

nas between 1967 and 1992. According to Badía Fumas, the plurality of images of different women depicted in the poems from this period together constitutes a concept of the perennial feminine.

3 Prose

Discursos de la crisis. Respuestas de la cultura española ante nuevos desafíos, ed. Jochen Mecke, Ralf Junkerjürgen, and Hubert Pöppel, Madrid, Iberoamericana—Frankfurt, Vervuert, 298 pp., explores a variety of discourses which have been shaped by the GFC of 2008. The introductory chapter frames the discussion with an overview of the economic, cultural, and political atmosphere in Spain. The volume takes an interdisciplinary approach, with articles which consider how the GFC in Spain is represented in film, literature, television, and newspapers. The third section, which focuses on literature of the crisis, spans a variety of topics. Pablo Gutiérrez (183–195) questions the labels of social literature and literature of the crisis, especially when applied to his own work. Jochen Mecke (196–226) discusses literary representations of the crisis in relation to the tensions between ethics and aesthetics. Frauke Bode (227–243) explores ironic polyphony in Pablo Gutiérrez's *Democracia* (2012) and nostalgic dystopia in Rafael Chirbes' *En la orilla* (2013). Mirjam Leuzinger (244–260) considers open skies and swamps as metaphors for the crisis in *Intemperie* (2013) by Jesús Carrasco and in Chirbes's *En la orilla* (2013). Susanne Hartwig (261–280) refers to precariousness as a symbol of the crisis in *Yo, precario* (2013) by Javier López Menacho, *A la puta calle* (2013) by Cristina Fallarás, and *La trabajadora* (2014) by Elvira Navarro. Annegret Theim (281–295) provides a gendered perspective of the crisis through an analysis of Esther Guillem's *Bestseller* (2013).

José María Pozuelo Yvancos, *Novela española del siglo XXI*, Madrid, Cátedra, 376 pp.,

focuses on the works of the following contemporary Spanish authors: Luis Mateo Díez, Javier Marías, Enrique Vila-Matas, Arturo Pérez-Reverte, Manuel Longares, Soledad Puértolas, Ignacio Martínez de Pisón, Ricardo Menéndez Salmón, and Clara Usón. One of the key themes is the representation of the Spanish Civil War in the Spanish novel of the 21st c.: one chapter provides an overview of the theme as well as an extensive bibliographic corpus; two further chapters analyse revisions of the Spanish Civil War in works by Javier Cercas and Almudena Grandes. The final chapter focuses on different literary responses to the GFC of 2008, which range from realism and existentialism to the esperpentic, and from criticism of everyday reality to the realms of dystopic fantasy.

Anne L. Walsh, *Fictional Portrayals of Spain's Transition to Democracy: Transitional Fantasies*, Newcastle, Cambridge Scholars, 127 pp., explores the significance of Spain's transition to democracy and compares how this period is reflected in a range of Spanish narratives published during that time with those published since the GFC in 2008. Walsh examines the parallels between these two time periods in order to evaluate what they reveal about contemporary Spain and to show how these stories convey the notion of the past haunting the present. The texts analysed range from writing by Javier Cercas, Eduardo Mendoza, Manuel Vázquez Montalbán, Rosa Montero, Arturo Pérez-Reverte, and Gonzalo López Alba, to two popular television series, *Cuéntame cómo pasó* and *Protagonistas de la Televisión*. Walsh demonstrates how fiction and imagination complement and animate historical fact and stresses the cathartic nature of storytelling. She discusses how these texts open up questions related to the fallibility of memory and unreliable narration in order to encourage readers and spectators to question the official version of history.

H. Rosi Song, *Lost in Transition: Constructing Memory in Contemporary Spain*, Liverpool U.P., 2016, 256 pp., analyses the portrayal of Spain's