

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

treasure of the Spanish galleon San José in chapter two of Gabriel García Márquez's *Love in the Time of Cholera* (1985). Particularly notable examples of works featuring shipwrecks include *Libro de los infortunios y naufragios* by Gonzalo Fernández de Oviedo and *Los infortunios de Alonso Ramírez* by Carlos de Sigüenza y Góngora. As crucial as their lasting presence in Hispanic literature is the ability of shipwreck narratives to encode diverging ideological, political, or aesthetic agendas. In Juan de Castellanos's "Elegía 1," for example, the running aground of the *Santa María* on Christmas Day allegorically foretells the planting of Christianity in the New World. For García Márquez, on the other hand, the description of the vast fortune – presumably resting intact on the ocean floor – is representative of Florentino Ariza's gullibility and symbolic of the economic roots of Fermina Daza's social mobility aspirations.

In the field of Iberian studies, Josiah Blackmore has placed the sea and the theme of nautical disasters at the center of discussions of early modern expansionist projects, first in *Manifest Perdition: Shipwreck Narrative and the Disruption of Empire* (2002), and then in *The Inner Sea: Maritime Literary Culture in Early Modern Portugal* (2022). The eight essays included in the edited collection under review – *Shipwreck in the Early Modern Hispanic World* – are indebted to Blackmore's insights, but at the same time shed new light on texts, such as Luis de Góngora's *Soledades* and Alvar Núñez Cabeza de Vaca's *Naufragios*, whose thematic affinity to shipwreck narratives have long been acknowledged by critics. In addition, the collection considers texts that have only begun recently to receive critical attention as a result of the consolidation of the field of Transpacific studies and the impetus to explore the connections between the Iberian Peninsula and Asia (e.g., Antonio de Morga's *Sucesos de las islas Filipinas* [1609] and Francisco Colin's *Labor evangélica* [1663]). For the editors and contributors of this very useful volume, shipwreck narratives are, above all, "a central element in the epistemology of the era" (1).

Shipwreck in the Early Modern Hispanic World, edited by Carrie L. Ruiz and Elena Rodríguez-Guridi, covers a great deal of ground not only by studying poetry, drama, novellas, missionary accounts, historiographic chronicles, and *relaciones*, but also by linking the motif of shipwreck to topics as diverse as: the denunciation of the patriarchal order and the flaws of the nobility in María de Zayas's "Tarde llega el desengaño" (chapter 1); the opposition between history and nomadology in texts by Góngora and Miguel de Cervantes (chapter 2); the implications of the act of reading baroque texts such as Góngora's *Soledades* (chapter 3); the treatment of Indigenous people and the ethical and theological debates surrounding the conquest of America (chapter 4); the discourse on poverty and debates on pauperism (chapter 5); the figure of the *valido* and the position of *conversos* in

seventeenth-century Spanish society (chapter 6); the discourse on the Philippines as a failed colony (chapter 7); and the martyrdom of Franciscan missionaries in Japan (chapter 8). From amongst a broad range of approaches embraced by volume contributors, the essays by Fernando Rodríguez Mansilla and Carmen Hsu include the most interesting discussions and stand out for their critical rigor and originality. Rodríguez Mansilla demonstrates an ability to connect legal debates on vagrancy with picaresque and colonial texts. In turn, Hsu shows a facility for elucidating how the dramatization of the vicissitudes of a Portuguese castaway at the court of Beijing mirrors affairs at home in the Iberian Peninsula.

The contributions of transoceanic navigation to the emergence of a globalized world represent an Iberian endeavor facilitated in key stages by the labor, assistance, and knowledge of the polyglot peoples of America, Africa, and Asia. Even if there is, as the editors point out, a lacuna in the critical literature, the decision to highlight, exclusively, texts written in Spanish was bound to produce an incomplete picture, particularly for a book whose scope includes the period of Spain's annexation, from 1580 to 1640, of the kingdom of Portugal and its overseas territories. As noted by Noemí Martín Santo in chapter 8, "works on East Asia circulated widely between both kingdoms, and, in many cases, the Spanish documents were translations of or contained materials taken from Portuguese editions" (125). Hence, a volume like this could have been strengthened by including essays about seminal but understudied texts like *Naufrágio e Perdição de Sepúlveda* (1594) by Jerónimo Corte-Real, a poet who wrote in Portuguese and Spanish and who sought patronage from King Sebastião of Portugal and King Philip II of Spain. Structurally, it would have been helpful to group the eight essays into discrete sections to showcase their chronological or thematic affinities, or to highlight some of the radical transformations that occurred over a period of more than two centuries. As it stands, the conceptualization of what the editors refer to as "Naufragocene" is somewhat loose. Indeed, there are no clear signposts to grasp the beginning or end of this period. More importantly, recent contributions by scholars like Adrian Masters and Felipe Ruan render untenable the editors' decision to speak of the Spanish global monarchy in terms of "totalitarian domination" (5). What Masters, Ruan, and other scholars have revealed is an empire of papers and a legalistic system of governance constantly receiving input from the margins and from subjects of quite diverse backgrounds, including Indigenous commoners (see Masters's *We, the King: Creating Royal Legislation in the Sixteenth-Century Spanish New World*). Accordingly, the findings of scholars like Lisa Voigt regarding cross-cultural encounters and the circulation of knowledge across the Atlantic, would have provided sharper analytical tools to understand the cultural production of the period,

and more compelling motivation to revisit the theme of shipwreck than the “five-hundred-year anniversary” (1) of a particular transoceanic journey.

Lastly, the emphasis placed on the motif of shipwreck as a means of questioning imperial expansion bypasses an important aspect of shipwreck narratives with which Iberian readers would have been familiar, namely, the intersection between misfortune, virtue, and aesthetic pleasure. In this regard, only one of the essays (chapter 8) engages in a productive dialogue with texts such as *Retórica del infortunio: Persuasión, deleite y ejemplaridad en el siglo XVI* (2015) by Sarissa Carnerio, which had previously shown how the narration of misfortune and nautical mishaps provides an opportunity to combine moral education with the pleasure gained from reading. Nonetheless, this edited collection is a step in the right direction and a welcome contribution to the study of some of the most compelling narratives from the early modern period.

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TOM WHITTAKER. *The Spanish Quinqui Film. Delinquency, Sound, Sensation*. Manchester: Manchester UP, 2020. 233 pp.

Este volumen puede considerarse como la presentación formal a la academia anglófona de un género cinematográfico que, a pesar de la popularidad que llegó a alcanzar en sus inicios, fue siempre marginalizado: el cine quinqui español. El contacto de Tom Whittaker con el cine quinqui no es nuevo, con varios trabajos publicados sobre el tema desde el año 2008. Su extensa experiencia en el tema y la representación de los sentidos (en particular el oído y el tacto) en los estudios cinematográficos toman forma en este volumen, con una aproximación diferente a la que comúnmente han tenido estas producciones, pero sin dejar de lado aspectos intrínsecos al cine quinqui tales como la política, la sociología y la criminología.

Whittaker abre su obra con una bien elaborada aserción basada en la teoría de Amanda Ann Klein sobre ciclos cinematográficos, y argumenta su preferencia por renombrar el género quinqui como *ciclo* debido principalmente a que está compuesto por “a loose and heterogeneous body of films that were produced over a relatively short time period” (10). La apuesta no es descabellada, ya que este cine contiene estas características, además de la explotación de los intereses de los espectadores en términos de sensacionalismo e imágenes desenfrenadas a los que estos se ven expuestos. Desde ese momento, nos ofrece una visión de los tiempos de la Transición española analizando clásicos del cine quinqui, en los que sus