

García Lorca's world in pictures: an approach from the picture book

El mundo de García Lorca en imágenes: aproximación desde el álbum ilustrado

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Abstract

In the current panorama of children's poetry collections, the presence of classic authors, such as Federico García Lorca, presents itself as a relevant trend. In his case, the selection meets the ambivalent condition of some of his poems, since the world of childhood appears clearly reflected in his work. The analysis focusses on the modalities of the picture book, a format studied from varied and interdisciplinary approaches. Five poems illustrated by Miguel Calatayud and Gabriel Pacheco, and a single poem under the eye of Javier Zabala, have been chosen for it. Both in the poetry albums and in the ones that focus on a single composition, the relationships between the literary and artistic aspects, given by the illustration, contribute to the capture of the symbolic meaning proper to the poetic genre at the time that develops the competence of conscience and cultural expression.

Resumen

En el panorama actual de colecciones de poesía infantil, la presencia de autores clásicos, como Federico García Lorca, se presenta como una tendencia relevante. En su caso, la selección atiende a la condición ambivalente de algunos de sus poemas, ya que el mundo de la infancia aparece claramente reflejado en su obra. El análisis se centra en la modalidad del álbum ilustrado, formato estudiado desde enfoques variados e interdisciplinares. Para ello se han elegido cinco poemas ilustrados por Miguel Calatayud y Gabriel Pacheco, y un poema único bajo la mirada de Javier Zabala. Tanto en los álbumes antología como en los que se centran en una sola composición, las relaciones entre los aspectos literarios y los artísticos, dados por la ilustración, contribuyen a la captación del significado simbólico propio del género poético al tiempo que desarrolla la competencia de conciencia y expresión cultural.

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Introduction

Like other classical authors' work, García Lorca's poetry is one of the trends in children's poetry collections today that has increased in recent years (Bajour, 2019). The mechanism that leads to an "ambivalence of texts", in the words of Shavit (1986, p. 67), and taking into account Even-Zohar's (1990) theory of polythemes, implies a movement towards the centre within the children's literary system, while in the field of the corresponding canonical authors they could be placed in a more peripheral position, as they are minor poems due to their simplicity. In this sense, the concept of "earned literature" (Cervera, 1989, pp. 158-159) should also be born in mind, although García Lorca's case is particular, since some of his poems were created for children. On the other hand, the proliferation of the format of picture books in this type of poetry implies new ways of generating meaning for the reader, as well as a desire to awaken cultural and artistic competence among individuals in training.

The choice of Garcia Lorca's poetry to support this work, mainly focused on the comparative analysis of three recent picture books on a selection of his poems, *Federico García Lorca para niños y niñas..., y otros seres curiosos* (2006) -illustrated by Miguel Calatayud and published by Ediciones de La Torre-, *12 poemas de Federico García Lorca* (2018) -with images by Gabriel Pacheco, published by Kalandraka- and *Santiago* (2007) -under the gaze of Javier Zabala and the seal of Libros del Zorro Rojo-, pursues the following objectives:

- To analyse how pictures by illustrators who sign picture books contribute to enrich texts in terms of the emotional and symbolic capture of the poems.
- To make a contribution to the analyses around lyrical books, a modality that is fed by the theoretical approaches of narrative albums, but which should take into account the component of the artistic styles, since literary competence and artistic competence are closely linked when it comes to capturing symbolic meanings.

García Lorca, a poet attached to children. Children's editions of his poetry

The confirmation of the attachment of the poet from Granada to his childhood has been made clear in his brother Francisco's essay, *Federico y su mundo* (1980), and in other collective monographs such as *Federico García Lorca en su entorno. La infancia en la construcción de la identidad literaria lorquiana* (Sánchez-García & Martínez-López, 2019). For his part, García-Montero (2016) produces a reading x-ray and, with respect to his poems for children and youths, he highlights "the longed-for world of his childhood in the countryside, cicadas, snails, legends, songs, oral narration, autumns in the poplar groves, summer ditches..." (p. 48).

The force of nature in Lorca's poetry, expanded from its four essential elements, earth, water, fire and air (Salazar, 1998); or the greater concreteness of plant life from trees, fruits, herbs and flowers (Salazar, 1999) brings his lyrics closer to one of the recurrent themes in children's poetry (Díaz-Armas, 2009; Munita, 2013; Sotomayor, 2019). Moreover, the key role played by the animal world contributes thereto: from the smallest species, such as crickets, fireflies, ants, snails and frogs, to nightingales or horses and oxen have a strong presence. On the other hand, the neopopularist nature of many of his compositions brings him closer to children through the recreation of his games and his voices. *Palabra de Lorca* (Inglada, 2017) includes a report on the author published in 1933, which is precisely entitled *El poeta que ha estilizado los romances de plazuela*. The liveliness of his language is added to the essentiality of his symbols, and this is the basis of the poet's timelessness and different reading levels.

One of the first children's editions of his poetry is called *Canciones y poemas para niños* (1975), with illustrations by Daniel Zarza, published by Labor. *Federico García Lorca para niños* (1983), published by La Torre, is another trailblazer publication that includes drawings by

García Lorca himself to illustrate some pages. In this century, *Canciones, poemas y romances para niños de Federico García Lorca* (2008), published by Octaedro, is noteworthy. While the first edition in 2002 did not include any illustrations, from 2008 onwards the poems are accompanied by illustrations by Zarza, the same illustrator as Labor's edition.

Currently, several editions of Federico García Lorca's poetry for children correspond to the picture book format. In 1999, Susaeta published *Federico García Lorca para children (Poesía para niños)*, with illustrations by Alicia Cañas. Another edition, several years later, is called *Poemas para niños chicos de Federico García Lorca* (2018), published by Jaguar and illustrated by E. Hormiga. We could also add the picture book *El lagarto está llorando* (2019), published by Bruño and illustrated by María Lacunza.

In the first decades of the 21st century, the picture books chosen for further analysis were written by Miguel Calatayud (National Illustration Prize), Gabriel Pacheco (Mexican International Illustrated Book Prize) and Javier Zabala (National Illustration Prize). There are two anthology books and a single poem, according to the typologies established by Neira-Piñero (2012). The selection responds to a similar publication chronology and format, as well as to the quality of its illustrators, whose style converges with the trends of avant-garde movements from the time of García Lorca: cubism and surrealism, *inter alia*.

From the poetics of the picture book to the poetry book

The increasing number of studies on picture books in our days is in line with the multimodal approaches within the linguistic and literary field (Cañamares & Moya, 2019; Moya & Pinar, 2007). Although the relationship between the verbal code and the iconic code is part of reading's history -Miguel Calatayud places the origin of illustration in the medieval blessed (García-

Padrino, 2004)-, nowadays the rise of new mediums and ways of reading legitimises the deepening of this artistic-literary modality that starts from children's literature. Sipe's (1998) delimitation of picture books as semiotic objects explains the mutual feedback, the "synergy" that occurs between texts and pictures to produce meaning. The relationships between both codes acquire different categorisations, depending on the degree of congruence/symmetry, extension, complementary interaction or deviation/clash between the text and the illustrations, as shown by Nicolajeva and Scott (2001), among other authors. Significant approaches have also been made in the Iberian sphere, from the contributions of Durán (2000) at the beginning of the 21st century to those of Colomer, Kümmerling-Meibauer and Silva-Díaz (2010) in the following decade. In recent years, authors such as Ramos (2011, 2014) and Neira-Piñero (2012, 2016, 2018) are delving into the lyrical-poetic book as a special modality.

In this category, we can find publications structured as a collection of several poems or single poems. Among the former, Neira-Piñero (2012) highlights the poetry, when the text and illustrations are composed at the same time, as opposed to the anthology book, illustrated from pre-existing poems. Certainly, poetic annotations can be found either in a word or in a picture (Neira-Piñero, 2012), so that the illustrator can contribute to link the poems through style procedures, through chromatic games, figuration and representation of space. In the case of poem books, the single text is accompanied by several images that the reader understands in a unitary way, generating a greater articulation between both. Since the 90s, the importance of this type of creations has increased as they represent an aesthetic approach to the literary fact, sometimes pictures themselves being the guiding thread and the reinforcement of the poem's visual unity (Ramos, 2014).

The evolution of styles in the illustration is another pillar for the study of the book. The

study conducted by Urdiales (2007) is along these lines. He points to a key period in Spanish illustration, from 1915 to 1930, because artists who were nourished by the avant-garde entered this field, such as Salvador Bartolozzi, Rafael Penagos, Federico Ribas and José Zamora; García Lorca himself sometimes introduces similar drawings in his work. The historical perspective of García-Padrino (2004), who speaks of decades of stagnation from those years until a return to momentum in the 1970s, is noteworthy. He adds that, since the end of the 20th century, the guidelines are given to continue with a quality art.

Two glimpses for five poems

The following poems by García Lorca have been selected from the books of Calatayud and Pacheco, in order to compare the contributions of the corresponding pictures in relation to the words and the overall capture of meaning.

Canción tonta (Canciones para niños, from Canciones, 1921-1924)

The verses of the poem are structured around the dialogue, typical of traditional lyrics and children's songs, between a mother and her son. Silver can also be related to the moon, due to an apparent chromatic similarity; this element is present in Lorca's symbolism and, like others, can have positive or negative connotations. In the famous *Romance de la luna, luna*, included in *Romancero gitano*, our satellite, which is distinguished by "its hard tin breasts", a metal less noble than silver, ends up taking the breath of a child. In *Canción tonta*, the tone is less tragic; it only highlights the night environment, before sleep, which can make the child feel insecure in contrast with the shelter of the home, metonymically represented by the mother's pillow.

Calatayud's illustrations are also visually structured around the dialogue. He chooses motherhood as a theme, which makes the mother's wrapping even more evident in the illustrator's drawing. The mother rocks the child

at night and although the poem plays with two representations, the cold of silver and water on the one hand, and the shelter/heat of the pillow on the other, Calatayud's moon is not a cold moon but surrounded by a starry sky. Text and picture are joined in one page, making it easier to understand Lorca's poetic resources. The geometrical forms, and the brown and grey colours that contrast with the small but significant heart, and with the lights of the city, remind us of the monochrome paintings of cubism and their distribution in colour levels. The kiss is explicit and suggested, with reference to surrealism through the lips that fly over the houses at the bottom.

Pacheco's pictures are more disturbing; in fact, the text appears on one page and the illustration on another, thus accentuating the unity of the poem as a complete literary work as opposed to its visual interpretation, which goes beyond and expands the meaning of the poem (Neira-Piñero, 2012) in this case. As the child seeks the mother's attention, she brings a piece of white cloth on which she will embroider her child close to her heart. This gesture opposes the protection of the mother against weather elements that threaten the child and that we see in the rain and the clouds, two visual metaphors that support and expand the meaning of the text by deepening on the child's need for protection. Non-colours the grey of the background and the child's clothing, together with the white of the cloud, translate the coldness of silver and water.

Caracola (Canciones para niños, from Canciones, 1921-1924)

The lyrical "I" reveals an infantile identity reflected on the enjoyment of a quasi-magical marine object as a gift, when it enhances the sound of the sea remembering it is alive in spite of being already inert. Sound, thanks to metaphorical language, is transformed as it emerges from "a sea of maps", an unknown and mysterious space trapped in an accessible flat space. Emotion is transformed into a heart that "fills up with water", moving to an enigmatic place

where it is possible for “little fishes of shade and silver” to sail. García-Posada (2008, p. 153) refers to “the chromatic-metallic references indicating the nature, disturbing at the very list, of the gift that the author has received”. Moreover, he states “that *Canciones para niños* are only for children in a certain sense: in the viewing angle adopted, in a peculiar style; but the poet goes far deeper”.

In Calatayud's version, the sea snail, the heart/water, the picture of the sea of waves on a map and the silver-grey fish are presented as sharp shapes. Everything is condensed in them along with the musical note, as the picture of the sea evoked envelops them. These pictures repeat the verses, because as Duarte and Selfa (2017) point out “a palavra em si já é uma metáfora que é necessário desenhar duplamente” (p. 17); therefore, its extension through the picture helps to understand the text. In Pacheco's version, everything is more overwhelming and dreamlike, in a composition where the sea snail is placed at the heart thereof and is offered to him by an unknown winged figure that transports him and makes him float on an unexplored and suggestive environment. The relationship between word and picture is more complementary (Nikolajeva & Scott, 2001), since the illustration emphasises what the poem does not say, dwelling upon its capacity for insinuation.

El niño mudo (Trasmundo, from Canciones, 1921-1924)

The central role played by a child continues to mark this poem. The first stanza presents the situation of a child looking for his lost voice, supposedly kept by the crickets. The idea of an insect characterised by a powerful sound that floods the fields in the night is opposed to the silence that shackles the child, so the appropriation of his voice is emphasised. The search focuses on the water, “In a drop of water/the child looks for his voice”, a symbolic element as well that can represent death in Lorca's poetics, when water is retained in ditches, cisterns..., or can be a sign of



Figure 1. Illustration by Calatayud for “El niño mudo”.

life, as in this case, where it is one of the primitive forces of nature. The frustration of García Lorca as an adult and the nostalgia for childhood as a golden age is embodied in his poetry in dead or unborn children or physically or psychologically handicapped children. The poem *El niño mudo* is grouped under the title *Trasmundo* with other compositions, including “El niño loco”; and all of them share the uneasiness generated by the denial of happiness and love; in this case, dispossession is highlighted, i.e., the amputation of the human being's identity according to García-Posada (2008). The adult transfers his discomfort to that infantile side of his, which has been left mute: “I don't want it to speak/I will make a ring from it/and he will wear my silence/ on his little finger.” The ring symbolises loving commitment, but here it remains on the child's finger together with silence, with the possibility of making it according to Lorca's poetics.

In Calatayud's representation, the child appears in the middle thereof, looking at himself in the drop of water as if it were a mirror. The cricket is placed in the upper margin, as a more random but powerful element, following the semiotics of compositional meaning (Moya &



Figure 2. Illustration by Pacheco for “El niño mudo”.

Pinar, 2007), and a musical note is placed next to it -a recurring element that already appeared in *Caracola* (figure 1).

Pacheco shows some aesthetic between surrealism and magical realism; the style contributes to emphasising the poem's atmosphere and carries an added connotative meaning for the sake of an adaptation to a new reader (Neira-Piñero, 2016). Although the focus is still on the child, due to the light and colours of the illustration, the cricket figure is larger and located underneath. In addition, new situations are introduced, such as the blindfolded child and the cricket using a key that can open a door for him. The bells over the child may represent the stolen sound/voice. The illustrator creates his own visual metaphors, where different senses are mixed to emphasise the child's disability/deprivation, as shown in other poems by García Lorca (figure 2).

Escuela (Historietas del viento, from Suites, 1920-1923)

The dialogue is again the discursive form of the poem; this time, the scene takes place in a child's environment, and the key is still the

awakening of imagination from mystery. Fonts in capital letters of typical characters, such as the “TEACHER” and the “CHILD”, refer to the author's own play. The teacher's first question, “Which maiden marries/the wind”, starts a development that emphasises love and desire as vital issues for human beings once again. The wind's personification as a married man and the child's answer, “The maiden of all/desires”, is in line with the wonderful story and idealised love affairs. There are many references to popular stories in García Lorca's work, as well as to the *retahílas* and children's songs (Fuentes, 2004; Mendoza, 1998). Tadea Fuentes (2004) also identifies a popular song from Andalusia, “Ambo ato, matarile, ríle, ríle” (pp. 106-108) as a source to build the dialogue's structure. This song is about the marriage of a young woman and some mutual gifts, including a golden crown. In García Lorca's poem, the wind gives the maiden “swirls of gold/and overlapping maps”, enabling her to move into the unknown, while she offers “Her open heart”, total surrender. The final verses are a truncation of the traditional story, since the child's answer when the teacher asks about her identity is “Her name is a secret”. Moreover, it is added in brackets as a commentary: “(The school window has/curtains of stars)”. Shining stars are part of the timeless universal matter that represents plenitude for the poet; García-Posada (2008) refers to the author's shortest poem, *Cometa (Poemas sueltos)*: “There are children/in Sirius” (p. 150) to link them to childhood's purity.

Calatayud's version uses a double page to highlight the figure of the two main characters: the teacher and the student, both sheltered under the branches of a tree. This is one of the purposes of the picture book as an educational resource. It does not only bring children and young readers closer to poetry, but it can also have an impact on the teaching of a series of artistic languages that act as references (Neira-Piñero, 2012), cubism and surrealism in this case. The figure of the master is a copy of two paintings by Picasso: *Portrait of Ambroise Vollard* and *Portrait of Juan*



Figure 3. Illustration by Calatayud for “Escuela”.



Figure 4. Illustration by Pacheco for “Escuela”.

Gris. In this case, Calatayud’s visual sources are obvious, along with the representation and position of the book in both the teacher and the child, inspired by Vollard’s portrait. The maiden, which is pure indication in the poem, is also pure indication in the drawing, and has a central metaphorical position shown in the curved lines of a dark tree trunk that apparently suggest a feminine silhouette to which lips are superimposed in accordance with surrealist aesthetics (figure 3). The branches of a large tree welcome both characters and suggest both the stability of their relationship and the dreaminess of the theme.

On the contrary, the maiden takes a central stage in Pacheco’s illustrations. In contrast to the general level in which Calatayud integrates his two characters, with an almost symmetrical interaction between text and pictures (the word “school” can even be seen below), the portrait of a young girl who receives a dragonfly in her hands takes up the page in this interpretation. The relationship with the recipient is greater, in accordance with the sense of level use and the objectivity pointed out by Nodelman (1988). The mystery conveyed in the poem is enhanced; furthermore, introducing the dragonfly, which does not appear in the text, may be a visual metaphor

for desire, in accordance with the popular belief that these insects can achieve fulfilment thereof (figure 4).

Paisaje (Canciones para niños, from Canciones, 1921-1924)

The two verses that begin the composition, “The wrong afternoon/dressed in cold”, and the four-line verse that closes it “The afternoon is lying/along the river/and an apple blush shivers in the roofs” are integrated into a landscape poem about sunset, where the elements that make it up are personified: the afternoon dressed in cold, lying along the river, and the roof that adopts a blush close to the colour of an apple when the sun goes down. In the central stanza, this time in an indirect way, through the verse “Behind the glass, /murky, all the children”, the space of the school is referred to in order to enhance the capacity for children’s self-absorption that changes reality just like poetic language, “they see a yellow tree/turn into birds.”

The countryside is Calatayud’s motif. Motion, shown by the inclination of the geometric and monochrome birds on the tree -in a preeminent position- is the beginning of the flight; it seems that the wind had filled everything in an instant:

“the wrong afternoon dressed in cold,” as the sun sets. The illustration also helps to clarify Lorca’s metaphor of the tree’s transformation.

For his part, Pacheco uses his own visual metaphors to evoke winter: the upright figure of a woman on whom the leaves fall and the umbrella that announces the coming time. The clouds hover over the concrete wall and everything is manifested in a hyper-realistic picture that seems to drag the sea snails of a distant summer along with it. Clouds scattered in this way are a frequent motif in Buñuel’s work, already appearing in Italian Renaissance masterpieces (Mantegna). In the composition of the poetry book, illustrators often adopt lyric resources such as reiterations, in this case of images or objects, colours or structures that become a unifying element (Neira-Piñeiro, 2018). Pacheco tells how the repeated presence of a grey wall when he arrived at his house, in a desolate space, and the existence of a solitary flowering branch, made him think of childhood dreams, memories and desires. The wall/stage between grey and blue becomes the visual refrain of the twelve poems by García Lorca, which, together with the composition and the characters, form a clear unity of an aesthetic nature.

Just one glimpse for a sequenced poem

In the album called *Santiago*, illustrated by Javier Zabala, the poem of the same title included in García Lorca’s *Libro de poemas* (1918-1920) is selected. The subtitle “naive ballad” gives a glimpse of the narrative thread that characterises this poetic sub-genre. It is worth mentioning the inclusion of several narrative instances to tell children about the passage of apostle James with his warriors marking the path of stars in the Milky Way. The dialogue turns out to be essential again, and the call to the calmness of the spirit from the contemplation of nature and from gazing the stars in the final verses connects with Lorca’s thematic.



Figura 5. Illustration by Zabala for *Santiago*.

Zabala’s illustrations mark two parts in the poem; the first part evokes the path travelled by the apostle and his followers through the Milky Way, while the second part is the memory of a woman who saw him pass one night while she was home. The illustrator’s visual references seem to be in the prints and paintings of German expressionism, in the collage that has its origin in the avant-garde—in Picasso’s cubism more specifically—, or in shadow play.

Zabala uses few colour ranges and sometimes introduces a collage to create contrasts, as shown in the picture that accompanies the following verses: “they were all covered with lights/with garlands of green stars/and the horse that Santiago is riding/is a star of intense brightness” (figure 5). This technique appears repeatedly throughout the album: newspaper, fabrics, wallpaper... The change of tonality and the pictures contribute to the creation of the sequential rhythm; the combinations of colour masses, which we find fundamentally in the suits or in the buildings, are combined with the whites, the browns and the monochrome blacks, in such a way that they suggest space and environment, as there are just a few spatial references. Therefore,



Figura 6. Illustration by Zabala for *Santiago*.



Figura 7. Ilustración by Zabala for *Santiago*.

the characters, the woman, the children, or the cows in this case..., seem to float.

Some pictures are repeated as if they were a song's chorus: the soldiers marching or the woman with the spinning wheel who tells her story and visually reminds us of Julio González's *Montserrat*. She evokes the starry night, the country life, the inner strength of her beliefs. Other repeated figures are the black swan representing *Santiago* and the references to the Milky Way: "Look closely and you'll see a floury, thick dust ribbon/a blur that looks like silver/ mother-of-pearl. Can you see it? -I see it". This appears at the beginning of the poem, and is the image with which the ballad is also closed (Figure 6) by means of a flock of birds. One of the characteristics of Zabala's way of doing things is the decoding of the poem using unusual pictures that reflect surrealistic approaches. Therefore, the already mentioned black swan that replaces *Santiago's* white horse, or the presence of the absent cows in *García Lorca*, constitute a parallel story (Ramos, 2014).

There are other motifs and shapes that are repeated: the elongated figures on the trees, for example, or the children. We should also add the cats' silhouettes, which usually appear in the works illustrated by Zabala (Martín-

Rogero & Viñas, 2012), at the end of the story, as silent witnesses thereof. They also appear on the back cover, staring at the reader and inviting them to keep reading; in this sense, as Ramos (2011) states, the paratextual elements contribute to the overall aesthetic sense in the book. Undoubtedly, the most rhythmic repetition is the picture of the black swan, *Santiago* (figure 7). We could say that knights, the swan, children, the woman, the moon, the Milky Way and nature thread this poetic story.

Conclusions

The rise of editions on classical authors in the field of children's poetry today bears witness to the important role played by canon writers in the education of readers. The most significant thing is that formats such as picture books are extended in an attempt to make the poems more attractive and to sequence, in some cases, their reading in order to establish pauses that help to capture the synergy between words and pictures and thus capturing added significance.

In relation to the textual ambivalence and the different levels of reading of this type of book, the example of *García Lorca* shows how many

of his compositions are aimed at children or have them as their main characters, although a greater depth linked to existential concerns is perceived. He is a poet who is very attached to his childhood and to nature, so the concreteness of his pictures can connect with the world of children. On the other hand, his neopopularist nature brings it closer to another of the great trends in poetry for children: the oral tradition that spreads from their games and their voices.

The increasing number of studies on the links between the literary text and the pictures in a book opens up new interdisciplinary avenues; the possibilities of reading among the youngest are extended while new styles and ways of conceiving a format converted at the same time into an artistic object are born. In the case of lyric books, types are established trying to delimit its specificity as opposed to the narrative book, and in this area some of the illustrated works around poems by García Lorca can contribute to deepen the analysis.

With regard to the first objective set out in the work, and based on a comparison between the picture books by Miguel Calatayud and Gabriel Pacheco, it can be seen that the literary images are joined by the symbolic meaning provided by the plastic images, with Pacheco's interpretation being freer, a fact that is highlighted by the fact that pictures take up one page only, without including any text. On the other hand, and in accordance with the second objective, that of examining *Santiago*, which focuses on a single poem sequenced by the interpretative freedom of the illustrator Javier Zabala, brings the modality of the poetry book closer to the linearity characteristic of the narrative book, and this is verified by recurrent characters and motifs, often symbolic. As opposed to previous works, where reading can take different routes without being completed, continuous reading is required in *Santiago*, and within it the unity of the concept "picture book" becomes relevant. Through the analysis, his artistic languages are also related to the possible aesthetic references of his cultural heritage, concluding that the

visual sources derive, on many occasions, from the avant-garde movements of García Lorca's context. This makes it possible to work with them as an educational tool for the knowledge of historical and artistic heritage.

Picture books constitute a great contribution to the construction of García Lorca's imagination, and it is not in vain to think that they can help to set up the stage where the voice of the poet from Granada echoes, finding its appropriate reflection in the voice of the children who read his poems, aloud if possible.

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