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## EL JOVEN GARCÍA LORCA: UN PAISAJE MUSICAL DE SUS TEXTOS A TRAVÉS DEL MUNDO SONORO DE VERLAINE Y DEBUSSY

### **Abstract**

Interest in knowing the genesis of poetic word considers reading an important source of inspiration for the writer and of his access to the world. Attention to the birth of the literary vocation of many poets is normally aided through a study of their personal libraries and moreover such other data associated with the very production of the writer, allowing for introspection into the resource text character of the poet's creative bases. Less evident is establishing musical score reading as a source of inspiration in literary creation, that is, that which is strictly musical spelling and its translation at the sonorous level.

The purpose of this article is to attempt to establish certain parallelisms that confirm what is more generally found in the artistic culture shared by Paul Verlaine and Federico García Lorca through the piano of Claude Debussy. In so doing, we use a closer point of perspective similar to what Lorca may have enjoyed in the poetic reading of Verlaine as symbolist. This approach is intentionally distant, firstly given the objective inability that all intellectual constructs possess when attempting to penetrate the poetic reasons of "another," but more importantly, the approach broadens when interrelating various fields of knowledge through analytical tools applied to the musical works of Debussy. We do not question an influence, inheritance or shared problem, rather uncover features of a common sensitivity shared by the three individuals. From this perspective, we deal with that imaginary line running through Verlaine grandfather (1844–1896) to Debussy father (1862–1918), and finally to Lorca son and grandson (1898–1936).

**Keywords:** Symbolism, Modernism, Modernity, Impressionism, Debussy, Verlaine, García Lorca, Poetry, Music.

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