

Abstract

The main aim of this thesis “Satire, puns and metaphor in Quevedo’s works” is to contextualize the author in the historical and the literary context. We outlined the situation of Spain in the 17th century and the economic and social conditions in its territory. Furthermore, we specified the art movements, which influenced Spain during the 17th century, a Baroque and Mannerism. Within the Mannerism, we specified two dominating Spanish literary movements, “culteranismo” and “conceptismo”. We characterized their essence and we presented two leaders of both these two movements. That is Góngora as a leading author of culteranismo and Quevedo representing conceptismo. Especially in case of conceptismo we also focused on clarifying concepts and we explained the basic tendencies and terminology with the help of one of the greatest leaders of Baroque rhetoric, Baltasar Gracián. Then we proceeded to the definition of satire, and we focused on the origins

and development related to Quevedo’s satire. We mentioned Menippean satire, which has been a springboard for many of later modern satirists and we also mentioned satire within culture of humour especially in relation to the concept of Bakhtin and Carnival. Then we continued with a typology of characters that should be kind of explanation for reading Quevedo’s texts. The intention was to make reading easier, which is very difficult due to a lack of translations, except of one prose and one poetic work. That’s why we translated various examples into Czech and made the text accessible. We investigated the characters of contemporary society, which we divided into different sections according to their specialization and we noticed how the Quevedo’s satire was across a range of figures. We found out which characters were the most popular in his satire and why. Then we went to the study of metaphors. We also clarified important concepts, we separated metaphor from direct statements and similes and we could move to the author’s metaphors. We divided the types of metaphorical statements and on individual examples, we could see how the satire was reflected in metaphors. We got to know that the metaphor was not only a poetic figure, but that it could be also used in a prose and thus it could help to create extraordinary works, which are considered to be the jewels of Spanish literature. We could not omit puns, which are indisputably the most used pieces of Quevedo’s work. Again, we defined the concept of a pun, and we found out that its inclusion in language corpus seemed to be very complicated, because it could have a variety of forms. Then, we focused on the structure of individual puns on the basis of two different studies, the latter was more

important because of the author's origin. For various kinds of puns, we also gave examples, this time only in Spanish, since the translation of puns would cause significant changes in the meaning.