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# Galdós and the irony of language

DIANE F. UREY



# Galdos And The Irony Of Language

**J. A. Garrido Ardila**



## **Galdos And The Irony Of Language:**

**Galdós and the Irony of Language** Diane F. Urey, 2005-06-30 Benito Pérez Galdós was the foremost Spanish novelist of the nineteenth century. His novels are frequently compared with those of Dickens and Balzac and considered examples of nineteenth-century realism. In a speech before the Spanish Academy of Language, Galdós himself declared that the novel is an image of life. Scholars have often considered that image to be an uncritical reflection or even a biased misrepresentation of the Spanish society of the time. This book shows by detailed analysis of Galdós's narrative techniques how his novels display a much more skeptical and ironical attitude toward the ability of language to represent reality than has previously been recognized. Rather than attempting to judge the accuracy of Galdós's image of life, the author analyzes the linguistic means by which the novels recreate life in their own image. With close and discriminating attention to detail, the author illustrates Galdós's narrative irony with examples from the series contemporary, the most highly acclaimed period of his writing. She analyzes the ironic possibilities under three main headings: depiction of characters, description of places, and the narrative voice. A final chapter describes the fusion of these devices in the novella *Torquemada en la hoguera*. This clearly argued study, structuralist in approach and sensitive to nuances of style and language, will appeal to students of modern critical theory and comparative literature as well as to Hispanists.

**New Galdós Studies** Nicholas Grenville Round, 2003 The master of the realist novel of nineteenth-century Spain, Benito Pérez Galdós is the subject of these new studies. The master of the realist novel of nineteenth-century Spain, Benito Pérez Galdós is the subject of *New Galdós Studies*, offered in memory of John Vairey, author of *Galdós Studies*, the foundational text for contemporary Galdosian scholarship. Eamonn Rodgers describes Galdós's early readership and reception; James Whiston illustrates Galdós's creativity in *Lo prohibido*; Rhian Davies explores the enrichment of the novelist's language in *Torquemada en la Cruz*; Teresa Fuentes Peris demonstrates Galdós's radical critique of dominant social assumptions in *Fortunata y Jacinta*; Alex Longhurst deals with the representation of poverty in *Misericordia*; while Lisa Cond detects a feminist intention in *Tristana*. Eric Southworth finds rich cultural and spiritual allusion in the same work. Nichols Round relates the deaths of children in the *Torquemada* novels and Ángel Guerra to end-of-century ideological concerns.

*The Novel Histories of Galdos* Diane Faye Urey, 2014-07-14 Benito Pérez Galdós (1843-1920) occupies a position in Spanish literature surpassed only by Cervantes, and like him made a major contribution to the European novel that is now becoming widely recognized. In a semiological approach to the second period of *Episodios Nacionales*, Diane Urey demonstrates the relevance of these twenty-six novels, the least studied of Galdós's works, to fundamental issues such as the relationship between history and fiction and between mimesis and creation. Her findings of ambiguity, irony, and allegory in this writer's highly self-conscious historical novels will revise our views of Galdós's place in European letters while offering new insights into a general theory of historical fiction. Diane Urey offers an alternative to referential or ideological interpretations of the *Episodios* by stressing the indeterminate textuality of historical incidents and the fictionality of historical discourse. Drawing

on Derrida De Man Foucault and Hayden White she applies a wide range of narrative theory to these texts and concludes that novel and history are interchangeable modes of discourse because they rely necessarily on the same narrative strategies Originally published in 1989 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

**Galdos** Jo Labanyi,2014-01-14 Benito Perez Galdos has been described as the greatest Spanish novelist since Cervantes His work constitutes a major contribution to the nineteenth century novel rivalling that of Dickens of Balzac and making him an essential candidate for any course on the fiction of the period Jo Labanyi s study is supported by a wide ranging introduction a section of contemporary comment headnotes to each piece and helpful appendix material

**Galdós: Fortunata and Jacinta** Harriet S. Turner,2005-01-27 A new critical introduction to Galdos four part masterpiece set in Madrid in the 1870s

Visions of Filth Teresa Peris Fuentes,2003-09-01 This book explores how notions of deviancy and social control are dramatized in the novels of the late nineteenth century Spanish realist author Benito P rez Gald s Gald s s treatment of prostitutes alcoholics beggars and vagrants is studied within the context of the socio cultural and medical debates circulating during the period Drawing on Foucault s very specific conceptualisation of the idea of control through discourses the book analyses how Gald s s novels interacted with contemporary debates on poverty and deviancy notably discourses on hygiene domesticity and philanthropy It is proposed that Gald s s view of marginal social groups was much more open minded shrewd and liberal than the often inflexible pronouncements made by contemporary professional voices

The Reframing of Realism Hazel Gold,1993 In the writing of Benito P rez Gald s Spain s most prolific and innovative nineteenth century novelist Hazel Gold finds the act of framing insistently at work By exploring Gald s s methods of structuring and evaluating literary and historical experience Gold illuminates the novelist s art and uncovers the far reaching narratological social and epistemological implications of his framing strategies A close look at Gald s s novels reveals the artist at pains to contain and interpret what he perceived to be the distinctive and oftentimes disheartening experience of bourgeois liberalism of his day Looking beyond text to context Gold examines the ways in which Gald s s work itself has been framed by readers and critics in accordance with changing allegiances to contemporary literary theory and the canon The highly ambiguous status of the frame in Gald s s fiction confirms the author s own signal position as a writer poised at the limits between realism and modernity

**The Cambridge Companion to the Spanish Novel** Harriet Turner,Adelaida López de Martínez,2003-09-11 The Cambridge Companion to the Spanish Novel presents the development of the modern Spanish novel from 1600 to the present Drawing on the combined legacies of Don Quijote and the traditions of the picaresque novel these essays focus on the question of

invention and experiment on what constitutes the singular features of evolving fictional forms It examines how the novel articulates the relationships between history and fiction high and popular culture art and ideology and gender and society Contributors highlight the role played by historical events and cultural contexts in the elaboration of the Spanish novel which often takes a self conscious stance toward literary tradition Topics covered include the regional novel women writers and film and literature This companionable survey which includes a chronology and guide to further reading conveys a vivid sense of the innovative techniques of the Spanish novel and of the debates surrounding it *Comparative Criticism: Volume 7, Boundaries of Literature* E. S. Shaffer, 1986-04-17 Comparative Criticism is an annual journal of comparative literature and cultural studies that has gained an international reputation since its inception in 1979 It contains major articles on literary theory and criticism on a wide range of comparative topics and on interdisciplinary debates It includes translations of literary scholarly and critical works substantial reviews of important books in the field and bibliographies on specialist themes for the year on individual writers and on comparative literary studies in Britain and Ireland *Encyclopedia of the Novel* Paul Schellinger, 2014-04-08 The Encyclopedia of the Novel is the first reference book that focuses on the development of the novel throughout the world Entries on individual writers assess the place of that writer within the development of the novel form explaining why and in exactly what ways that writer is important Similarly an entry on an individual novel discusses the importance of that novel not only form analyzing the particular innovations that novel has introduced and the ways in which it has influenced the subsequent course of the genre A wide range of topic entries explore the history criticism theory production dissemination and reception of the novel A very important component of the Encyclopedia of the Novel is its long surveys of development of the novel in various regions of the world **An Introduction to the Politics and Philosophy of José Ortega Y Gasset** Andrew Dobson, 2009-11-19 This book provides a general survey of the life and work of the Spanish philosopher and essayist Ortega y Gasset 1883 1955 author of the widely read *The Revolt of the Masses* Dr Dobson divides his study into sections devoted to Ortega's political thinking and to his philosophy rooting these in the context of contemporary Spain and discussing the wider implications of their influence He examines Ortega's position with regard to the Civil War his ambivalent espousal of socialism his emphasis on the importance of the select individual in the modernisation of society and creation of a *nación vital* the appropriation of his ideas by Primo de Rivera in the cause of fascism This book is intended to be accessible to both Hispanists and general readers with an interest in literature history intellectual and political thought and philosophy *The Miao Manuscript of Benito Pérez Galdós* Robert J. Weber, 1964 **Scripted Geographies** Gayle R. Nunley, 2007 This study offers the first book length exploration of travel narratives by nineteenth century Spanish authors Focusing on texts produced during a crucial period in the development of Spain's modern consciousness at the close of its imperial age *Scripted Geographies* shows how writers' strategies of travel representation reflected and participated in this process of cultural transformation The first two chapters devoted to travel within Europe

explore constructions of Spain's sometimes problematic encounter with Western society and traditions. The final chapters shift to orientalist travel allowing reflection on how Spanish renderings of the non-Western other intersect with patterns found in the better known corpus of orientalist literature produced in then ascendant imperial powers like Britain and France. These textual constructions of cultural difference reflect at a profound level their authors' preoccupations and hopes for Spain as well as their strong awareness of both the powers and dangers inherent in the process of representing real world experience via language. Professor of Spanish at the University of Vermont

*Modelos dialógicos en la narrativa de Benito Pérez Galdós* Alicia G. Andreu, 1989-01-01 Benito Pérez Galdós sought a new narrative structure which would revitalize the literary models prevalent in 19th century Spain. He found such a structure in the creation of a dialogue between normally incompatible texts between old and new national and foreign high culture and low. From the confrontation of these incongruous texts a narrative is born which through the destruction of textual hierarchies creates an ambiguous and often duplicitous texture of storytelling. Five paradigms based upon five *Novelas Contemporáneas* are used to exemplify the dialogical structure of the new Galdosian novel

**Conflicts and Conciliations** Geoffrey Ribbans, 1997 Between 1881 and 1897 Benito Pérez Galdós generally acknowledged as Spain's greatest nineteenth century novelist composed some twenty contemporary novels which Geoffrey Ribbans characterizes as the peak of his achievement. This monumental study traces the evolution of the many strands that make up one of them the long and complex novel *Fortunata y Jacinta*. Ribbans examines the various stages of composition not only the earlier reconstructed Alpha version but also subsequent revisions in the much corrected handwritten text and in the printer's galleys. He treats these tentative drafts as part of the process of reaching out toward the coherent definitive text. Ribbans's analysis of such devices as the ambiguous role of the narrator the use of free indirect style and direct dialogue and the construction of distinctive *ideolects* leads to the heart of his study the development of Galdós's characters

**España en Galdós** Eduardo Galván Rodríguez, 2015-10-01 Eduardo Galván Rodríguez catedrático de Historia del Derecho y las Instituciones de la Universidad de Las Palmas realiza en esta obra un planteamiento original e inedito estudiar la idea de nación española a través de la producción de uno de nuestros más célebres novelistas a lo largo de cincuenta y cinco años siempre desde una perspectiva de amor por la patria y por la libertad. Estos dos conceptos de patria y libertad provienen en Galdós de la tradición de Cádiz de 1812 y encuentran en su obra una defensa frente a los excesos de la intolerancia y de las guerras fratricidas entre españoles marcados durante el siglo XIX por la lucha sin cuartel contra el oponente político. En los Episodios Nacionales novelas españolas contemporáneas y el resto de su obra literaria Galdós concibe una España verdaderamente europea y liberal como madre de hijos capaces de convivir desde distintas posiciones ideológicas. Por ello en sus escritos a través de una larga lista de personajes inolvidables Galdós teoriza sobre esa visión ideal como objetivo irrenunciable. Eduardo Galván sigue un criterio cronológico en la síntesis de las obras galdosianas desde sus primeros escritos de 1861 hasta las Memorias de un desmemoriado de 1916. Síntesis que no excluye la agudeza y profundidad de su

reflexiones sobre la idea de España que Galdós pone en boca de sus héroes y antihéroes      **Twentieth-century Literary Criticism** Gale Research Company, 1988 Excerpts from criticism of the works of novelists poets playwrights and other creative writers 1900-1960      **Tristana** Pablo Valdivia, 2016-09-22 Tristana is a novel where love hate and power converge into a triangle of domination and frustration Galdós following the ideas of the Free Teaching Institution intervened in the arena of the debate around the emancipation of women and their incorporation into the public sphere Tristana a young woman subjected to the rule of the tyrannical Don Lope idealistically tries to find her purpose on life but she ends trapped by the rules of a world dominated by men who only see her as the object of their desire Written in an experimental manner that defies the boundaries of theatre epistolary and novel genres Galdós displays the purest nature of his characters by presenting their contradictions weaknesses and virtues He uses a deliberately ambiguous style that seeks to address fundamental questions regarding the unbalances of a Madrid in times of turbulence but leaves the reader to draw their own meaning

**Nazarín** Benito Pérez Galdós, 1993 Is Nazarin a latter day Christ or a Quixotic fool Saintly mysterious irritating he attempts to set up an alternative society based on non resistance to evil and the rejection of private property often with hilarious results A strikingly modern work it is at once a serious discussion of the roots of Christianity an exploration of abnormal psychology a critique of bourgeois materialism and a brilliant exercise in comedy This new translation does full justice to the richness and rhythm of Galdós's style and makes available for the first time in English this important late work of Spain's greatest nineteenth century novelist      **A History of the Spanish Novel** J. A. Garrido Ardila, 2015-04-30 The origins of the Spanish novel date back to the early picaresque novels and Don Quixote in the sixteenth and seventeenth centuries and the history of the genre in Spain presents the reader with such iconic works as Galdós's Fortunata and Jacinta Clarín's La Regenta or Unamuno's Mist A History of the Spanish Novel traces the developments of Spanish prose fiction in order to offer a comprehensive and detailed account of this important literary tradition It opens with an introductory chapter that examines the evolution of the novel in Spain with particular attention to the rise and emergence of the novel as a genre during the sixteenth and seventeenth centuries and the bearing of Golden Age fiction in later novelists of all periods The introduction contextualises the Spanish novel in the circumstances and milestones of Spain's history and in the wider setting of European literature The volume is comprised of chapters presented diachronically from the sixteenth to the twenty first century and others concerned with specific traditions the chivalric romance the picaresque the modernist novel the avant gardist novel and with some of the most salient authors Cervantes Zayas Galdós and Baroja A History of the Spanish Novel takes the reader across the centuries to reveal the captivating life of the Spanish novel tradition in all its splendour and its phenomenal contribution to Western literature

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