

and *En la guerra*, set in the Moroccan war, focuses on how the voice of the oppressed other, the North African, is represented in Burgos's works through the lenses of Spivak's subaltern speech theory. Ugarte concludes that despite of the absence of a clear subaltern voice, there are still traces and subaltern levels that are present in these novellas. In the last two chapters, Rebecca Ingram and Michelle M. Sharp discuss the use of the domestic manual genre, such as cookbooks or women's etiquette guidebooks, as means not only to make a living for Burgos but also as a way to promote Spain's modernization and women rights. As Burgos had asserted in her feminist speeches, feminism traveled from the home to the nation (Ingram 181).

This collection of essays provides an excellent overview of the critical studies recently written on Burgos's work helping to make her literary, social, and political contributions more visible to the academic community as well as to the general public. In an effort to recognize Burgos's accomplishments as a feminist and as an intellectual of her time, this critical review also reminds us of the need to dignify and to recuperate all of those women writers whose work was excluded or forgotten due to Francoism.

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Mecke, Jochen, Ralf Junkerjürgen, and Hubert Pöppel, editors. *Discursos de la crisis: Respuestas de la cultura española ante nuevos desafíos*. Iberoamericana/Vervuert, 2017. Pp. 298. ISBN 978-8-41692-206-2.

This anthology emanates from the XX Congreso de la Asociación Alemana de Hispanistas, held at the University of Heidelberg in 2015. During the conference, the editors of this volume, all of whom are professors at the University of Regensburg, coordinated a section entitled "Discursos de la crisis. Cultura, lengua, literatura, medios de comunicación y ética (2008–2015)." In their introduction, the editors acknowledge that Spain's crisis of 2008, to which the book's title refers, was a direct consequence of the global economic crisis caused by the collapse of the subprime mortgage market in the United States and the bankruptcy of Lehman Brothers, the investment bank. Spain's economic crisis was accompanied by social and political crises, such as the abdication of King Juan Carlos I and the resurgence of Catalan separatism. Spain's crisis spawned the social protest movement known as the *Indignados*, which resulted in alternative political parties.

This volume offers the American scholar valuable insight into the perennial dialogue between northern and southern Europe, specifically between Germany and Spain. The anthology includes three sections. The first section, entitled "Economía, política, cultura," includes three essays designed to orient the reader regarding Spain's political and social climate since the crisis of 2008. Holm-Detlev Köhler offers a historical summary of the Spanish economy, suggesting that Spain's stagnation is endemic and that the recent crisis is actually a return to normalcy. Köhler argues that the economic boom in Spain before 2008 was merely the result of foreign investments spawned by Spain's entry into the European Union during the Transition from Franco's dictatorship to democracy. Walther L. Bernecker's essay discusses Podemos and Ciudadanos, two new political parties that emerged from the crisis of 2008. Bernecker portrays these parties as populist reactions to the perceived corruption of the two-party system dominated by the PSOE and the PP since the Transition. Arturo Parada's essay asserts that Spain's democratic progress has been slowed by its adhesion to traditional hierarchical administration in education, politics, and business. Parada makes some pertinent comparisons between Spain's Transition and Germany's unification following its division during the Cold War.

The second section, "Prensa, televisión, cine, ensayo," has six essays. Laura Mariottini has gleaned the Spanish press for rhetorical representations of the crisis. Mariottini's entertaining essay shows how the Spanish press characterizes the tension between northern and southern Europe using nautical, bellicose, and conjugal metaphors, among others. The adversarial relationship between Spain and Germany is portrayed humorously with allegorical caricatures.

The essay by Ana Mejón and Rubén Romero Santos provides an astute comparison of two Spanish films from different eras about Spaniards who migrate to Germany. The essay compares *Vente a Alemania, Pepe!* (1971) from the Franco era with the more recent *Perdiendo el norte* (2015). The producers of the latter film have acknowledged the earlier film as an influence. Indeed, the purpose of *Perdiendo el norte* is to show how the crisis of 2008 has forced Spaniards to repeat the historical phenomenon of the Franco era by emigrating to Germany to find work. The main difference is that unskilled workers went to Spain in the 1960s and 1970s, but now Spaniards with university degrees move to Germany for greater chances of employment. The essay comments on Spain's collective loss of memory caused by the years of affluence between the two periods of emigration.

Ralf Junkerjürgen examines the Spanish film from 2013 titled *El futuro*, an unconventional hybrid film with characteristics of a documentary set in Spain in 1982. The crisis of 2008 has disappointed those who were optimistic about the future in 1982. Junkerjürgen makes incisive comments regarding the *Pacto del Olvido* of the Transition, which required traditional Spanish families to suppress any sympathies for Franco they might have as Spain became a democracy. Junkerjürgen then discusses Spain's recent obsession with historical memory and the Civil War, a tendency that has kept Spain from confronting the crisis of 2008.

Hubert Pöppel's essay examines three recent books about Spain's crisis by Lucía Etxebarria, Enric Juliana, and Antonio Muñoz Molina. Each of these three authors discusses the recent resurgence of Catalan separatism during the crisis. Pöppel concludes that Spain's crisis is more than economic. Rather, all Spain and its constituent autonomous regions have experienced an identity crisis as they reconcile their history and culture with that of modern Europe. Lydia Schmuck's essay examines Antonio Muñoz Molina's book, entitled *Todo lo que era sólido*, by analyzing his prevailing metaphor of collapse as an example of *Denkbild*, the German notion of a dialectic image associated with Walter Benjamin and the School of Frankfurt. The title of Muñoz Molina's book alludes to a quote from Marx and Engels' *Communist Manifesto*.

The third section, "Literatura," includes six essays that analyze novels, plays, and films produced during and about the crisis. The most valuable artifact in this "Literatura" section is the bibliography following Jochen Mecke's essay. Mecke's bibliography is divided into comics, poetry, fiction, theory, film, and theater about the crisis. This bibliography would be enormously helpful to a professor of Spanish culture planning a syllabus for a course about the crisis. Pablo Gutiérrez, author of the novel *Democracia* (2012), contributes an essay about his own recent books about the crisis and adds valuable perspective by asserting that all Spanish literature since the medieval epic of the *Cid* has been about corruption, exile, and crisis. He cites *Lazarillo de Tormes*, the *Generations of 1898 and 1927*, and Luis Buñuel's documentary film about Las Hurdes (*Tierra sin pan*) as further examples of Spanish crisis art.

In the age of Brexit and Catalan separatism, this book is a timely contribution to Europe's North-South dialogue. American professors of Spanish language and literature will benefit from the essays on political and economic consequences of the crisis, which provide indispensable context for literary studies of this period.

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Ramos, Juan G., y Tara Daly, editores. *Decolonial Approaches to Latin American Literatures and Cultures*. Palgrave Macmillan, 2016. Pp. 236. ISBN 978-1-13760-312-8.

Los estudios decoloniales son un campo académico relativamente nuevo, que ha recibido un impulso decisivo en la academia desde comienzos del nuevo siglo con los trabajos de Enrique Dussel, Aníbal Quijano y Walter Mignolo, entre otros. La decolonialidad busca desplazar el concepto de América "Latina" desde el constructo ideológico eurocéntrico hacia formas de conocimiento y cultura que incluyan la complejidad y diversidad de la región. La contribución