

# Literature 1936–1975

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This survey covers the years 2016 and 2017

## 1 General

There is a clear trend towards studying and highlighting the literary production of those who have been marginalised from the literary canon, mainly women and poets of the 1950s generation. There has also been a noticeable research focus on the effect and impact of censorship on the process of writing and the final publication of literary works.

### *General, Literary and Cultural History*

*Spanish Women Writers and Spain's Civil War*, ed. Maryellen Bieder and Roberta Johnson, Abingdon, Routledge, 234 pp., drawing on previously published research on women and the Spanish Civil War, aims at 'recovering women writers' knowledge and experience of the Spanish Civil War, especially as they are rendered in literary works and essays' (4). The first chapter on this period, Shirley Mangini, 'Maria Zambrano's Enduring Drama: Remembering the Spanish Civil War' (15–34) looks at five stages in Zambrano's philosophical thought in her essays on the Civil War 'in which she attempts to come to terms with the conflict' (7); Lisa Nalbone, 'Spaces of Enclosure in Liberata Masoliver's *Barcelona en llamas*' (52–63) examines the novel as an example of a narrative that includes reference to volitional and compulsory forms of confinement of the feminine subject during the Spanish Civil War. She describes how space is used in this novel and how it plays a key role in the portrayal of the main character, Isabel. Although N. claims to use Gaston Bachelard and Yi-Fu Tuan's theories on space, these are barely developed in the context of

this novel; Christine Arkinstall, 'Hybrid Discourses and Double Voices. Revaluating the Spanish Civil War in Mercedes Salisach's Novels' (64–82) is an incisive analysis of Salisach's two novels, *Dos mundos* (1940) and *La estación de las hojas amarillas* (1963), which are examples of hybrid texts. *Dos mundos* anticipates the subversion of the romantic novel to question conservative paradigms of femininity and the unequal relationships that they support. The recourse to hybridity and double voices is used to challenge Francoist values implicitly while pretending to agree with those values; Reyes Vila-Belda, 'The Last Battle: Fuertes and the Politics of Emotion in Her Late Civil War Poems' (83–99) focuses on Gloria Fuertes's works published after the death of Franco. It is a good complement to her study of Fuertes's first publications (reviewed below). v-B describes ways in which the Civil War is reflected in F.'s poems, especially the personal emotions that inform her memory and how it is represented in general through women's memories. To this end, v.-B. uses several theories of emotions. v.-B. 'reads Fuertes's attention to women and war as seeking to "demythologize" the Civil War as part of the larger ongoing cultural enterprise of remaking Spain' (9); Sharon G. Feldman, 'The Theater of Maria Aurèlia Capmany and the Reverberations of Civil War (History, Censorship, Silence)' (100–115), describes the problems that Capmany had with censorship and how it affected her career, following the performance and publication history of two plays which through allegory and metaphor evoke the antagonistic duality of 'two Spains', with excerpts from censors' reports that in 1974 culminated in a verdict of 'Silence'; Israel Rolón-Barada, 'Carmen Laforet's Inspiration for *Nada* (1945)' (116–128)

makes an important contribution to the understanding of the process of writing *Nada* through 'new documentation from unpublished letters and interviews' (9), and also publishes for the first time the censor's report. R.-B. addresses how much the author's own story and circumstances form the basis of her best-known novel and demonstrates that the Spanish Civil War was an agent of the causes and effects in the creative process of *Nada*; Roberta Johnson, 'Carmen Martín Gaité's Concept of Ruins' (129–143), traces the lead-up to *El cuarto de atrás* in the 1960s and Martín Gaité's theory of ruins as a bridge between her historical and literary representations of the Spanish Civil War, and elucidates the concept of ruins in M.G.'s later novels through an analysis of M.G.'s biography *El proceso de Macanaz: historia de un empapelamiento*, comparing it with the times in which M.G. lived; Silvia Bermúdez, 'Novels as History Lessons in Ana María Matute's *Primera memoria* (1960) and *Demonios familiares* (2014). From Betrayal to Solidarity' (144–154), addresses *Primera memoria* and *Demonios familiares* as novels of female development in the absence of adequate adult female role models. More centrally, it evaluates both novels as fictional narratives that serve as history lessons by their continuous focus on remembering and uncovering secrets to expose the brutal impact of the Spanish Civil War on the youth of Spain.

Miguel Soler Gallo, 'El ideal de mujer de la Sección Femenina de Falange a través de las ilustraciones de la novela rosa de los años 40', Fernández Ulloa, *Women*, 48–71, examines ways in which romantic novels portrayed the female branch of the Falange's image of women, focusing on the two main journals for women, *Y* and *Medina*, which serialized novels in the 1940s. S.G. shows how the illustrations in romantic novels reflect their content and were used as a tool to spread the Falange's ideology. Key images from the novels are reproduced to good effect in this chapter.

Javier Krauel, 'Francisco Ayala's postwar liberalism: ideology and experience', *ALEC*,

41:1083–1107, drawing on the critical studies of Ayala's attitude and writings during his exile, but with reservations, argues that Ayala's personal experience is behind 'his postwar liberal commitments' (1087).

Ben Dodds, 'The Bandit's Three Mothers: Women and the Nation in Spain in the 1930s and 1940s', *BSS*, 94:1005–1024, is an original study of the way in which the bandit's stories reflect and are used to change conceptions of Spanish nationhood. D. focuses on mass-circulation literature in the 1930s and 1940s, specifically the bestseller *Juan León, el rey de la serranía* by Jesús García Ricote, to provide an interesting insight into the chivalry of the bandit as something uniquely Spanish and how this portrayal is used to educate people's perceptions of gender and social roles.

Cristina Martínez Tejero, 'Parámetros para el estudio de la producción editorial en contextos de dictadura y emergencia cultural. La editorial Galaxia en el período 1951–1973', *RLit*, 157:253–282, explores the influence of the Galician publishing company Galaxia in the period 1951–1973 in the field of publishing and on Galician culture at the time. An interesting typological and quantitative analysis of the titles published is carried out, in order to identify the active trends and social changes of the day. The theory of social fields by Pierre Bourdieu (1992) and the literary system of Itamar Even-Zohar (1994 and 2010) are used as theoretical framework.

Juana Murillo Rubio and Rafael Castán Andolz, 'Crítica literaria y amistad. Maestros y poetas en los 50. Correspondencia de Concha Lagos en *Cuadernos de Ágora*', *Pliegos Poesco* (online) 2, 20 pp., describes part of the collection of letters sent to the poet and publisher Concha Lagos by other poets. It is a valuable contribution to the study of the works of the poets and of Concha Lagos herself during the Franco dictatorship.

Miguel Ángel Muro, 'Peculiaridades de la poesía como documento histórico: algunos casos contemporáneos españoles', *Pasavento*,

5:237–252, is a thought-provoking article reflecting on the role of poetry as a source for historians, specifically Spanish social poetry. M. concludes that this poetry can help the historian to perceive sensibilities and ideologies alongside key facts. The historian also needs to be aware of the ambiguities, layers and complexities of this poetry, but it can enrich the historical account.

Colleen P. Culleton, *Literary Labyrinths in Franco-Era Barcelona. Narrating Memory and Place*, New York, Routledge, viii + 186 pp., draws on memory studies theory to build her analysis. *Literary Labyrinths* focuses on works published between 1960 and 1978 which make use of the labyrinth as an image. This labyrinthine framework is in evidence in novels written by five authors from Barcelona: Salvador Espriu, Mercè Rodoreda, Esther Tusquets, Juan Goytisolo, and Juan Marsé. It is claimed that these novels' narrators attempt to keep or recover their memories through an articulation of them, and by doing so they show themselves to be opposed to dictatorial discourse. They are characterized by disorientation. C. underlines the meaning of the remembered moment, following the thinking of Paul Ricœur.

Two volumes published by the University of Castilla-La Mancha on censorship within children's literature fill an important gap and are very welcome. *Censuras y LIJ en el siglo XX (En España y 7 países latinoamericanos)*, ed. Pedro C. Cerrillo and María Victoria Sotomayor, Cuenca, Castilla-La Mancha U.P., 2016, 468 pp., focuses on the action, causes, effect of and reasons for censorship in children's and young adult literature from 1936–1975 in Spain and seven Latin-American countries. It describes in great detail types of censorship, authors and titles that were censored. *Prohibido leer. La censura en la literatura infantil y juvenil contemporánea*, ed. Pedro C. Cerrillo and César Sánchez Ortiz, Cuenca, Castilla-La Mancha U.P., 451 pp., takes as its reference the previous volume. It explores specific books and authors that were censored, such as the translations of Louisa

May Alcott's *Little Women*, *Antoñita la fantástica y su tía Carol* by Borita Casas or *Pippi Longstocking*.

*Global Insights on Theatre Censorship*, ed. Catherine O'Leary, New York, Routledge, 2016, xix + 283 pp., is a panoramic and well researched volume aiming 'to improve our understanding not only of theatre and its interpretation, but also and more generally, of the interactions between culture and the state. It allows us to create a fuller portrait of censorship—both repressive and productive—of the arts in the twentieth and twenty-first centuries.' (20). Two chapters deal with the period of this survey. Patricia W. O'Connor, 'Between the Silence of Submission and the Challenges of Authenticity: Theatrical Censorship in Franco's Spain (1939–75)' (58–67), perceptively explores the main phases and impact of theatre censorship in Spain under the Franco regime, highlighting other less obvious forms of control, such as the use of prizes to reward supporters of the regime and press campaigns against its opponents. She claims that censorship damaged the international reputation of Spanish theatre. O'Connor's recounts of her own personal experience gives more weight to the argument of this chapter (16); Raquel Merino Álvarez, 'Mapping Translated Theatre in Spain through Censorship Archives' (176–189), summarises the research and findings of the TRACE (Traducciones Censuradas—Censored Translations) project. M. rightly claims that translated theatre should be part of the canon of Spanish theatre. She argues that once plays by foreign authors were translated, they became part of the repertoire of all sorts of companies, and in many cases they were a vehicle for innovation and for the introduction of topics marginalised by the censors.

Several articles have been written on the political and socio-cultural impact of censorship in theatre. Raquel Merino Álvarez, 'Censura, traducción e integración en el teatro de la época franquista: José López Rubio, hombre

de teatro y traductor', *HRJ*, 17:303–321, focuses on the figure of the playwright and translator José López Rubio, situating the catalogue of his plays and translations within the broader theatrical panorama during the Spanish dictatorship period, and taking as a case study the context in which the musical *El hombre de la Mancha*, translated by López Rubio, was produced in Spain; José Manuel Reyes, 'Teología de la información y doctrina de la censura: *La llanura* (1947, 1954), de José Martín Recuerda, y *Diálogos de la herejía* (1961, 1964), de Agustín Gómez Arcos', *ALEC*, 42:405–426, perceptively explores the doctrine of censorship developed by Gabriel Arias-Salgado, minister of information and tourism (1951–1962), linking it with two plays published during that period in order to understand how this type of censorship affected these two young playwrights; César Oliva, 'El teatro independiente desde la crítica. Breve revisión histórica', *ALEC*, 41:117–1133, gives an overview of the origin, political circumstances and contribution of the independent theatre in the 1960s and 1970s in Spain. He argues that although it is difficult to evaluate the quality of that theatre because of the absence of visual documents, there is an unquestionable lack of balance between the high quality of many of the productions and the lack of physical resources. O. includes a very helpful general bibliography on independent theatre.

### Poetry

Reyes Vila-Belda, *Gloria Fuertes: poesía contra el silencio. Literatura, censura y mercado editorial (1954–1962)*, Madrid, Iberoamericana—Frankfurt, Vervuert, 305 pp., stands as a major contribution to the field with a good theoretical framework. This study focuses on F.'s early works of poetry during the Franco dictatorship. It provides a socio-cultural contextualisation of her poetry and explains the reasons and ways in which she protests against the Franco regime. v.-B. deals with the effect that censorship had on writers, especially F., and

how she managed to write subversive poetry. The research carried out in the Archivo General de la Administración in Alcalá de Henares (Spain) and the publication and literary analysis of unpublished poems is of particular value. Moreover, v.-B. explains the reasons for the marginalisation of women poets and how F. managed to be accepted within the close circle of poets and have some of her poems included in key anthologies of poetry in Spain and Venezuela in 1960. The downside of this study is the frequent repetition of key ideas which makes it a bit reiterative. Pilar Molina Taracena, *La poética de la poesía de la Guerra Civil española. Diversidad en la unidad*, Berne, Lang, 2016, 241 pp., analyses the main anthologies of poetry published during the Spanish Civil War (1936–1939) in an effort to demonstrate the existence of a shared poetics of war that transcended the ideological polarity that divided Spanish society at the time. The main body of the book consists of a systematic analysis of themes and concepts in an attempt to show that the poets of both sides of the conflict, who share the same literary heritage, also share similar concerns and employ the same stylistic and rhetorical resources in their war poetry. A specific textual methodology for this body of poems is developed in order to discern the poetics of the poetry written during the Spanish Civil War. Catherine G. Bellver, 'War and the Maternal Voice in Carmen Conde's *Mientras los hombres mueren*', *BSS*, 94:1355–1372, gives an insightful close reading of *Mientras los hombres mueren*. Looking to previous studies of this book of poetry and basing her assessment on feminist theories, Bellver claims that 'Carmen Conde exploits accepted gender tropes, and she speaks through cultural codes concerning gender distinctions'. However 'her challenge to patriarchal tradition lies primarily in her disregard for its demand of silence from women. She anticipates in some ways what the French feminists would later advocate: she asserts the gender differences of women, she writes her body and she retreats

into the realm of the Mother.' (1372). Elena Cueto Asín, 'From the Epic to the Allegorical Sublime: A Multilingual Reading of Spanish Civil War Poetry', *Hispania*, 99:471–482, compares from a comparative literature perspective Spanish Civil War poems written in Spanish and English which focus on aerial bombing of the civilian population. All have in common the emphasis on the bloody description of the victims—mainly children. An important difference between poetry written in Spanish and English is that the latter was influenced by the posters and photos published in the newspapers. There is an interesting link between the uses of technological images in avant-garde and Spanish Civil War poetry. Juan Antonio Fernández Rubio, 'Poesía dialectal murciana como arma dialéctica durante la guerra civil', *Monteagudo*, 3.<sup>a</sup> Época, 22:231–257, explores a recently discovered copy of the sole number of the literary journal *El Meliciano* published by Francisco Frutos Rodríguez in July 1937 in Murcia. There are 40 poems of which 11 are written in Murcian dialect. Six of those poems are reproduced and analysed; they are popular poetry criticising the fascist side and have an ideological tone. Eduardo Ledesma, *Radical Poetry: Aesthetics, Politics, Technology and the Ibero-American Avant-Gardes, 1900–2015*, New York, SUNY, 2016, x + 348 pp., explores also from a comparative literature point of view experimental poetry's close alliances with non-literary art forms. It retraces and contextualizes experimental literature, and specifically poetry, in three key periods: the historical avant-garde (1900–1930s), the neo-avant-garde (1950s–1970s) and our own 'digital age' (1900–2015) and draws on the works of artists and poets from Latin America and the Iberian Peninsula. Avant-garde experimentalism is seen as a cyclical phenomenon that corresponds to an attitude of innovation and to a set of political and aesthetic practices, and is not exclusively bound to any particular period. The book is structured around certain themes: word, image, metaphor and kinetic script. José Fran-

cisco Ruiz Casanova, *Sombras escritas que perduran. Poesía (en lengua española) del siglo XX*, Madrid, Cátedra, 2016, 383 pp., brings a fresh view of canonical poets, uncovers literary myths and ponders the tradition of the publication of anthologies as well as the role of literary criticism. Leticia Mercado, 'Quevedo y Alberti frente al lienzo: la silva "El pincel" y dos sonetos de *A la pintura* (1945)', *HR*, 84:253–271, compares and contrasts the sylvia metre 'El pincel' by Quevedo with the sonnets 'Al pincel' and 'A la pintura' by Rafael Alberti. M. claims that the vindication by Alberti of the power of imagination and the rejection of mimesis and the baroque concepts of time and death can be linked to the direction the poet believed poetry should take. The implicit criticism of Quevedo can be read as a rejection of poetry anchored in the past. Rasha Ali Abdelazim, 'Poesía desde el exilio: Muhsin Al-Ramli y Emilio Prados', *Espéculo*, 56:188–203, writes an original article, focusing on the topic of exile in two poets: Emilio Prados, who died in exile in Mexico, and the Iraqi Muhsin Al-Ramli, who has lived in exile in Spain since 1995. Although they belong to two different periods and circumstances they are nevertheless connected by Spain and its culture, and by exile. *Jardín cerrado* by Emilio Prados and *Todos somos viudos de las respuestas* by Muhsin Al-Ramli are analysed. Both developed a profound self-knowledge, were enclosed in their memories, and had as main themes loneliness, anguish in the face of death and the passage of time. Time is seen by Emilio Prados as a space without boundaries and for Muhsin Al-Ramli it swings between indifference and strain. Soledad Pérez-Abadín Barro, 'Las *quinque lineae amoris* en la *Razón de amor* de Salinas: Notas al fragmento 34 (¿Cómo me vas a explicar?)', *Neophilologus*, 101:209–223, studies the zenithal fragment in the collection *Razón de amor* published in 1936, beginning with an examination of the love story context in which it was written to see whether the love encounter described in the poem is real. To this

end, she looks at the letters between Pedro Salinas and his lover Katherine Reding and concludes that it seems implicitly real as Katherine travelled to Spain during the summer of 1933 and the academic year 1934–1935. The content of the fragment is then compared with the 13th-c. love poem *Razón de amor*. P.-A. demonstrates that Salinas has done a selective reading of the medieval poem and has built it around the medieval theme of the ‘quinque lineae amoris’, and concludes that ambiguity and paradox are the interpretative key of both poems. Juan José Rastrollo Torres, ‘Temas y pensamiento en el poema *Espacio* de Juan Ramón Jiménez: el cronotopos tiempo-espacio, Dios, el cuerpo de la conciencia y el amor’, *NRFH*, 65:501–530, examines the long poem *Espacio* written by Juan Ramón Jiménez in 1954, building on previous studies to establish the hermeneutical lines to read the poem. The central theme is consciousness understood as individual self-knowledge from which emerge other subthemes: time-space, God and love. The difficulty of this poem is due to its philosophical depth, the way it draws on modern theories of physics and its oriental thought which are explained throughout the article.

A good number of edited volumes and articles have been published about poetry written during the 1940s and 1950s. *Poesía y poetas bajo el franquismo*, ed. Encarna Alonso Valero, Madrid, Visor Libros, 2016, 187 pp., is a small book with a number of insightful chapters. However, it lacks an introduction to guide the reader through the volume. Encarna Alonso Valero, ‘Trayectorias de poetas en la posguerra española’ (9–22), using as a theoretical framework the concepts of field and cultural, social and symbolic capital by the sociologist Pierre Bourdieu, studies the reasons for the different types of recognition or lack of it regarding Spanish poets during the Franco dictatorship; Melissa Lecointre, ‘“Frenética mudez o grito inmóvil”: la renovación poética de 1944’ (63–85), sees 1944 as marking the beginning of a change in the style in which poetry is writ-

ten immediately after the end of the Spanish Civil War. Concentrating on books of poetry which were ostracised by the critics in favour of *Hijos de la ira* and *Sombra del paraíso*, L. analyses works of poetry published in 1944. She summarises the main characteristics of this new poetry, which are the description of an opaque world in which anguish, solitude and death are pivotal elements together with a difficulty in expressing the nature of the world; María Teresa Navarrete Navarrete, ‘Viaje editorial de la mano de Julia Uceda’ (88–108), develops an itinerary of the publication of each of the poetry books written by Uceda, aiming at understanding the efforts of this poet to access publishing companies and pave her own path as well as the gradual recognition of her poetry by the critics; Miguel A. Olmos, ‘Fuera de juego: sobre el *Sermón de ser y no ser*, de Agustín García Calvo’ (109–126), claims that this long poem published in 1972, which consists of 2,016 hexameters, is written in such a way as to dissent from poetry written at the time; Ana Rodríguez Callealta, ‘La poesía femenina española (en castellano) en *Cuadernos Hispanoamericanos* (1948–1967)’ (151–187), explores the space occupied by women poets in Francoist Spain through the study of one of the most prestigious publications of the time, *Cuadernos Hispanoamericanos*. This study reveals that only 4% of poems published are by women poets. The poems are analysed in order to establish whether a lyrical female space exists, and concludes that there is a collective feminine subject aware of its own subjectivity and of the importance of writing; Luis García Montero and María Gracia Rodríguez, ‘La poética de Jaime Gil de Biedma’ (45–61), reflect on the meaning of Gil de Biedma’s poetry through a personal reading of his poetry. They claim that Gil de Biedma sought in the poem a place to objectivise his feelings, his contradictions and his ideas. His homosexual identity is key to understanding the hidden meaning of his poetry. Moreover, the image of the body in the widest sense is key in the poetics of Gil

de Biedma. They state that the reason why he stopped writing poetry is because his biographical identity no longer corresponded with the poetic identity created in his poems. Alana Reid, 'Sexuality Uncensored: Subversion and Morality in the Poetry of Jaime Gil de Biedma', *Hispanófila*, 176:69–85, focuses on the analysis of *Moralidades* published in 1966 and its treatment by the censors. R. maintains that sexual content is an integral component of Biedma's political critique, and argues that critics have failed to recognise that link. She reproduces two pages of the censored copy of *Moralidades* as found in the Archivo General de la Administración. Although *Moralidades* was published in its original form in Mexico, if it had been published in Spain after being censored, its sexual content would have been missing much of its political context and the critique of the dictatorship through the erotic would have been dramatically reduced. Ángel Luis Luján Atienza, 'Las correcciones de Juan Rejano. En torno a *Canciones de la paz* (1955)', *RLit*, 78:119–137: explores the reasons why the journalist and poet Juan Rejano removed his book *Canciones de la paz* (1955) from his first almost complete poetry collection, *Alas de tierra* (1975), and modified it in his last 'collected poems', *La Mirada del hombre* (1978). L. explains that the fact that Rejano was involved with the World Movement for Peace and was a member of the Spanish Communist Party influenced the content of his poems and their literary quality was compromised as a result. This is the main reason why he omitted many poems. Moreover, although *Canciones de la paz* was intended for children, it does not have a place in young readers' literature. Angélica López Plaza and Conrado J. Arranz, 'Itinerarios de la canción. Poesía y antologías a la luz de *Las Españas* (1946–1956)', *RLit*, 79:223–252, describe the dialogue or lack of it between those Spanish poets who lived in exile in Mexico after the Spanish Civil War and those who remained in Spain by means of the Mexican journal *Las Españas* for the period 1946–1956, showing that the start-

ing point was the claim that Spanish cultural tradition belonged to those in exile. Poems and essays are analysed to demonstrate that after the publication of the *Antología consultada de la joven poesía española* (1952) there is a change in attitude, with the emergence of a positive perception and acceptance of some of the social poets living in Spain such as Gabriel Celaya, Eugenio de Nora and Victoriano Crémer. Juan José Lanz, *La musa metafísica. Ensayos sobre la poesía de Guillermo Carnero*, Valencia, Institució Alfons el Magnànim, 2016, 238 pp., is a collection of essays written at different stages between 1989 and 2012 on the poetry of Guillermo Carnero. It combines a more global study together with a specific analysis of particular books or poems. L. gives a complete and personal overview of the poet's and poetical production of Carnero. Raquel Lanseros Sánchez and Remedios Sánchez García, 'La construcción del discurso poético de Joan Margarit. Fundamentos para la interpretación de una educación literaria en dos lenguas', *Monteaquedo*, 22:269–283, examines the biographical circumstances of Joan Margarit as a poet, and states that this is the reason why he was ignored by the critics during the 1960s and 1970s. This article explains these reasons and works to rediscover the figure of the poet, claiming a place for him alongside those poets of his generation. Sergio García García, 'Las canciones de Conchita Piquer y otras alusiones subculturales en la primera poesía de Manuel Vázquez Montalbán', *CuA*, 8:56–71, analyses intertextuality in Vázquez Montalbán's first book of poetry, *Una educación sentimental*, published in 1967 and 1970, arguing that the main theme of the book is to describe the education of Manuel Vázquez Montalbán's generation through the inclusion of songs and film quotations in his poems. Diego R. Batista, 'El mar como "escudo para la pelea" en *La esperanza me mantiene* (1959) de Pedro García Cabrera', *Confluencia*, 32:35–44, carries out a close textual study of the image of the sea in the collection *La esperanza me mantiene* by

the Canary Islander poet Pedro García Cabrera. The image of the sea has two main meanings: isolation, loneliness and the marginalisation of the Canary islander in comparison to the Spaniard living in the Iberian Peninsula; however, it also symbolises the identity of the Canary islander.

An important publication for getting to know the unknown poets of the 1950 generation is *Fuera de foco: aproximaciones a la diversidad poética del medio siglo*, ed. María Payares Grau, Madrid, Visor, 2016, 244 pp., which aims at recovering from different perspectives the figure and works of poets that have been forgotten, and fostering the revision of well-known authors (13). The contributors to this volume are scholars working in the POESCO research group; José Andújar Almanza, 'Tomás Segovia o el exilio de la palabra' (17–28), claims that Tomás Segovia understands poetry as a construction from the open nature of language. There is an insightful analysis of *Anagnórisis* published in 1967. Luis Bagué Quílez, '¿Y para quién construí navíos?: la poesía "navegable" de Carlos Sahagún' (29–46), sees the poetic output of Carlos Sahagún as a pessimistic search for a connection between historical and personal time through the constant repetition of images linked with water, such as river, sea and ship; Marian Bianchi, 'Vicente Núñez: una disidencia atípica' (47–65), explains that Vicente Núñez's poetry is a reflection of the relationship between life, love, death and poetry, and that silence is a constitutive element of his poetics; Laurance Breyse-Chanet, 'Antonio Gamoneda, una poética desde la perspectiva de la poesía: escribir en el temblor vivo de un ritmo' (67–85), claims together with other critics that Gamoneda does not belong to the Generation of the 1950s, but is instead linked to Antonio Machado, Claudio Rodríguez, José Ángel Valente and Federico García Lorca. The essay focuses on the poetic dialogue of Gamoneda with Valente and Lorca; Xelo Candel, 'El poeta Jordi Albi en la revista *Verbo* (1946–1963)' (87–102), explores the con-

tribution of Jordi Albi as director of *Verbo. Cuadernos literarios*, one of the most important literary journals of the period. A. published 17 poems, a book of poems, two short stories, a short theatrical piece, translations of French and Italian poems and many insightful essays of literary criticism, and became one of the instigators of a new avant-garde movement called 'Introvertismo' deriving from surrealism whose Manifesto is published in *Verbo*; Francisco Javier Díez de Revenga, 'Carlos Bousoño: la expresión poética de un disidente en el medio siglo' (103–117), examines Bousoño's first four books of poetry published before 1962, after which there is a clear change in his poetry. Díez de Revenga argues that Bousoño consciously writes a different type of poetry. It is existentialist poetry characterised by a search to understand his own existence in relation to his destiny; Luis García Jambrina, 'José Luis Tejada, un poeta a contratiempo' (119–135), explains how traditionally the critics have understood the poetry of Tejada as out of step with that written by his peers, but a different reading of this poetry claims that in fact he was ahead of his time, introducing what was to be the main features of the 1960s generation; Ramón García Mateos, 'La poesía de Rafael Soto Vergés: materia mítica' (137–151), rightly highlights the fact that the idiosyncrasy of Rafael Soto Vergés lies in his preference for mystery and the mythical, which does not coincide with the poetics of the poets of his generation and has led to ostracism by the critics; José Jurado Morales, 'La singularidad del pensamiento poético de Rafael Guillén' (153–166), explains that the critics have classified Rafael Guillén as a member of the Generation of the 1950s because of his biographical details and the publication dates of his first works of poetry. However, his essays explaining his poetics and the analysis of his poems do not coincide with the general features of the 1950s poetry understood as social realism. His poetry is humanistic, civic and existential with a reflexive and meditat-

ive tone and great care for the expressive form of the poem. Julio Neira, 'Una poética de la disidencia: Caballero Bonald y la transición política' (167–186), shows that unlike the other poets of his generation and in spite of the long poetic career of Caballero Bonald and the political and social changes in Spain, his way of understanding poetry as social realism and a tool to criticise society has not changed. N. points out the ways in which this is reflected in Caballero Bonald's books of poetry; María Payeras Grau, 'La poesía de Enrique Badosa frente al realismo crítico de su tiempo' (187–202), explores Badosa's social commitment of a religious nature which caused him to be distanced from his generational companions. He uses key themes of social and political poetry such as hope and peace but gives them a religious meaning; Blas Sánchez Dueñas, 'Eladio Cabañero: peculiaridades poéticas en el entorno de los poetas del 50' (203–224), cleverly argues that although Eladio Cabañero was included in some important anthologies of poetry and awarded the National Prize for Literature, he has gradually been forgotten by the critics. This essay aims at recovering his poetry and explaining the reasons why he should be part of the literary canon; Tomás Sánchez Santiago, 'Íntimo y oscuro: Julio Mariscal' (225–239), also calls for a rediscovery of Mariscal's individuality as a poet. The reason given is the fact that Mariscal did not want to be part of the literary social circle in the 1950s and that he wrote a different type of poetry, causing him to pass unnoticed and be ignored by both other poets and the critics.

*Naturaleza de lo invisible: la poesía de Rafael Guillén*, ed. José Jurado Morales, Madrid, Visor, 2016, 365 pp., explores in depth the poetics and poetry of Guillén, starting with an essay written by Rafael Guillén himself reflecting on his own poetry.

Eugenia Helena Houvenaghel, 'Una 'brecha' entre España y México: el exilio del escritor hispanomexicano Tomás Segovia desde la vertiente francesa', *BSS*, 94:111–125, suggests a rein-

terpretation of the work of Tomás Segovia taking into account the influence that his first period of exile in France had on his life and his writing. Analysing the only play he wrote and his essays written in the 1950s and 1960s, H. shows how Tomás Segovia draws on French existentialism for his central ethical theme of fidelity, which will define his understanding of exile.

Guillermo Aguirre Martínez, 'Forma y abstracción en la poesía de José Ángel Valente', *Rilce*, 32:5–31, studies José Ángel Valente's poetry focusing on his use of concepts and images. These are understood as symbolic projections which act as a bridge between a material poetic order and a spiritual one. A. explores abstract concepts like the point, the line, or the circle, followed by more tangible elements such as the value and the role of colour. This points to a double search: a telluric focus on matter, and a spiritual dimension. Ángel Luis Luján Atienza, 'La poesía conversacional de Félix Grande. Afinidades románticas', *Pasavento*, 5:253–273, writes an interesting article in which he examines conversational poetry in Félix Grande as a fusion of the style of poetry written by Wordsworth and Coleridge. This analysis focuses on the content and form of the poems taking into account that they are poems set in everyday life, appeal to other speakers, and use various graphic resources, which highlights the tension between orality and writing and between the particular and the global meditation that is the basis of all these poems.

### **Prose**

David K. Herzberger, 'Postwar Spanish Fiction and the Pursuit of Spanish Reality', Muñoz-Basols, *Companion*, 490–500, perceptively examines the main characteristics of the novel written in Spain during the Franco Regime and the transition to democracy and claims that unlike the experimental novel written in Europe and the USA at the time, Spanish novelists 'dissented from the mainstream proclaim-

ing not only the power of the novel to represent the real but also the ethical obligation to do so' (491); therefore social realist novels are published in which a collective protagonist is created 'with a focus on the quotidian and external events of their lives' (492). H. explains that from the late 1960s onwards this type of novel converges with novels of memory in which the past is explored. To exemplify this, key works are succinctly described, including *Nada* (1944), *La colmena* (1951), *Los bravos* (1954), *Volverás a Región* (1967) and *El cuarto de atrás* (1978). *Historia de lo fantástico en la cultura española contemporánea (1900–2015)*, ed. David Roas, Madrid, Iberoamericana—Frankfurt, Vervuert, 386 pp., stands as a major contribution to the field. The key objective of the volume is to define the main poetics of fantasy in each period of contemporary Spanish cultural history (13), and this is achieved. The chapters relating to this survey are Narrative 1930–1950, Narrative 1950–1960, Narrative 1960–1980, Theatre 1900–1960 and Theatre 1960–2015. Of particular interest is the analysis of the use of fantastic features in compilations of short stories or novels traditionally considered as realist such as the writings of Ana María Matute and Carmen Martín Gaité. Moreover, this volume highlights the role played by translations into Spanish of fantastical tales as a factor that influenced the development of this genre in Spain. Joseph Patteson, 'Bodily Functions: Ricarda and Corporeal Resistance in *Tiempo de silencio*', *LHI*, 13:8–21, focuses on Ricarda, one of the characters of *Tiempo de silencio* by Luis Martín-Santos. It is suggested that her vindication of the body acts as subversion against Francoist culture. Julia Kristeva's semiotic theory is used as a theoretical framework. Francesca Crippa, 'Pío Baroja frente a la Guerra Civil española: técnicas para la rememoración del conflicto en el capítulo final de las memorias barojianas', *Monteaquedo*, 22:209–220, analyses the techniques used by Baroja in order to remember what happened during the first days of the Spanish Civil War.

His focus is on the consequences of the conflict in the lives of ordinary people. c. claims that Baroja interprets the events rather than describing them. Roberta Johnson and Israel Rolón-Barada, 'Carmen Laforet's *Nada*: From Letter to Novel', *BSS*, 93:1571–1589, point out the importance of Carmen Laforet's letter-writing for the actual process of writing her first novel *Nada*, and analyse the novel's epistolary qualities. This article ties in nicely with Mary Angeline Hood, 'El microcosmos de la casa de Aribau y su sentido alegórico en *Nada*', *CRR*, 41:66–77, which analyses the house where the Aribau family lives as a symbolic space in which the power structure of each member of the family is reflected. It acts as a symbol of Spanish society after the Spanish Civil war. The idea of the panoptic developed by Michel Foucault is used to explain the constant monitoring of Andrea. Lara Moreno and Elvira Navarro, 'Homenaje a Ana María Matute', *Orilla*, 5:1–12, is a well written personal close reading of the short story *Caballito Loco* which includes the main stylistic features of Matute's literary style such as the dichotomy between good and evil. Navarro also undertakes a personal analysis of *Primera Memoria*, comparing it with *Nada* as prototypes of transgressive narrative during the Franco dictatorship. Mónica Fuentes del Río, 'El carácter lúdico de la literatura en la obra de Carmen Martín Gaité. El juego dialéctico entre lector y escritor', *Espéculo*, 57:52–70, explores the ludic understanding of literature in the work of Carmen Martín Gaité. F. critically examines M.G.'s essays and reflects on her narrative practice, arguing that Martín Gaité sees literature as a game, the source of the reading and writing processes due to their therapeutic and hedonistic purposes, and as a dialectic game between writer and reader. Samuel O'Donoghue, 'Juan Benet and the French Nouveau Roman: A Contentious Connection Revisited', *MLN*, 131:442–460, discusses the critics' resistance to admit a positive link between the first works published by Benet with the French *nouveau roman*. However, O'D.

argues that the influence of French narrative on Benet lends his works greater depth. This article aims to give a more complete picture of Benet's place in European literature. Jeremy Squires, 'Obsolescence in Town and Country in Miguel Delibes's *La hoja roja*', *Neophilologus*, 100:197–212, builds upon existing analyses of *La hoja roja* published in 1959 by examining the work's portrayal of urban and rural life. s. explores key elements of the novel's portrayal of progress: attitudes towards work, the stylistic use of circularity and repetition, the description of personal histories and experiences, literacy and illiteracy. Nélida Devesa-Gómez, 'Pijoaparte: el pícaro supermoderno en *Últimas tardes con Teresa*, de Juan Marsé', *Nomenclatura*, 5, focuses on the protagonist of *Últimas tardes con Teresa*, 'el pijoaparte', published in 1965, as a revision of the cunning knave figure, addressing the development of this character and his relationship with the urban space according to the theories of Marc Augé and Michel de Certeau. D.-G. argues that there is a contrast between the modernity of Barcelona and the middle class and the postmodern attitude of 'el pijoaparte'. Geraldine Lawless, 'The Violence of History: Rosa Chacel's *Memorias de Leticia Valle*', *BHS*, 93:511–529, building on previous studies, offers a different interpretation of the novel. She claims that Chacel challenges Francoism's appropriation of history through the suicide of Daniel, a history teacher, who represents the Franco regime. Violence in its several types plays an important role in the narrative plot to demonstrate this reading. Luis Pascual Cordero Sánchez, *Caballero Bonald y Quiñones: viaje literario por Andalucía*, Madrid, Verbum, 2016, 228 pp., searches on the Andalusian identity in the narrative and prose works of José Manuel Caballero Bonald and Fernando Quiñones written during the Franco dictatorship and the political transition to democracy. c.s. shows how the portrayal of Andalusia by these two writers is used as a rebellion against the cultural paradigms of Francoism. The same author, 'Franz Schubert

y Miguel Pantalón ante la muerte en dos relatos de Fernando Quiñones', *Cauce*, 39:33–48, focuses on the analysis of the two main characters of two short stories by Quiñones, 'Una salchichita para Franz' (*La guerra, el mar y otros excesos*, 1966) and 'El testigo' (*Nos han dejado solos. Libro de los andaluces*, 1980). Both characters have music and death in common. c.s. proposes that the unusual depiction of death is used by Quiñones to criticise capitalism from 1960s onwards and also Francoist society. Shelby Thacker, 'El humor negro en los cuentos de Asensio Sáez', *Stanton Vol.*, 267–274, explains that black humour is the favourite tool used by Sáez to analyse the defects of Spanish society in 1960s and 1970s and the weaknesses of his characters. What differentiates his use of this type of humour with the way other authors use it is that he avoids degradation, cruelty and misanthropy. Three short stories are analysed to demonstrate this idea.

### Theatre

María M. Delgado, '*Otro* teatro español. *Supresión e inscripción en la escena española de los siglos xx y xxi*, Madrid, Iberoamericana—Frankfurt, Vervuert, 666 pp., is a welcome expanded and updated translation into Spanish of '*Other* Spanish Theatres: *Erasure and Inscription on the Twentieth-Century Spanish Stage* published in 2003. It provides a valuable contribution to a different perspective in the understanding of theatre from looking exclusively at the literary value of the text of a play to the importance of other elements such as the role of the director, the production or scenography. D. studies the impact of actresses such as Margarita Xerqu, María Casares and Nuria Espert who became directors, the actor and producer Enrique Rambal, the director Lluís Pasqual and the theatre company La Cubana. This ties in with Mariángeles Rodríguez Alonso, *La crítica teatral en España. Del franquismo a la Transición*, Madrid, Iberoamericana—Frankfurt, Vervuert, 315 pp., who examines what the critics wrote

about plays performed from 1966 to 1982. R.A. demonstrates how the critics encouraged and gave importance to non-verbal elements in the understanding of a definition of theatre. This study reveals how the critics saw a change in theatre starting in the 1960s rather than being a consequence of the political transition to democracy. Tabea Alexa Linhard, 'No solid ground: Max Aub's roots and routes', *JILAS*, 23:217–231, looks at two plays, *San Juan* (1943) and *El rapto de Europa* (1946), and a collection of poems, *Diario de Djelfa* (1944). They have in common Max Aub's experience in concentration camps in France and Algeria. The connection between roots and routes in these three works links him to the field of postcolonial studies and European literature. María Teresa González de Garay Fernández, 'La herida del tiempo en el teatro de Pedro Salinas', *ALEC*, 42:315–334, writes an innovative article in which she compares Salinas short plays, *La isla del tesoro* y *El aparecido*, with two plays by J.B. Priestley, *Time and the Conways* and *Dangerous Corner*. She explores their understanding and portrayal of time in those plays. Jesús Barrajón Muñoz, 'La revista *Ínsula* y el teatro de vanguardia: 1966–1982', *Anagnórisis*, 14:80–102, examines the reception of Spanish avant-garde theatre 1966–1982 in the journal *Ínsula*, which in comparison to other journals pays very positive and stimulating attention to this theatre. After a brief overview of the theatre in the 1960s, B. focuses on the critical works of José María de Quinto, Ángel Fernández-Santos and Alberto Fernández Torres and claims a slightly different perspective from a more theoretical and ethical approach to one more focused on the play itself. Diego Santos Sánchez, 'Dramaturgas y censura en el último Franquismo: Carmen Resino y Ana Diosdado', *RLit*, 78:499–523; studies Spanish plays written by women during the last years of the Franco dictatorship from the perspective of their reception by the Francoist state through censorship. This article aims to clarify the relationship between woman, theatre and state during the Franco regime.

This is illustrated through the two most representative and popular playwrights from the seventies, Carmen Resino and Ana Diosdado. S. claims that the censors understood that there was a feminine treatment of heterodox moral and sexual topics, and began to see the presence of women playwrights as normal. R. and D. acted as an intermediate link in reaching the understanding that women were capable of playing an important role in the theatrical world. María Teresa Santa María Fernández, 'Tres textos teatrales inéditos de José Bergamín: *Ramón Ramírez o la Reputación*, *El triunfo de las germanías* y *Donde una voz se apaga*', *ALEC*, 42:139–160, analyses three unpublished plays by Bergamín. She explains the history of the manuscripts and the reasons why they have not been published or brought to the stage. S.M. emphasises the importance of making a stronger effort to publish an edited edition of the complete works of Bergamín so as to provide an in-depth study of his contribution to Spanish theatre.

## 2 Individual Authors

### *Hernández*

Mercedes López-Baralt, *Miguel Hernández, poeta plural*, Alicante U.P., 2016, 201 pp., explores the poetry of Hernández, bringing together what other critics have already written while giving her own interpretation of each of the books published by the poet from Orihuela. Her chapter on the reception of Miguel Hernández in Puerto Rico stands out. Richard K. Curry, 'Joan Manuel Serrat, antólogo. La recepción y selección de la poesía de Miguel Hernández: resistencia en el tiempo', *HPR*, 11:39–60, claims that the popularity of Miguel Hernández's poetry is due to the work of the singer-songwriter Joan Manuel Serrat in setting his poems to music. Using Reception Theory, C. examines the reasons why Serrat chose some poems rather than others and what musical techniques he uses to popularise the

poems set to music. He compares the poems with the lyrics of the song and demonstrates how Serrat uses a well-chosen hook found in a verse to make the song catchy.

### *Cela*

José-Carlos Mainer, 'Cela: sombra y herencia del noventayochó', *ALEC*, 42:1095–1116, is a well written and thought-provoking study of the figure and writings of Camilo José Cela. M. demonstrates the influence that Baroja and Valle-Inclán had in c.'s works and explains the reasons why he tried to innovate and conscientiously break with that influence. M. also explains the background and reception of the plays written by Cela. A complementary article by Francisco Fuster García, 'Camilo José Cela, admirador de Pío Baroja', *BHS*, 93:773–782, argues that c. is the Spanish writer who made the most effort to defend Baroja's legacy, supporting his argument by reference to the texts in which c. writes about Baroja. Juan Bravo Castillo, 'Cela y el renacimiento de la novela española en la posguerra', pp. 1099–1173 of *Grandes hitos de la historia de la novela euroamericana*, vol. 3, *el siglo XX: la novela actual*, Madrid, Cátedra, 2016, 1421 pp., dedicates the only chapter on Spanish Narrative after 1936 to Cela. B.C. argues that Cela sought to renew Spanish narrative experimenting with innovative narrative forms. In fact, his greatest achievement lies in his constant experimentation and change. Spanish Literature would be very different without c.'s work (1101). To illustrate this, he analyses *La familia de Pascual Duarte*, *La colmena* and *San Camilo 1936*. Hilda Santos, 'Reminiscencias de la picaresca en *La familia de Pascual Duarte* y *Nuevas andanzas del Lazarillo de Tormes*', *ReD*, 50:35–46, explores the formal literary structures used by picaresque and chivalric novels in the 16th c. that are also used by c., pointing out that the manuscript and epistolary style techniques function as a bridge with 16th-c. literature. The character of Pascual Duarte is analysed in a section of María Asunción Gómez, *La*

*madre muerta. El mito matricida en la literatura y el cine españoles*, Chapel Hill, North Carolina U.P., 2016, 215 pp. From a feminist psychoanalyst perspective, G. claims that the matricidal myth in Spanish literature is fruit of a patriarchal culture. G. explores the masculinity of Pascual and tries to understand why many critics have taken a positive view of the matricide committed by Pascual (61). G. claims through a psychoanalytic close reading that Pascual is schizo-paranoid and needs to show his masculinity by killing his mother.

### *Cernuda*

María Paz Moreno, "Carácter es destino": la articulación de la reflexión autorial en "Historial de un libro" de Luis Cernuda', *Stanton Vol.*, 199–208, examines the explanatory keys in the essay 'Historial de un libro' written by Luis Cernuda after the 3rd edition of *La realidad y el deseo* that can help to interpret Cernuda's poetry. Moreno claims that the importance of 'Historial de un libro' is based on being a useful tool to understanding Cernuda's concept of authorship. Three key ideas are Cernuda's pondering on poetic writing, poetry as a reflection of the poet's own experience and his concept of posterity, and critical reception of his poetic work. Gabriel Insausti, 'De 'A un poeta futuro' a 'Un contemporáneo': héroe, sacrificio y posteridad en Cernuda', *BHS*, 94:51–61, reads the poem 'Un contemporáneo' as Cernuda paying tribute to himself. This interpretation is based on the similarities and parallels drawn with other poems in which Cernuda bestows his homage to Federico García Lorca, Mariano José de Larra, André Gide or Goethe. These poems share a heroic recreation of the condition of the writer as shaped against a hostile environment.

### *Celaya*

Laura Scarano, 'Gabriel Celaya por Ángel González: magisterio y apropiaciones', *Pliegos Poesco* (online), 1, 15pp., examines the influence of Celaya on the poetry of Ángel Gonzá-

lez, whose analysis of Celaya's poetry publicly acknowledges the influence that social poetry had on him. s. claims that the anti-poetry period in González's poetry is due to the influence of Celaya's anti-poetry rather than to some Hispano-American poets. Laura Scarano, 'Ethos testimonial y contra-canon (El caso de Gabriel Celaya)', *Anclajes*, 20:35–61, explores textual and contextual elements that support Celaya's authorial project and that enact a contract to approach texts in a specific way, thereby formulating a contra-canon of resistance to power during Franco dictatorship. Laura Scarano, 'Poesía e historia: la conciencia expandida del último Celaya', *Pasavento*, 5:195–215, focuses on the poetics of the third Celaya, which coincides with the final phase of his poetry from the 1970s until his death in 1991. He experiments with language as a way to fight against neo-capitalism, as he understands poetic renovation as a tool for socio-political change. She also explains that his poetry becomes orphic poetry with an ecological conscience.

### *Buero Vallejo*

*Monteaquedo*, 21, was a special issue to mark the centenary of Antonio Buero Vallejo's birth, with eight articles on different aspects of his work. Patricia W. O'Connor, '¿Quién era Antonio Buero Vallejo? Una respuesta parcial a la pregunta insondable de *El Tragaluz*', (15–30), as an expert on Buero Vallejo and a personal friend of his, shares her personal memories of the playwright, connecting them with his plays. Cerstin Bauer-Funke, 'Espacios urbanos, ventanas y balcones y su función dramática en algunas obras de Antonio Buero Vallejo' (49–74), analyses the paratexts and stage directions in three plays by B.V.—*Historia de una escalera*, *Hoy es fiesta* y *Un soñador para un pueblo*—to explore the use of scenic and theatrical space. B.-F. studies the link between macrocosms and microcosms as urban spaces. The interaction between these two spaces and the characters is seen through the use of windows, balconies

and rooftop terraces. He claims that it works as a socio-cultural criticism. Luis Iglesias Feijoo, 'La señal que se espera y las arpas eólicas' (75–95), analyses the fourth play written by B.V. in which he tries to use different techniques in the traditional bourgeois comedy and it proves a failure. The main theme of the play with a happy ending and the use of an Aeolian harp as a key symbol do not work in the overall construction of the play. However, it is seen by B.V. as a learning curve and he will develop the theme of madness and death portrayed in this play in future plays. Ana María Leyra, 'Llegada de los dioses, las huellas del pensamiento nietzscheano en la dramaturgia de Antonio Buero Vallejo' (119–133), examines the influence of Nietzsche in the plays of B.V. She claims that the cultural background of B.V. and the ideas in *Birth of Tragedy* and *Thus Spoke Zarathustra*, such as the eternal recurrence theory, the importance of the mask or music, are reflected in the scenography and dialogues of many characters portrayed in Vallejo's plays. Carlos Buero, 'Los manuscritos de Antonio Buero Vallejo' (153–171), the son of B.V., remembers some anecdotes relating to the creative process of his father as a writer and describes the manuscripts of his plays, which are carefully preserved, as they are an important tool in understanding the author's creative process.

### *Zambrano*

Roberta Johnson, 'María Zambrano and Federico García Lorca: poetry and the people', *Stanton Vol.*, 147–162, explores the similarities and divergences between Zambrano and Lorca, both from Andalusia and both belonging to the same generation of artists. An important element is the evocation of a tragic sense of life. J. analyses z.'s anthology of Lorca's poetry published in 1937 while in Chile, in which images of blood and death are recurrent, and compares Lorca's treatment of Classical theatre in his 'rural tragedies' to z.'s play *La tumba de Antígona*. J. claims that she registers some of the same values she found in Lorca's

poetry' (149) and follows a Lorquian dramatic aesthetic. Zambrano's philosophy and Lorca's poetry also share key topics such as death, love, time, freedom, blood and dreams. *The Cultural Legacy of María Zambrano*, ed. Xon de Ros and Daniela Omlor, London, Legenda, 219 pp., an important contribution to z.'s bibliography, focuses on Zambrano's role as a cultural agent, looking at her impact in the following areas: avant-garde, feminism, psychoanalysis, literary comparativism, art criticism and semiotics, autobiographical writing, political theory, historical memory and exile (5). The first section, 'Encounters and Exchanges', examines the dialogue Zambrano has through her work both with her contemporaries and with those interested in her production. 'In these essays her figure functions as a point of intersection for cultural currents in the twen-

tieth century and beyond' (5). The chapters in this section focus on her dealings with Rosa Chacel, the Avant-Garde, José Ángel Valente and Luis Cernuda. The second section, 'Identity and Representation', explores 'different aspects of Zambrano's writing with a comparative and intertextual approach that investigates the interconnection between subjectivity, poetics, politics and ethics.' (5). Tania Gentic, 'Affect, Time and Movement in María Zambrano's *Delirio y Destino*', *ALEC*, 41:45-73, notes that those who have studied z.'s only novel, *Delirio y destino: los veinte años de una española* have not produced 'a detailed examination of how affect and time are represented and theorised in the text' nor the political implications of this (46). G. rightly tries to fill that gap by explaining that the constant movement of the main character is the interpretative key.