

observation adds a depth to Maeztu's text that I had not previously appreciated.

Krauel's final chapter addresses Enric Prat de la Riba's *La nacionalitat catalana*. As Krauel notes, in this essay Prat conveys an "optimism about the current state and future prospects of the Catalan nation" that "stands in sharp contrast to the elegiac pessimism of *fin-de-siècle* Spanish letters" (147). If Unamuno, Ganivet, and Maeztu were forced to confront Spain's imperial failure, how could Prat avoid the proverbial elephant in the room - particularly given his embrace of imperialism as a value? Krauel looks to Prat's rather shocking praise in *La nacionalitat catalana* for Theodore Roosevelt - the future U.S. president who advocated war with Spain and served as a "Rough Rider" in Cuba - as evidence that the Spanish empire was for Prat "a source of shame" (149). Though importantly, Prat did not believe that Catalonia could be implicated in the empire's failure. But how could this be, given that so many Catalans had participated in Spain's imperial project? The answer seems straightforward: by mentally decoupling Catalonia from Spain, such that the failure of the Spanish empire would not impede the prospects for future Catalan imperial success. Krauel's analysis once again held my interest, though given my prior unfamiliarity with *La nacionalitat catalana*, I wish that he had described Prat's imperial project in greater detail, especially in terms of his support for an Iberian Federation in which Catalonia would participate. How did Prat reconcile his Iberianism with his advocacy for a Catalan empire? This question goes unaddressed.

In sum, *Imperial Emotions* is an original, well-written, and well-argued book that adds new layers to our understanding of an important and highly charged period in Spain's political and intellectual history. Most significantly, it proposes novel strategies for integrating the emotional content of Unamuno, Ganivet, Maeztu, and Prat's essays into our understanding of these texts as proposals for Spanish (and in Prat's case, Catalan) national renewal.

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SARAH LEGGOTT AND ROSS WOODS, EDS. *Memory and Trauma in the Postwar Spanish Novel*. Lewisburg: Bucknell University Press, 2014. 174 pp.

Grief can be specific and real, and often times it is concretely poignant. But it can also remain hidden and amorphous or camouflaged intentionally

from our daily lives. Both individual and collective memory can help us traverse the terrain of the conscious and unconscious, allowing (and sometimes cajoling) the traumas of the past to surface haltingly at times, or on occasion to emerge with a paroxysm of emotion that seizes our attention. Hence memory and trauma often nurture one another to bring the past to light - a process that many theorists have addressed and many novelists have explored in their writing.

In Spain over the past twenty years or so the writing on memory and trauma linked to the Civil War has become exhaustive (and in some instances, exhausting), with numerous articles and books exploring memory and post-memory, grief and trauma caused by the war and its aftermath, which for decades had only been allowed to simmer beneath the cultural surface. One might therefore ask, given the extensive scrutiny and discussion of memory and trauma, can yet another book on the topic find anything new to talk about? The editors of *Memory and Trauma in the Postwar Spanish Novel* clearly think that much remains to be said, and the essays that they have collected do indeed, for the most part, resonate with new insights and sound judgments about postwar Spanish novels that range in importance from the canonical to the scarcely read.

In a brief introduction the editors lay out the justification and theoretical foundation of the ten chapters that constitute the volume. First, the essays will cover novels from the 1940s through the early 1960s, a period which has received diminished critical attention in recent years as scholars have turned to novelists of the post-transition. Second, rather than examine the early postwar novels as examples of social realism, as has often been the case, the intention of the volume is to draw upon contemporary theories of memory and trauma in order to uncover layers of emotional intimacy as well as to show how the works studied often function as vehicles for dissent in responding to historical representations of the Civil War.

Memory and Trauma is divided into three sections ("Memory and History," "Pluralistic Trauma," and "Uncovered Trauma"), but with an overarching emphasis on redeeming the complexity of the works studied by drawing out new meanings previously unseen or unappreciated. For example, in the first section, Ann Walsh offers a fine, nuanced essay on Camilo José Cela's *Pascual Duarte* and Carmen Laforet's *Nada* that delves deeply into the structure and narration of the two novels. Importantly, she shows that the two protagonists are able to control the story of their lives rather than allow it to be appropriated and used by others for purposes of their own design. In chapter three, Alison Ribeiro de Menezes provides a perceptive reading of Arturo Barea's *La forja de un rebelde*, using Michael Rothberg's idea of multidirectional memory; in chapter four Francis Lough

focuses on memory in Ana María Matute's much neglected novel *Los soldados lloran de noche*, to show silence and oppression as the stark markers of the Franco regime. In her study of Mercedes Salisach's *Los que se quedan*, Christine Arkinstall shows how the ostensibly pro-Francoist novel lays bare underlying tensions within the political, class, and gender identities that, on the surface, appeared to underpin the consonance of nationalism under Franco. In a superb chapter six, Sarah Leggott addresses how most studies of Dolores Medio explore the many autobiographical elements in her work and understand it within the context of social realism. Leggott, however, approaches Medio (and specifically here, *Nosotros, los Rivero*) through memory and trauma to reveal both individual and collective tensions of pre- and postwar Spain.

In a perceptive chapter on Ignacio Aldecoa, Julia van Luijk presents *El fulgor y la sangre* as an early example of the memory novel, despite its roots in certain traditions of social realism, and she argues persuasively that it challenges Francoist myth-making (if not Francoist historiography per se) through the representation of traumatic remembrances of the Civil War and beyond. In an excellent chapter on two first-person novels, Rosa Chacel's *Memorias de Leticia Valle* and Matute's *Primera memoria*, Daniela Omlor explores how the narrators tell the story of their childhood only to discover that the story resists their attempts to tell it. Storytelling as a therapeutic failure moves to the fore here, understood through Dominick LaCapra's conception of interminable melancholy. Finally, in one of the strongest pieces of the volume, Beatriz Caballero Rodríguez examines the tensions of memory and writing in María Zambrano's *Delirio y destino*. Caballero Rodríguez uses a theoretically rich understanding of memory to show how Zambrano's work formulates and shares the past to create a sense of individual, collective, and historical identity for the author and for Spain that is at once resisted and affirmed through the process of writing.

The editors of *Memory and Trauma* have assembled a useful collection of essays in which recent thinking on memory and trauma circumscribes texts that have frequently been perceived narrowly within the context of postwar Spanish realism. This revisiting is generally fruitful, though it falls into repetition on several occasions. Some judicious editing of the introduction of each essay would have avoided the rehearsing of trauma and memory theories; further, perhaps at least a few of the essays might have advanced the theoretical foundation of the volume for the particular case of Spain. Still, this collection may serve to spur renewed scholarly interest in the fiction of the early postwar period, shown here not only as reflections of the external reality of Spain (as these novels generally have been understood), but also as narratives rich with insights into the

tensions and conflicts suffered by many in Francoist Spain whose experience and memories of the Civil War begot a lingering burden.

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IGNACIO JAVIER LÓPEZ. *La novela ideológica (1875-1880). La literatura de ideas en la España de la Restauración*. Madrid: Ediciones de la Torre, 2014. 302 pp.

La novela ideológica (1875-1880). La literatura de ideas en la España de la Restauración es una valiosa investigación, muy bien documentada, sobre el perfil y la obra de algunas de las figuras literarias que tanto enriquecieron la vida cultural y política española de las últimas décadas del siglo XIX. Como su título indica, el estudio de López se dedica al análisis de un nuevo género literario, la novela ideológica (1874-1880), que aparece después del fracaso de la revolución de 1868, y nace como consecuencia de ella. López establece una relación directa entre el contenido intelectual e ideológico heredado de la revolución y el contenido y la forma de la nueva novela ideológica que se origina a partir de entonces. El autor argumenta que la derrota de la revolución permitió a la novela seguir un impulso común basado en hechos compartidos por parte de posiciones ideológicas antagónicas. López defiende que la novela ideológica surge en respuesta a un estímulo intelectual y social bien localizado en el tiempo y que se identifica con el fracaso de la revolución liberal, seguido de las distintas guerras culturales que se originan al principio de la Restauración y la disputa estética que introdujo el Realismo en la literatura del siglo XIX. López justifica la importancia y la necesidad de la publicación de un estudio como el suyo en la escasez de trabajos que ofrezcan una visión panorámica y un análisis exhaustivo del proceso evolutivo seguido por la novela ideológica.

A través de los distintos capítulos que conforman su obra, López elabora la historia de la novela ideológica y la organiza en torno a la secuencia cronológica comprendida entre 1874 y 1880. A su vez, divide la secuencia en cuatro etapas bien diferenciadas y justifica la existencia de cada una de ellas como decisiva en el recorrido evolutivo de la novela. López indica que la primera etapa, y consecuentemente el inicio de la andadura de la novela ideológica, se produce en el otoño de 1874. Argumenta que éste es el año en el que el proyecto revolucionario comienza a derrumbarse, aunque todavía se piensa como si se estuviera en la revolución. López menciona que este mismo tema ya está presente en