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**Many Journeys, Many Voices:
A Tribute to Filipina Overseas Workers
by Edna Zapanta Manlapaz, Czarina Saloma,
and Yael A. Buencamino**

Book Notes

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to the end of formal US colonialism, while the latter views its postwar consolidation. Clarke's point of departure is Samuel Huntington's political modernization thesis; Clarke puts forward his notion of the "modernization of civil society" in "new or maturing democracies" that denotes both "an expansion in the size and scope of civil society vis-à-vis the state and the market" and "a deepening of the social roots of civil society, so that it reaches a larger section of the population" (xviii).

EDNA ZAPANTA MANLAPAZ, CZARINA SALOMA,
AND Yael A. BUENCAMINO

Many Journeys, Many Voices: A Tribute to Filipina Overseas Workers

Mandaluyong City: Anvil Publishing, 2015. 139 pages.

This homage to Filipina overseas migrant workers is a collaboration of three units at the Ateneo de Manila University: the Ateneo Library of Women's Writings (ALIWW), the Ateneo Art Gallery, and the Institute of Philippine Culture (IPC). The ALIWW sought to generate texts from ordinary women to complement its archive of writings by published female authors. The IPC conducted a study in 2012–2013 to collect the life histories of thirty-three women who worked overseas from the 1950s to the 2010s. The Ateneo Art Gallery focused on the artworks of three female artists—Ofelia Gelvezon Tequi, Brenda Fajardo, and Imelda Cajipe Endaya; their works adorn this book and make powerful statements about migrant women. The first of the two formal divisions of the book discusses key findings from the IPC study, concentrating on family relationships and commitments. The second part, which is the heart of this book, presents the autobiographical narratives of ten of the thirty-three women who participated in the IPC study. The narratives are English translations of the transcripts of taped interviews conducted in the local languages, "edited to simulate the conversational flow of a Filipina overseas worker telling her life story in her own words" (xi). Their narratives do not tell a single story. For one good employer, there is always another who is just the opposite. One's problems may come from coworkers, rather than the employer. Eight of the ten women, whose migratory life is over, take stock of what transpired in their lives. There is no single answer to whether it was all worth it. Traumatized by sexual harassment and rape, Catalina says

of her time in Oman, “I cannot be proud of my having worked abroad. . . . Work like this makes you no better than pigs” (125). Maryanne recalled her grueling work as a domestic in Kuwait and Paris, but in the end declared, “My work overseas put food on our table. I am content” (78). There is no single view about kinship ties, either. Hailing from Benguet, Socorro worked in Hong Kong from 1979 to 1996; she never got married, but supported her family with her earnings, only to reap conflicts with relatives. Socorro’s advice is to temper altruism: “Take care of yourself. Don’t send all your hard-earned money to family back home. . . . Otherwise you will end up like me, living alone and blind” (61). Aniceta, a beautician, decided to work overseas after her marriage ended; in Kuwait she met her second husband, marrying him in 1990. She retired in 2005 and now lives with her husband and eldest son and grandchildren in Zamboanga. She asserts, “I am proud to be an OFW. I was able to earn and bring dollars to the Philippines” (71). Each life story is unique, highlighting adversities but also and always the agency of these women.

ELECTROLYCHEE

Biyaheng Langit: Jeepney Folk Art

Quezon City: 5 Ports Publishing, 2014. 180 pages.

Bernessa Aileen T. Sim and Marcus Vito Z. Nada form Electrolychee, the graphic design and illustration studio that is behind *Biyaheng Langit: Jeepney Folk Art*. The book is a compilation of over 180 photos of jeepney vinyl decal art. It is far from being an exhaustive inventory, and the authors are the first to admit that it covers only a “tiny fraction of popular jeepney art” (9), given that in Metro Manila alone 50,000 or so jeepneys ply the streets based on 2007 data. Most of the artworks come from Metro Manila, although a significant number are from jeepneys in Lucena City, San Pablo City, Laguna, and Zambales province. As the title suggests, the book focuses on designs with religious subjects, especially those that can be classified as folk Catholic. The authors recognize the significance of syncretism in this form of pedestrian culture: “The overlapping of the colonial Catholic faith with our primal religious practices created a syncretic belief mix that is as vibrant and varied as a jeepney’s decorations. It seems strangely fitting that this chop suey faith found expression in multicolored vinyl stickers” (14).