

García Lorca: another view. Fraud and myth. Editorial advance.

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ABSTRACT

OUR STORY begins in Granada, at the beginning of July and August 1936. When the "murder" of Federico García Lorca (FGL) was sworn and carried out as "a settling of accounts", "a family matter"; and no, never as "a political question", converted by Stalinist propaganda and its fake news into a "political crime", in the stupid cheating of his "execution" by "the Falange forces" or by military troops, and always the closest "war front", in that Víznar that had never set foot FGL, and even with special soldiers sent ad hoc by "the Civil Government bureau."

Keywords: Literary Analysis, Literary Criticism, Federico García Lorca, García Lorca, Literary History, Literature, Contemporary Literature, European Literature, Critical Thinking, Bibliographic Review.

García Lorca: otra mirada. Fraude y leyenda. Adelanto editorial.

RESUMEN

NUESTRA HISTORIA comienza en Granada, en torno a los idus de julio y agosto de 1936. Cuando se juramentan y ejecutan el «asesinato» de Federico García Lorca (FGL) como «un ajuste de cuentas», «un asunto de familia»; y no, nunca como «un asunto político», reconvertido por la propaganda estalinista y sus *fake news* en «asesinato político», en el burdo bulo de su «fusilamiento» por «las fuerzas de Falange» o por tropas militares, y *siempre* en el más cercano «frente de guerra», en aquel Víznar que *nunca* pisara FGL, e incluso con soldados especiales enviados ad hoc por «las oficinas del Gobierno Civil».

Palabras clave: Análisis Literario, Crítica Literaria, Federico García Lorca, García Lorca, Historia Literaria, Literatura, Literatura Contemporánea, Literatura Europea, Pensamiento Crítico, Reseña Bibliográfica.

García Lorca: outra visão. Fraude e mito. Avanço editorial.

RESUMO

A NOSSA HISTÓRIA começa em Granada, no início de julho e agosto de 1936. Quando o "assassinato" de Federico García Lorca (FGL) foi juramentado e executado como "um acerto de contas", "um assunto de família"; e não, nunca como "uma questão política", convertida pela propaganda estalinista e pelas suas notícias falsas num "crime político", na burla estúpida da sua "execução" pelas "forças da Falange" ou pelas tropas militares, e sempre o mais próximo "frente de guerra", naquele Víznar que nunca pisou a FGL, e até com soldados especiais enviados ad hoc pela "repartição do Governo Civil".

Palavras-chave: Análise Literária, Crítica Literária, Federico García Lorca, García Lorca, História Literária, Literatura, Literatura Contemporânea, Literatura Europeia, Pensamento Crítico, Revisão Bibliográfica.

Intelligence, give me the exact name of things!

JUAN RAMÓN JIMÉNEZ,
Eternidades, 1917.

I publish this book because [I have to] do so. Unfortunately it won't do any damn good. I'm sorry: the evil of many is no consolation for one. I didn't try to be impartial. Am I critical? Did I come to judge, to rule? I was not born to be a judge, but for part. [...] I am not looking for agreements. Once again a witness, I do nothing but give an account without caring about the consequences. Irresponsibility they usually call that figure serene, bearded and decorated. Maybe.

MAX AUB,
La gallina ciega, 1969/1971.

When the data collected contradicted traditional descriptions of [Hispanism] in general and [Lorquism] in particular, it was necessary to demystify the events, re-examine some widely accepted concepts, and analyze the factors that led to the misinterpretation.

JEROME R. MINTZ,
Los anarquistas de Casas Viejas, 1994.

Could Granada defend its poet? I think so. It would have been easy for him to prove to the executioners of the fascism that Lorca was politically innocuous, and that the people that Federico loved and whose songs he collected were not precisely the ones that the International sings.

ANTONIO MACHADO,
«Carta a David Vigodsky», *Hora de España*, abril 1937.

[...] the image of Andalusia [put into circulation by] García Lorca, who in his day will have to be reviewed as a poet and who, today, [...] has done almost more damage to this land than the Quinteros.

ANTONIO BURGOS,
Andalucía, ¿tercer mundo?, 1971.

Chapter 1. History of a false execution..

«It was a sad, lonely and final goodbye».

Raymond CHANDLER, *El largo adiós*, 1953.

OUR STORY begins in Granada, around the Ides of July and August 1936. When the "murder" of Federico García Lorca (FGL) is sworn in and carried out as "a settling of accounts", "a family matter"; and no, never as "a political issue", converted by Stalinist propaganda and its *fake news* in "political murder", in the crude hoax of his "execution" by "the Falange forces" or by military troops, and *always*

on *the closest* "war front", in that Víznar that FGL *never* set foot on and even with special soldiers sent ad hoc by "the Civil Government offices." *Always* in the air and under the lee of the *counterrevolution* although, *it is not part* of the pact and bond between their *bifurcated* "factious" *leaders*. That it was not even one more of his "political murders" to the *Conquest of the State*; here, in streets and barracks mutinous, and "*triumphant*"; while "the others" were framed under the slogan of "the people in arms"; accumulating their "political crimes", *both*, throughout Spain. In any *rifle station*, at any dawn. In prisons and checks, walls and ravines, on the war footing and rearguard, and even in the bullrings. The albero of scarlet and gold for the "so much blood spilled", until the putrefied corpses burned on the pyres, whose impious *stench* is multiplied by "infinity" with the number of those massacred, piled up between their unexpected decomposition and that flesh burned at the end ("a matter of detail") for "public health" reasons. For *hygienism* defines them in *its fork of paths*, "the ones" and "the others", in the multiple *complementarities* of its *counter-revolutionary* pincers. When their common *ghost* ("*ein Gespenst geht um*") has been roaming our "humanist and heretical Europe" for centuries and centuries.

The next heading of this first chapter will be: The fascist & Stalinist international.

José A. Fortes (1949) is an intellectual from the University of Granada. He trained there, as a student (since 1968) and as a teacher (until April 2013); and in it, during those conflictive years, he has debated his word in the classrooms and has written this story, *the history*, titled *Lorca: another view. Fraud and legend*. An investigation for a radical critique of the literature of modernity, which leaves its intellectual elites, its adorable modern ideological class public servants, so "soul friends", in subaltern positions, like any profitable job, and with FGL always like strambote (from Italian strambotto, meaning bizarre).

A thesis based on 31 years of research and criticism (August 29, 1992/2023), focused on the FGL story and its falsification of "words and things." A proposal written in a spiral and in open discussion, never for the solitary walk or the trip (with elegant reading) on the Spanish high speed train, or on any other gaytrine machine.

That, in an author's edition and with the title *Lorca: fraud, business and ideology*, the force was to publish the notes of his Workbook (September 17, 2019), due to the felony of "an old friend" editor who disclosed them. Now the matter remains in the Book, "for public curiosity", on March 27, 2024. Always in Memory of E.F. and J.C.F.

Professor Fortes has published: a critical edition of *La zanja* (Alfonso Grosso; Madrid, 1982), and *La desheredada* (Galdós; Madrid, 2007); *The literary war. Literature and false left* (Madrid, 2003); *The poor man's bread. Intellectuals, populism and workerist literature in Spain* (Granada, 2004); *Intellectuals of consume. Literature and state culture in Spain (1982-2009)* (Córdoba, 2010).

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