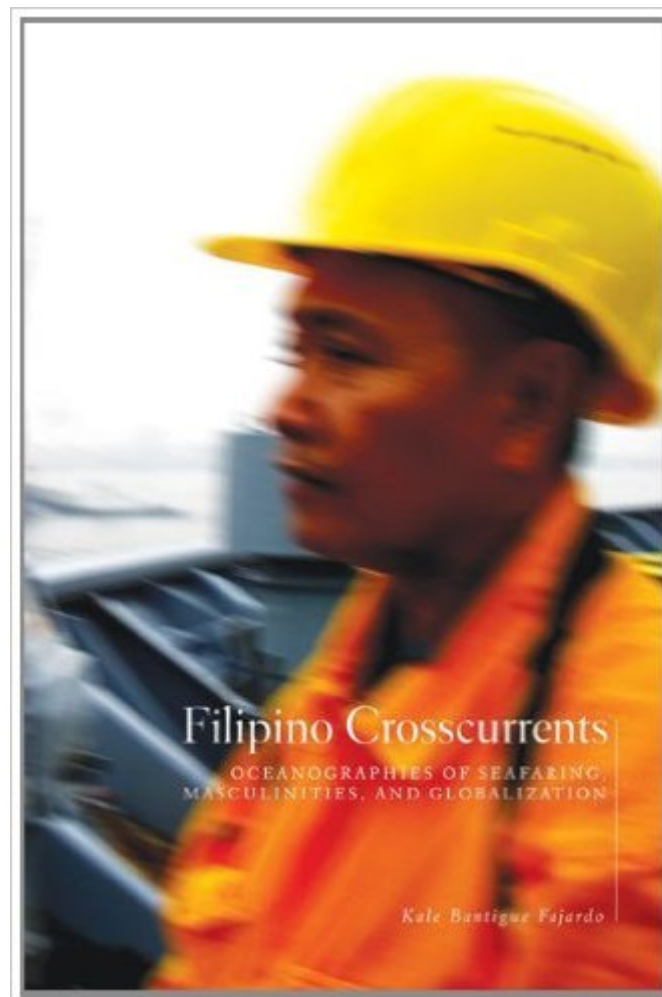


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# Filipino Crosscurrents: Oceanographies Of Seafaring, Masculinities, And Globalization



## Synopsis

Filipino seamen currently compose approximately twenty percent of the 1.2 million international maritime transportation workers. Ninety percent of the world's goods and commodities are transported by ship. Taken together, these statistics attest to the critical role Filipino seamen play in worldwide maritime trade. In *Filipino Crosscurrents*, an interdisciplinary ethnography, Kale Bantigue Fajardo examines the cultural politics of seafaring, Filipino maritime masculinities, and globalization in the Philippines and the Filipino diaspora. Drawing on fieldwork conducted on ships and in the ports of Manila and Oakland, as well as on an industrial container ship that traveled across the Pacific, Fajardo argues that Filipino seamen have become key figures through which the Philippine state and economic elites promote Filipino masculinity and neoliberal globalization. From government officials to working-class seamen and seafarers' advocates, Fajardo's wide-ranging analysis exposes the gaps in dominant narratives of Filipino seamen in national, regional, and global contexts. Writing in a hybrid style that weaves together ethnographic description, cultural critique, travelogue, and autobiography, Fajardo invites readers to reconsider the meanings of masculinity and manhood.

## Book Information

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## Customer Reviews

Nowadays, we have perceptions of foreign Pilipino workers as being female nurses. However, historically the image has involved men. This book looks at the lives of male OFWs (overseas Filipino workers). They have a history: Pilipino men used to travel from Manila to Mexico during the imperial centuries. On the one hand, the country depends heavily on what such workers send home

in remittances. However, the country itself is complicit in Filipino men not challenging injustice and going out of their way to be submissive, compliant employees. This book has a chapter very relevant to LGBT Studies. The author seems to be a butch, Pinay American. She reveals that the (straight) men she interviewed had no prejudices against her. But further, they see butch Pinays more as males than as Sapphic ladies. The author references Gigi Ojalvaro-Hermilloso, an artist that attended the same university as me, and I was thrilled to see her name here. Still, this book felt repetitive at times. What's impressive is that the author could do all this research, on ships and on land, in Manila, Oakland, and other places. The academy has come a long way since Margaret Mead in Samoa. Further, I liked Linda Española-Maramba's book on Pinoy American men much more than this one. That book spoke of the things that Pinoys did in their leisure time and not just what they did at work. Still, I wonder if students taking Asian-American classes could write a paper comparing the two books.

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