

viene a ser lo mismo' (16). Some recent challenges to precisely this assumption that quality and literary canonization 'viene a ser lo mismo' could have been more explicitly acknowledged. Roberta Johnson's *Gender and Nation in the Spanish Modernist Novel* (Nashville: Vanderbilt U. P., 2003) does appear in the list of suggested reading. Nevertheless, this book bears out Susan Kirkpatrick's observation that '[d]ecir que la actividad femenina en las esferas cultural y estética era evidente para sus contemporáneos de las primeras décadas del siglo XX no quiere decir que también lo haya sido en análisis posteriores de la producción cultural de ese período' (Susan Kirkpatrick, *Mujer, modernismo y vanguardia en España [1898–1931]*, trans. Jacqueline Cruz [Madrid: Cátedra, 2003], 10). For obvious reasons of space, it would clearly have been impossible to look at all the works Longhurst might otherwise, perhaps, have considered here. And in another sort of book, the absence of female authors (the notable exceptions here are Virginia Woolf and Emilia Pardo Bazán) might not matter so much. Yet surely the fact that this is an introductory volume targeted at a student audience and general reader only makes it all the more important that interrogations of the neutrality of canon-formation be (at the very least) acknowledged. And, looked at from a different angle, Longhurst does have a bone to pick with literary canons. His concluding paragraphs pose interesting, and long-standing, questions about the relationship between literature and national and linguistic borders. One of the problems the book sets out to address is that many studies of European modernism are incomplete: 'los no-hispanistas, o especialistas de otras literaturas europeas, rara vez dan indicios de comprender la enorme relevancia de un Unamuno, un Valle-Inclán o un Pérez de Ayala a la escena europea. Entre la multitud de estudios que existen sobre el modernismo europeo, casi ninguno incluye a estos autores españoles' (35).

The problem that needs addressing then, in Longhurst's view, is not necessarily what scholars of European literary modernism have done, but what they have failed to do.

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ELMAR SCHMIDT, *Inszenierungen des Rifkriegs in der spanischen, hispano-marokkanischen und frankophonen marokkanischen Gegenwartsliteratur: traumatische Erinnerung, transnationale Geschichtsrekonstruktion, postkoloniales Heldenepos*. Frankfurt am Main: Vervuert/Madrid: Iberoamericana. 2015. 358 pp.

The scholarly works devoted to studying the cultural artefacts produced apropos of Spain's presence in Morocco in modern times share a remarkably persistent family resemblance: they essentially centre on the literary and cultural history of Spain, neglecting an examination of the cultural objects produced by Moroccan authors on Spain's colonial drive *vis-à-vis* their own country. Elmar Schmidt's excellent book *Inszenierungen des Rifkriegs* operates a radical shift with respect to the usual unilateral scholarly focus. By means of a transnational methodology, Schmidt analyses novels written in contemporary Spain and Morocco on the Rif War (1921–1926), thereby effectively opening up a new path in the fields of Hispanic and Comparative Studies.

*Inszenierungen des Rifkriegs* comprises twelve chapters and two interviews of authors studied in the book. Its division into chapters, sections and subsections replicates the usual structure of a German doctoral dissertation. Disregarding this doctoral structure, and setting aside Chapters 1 (an introduction to the entire book) and 12 (a summary of the book's chief interpretations and conclusions), *Inszenierungen des Rifkriegs* can be organized into three

parts. The first part is of an introductory nature. It provides a useful discussion of colonialism, placing particular emphasis on the function of violence and war in the construction of the colonized 'other' and in the control and administration of the colonized nation or region (Chapter 2). This first part also sketches a history of the Rif War and examines the war's precarious presence in the cultural memory of Spain and Morocco (Chapter 3). Part 2 includes an introduction to the Moroccan literature on the Rif War (Chapter 4) and a thorough analysis of four contemporary Moroccan novels on that military conflict. First, Schmidt studies Mohammed Nadrani's 2008 graphic novel *L'Émir Ben Abdelkrim* (Chapter 5). According to Schmidt, in this novel Nadrani proceeds to a postcolonial 'rewriting of history' articulated by a mythification of Mohamed Abdelkrim, the writerly simulation of the orality characteristic of the way the Rif War is remembered in that region, and a vindication of the important role played by that marginalized area in nation-building narratives as well as the process that led Morocco to its independence. Abdelhak Serhane's 2002 *Les Temps noirs* is the second novel explored in the book (Chapter 6). Schmidt zooms in on several aspects of that novel, most particularly the mythic treatment of Abdelkrim and the Republic of the Rif proclaimed in 1921. The author's very positive portrayal of both the leader of the anti-Spanish rebellion and the ephemeral Republic of the Rif serves as a tool to criticize present-day Moroccan politics. In Chapter 7, Schmidt focuses on Ahmed Beroho's 2008 *Abdelkrim et les causes de la proclamation de la République du Rif*. A conservative, promonarchic author, Beroho attempts, in a novel partly written in the fantastic mode, to place the Rif War at the centre of the national political debate, removing it from the regional readings of that conflict, while proceeding to question the coetaneous corruption of the political elite and the usual European framing of the Rif War. In Chapter 8, the author analyses a Moroccan novel written in Spanish: Mohamed Bouissef Rekab's 2002 *El dedalo de Abdelkrim*. As Schmidt demonstrates, by means of a multi-perspectivistic, hybrid and fragmentary narrative, Bouissef Rekab overlaps the Spanish and the Moroccan views of the Rif War. Part 3 comprises, first of all, an overview of the Spanish literature on the Rif War (Chapter 9). Chapter 10 is devoted to exploring Lorenzo Silva's three books on Morocco and the Rif War, namely his 2001 travelogue *Del Rif al Yebala: viaje al sueño y la pesadilla de Marruecos*, his 2001 novel *El nombre de los nuestros* and his 2004 novel *Carta blanca*. Schmidt argues that although Silva made an effort in his latter novel to present also the Moroccan side by using local legends and the perspective of a native, in general he is more interested in representing the harsh war experience of the private soldier, without touching on the colonial problem. The last work to be studied is Fernando González's 1980 *Kábila* (Chapter 11), a novel that, in addition to going against the Spanish colonial drive in Morocco and the official version of the Rif War, also pays attention to the Moroccan experience of colonization and war.

In Schmidt's view, the literary treatment of the Rif War by Moroccan and Spanish authors has arisen as an answer to specific political problems in both countries. In Spain, such interest is related to the *Transición* and the present-day centrality of the *memoria histórica*. In Morocco, the representation of the anti-colonial rebellion of Abdelkrim and his irregular troops, as well as the proclamation of the Republic of the Rif, have been used as an ideal political model *vis-à-vis* a centralized political system that lacks transparency and democratic spirit. But the resemblances between Spanish and Moroccan works on the Rif War end there. The differences are more abundant. For Spanish authors, for instance, the Rif War has always been a setting of sorts where national politics are played out. Instead of focusing on the colonial structure of the Spanish protectorate of Morocco, Spanish authors relate the war with the political conflicts in the Peninsula in the 1920s and 1930s. Furthermore, following a tradition that began with the literature on the Great War, Spanish authors centre on the vicissitudes of the anonymous soldier; the colonized 'other' is almost completely absent from the Spanish literature on the Rif War. In contrast, Schmidt argues, Moroccan writers place their emphasis on the local experience of the war,

drawing information from the Riffian oral tradition, exploring problems related to colonization, and vindicating the need to incorporate into the mainstream national narrative the events that took place in the Rif in the 1920s.

Elmar Schmidt has written a compelling, persuasive, well-documented and highly original book. His monograph could serve as a model for future works on the cultural relations between Morocco and Spain. *Inszenierungen des Rifkriegs* will be a solid point of reference for those scholars interested in exploring, from a transnational and inclusive standpoint, the literature written on the Rif War.

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***Epistolario de Pilar de Zubiaurre (1906–1970)***. Edición de Iker González-Allende. Woodbridge: Tamesis. 2014. xxvi + 414 pp.

This impressive and rich work consists of 188 unedited letters which were written and received by Pilar de Zubiaurre from 1906 until 1970. Pilar de Zubiaurre was born in Garai in 1884 and died in Mexico City in 1970; as the compiler of the current volume notes in his full and informative introduction, she has sadly received scant attention from critics over the years ‘por tres motivos principales’ (1). Firstly, she lived for thirty years in exile in Mexico (from the end of the Civil War until her death), although she kept in regular touch with her family and friends in Franco’s Spain. Secondly, it is suggested that the ‘reconocimiento’ of other members of her family, such as her father and her brothers, may have relegated her somewhat to the shadows. Finally, she actually published very little and what she did commit to print was always done ‘con seudónimos’ (1). A fourth reason is also suggested—namely that she did not complete any formal literary studies, possibly due to the social prejudices of the times against women writers/scholars, and she may have feared for the reputation of her family. (The latter had, in fact, dissuaded her from following any formal training in ‘the arts’ and this caused her to carry a great sense of frustration which she revealed in sections of her diary.) Undeniably, Zubiaurre was a woman of great talent who played a very important role in both Basque and Spanish cultures of her era in her own special way. A talented linguist who spoke fluent English and French, as well as Basque and Spanish, she became a well-known cultural figure of the times, thanks to her musical gifts, her outstanding social skills and her deep friendships with many leading artists and thinkers of those years. She also maintained close friendships with the wives of important intellectuals, such as, for example, Carmen Baroja, with whom, the author remarks, ‘guardaba numerosas semejanzas’ (3). We are further informed that she was active in the promotion of culture in five main spheres, ‘ejerciendo como marchante de arte, organizando tertulias, colaborando en proyectos culturales y sociales, participando en el Lyceum Club Femenino y manteniendo una amplia y variada correspondencia epistolar’ (3). One interesting detail mentioned is the fact that she worked very hard to promote the art exhibitions of her deaf brothers. Letters included in the volume were some of those that she received from numerous intellectuals and artists such as, for example, Ortega y Gasset and Zenobia Camprubí.

There is a wealth of fascinating information in this book. The reader is almost obliged to pause at length on every page in order to absorb the highly interesting material contained in the letters, and indeed to assimilate the references to the wider literary and cultural context. For those with an interest in ‘mujeres intelectuales del primer tercio del siglo XX’ (2–3), this volume provides a veritable ‘treasure trove’ of valuable information. In addition, it is an extremely well organized work with comprehensive scholarly footnotes and background