

Spanish cultural, historical and social context which these border identities challenge.

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., examines the portrayal of matricide and unconscious matricidal fantasies in Spanish literature and film through the lens of Greek mythology and feminist psychoanalysis. Chapter 4 (pp. 123–142) compares the approaches to matricide in novels by two Catalan authors: Mercè Rodoreda's *Isabel y María* (published posthumously in 1992) and Nuria Amat's *La intimidad* (1997). G. emphasises their commonalities: they each employ a markedly intimist, poetic prose; they have autobiographical elements; and they revolve around orphanhood and the search for the absent mother as well as the precarious balance between life and death, and madness and sanity. The fifth chapter (pp. 145–168) analyses two plays which constitute feminist rewritings of the Greek myth of Oresteia. Both plays focus on the character Clytemnestra from the ancient Greek legend; either to reclaim her and defend a society which does not eliminate maternal genealogies—as is evident in *Clitemnestra* (1986) by Maria José Ragué i Arias—or to suggest her as a role model for the strong, rebellious woman who reacts against violence and does not accept the victim role—as is the case in *La reivindicació de la senyora Clito Mestres* (1990) by Montserrat Roig.

Ana Corbalán Vélez, *Memorias fragmentadas: una mirada transatlántica a la resistencia femenina contra las dictaduras*, Madrid, Iberoamericana—Frankfurt, Vervuert, 2016, 249 pp., analyses literary and film representations of women who challenged dictatorial regimes of the 20th c. in Spain and in various Latin American countries. In her transatlantic study, Corbalán compares creative endeavours from Argentina, the Dominican Republic, and Chile with the following literary texts from Spain: *Desde la noche y la niebla* by Juana Doña, *Las cárceles de Soledad Real* by Consuelo Gar-

cía, *Mala gente que camina* by Benjamín Prado, *Si a los tres años no he vuelto* by Ana Cañil, among others. The analysis spans testimonies of female political prisoners; the idealisation and mythification of historical characters, such as *las Trece Rosas*; the trafficking and disappearance of children during the Spanish and Argentinian dictatorships; and discourses of women in exile, such as those of the communist politician Dolores Ibárruri (*La pasionaria*), and the diaries of Silvia Mistral.

*Territorios de la imaginación. Políticas ficcionales de lo insólito en España y México*, ed. Natalia Álvarez, Ana Abello, and Sergio Fernández, Leon U.P., 2016, 177 pp., includes Ana Abello Verano, 'Narrativos de lo (in)cierto. Consideraciones sobre lo fantástico en la cuentística española actual' (17–33), who examines formal and thematic literary devices that Abello Verano associates with the fantastic mode in the contemporary Spanish short story through an analysis of texts by Ángel Olgoso, Patricia Esteban Erlés, and Juan Jacinto Muñoz Rengel (Spain), and Fernando Iwasaki (Peru). Natalia Álvarez Méndez, 'Conversación con escritores de la imaginación: Patricia Esteban Erlés, Alberto Chimal y Juan Jacinto Muñoz Rengel' (51–68) revolves around a number of questions related to contemporary fantastic literature, including: the fact that such literature still has to be defended; the weight of tradition in contemporary literary studies; the relationship between the author's work and other cultural, artistic and mediatic expressions; the figure of the monster; and the importance and function of humour in the works of the three authors. Patricia García, 'Distorsiones espaciales: la maqueta fantástica como transgresión entre continente y contenido' (73–82), centres on the poetics of space: in particular, how space is ordered in a hierarchical fashion in realist literature; and how it is transgressed in fantastic literature. Her analysis spans the work of a variety of authors, including H.G. Wells, Jorge Luis Borges, Fernando Iwasaki, Ángel Olgoso, and José María Merino. Miguel Carrera