

(Spanish/Moroccan *raï*), 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 Loboch 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

remembered but also which are likely to be forgotten – and why. If some episodes are swept under the carpet, it may simply be because the “lessons and learnings” they contain are unwelcome or uncomfortable – those, for example, that remind us of Spain’s complicity in the Holocaust. After all, it was the Franco government – represented by Ramón Serrano Suñer, Minister of Foreign Affairs – that decided to allow the Nazis to deport Spanish Republican prisoners to concentration camps in Germany, Austria, and Poland.

In her groundbreaking book *Spaniards in Mauthausen*, Sara Brenneis investigates why the memory of the ten to fifteen thousand Spaniards who ended up in Nazi camps – five thousand of whom died there – continues to be marginalized in the Spanish public sphere, despite the grass-roots-driven “recovery of historical memory” of the past twenty years. “Spain’s conversation about the Holocaust,” Brenneis writes, “lags behind its re-examination of the Spanish Civil War” (4). As a result, “the Spanish Republicans victimized in Mauthausen have largely remained unacknowledged ghosts in contemporary Spanish society” (7). In 2015, when Joan Tardà, a deputy for Esquerra Republicana in the national parliament, proposed a motion that sought a formal “apology from King Felipe VI on behalf of Spain for the deportation of thousands of Spaniards to Nazi camps” – a measure that would have opened the way “for their families to seek economic reparations from the state” – it was soundly defeated (270-71). “Politicians on both sides of Spain’s ideological aisle,” Brenneis writes, “continue to ignore the human cost of Franco’s damning decision ... While Germany, Austria, and France have taken significant steps to recognize their culpability for the millions killed during the Holocaust, Spain continues to fall behind” (271).

And yet, as Brenneis’ book makes very clear, the experience of Spanish inmates in Mauthausen and other camps was never really forgotten. In its five chronologically organized chapters, *Spaniards in Mauthausen* provides a systematic and exhaustive overview of the many ways in which, from the moment the first Spaniard set foot in Mauthausen, their experiences gave rise to forms of cultural representation, ranging from testimony to photography, poetry, narrative fiction, film, and graphic novels. Among these, the majority are by Catalan witnesses, writers, and artists.

In the book’s long introduction, Brenneis gives historical background and a comprehensive account of the *estado de la cuestión*, while making a nuanced argument for the inclusion of the Spanish experience in Holocaust history, without failing to acknowledge the qualitative and quantitative differences between the fate of the Spanish Republicans and that of other groups targeted by the Nazis, particularly the Jews. (Associating the term “holocaust” to the Spanish war itself, on the other hand, as historian Paul

Preston and filmmaker Montse Armengou have done, “breeds confusion and misinformation,” Brenneis writes [19]). Incorporating the Spanish case, she concludes, is crucial both to Spanish history and to the history of the Holocaust, to the extent that it allows for a “more complete conception of the consequences of Nazi racial and political policies” (7). Moreover, “the stories of the Spaniards deported to Mauthausen complement a European memory of the Holocaust” (25).

Chapter 1, covering the war years, includes the initial documentation of the Spaniards’ experience in the Mauthausen camp, both visual and textual, that would prove crucial during the trials at Nuremberg, where the Catalan photographer and Mauthausen inmate Francesc Boix served as witnesses. Chapter 2 looks at books written in the two decades following the end of World War II by four Catalan authors in exile and in Franco Spain: Mercè Rodoreda, Carlos Rodríguez del Risco, Joaquim Amat-Piniella, and Amadeo Sinca Vendrell.

Chapter 3 starts off in the 1970s, during the last years of the Franco regime, when survivor accounts begin to appear. Mariano Constante’s books, including *Triangle blue* (1969) and *Les années rouges* (1971), Brenneis argues, were problematic yet pioneering texts. The year of Franco’s death also saw the first full-length documentary on the topic – Llorenç Soler’s *Sobrevivir en Mauthausen* – while Monterrat Roig’s monumental *Els catalans als camps nazis* (1977), based on interviews with survivors, appeared two years later.

Chapter 4 covers the period from the 1980s through the rise of the memory movement. It wasn’t until the mid-1990s, when the numbers of survivors began to dwindle, that a second wave of survivor accounts emerged in the Spanish public sphere. At the same time, the *moda de la memoria* spurred a diversification of genres and media, including not only documentary films such as *Francesc Boix. Un fotògraf a l’infern* (directed once again by Soler and produced by Oriol Porta, 2000) but also historical novels, graphic novels, and a Twitter narrative. Chapter 5 is an evocatively written reflection on Mauthausen today – as a physical and imagined space – that reads like a compelling piece of long-form reporting.

One of the curious consequences of the continued exclusion from mainstream historical narratives of the experience of Spaniards in Nazi camps is the fact that journalists and news organizations can continue to present well-established facts as if they were shocking revelations. (“Los españoles también fueron protagonistas de la Segunda Guerra Mundial,” claimed TV anchor Antonio Ferreras, for example, when in the October 2018, *La Sexta* dedicated two news episodes to the topic; “¡Hombres y mujeres protagonistas de hazañas olvidadas y desconocidas!”).

This is bound to change, as Brenneis argues toward the end of her engrossing book. “[T]he Spanish experience of Mauthausen has expanded” she writes, “... to capture the attention of a growing segment of the population” (272). While the survivors are almost all gone, “as an imagined space the camp will become more visible as Spaniards continue to encounter its diverse representations” (272). If Brenneis’ own book seeks to contribute to this expansion, it is because, in her view, memory is a moral imperative: “The Spaniards who lived and died in Mauthausen deserve to be remembered in perpetuity. Their victimization is the tangible evidence of Spain’s dark allegiance with the Nazis” (272).

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ELENA CUETO ASÍN. *Guernica en la escena, la página y la pantalla: evento, memoria y patrimonio*. Zaragoza: Prensas de la Universidad de Zaragoza, 2017. 533 pp.

Han pasado más de 80 años desde el bombardeo de Guernica sobre la población civil vasca, ocurrido el 26 de abril de 1937, y desde que Picasso exhibiera su cuadro homónimo en el pabellón español de la Exposición Universal de 1937 de París. El centenario aún no está cerca, pero el Centro de Arte y Museo Reina Sofía ya ha creado recientemente una exposición digital, con el nombre “*Rethinking Guernica*”, que pone a disposición del público centenares de documentos.

También los hispanistas norteamericanos han recuperado el interés por volver a examinar e interpretar Guernica. El bombardeo y el cuadro parecen estar de moda, o eso sugieren la publicación del libro de Cueto Asín, varios artículos suyos y uno recientísimo de Paul Julian Smith en *Bulletin of Spanish Visual Studies*. Pero, además de Guernica, lo que estos trabajos tienen en común es el interés por la presencia del motivo en la cultura popular y visual del siglo XXI: su representación y significación en un momento en el que el discurso oficial se ha apropiado ya del evento y del cuadro “patrimonializándolos”, como diría Cueto Asín. Más que Gernika (evento) o *Guernica* (cuadro), les interesa examinar la interpretación del pasado y de la vanguardia peninsular que se lleva a cabo en el documental y en la televisión. Es cierto que el libro de Cueto Asín es más ambicioso, pero integra lo publicado en sus artículos anteriores y muestra cómo Guernika constituye “un prototipo de episodio o evento ... dentro de una concepción de historia moderna determinada por los medios de comunicación” (11).