

Palgrave Macmillan, xi + 226 pp., analyses 21st-c. fiction and films from the perspective of affective connection and attachment. The fictional texts analysed in this study include *Ático* (2004) by Gabi Martínez, *La nueva taxidermia* (2011) by Mercedes Cebrián, and *L'últim patriarca* (2008) by Najat El Hachmi. These works of fiction are read alongside recent Spanish films by Pedro Almodóvar, Isabel Coixet, and Guillermo del Toro, among others.

*El autor a escena: Intermedialidad y autoficción*, ed. Ana Casas, Madrid, Iberoamericana—Frankfurt, Vervuert, 264 pp., challenges the negative view of autofiction as a worn-out formula and examines it beyond the literary realm, by extending it to other artistic media, including cinema, television, theatre and the visual arts. Mauricio Tossi, 'Condiciones estético-políticas de la autoficción teatral' (59–80), reflects on performative autofiction in theatre, specifically the relationship between the actor and the character and its attendant poetic and stylistic devices, as well as its possible ideological effects. T. considers the political and aesthetic conditions of theatrical autofiction, and coins the term 'corporización' to refer to the rupture between the body of the actor and the role that (s)he plays. Manuel Pérez-Jiménez, 'Ficcionalidad y modelos referenciales en el teatro español actual: el dominio estético del Teatro Verbo' (81–102) emphasises discursivity in the various categories of 'Teatro Verbo', a new paradigm of theatrical creation that is prevailing in contemporary Spanish theatre. In particular, Pérez-Jiménez stresses the identification between the author, director and interpreter as a dramaturgical path toward autofiction. Bénédicte Vauthier (191–220) examines intermediality in Juan Goytisolo's *Paisajes después de la batalla* (1982), Agustín Fernández Mallo's *Nocilla Dream* (2006), and Robert Juan-Cantavella's *El Dorado* (2008). Instead of categorising these texts as autofictions, Vauthier insists on their novelistic status and prefers to call them 'fábulas del yo'. Enric Bou (221–240)

considers the notion of latency as a metadiscursive concept in literary works as well as audiovisual media, from Sokurov's film-essay, *Francofonía: An Elegy for Europe* (2015) to Pere Gimferrer's novel, *Dietari* (1979–1980) to the autobiographical documentary by José Luis García, *La chica del Sur* (2012). Patricia López-Gay (241–260) reflects on the role of the archive in literary and artistic products and suggests that Enriqué Vila-Matas and Javier Marías subvert archival evidence through autofictional strategies.

*Manifestaciones intermediales de la literatura hispánica en el siglo XXI*, ed. Gabriela Cordone and Victoria Beguelin-Armigon, Madrid, Visor, 2016, 327 pp., begins with a theoretical discussion on intermediality in relation to the production and reception of new forms of creation. Isabelle Touton, 'La intermedialidad en la novela española actual: apuntes desde una perspectiva de género' (71–92), considers intermedial narrative androcentric because of the predominance of a symbolic identification with a masculine universe. She asks what is left of intermediality when one considers some of the characteristics of contemporary writing, such as the death of the author, mutant identities, the preeminence of the visual, and deterritorialization, among others. From a feminist perspective, Touton subverts some of the presuppositions of the digital era in favour of a more ludic attitude in relation to memory, technological hierarchisation, identity constructions and aesthetic canons. Jérôme Francois, 'La adaptación teatral moderna y sus retos intermediales en dos puestas en escena de *La Celestina*' (.93–104) studies two contemporary theatrical interpretations of Rojas' classic text, and how each one navigates intermedial challenges. Alice Pantel, 'La literatura espectacular de Agustín Fernández Mallo' (147–158) examines the 'palabras habladas' of Fernández Mallo and Eloy Fernández Porta, which suggest a new image of the author, as they develop performative writing, which interweaves sounds, projected images,