

Garrido, 'Miedo, teatro y España: soluciones a una ecuación insólita' (83–101), concentrates on the theory of fictional terror, and the relationship between theatre and terror. According to Carrera, a literary text that can generate fear in its readers—by including aspects related to madness, evil, the sinister, and the monstrous—problematizes the concept of normality. Carrera points out the possible advantages and disadvantages of instilling fear in spectators: the very essence of dramatic art as performance; the question of narrativity; and the problem of the subjectivity of the spectator. He examines terror in works by Ramón del Valle-Inclán, Alfonso Sastre, Francisco Nieva, Angélica Liddell, and the contemporary theatre companies, *Corsario* and *Factoría del Terror*. Sergio Fernández Martínez, 'Carne subversiva. La perversión como ékphrasis en *La fase del rubí* de Pilar Pedraza' (107–120), explores the fantastic, gothic and surrealist elements of Pedraza's work. Fernández Martínez examines the corporeal hermeneutics of *La fase del rubí*, which he sees as exemplified by the depiction of ekphrasis, otherness, metamorphosis, the abject, and the grotesque.

Vincente Luis Mora, 'Visión panorámica de la representación de objetos en la literatura hispánica reciente', *CdL*, 20, 2016:282–300, analyses various ways of constructing ontological objects in recent Hispano-American and Peninsular Spanish literature. Mora discusses the meanings and effects of two categories of ontological foundation in contemporary poetry and narrative: *auratic* things and projected objects. Beginning with an analysis of the relationship between objects and globalization, Mora discusses a new generation of poets and authors, some of whom are physicians and mathematicians, whose scientific perspective gives them a different way of seeing and expressing things which he calls *subatómica*, illustrating his point with quotations from work by Eduardo Moga, Agustín Fernández Mallo and Javier Moreno, among others.

Objects are also the focus of Erica Durante, 'Entre inseguridad y nomadismo: la maleta como símbolo y objeto de globalización', *CdL*, 20, 2016:340–356, who sees the suitcase as a defining object of contemporary aeromobility. Not only does it allude to various features of the globalised world (connectivity, nomadism, fluidity) but also to their contradictions (risk factors, rigid security measures). D. explores the role of the suitcase in a selection of international films, as well as in recent literary texts, such as *El equipaje abierto (1992–1996)* (1996) by Felipe Benítez Reyes, *Ventanas de Manhattan* (2004) by Antonio Muñoz Molina, and *Autopsia* (2013) by Miguel Serrano Larraz, among others. She reflects on the ontological, symbolic and poetic value of this 'almost-object' for our material culture.

Transnacionalidad e hibridez en el ensayo hispánico: Un género sin orillas, ed. Reindert Dhondt and Dagmar Vandebosch, Leiden, Brill, 2016, xiii + 275 pp., examines how the essay, which for decades offered a privileged forum for the articulation of national identities in Spain and Latin America, is being reshaped in the era of transnationalism and globalisation. Departing from a study of the contemporary Spanish-American essay, it examines works by Roberto Bolaño, Ricardo Piglia and Enrique Vila-Matas, among others. This volume focuses on discursive modes and forms of publication which question traditional national categories without denying their relevance. It centres around three types of transnationalism: the experience of exile, tensions between the national and transnational in the redefinition of Hispanic identities, and the relationship with the formal hybridity of the genre.

Ser y deber ser: Dilemas morales y conflictos éticos del siglo XX vistos a través de la ficción, ed. Susanne Hartwig, Madrid, Iberoamericana—Frankfurt, Vervuert, 420 pp., focuses on the ethical dimension in films and literary texts which represent key events of the 20th century. The volume reflects and expands on the controversial debate about ethics and liter-

ature through the analysis of specific texts. Francisca Vilches-de Frutos (73–90) analyses representations of the Greek myth of Cassandra in contemporary Spanish theatre. Pilar Nieve de la Paz (91–108) examines the moral dilemmas faced by women in the theatre of Itziar Pascual. Julio E. Checa Puerta (109–126) explores the representation of pain in works by contemporary Spanish female playwrights. Raquel García-Pascual (127–146) considers the representation of prostitution and the exploitation of women in contemporary Spanish theatre. María del Carmen Alfonso García (177–194) analyses Manuel Vázquez Montalbán's *El pianista* from an ethical perspective, as a work of moral philosophy. Dagmar Schmelzer (211–230) applies Jean-Paul Sartre's existential philosophy to the moral dilemma faced by Paulo, the protagonist of Francisco Umbral's *Capital del dolor* (1996). Annette Paatz (331–346) analyses the dilemma of money in Belén Gopegui's *La conquista del aire* (1998). Diana Castilleja (397–410) considers the silence of Nazism as a form of expiation and penance in *El silencio de tu nombre* by Andrés Pérez Domínguez and *Lo que esconde tu nombre* by Clara Sánchez.

2 Poetry

Palabra heredada en el tiempo: Tendencias y estéticas en la poesía española contemporánea (1980–2015), ed. Remedio Sánchez, Madrid, Akal, 2016, 448 pp., explores the various tendencies and aesthetic trends that have been proliferating in contemporary Spanish poetry over a 35-year period. The first two articles, by Juan Carlos Rodríguez (9–26) and Pablo Aparicio Durán (27–42), analyse *La otra sentimentalidad* and the poetry of experience, while José Luis Morante (49–60) and José Andújar (61–72) pay particular attention to Luis García Montero. Luis Antonio de Villena (43–48) also considers poetry of experience, which he refers to as a realist-meditative trend. He warns against making dichotomous simplifica-

tions, such as figurative versus abstract poetry, and sees evidence of other aesthetic tendencies which often blended with figurative ones at the end of the century. Articles by Miguel Galanes (73–84) and Raquel Lanseros (85–98), contend that the history of Spanish poetry of the 1980s and '90s should be reconsidered in order to welcome and acknowledge the divergences—such as *sensismo*—that coexisted with the homogenous poetry of experience. Manuel Rico (99–108) considers the relationship between the poets of the 1950s and '60s, and the *novísimos*. Another set of articles, by Antonio Enrique (109–124), Antonio Garrido Morragá (125–134), and Antonio Rodríguez Jiménez (135–148), focus on so-called poetry of difference. Other approaches range from an examination of the circle of Valencia (Sergio Arlandis, 175–188), women's poetry (María Rosal Nadas, 189–198), and the hybrid modernity of Antonio Carvajal (José Cabrera, 199–212). Araceli Iravedra Valea (213–228) draws parallels between groups such as *Alicia Bajo Cero* or *Voces del Extremo* and Luis García Montero. Miguel Ángel García (229–238) reflects on contemporary poetry and politics. Pedro Larrea (279–288) takes a transatlantic perspective, analysing Spanish poetry through the prism of the United States. Articles by Alan Josephs and Luis David Palacios (329–336), Fernando Valverde (pp. 305–314), and Santiago Espinosa (315–328), reflect on 'Poesía ante la incertidumbre', whereas 'El Humanismo Solidario' is the focal point of articles by Francisco Morales Lomas (381–392), Albert Torés (393–402), Manuel Gahete Jurado (403–414), and Marina Bianchi (427–438).

Hacia la democracia: la nueva poesía (1968–2000), ed. Araceli Iravedra, Madrid, Visor, 2016, 1086 pp., provides analysis along with a selection of poems by 34 Spanish poets, including works by Antonio Martínez Sarrión, Pere Gimferrer, Antonio Colinas, Olvido García Valdés, Ana Rosetti, Jon Juaristi, Luis García Montero, Benjamín Prado, Aurora Luque, Vicente Gal-