



FATE IN THE FOREST: STRUCTURALIST READINGS OF MYTHEME, TOTEMISM, AND BINARY OPPOSITIONS IN *BLOOD WEDDING*

Mubeen Shabbir

*BS Hons. English Literature Student at Department of English and Literary
Studies, University of Management and Technology, Lahore, Pakistan*

Email: Mubeenshabbir1310@gmail.com

Muhammad Afzal Faheem

*A senior English Literature and Language teacher. Deeply committed to
decentering dominant literary canons and advancing decolonial methodologies
in both theory and practice.*

Email: Muhammadafzalfaheem313@gmail.com

Corresponding Author: Muhammad Afzal Faheem

Email: Muhammadafzalfaheem313@gmail.com

Abstract

*Informed by the principles of structuralist anthropology, this paper offers a re-reading of Federico García Lorca's *Blood Wedding* as a modern myth inscribed with rich symbolic codes and ritualistic undercurrents. Through the prism of Claude Lévi-Strauss's structuralist framework, *Blood Wedding* emerges as a matrix of binary tensions—masculinity and femininity, instinct and repression, life and death, nature and culture—each shaping the ideological scaffolding of the narrative. Figures such as the moon, horse, beggar woman, knives, and forest function as mythemes—cultural signifiers that reactivate archaic sacrificial logics and ancestral codes. These elements unravel the deeper structures behind social constructs such as honor, marriage, and familial duty. The presence of nonhuman entities imbues the narrative with totemic resonance, evoking a premodern cosmology in which human volition is subordinated to cyclical inevitabilities. By unsettling realist conventions, *Blood Wedding* reanimates the primordial purpose of theatre as a mythic apparatus through which cultural anxieties, ancestral memory, and ritualized violence are inscribed and preserved.*

Keywords: *Binary Opposition, Mytheme, Totemic symbols, Cultural Codes.*

Introduction

Situated at the intersection of poetic modernism and socio-political critique, Federico García Lorca emerges as one of the most formidable figures in twentieth-century Spanish literature. His work exemplifies a confluence of Andalusian popular traditions and the avant-garde impulses of European modernism. Born in Granada in 1898, Lorca was not only a poet and dramatist but also a musician and theatre director—roles that endowed his oeuvre with an intensely lyrical sensibility, rich in surrealist and symbolic textures. As a central voice within the Generation of '27, Lorca wrote during a period of profound cultural upheaval in Spain, responding to the emotional, social, and existential dimensions of rural life. His dramas give voice to the often-overlooked experiences of women and the socially marginalized, drawing attention to the tensions embedded in gender, tradition, and repression. His major works—*Blood Wedding* (1933), *Yerma* (1934), and *The House of Bernarda Alba* (1936)—form a tragic trilogy through which Lorca investigates the structures of honor, fate, and societal constraint.



Through these texts, he becomes not only a modernist innovator but also a lasting symbol of artistic freedom and resistance to normative authority.

Blood Wedding (*Bodas de sangre*, 1933), originally written in Spanish, stands as one of Lorca's most celebrated dramatic texts, portraying the fatal consequences of thwarted love within a rigidly codified society. The play, set in an Andalusian village, dramatizes the tensions that arise when personal desire collides with social expectation. The central narrative revolves around a Bride, torn between her duty to marry the Groom and her lingering passion for Leonardo, her former lover who is now married. When the Bride elopes with Leonardo on her wedding day, a deadly pursuit ensues, culminating in the deaths of both men. The Groom's mother, who has foreseen this end, is left mourning not only her son but the cyclical violence encoded in societal codes of honor and revenge. Through this tragic structure, *Blood Wedding* interrogates the interplay between personal agency and the inexorability of fate, revealing how the forces of desire, tradition, and death converge to shape human experience.

The version of *Blood Wedding* consulted for this paper is the edition published by the Philadelphia Artists' Collective, notable for its scholarly fidelity and historical resonance. This edition adheres closely to Lorca's original manuscript and includes a prefatory note by the distinguished Spanish actress Margarita Xirgu, written in July 1938 in Buenos Aires. Xirgu, who had a close professional relationship with Lorca and played a crucial role in staging his works, emphasizes that the edition reflects Lorca's final revisions before his untimely death. Her preface provides critical insight into Lorca's evolving artistic vision, rendering the edition not only a reliable textual source but also a vital link to the performance history and interpretive traditions surrounding the play. Thus, this translation preserves both the poetic and symbolic integrity of Lorca's language and the dramaturgical architecture essential to any structuralist or semiotic analysis.

Claude Lévi-Strauss, one of the foundational figures of structuralist thought, provides a compelling framework for interpreting Lorca's play as a modern myth constructed around binary oppositions. Influenced by Ferdinand de Saussure's theories, Lévi-Strauss proposed that human cultures operate according to deep structural logics expressed in binary pairs—such as life/death, nature/culture, and passion/restraint. In his seminal works *The Structural Study of Myth* and *The Savage Mind*, Lévi-Strauss posits that myth functions as a cognitive system, a logical structure that mediates contradictions in human experience. As he asserts, "The first logical operation is the reduction of experience to a set of categories" (*The Savage Mind* 16), suggesting that human consciousness inherently organizes knowledge through oppositional thinking. In "The Structural Study of Myth," he further contends that "mythical thought always works from the awareness of oppositions towards their progressive mediation" (*Myth and Meaning* 440), thereby highlighting myth's role in reconciling cultural contradictions.

Lorca's *Blood Wedding* exemplifies this structuralist principle through its sustained use of binary constructs—nature versus culture, passion versus duty, life versus death. These oppositions are inscribed not only in the plot but also in the play's symbolic architecture. Elements such as the moon, the forest, blood, and the figure of the beggar woman operate as *mythemes*—fundamental units of mythic meaning—that disrupt social equilibrium and evoke archaic logics of ritual and sacrifice. The moon and the horse, in particular, function as totemic agents, embodiments of nonhuman will that destabilize anthropocentric authority and resituate human action within a broader cosmological order. Lorca's deployment of such symbols



mirrors Lévi-Strauss's observation that myths are constructed from recurrent symbolic patterns that cultures use to navigate their internal tensions.

Accordingly, *Blood Wedding* can be read as a contemporary myth—one that reveals its meaning through the tragic irresolution of binary oppositions. The play reanimates the mythic function of art, offering a dramaturgical space where individual longing confronts collective constraint, and where symbolic logic mediates between the poles of desire and destiny. Lorca's theatre thus resists the conventions of realist dramaturgy and instead constructs a poetic modernism in which myth, memory, and metaphysical inquiry are inextricably entwined.

Claude Lévi-Strauss's structuralist theory of the *mytheme* provides a compelling model for decoding the symbolic architecture of myth. He defines *mythemes* as "bundles of relations... called mythemes, by analogy with phonemes" (Strauss 229), suggesting that they only acquire meaning within the system of symbolic oppositions in which they function. Rather than following the diachronic sequence of events, Lévi-Strauss calls for a synchronic analysis of myth to uncover its deep structure: "reading myths synchronically to reveal hidden structures, such as binary oppositions," rejecting their treatment as simple chronological narratives (Strauss 270). Myths, in this sense, derive meaning from how their elements relate to one another, not from how they unfold temporally.

In Lorca's *Blood Wedding*, recurring symbols such as the knife, blood, and forest serve as *mythemes*—symbolic nodes around which oppositional tensions such as desire/duty and nature/culture are articulated. These motifs reappear at points of crisis, encoding the mythic logic that governs the characters' tragic trajectories. The repetition of these symbols elevates the drama from realist representation to structural allegory.

Lévi-Strauss's reworking of totemism extends this symbolic logic to the relationship between nature and society. He describes totemism as "a mode of thinking by means of natural classification" (Strauss 88), arguing that totemic symbols do not reflect inherent qualities but rather express social contrasts in tangible, sensory form. "The totemic operator transforms differences of a logical order into sensory differences" (Strauss 91), thereby allowing abstract tensions—such as instinct and repression—to be projected onto animals, plants, or celestial bodies.

In *Blood Wedding*, the horse becomes a totem of Leonardo's untamed passion, captured poignantly in the lullaby's line, "Ay, proud stallion that wouldn't drink the water!" (Lorca 43), while the moon represents cold, dispassionate fate—an impartial force presiding over human suffering. These totemic figures stage internal psychological and cultural conflicts in mythic form. Through Lévi-Strauss's structuralist framework, *Blood Wedding* may be read not merely as a tragedy of individual emotion, but as a modern myth in which fundamental cultural oppositions—life/death, freedom/duty, nature/culture—are symbolically enacted and tragically unresolved.

Literature Review

In their article "Feminist Analysis of Lorca's *Blood Wedding*," Rehana Kousar and Nida Sarfraz undertake a multifaceted critique of Lorca's tragedy through socio-cultural, linguistic, biological, and psychoanalytic lenses, foregrounding the complex oppression of women in early 20th-century Spanish society. They assert, "Lorca treats women in his play as submissive. Women are nameless and without any status" (Kousar and Sarfraz 4404), highlighting how the dramatist interrogates patriarchal structures that confine women to ornamental and reproductive roles. The Mother's valorization of male authority and the Bride's psychological



fragmentation serve as potent examples. The Bride's lament—"My mother came from a land where there were lots of trees...but she wasted away" (Lorca 55)—testifies to the generational transmission of female suffering and silent subjugation. Her disillusionment with the romanticized ideal of marriage reflects the profound psychological injuries inflicted by gendered expectations. The Groom's Mother, by internalizing patriarchal codes of honour and fearing cycles of violence, further embodies the entrenched norms that define and constrain women. Collectively, these portrayals reveal how women are symbolically reduced to vessels of purity, sacrifice, and silence.

Sabrina Saleh and Lina Saleh, in "Mothers and Sons: Representing Motherhood in *Blood Wedding* and *Mother Courage and Her Children*," explore the duality of maternal identity in Lorca's play. They write, "The Mother encourages her son to commit murder to save his honor and avenge his brother and father's death, knowing that he will lose his own life in the process" (Saleh and Saleh 4). This paradox—maternal protection versus social vengeance—illustrates how the Mother forfeits maternal instinct to uphold patriarchal codes. Her iconic exclamation, "Hunt them! Take every road. The hour of blood is here once more... Go! Go!" (Lorca 78), transforms her grief into an incitement for retributive violence. Tradition, here, weaponizes motherhood, compelling women to perpetuate the very ideologies that destroy their kin. Her command to pursue the eloped couple becomes a ritualistic call for vengeance, foregrounding how patriarchal honour supersedes maternal mourning.

From a psychoanalytic perspective, Talal Saleh Dheyab's "A Psychological Reading of Federico García Lorca's *Blood Wedding*" situates the characters' motivations within Freudian frameworks of the unconscious. He maintains, "Although the Mother suffered a lot, she still holds on to Andalusian traditions" (Dheyab 10), suggesting that her emotional detachment is a defensive response rooted in trauma and separation anxiety. The Mother's hysteria—"Knives, knives... Curse them all and the wretch who invented them..." (Lorca 34)—manifests unresolved psychic trauma. Her obsessive fixation on death and weaponry masks a deeper vulnerability, representing a defensive adherence to tradition as a bulwark against loss. Dheyab interprets such responses as manifestations of repressed emotional states, highlighting how Lorca dramatizes internal suffering through heightened affect and symbolic language.

Yazdani, Shahbazi Mohammadreza, and Mozdeh Ghazi, in their article "Lorca's *Blood Wedding*: A Manifestation of Spanish Folklore," underscore the role of folklore and social convention in perpetuating gender constraints. They note, "The Mother has internalised the constrictions of her harsh, rural world" (Yazdani et al. 395), casting her as a guardian of traditional codes. Lorca's tragic vision, they argue, emerges from the collision between folk traditions and personal longing. The Bride's hesitation—"You shouldn't say it... It's clouded. An ill wind at the heart of it: who does not feel it?" (Lorca 56)—evokes the fear and dread accompanying her symbolic surrender to social ritual. Her unease becomes an emotional critique of the oppressive cultural structures that mask tragedy beneath ceremonial norms.

In "A Constant Tussle of the Psychic Apparatus in Garcia Lorca's *Blood Wedding*," Raheen Fatimah Khan and Muhammad Ayub Jajja deploy Freudian psychoanalysis to explore the Bride's internal conflict. They contend, "The struggling ego failed to play the referee between the two, leading towards the evil and disaster of the immense kind" (Khan and Jajja 1). The Bride's repressed desires, fostered by a morally conservative upbringing, eventually overpower the constraints of the superego. Her confessions—"I was a woman on fire, wounded inside and



out” and “I did not want it” (Lorca 87–88)—expose her psychic disintegration and the ego’s failure to mediate between impulse and duty.

Her psychological fragmentation, according to Khan and Jajja, not only precipitates personal ruin but disrupts the social order, transforming her into a symbol of resistance and catastrophe.

In “Eros, Thanatos, and Captive Lives in Federico Garcia Lorca’s *Blood Wedding*,” Amechi N. Akwanya explores the interplay of symbolic forms and mythic consciousness in Lorca’s tragedy, particularly through the figure of the Mother. He contends, “The Mother is the dominant personage in this drama, not just in terms of the force of her personality, because the mythological processes that shape her thinking are the same ones that ultimately drive the sequence” (Akwanya 378). Akwanya views the Mother not merely as a character but as a symbolic conduit of ancestral trauma, embodying a legacy of pain that transcends individual agency. Her obsessive fixation on knives, blood, and death—interpreted through Ernst Cassirer’s theory of symbolic forms—becomes a structure of consciousness that imprisons rather than liberates. This is vividly reflected in her ominous declaration: “I only know that the earth eats men, and the plough cuts their flesh” (Lorca 36). Her language fuses death and nature, suggesting that fate, tied to lineage and memory, is cyclical and inescapable. Lorca, through the Mother’s utterances, stages a symbolic order in which personal desire is subordinated to mythic repetition and collective grief.

Shibashish Purkayastha, in his article “Sterility and Its Implications in Federico Garcia Lorca’s *Blood Wedding*,” interprets Lorca’s symbolism through the lens of barrenness and loss. He argues, “The theme of sterility is brought about by adhering to certain traditional and hidebound codes of honour, which are extremely stringent” (Purkayastha 29). This sterility, both literal and symbolic, is manifested in the bodies of the women and the land they inhabit—rendered inert by patriarchal rituals. The wax flower, the lifeless soil, and the repetitive mourning rites are all metaphors for cultural infertility. The Mother’s lament—“My dead push up the grass, silently turning to dust; two who were like flowers” (Lorca 35)—evokes a bitter fusion of nature and decay, wherein vitality is continually extinguished by cycles of violence. For Purkayastha, this fusion signals how honour-based ideologies render both women and the earth silent and barren, hollowed by loss and ritual.

Furthering this psychological and linguistic dimension, Abida Ali and her colleagues, in “Discourse Analysis of Hallmarks of Speech and Thought Presentation in F.G. Lorca’s *Blood Wedding*,” analyze the play’s use of narrative voice, especially in Act III, to dramatize interior consciousness. Drawing on Leech and Short’s stylistic model, they argue, “The prominent feature used in this act is (FDS) and (FDT)... [which] highlights the mimetic element of act three because the characters speak like human beings without the author’s interruption” (Ali et al. 15). Through free direct speech and thought, characters such as the Bride, Leonardo, and the beggar-woman gain psychological autonomy, allowing their inner turmoil to erupt unmediated. The Bride’s desperate confession—“Because I ran with another, I ran! I did not want it. Listen to me!” (Lorca 96)—resonates with a stream-of-consciousness quality, exposing raw emotion and moral fragmentation. Her subsequent surrender—“Take your revenge; here I am! See how sensitive my throat is...” (Lorca 97)—dramatizes the collapse of self before tradition and guilt.

These unfiltered moments, as Ali et al. demonstrate, foreground a linguistic and emotional immediacy that dissolves narrative distance and immerses the audience in



unmediated psychic tension.

Analysis

In *Blood Wedding*, Federico García Lorca constructs the opposition between nature and culture as a foundational binary that shapes both the play's tragic arc and its mythic resonance. Drawing on Claude Lévi-Strauss's theory that "mythical thought always works from the awareness of oppositions towards their progressive mediation" (Strauss 211), Lorca juxtaposes symbols of disorder—such as the forest, moon, and knife—with symbols of social structure, including the home, land, and wedding. This dichotomy is especially evident in the Mother's lament, "Knives, knives... Curse them all and the wretch who invented them" (Lorca 34), a line that unveils her horror at the latent violence beneath civilization's fragile surface. The knife, though a human-made object, becomes a symbolic extension of primal violence, revealing nature's infiltration of cultural boundaries. When the Bride and Leonardo flee into the forest—a realm of sensuality and instinct—they symbolically abandon societal constraints. Lorca's movement from domestic repression to untamed wilderness dramatizes the conflict between civil order and elemental desire. According to Lévi-Strauss, myth resolves contradiction not by eradicating it, but by holding binary tensions in a symbolic field (Dundes 43). Lorca's staging of nature and culture in unresolved antagonism affirms this structure, as the woods become the setting not for renewal, but for catastrophic dissolution.

The binary of passion and duty similarly animates the play's psychological core. The Bride's emotional fragmentation stems from the contradiction between her social obligation to marry the Groom and her persistent longing for Leonardo. When she protests to Leonardo, "I must not listen to you. I must not hear your voice. It is as though I drank a bottle of something sweet and lay on a carpet of roses. And I'm drawn down, and know that I am drowning, but slide back" (Lorca 60), she captures the seduction of forbidden desire and her inability to resist it. Leonardo echoes this ambivalence: "To be silent and consumed by fire is the worst punishment on earth, of those we inflict on ourselves... When flames reach the heart, they can't be quenched!" (Lorca 60). These confessions dramatize the inner schism between personal longing and collective duty, rendering each character a vessel of the mythic binary. As Lévi-Strauss asserts, myth emerges from the mind's need to understand experience through oppositional categories such as light/dark, life/death, or freedom/restraint (Dundes 43). The tension between passion and duty, never harmonized, becomes the emotional architecture of the play's tragedy.

The opposition between life and death further structures *Blood Wedding* as a modern myth of doomed continuity. The Mother's longing for peace through female progeny—"Yes, but have girls. So we can sew and embroider and be peaceful" (Lorca 37)—positions womanhood as a symbol of stability and domestic regeneration. Yet, the tranquility she yearns for is undercut by the memory of murdered sons and the ever-present specter of knives, suggesting that even life-affirming rituals carry death within them. The Beggar Woman, serving as a deathly chorus, collapses the distinction between nuptial hope and mortal fate: "The chests and the white sheets ache/await on the empty bedroom floors / the heavy corpses with slashed throats" (Lorca 83). In these lines, domestic symbols of union transform into emblems of annihilation. As Lévi-Strauss posits, myths do not resolve contradiction but mediate its terms into narrative form (Strauss 211). In Lorca's tragedy, life and death are not sequential but coexistent, embodying a fatalistic cosmology in which every act of generative hope is shadowed by inherited violence.



The structural opposition of masculinity and femininity further complicates identity and power within the play's mythic terrain. The Mother's praise of male fertility—"Your grandfather left offspring everywhere. That's what I love. Man, man, harvest, harvest" (Lorca 36)—equates masculinity with expansion, virility, and legacy. Manhood here is a creative and destructive force, tied to agricultural cycles and historical continuity. In contrast, femininity is rendered passive, enclosed within domestic space, defined by endurance and stillness. The Mother's glorification of male fecundity and her despair over female silence highlight a symbolic gender order, in which masculine drive toward action inevitably collides with the feminine instinct for preservation. Rather than character traits, these gender identities emerge as structural myths embedded in cultural consciousness, shaping the tragic trajectory of Lorca's narrative. The collision of these gendered forces not only propels the plot but crystallizes *Blood Wedding* as a mythic meditation on the contradictions inherent in human desire, duty, and destiny.

In Federico García Lorca's *Blood Wedding*, masculinity is portrayed as a force aligned with external power and public assertion, while femininity is associated with domesticity and inner quietude. This dichotomy is poignantly expressed when the Mother states, "I wish you were a woman. You would not go to the river now, and we would sit and sew" (Lorca 35), revealing a vision of womanhood centered around protection and withdrawal from danger. Claude Lévi-Strauss theorized that humans generate meaning through enduring cultural codes, often built around binary oppositions. In *Blood Wedding*, gender itself becomes such a binary: men operate in public and active realms, women in private and passive spaces. These roles function as mythic codes within the kinship system, wherein women become symbolic instruments of alliance rather than subjects of agency. Even as characters resist these roles, their actions remain inscribed within a structure of oppositional meaning, endowing the narrative with tragic coherence and inevitability. These binaries persist beyond individual agency, illustrating Lévi-Strauss's insight that such oppositions shape both myth and experience.

A central mytheme in Lorca's tragedy is the knife, a repeated symbol of passion, violence, and irrevocable fate. Early in the play, the Mother curses its lethal symbolism: "Knives, knives. Curse them all, and the wretch who invented them. Is it right, is it possible that so small a thing as a pistol or a knife can do for a man, a bull of a man?" (Lorca 34). This object, mundane in its utilitarian function, becomes mythic through repetition and emotional charge. In accordance with Lévi-Strauss's assertion that myths operate not through linear plot but by the recombination of "mythemes" within binary oppositions, the knife takes on mythic weight as it mediates between life and death, nature and culture. It is not only a physical instrument but a structural axis upon which the tragedy unfolds. This culminates in the Bride's lament: "And this is a knife... that hardly fits in the hand... with this knife were extinguished two hard men whose lips turn yellow" (Lorca 98), marking it as the embodiment of fatal necessity.

Blood, too, functions as a central symbolic structure, connoting ancestral memory, sacrificial violence, and the inescapable claims of lineage. The Mother's outrage over grave contamination—"I must go and see them every morning... Because I'd dig them up with my nails and shatter them against the wall myself" (Lorca 36)—transforms mourning into ritual defiance. Blood becomes both a marker of loss and a boundary of moral purity. This symbolism reaches theological intensity when the Mother asserts, "I moistened my hand with blood, and



tasted it with my tongue. Because it was mine... I would place that earth soaked with blood in a monstrance of crystal and topaz" (Lorca 70). Here, blood is not simply organic fluid; it is a sacrament, a site of mythic memory. Lévi-Strauss posits that "mythical thought always progresses from the awareness of oppositions toward their resolution" (Lévi-Strauss 443). Blood in *Blood Wedding* mediates the binaries of family/enemy, purity/contamination, and memory/oblivion.

The forest emerges as a liminal, transformative space within the mythic structure. It is the domain where societal roles dissolve and primal instincts assert dominance. The second woodcutter's reflection, "They tried to deceive themselves, but in the end, blood proved stronger" (Lorca 79), affirms the power of passion over constructed order. The line "Her body is his, and his is hers" (Lorca 80) signals a dissolution of social identities, replacing them with archetypal enactments of erotic fatality. The forest, in Lévi-Strauss's schema, mediates between the binaries of nature and culture, serving as the mythic ground where oppositional structures collapse into primal truth. Here, passion is consummated through bloodshed, not ceremony, reinforcing the play's ritualistic essence. Lorca constructs a structuralist myth wherein gender, violence, and landscape coalesce into a tragic logic beyond personal volition.

The Beggar Woman in Federico García Lorca's *Blood Wedding* transcends her dramatic function to become a structural mytheme that enacts the irreconcilable opposition between fate and free will. Her chilling prediction, "They'll not leave here. The sound of the river will drown... the broken flight of their cries" (Lorca, Act III, Scene 1), elevates her from marginal character to a mythic harbinger of doom. Like a psychopomp, akin to Charon in Greek mythology, she guides the Bridegroom through the forest, a liminal realm of dissolution, acting as a spectral mediator between life and death. Her invocation to the Moon—"light their waistcoats, pluck off the buttons, so that later the knives will know the road" (Lorca 83)—situates her within the symbolic logic of ritual sacrifice. As Claude Lévi-Strauss argues, myths operate through the recombination of mythemes within structures of opposition (Lévi-Strauss 211). The Beggar Woman functions precisely as such a mytheme, orchestrating the intersection of natural law and symbolic violence, aligning her with ancient traditions of fatal necessity and cyclical sacrifice.

The horse, a recurring image in *Blood Wedding*, functions as a totemic symbol encapsulating destructive vitality and the transgressive impulses that defy social containment. In the eerie lullaby sung by Leonardo's wife and mother-in-law, the motif emerges: "Ay, proud stallion / that would not drink the water! / Ay, pain of snowfall, / stallion of daybreak!" (Lorca 42). The horse's refusal to drink signifies Leonardo's own rebellion against the restrictive codes of marriage and communal obligation. As the refrain repeats—"The stallion won't drink. The stallion is crying" (Lorca 43)—the animal becomes a mythic embodiment of uncontained passion and its tragic consequences. Through lines like "His legs are wounded, / his mane is frozen, / in his eyes, / there's a blade of silver" (Lorca 41), the horse emerges as a liminal figure, caught between flesh and blade, nature and artifice. In Lévi-Strauss's framework, totemic symbols mediate social oppositions (Lévi-Strauss 88). The horse reveals the mythic logic underpinning Leonardo's journey, where inner desire challenges the social mandate, leading inexorably to destruction.

The Moon, in Lorca's play, assumes the role of a totemic force embodying revelation and fatality. As a woodcutter spectral in presence, it proclaims, "I have no shadow, / nowhere they can hide! Let me enter a breast / where I can be warmed!" (Lorca 81), thereby demanding



visibility and exposing hidden transgressions. The Moon's dispassionate illumination strips away secrecy, transforming the forest from a place of concealment into a theatre of inevitable retribution. In its chilling lyricism—"Let the blood seep / slow through my fingers, a delicate whisper" (Lorca 81)—the Moon sacralizes violence, presenting blood not as incidental but necessary. It is, as Lévi-Strauss contends, a mytheme around which fundamental contradictions—secrecy and exposure, eros and death—are organized (Lévi-Strauss 443). The Moon, recurring across mythic traditions, functions as a symbolic agent, compelling characters toward their destined ends, reinforcing the tragic necessity encoded within Lorca's structure.

Conclusion

This paper has examined *Blood Wedding* as a layered tragedy constructed both structurally and symbolically through unrealistic cultural binaries, mythic recurrence, and totemic symbolism. Anchored within the structuralist tradition, *Blood Wedding* highlights oppositions: nature and culture, passion and duty, life and death, forces that propel narrative momentum and character conflict. Leonardo and the Bride are positioned at the crossroads of such tension, with individual desire clashing against social obligation. The tragedy is inevitable in its portrayal rigidity of these structures and the cost of transgression. Recurring narrative units of marriage, betrayal, pursuit, and death reveal the presence of mythemes. The play establishes human experience on a symbolic framework rooted in collective recollection and cultural repetition. The moon, the horse, and the forest act as totemic symbols and represent powers beyond human control. The moon stands for the spectral force of death; the horse calls up primal desire and unrest; the forest acts as a threshold where fate is sealed. With structural repetition and symbolic architecture, *Blood Wedding* presents a world where fate is inscribed in the cultural code, and tragedy arises from tension between freedom and destiny. Through the interaction of binary opposites, recurrent mythic structures, and elemental symbolism, *Blood Wedding* weaves a narrative that questions individuals' choices as opposed to accepting a fate imposed by larger societal and cultural forces. This paper underscores that the play is regarded as a cultural text embedded within structural patterns, where the tragedy and fate of the characters unfold within a symbolic order that is governed by conflicts, rituals, and permanent mythic forces.

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