

early in the chapter "Los intelectuales, entre la razón y las emociones" (48-75).

There he states that the attentive reader of Ayala "sabe que muchos de sus textos no se distinguen por sus resonancias afectivas," but rather for how they indicate a writer possessing "una inteligencia fría y calculadora, a menudo irónica y desdenosa, siempre crítica y elegante" (74). And this persona is precisely consonant with "el modelo de intelectual que [Ayala] encarna, un prototipo de intelectual burgués formado en la tradición del racionalismo burgués" (74). But Krauel's intent through *El intelectual en tiempos sombríos* is to demonstrate that Ayala did feel, did communicate emotions, but that the coldest, clearest, accurate analysis of what occurred during those "tiempos sombríos" was the lesson to be learned by other intellectuals who would in their own times and circumstances put the intellect at the service of the people with and for whom they write.

Partisanship, as can be seen today in the United States, is natural, but once the emotions and passions begin to demonize the other, how can the Enlightenment frame of mind and the intellectual class it helped to create be successful? Krauel's book reminds readers of what was learned and not learned by Ayala about the role and challenges to reason and the intellect during periods of high emotions and fierce passions. Learned: that humankind must not give up on reason. For what is left without reason is pointless destruction and the terrible waste of useless deaths.

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José-Ramón López García, editor, *Escrituras del exilio republicano de 1939 y los campos de concentración*. Madrid, Iberoamericana, 2021. 329 pp.

Collective memories of the Holocaust have long been marginalized in Spain. Under Franco, censorship of the Holocaust was expedient for a regime that was eager to divert attention from its own ideology, from its actions in World War II, and from the situation of Republican deportees to Nazi camps. Since the transition to democracy, the Holocaust initially suffered the same fate as collective memories of the Spanish civil war, which failed to achieve meaningful traction in the public sphere until the turn of the twenty-first century. In parallel with the growth of scholarly attention to the civil war and Franco's dictatorship, Spain's vexed relationship with the Holocaust has attracted belated interest. Two ambitious edited collections, one by Antonio Gómez López-Quñones and Susanne Zepp (2010) and

another by Sara J. Brenneis and Gina Herrmann (2020) have made inroads in remedying the paucity of attention given to the Holocaust in peninsular Spanish studies. This recent collection edited by José-Ramón López García contributes to this scholarly enterprise with a well-chosen and insightful range of essays that explore the imbricated collective memories of Spanish Republican exile and of concentration camps—principally the infamous Nazi camps responsible for the destruction of European Jewry and the French internment camps that received tens of thousands of exiled Republicans in the aftermath of the Spanish civil war. A strength of this collection is the decision to include different types of camps within its purview: there are theoretically rich discussions about the genealogy of mid-twentieth-century concentration camps in Franco's Spain, Daladier's France, Soviet Russia, and Nazi-occupied Europe. When dealing with such a vast and variegated topic there is a risk of losing sight of the nuances that characterize different concentrationary experiences and distinct victim identities. This risk is negotiated with consummate skill in this collection. In the introduction José-Ramón López García justifies the importance of this synthetic purview of camp and exile memories as a necessary corrective to a scholarly tradition that has tended to neglect French and Francoist camps in favor of those directly implicated in the extermination of European Jews. Equally, the study of French internment camps has tended to consider the phenomenon in isolation from the broader historical trends in which it is situated. López García argues that Republican exile constitutes Spain's principal historical connection with the Holocaust and thus advocates the inclusion of this object of study within the field of Holocaust studies. The essays in this collection make a profitable contribution to the enterprise of mapping the connections between the study of Francoism and of Nazism. While the collection adopts a more wide-ranging and cohesive approach to distinct historical events, it is alert to the dangers of conflation: the trivialization of the past inherent in memory-saturated cultures and the blurring of the political specificities of different traumas.

The transnational perspective adopted in this collection yields unexpected insights into a range of topics. José María Naharro-Calderón brings together five testimonies of the French concentration camps in a comparative analysis that illustrates the deterioration of human rights in France during World War II. At the same time as France's image as the leading light of cultural tolerance and champion of refugees was eroded by the forces of reaction and totalitarianism, there was, as Naharro-Calderón points out, a countervailing growth of anti-fascist transnational movements. Alejandro Pérez Vidal's chapter examines the circulation of texts and images related to the Holocaust in

the three decades following World War II. Comparing the dissemination and reception of these texts in Spain, France, Germany, the Soviet Union, the United Kingdom, and the United States, Pérez Vidal illustrates the reaction of the Francoist authorities to publications about the Holocaust in the late 1940s and charts the gradual erosion of the taboo surrounding such publications by the early 1960s. The comparative analysis reveals that while Spain's stringent control of information on the Holocaust has a particular flavor resulting from the country's collaborationist past and from its urgent need for geopolitical realignment with the Allies, its manipulation of news of the Holocaust was far from unique: in the aftermath of World War II, other national presses, such as the French, British, and Soviet, display a similar tendency to elide Jewish victimhood; in subsequent decades, the Cold War played a significant role in shaping the reception of concentrationary images across Europe, as geopolitical changes that were inimical to continued public airing of Holocaust testimonies arrested the development of collective memories of the camps and saw materials buried in archives until a period of renewed public interest beginning in the 1960s. Javier Sánchez Zapatero's chapter further probes Spain's place in Holocaust studies by interrogating the concept of concentrationary literature. Sánchez Zapatero pinpoints the supranational character of such literature and explains how Spanish Republican testimonies of the camps thus embody a dualistic identity: they are at once part of a transnational tradition of concentrationary writings from different languages, cultures, and epochs while, at the same time, are part of the construction of a national identity of a community of exiles. Concentrationary narratives of Republican exile therefore constitute an invaluable corpus for studying the shared tropes, generic conventions, themes, and linguistic resources used in Holocaust and concentrationary testimonies. Sánchez Zapatero maps out some of the commonalities across different concentrationary literatures, which thus comprise key features and tensions of the genre, such as the authority of the author as an actual historical subject and the fraught equilibrium of literary fiction and referential fact. In a similar taxonomical vein, David Serrano Blanquer derives a classification of different types of prisoners from the works of Paul Steinberg and Primo Levi and sets it in contrast with a categorization of different types of survivors. Drawing on Greek mythology, Serrano Blanquer outlines three different types of camp survivors based on their attitude toward their experience and their capacity to testify: first, survivors who, like Philomena, are unable to bear witness; second, those who, like Sisyphus, are compelled to undertake a perpetual act of witnessing and testifying on behalf of those who cannot; third, those who, like Penelope, are forced to wait

with the hope of building up the psychological and physical succor to return to the trauma of the camps in their testimonial acts.

The wide-reaching transnational perspective of this collection is complemented by a comprehensive approach to the different media in which concentrationary testimony has been produced. Examining a corpus of poetic works in Castilian and Catalan, Bernard Sicot's chapter explores the vital importance of poetry—both inside the camps as an imaginative link to the exterior world that was fortified by its capacity to dispense with its physical, written medium and outside the camps as a powerful linguistic tool for recreating the concentrationary experience. Francie Cate-Arries analyzes the role of storytelling within the French camps as a mechanism for community-building, for the expression of anti-fascism, and for the articulation of ideological and cultural values. Cate-Arries goes on to examine the role of visual culture in forming collective memories of the camps and in crafting images of the exile. Focusing on comics and graphic novels published since the transition to democracy, Cate-Arries explores how the Republican exile has evolved from a simple protagonist in the recovery of Spanish historical memory to become a transnational emblem for a globalized struggle for refugee rights. Antonia Amo Sánchez studies plays about the camp experiences of Republican exiles, both by survivors of the camps and by contemporary playwrights who have sought to recreate these experiences in their postmemorial works. Positing the value of theatre as a medium for recreating camp experiences, Amo Sánchez disentangles the differing aesthetic features of plays produced by historical witnesses and by subsequent generations. In a second chapter on theatre, Alba Saura Clares focuses on this more recent generation of playwrights and on the metafictional and autofictional techniques they employ to establish a connection with the traumas of historical witnesses. Observing the foregrounding of the creative self in these works, Saura Clares argues for the aesthetic and ethical value of this artistic self-creation as a position from which to put contemporary spectators in contact with this past.

Other contributions to this collection offer an authoritative introduction to key areas of scholarly inquiry into the camps. Sara J. Brenneis provides an analysis of the most significant testimonial works about Mauthausen. Brenneis analyzes the different meanings associated with this important locus of Spanish historical memory and explores how different groups of victims have constructed collective memories of the camp. Charting the passage of individual memory to collective memories after 1975 and the differing purchase and meaning of these recollections for new generations, Brenneis juxtaposes these new collective memories with the longstanding lack of in-

terest in Spanish memories of the camp, which resulted from their failure to be inserted into Spanish historical memory or Holocaust memory. Esther Lázaro and Mar Trallero present a genealogy of Republican camp testimonies and examine the conditions that facilitated their composition and publication. Their chapter also presents a series of extracts from less well known and studied testimonies. In the final chapter, Adan Kovacsics gives a commanding overview of the legacy of Imre Kertész.

Overall, this collection of essays makes a significant contribution to the fields of Holocaust studies and Spanish memory studies: its syncretic transnational analyses break new ground in our understanding of collective memories of the Nazi camps, the French internment camps, and of the connections between these camps and the experience of Republican exile; its surveys of individual genres and loci of Spanish historical memory offer a valuable overview of a field that has seen an intensification of scholarly interest.

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Carmen María López López, *El discurso interior en las novelas de Javier Marías. Los ojos de la mente*. Leiden/Boston, Brill, 2021, viii, 213 pp.

Much critical writing in the Humanities today on contemporary Spain appears in the field of cultural studies—a trend that has solidified over the past couple of decades. Nonetheless, it remains an easy task to discern what is generally a more traditional literary interest in the work of Javier Marías. To be sure, the scholarly bibliography on his writing is expansive, and his work is broadly taught to undergraduate and graduate students in courses on contemporary Spanish literature. For their part, scholars have explored the philosophical, psychological, historical, semantic, and formal aspects of his work from his earliest novels and short stories to his most recent, and from his theoretical essays on literature and writing to his newspaper columns on a wide range of social and political topics. What remains to be worked through, of course, are the shards and strains of his narrative that invite scrutiny at a closer and more intimate range. Carmen María López López's study of Marías's novels, with emphasis on narrative technique, falls precisely into this line of close-range inquiry and formal literary study. Although her analyses occasionally slip into repetitiveness, on the whole they offer a worthy portrait of a formative aspect of Marías's writing—the use of what she terms “el discurso interior.”

In her introduction López offers a brief history of the term “discurso interior,” and frames it within broad theoretical considerations—a necessary step that gives legitimacy to her larger arguments about narrative technique. As she sees it, “discurso interior” comes to life when a character speaks inwardly and becomes “el destinatario de sí mismo.” At the same time, this discourse aims to create a sense of intimacy with the reader—a sharing of private thoughts that helps to draw readers to a character and guide them through the fictional world at hand. More narrowly, López further understands “discurso interior” within the works of Marías using his own phrase, “los ojos de la mente,” through which she asserts that Marías unleashes a rush of words that at once tangle and disentangle the enigmatic nature of the world shaped within human consciousness. As López sets out to show, from the publication of *El siglo* in 1983 to *Berta Isla* in 2017, it is through the double act of seeing/speaking that Marías's characters reveal “thinking” at the core of their being. The introductory chapter lays out this argument in detail, and thus serves as an able overview of terminology and concepts, with a focus largely on the narratological elements of what López will explore in the main body of her book.

The idea of exploring the interior thinking of Marías's characters as the foundational element of his fiction stands firmly in the mainstream of much scholarly work. The thoughts of his characters, often embedded within or constituting fully the digressive rambling of his narrative, have been studied at length. What is new here, and thus what the book contributes to our understanding of Marías's writing, lies with the detailed exploration of exactly how the interior discourses work as technique, and how they unravel (to the extent possible in his novels) the ideas that underpin the thinking of his characters.

López proceeds chronologically through Marías's novels, and speaks to the changing technical use of interior discourse over time and its growing complexity in the shaping of his narrative. In chapter two, “La génesis del pensamiento,” López briefly outlines what seems to be Marías's tentative use of his narrators' interior monologue in his early work, a precursor to what he will develop more deeply in the Oxford cycle of novels beginning with *Todas las almas*. In the next chapter, “La conquista del estilo,” López asserts the predominance of interior thought that she sees as central to Marías's development in his work through *Tu rostro mañana*, clearly the most complex novel in his large body of fiction writing. What is most compelling here is the study of Marías's use of interior discourse to shape his well known rendering of epistemological uncertainty—the truth/no truth ambiguity that to a large degree stems from the narrative of Juan Benet (one of Marías's principal mentors) rooted in the concept of enigma as narrative determinant. López smartly links this epistemological