

The walk of loves. Love, heartbreak, and sentimentality, by Alicia Sianes

El paseo de los amores. Amor, desamor y cursilería, de Alicia Sianes
A Caminhada dos Amores. *Amor, desgosto e sentimentalismo*, de Alicia Sianes

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Abstract

In this brief piece, we present a review of Dr. Alicia Sianes Bautista's book *Amor, Desamor Y Cursilería* (Love, Heartbreak, and Sentimentality), published by Editorial Talón de Aquiles, the house of poetry. Through *The walk of loves*, we offer a reflection on the impressions this poetic work has left upon us.

Keywords: Affection, love, heartbreak, literary form and genre, literature, contemporary literature, poetry.

Resumen

En este breve escrito, hacemos una reseña del libro de la Doctora Alicia Sianes Bautista, que lleva por título *Amor, desamor y cursilería*, publicado por la Editorial Talón de Aquiles, la casa de la poesía. Con el título *El paseo de los amores*, hacemos una reflexión sobre las impresiones que esta poética obra nos ha causado.

Palabras clave: Afectividad, amor, desamor, forma y género literario, literatura, literatura contemporánea, poesía.

Resumo

Neste breve ensaio, revimos o livro da Dra. Alicia Sianes Bautista, *Amor, Desamor y Cusilería* (*Amor, desgosto e cusilería*), publicado pela Editorial Talón de Aquiles, a casa de poesia. Intitulado *A Caminhada dos Amores*, refletimos sobre as impressões que esta obra poética deixou em nós.

Palavras-chave: Afeição, amor, desgosto, forma e género literário, literatura, literatura contemporânea, poesia.

Alicia Sianes' first poetry book, *Amor, Desamor y Cusilería* (Love, Heartbreak, and Sentimentality), is a remarkably enriching experience. The joy surrounding this publication stems from its emergence amidst a society governed by ruthless capitalism. Through her creative endeavour, the author offers a unique contribution of personal imagination and artistic originality, ensuring that the human imprint is not lost.

On the one hand, a close reading of the texts reveals the author's academic tone and use of the impersonal voice, which lends a sense of confidence and composure in confronting the blank page. However, when considering the reader's experience, this approach may unintentionally ground them too firmly -emotionally speaking- causing them to miss some of the emotional resonance or movement, to borrow the metaphor highlighted by the author in the book's epilogue. In terms of formatting, a tighter spacing between paragraphs and reduced line spacing could enhance the visual appeal of the text.

Several strengths stand out in the work. In the first chapter, *El amor ilusionado* (Hopeful Love), the poem *Lo que dura un rubor* (The Duration of a Blush) is particularly notable for capturing the fleeting nature of infatuated love. The second chapter, *El amor poseído* (Possessive Love), features *Amor Verdadero* (True Love), a heartfelt ode to friendship. In the chapter titled *El amor perdido* (Lost Love), the poem *Calle Espada* (Espada Street) is striking for its play on the street names of Seville, describing a poignant meeting point between *Sol* Street and *Enladrillada* Street, where the protagonists face off like duelling fencers.

The inclusion of calligrams is both charming and evocative—for instance, a Christmas tree-shaped layout in *Dibujo sobre su piel* (Drawing on Her Skin), or a poem in the form of an Andean flute in *¿Y sí...?* (What if...?), found in the fourth chapter, *El Amor Prohibido* (Forbidden Love).

In conclusion, this review of *Amor, Desamor y Cursilería*, titled *El paseo de los amores* (The Promenade of Loves), highlights the courage shown by the author in expressing and sharing her emotions. Though a modest debut, this work is highly recommended and shows promise for the author's creative development. She deserves the most heartfelt congratulations.

References

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