

lego, Ada Salas, and Lorenzo Oliván, among others. The introduction offers an extensive analysis of poems and poets within the context of the 32-year period in which they were published. The selection of poets and works chosen by Iravedra is testament to the plurality of Spanish poetry of this period, which spans poetic movements ranging from the *novísimos* and the poetry of experience, to the poetry of the millennium; as well as poets who remained on the margins of more dominant groups, such as the dissident and occult poets, 'la otra vía', the Claraboya group, the surrealists, the poetry of silence, the epic, and the poetry of critical awareness, visual poets, and experimentalists.

David Gomez-Cambronero, 'Poetry of Experience: Rise to Literary Hegemony', *HPR*, 12, 2016:1–32, charts the development of a key poetic group in contemporary Spanish history, known as 'the poetry of experience', from its beginnings in 1982, with the publication of the literary and poetic manifesto, *La otra sentimentalidad*—based on Luis García Montero's approach of utility, normalcy and traditional aesthetics—to its hegemonic position in the literary field and appeal to a mainstream readership in the 1980s and '90s, through to its subsequent 'fall from grace' in the millennium. G.-C. attributes the downfall of this poetic group to the rise of poets and critics with counter-hegemonic, dissenting voices from the margins—such as Blanca Andreu's 'Una reclamación' (2000)—who protested against the dominant methods of the poets of experience, including their exhortation of literary prizes, their realist aesthetic, and their deployment of narcissistic subject positions.

Montserrat Doucet, 'El Grupo Bilbao y el Grupo Aranjuez: dos movimientos literarios coetáneos en el Madrid del s. XXI: coincidencias, diferencias y aportaciones', *RLCGV*, 21, 2016: 181–191, examines the origins of these two groups at the end of the 20th c. and their subsequent development. It then focuses on their

place in the literature of Madrid over the last 15 years, as well as their contributions to poetry, and compares the similarities and differences between the two groups.

Raquel Lanseros, *Los poetas toman la palabra: la construcción de la educación literaria en los autores nacidos en posguerra*, Madrid, Visor, 2017, 199 pp., examines the aesthetic development and literary education of Spanish authors born in the 1940s post-war period, including: Antonio Colinas, Eloy Sánchez Rosillo, Antonio Hernández, Clara Janés, Joan Margarit, and Juana Castro. Focusing on their poetry, Lanseros analyses the literary creation, aesthetic features and sources of inspiration of these six authors, as well as the dominant themes of their poems and the trajectory of their artistic development. The interviews with the authors in the appendix (135–199) provide valuable reference material.

Arturo Borra, *Poesía como exilio: En los límites de la comunicación*, Zaragoza U.P., 232 pp., examines discourses of exile in the contemporary Spanish poetry of Juan Carlos Bustriazo, Héctor Viel Temperley, María Negroni, Miguel Casado, Chantal Maillard, Mercedes Roffé, Arnaldo Calveyra, Antonio Méndez Rubio, Antonio Gamoneda, and Lucía Sánchez Saornil. According to Borra, their poetry distances itself from hegemonic forms of communication and critiques habitual interpretations of socio-historical reality. He suggests that such poetry reflects on the possibility of another world and other forms of human interaction, even if this requires moving towards the limits of effability.

Vincente Luis Mora, *El sujeto boscoso. Tipologías subjetivas de la poesía española contemporánea entre el espejo y la notredad (1978–2015)*, Madrid, Iberoamericana—Frankfurt, Vervuert, 2016, 382 pp., explores various representations of excessive subjectivity in contemporary Spanish poetry. Mora uses the metaphor of the forest to define the postmodern identity of the subject. He charts various critical theories such as Marxism, psychoanalysis, postcolo-

nialism and feminism which have supplanted the concept of a unified, homogenous identity in place of the notion of a fragmented, diffuse and partial subject always in the process of becoming. According to Mora, the contemporary poetic subject is questioned, multiplied or dissolved in 'la *notredad*'. He applies Slavoj Žižek's concept of 'tensión inherente'—the notion of an inherent fracture which expresses conflict and contradiction—to the poetic subject of contemporary Spain. The monograph employs the motif of the mirror to reflect on concepts such as duality, image, identity, symbol and myth.

*Mentiras verdaderas: Autorreferencialidad y ficcionalidad en la poesía española contemporánea*, ed. Juan José Lanz and Natalia Vara Ferrero, Seville, Renacimiento, 2016, 234 pp., examines the work of a variety of poets, including Enrique Badosa, Antonio Hernández, Javier Egea, Ángeles Mora, Marta Sanz, and Ana Merino. Starting with the concept of poetry as a specific historical document of a particular era, the essays included in this volume analyse contemporary Spanish poetry in relation to two seemingly incongruent themes: self-referentiality and fictionality.

*Plenitud de la palabra: Interdiscursividad y diálogo intercultural en la poesía hispánica contemporánea*, ed. Juan José Lanz and Natalia Vara Ferrero, Seville, Renacimiento, 2016, 202 pp., focuses on the inter-artistic and intertextual relationships that literary texts establish with other art forms and cultural discourses. Among other contributions, Natalia Jiménez Millán (131–152) discusses artifice and narrative discourse in Justo Navarro's poetry published between 1976 and 1986, and Natalia Vara Ferrero (153–177) focuses on the engagement between cinema and women's contemporary poetry.

Marcela Romano, 'Ethos deseantes: Políticas del amor en Francisco Brines y José Agustín Goytisolo', *Pasavento* 2:217–235, examines a number of love poems by the two authors published since 1986. Romano analyses

the poetical ethos of both poets and how they flout the customs and representations of love that have dominated the Spanish imaginary of the Transition and beyond.

Amelia Gamoneda, *Del animal poema: Olvido García-Valdés y la poética de lo vivido*, Asturias, KRK, 2016, 174 pp., turns to cognitive science in order to analyse the corporeal poetry of Olvido García-Valdés. The book focuses on language and its connections with biological life, its relationship with reality, its symbolic limitations, and its link to the narrow boundary which separates it from the animal world.

Jesús Peris Llorca, 'El rock independiente español y las prácticas poéticas contemporáneas: estrategias autoriales en la cultura de masas', *Confluencia*, 2016, 141–158, notes that rock and pop music incorporate various elements from high culture. He establishes parallels between 1990s singers, their songwriting and authorship on the one hand, and contemporary poetics of the same time period, including the various responses that poets have given to the meaning of their writing, their aesthetic, and their position in society and with respect to the market.

Piotr Sobolczyk, 'Leopoldo María Panero y la máscara de la feminidad', Fernández Ulloa, *Women*, 119–136, analyses nine poems from the series *Poemas de la vieja* in María Panero's collection *Guarida de un animal que no existe* (1998). Sobolczyk sees these poems as pertaining to the camp aesthetic and suggests that 'la vieja' is the mask for the masculine subject and poet, Panero, himself a fan of camp and a 'postmodern' homosexual. Sobolczyk associates postmodern camp with low culture, the grotesque, marginalisation, provocation, ostentation and bad taste. He considers the image of the woman depicted in Panero's poems as either psychologically complicated or grotesque. Rocío Badía Fumaz, 'Formation of the Image of the Woman in Antonio Colinas' Poetry: From Nature to the Eternal Feminine' (137–154) examines the effect of female images in poetry collections published by Coli-