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N. MICHELLE MURRAY. Home Away from Home: Immigrant Narratives, Domesticity, and Coloniality in Contemporary Spanish Culture. Chapel Hill: U of North Carolina P, 2018. 226 pp.

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Ocampo's involvement in it should be perceived as an act of defiance. Although not without its flaws and limitations, it created a platform that allowed an authentic Argentinean expression.

*Free Women in the Pampas* is a delight to read and an important contribution to the dissemination and understanding of Argentinean literature and culture. Cheadle not only brings closer Lojo's prose to the English-speaking public through his flawless translation, but also provides a wealth of information about the broader context of the novel.

WOJCIECH TOKARZ

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N. MICHELLE MURRAY. *Home Away from Home: Immigrant Narratives, Domesticity, and Coloniality in Contemporary Spanish Culture*. Chapel Hill: U of North Carolina P, 2018. 226 pp.

The domestic sphere serves as the microcosm through which to understand Spanish conceptualizations of race, ethnicity, and immigration in Michelle Murray's excellent monograph. *Home Away from Home* explores how the home "operates as a contact zone" in which the dynamics of race, immigration, and gender collide (40). Through the analysis of plays, novels, short stories, and films, Murray carefully outlines the importance of domesticity as a lens through which to dissect contemporary Spain's representations of immigrant women, who in many respects maintain not only the Spanish home, but also the Spanish nation. This book is a brilliant addition to the scholarship on the representation of immigration in Spanish literature and film. Murray's focus on domesticity sets this book apart in ways that make it apt for scholarly and pedagogical purposes. By centering the experiences of immigrant women often relegated to the private sphere, and thus more susceptible to abuses, Murray skillfully articulates their critical role in the formation of contemporary Spain.

The introduction displays how "exploring democratic Spain from the perspective of immigrant women reveals the powerful, yet understudied dynamics of nationalism and coloniality as Spain transformed from an insular, patriarchal, national-Catholic dictatorship to a cosmopolitan, globalized nation" (43-44). Using the 1985 Ley de Extranjería as a launchpad from which to theorize the place of domestic workers in Spain, Murray demonstrates the ways in which their status has been made purposely ambiguous because of their work in the private sphere, creating the conditions for them to be "in precarious, risky work environments in Spanish homes" (18). Murray argues that these conditions stem from

coloniality, the aftereffects of colonialism that still haunt today's society and dictate contemporary power relationships. In order to reinforce this theoretical thread, Murray weaves an analysis of Sergi Belbel's play *Forasters* (2005) with the exposition of topics that are explored in the subsequent four chapters.

Chapter 1 explores the case of Filipina domestic workers in José Ángel Mañas's novel *Historias del Kronen* (1992) and Juan Madrid's short story "Metro Tirso de Molina" (1987). Murray highlights how "the texts show the ways that nationalist narratives unwittingly link the denigration of Otherness to conceptualizations of progress" (88). Spain's colonial links to the Philippines thus reify colonial dynamics in the domestic sphere that prove to be extremely harmful, if not deadly, for the Filipina domestic workers in both texts. The violence wrought upon these women predates yet reflects the milieu that led to Spain's first recorded hate crime, the murder of Lucrecia Pérez Matos (a domestic worker from the Dominican Republic) in November 1992.

Chapter 2 analyzes José Ovejero's *Nunca pasa nada* (2007) and Ángeles Caso's *Contra el viento* (2009) to further demonstrate the link between domesticity and coloniality. These novels make a distinction between the *modern* Spanish woman and the allegedly *backwards* immigrant domestic worker, thereby incorporating debates within contemporary feminism regarding women from the Global North versus the Global South. Murray engages with these distinctions to dialogue with feminist storytelling, in which, "one of the most significant paradoxes is the domestic sphere's status as a site where national population and culture are reproduced, even as it is kept functioning by immigrant workers who are excluded from that culture" (126). Both novels demonstrate movement towards a transnational feminist solidarity between nationals and immigrants to work against patriarchal structures that collectively subjugate them.

Chapter 3 investigates two films: *Rabia* (2010) and *Amador* (2011) to critically engage with the death of Spain's era of purported homogeneity as a multiracial Spain emerges and what it means for the women who birth that new version of the nation. As Murray states, "In both movies, the death of nationals and concurrent birth of immigrant babies invoke the regeneration of a diverse Spain. This regeneration, nonetheless, obliges women from nations once colonized by Spain to serve as caretaker for a new Spain, thus reaffirming the importance of domestic roles and coloniality for assimilation" (48). Both films grapple with the creation of a racially diverse Spain by employing elements of the horror genre, as death occurs within the home. The specter of death therefore looms over the immigrant domestic worker as she navigates her space in the home that also serves as her workplace. The horror genre is important as it coincides with timing of

these films at the height of the economic crisis when uncertainty was on the rise. Not only do many Spaniards lose their affluence during this time (as is symbolically represented in *Rabia*), but immigration to Spain begins to decline in the 2010s due to the lack of opportunities, thus creating an environment that was even more precarious for the domestic workers who stayed in the country.

Chapter 4 interrogates the notion of motherhood in Carmen Jiménez's novel *Madre mía, que estás en los infiernos* (2008) and Alejandro Iñárritu's film *Biutiful* (2010). Murray dissects the trope of the suffering mother to link domestic work and motherhood, both of which are very much needed given Spain's aging population and low birth rate. Utilizing the concepts of *marianismo* and the *ángel del hogar*, Murray explains that "The home thus transforms into a site where women can display their goodness through the moral upbringing of children, the spiritual labor required for the nation to endure" (171). This goodness manifests in both works as immigrant women come to raise the children of Spanish nationals, thus supplanting Spanish women's role in the reproduction of the nation. The women taking on these roles are simultaneously dignified and denigrated due to their race and class yet accept surrogate motherhood as a way to survive in Spain.

This book highlights the discrepancies between the public and private discourses regarding acceptance into the home, so that we can better conceptualize how Spain can be a better home for all who inhabit it. As Murray argues throughout her monograph, "domestic work and social reproduction illustrate the final rogues of patriarchy and white supremacy in diverse nations that purportedly celebrate equality and opportunity for all" (203). By presenting case studies that link domesticity and coloniality, Murray excellently demonstrates how the home is a site from which to dismantle the oppressive structures that prevent contemporary Spain from being the home it claims to be.

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CARRIE L. RUIZ AND ELENA RODRIGUEZ-GURIDI, EDS. *Shipwreck in the Early Modern Hispanic World*. Fwd. Josiah Blackmore. Lewisburg: Bucknell UP 2022. viii + 164 pp.

Shipwrecks occupy an enduring position in Hispanic literature, starting with accounts of the wreckage of one of Christopher Columbus's vessels off the coast of Hispaniola in 1492 and continuing well into the twentieth century, as demonstrated by Florentino Ariza's failed attempt to recover the