

This dissertation concentrates on several special aspects of the dramatic works of Federico García Lorca. There are four dominant themes: the aggression, the death, the masculine and feminine element and the. The „material“ is made up by following dramas: Bodas de sangre, Mariana Pineda, Doña Rosita la soltera, Yerma, La casa de Bernarda Alba, Amor de don Perlimplín con Belisa en su jardín, La zapatera prodigiosa. The results of the own investigation is preceded by the chapter which recapitulates the conclusions of the exploration of the themes up to the present day. This accesses are comentated: psychoanalytic method, fenomenologic and and hermeneutic method, sociocultural and anthropological method, autobiographic and hermeneutic method, folkloric and symbolic method.

The first chapter which deals with the aggression in Lorca´s dramatic works focuses on the malign aggression and presents the symbols and metaphors associated with the malign aggression. It comments the aggressivity and the immanency and the potenciality of the aggression. The second chapter investigates the representation of the death inklusive the symbols, images and presages of the death. A particular attention is dedicated to the types of the death, to the fatality and the parsonification of the death.

The third chapter concentrated on the masculine and feminine element comments the sociocultural characteristics in the south of Spain and explores the specificities of the masculine and feminine element in the context of the dramatic characters.

The last chapter concentrates on the theme of the sexuality. It presents the symbols and metaphors related with the sexuality and focuses on the masculine and feminine sexuality and on the pathologic forms of the sexuality.