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**Nicanor G. Tiongson**  
**The Woman of Malolos**

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mangha, na ang isang misyonerong balo tulad ni Gracia Burnham, ay magbitaw ng salita para sa mga nagligtas na sundalo at buong sambayanang Filipino nang may buong paghanga at papuri sa Diyos sa kabila ng pagdurusa at sinapit na kamatayan ng asawa at isang nars sa kamay ng mga bandidong Abu Sayyaf? (172)

Añonuevo amplifies one's experience of poetry by mapping out the concrete connections between the symbol and its different manifestations in reality. Gana not only informs poetry and pushes it forward; it is the driving force central to all existence, allowing people to create and find purpose beyond the practical employment of words and other ways of constructing and deciphering signs.

More importantly, Añonuevo affords herself an opportunity to rewrite the canon. Her treatise on gana allows her to provide space in the canon for poets and works which would be excluded from it if one were to uphold tradition's unyielding standards. Albert E. Alejo, Elynia Mabanglo and even Añonuevo herself become an integral part of the canon from the point of view made possible by an understanding of gana.

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Nicanor G. Tiongson, **The Women of Malolos**. Quezon City: Ateneo de Manila University Press, 2004. 496 pages.

The past thirty years saw the emergence of multidisciplinary analyses of Philippine localities, a number focusing on gender and ethnicity issues, social relations, and the history of everyday life. Nicanor G. Tiongson's *The Women of Malolos* is a welcome addition to the emerging field of Philippine local history studies. It not only provides readers with a multi-layered understanding of nineteenth-century Philippines but also takes into account national, provincial, municipal, and district histories as they influenced the conditions of everyday life.

The story of the twenty women who signed a letter to then Governor General Valeriano Weyler may seem like a fairly limited topic, but Tiongson was able to weave a complex historical narrative that encompasses many dimensions of Philippine history. Tiongson first presents the broad structural canvass (such as the agrarian export economy, the mestizo in provincial Philippines, the development of Hispanized cultural traits, the influx of liberalism and Filipinization, and so on), then proceeds to historical events and personalities, and, finally, to the individual biographies of the twenty women.

These portraits are the outstanding contribution of the text. Against the backdrop of the conventional mode of life prescribed for women, the actions of the twenty Malolos women were certainly a significant advance. What Tiongson forces readers to see, however, is that these twenty women were not just twenty faceless names on a petition. They also lived full lives as individuals and made contributions to family, society, and nation.

This is a well-written and well-documented book, the product of obviously painstaking research. The study extensively used as primary sources the manuscripts found in the Philippine National Archives, the archives of the University of Santo Tomas, and other collections. Another strong point of the book is its extensive use of interviews and oral accounts which complemented, at times even supplied, the basic information on the life of the women and on the social milieu. In its discussion of the history of Malolos and the experiences of the twenty women, the study solidly engages in basic historical discussions related to local history and nation formation, gender issues, ethnicity and identity formation, the political economy of capitalize integration of local economies, class formation in a transitional society, ideological struggles, and popular culture.

The scholarship is matched by the writing style of the author, which makes the reading of the book stimulating and pleasurable. This is particularly true when the book provides the life histories of the women. The details help underscore the dimensions of everyday history, while the organization of the manuscript defines the parameters within which the theoretical and conceptual issues can be grappled with. Even

for nonacademic readers, the book provides an exciting journey into a community's not-so-distant history.

The publication of *The Women of Malolos* is certain to inspire future generations of historians. It is proof that, out of a single document, an entire history can be written that is both familiar and liberating.

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Hazel J. Wigglesworth and Ampatuan Ampalid, **The Song from the Mango Tree**. Foreword by Miguel A. Bernad, S.J. Manila: Linguistics Society of the Philippines, 2004. 281 pages.

On the uppermost part of the front cover, above the book title, is the sentence: "A Manobo Raconteur Introduces His Repertoire of Oral Literature with a Favorite Trickster Narrative," which can be taken as a subtitle, a blurb, or an annotation. The book is a diglot, or bilingual, collection of five relatively long folktales told by Ilianen Manobo storyteller Ampatuan Ampalid to Dr. Hazel Wigglesworth, who provides not only the English translation but also abundant annotations on the translation, rhetorical devices, and cultural context. The five stories are two Pilanduk (or trickster) tales, an animal tale, a courtship-by-trial tale, and a novelistic tale of the child-as-dragon slayer. Each of these tales consists of a series of episodes cleverly linked together by structural devices that make the episodes integral to one another.

"Pilanduk and the Crocodile Chief" is the tale to which the book title alludes. In this tale Pilanduk decides to kidnap the chief's wife, who lives across the sea. He promises to give this woman to the crocodile chief if it will take him across the water. Reaching the chief's yard, Pilanduk climbs a mango tree under cover of night and entices the chief's wife with a song. The woman becomes enamored with what she thinks is a magical bird and goes to the mango tree to