

the reorganization of social reproduction. Francisco-Menchavez's work has opened new possibilities in the study of migrant domestic labor, from rethinking care beyond heteronormative frameworks and the constrictions of patriarchal vertical linearity to understanding that migrants, their families, and their fictive kinship engage in a circulation of care driven by creativity and reciprocity that remains unintelligible within the neoliberal logic and unmeasurable in financial terms.

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***Filipino Studies: Palimpsests of Nation and Diaspora*. Ed. by Martin F. Manalansan and Augusto F. Espiritu. New York: New York University Press, 2016. xii + 419 pp. Cloth, \$89.00. Paper, \$30.00. ISBN-13 978-1479884353**

As the name suggests, the intentional use of “palimpsests” denotes this text as a means of diversifying and complicating the growing field of Filipino Studies. Throughout the book, readers will find that most authors do not provide a fixed definition of the field, but pose questions or thoughts for future writers to explore. In the book's introduction, editors Martin Manalansan and Augusto Espiritu give reverence to the rich overview of the history of Filipino studies while also providing readers with the reminder that the field is never stagnant. Rather, because of ever-shifting realities and experiences, Filipino Studies continues to grow and transcend discourse beyond the notions of “identity” and “representation” while also emphasizing interdisciplinary and transnational frameworks. They organize the book in five parts: “Where From? Where to? Filipino Studies: Fields and Agendas,” “Colonial Layerings, Imperial Crossings,” “Nationalist Inscriptions: Blurrings and Erasures,” “The Filipino Body in Time and Space,” and “Philippine Cultures at Large: Homing in on Global Filipinos and Their Discontents.” Each part centers on different foci of the field yet interlock in terms of their singular focus of contributing to the larger Filipino Studies space. Although there is not enough space in this review to shine light on every piece presented in this text, here is a selection of some of its pieces.

Each piece is written as a standalone manuscript but interacts across similar overarching thematical ties across its different sections. For example, along the lines of colonialism and neoliberalism, Robyn Magalit Rodriguez's “Toward a Critical Filipino Studies Approach to Philippine Migration” broadens e/migration beyond notions of “opportunity” and labor. Tracing diasporic movement from the Philippines to the United States, she provides examples of how United States empire affects transnational labor and the neocolonial labor brokerage state. Kimberly Alido's “A Wondrous World of Small Places: Childhood Education, US Colonial Biopolitics, and the Global Filipino” discusses the entanglement between white supremacy, neoliberal globalization and settler colonial-

ism regarding sovereignty. Finally, Anna Romina Garcia's "The Legacy of Undesirability: Filipino TNT's, 'Irregular Migrants,' and 'Outlaws' in the US Cultural Imaginary" profiles undocumented Filipinos and how their portrayal as valued bodies of labor is also being deemed problematic to the neoliberal goals of the United States. Each of these sections provides vivid examples of the continuities between colonialism and neoliberalism through the lenses of the past and urgency of the present.

Other pieces enact a comparative and intersectional analysis through the explorations of militarization, law, and politics, such as Dylan Rodriguez's "Not Classifiable as Orientals or Caucasians or Negroes: Filipino Racial Ontology and the Stalking Presence of the 'Insane Filipino Soldier.'" In the article, he engages in conversation between colonial violence, the circuitous logic behind Filipino racial ontology, and a dive into the systematic erasure of "Insane Filipino Soldiers." Richard T. Chu's "Transnationalizing the History of the Chinese in the Philippines during the American Colonial Period: The Case of the Chinese Exclusion Act" seeks to use the Chinese Exclusion Act to generate discourse on the logic for applying the Act in the Philippines. In doing so, Chu explores what readers can learn from US racial policies and imperialism. Victor Bascara's "Collaboration, Co-Prosperity and 'Complete Independence'" looks at John Huston's 1942 film *Across the Pacific* and information from hearings of the US Congress on the fate of the Philippines and how it both fostered and altered notions of loyalty within colonial relationships during a time of political unrest.

Several authors thread original creative works such as Kale Bantigue Fajardo's "Decolonizing Manila-Men and St. Maló, Louisiana: A Queer Postcolonial Asian American Critique" analyzes how sites such as St. Maló are a knowledge and history production center. Using Lafcadio Hearn's essay "St. Maló: A Lacustrine Village in Louisiana" as a backdrop, Fajardo interrogates existing obscured histories while simultaneously uncovering previously hidden stories. Within a similar vein of focusing on literary works, Denise Cruz's "The Case of Felicidad Ocampo: A Palimpsest of Transpacific Feminism" looks at the author's written works on Filipinas during the early 20th century. Cruz's analysis sheds light onto the lived realities of this group that critiques gender normatively both in the United States and the Philippines. Within the same Feminist approach, Lucy Burns's "Eartha Kitt's 'Waray Waray': The Filipina in Black Feminist Performance Imaginary" intersects Kitt's performance with critiques of class, gender, race, and the responsibilities of creatives.

Finally, several contributors focused on the Filipinx diaspora, emphasizing not just people, but their ideas as well in pieces such as Emily Noelle Ignacio's "'Home' and The Filipino Channel: Stabilizing Economic Security, Migration patterns, and Diaspora through New Technologies," which argues that transnational mediums such as television promote a catered version of the relationship between the United States and the Philippines and ultimately the power of both its visitors and residents. Taking a look within a post-secondary context, Rick Bonus' "Come Back Home Soon: The Plea-

tures and Agonies of ‘Homeland’ Visits” looks at how study abroad serve as sites of understanding transnational identity, community formation, and consciousness amidst settings of social inequality.

As stated earlier, the essence and aim of the book is to serve as a foundation for ruminating about Filipino Studies and to inspire future works. Overall, *Palimpsests* is successful in providing a generous overview of the field and serves interested readers best as a historical reference piece. A future iteration of the book would benefit from engagement with more contemporary examples, especially within the fields of politics, media, and social institutions. For example, Rick Bonus’ chapter on study abroad may open doors for projects to focus on other Filipino experiences in schooling. Potentially, an updated set of entries to the five original parts of the book would continue the spirit of a palimpsest document. Regardless, there will always be a way for Filipino Studies to evolve and flourish.

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Circa91 by Ruby Ibarra. Beatrock Music, 2017.

To Ella¹

My tween daughter absolutely loves Ruby Ibarra’s *Circa91*. For the last couple of years, she has used “Us” as her personal hype song; she asks us to play it in the car or she listens to it on her phone before her softball games, tennis matches, and big school events like the science fair, speech festival, robotics competition, or school elections. She wanted to use “Us” to present at the district speech festival but had to “settle” on “Don’t Judge a Book by Its Cover” because she was told she had to “choose something that didn’t have any curse words.” Since its release in 2017 (through Beatrock Music), *Circa91* has been the source of a protracted and animated conversational cipher between me and my daughter, where we ask each other questions (sometimes the same questions asked in different ways and in different contexts) that challenge, build, and feed off one another. Questions arise in the car while we are driving to school, during bedtime, after softball practice, on our commute home, during dinner, and while we’re out on a walk or a hike. The conversations that *Circa91* have elicited are primarily about

1. Ruby Ibarra has stated on numerous occasions that Lauryn Hill’s landmark debut solo album, *The Miseducation of Lauryn Hill*, served as an inspiration for *Circa91*. I use song titles from that album (or a variation of them) as section headings in this piece. For example, this introductory section corresponds to the song, “To Zion,” which is about Lauryn Hill’s first child as well the uncertainty and joy of pregnancy and parenthood. Along these lines, there should be another section called “Every Ghetto, Every City” that reads Ruby Ibarra’s relationship to Tacloban City and San Lorenzo, but that would be another piece altogether.