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Historia de lo fantástico en la cultura española contemporánea (1900–2015). Ed. by DAVID ROAS. Madrid: Iberoamericana. 2017. 386 pp. €28.31. ISBN 978–84–1692–201–7.

David Roas has for many years been developing a working definition of literature of the fantastic, his corpus focused on the Spanish language but of application elsewhere. A book, originally published in Spanish in 2011, has recently been translated as *Behind the Frontiers of the Real* (Cham: Palgrave Macmillan, 2018) and outlines the differences between various literary genres in their use of the fantastic as a narrative tool: magical realism, fantasy, science fiction, and a long etcetera. For Roas, the problematic relationship between the real and the fantastic is paramount: narratives must present a rupture of the impossible or uncanny in reality which calls into question that very reality in order to qualify as fantastic.

This edited collection opens with a Prologue by Roas himself, setting out the working definition that the whole book adheres to. The present volume gathers the work of the Grupo de Estudios de lo Fantástico, based at the Universitat Autònoma de Barcelona, examining manifestations of the fantastic in Spain, from short story to novel, theatre to cinema, television to the graphic novel. Departing from but also interrogating Todorov's definition, the prologue asks the reader to consider that the uncanny nature of the impossible incursion into reality should place the intratextual narrative with the extratextual reality: 'su objetivo primordial ha sido y es reflexionar sobre la realidad y sus límites' (p. 10). The studies that follow all subscribe to this definition of the genre.

The book is structured chronologically, hopping between genres to attempt to build up a narrative of the development of the fantastic within Spain and how it absorbs currents from beyond its borders. Regarding prose narrative, Ana Casas opens with a chapter on 'El cuento modernista', departing from the first fantastic short stories of Romanticism, and detailing how E. T. A. Hoffmann and Edgar Allan Poe both developed this tradition and in turn influenced subsequent writers. Alfons Gregori studies 'Narrativa 1930–1950' in his chapter, offering an overview of the period, including novels by Jardiel Poncela, Azorín, and Aub. Gregori, Casas, and Roas co-author the following chapter, on the period between 1950 and 1960, which focuses primarily on Ana María Matute. Miguel Carrera Garrido looks at 'Narrativa 1960–1980', speaking of the boom in literature of the fantastic in Spain during the final years of Franco's dictatorship. David Roas, Natalia Álvarez, and Patricia García all handle the period 1980–2015, with Raquel Velázquez Velázquez analysing the genre of 'El microrrelato'. José Manuel Trabado Cabado provides a chapter on 'Narración gráfica 1900–2015', a valuable treatment of the fantastic in Spanish graphic novels. In all the aforementioned chapters, the intention is not only to mention some of the key writers and editors of novels or short stories of the fantastic, but also to classify them according to the definition offered in the Prologue.

However, the volume is more wide-ranging than prose alone, and includes seven chapters on the performing and screen arts. Chapter 5, by Matteo De Beni and

Mariano Martín Rodríguez, is the first venture into the theatre of the fantastic, 1900–1960, with Teresa López Pellisa and De Beni dealing with the period 1960–2015 in Chapter 11. Pau Roig pens the first chapter on cinema from 1900 to 1965, with Iván Gómez dealing with the subsequent period 1965–90. Rubén Sánchez Trigos brings us up to date with the period 1990–2015. Ada Cruz Tienda examines the appearance of the fantastic in television, 1960–90, with Paul Patrick Quinn handling the period 1990–2015. Again, in all cases the intention is to add to the developing definition of the fantastic throughout the twentieth century. In its entirety, this is a wide-ranging and valuable primer in the definition and development of the fantastic across the genres where it is most at home. The book will be of interest to all those working in the field of the fantastic, not just within Spain but also considering the wider theoretical contextualization that the research group has constructed.

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The Dynamics of Masculinity in Contemporary Spanish Culture. Ed. by LORRAINE RYAN and ANA CORBALÁN. London and New York: Routledge. 2016. xvii+274 pp. £115 (ebk £41.99). ISBN 978-1-4724-8727-8 (ebk 978-1-3153-0267-6).

This collection of essays ‘explores cultural phenomena [. . .] shaping masculine identities in contemporary Spain’ (p. 1)—from 1939, that is—and covers the representation of those shifting identities in film and television drama (nine essays), in textual and graphic narrative (six), and on stage (one). The editors use their Introduction to provide an efficient and readable review of the literature in English on hegemonic masculinities and on recent Spanish cultural history from the perspectives of gender. They suggest that the essays be read as ‘problematizing the notion of hegemonic masculinity’ in the light of a Spain ‘opening up to new sites of power’ (pp. 12 and 13). The first of three sections looks back on Francoist masculinities, with José Colmeiro discussing films from the 1940s to the 1980s and Lisa DiGiovanni examining Carlos Giménez’s graphic novels of the immediate post-Franco period; three other essays take the viewpoint of cultural products of the 2000s. Colmeiro’s contribution is sharp on questions of aesthetics and on the occasional queering of Francoist constructs; it connects well with Jorge Pérez’s essay on queer parenting and re-eroticized father figures on film, in the the volume’s second section, ‘The Reconfiguration of Hegemonic Masculinities’. DiGiovanni’s intersectional approach to Giménez, and to the iconic precursors his graphic novels evoke, is enriched theoretically by her exploitation of the republication in 2007 of *Paracuellos* and *Barrío* in order to propose the concept of militarized masculinity as a way of rereading past and present. The dynamics of violence and tension revealed in such rereading is also of interest to Victoria L. Ketz, whose discussion of gender violence and models of fatherhood and manhood in film would be a good straightforward item to add to several undergraduate reading lists in Spanish/Hispanic