

visibilidad a una palabra que desafía las diversas formas, pasadas y presentes, de desaparición” (78). En la generación de los hijos de desaparecidos lo auto/biográfico tiene otro objetivo: el gesto político de “*hacer presente la ausencia*” (89, cursivas en el original). Frente al discurso artístico de las artes visuales, en particular el que evoca el exilio y la migración, Arfuch plantea la cuestión poética de los objetos, que recurren a “la metáfora, la alusión, la alegoría, el *rodeo*” (148).

Debe subrayarse la recurrencia de la relación entre identidad y narración ya que (otra vez Ricoeur), el devenir vital hace que la identidad narrativa se conciba “como una trayectoria que se despliega en la temporalidad del relato, donde la puesta en forma de la trama es también una puesta en sentido” (163). Ello explica por qué la memoria social e individual no dejan de producir obras artísticas de todo tipo que buscan entender: no hay identidad narrativa sin intelección (racional y emocional) del pasado y el presente. Este imperativo pasa de una generación a otra haciendo frente a toda clase de contextos políticos.

La lectura de este libro resulta al mismo tiempo placentera y rigurosa, e invita al lector hacia una reflexión no dogmática a partir de los puntos de vista expresados por Arfuch, muy especialmente en lo relativo a la escucha del otro, condición primordial de la coexistencia en el contexto de los conflictos histórico-sociales propios de la memoria posdictatorial. El volumen es de interés tanto para el público curioso como para el lector informado, y enriquece el horizonte intelectual del conjunto de los libros publicados por la autora. Es evidente no solo su amplio conocimiento del campo de la producción autobiográfica sino, sobre todo, la profundidad de las lecturas presentadas, en especial a la hora de trazar un cuadro de situación de sus tareas de investigación, nunca alejadas de la conciencia de sus propias necesidades intelectuales y personales en el contexto social latinoamericano actual.

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SILVIA BERMÚDEZ. *Rocking the Boat: Migration and Race in Contemporary Spanish Music*. University of Toronto Press, 2018. xiv + 365 pp.

The year 1992 in Spain was one of celebrations: the Olympic Games in Barcelona, Seville’s World Fair, the quincennial of Columbus’s arrival in the Americas, and the naming of Madrid as the European City of Culture were events that illuminated the history, progress, and internationalization of the country. Yet 1992 was also the year in which the Afro-Dominican

immigrant Lucrecia Pérez, who had come to Madrid as a domestic worker, was murdered. Her violent murder and the public discussion of racism surrounding that tragic event cast light on the anti-immigrant, racist, and violent nature of Spanish society. Eight years later, and as Spain fostered a self-description as a land of progress and economic miracles, racism and anti-immigration had not stopped: in February 2000 in El Ejido, in the province of Almería, locals harassed the Moroccan migrant population for three days, burning houses, shops, and mosques in the process.

Lucrecia Pérez's murder inspired several anti-racist songs, such as Carlos Cano's 1994 "Canción para Lucrecia" and Ska-P's 2000 "Lucrecia." Similarly, the racism and xenophobia suffered by North African migrants in Spain has been theme of famous songs such as Juan Manuel Serrat's "Salam Rashid" or Ska-P's "Alí, el magrebi." Placing numerous popular songs against the backdrop of xenophobic and anti-immigration discourses and attacks in Spain as well as vis-à-vis the immigration policies of several Spanish governments, Silvia Bermúdez, in *Rocking the Boat: Migration and Race in Contemporary Spanish Music*, illustrates the "complex processes by which the Spanish nation simultaneously rejects and welcomes the newcomers" (13).

Bermúdez offers an original and powerful account of how undocumented migrants are subjects of popular songs produced in Spain beginning in the early 1980s. Following a chronology that dedicates one chapter to the 1980s, two chapters to the 1990s, and one final chapter to the first decade of the twenty-first century, Bermúdez looks at a series of songs that narrate the presence of migrant newcomers to demonstrate how these songs document the legacy of racism in Spain, "while appealing for solidarity" (6). Bermúdez provides a careful and pointed consideration of how music is intimately connected to political and social changes by relating these musical productions to the geopolitical role of Spain as a main point of entry into the European Union and to how the governments of Felipe González, José María Aznar, José Luis Rodríguez Zapatero, and Mariano Rajoy have modified immigration policies since 1982.

*Rocking the Boat* illuminates how popular music has imagined race in connection with the migrant subject by considering twenty-five songs that deal with migrants mainly from Latin America – mostly the Caribbean – and sub-Saharan Africa. Bermúdez pays attention, primarily, to words, reading the lyrics as "(poetic) texts," but also to rhythms, voice and how in fact these migration processes result in key musical and rhythmic changes that are at core of the evolution of music in Spain. The book looks to a great variety of genres, groups, singers, and songs that resonate with several generations: Radio Futura (rock-pop), Mecano (pop), Barricada (hard rock), Ska-P (ska, alternative rock), Chambao (flamenco fusion), Chab Samir

(Spanish/Moroccan rai), and Che Sudaka (*música mestiza*). It also analyzes musical duos such as Amistades Peligrosas, Ella Baila Sola, and Las Hijas del Sol; *cantautores* such as Juan Manuel Serrat, Carlos Cano, Pedro Guerra, and Joaquín Sabina; the artist Concha Buika; and the rapper El Chojin. Particularly thought-provoking are the sensitive ways in which Bermúdez tackles how these songs might in fact (re)produce a racist discourse rather than question it. Particularly compelling too is her analysis of the use of the terms *africano*, *negro*, *negra*, and *negrito* in the songs. With a truly cross-disciplinary framework Bermúdez analyzes the lyrics in conjunction with seminal philosophers of racism such as W.E.B. Dubois and Franz Fanon, and scholars of colonialism such as Baltasar Fra-Molinero, Berta Ares Queija, and Jerome C. Branche. She also dialogues with studies of migration such as work by Thomas Nail and by musicologists such as Richard Middleton and Simon Frith. Another engaging element is how Bermúdez connects the songs analyzed with the works of Spanish writers such as Juan Goytisolo and Manuel Vázquez Montalbán, the Moroccan-born Catalan author Najat El Hachmi, and Equatorial Guinean authors Francisco Zamora Lobo and Donato Ndongo Bidyogo.

For those who are not specialists in the contemporary music of Spain, this book is a wonderful introduction, and it is often hard to avoid the temptation to go online and listen to the many songs it discusses. For those who are specialists in cultural studies and/or the musicology of Spain, *Rocking the Boat* is a compelling consideration of the place of race and migration in the lyrics and rhythms of popular artists who have greatly influenced the Spanish cultural landscape. As Spain increasingly becomes a country of immigration and emigration, *Rocking the Boat* is must read that reminds us of the complex cultural dynamics behind the history of migration.

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SARA J. BRENNEIS. *Spaniards in Mauthausen. Representations of a Nazi Concentration Camp, 1940-2015*. Toronto: University of Toronto Press, 2018. 365 + xii pp.

Collective memory, Paloma Aguilar wrote in her seminal 1996 study *Memoria y olvido de la Guerra Civil Española*, “consists of the memory that a community possesses of its own history, as well as the lessons and learnings which it more or less consciously extracts from that memory.” This definition helps explain not just what elements from the past are