

cultural products in order to analyse their role as a tool and means of retrospective and discursive reconstruction of memory and identity in groups of exiles (16). This study covers an extensive period from 1939 to 2014, dividing it into sub-periods, which helps to show the historical and cultural evolution within this type of writing.

*Historia e intimidación. Epistolarios y autobiografía en la cultura española del medio siglo*, ed. José Teruel, Madrid, Iberoamericana–Frankfurt, Vervuert, 296 pp., is a valuable contribution to the understanding of literary history during the 20th century, with analysis of personal documents such as correspondence between writers, as well as interviews and diaries, especially those of the 1950s generation. In his introduction, T. explores the limits between intimacy, literature and autobiography from a historical viewpoint, noting that the collections of letters written by writers are understood as literary texts and therefore should be the subject of re-reading and interpretation (21). Carmen de la Guardia, 'Epistolarios e historia. Mujeres de las vanguardias y de la posguerra a través de sus cartas' (31–58) examines correspondence among women avant-garde writers and with an older generation of women writers, showing how these women encouraged a network based on affection and solidarity in order to help each other. The network was especially strong during the 1920s and 1930s but changed when older women writers approached younger ones such as Carmen Laforet or Ana María Matute, owing to the latter wanting to protect their individuality as writers. Two chapters are devoted to Gonzalo Torrente Ballester. The first, by José Lázaro, 'La reconversión de los intelectuales falangistas a mediados del siglo: Gonzalo Torrente Ballester' (59–72), argues that there is enough documentation to demonstrate that T.B.'s ideological evolution has a deep coherence from his adolescence until his death (61). To this end, L. examines T.B.'s interviews and diaries; Joana Sabadell-Nieto, 'Hacer(se) público. Las preocupaciones diarias de Gonzalo Torrente Ballester' (73–86) looks into an unpublished diary (1954–1964) written by T.B. and donated to the State University of New York to protect the texts for reasons of personal and family security during the Franco dictatorship. S.N. reflects on the reasons for personal writing, archive, control, power and filiation, as T.B. did not allow his children to read what was written about them in the diary. S.N. maintains that through diary writing, T.B. seeks salvation, duration and continuation of his life in the face of suppression, disappearance and finitude (76); Pedro Álvarez de Miranda, 'Una carta de Dionisio Ridruejo (1952)' (8796) publishes for the first time a letter by Ridruejo in which he describes his current mood and state of mind, together with his depiction of intellectuals that played an important role at the time; José Antonio Llera, '*Espanoles y benditos*: las cartas inéditas de Carlos Edmundo de Ory a Miguel Labordeta' (97–113) examines the relationship

between these two poets as revealed in letters, describing how Edmundo de Ory helps Labordeta to become an established poet and their mutual understanding of surrealism. Ll. also transcribes an unpublished poem of Labordeta together with the negative critical reading of it sent by Edmundo de Ory to his friend in a letter, the reason why Labordeta did not publish it. José Teruel, 'Hacia una autobiografía de Jaime Gil de Biedma. La doble insuficiencia del arte y de la vida' (133–152) draws on several biographical writings (correspondence, diaries, poetry, literary criticism and interviews) to approach the biography of Jaime Gil de Biedma, focusing on his self-referentiality and on the understanding of intimacy and its application in Gil de Biedma's biographical writings. José Luis Ruiz Ortega, 'De Metropolitano a Moraldades: diarios de una pasión' (153–164) compares and contrasts the work diaries that Gil de Biedma and Carlos Barral kept while working on the poetry books *Metropolitano* (by Barral) and *Moraldades* (by Gil de Biedma), showing them to be a game of mirrors in which each poet needs the other's feedback during the creation process of each poem, and revealing how they work on the composition of their poetry. Another friendship is described by Sergio García García, 'La Amistad entre Claudio Rodríguez y José Agustín Goytisolo a través de su correspondencia' (165–182), outlining how two poets, very different from the stylistic point of view and rarely linked together by critics, became friends, describing and contextualising their written correspondence and thereby helping the reader to understand their relationship. Santiago López-Ríos 'La genesis de *Reivindicación del conde don Julián* a la luz de la correspondencia Américo Castro-Juan Goytisolo' (183–197), studies what the correspondence between Juan Goytisolo and the hispanist Américo Castro reveals about the genesis of this work; Celia Fernández Prieto, 'Memorias de infancia y de guerra (sobre textos de Jacint y Joan Reventós, Antonio Rabinad y Jaime de Armiñán)' (199–214) focuses on four biographies in which childhood plays an important role. What these authors have in common is their childhood experience of the Spanish Civil War and the negative influence that this experience had on their lives and therefore how it is reflected in their writings. The next three chapters are dedicated to Carmen Martín Gaité: Maria Vittoria Calvi, 'Paratexto y narración autobiográfica en la obra de Carmen Martín Gaité' (215–235) argues that the use of paratexts has a key role in M.G.'s biographical writings. She uses paratextual elements to self-represent and as a way of involving the reader (231); Elide Pittarello, "'Homenaje a Virginia Woolf": palabras e imágenes en un collage neoyorkino de Carmen Martín Gaité' (237–258) reproduces three of the collages by M.G., illustrating the importance of fragments in M.G.'s literary style. One type of fragment is the collage, which she used in her diary *Vision of New York*. Then she focuses on M.G.'s reflections on Virginia Woolf because of the translation

she had just finished: *To the Lighthouse*, and the reading of *A Room of One's Own*. In fact, M.G. has a lot in common with Woolf and it is reflected in her diary and collage; Andrea Toribio Álvarez, 'Historia de una correspondencia: Carmen Martín Gaité y Esther Tusquets' (259–278) studies the relationship between the publisher Esther Tusquets and M.G. through their letters, and links the letters to a chapter in T.'s autobiography which she dedicated to M.G., and complements the content of the letters. The hermeneutic difficulty lies in the fact that the letters sent by the publisher to M.G. are lost. The final chapter of this volume is Elisa Martín Ortega, 'La memoria en la obra de Esther Tusquets: entre la intimidad y la crónica de una época' (279–290), in which she demonstrates how memory, biography and fiction are interlinked in Tusquets's work.

*Historia de la ciencia ficción en la cultura española*, ed. Teresa López-Pellisa, Madrid, Iberoamericana–Frankfurt, Vervuert, 523 pp., is a pioneering study dealing with the history of Spanish science fiction from its origins to the present day in its diverse fictional manifestations: narrative, theatre, poetry, film, television and comedy (9). It makes a valuable contribution by giving an overall historical and critical overview of science fiction in Spain and it will undoubtedly help academics to bring this genre into the mainstream in Spanish literature. It draws on the research done by David Roas and his edited volume *Historia de lo fantástico en la cultura española contemporánea (1900–2015)*, 2017 (v. YWMLS, 79). The chapters relating to this survey are Mariano Martín Rodríguez, 'Narrativa 1900–1953' (71–122) and 'Teatro hasta 1960' (195–222), Mikel Peregrina Castaños, 'Narrativa 1953–1980' (123–150), Miguel Carrera Garrido, 'Teatro 1960–1990' (223–250) and Xaime Martínez, 'Poesía 1900–2015' (381–412). It should be pointed out that the dates separating chapters do not correspond to the conventional temporal delineations in 20th-c. Spanish literature. The reason 1953 has been chosen as the demarcation date in narrative is the appearance of science pulp fiction on the Spanish publishing market. It meant the introduction of the U.S. science fiction model to the detriment of the avant-garde British model of scientific romance, as written by H.G. Wells. The demarcation date for theatre is 1960, when this genre begins to appear in the plays of José Ricardo Morales and Antonio Buero Vallejo, in which realism and science fiction are mixed. Of interest is the section dedicated to science fiction radio theatre which became very popular in the 1940s and 1950s, as it seldom appears in theatre studies. The chapter dedicated to science fiction poetry is a great contribution to the study of Spanish poetry as the critics have rarely made the connection between both genres. Xaime Martínez argues that there is no proper science fiction poetry until the publication of *La nave* (1959) by Tomás Salvador.