

Adelaida Garcia Morales El Sur

Linda Channah Ehrlich

The Gothic Fiction of Adelaida García Morales Abigail Lee Six, 2006 By highlighting features common to the Gothic classics and the works of Adelaida García Morales, this monograph aims to put the Gothic on the map in Hispanic Studies. The Gothic as a literary mode extending well beyond its first proponents in eighteenth-century England is well established in English studies but has been strangely under-used by Hispanists. Now Abigail Lee Six uses it as the paradigm through which to analyse the novels of Adelaida García Morales; while not suggesting that every novel by this author is a classic Gothic text, she reveals certain constants in the work that can be related to the Gothic, even in novels which one might not classify as such. Each of the novels studied is paired with an English-language Gothic text, such as *Dracula*, *Frankenstein* and *Dr Jekyll and Mr Hyde*, and then read in the light of it. The focus of each chapter ranges from psychological aspects, such as fear of decay or otherness, or the pressures linked to managing secrets, to more concrete elements such as mountains and frightening buildings, and to key figures such as vampires, ghosts, or monsters. This approach sheds new light on how García Morales achieves probably the most distinguishing feature of her novels: their harrowing atmosphere. ABIGAIL LEE SIX is Professor of Hispanic Studies at Royal Holloway, University of London.

Time, Memory, and Mythification in Adelaida Garcia Morales' El Sur and Carmen Martín-Gaité's El Cuarto de Atrás Emily Anne Walker, 1998

The South Adelaida García Morales, 1999-01-01 Two novellas by a Spanish writer. In *The South*, a girl returns to her hometown to learn the truth about her father's suicide, while Bene is on a Gypsy woman accused of being possessed by the Devil.

Spanish Literature David William Foster, Daniel Altamiranda, Carmen Urioste-Azcorra, 2001 This anthology examines Love's Labours Lost from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource.

Días de lluvia Montserrat Lunati, 2018 Writers, publishers, readers and scholars have stopped apologising for the short

story: the genre is no longer a bad investment, a trial-exercise for a novel or a minor entertainment, as demonstrated by exceptional writers with an almost exclusive dedication to it, such as Jorge Luis Borges, Alice Munro, Quim Monzó or Cristina Fernández Cubas. With deep roots in classic and medieval literatures, and great achievements in the nineteenth- and twentieth-centuries, the genre of the short story, which benefits from the linguistic tightness of poetry and the narrative comforts of the novel, has finally been recognised as having a (hybrid) identity of its own. This volume re-edits and expands a previous bilingual collection published in 1997. The first edition included stories by twelve writers: Pilar Cebreiro, Cristina Fernández Cubas, Paloma Díaz-Mas, Adelaida García Morales, Lourdes Ortiz, Laura Freixas, Marina Mayoral, Mercedes Abad, Rosa Montero, Maruja Torres, Soledad Puértolas and María Eugenia Salaverri. The present edition adds another four: Nuria Amat, Juana Salabert, Luisa Castro and Berta Marsé. The stories gathered in this second edition were written between 1980 and 2010, and testify to the richness and vitality of women's writing in contemporary Spain. With the original texts in Spanish as well as facing-page English translations, an Introduction, notes, and bio-bibliographical information on each author, this volume is a useful tool for students of the Spanish language and culture at all levels. It includes a selection of secondary reading on Spanish women writers and a selection of anthologies of Spanish short stories since 1997.

Childhood and Nation Zsuzsanna Millei, Robert Imre, 2016-04-29 Childhood and Nation explores the historical and manifold current relations between nation and childhood. Millei and Imre bring together an international and interdisciplinary group of scholars to address many pressing questions of today. The analytical incisions created by nation and childhood bring answers to the following questions: How do national agendas related to economic, social and political problems exploit children and tighten their regulation? How do representations of nations take advantage of ideals of childhood? Why do nations look to children and search for those characteristics of childhood that help them solve environmental and humanitarian issues? The book offers a fresh look at the theme of nation and childhood by offering multiple methodologies from fields including education, policy studies, political science, sociology, anthropology, literature, and psychology.

Los últimos días de Adelaida García Morales Elvira Navarro, 2016-09-22 Una novela que reproduce los últimos días de la enigmática escritora española Adelaida García Morales, y que reafirma a Elvira Navarro como una de las voces más singulares de su generación, revitalizadora de una literatura comprometida y maestra en el terreno del retrato psicológico individual y el retrato social. Adelaida García Morales es una de las figuras más misteriosas que ha dado la cultura en las últimas décadas. La celebridad adquirida por sus libros *El Sur* (adaptado por Víctor Erice en la famosa película homónima) y *El silencio de las sirenas* hizo que el mutismo en el que la autora fue sumiéndose se tornara especialmente inquietante. En 2014 falleció sin apenas reconocimiento. Los últimos días de Adelaida García Morales es el relato, en clave de ficción, de las jornadas que precedieron a la muerte de la escritora. Poco antes de su deceso, García Morales acudió a una delegación de

Igualdad pidiendo cincuenta euros para poder visitar a su hijo en Madrid. Inspirándose en esta anécdota real, la presente novela de Elvira Navarro entrelaza dos historias, dando lugar a una intensa y singularísima narración cercana al falso documental que abarca temas como las relaciones paternofiliales, la naturaleza de la creación, el tratamiento que reciben las mujeres artistas, la ignorancia de las instituciones, la autodestrucción y la locura. Reseñas a las obras anteriores de Elvira Navarro: «El talento literario es un don natural de esta autora, que ha escrito un primer libro tan clásico como feroz y admirablemente transgresor: la sutil, casi escondida, verdadera vanguardia de su generación.» Enrique Vila-Matas, *El País* «La escritura de Elvira Navarro recuerda a un jarrón delicado que -al mínimo roce- se quiebra y divide, o se derrama en mínimos fragmentos que nos empeñamos en recoger y que nos cortan.» Elena Medel, *Calle 20* «Libro magnífico e hiriente.» Marta Sanz, *La tormenta en un vaso* «Se trata de un libro aterido, de pelo húmedo, recorrido por el malestar de una fiebre fría y reptante. Ese escalofrío social nos retrata.» Eloy Tizón, *El Cultural* «Una autora admirable en muchos sentidos.» Nadal Suau, *El Cultural* «Repiensa el realismo para subvertirlo, para expandir sus posibilidades expresivas, para llevarlas a un extremo.» Damián Tabarovsky, *Diario Perfil*

Mythic Rewriting in the Works of Adelaida García Morales, Carmen Laforet, Montserrat Roig, and Esther Tusquets
Maureen Tobin Stanley, 2000

Mother & Myth in Spanish Novels Sandra J. Schumm, 2011-08-05 Remembering the forgotten mother is a major theme in Myth and Mother in Spanish Novels and reflects the current interest in the recuperation of historic memory in Spain. The novels in this study feature mature protagonists who recall their mothers as a way to define their own identities and to nullify the fictional matricide prevalent in post-war Spanish novels; this twenty-first-century fiction highlights the haunting presence of the mother and begs comparison with myth.

The Encyclopedia of Contemporary Spanish Films Salvador Jiménez Murguía, Alex Pinar, 2018-05-18 Under the Franco regime (1939-1976), films produced in Spain were of poor quality, promoted the regime's agenda, or were heavily censored. After the dictator's death, the Spanish film industry transitioned into a new era, one in which artists were able to more freely express themselves and tackle subjects that had been previously stifled. Today, films produced in Spain are among the most highly regarded in world cinema. The Encyclopedia of Contemporary Spanish Films features nearly 300 entries on the written by a host of international scholars and film critics. Beginning with movies released after Franco's death, this volume documents four decades of films, directors, actresses and actors of Spanish cinema. Offering a comprehensive survey of films, the entries address such topics as art, culture, society and politics. Each includes comprehensive production details and provides brief suggestions for further reading. Through its examination of the films of the post-Franco period, this volume offers readers valuable insights into Spanish history, politics, and culture. An indispensable guide to one of the great world cinemas, The Encyclopedia of Contemporary Spanish Films will be of interest to

students, academics, and the general public alike.

Women in the Spanish Novel Today Kyra A. Kietrys, Montserrat Linares, 2014-01-10 This collection of new essays examines the representation of the female self in recent novels written by Spanish women. The essays explore the myriad ways in which women's struggle with self-definition and self-fulfillment is contemplated in Spain during a time in which democracy has taken hold and women's rights have taken shape. Authors covered include Carmen Martin Gaité, Josefina Aldecoa, Rosa Montero, Dulce Chacón, Clara Sánchez, Lucía Etxebarria, Care Santos, Eugenia Rico, Espido Freire, and others.

Novel Into Film Patricia J. Santoro, 1996 The second chapter provides general background information on agrarian Spain - the historical, economic, and ideological context of both *La familia de Pascual Duarte* and *Los santos inocentes*. While in most cases the texts refer only obliquely to the reigning ideology that is responsible for the plight of the rural worker, the history of the province of Extremadura, where rural poverty is and was a social and economic phenomenon, is crucial to the understanding of all four texts whose stories are set in this province.

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.

The Cambridge Companion to Modern Spanish Culture David T. Gies, 1999-02-25 This book offers a comprehensive account of modern Spanish culture, tracing its dramatic and often unexpected development from its beginnings after the Revolution of 1868 to the present day. Specially-commissioned essays by leading experts provide analyses of the historical and political background of modern Spain, the culture of the major autonomous regions (notably Castile, Catalonia, and the Basque Country), and the country's literature: narrative, poetry, theatre and the essay. Spain's recent development is divided into three main phases: from 1868 to the outbreak of the Spanish Civil War; the period of the dictatorship of Francisco Franco; and the post-Franco arrival of democracy. The concept of 'Spanish culture' is investigated, and there are studies of Spanish painting and sculpture, architecture, cinema, dance, music, and the modern media. A chronology and guides to further reading are provided, making the volume an invaluable introduction to the politics, literature and culture of modern

Spain.

The Cinema of Víctor Erice Linda C. Ehrlich, 2007-02-01 To coincide with the recent DVD release of *The Spirit of the Beehive*, this paperback collection of essays focuses on the work of acclaimed Spanish director, Víctor Erice. Originally published in hardcover under the title *An Open Window*, this expanded edition draws on original essays, reprints, and new translations from an international group of writers. New to this edition are four essays from noted film scholars-including editor Linda C. Ehrlich-as well as three added essays from the filmmaker himself. Both the original and new material provide a deeper appreciation of Erice's three feature-length films-*The Spirit of the Beehive* [*El espíritu de la colmena*] (1973), *El Sur* (1982), and *Dream of Light* [aka *The Quince Tree Sun*, *El sol del membrillo*] (1992), as well as his shorter works, including his most recent accomplishment, *La morte rouge* (2006). This anthology examines the aesthetic, historical, and sociological forces at work in Erice's films and includes an extensive interview with the director. This broad array of writings provides insight into not only three unforgettable films, but also into twentieth-century Spanish society, as well as world cinema. *The Cinema of Víctor Erice: An Open Window* will serve as an important resource to measure the career of this director who-along with Buñuel, Saura, and Almodóvar-has helped show the world the creative range of Spanish cinema. With additional essays, translations, and illustrations, this paperback edition explores new avenues of expression pursued by one of the most poetic of modern filmmakers.

An Open Window Linda Channah Ehrlich, 2000 The first book in English exclusively devoted to an analysis of the films of one of Spain's most important film directors, Víctor Erice. Drawing on original essays, reprints, and new translations from an international group of writers, this anthology will help open a window into a deeper appreciation of Erice's three haunting feature-length films.

Audiovisual Translation Jorge Díaz Cintas, G. Anderman, 2008-12-19 An introduction by leading experts in the field to the fascinating subject of translating audiovisual programmes for the television, the cinema, the Internet and the stage and the problems the differences between cultures can cause.

Spanish Women's Writing 1849-1996 Catherine Davies, 2000-12-01 Traces the tradition of Spanish women's writing from the end of the Romantic period until the present day. Professor Davies places the major authors within the changing political, cultural and economic context of women's lives over the past century-and-a-half -- with particular attention to women's accounts of female subjectivity in relation to the Spanish nation-state, government politics, and the women's liberation movement.

International Postmodernism Hans Bertens, Douwe W. Fokkema, 1997-02-20 Containing more than fifty essays by major literary scholars, *International Postmodernism* divides into four main sections. The volume starts off with a section of eight introductory studies dealing with the subject from different points of view followed by a section that deals with

postmodernism in other arts than literature, while a third section discusses renovations of narrative genres and other strategies and devices in postmodernist writing. The final and fourth section deals with the reception and processing of postmodernism in different parts of the world. Three important aspects add to the special character of International Postmodernism: The consistent distinction between postmodernity and postmodernism; equal attention to the making and diffusion of postmodernism and the workings of literature in general; and the focus on the text and the reader (i.e., the reader's knowledge, experience, interests, and competence) as crucial factors in text interpretation. This comprehensive study does not expressly focus on American postmodernism, although American interpretations of postmodernism are a major point of reference. The recognition that varying literary and cultural conditions in this world are bound to produce endless varieties of postmodernism made the editors, Hans Bertens and Douwe Fokkema, opt for the title International Postmodernism.

Dark Assemblages Kay Pritchett, 2015-10-22 This book examines strategies of transformation (becomings, image-making, and the phantasmagoric) that figure in four stories and a novel by Gothic fiction writer Pilar Pedraza (Spain, 1951). While critics have long associated the Bildungsroman with Gothic fiction, this study takes a close look at the developmental process itself: the means by which a protagonist, young or old, might transcend a deprived status to achieve a complete sense of self. Pedraza's works imply that, regardless of the path followed, a character's ability to think differently is crucial to progress. The fixed image, representative of an inflexible, socially determined mindset, arises as an obstacle to maturation. In *Días de perros*, for example, a triangular arrangement of coins in a cigar box elucidates the connection between individual lives and the social order or assemblage. Literary texts, such as this one, serve as collective assemblages of enunciation, capable of exposing fixed images as powerful instruments of control. *Tristes Ayes del Águila Mejicana* discovers fixed images among the icons of Colonial Spain's *exequias reales*, used in this case to territorialize the evolving identity of indigenous peoples. The territory that Pedraza's fiction best illuminates is, in reality, the image. When images remain fixed or territorialized, they uncannily infect the assemblages over which they exert influence. Placing emphasis on images that impact women, Pedraza, in *Anfiteatro*, for example, deconstructs cat woman, which, albeit a potentially subversive image in its early manifestations, eventually ceases to empower the feminine, lashing it, rather, to a burdensome stereotype. Territorialized, the feminine must, then, break free from the image in order to discover representations more capable of illuminating present-day challenges. The phrase dark assemblages, drawn from Deleuze and Guattari's *A Thousand Plateaus*, gestures toward societal stagnation as a decisive factor in individual evolvment. Gothic fiction represents an uneven landscape, in that it tenders the possibility of a social critique yet, equally well, lends itself to the exclusion of specific identities and practices that society brands as anomalous. Pedraza's Gothic fiction is, indeed, subversive, in that it offers readers original perceptions of modern day people and the assemblages, dark or otherwise, to which they belong.

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