

and computers with the bodies of the writers, the stage, and the text, in order to generate a 'espectacularización' of the written word, to integrate the multisensorial and multimedia experience, and to strengthen his contact with the public. Cristina Oñoro Otero, 'The writer is present. *Kassel no invita a la lógica*, de Enrique Vila-Matas, como proyecto artístico intermedial' (159–178), re-reads this work by Vila-Matas from an intermedial perspective, in relation to an artistic installation and a conference he participated in, as well as multimedia content on his webpage. Sonia Gómez, 'Estéticas intermediales en la narrativa española actual' (263–278) explores the influences and sources of inspiration which have led Manuel Vilas, Agustín Fernández Mallo, and Jorge Carrión to develop a rhythm in their use of language linked to the treatment of the image and its place in fiction. Teresa Gómez Trueba, 'El boom de las series de televisión norteamericanas y la novela española actual' (279–294), considers how American television series influence new aesthetic and narrative forms of the 21st century. Through an analysis of novels by Jorge Carrión, Blasco Ibáñez, and Mario Cuenca Sandoval, the author suggests the remake as a parody of the narration devices and audiovisual montage, intertextual games, metaliterary reflections, considerations on the power of audiovisual media, the limits between reality and fiction, the complex relationship between literary narrative and audiovisual narrative. Carmen Morán Rodríguez, 'Fanfiction y novela actual (notas para meterse en un jardín con Ortega al fondo)' (311–372) examines the innovative narrative genre of fanfiction through an analysis of novels by Agustín Fernández Mallo, Vicente Luis Mora, and Jorge Carrión. Morán Rodríguez describes the relationship between fanfiction and literature, the hierarchy in relation to the hypotext, the boundaries between 'high' and 'low' culture, and how the role of new technologies relates to these themes.

*Cruzar la línea roja: Hacia una arqueología del imaginario comunista ibérico (1930–2017)*, ed. Antonio Gómez L. Quiñones and Ulrich Winter, Madrid, Iberoamericana—Frankfurt, Vervuert, 452 pp., analyses discourse and imagery from the 1930s to the present day that have shaped both national and international perspectives on the experience of communism, the figure of the Spanish communist, and the (in)existence of a communist ontology. The articles focus mainly on literature (by Rafael Alberti, Max Aub, and Manuel Vázquez Montalbán), politics (Santiago Carrillo and the PCE), and philosophy (Manuel Sacristán).

*Autonomía e ideología. Tensiones en el campo cultural vasco*, ed. Jon Kortazar, Madrid, Iberoamericana—Frankfurt, Vervuert, 2016, 350 pp., explores the complex relationships between literature and nation—and between autonomy (or aesthetics) and ideology—through literary and cultural portrayals of the Basque country, and, to a lesser extent, of Galicia. Jon Kortazar (73–110) and Karlos del Olmo (111–140) analyse respectively poetry and theatre by Gabriel Aresti. Miren Billelabeitia (141–182) focuses on the 1985 controversy, regarding the aims of Basque literature, between the authors Bernardo Atxaga (who supports its autonomy and aesthetics), and José Luis Álvarez Enparanza (Txillardegui) (who believed it should be political and militant).

Adriana Virginia Bonatto, 'Identidades fronterizas en Ana Rosetti y Almudena Grandes. Hacia una superación del imperativo *queer*', *Anclajes*, 21:23–40, reflects on Ana Rosetti's first collection of poems, *Los devaneos de erato* (1980) and Almudena Grandes' novel, *Las edades de Lulu* (1989), in relation to border identities and Gender Studies. According to Bonatto, both texts depict models of femininity which circumvent cultural and naturalised definitions of the female gender and therefore resist the values of a bourgeois, heterosexual and Catholic Spain. Instead of using the *queer* category, Bonatto prefers to provide descriptions which underline the singularity of the