago Ivanišević, while Jure Kaštelan and Vesna Parun left their mark on Croatian theatology with their lyrical theatre. However, their dramas were less accepted by the audience due to their lyricism and symbolism of dramatic language. Ivanišević, like Lorca, was leading acting troupes, which came to the forefront during the Second World War. Like Lorca, they were fine artists as well. The closest one to Lorca's painting was Drago Ivanišević with his surrealist drawings. As Lorca's "first love" was music, and after that literature and painting, Ivanišević's "first love" was painting, so he had a painting atelier in Paris during his lifetime. The one who especially stood out in regards to painting was Vesna Parun, with her fauvist richly colored paintings. They too could be found in the thoughts of Felicia Hardison Londré, who will conclude when writing about Lorca's richness of artistic expression: "He ascribed his lyrical gift to that practice of seeing and hearing the simple authentic detail in everything" (Hardison Londré 1984, p. 2). We will analyze the intertextual links in the examples of poems of Croatian poets Jure Kaštelan, Drago Ivanišević and Vesna Parun. In their poems we observe a direct intertextual relationship with Lorca's poetry, specifically themes, motifs and the versification.

Drago Ivanišević (1907–1981)

As already mentioned, Drago Ivanišević is the first figure in Croatian literature to publish translations of Lorca's poetry. Ivanišević implements fundamental surrealist ideas in his poetry, however, he gives up automatic writing in favour of unity of poetic structure.¹¹ A particularity that links him to Lorca is a refined musicality of the free, very often elliptical, linguistic expression. A similarity to Lorca is recognizable on a thematic and motivic level of the poems – from those inspired by the Mediterranean landscape (e.g., the sea, olives, oranges¹²), to poems in which he speaks as an urban, cosmopolitan poet worried by human existential misery (e.g., the poems "Venice 1936/Venecija 1936" or "Utiverkoop van Amsterdam [The sale of Amsterdam]" from the collection *Diary/Dnevnik* [1957]). It is in these poems that an intertextual connection with Lorca's collection *Poet in*

¹¹Cf. "...it seems that all critics today agree with the claim that poems written around 1930 are especially meaningful to Croatian literature, because in them came to a resolute expression a groundbreaking, truly modern and - as a part of the Croatian second wave modernist poetry – a completely new, avant-garde poetics(...) There we usually consider two dominant determinants of Ivanišević's modernity – surrealism and hermeticism" (Pavletić 1983, pp. 39–40).

¹²e.g., Ivanišević's poems "But you are in rain in wind in leaf/Alī ti si u kiši, u vjetru, u lišću", "Olive/Masline" [A poem written in the Chakavian dialect], "I speak of the sea as of myself/O moru govorim kao o sebi", and others.

*New York*¹³ can be found. The likeness between Ivanišević and Lorca can also be perceived in how they relate to tradition, that is, organic folk art. In fact, Ivanišević started writing early in the Chakavian dialect, the vernacular of the Dalmatian region (collection *The love/Jubav* from 1960). Ivanišević's Chakavian lyricism could therefore be compared to Lorca's collection *Poem of the Deep Song/Poema del cante jondo* in which he sublimates the novum of his own lyricism with traditional Andalusian descants.

As an example of the intertextual link, we present Ivanišević's poem "Guitar/Gitara" from the 1957 collection *Diary*, which we will compare to Lorca's poem of the same name from the collection *Poem of the Deep Song*. Let us look at the poem "Guitar" by Drago Ivanišević:

GUITAR

Water water water
hands and algae
water

lips and dreams
in the pupils' glass
water

by hands and algae
water sharpens teeth
teeth teeth teeth

GITARA

Voda voda voda
ruke i alge
voda

usne i sni
u staklu zjena
voda

rukama i algama
voda oštri zube
zube zube zube

(Ivanišević 2002, p. 97)

¹³"*Poet in New York*, Lorca's most hermetic group of poems, suggests that Lorca was either intentionally subconsciously obscuring his newly unfettered subjectivity of content by the unconventionality of the forms in which he couched his preoccupations" (Hardison Londré 1984, pp. 127–128).

In Lorca's poem we find the verses: "(...) Useless/to silence it./Impossible/to silence it./It weeps monotonously/as water weeps/as the wind weeps/over snowfields./Impossible/to silence it" (Lorca n.d.a).¹⁴

We observe an intertextual link on multiple levels: a) on a motivic level of the guitar that is after all a typical Lorcan motif connected to Andalusian folk music; b) on a level of auditory poetic imagery that compares the sound of the guitar to the sound of water; c) on a versification level – especially with the figure of refrain repeating with Lorca, while Ivanišević strives to produce an imitation of the guitar, repeating the word "teeth (zubi)" thus providing a rhythmic effect akin to the sound of a guitar by alliteration of the "z" sound. The multiple forms of repetition in the poems of both Lorca and Ivanišević enable the poets the achievement of modern expression: liberation from the closed poetic form on the one hand, and on the other, the preservation of the harmonious rhythmicity inherent in traditional (and especially folk) poetic expression. Thereby, we are able to see that both poets utilize, in addition to auditory figures, assonance and alliteration as well as the form of paregmenon. This form assumes the repetition of a word base or the word itself within different morphological forms or syntactic connections. In Ivanišević, it is the word water and teeth, and in Lorca, for example, the verses: "Es inútil/callarla./Es imposible/callarla./Llora monoton/llora el agua,/llora el viento/sobre le nevada" (Lorca 2014, p. 127). We present the verses in the original Spanish in order to better and more clearly illustrate the power of the form of repetition.

In the example of the poem "Guitar," we have seen that Ivanišević builds an intertextual relationship with Lorca. On a level of motif and versification, however, even when Lorca's influence is recognizable, he stays original and dares to take a step further in the language experiment of the lyric poem.

As a second example of the intertextual link between the poetry of Ivanišević and Lorca, we will analyze Ivanišević's poem "Dancer/Plesačica" from his first collection *The ground underfoot/Zemlja pod nogama* (1940) and Lorca's poem "Dance/Baile", also from the collection *Poem of the Deep Song*. It is not irrelevant to mention that this poem was also translated into Croatian by Drago Ivanišević. Let's look at the poem by Ivanišević:

She ensnaked me with the feather of the body
and wagtails in the air
With inspired hand she competes with the hair
with bare foot
(i touch: snow, fire, band of light)
it extinguishes my sight
The tide of passion strangles me in the dark
in the fertile dark of weather vane senses:
fireworks pierce, fountains spurt
and it springs
the intoxicating torrent of sound
It bathes my breath
it is the fire of the mind

¹⁴“(…) Es inútil/callarla./Llora monótona/como llora el agua,/como llora el viento/sobre la nevada./Es imposible/callarla” (Lorca 2014, p. 127).

and shining killer of gravity
(Ivanišević 2002, p. 42)

Like in the previous poem, we recognise the intertextual link with Lorca's "Dance"¹⁵ on the level of motif (hair, snake, dream, passion) which they both elaborate upon further through auditory poetic imagery. Both poets achieve an impression of dance movement through the acoustical dimension of language. Let us compare the verses by Ivanišević – "She ensnaked me with the feather of the body/and wagtails in the air"—with Lorca's verses: "Around her head is entwined/a yellow snake./ And she is dreaming, dancing." The motivic and auditory intertextual connection can be compared in these verses as well: "With inspired hand she competes with the hair/ with bare foot/ (i touch: snow, fire, band of light)" (Ivanišević) and "Carmen is dancing/in the streets of Seville./ Her hair is white/and her pupils sparkle./ Girls, close the curtains!" (Lorca n.d.b). With motifs of hair and its shine, both poets achieve a dynamic image of dance. Ivanišević achieves the dynamics of dance movements through the form of enumeration and consecutive pauses (e.g., "I touch: snow, fire, a strip of light"). However, the enumeration of words that contrast with their semantic field further enhances the dynamism of the expression itself, such as playing high and low musical notes. On the other hand, Lorca achieves the dynamics of flamenco using refrain as a poetic form of repetition. After each stanza—the poem consists of three stanzas— comes a refrain with a very distinct rhythm, which gives the poem itself an extra melodiousness. The refrain is delivered in the imperative, and due to its elevated tone it provokes a pause and thereby amplifies the effect of the dynamics within

¹⁵"La Carmen está bailando
por las calles de Sevilla.
Tiene blancos los cabellos
y brillantes las pupilas.

¡Niñas,
corred las cortinas!

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

¡Niñas,
corred las cortinas!

Las calles están desiertas
y en los fondos se adivinan,
corazones andaluces
buscando viejas espinas.

¡Niñas,
corred las cortinas!"
(Lorca, 2014: 227)

the poem as a whole. For a better perception of the term, we quote Lorca's verses in the original: "¡Niñas,/corred las cortinas!" (Lorca 2014, p. 227).

Both poets use contrast to get the effect of singling out the dancer like a light in the night; Lorca will indirectly evoke nighttime with the refrain "Girls, close the curtains!", while Ivanišević will do so directly with the verse, "The tide of passion strangles me in the dark." Viewed in their entirety, both can be characterized as hermeticist. Lorca achieves the hermeticism with the aforementioned refrain, which opens the poem up to additional ways of interpretation, especially by alluding to the Andalusian flamenco full of passion and forceful dance movements. Ivanišević evokes the hermeticism by the ellipticity of verses and by listing motifs that also denote dance, such as passion (e.g., the verses "The tide of passion strangles me in the dark/(...)/fireworks pierce, fountains spurt/and it springs/the intoxicating torrent of sound").

Taking the example of two poems by Drago Ivanišević and Federico García Lorca, we have noted their intertextual relations, both on the level of motif and of versification. The intertextual relations have shown to what extent Ivanišević's knowledge of Lorca's poetry contributed to the further modernization of poetic language and style. Having already introduced hermeticist features to poems written in the 1940's, features would mainly mark Croatian poetry later on in the 1950s. However, Lorca remained an inspiration to Drago Ivanišević later on. To this speaks the poem "Red Rose," published in his collection *History/Historija* in 1974. The poem thematizes the death of Zvonko Richtmann, Croatian physicist, killed in a fascist prison. Ivanišević metaphorically speaks of his death using Lorca's name:

(...)
On earth my hands will rest clean!
For the rose! I shout for the rose! The rose I glimpse that I want
to glimpse
I want!
Federico!
(Ivanišević 2002, p. 533)

Jure Kaštelan (1919–1990)

Jure Kaštelan came into Croatian literature with his collection *Red horse/ Crveni konj* in 1940, which the censorship of the Kingdom of Yugoslavia promptly banned upon release for its recognizably avant-garde poetics.¹⁶ This distinctly modern collection's title points to a similarity with the tragic Spanish poet. Kaštelan's interest for Spanish literature and culture lasted since his student days, and by the 1950's he started translating Spanish. The poem "Nothing is finished" from his collection of poems *Vow for Epetium/Zavjet za Epetion* is inspired by Picasso's *La Guernica* which had an impression on him during his visit to Madrid in 1982. If we would quote the verses from this late poem of Kaštelan: "Someone cries at the door. Blood screams. The horse screams./Do not enter./All that we loved is dead./

¹⁶Croatia was then part of the Kingdom of Yugoslavia.

If life is a dream/leave me to dream”, we would recognise that Kaštelan’s poetry stayed close to the Lorcian poetic expression even in its later stages. However, the intertextual ties between Kaštelan and Lorca are recognizable on multiple levels: the similarity in the relation to landscape (sea, poplars, olives), a specific motivic relation (guitar, horse, horsemen), a memory of a childhood in a mediterranean region as a permanent poetic inspiration, implementation of folk song (especially the specific laments – the bugarštica), and finally the affinity towards an exceptional melodiousness and freedom of verse. Kaštelan is tied to Lorca by the coloration of language (e.g., the poems “Reverie” and “An eve in april 1939”). When speaking of the coloration of language as a direct characteristic of intertextual links between these two poets, Kaštelan’s poem “Green and red/ Zeleno i crveno” should be mentioned and compared to Lorca’s “De profundis”¹⁷ from the collection *Poem of the Deep Song*. It is this poem that Kaštelan translated to Croatian. Let’s look and compare Kaštelan’s poem “Green and red”:

I knit green into red
And red with green

Olives give oil
Vineyards wine

And me?
I knit green into red
And red with green.

My two loves.
(Kaštelan, 1999: 170)

In addition to the colorful language, we also see an intertextual connection at the level of the motif. Both poets thematize the space of homeland – Lorca to Andalusia and Cordoba, and Kaštelan to Dalmatia – by use of the metaphor of olive groves and vineyards. Both poets pay tribute to the relationship with their homeland through “love” - Kaštelan will simply say “two of my loves”; Lorca, however, inscribes a sense of tragedy upon his Andalusian homeland, conceiving the poem around the verses “One Hundred Lovers/Sleep Forever”.

¹⁷“Los cien enamorados
duerman para siempre
bajo la tierra seca.
Andalucía tiene
Largos caminos rojos.
Córdoba, olivos verdes
donde poner cien cruces,
que los recuerden.
Los cien enamorados
duermen para siempre.”
(Lorca 2014, p. 197)

Like Lorca, Kaštelan achieves the hermeticism of his poetic expression by building a poem based on a folk song with frequent repetitions and refrains.¹⁸ As a specific example of hermeticism, Kaštelan's "Horse with no rider" especially stands out, built from twelve units of different verifications.¹⁹ The last section provides an excellent example of the way in which Kaštelan develops an intertextual connection with Lorcan motifs of horses, horsemen, and death. At the level of versification, intertextual connections are recognized in the incorporation of traditional forms of folk poetry into a totally unfettered, modern, hermetic poem. As an example we will quote the last three stanzas of the aforementioned poem:

(...)
Darkness in darkness. Night
and a bird.
A dark stone and a dead man.
who does the
horse in the mountain mourn
horse with no horseman

Who does he mourn?
Who does he wait for?
Who does he call?
A horse in the mountain
horse with no horseman
It rides towards us
with a resonant
trot
a horse in the mountain
horse with no horseman
(Kaštelan 1999, p. 143)

In the verses quoted, we notice an anaphora within the interrogative verses "Whom does he regret?/Who is he waiting for?/Who is he calling to?" which creates an impression of tension in the poem itself. The poet breaks the tension each time with the refrain "cavalry without cavalry". The chorus itself in its alliteration with the sound "k" further enhances the rhythmicity of the poem. We also emphasize this stylistic particularity as an example of Kaštelan's conscious intertextual connection with Lorca. In numerous poems from the collection, *Poems of the Deep Song*, Lorca develops the dynamism and rhythmicity of the poetry

¹⁸Lorca builds his modern verse on the foundations of traditional Spanish romance and Andalusian *siguiriya*, while Kaštelan does it on the invention within the rhythm of the Heroic Decasyllable. In looser forms Kaštelan is inclined towards refrains, just like Lorca. The poem that most certainly shows that best is "Typhoids". It is a poem that thematizes partisan fighters, malnourished and ill from typhus. Throughout the whole poem a verse is repeated "Death is my footsteps".

¹⁹Ante Stamać, who knows best the poetry of Jure Kaštelan, wrote of this poem: "The poem "Horse with no rider", which balladically leans upon the folk motif, (...) deeply poetically confirms the Kaštelanian testament to death (to the mountain, to the sea...). A peculiar requiem that eternally sounds a fantasmagoric dilemma between the certainty of eternal disappearance and faith in the possibility of renewal (...)" (Stamać 2009, p. 51).

through refrains, pauses, and various forms of repetition (alliterations, assonances, and anaphoras).

An overarching subject that makes their intertextual link even stronger is a relation towards death. As Croatian literary history notes, it is as if Kaštelan did not stop writing about the horror of death even after the Second World War, which he took part in. Death, like with Lorca, weaves through almost every poem like an invisible thread. As an example of the intertextual link with Lorca's poetry we show another poem in which Kaštelan thematizes the horseman, namely in parts of the poem, "Horseman," we will find an intertextual tie with Lorca's famous "Rider's Song/Canción de jinete."²⁰

Horseman

Ride, my horse. Do you hear the trumpet?

Ride,
my horse.

– Hey horseman, my horseman,
is the way long? Where is
your star?
Do you hear the neighing. And drumming. And thudding.
And blades clattering.
Do you hear, my horse?
– Where is the dawn and spear
sunny. And the well of cold water,
my horseman?

Ride, my horse. Do you hear the trumpet?

²⁰“Córdoba.
Leiana y sola.

Jaca negra, luna grande,
y aceitunas en mi alforja.
Aunque sepa los caminos
yo nunca llegaré a Córdoba.

Por el llano, por el viento,
Jaca negra, luna roja.
La muerte me esta mirando
Desde las torres de Córdoba.

¡Ay qué camino tan largo!
¡Ay mi jaca valerosa!
¡Ay que la muerte me espera,
antes de llegar a Córdoba!

Córdoba.
Leiana y sola.”
(Lorca 1998, p. 132)

Ride,
my horse.
(Kaštelan 1999, p. 121)

Kaštelan's poem, like Lorca's, expresses an image of a lone horseman in the night. Lorca shows this using the image of the moon, and Kaštelan that of the star – except that he ties in that motif with the star motif, so that the connected motifs of the star, trumpet and water symbolically show the horseman's elusive goal; simply put, what Cordoba is to Lorca's horseman, the uncertain goal expressed with the sound of the trumpet is to Kaštelan. Both poems invoke the death of the lone horseman. On a level of versification, Lorca implements an Andalusian folk song's cry into the verse, while Kaštelan implements the rhythm of a folk song, thereby paraphrasing in a way the figure of the so called "Slavic antithesis"; not developing it completely, but leaving the usual negative answer to the poem's questions unresolved, i.e., at a level of the elliptically possible.

The poem in which Kaštelan further develops one of the recognizable Lorcian motifs, is the poem "Guitar" from his collection *Red horse/Crveni konj*. It is a poem that versificationally opens an intertextual dialogue not just with Lorca, but indirectly with the Andalusian flamenco. Kaštelan's poem "Guitar" is composed of five individual poetic units connected with Kaštelan's specific ellipticity and surrealist oneiricity. However, in the first part of the poem "Guitar" an intertextual connection to the aforementioned flamenco is recognizable, but also with the whole of the poetics of Lorca's *Poems of the Deep Song*. It is especially recognizable in the frequent onomatopoeia of the scream. The phonetics of the verse is superior to the imagistic and conceptual. The dynamics of verse determines the melodiousness of the poem and dictates the surrealist air in its next parts. Let's look at the first three stanzas of the poem "Guitar" in which we recognize the intertextual link with Lorca, both on a level of motif-theme and versification:

Zum buli boli daj daj daj
Zum buli boli hej haj

Moonlight. Wine. A twitch of female meat.
A shabby dream in image and story.
Carouse, yell, laugh, cry

Underneath the flowery branch
Alone again
(Kaštelan 1999, p. 27)

The example of Kaštelan's poem shows that with him, the intertextual link with Lorca is based upon a recognizable thematic and motivic repertoire. However, the horse and horseman remain the brunt of Kaštelan's intertextual ties with Lorca. Versificationally, both poets bring the traditional heritage of folk culture of the Spanish Andalusia and Croatian Dalmatia to their avant-garde and modern, surrealist, hermetic verse. Finally, Kaštelan's poem "Guitar" shows that Kaštelan

was consciously building ties with Andalusian and generally mediterranean folk songs in his poetic opus.

Vesna Parun (1922–2010)

Vesna Parun entered Croatian literature with the collection *Dawns and gusts/ Zore i vihori* in 1947, just after the Second World War. However, the collection received extensive critique from the regime. This female poet built her poetics upon the contrast of the horrors of war and the beauty of the landscape, and deepened it by contrasting human evil and the harmony of natural laws. This type of poetry was held decadent and counterrevolutionary by the then-communist and social realist critique. While discussing the poetics of putting the landscape into verse, we see direct intertextual connections with Lorca in her first collection. Similar to Kaštelan, Vesna Parun also often brings in the motifs of the horse and horseman into her poetry as a metaphor of death and loss. The fact that her aforementioned collection *Dawns and gusts* shows a horse on the cover and that her first collection of selected poems, *Horseman* (1964), has an illustration of a horseman by Fedor Vaić directly evoking Lorca's drawings, speaks to the fact that the motifs of horse and horseman are not just one in a series of motifs akin to Lorca and other mediterranean poets. Parun was closer to Lorca far more in theme and motif than in versification. For example, as opposed to Lorca whose verse is often elliptical and hermetic, her verses are loose in lush imagery and metaphor. In the analysis of intertextual connections between Lorca's poetry and the previously analyzed Ivanišević and Kaštelan, we noticed a "stylistic intertextual similarity" which is still absent in the relationship between the poetry of Vesna Parun and F. G. Lorca. The interpretation of Parun's selected poems, however, will exhibit an intertextual connection with Lorca on a motif-thematic level, but also on the level of intertextual whimsicality within the genre of parody.

Vesna Parun's poem "Horseman" will hereby serve us as an example upon which we will demarcate the direct intertextual connection with Lorca and his poem "The Rider's Song (1860)/Canción del Jinete (1860)"²¹ from the *Poem of*

²¹"En la luna negra
de los bandoleros,
cantan las espuelas.

Caballito negro.
¿Dónde llevas tu jinete muerto?

...Las duras espuelas
del bandido inmóvil
que perdió las riendas.

Caballito frío.
¡Qué perfume de flor de cuchillo!

En la luna negra
sangraba el costado
de Sierra Morena.

the Deep Song. Let us look at the first and part of the second stanza of the poem by Vesna Parun:

Roads pass by heavily, the night is pregnant.
The night is fire and silver of your belt.
The black hills rock, vigilant cattle,
The forest grows like destiny mute and stern.
There is west, yellow, you go enthralled;
Some restless wing calls to you.
The earth is rocky, the way shaken up.
Tell me, why do you like the skies and seagulls?

From the forts in the distance an imprisoned song
Spreads dark thirst, inexhaustible and gentle-
O blood dark in the sand, blood from beloved pupils,
Blood for unrest, for a neigh, for naked and cruel longing.
(Parun 1947, p. 155)

As compared to Lorca's poem, in Parun's "Horseman" we find a loose verse and closed mental and imagistic structures. With Lorca, the verse is shorter and more elliptical, with constant repetitions "Woah black pony", "Woah cold pony" making a direct association with the theme of death. Both poems are of a nocturnal atmosphere; with Lorca we notice the verses, "The night spurs/Its black flanks, spangling/Itself with stars", and Parun says: "Roads pass by heavily, the night is pregnant/The night is fire and silver of your belt". Both poets build up the image of night by contrasting light and darkness – Parun does so by contrasting fire and silver, and Lorca by the sheen of spur and stars. We can note the intertextual link in the ambient as well; both poems place the horseman in hilly, difficult to traverse landscapes. Lorca writes: "In the black moon/The side of Sierra Morena/Bled from a wound" associating death with the metaphor of the wounded mountain. It is a similar image we see in Vesna Parun's verses: "The black hills rock, vigilant cattle,/The forest grows like destiny mute and stern". In both poems death is

Caballito negro.
¿Dónde llevas tu jinete muerto?

La noche espolea
sus negros ijares
clavándose estrellas.

Caballito frío.
¡Qué perfume de flor de cuchillo!

En la luna negra,
¡un grito! y el cuerno
largo de la hoguera.

Caballito negro.
¿Dónde llevas tu jinete muerto?"
(Lorca 1998, p. 136)

expressed with the metaphor of blood. Here, Parun is more direct, having obviously been influenced by the horrors of The Second World War. She will say for example: “O blood dark in the sand, blood from beloved pupils,/Blood for unrest, for a neigh, for naked and cruel longing”. Lorca as well associates death with blood, but from his expression a dual metaphoric relationship can be gleaned: fragrance of the dagger’s flower = blood; blood = death. Let us look at the verses: “Woah cold pony/What a fragrance in the dagger’s flower”.

As opposed to the poem “Horseman” with which Vesna Parun, like Lorca, thematizes death, anxiety and suffering, as a very interesting example of intertextual parody we will look at her poem “Sheep’s ballad of the moon, moon”. The poem was published in the collection of her satiric lyrics *Apocalypse fables/ Apokaliptične basne* in 1976 (Parun 1976). In Vesna Parun’s poem the lyrical subject becomes the sheep as a metaphor of primitive and shallow human characteristics. The parody becomes even more drastic if we know that Lorca’s poem “Ballad of the moon, moon/Romance sonámbulo”²² from *The gypsy ballads* thematizes tragic love and death. Like Lorca, Parun starts her “Sheep’s ballad of the moon, moon” with the verse “Oh green, I love green!” to turn the poem into satire with the next verse “Bell on the ram, grass in the mountain!/Oh I love that evergreen field/where of onion and bacon/a little shepherd dreams...” Parun speaks directly to Lorca with the verse: “Oh, green I love the evergreen,/beam of garcialorca’s moonlight!”. Contrasting the high values of art and artist, Lorca embodies, or at least symbolises, the context of European literature with the values of pure matter and superficial relations throughout the whole poem. Parun’s poem self-ironically concludes with the verse: “Green, oh I ruminant green!...”

In the context of interpreting intertextual ties of Vesna Parun’s poetry with F. G. Lorca, it is evident that this poet was introduced to Lorca very early, maybe even while studying romantic literature in Zagreb. She developed an intertextual connection with Lorca in relation to motif and theme (e.g., horsemen, mountains, forests, flowers, water etc.), however staying true to her own autonomous poetics the whole time. Furthermore, this poet never tried out hermetism or surrealism. On the other hand, the example of the poem “Sheep’s ballad of the moon, moon” shows that Lorca was her permanent inspiration, but also a self-identifying symbol of poets and poetry. In the book of satyric lyrics *Apocalypse fables*, the poet “clashes” with the world that has denounced humanist values in favour of material

²²“Verde que te quiero verde.
Verde viento. Verdes ramas.
El barco sobre la mar
y el caballo en la montaña.
Con la sombra en la cintura
ella sueña en su baranda,
verde carne, pelo verde,
con ojos de fría plata.
Verde que te quiero verde.
Bajo la luna gitana,
las cosas la están mirando
y ella no puede mirarlas.”
(Lorca 2014, p. 293)

profit. Associating and parodying the poet whose death became myth and inspiration to fight for the freedom of a generation of poets due to his poetic freedom, Vesna Parun obviously proved the statement that poets are not of this world, as Lorca's family resented in the days of his youth.

Conclusion

Croatian literature met with the poetic work of Federico Garcia Lorca at a fairly early stage. His poetry significantly influenced the development of Croatian modern poetry after the Second World War. The intertextual analysis of the chosen poems of Croatian poets – Drago Ivanišević, Jure Kaštelan and Vesna Parun— proved that the intertextual connection between these poets is expressed on multiple levels: a) Lorcan repertoire of motifs and themes (e.g., guitar, horseman, dance, oranges, poplars, mediterranean landscape, death); b) versificationally through musical language (similarity to folk songs and traditional forms); c) modern hermeticist expression (e.g., ellipticity, understatement, fragmentation of thoughts).

At the end, it bears mentioning that the poetry of F. G. Lorca influenced a whole neomodernist generation of Croatian poets (e.g., Nikola Milićević, Joja Ricov, Zvonimir Golob). That Lorcan fervor lasted up until the arrival of post-structuralist and realist poetry, when younger poets deprived the lyric poem of its pictoriality in favor of language experimentation. However, postmodern poetry has awakened a new interest for Lorca. The contemporary Croatian poet Tomislav Marijan Bilosnić published a collection of poems titled *The oranges of Federico García/Naranče Federica Garcie Lorca* in 2020, a collection that we could discuss from a perspective of postmodern intertextual ties at whose center is a play on Lorcan quotes and associations (Bilosnić 2020). Finally, this poet too writes poetic epistles in the collection *The oranges of F. G. Lorca* to the poets mentioned here – Ivanišević, Kaštelan and Parun, invoking their poetic and living connection with Lorca.

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