

■ Run through the Jungle: Uncanny Domesticity and the Woman of Shame in Jessica Hagedorn's *Dream Jungle**

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Abstract

This paper investigates the uncanniness of the decolonizing projects conducted by the local and global agents in Jessica Hagedorn's *Dream Jungle* to accentuate the spectral afterlife of imperialism that haunts the Asia-Pacific in the age of globalization. Linking the uncanniness of the jungle with the formation of the subjugated and subjectivized body of the Filipina, the paper argues that the uncanny projects of nation-building and failed attempts of decolonization mark the beginning of the impoverishment of the Philippines in the restructuring of global capitalism in the 1980s. The outcome of the impoverishment is especially acute for Filipinas, for they are the group that bears the brunt of the economic change in the Philippines. My reading of the text consists of two parts. In the first part I draw upon Amy Kaplan's conceptualization of "manifest domesticity" and the Freudian concept of the uncanny to examine the Filipino male characters' nation-building and domestic managements, as well as the neocolonial tendency that belies America's

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self-reflection on its overseas expansion in the Asia-Pacific, which I call “uncanny domesticity.” In the second part I trace the lower class female character Rizalina’s life story to analyze the way in which she is biopolitically produced to serve as a provider of sexual and affective labor. I explore the outcome of the process in which her sex and affect are commodified to conceptualize her as a subject of shame and suggest that, despite its excruciating effect, shame has the positive force of motivating the subject to run away from the intimate governance of uncanny domesticity. In this sense, running away destabilizes the power structures at home, while drawing a unique trajectory of global mobility.

Keywords: uncanny, domesticity, jungle, nation-building, intimacy, shame

In colonial discourses, the jungle has been a symbol of primitive force as well as a location of imperialist conquest. Once incorporated into the chronology of modernization, the jungle is inevitably rendered the metaphor of quintessential Otherness as well as a contesting site between colonialism and indigenous force. Rudyard Kipling's *The Jungle Book* (1894) and Joseph Conrad's *Heart of Darkness* (1902) are two founding texts that address the jungle in what David Spurr has called "the rhetoric of empire."¹ More recently, the jungle has been recast as forest and ecological systems which need to be valorized in order to counter "green imperialism" brought upon by political and cultural imperialism (Grove).² Against this background, Jessica Hagedorn contributes to refiguring the jungle in the Asia-Pacific as a space of attempted decolonization in the era of emerging globalization. In *Dream Jungle* (2003), Hagedorn lays out the jungle as the site to rethink the Philippines' specific postcolonality in the 1980s, when globalization encroached to claim the country as a subservient provider of cheap labor and natural resources for multinational capitalism. The country is shown to be caught in an impossible process of nation-building, and an ambiguous ascension into global capitalism. Hagedorn's jungle can be read as a site in which the postcolonial elite nationalists project their imagination for the nation. In the meantime, from a global perspective, the jungle can also be deemed as the object of exploitation by American cultural industry that seeks to critique, and reflect upon America's imperialist enterprise in the Asia-Pacific. In this light, the jungle is a space plagued by a specific uncanniness that haunts the decolonizing efforts conducted by local as well as global agents. Namely, while attempting to break off from the bondage of colonial legacy, they are nevertheless caught in a deadlock of repeating the colonizers' logic of conquest, exploitation and civilizing mission.

This paper seeks to investigate the uncanniness of the decolonizing projects conducted by the local and global agents in the novel to accentuate the spectral afterlife of imperialism that continues to haunt the Asia-Pacific in the age of globalization. Linking the uncanniness of the jungle with the formation of the subjugated and subjectivized body of the Filipina, I argue that the male characters' uncanny projects of nation-building and their failed attempts of decolonization

¹ In *The Rhetoric of Empire*, David Spurr explores the rhetorical strategies that have defined Western thinking about the non-Western world. Spurr shows that despite the historical difference between Old-World imperialism and American imperialism, they share similar rhetorical strategies including the use of images, figures of speeches, and arguments, which penetrate the popular imagination and official colonial and postcolonial discourses. Terms like "white man's burden," "dark Africa," "wilderness," and "the seduction of the primitive," suggest a prehistorical zone of primitive seduction that invites fantasy, conquest and interference by the West.

² See also the section on forest fictions in *Postcolonial Ecologies: Literatures of the Environment*.

mark the beginning of the impoverishment of the Philippines in the restructuring of global capitalism in the 1980s. The outcome of the impoverishment is especially acute for Filipinas, for they are the group that bears the brunt of the economic change in the Philippines.³ I suggest that the conditions in which the Filipino women are forced to take up service-oriented jobs as domestic workers or prostitutes are the sign of the uncanny return of the failed projects of domestic management, nation-building and aborted decolonization. My reading of the text consists of two parts. In the first part I draw upon Amy Kaplan's conceptualization of "manifest domesticity" and the Freudian concept of the uncanny to examine the Filipino male characters' nation-building and the neocolonial tendency that belies America's self-reflection on its overseas expansion in the Asia-Pacific. In the second part I trace the lower class female character's life story to analyze the way in which she is biopolitically produced to serve as a provider of sexual and affective labor in her intimate encounters with the male characters. I explore the outcome of the process in which her sex and affect are commodified to conceptualize her as a subject of shame. Furthermore, I suggest that, despite its excruciating effect, shame has a positive energy of motivating the subject to act through an open-ended mobility by running away, which destabilizes the power structures at home while drawing a unique trajectory of global mobility.

Uncanny Domesticity

Dream Jungle constructs its multifarious narrative strands on the basis of two cultural events taking place in the 1980s under the reign of the Marcos regime: The discovery of a Stone Age tribe the Taobo, which is a fictional version of the alleged "discovery" of the Tasaday by Manuel Elizalde, Jr. in 1971—the so called anthropological finding of the century, which turned out to be a hoax—and the making of a war epic film, *Napalm Sunset*, by a Hollywood film crew, which, of course, alludes to Francis Coppola's shooting of *Apocalypse Now* in the Philippines from 1976 to 1977. With the first event, Hagedorn attempts to explore the ambiguity of postcolonial nation-building through the delineation of the major male character—Zamora Legazpi's public and private lives. The second event points to a contradictory trajectory of the nation's insertion into the global economy by serving as a provider of cheap labor and natural resources, and as an object of

³ See Elizabeth Uy Eviota's investigation of the economic transformation of the Philippines and its impact upon the labor structure of Filipinas (1992).

tourist fantasy on the cartography of the U.S. South.⁴ I will first explore the significance of the first event.

A mestizo from one of the richest and privileged families of the country, Zamora can be seen as one of the social elites that constitute the bourgeois national subjects. Yet, like Fanon's bourgeois national subjects whose projects of "claiming the nation" are inevitably compromised by their connection with the West, Zamora attempts to search for the "origin" of the nation through an anthropological expedition that paradoxically replicates the territorial imagination and the spatial logic of imperialism. By imperialist spatial logic, I refer to the management of the domestic space as a basic unit for the project of nation-building and imperial territorial expansion. In western cultural tradition, the domestic space has been understood as the private feminized space of the home, which serves as the foundation supporting the male arena of the public. The two spheres combine to constitute the domestic in opposition to the foreign. The domestic therefore suggests a sense of the nation in contrast to the threatening forces of an external world (Kaplan, "Manifest" 581-82). In *Dream Jungle*, the domestic can be understood in yet another sense, namely, that of the taming of the wild, the natural and the uncivilized beings. Readers can recognize at least three sets of split between the domestic, in the triple sense of the word, and the wider spatial or social territories. The domestic can be a humanized space in contrast to a rampant, wild jungle; it can be the private sphere managed by female power in opposition to the public sphere ruled by male intellect and instrumental reason; finally, it can be the space of the nation vis-à-vis the globalized western force.

In her study of antebellum America, feminist critic Amy Kaplan contends that the ideology of separate spheres tends to take domesticity "as an anchor, a feminine counterforce to the male activity of territorial conquest" ("Manifest" 583). If in the process of imperial expansion, the private and the domestic are viewed as the markers of nation and civilization, the control and management of the domestic space, or the domestication of the natural and the wild, become the means through which the contour of the nation can be defined in contrast to the foreign. Kaplan reminds us that "through the process of domestication, the home contains within itself those wild or foreign elements that must be tamed; domes-

⁴ As Vernadette V. Gonzalez argues, Hagedorn "demonstrates how different technologies and discourses of display, violence and empire worked to produce the Philippines and Filipinos for global consumption as laborers and commodities" (141). Gonzalez extends the meaning of "the South" from a region in America to the idea of "global South" which serves as the provider of cheap labor and natural resources to global North. In that sense, the Philippines can be considered part of the American South. See Gonzalez's discussion of the Philippines as a subaltern zone for America's economic and political prosperity (145).

ticity not only monitors the borders between the civilized and the savage but also regulates traces of the savage within itself” (“Manifest” 582). But in *Dream Jungle’s* specific postcolonial condition, establishing a domestic space in contrast to the wild, the foreign and the West is not an easy task, for the boundaries between one term (the domestic) and the other (the primitive, the foreign, and the West) are far from clear. The “proper” woman (proper in the sense of being white) Zamora attempts to place in the familial space is a foreigner; therefore, the “propriety” of this female power is at once a source of alienation. Finally, his endeavor to give life to the nation, in the meantime preventing it from being contaminated by the corruption and bureaucracy of the state, i.e. the Marcos regime, through a search for an uncontaminated origin of the nation, is doomed to be “spectralized” by the ghost of imperialism that continues haunting through globalization. In this light, the domestic in postcolonial globalization wavers between homely and unhomely.

It is necessary here to turn to Freud’s theory of the uncanny. Freud defines the term “the uncanny” by giving careful explication of the term “*heimlich*” (homely) and its opposite idea of “*unheimlich*” (unhomely). In Freud’s understanding, *heimlich* suggests the state of belonging to the house or family, or something that is tame and companionable to man, or the feeling of intimate and friendly comfort. This homely feeling can turn unhomely for a few different reasons. First of all, from the perspective of the unconscious, the homely is established upon the suppression of that which is threatening; it is therefore a reminder of our unconscious desire which we seek to suppress so that our social self can be accepted. In other words, the uncanny “*is the name for everything that ought to have remained . . . secret and hidden but has come to light*” (Freud 224, italics in original). Interestingly, the uncanny often manifests in repetitive acts of return to that which is familiar and homely. Freud points out the compulsion to repeat as an important source responsible for the uncanny feelings (236). This repetition-compulsion consists of the recurrence of similar incidents and things, and the compulsive repetitive return to some familiar or homely place. And precisely by means of constant involuntary repetition or compulsive return to the same place, the familiar turns into something eerie and strange (236-39). Freud suggests that the primary site of the uncanny lies in the female genitals, which stand for the “entrance to the former home of all human beings, to the place where each one of us lived once upon a time and in the beginning” (245).

Even though Freud’s theory of the uncanny refers to the familial space in general, rendering the element of the uncanny a structural component built in to the formation of the family, postcolonial theories have emphasized colonization as an important factor that results in the uncanniness of home. Homi Bhabha’s conceptualization of the term “unhomely” accentuates the dissolution of the bound-

aries between the domestic space and the public space in postcolonial experiences of displacement, for the home is inevitably invaded by the mainstream public sphere. As Bhabha said: “The unhomey is the shock of recognition of the world-in-the-home, the home-in-the world” (141). Hagedorn explores the issue of (un)homey, not in the condition of displacement, migration, or cultural relocation, where one’s home is forced to open to enforced social accommodation, but in active pursuits of one’s *original* home. In *Dream Jungle*, the home “where each one of us lived once upon a time and in the beginning” is metaphorically anchored in the jungle—the imaginary site of the nation, which Zamora is compelled to go back to repeatedly. His forays into the forests can be seen as a gesture to be in touch with the “origin” of the nation, which has been wiped out, or never let to germinate after 400 some years’ multiple colonizations. Zamora is shown to be in tune with the pure sensuous experiences of the jungle, and has become one with the verdant world of the pristine forests:

Zamora collapsed on the muddy floor and flung out of his arms in joyful surrender. *All* that green. Humid, pulsating, unforgiving, alive with predators and scavengers. . . . Pungent perfume of wild, monstrous lilies and orchids in bloom. Pungent perfume of heaven, stink of fungus and mildew, bed of earth. Voracious green of dampness and rot. Green that lulled but also excited, green of exhaustion and thorns. Enchanted green of Lorca the poet. Ominous green of Mindanao rain forest. Zamora would gladly die here alone. (8)

Here Zamora’s sense of oneness with nature is reminiscent of one’s early childhood experience of the embrace of one’s mother—the origin of all beings. The pure sensuous feelings of soft touch, pungent smell, bright verdant color, and humid muddy dirt all point to a return to the womb of the mother. By extension, the forests can be seen as the pristine “body” of the nation. Yet, the pristine “body” of nature/nation is immediately perceived as at odds with the imperialist symbolic order that looks forward to subsuming nature into the linear development of history. Therefore the comfort and familiarity of this “female womb” of the nation is translated through imperialist grammar into the vulnerability of a virgin land awaiting discovery, conquest and domestication. Zamora’s dream-like feelings for the forests vacillate between the euphoria of abandoning oneself to the embrace of the mother and the powerful feelings that derive from the fulfillment of an aggrandized ambition of discovery and conquest. That is to say, even though it is the site of the maternal origin in which one is merged with nature/nation, the jungle has to give in to the imperialist spatial logic that stresses difference and conquest as the basic composing grammar of the nation. The opening scene of the novel delineates Zamora’s sense of awe in his first encounter with the Taobo tribe in the jungle in a way that suggests his gesture of

the conquistador is a result of repetition. “He had walked into a dream. Someone else’s dream—perhaps Duan’s—but now stolen and claimed by Zamora. The landscape of that dream—vast, ominous, shimmering blues and greens—was simply part of the loot” (5). It is as if he was repeating a dream that has being dreamt by many generations of explorers. The dream of the conquistadors unfolds the excitement of discovery. Along with the description of Zamora’s discovery of the Stone Age tribe, Hagedorn juxtaposes excerpts from Antoino Pigafetta’s account of Magellan’s expedition to the Philippines in 1521. The framing implies that Zamora’s “new discovery” is nothing new, but a repetition of an established pattern of behavior, a mimicking of the first moment of colonial encounter.⁵ The jungle therefore is inscribed by the uncanniness of two temporalities: the fascination with the ahistorical timeless imaginary of the nation, and the imperialist symbolic order that gives rise to the homogenous linear national pedagogy. In Zamora’s case, the desire to merge with the timeless imaginary of the motherland is suppressed to allow the operation of the imperialist temporality of the civilizing mission. Like Kurtz in *Heart of Darkness*, after a few expeditions to the jungle, Zamora sets himself as God to the Taobo and basks in their worship as he descends from the helicopter in a manner of *deus ex machina*. The taming of the wild is also put into practice through the domestication of the indigenous people. He brings back a jungle boy Bodabil to his house in Manila and tries to teach him civilized ways, placing him in various positions as an object of scientific study, a house pet and his foster son.

Zamora’s contradictory effort to claim the nation while repeating the imperialist project of domestication is especially salient in his management of the domestic woman. As has been briefly mentioned above, in imperial modernity the idea of domesticity is subtended by the moral works of the proper, Christian women who serve as the guardians of a nation in its civilizing mission of national expansion and empire-building. The establishment of domesticity with a proper woman taking up the center of the familial space, however, is achieved at the expanse of sexuality. That is to say, the women in the domestic sphere are categorically dissociated from the desire of the man of the house. Once the interiority of the home is defined by abstract ideals of civilization, the fulfillment of sexuality has to find a site somewhere outside the home base. This sexual outside, in reverse, becomes the necessary outside to define and consolidate the bound-

⁵ Using the concept “echo,” critic Fuh Shyh-jen has cogently analyzed the endless reflection of the histories of colonization between past and present (28). My use of the concept “the uncanny” strives to emphasize the return effect of the echoing and the repetition among colonizations past and present, European and American, American and the Southeast Asian.

aries of home and enforce the domesticity which is needed to serve as the basic unit for larger social structures such as nation and empire. Conrad's *Heart of Darkness* is a perfect example. In the novella, femininity is divided into propriety and primitive sexuality. The former is embodied by Kurtz's intended, who is situated in the center of European civilization, while the latter is embodied by Kurtz's African woman in the jungle. This feminine division of labor, one can argue, is implicated in the imperialist logic that governs the analogous relations of the domestic space and the empire. In Zamora's case, he uses the marriage as an event to rectify his racial impurity. Often referred to as "the Spaniard" or "conquistador," Zamora owns everything except the "pure" blood to put himself on a par with the white colonizers. To compensate for his mestizo background, Zamora incorporates a "proper" woman with the right kind of skin color into the domestic space. The word "proper" refers not to moral or religious propriety, but to racial superiority. He marries a former beauty queen from Germany, a Teutonic Goddess, as a spoil of his great fortune, with whom he maintains an aloof and passionless relationship. The uncanniness of this postcolonial domesticity lies in the fact that Ilse, Zamora's German wife, is proper and improper at the same time. Since the idea of domesticity is marked by woman's agency in policing domestic boundaries against the threat of foreignness within and without, to contain a "proper" woman from outside the border of the nation creates a conundrum in the realization of the national ideal. For Zamora, the marriage with Ilse is a result of a calculating process enabled by instrumental reason. Zamora and Ilse's marital relationship is therefore cold and aloof. Since there is a fundamental split between his need for a domestic space that underwrites his dream of progress and modernity, and his desire for familial intimacy, he is caught in an incessant search for the substitutes of intimate partners. Zamora's countless promiscuous relationships with women from outside the proper domestic space, and his attentive care for Badobil the jungle boy as if he was his son, designates this fundamental lack in affective connection among family members. These other women, ranging from famous Hollywood movie stars to black club singers in down town New York, to housemaids, index a hidden history of domesticity and a scandalous desire underpinning the proper familial space. One can argue that promiscuity, adultery, bastardry, and other forms of sexual aberration with "the other women" are the uncanny return of the pristine "mother/nature" which needs to be suppressed in order for the temporality of the modern nation to emerge.

Mayor Fritz, another middle class male character who is dedicated to the project of nation-building from the side of the state bureaucracy, follows a similar pattern in his management of private life and public work. A social foil to Zamora, Fritz comes from a debased background as an unwanted bastard son of rich

debauched Chinese businessman “Lucky” Lim and his maid. If Zamora’s pursuit of the freedom of the nation lies mostly in an intuitive engagement with the search for a pure, authentic origin of the nation that is beyond the time of modernity and simultaneously an uncanny obsession with the civilizing mission, Fritz’s passion lies mainly in bringing freedom and autonomy to the nation through bureaucratic technology inspired by his hero, the national father of the country, Jose Rizal. However, despite his different route of nation-building, Fritz is no less afflicted by a hunger for that which is outside the proper familial space. He stalks the teenage lower class female character Rizalina, who is romantically involved with Vincent Moody the American actor, and attempts to make his claim over her body in competition with the Westerners. As mayor of the town Sultan Lamayyah—the area in which the film is shot—Fritz is forced to cooperate with the operation conducted by the Americans; the latter, however, treat him with snubs, slights and disrespect. Fritz’s obsession with Rizalina’s slim, undersized body is a renewed version of the familiar colonial historiography in which native women serve as the contested ground over which the Western colonizers and the native patriarchy fight to assert their reign over the nation. In that case, the woman’s body has invariably turned into the sign of the nation; whoever controls the woman controls the nation. Historically, local colonized patriarchy tends to preserve the tradition attached to the women’s bodies and regulates their sexuality to counter the Western colonizers, who, under the pretext of freedom and autonomy, seek to liberate the women from the tradition that shackles their bodies. Lata Mani’s investigation of the practice of *sati*—widow burning—in colonial India, and Frantz Fanon’s examination of the *haïk*—the veil worn by women in the French colony of Algeria—testify to the ways conservative patriarchies battle to maintain traditional cultural inscription on women’s bodies so as to preserve their cultures and ways of life in the face of the menacing colonial force that threatens to disrupt their cultural traditions.⁶ Fritz, however, treats women differently according to their different class and racial status. He marries the mestiza Dolly, a former Bomba queen, as a means of upward social mobility. But like Zamora, he is lustful for the lower class brown women, a craving that constantly reminds Lina of her incestuous father. Fritz’s desire for Lina faces the competition from Vincent Moody; yet instead of protecting and preserving the body of the innocent girl, the competition only aggravates his sexual desire for her. He preaches to Lina about the necessity of fighting and resisting the Americans while stalking and harassing her in public. The lack of any linkage between (native) women’s bodies and cul-

⁶ See Lata Mani, *Contentious Traditions: The Debate on Sati in Colonial India* (Berkeley: U of California P), 1998; Frantz Fanon, *A Dying Colonialism* (New York: Grove), 1965.

tural tradition in the historiography of national construction characterizes the Philippines' uncanny domesticity. Instead of assigning culture and tradition to women's bodies, the nationalists strip their bodies of their cultural implication, turning them into vessels of natural function, nothing but providers of sex, opening to market exchange. Zamora and Fritz's aberrant patterns of desire designate a crisis internal to postcolonial domestication and nation-building. In their domestic managements, intimacy and sexuality are dislodged from the private space of proper marriage to the space beyond where intimacy and sexuality are provided by the affective and sexual labor of the other women. As a form of biopower, intimacy as such conceals the power structure between the master and the mistress, making it an effective disciplinary force in producing the bodies of the others as willing providers of sexual and affective service. It is here that the uncanny production of a postcolonial nation is intertwined with the production of an alternative national subject, whose state of prostitution serves both as a metaphor for the country's crisis in its difficult search for national autonomy, as well as a material condition that constructs her specific objectified subjectivity.

The Jungle as American South

Dream Jungle's exploration of imperialism's lingering effect and its production of Filipinas as subservient bodies extends to a global dimension by alluding to Francis Coppola's production of *Apocalypse Now* in the Philippines through the portrayal of Hollywood film maker Tony Pierce and his production of the film *Napalm Sunset*. With Pierce, Hagedorn attempts to expose the terror of American imperialism in the Asia-Pacific, and the problematics of America's self-reflection upon its overseas expansion. On the surface, Pierce seems to be quite aware of the Vietnam War as an unjust imperialist enterprise; and the production of the film seems to be motivated by an attempt to expose the horror of American imperialism in Vietnam. As Pierce says in an interview with Paz Marlowe: "The Vietnam War makes us uneasy. It's a dirty little war, full of dirty little secrets. . . . This particular war is not heroic, not simple, and that's why I'm obsessed by it" (215). However, in Pierce's production of the film, American imperialism is simultaneously refuted and realigned. That is to say, even if Pierce is obsessed with the Vietnam War, his interest lies not in advocating a restructuring of the relationship between America and Vietnam/the Asia-Pacific, but in redefining and strengthening American identity vis-à-vis a remote, abstract and shifting Asia-Pacific other. Furthermore, the ways in which Pierce conducts his cultural critique ironically reenacts America's material colonization in Asia, which

he seeks to question, if not topple. The production of the film takes advantage of the similarity of the jungle in Mindanao with other jungles in Africa and Vietnam. Pierce is fascinated by the jungle because of its immense possibility to be *any* jungle, and because of its easy availability to American capitalists, given the colonial history between the two countries. In the eyes of the cultural critic-cum-imperialist, the material existence of the Philippines is either fetishized and reduced to be nothing but the raw materials, the natural resources, the landscapes and cheap labor for the making of the film, or its material presence is totally ignored, omitted and stripped down to a floating signifier for the Other, easily replaceable by all the cultural others. In his final interview with Marlowe, Pierce comments upon the location of the production site in a way that seems to read the Philippines as a repository for filmic production: “The beauty of a location like this is that it offers you everything you need. Beach, ocean, jungle, lake, mountains, waterfalls, cheap labor—” (247). Yet, in the next minute, the material existence of the Philippines is completely effaced and replaced by the association with Conrad’s Africa, as he reiterates the lines from *Heart of Darkness*: “No, that’s what Conrad says, Miss Marlowe. ‘We could not understand because we were too far and could not remember because we were traveling in the night of the first ages, of those ages that are gone, leaving hardly a sign—and no memories’” (247). Pierce’s invocation of *Heart of Darkness* aims to place the Vietnam War in relation to the history of European imperialism, while transforming himself from a film maker to an American cultural visionary. Yet his mumbling of the lines taken from the novella reiterates Conrad’s colonizing inscription of a remote, primitive, prehistorical Other on the land of Africa and places the Philippines jungle in further remove to the margin of his consciousness. It is important to note that Pierce writes the script of the movie based upon Conrad’s *Heart of Darkness*, which is often considered the spearhead of high modernism’s critiques against European imperialism, as well as the West’s most prominent self reflection upon its “heart of darkness.” Nevertheless, just as Conrad fails to present his African characters in flesh and blood despite his poignant lashing against the corrupted Old-World imperialism, Pierce is totally blind to the locality of the landscape he takes into view and the living breathing Filipino people who work around the set for him. The fascination with the jungle as a timeless origin of mankind, like Zamora’s obsession with the jungle as the origin of the nation, is in reality the flip side of an imperialist gesture of domestication that takes the material resources of the country as part of his supporting team and redistributes the local labor force to work for his production. Pierce’s compulsive repetition of Conrad’s impulse to take the jungle as the origin/home of human history, has simultaneously tamed the jungle, subsuming it into global capitalism, turning

it into a cheap and efficient provider of labor and raw materials to sustain not only the production of the film but also his American lifestyle, his need for gourmet food, mineral water, steak, chicken, good coffee, pasta, and the like. His attack on U.S. imperialism is thus ironically supported and enabled by what Amy Kaplan has called “the culture of U.S. imperialism.”⁷ Furthermore, Pierce’s exploitation of natural resources of the area extends to the exploitation of the dead; for with his special connection, Pierce uses unclaimed bodies from the local morgue to serve as the dead bodies in the battlefield of his movie. If the Vietnam War is dirty and ambiguous, Pierce’s anti-war and anti-colonial endeavor is equally ambiguous and uncanny.⁸

As I have mentioned earlier, Zamora’s compulsive domestication of “home” leads to the uncanny return of sexualized women outside the domain of home, who are conditioned to provide affective or sexual labor and are forced to bear the mark of hypersexuality. Pierce’s domestication of the landscape and the local labor has similar effects of aggravating the economic structure of the Philippines by feminizing its labor force. The feminization of labor denotes the subservient economic role a nation plays to satisfy the basic needs of those who are the providers of capital and technology in multinational capitalism. Critic Neferti X. Tadiar suggests that there is a “heterosexist fantasy of political-economic relations and practices at work” among nations, which takes gendered and sexual relations as “the organizing principles of national economies and their political status in the international community” (25-26). Within this new world order, “the Philippines functions as a hostess nation, catering to the demands and desires of her clients—multinational capital and the U.S. government and military” (26). In Tadiar’s narrative, prostitution becomes the central metaphor for the economic position of the nation and that of the crisis of the culture in the 1980s. Yet, besides serving as the synecdoche for the nation in crisis, prostitution also points to the tremendous growth of the number of the women turned prostitutes in the broader picture of the transformation of the

⁷ According to Kaplan, the characteristics of the culture of U.S. imperialism lie in the fact that it is a culture shaped by its history of international expansion and conquest, while in the meantime it conceals its history of imperialism. See Amy Kaplan, “Let Alone with America: The Absence of Empire in the Study of American Cultures” (1993).

⁸ Kaplan has made similar comments on Francis Coppola’s shooting of *Apocalypse Now* in the Philippines in “Let Alone with America.” She points out that Coppola “borrowed Marcos’s bodyguards, and rented military equipment from the U.S. built army of the Philippines” (19). Kaplan specifically points out the helicopter attack scene in which the helicopters, rented from the Filipino military, “suddenly turn out of line as they are radioed by their commanders to fight a political insurrection in the immediate vicinity” (19). She concludes that the Coppolas failed to recognize their participation in the dynamics of empire while they were exploring and exposing America’s past imperialist interference in Vietnam. Hagedorn’s Tony Pierce is equally blind to the imperialist dynamics in his own project.

national economy.⁹ Since the economy of the nation is predicated on the feminization of labor on the part of the lower class women, the debasement of the national economy is translated into the debasement of women.

Biopolitically speaking, the transformation of the economic structure towards a service-oriented economy is hinged upon the disciplinary production of willing sexual and affective laborers through the soft touch of biopower in the domestic space. As I have discussed above, in the history of national construction, the domestic space has been working as a support to the consolidation of the nation and the expansion of empire through the installation of a proper woman. Recent feminist studies on colonialism have expanded the meaning of the domestic space from the private space of the proper woman to the intimate domains where colonialism rules through the governance of the body and sexuality of the colonized.¹⁰ Intimate domains refer to those social spaces where the subjugated others encounter the dominators in an intimate manner that asserts the bodies of the former as providers of affective and sexual labor. Intimacy between those who are situated at unequal power relations has been widely considered an effective form of rule over the others. It is an invisible power that is dissolved into personal encounters and reemerges through affective exchanges. It is so penetrating and all-inclusive that one hardly feels one is coerced by any outside force. Therefore, intimacy across racial or class divisions makes the others desire what the dominators want them to desire, while concealing the trace of authority behind the soft touch of feelings. In the context of the transformation of the Philippines' economic structure, the relationships between masters and maids, customers and servants, and clients and prostitutes are those social sites where intimacy is wavering between commodity and personal feelings. But the prospects of going beyond the limit of business relationships by establishing emotional ties are often the means through which commodification of affect, bodies and sexuality is further consolidated.

Hagedorn responds to such social, sexual and bodily constructions through the depiction of the life story of a young girl from a lower class Malay family, Rizalina Cayabyab. What is innovating about Hagedorn's delineation of Rizalina's story is her emphasis on what is ungovernable in the all-inclusive power of intimate feelings, namely, the emergence of the affect of shame. My following

⁹ Tadiar shows that in the decade after Marcos's dictatorship, prostitution became a predominant source of income for the nation.

¹⁰ Intimacy as a subtle form of rule has been investigated by Ann Laura Stoler in her studies of the Dutch East India Company in colonial Indonesia. Stoler calls the intimacy between the colonizers and the colonized "tense and tender ties." See Ann Laura Stoler's "Tense and Tender Ties: The Politics of Comparison in North American History and (Post)Colonial Studies" (2006).

investigation of her life-story aims to reveal her complex itinerary of intimate relations that forge her affect and desire as a service laborer, in the meantime delineating her routes of escape from these uncanny domesticities.

Love and Shame of the Runaway Woman

Among the multifarious narrative strands of dozens of characters, the life story of Zamora's young housemaid Rizalina Cayabyab appears to be the hidden thread that strings together Zamora's story of discovery and conquest and Tony Pierce's story of film-making in the jungle. Named after the Philippines' beloved national hero, poet and novelist, Dr. Jose Rizal, Rizalina Cayabyab clearly designates a different kind of national subject. Rizalina was born to a working class Malay family in the town of Sultan Ramayyah, with a drunk, good-for-nothing father, and a mother who works as a cook in Zamora's house in Manila. Voted "girl most likely to succeed" in grade five, she is shown to be smart, bookish, curious about the world beyond and fond of knowledge—a perfect candidate for the heroine of a linear narrative of progression (Hagedorn 14). But Lina's prospect in life to lift herself out of the fate the women in the house have been sharing generation after generation—washerwomen, yayas, cooks, housecleaners, gardeners who toiled in faraway cities like Manila or Cebu in someone else's family, leaving their own family behind, unattended to—has never been given the chance to be fulfilled. Rizalina's life story consists of four periods; each of them is defined by her sexual or intimate encounters with a male character. There are incest rapes, romantic liaisons between the master and the servant girl, the elopement of adolescent lovers, and the exotic, Orientalist romance between Asian prostitute and American savior/lover. Her first sexual experience is a traumatic one of being raped by her own father while her mother is working in Manila. As a victim of domestic abuse and incest rape by her father, Rizalina develops a pair of split subjects, what she refers to as her "baboon self" and her "girl self." "I learned to endure, to clench my teeth and squeeze my eyes shut, lift myself outside myself and become other things. I was the invisible baboon, my ass the colors of a rainbow. My baboon self observed my father beating my girl self and listened calmly to the thump of his hand . . ." (16).

The split between the "baboon self" and the "girl self" can be seen as a symptomatic split of a subject of shame. As Elspeth Probyn remarks in her reading of Deleuze's explication of shame: "In many accounts of rape or torture, the splitting off from the body is one way in which victims say they were able to endure the experience. Deleuze goes on to describe what may be happening in

this splitting: “The mind begins by coldly and curiously regarding what the body does, it is first of all a witness; then it is affected, it becomes an impassioned witness, that is, it experiences for itself affects that are not simply effects of the body, but vertical *entities* that hover over the body and judge it” (Deleuze 124, qtd. in Probyn 80; italics in original). The body of the subject of shame is therefore both an affect-body that experiences, senses the incident, and a mind-body that detaches from it, calmly judging and criticizing the affect-body who is coerced into accepting the act that causes the feeling of shame. Because of this mind-body structure, shame is endowed with a positive dynamic of producing action and change. Recent scholarship on the theories of shame have emphasized its constructive quality. Probyn argues that “shame enlarges the man by opening up possibilities of how we conceive of the relationship between ideas and affects or between thinking and feeling” (81). Eve K. Sedgwick links shame with the question of identity and performativity: “[S]hame is simply the first, and remains a permanent, structuring fact of identity; one that . . . has its own, powerfully productive and powerfully social metamorphic possibility” (65). Michael Morgan suggests: “Shame can lead to a recovery of who we want ourselves to be, to a true self” (33). Instead of a negative affect that differentiates oneself from another, creating an identity boundary, shame in the context of my arguments is productive because it is a collaboration of mind and affect that critically reflects on the predicament and presses on the subject to take action at the moments of social infliction. As Elspeth Probyn observes: “shame is produced out of the clashing of mind and body, resulting in new acts of subjectivity substantial with the words in which they are expressed” (81).¹¹ Lina’s “new acts of subjectivity,” however, are not performed through writing, but through a specific mode of mobility which Elaine K. Chang in a different context has called “runaway.” In Chang’s reading, the Chinese-Canadian runaway kid in Evelyn Lau’s autobiography *Runaway: Diary of a Street Kid* (1989) has run away from an abusive home, from social institutes that claim to help her in repressive disciplinary manners, “from one uninhabitable place or condition to another,” and across the urban underside of Vancouver as a strategy of survival (Chang 173). Running is both a kinetic act that destabilizes her multiply determined subjectivity by social categories such as gender, race, class, and age, but also “an inaudible speech act, a protest on the part of a subject rendered voiceless by and in the codes that

¹¹ Probyn’s discussion of shame emphasizes the way in which shame brings about a specific form of writing that is sustained by the coexistence of ideas and affects, thinking and feeling. The writer she discusses is T. E. Lawrence, i.e. Lawrence of Arabia, who writes about his shame at betraying the Arabs.

determine and enforce ‘her best interest’” (Chang 176). Like Evelyn Lau, Lina moves between home and homelessness, childhood and adulthood, but unlike Lau’s Canada/Vancouver, Lina’s Philippines/Manila is not a social space facilitated with laws and social services; rather, it is ruled by the jungle law of survival. She is voiceless not because she is spoken for, but because what she experiences is beyond words. For Lina, home is an unhomely domestic space that renders her a subject of shame, who articulates through running to defy against the social occasions that threaten to subjugate her. As a result of the reflexive capability of her affect of shame, Lina runs through the urban underworld of Manila, in and out of the jungle in Sultan Lamayyah, from one social, sexual relations to another, to make moral choices about her life, and to protest against the coercive relations that govern her through a series of mechanisms of power, ranging from capitalist commodification of her body to imperial intimate encounters on the racial borders.

On her tenth birthday, Rizalina buys a Bic pen and a pink notebook, planning to write her life story with them. Yet, her desire to be the agent of her own history to confirm her ascension to self-knowledge is never fulfilled through writing, but through a series of running and escaping. It is important to emphasize that her “victimization” does not come merely in the form of rape and harassment. Her subsequent encounters with other male characters are more in the nature of affective subjugation than outright sexual abuse. Given her subjective construct of shame, Lina reacts to these intimate encounters with conflicting feelings of conformity and resistance at the same time. Since her girl self, i.e. her affect-body, is already a product of the postcolonial uncanny domesticity, her feelings and emotions are culturally constructed to render her body a docile provider of sexual and affective labor. Her baboon self, i.e. her mind-body, however, retaining the knowledge of her affective victimhood, tends to interfere to divert the direction of her affect-body at the moments of critical intimacy. The subjective split is the key to the burning pain of shame, but also the reason that the subject of shame can take action to change her path of life.

Subsequent to her father’s death, she is sent to stay with her mother and work for Zamora as a housemaid. Zamora cares for her in the way he cares for Badobil the jungle boy and allows Lina access to his library. Out of gratitude and admiration, Lina quickly develops a crush on her master. Her feelings for him are oscillating between admiration and fatherly love. Unlike Celia, Zamora’s children’s nurse, who willingly plays the expected role as a provider of sexual services to her boss, Rizalina is attracted to Zamora and finds that attraction shameful and unthinkable. Her feeling for Zamora is accompanied with confusion, uncertainty, and shame because she knows that she will be just like Celia if the unthinkable should happen. “Rizalina reached out and placed her hand on his

bristly cheek. He closed his eyes, turned his head so his mouth touched her palm. She pulled her hand back, horrified. She had touched him, done the *unthinkable*” (117, emphasis added). Her affection provokes the feeling of shame and shame induces the action of departure, of running away from the scene of “emotional crime.” The night she confirms and confesses her attraction to Zamora is also the night she decides to run away from the house, and elope with Chito, a young jeepney driver. The relationship ends in disaster because Lina soon finds out that Chito has already had a wife and a son somewhere else, and she is positioned as the other woman, the woman who bears the marks of sex and shame. Lina’s life with Chito is in fact suppressed by the narrative; the next time she reemerges in the story line she has become a teenage single mother, a bar dancer and a prostitute. As if to testify to the West’s racist fantasy of the hypersexual Filipina, she appears in Manila’s underworld to embody the quintessential *Flor de Manila*, catering to the gaze of Western tourism. Hagedorn underscores Lina’s transformation by showing the way in which she embodies her shame by flaunting it in name and performing it in person. She calls herself “Jinx,” and refers to herself in third person; these are signs of her knowledge of her predicament and her effort to maintain a distance between her professional identity and her personal identity. Once Lina is transformed into Jinx, the mind-affect split of her shame is restructured. Since her affect-body is objectified and translated into affective labor, her mind-body suspends its judgment and criticism and takes up a new task of cold, inert taunting of her shame, which is arguably a survival strategy that numbs the pain of shame. Her feeling of shame is dissipated through the buffer of self-mocking, making the former bearable. In the meantime, however, no change can happen in her life. She is stuck in the life of selling her body and her shame.

Jinx’s body of shame gets commodified in the market of sex tourism to become an alluring spectacle for sexual and affective consumption. Through the eyes of Vincent Moody, the American movie star who is cast to perform in *Napalm Sunset*, Hagedorn unfolds the tourist gaze that “consumes” the body of shame with passion and affection. Given his early childhood experience of bereavement and isolation, Moody is actively seeking healing and empathy in his relationships, qualities he failed to find in his first marriage. Onstage at the go-go bar Love Connection in Manila, where they first meet, Jinx’s undersized, underage slim body exudes a fetishistic appeal to Moody, because she embodies both sorrow and strength, reminding him of his own mother:

My mother was stoic, though I saw the tears well up in the corners of her eyes. They never fell, though. Mama was tough, just like Jinx was tough. Dancing onstage at the go-go bar in Manila, Jinx moved in resistance to the funky, pulsating music. She took

cautious steps in those high-heeled, fuck-me slip-ons they all wore, like she was afraid her ankles would give out and she'd fall. Pasties on her tiny breasts, G-string stretched across her bony hips, Jinx exuded the blank-faced glow of a saint. (158)

For Moody, Jinx is a sanctified whore and a sexualized Madonna; each term facilitates the other to create an intoxicating allure, both comforting and begging for comfort. Moody inscribes on Jinx's body a cultural script that freezes her into beautiful, exotic, but delimiting categories, into which she never quite places herself. Even though Moody seems to be genuinely in love with Jinx, as he proposes to stay in Manila and work out a life with her, the intimacy between the two is, however, contaminated by the visual logic of spectacle and the consumption of fantasy which are central to sex tourism. Moody's intimate relationship with Jinx is ineluctably intertwined with his tourist practice, while he wavers between taking her as an object of fantasy for consumption and taking her as a companion with whom he is able to foster feelings of belonging and connection. One might venture to say that without Jinx's specific allure—the mixture of the exotic object of desire and mother figure—Moody might not even be interested.

Lina hesitates to accept Moody's proposal because with him the boundaries between intimacy and service are never clear. Love certainly softens her resistance against the relationship, but shame is never far away from each of their love-making scenes, when she appears to be aloof and indifferent. But it is not the shame capable of affecting her body and mind and prompting action, for the body for sale commodifies not just her flesh, but also her feelings, including love and shame. Therefore, Lina is most uncertain about her future with Moody when she is most involved with Moody physically and emotionally. To feel the burning pain of love and shame, her baboon-self has to be awakened and activated. While she is working for the film crew as a kitchen hand, Lina is fascinated with the tiger which is to act in the movie, for she takes the appearance of the tiger as a sign to help her make a decision in life. The invocation of the tiger, however, can function more than just as a sign for Lina; the tiger can well be a substitute for her baboon-self, which has been suppressed in her life as a prostitute. Named "Shiva" after the Hindu god of destruction, the acting tiger in the novel is cast to act in the movie to signify the wild, destructive force of nature, and to bring in a rupture in the uncanny space of the jungle. The juxtaposition of the love scene and her vision of the tiger marks the resurgence of her self-critiquing mind-body, transforming her affect-body from inert commodity to aching body of shame, which watches and criticizes her love-makings with Moody:

Lina stared at the tiger, riveted. She was looking for a sign. Anything at all, to explain all those dreams. To point her in the right direction. Shiva was a god—Vincent had said so. God knew the way, could help her make a decision. To stay or to go? (270)

Moody kissed her mouth. God, he loved her. Her eyelids fluttered, then opened wide. Tigers danced on the walls and ceiling, on the bed of tangled sheets on which she and Moody thrashed and moaned. Pagodas of tigers, floating islands of tigers. Pouncing, roaming, prowling. Out of a sea of tigers rose her tiger-faced mother, father, and twin brothers. Rose a glaring Zamora López de Legazpi. As hard as she tried to distract herself, Lina was unable to shake her mind free of its multiplying visions. Tigers in trees, trees of tigers. Tigers within tigers. (272)

The vision of the tigers reinstates the temporality of her life as Lina by calling forth the memories of her family and Zamora, thus breaking the spell binding her to her life as Jinx. Acting as the substitute for her mind-body, the tiger unleashes the reflexive, critical power innate to the affective experience of shame, forcing Lina to make a decision to run away from what appears to be an easy and comfortable choice, but in reality a repetition of her previous subservient way of life. The tiger also embodies a rupture in the domestication of the jungle, a force of critique and resistance against that which seeks to domesticate or exploit the pristine “body” of nature/nation. One can therefore argue that the invocation of the tiger as a replacement of her baboon-self collapses the woman’s shameful body with the jungle’s exploited landscape and overlaps personal shame with collective shame. Ironically however, the tiger posing as a sign of untamable wilderness is in reality an imported animal from the Santiago Zoo in California. Thus the “wilderness” of the jungle is already a staged scenario, fully loaded with human interference. Lina’s fascination with the primitive force of the tiger is unfortunately another uncanny occasion enabled by the transnational cultural flows, which provoke imagination even as they define the contour of the very imagination.¹²

Lina decides to move on, leaving Manila, Moody and her baby behind, along with the trace of her route of flight from home, nation, motherhood, and multiple inscriptions of social cultural production on her body. Her migration across the Pacific proves to be both a geographical crossing and a disavowal of imperialist, nationalist, and Orientalist narratives. Metaphorically speaking, if one takes the overlapping of Lina’s body and the jungle as a trope for the nation—as the front cover of the book jacket of the 2003 Viking edition of the novel suggests—Lina’s rejection of Moody’s offer of love and marriage is an idealist gesture of severing the country’s dependence from the culture of the United States, and the history of

¹² One is reminded of Arjun Appadurai’s observation of the role of imagination in the social life of globalization. Imagination, according to him, includes “images (in Frankfurt School sense), the idea of imagined community (in Anderson’s sense); and the French idea of the imaginary (*imaginaire*) . . .” (31). For Appadurai, these imagined constructs are the force that mobilizes movements of deterritorialization as well as reterritorialization in globalization. See his “Disjuncture and Difference in the Global Cultural Economy,” *Modernity at Large: Cultural Dimensions of Globalization*. (31)

beneficial assimilation. But Hagedorn hints that such an attempt is often difficult, incomplete and on going, given the global economic condition the Philippines is situated in. Even if Lina is able to run away from the seduction of a marriage proposal from an American, she has to come to America to reconstruct her life and her identity. Has she succeeded in finding a home in which she can be exempted from a life of shame with no need to run away? The reader last sees her in L.A. through Zamora's bodyguard Sonny's eyes. She is mysterious about her job, evading all the questions regarding personal details, and cutting the meeting short to rush somewhere. It is as if she is still running, escaping from hunt and chase, on the edge of home and nation. Even her last image in sight is at a bus stop, going to somewhere unknown.

Conclusion

Ultimately, the conundrum of decolonization and nation-building in and around the jungle—the sign of the putative “authentic,” materialist nation—is not just a crisis of the economic structure of the nation, or a crisis of the Filipina subject formation, but also a crisis of the structure of feeling emerging along with the socio-economic transformation of the Philippines in the 1980s. A term coined by Raymond Williams, the “structure of feeling” designates the emotional experience of or affective reaction to the changing social formation at a particular time and place. For Williams, it is “as firm and definite as ‘structure’ suggests, yet it operates in the most delicate and least tangible part of our activities” (64). Since the feeling is structured, organized and patterned, it is prevalent among the generation who shares the experience of change. In the meantime it is subtle, ephemeral, and hard to grasp—a private affective manifestation of consciousness and relationship, an index of the moment when dominant culture comes into crisis, while the emerging cultural formation appears in dynamic relation to the dominant one. *Dream Jungle* reveals the historical juncture in the modern history of the Philippines when nationalism and nation-building are challenged and inflicted by the emerging culture of globalization, and underscores the affective expression of the generation who are forced to juggle between nation and empire. In this sense, the uncanny project of domestication and their aberrant sexual pursuits can be seen as an expression of their shared feelings of anxiety, repression, loss, and not being “at home,” despite their different approaches to nation. One can even argue that beneath their aggrandized endeavors of nation-building lies a secret feeling of shame about not having the proper class or racial status to meet the national ideal. But this is a feeling which is never recognized or acted upon to

promote a restructuring of their subjectivities, for it is quickly diverted or deflected into their engagements with the public space or private pursuits. On the part of the woman whose body is the site and sign of deprivation, the crisis is corporeal and emotional, materialistic and symbolic. Shame is her structure of feeling (as well as that of the generation of Filipinas who are forced to support the nation through sexual and affective labor), her emotional reaction to the world that takes her as the scapegoat for the pressure of the times. Her shame, however, is constructive in the sense that it propels a self recognition of her plight in life and motivates her to act, to make moral responses to the situation in which she is caught. Through the delineation of Lina's life story, *Dream Jungle* presents to us a unique trajectory of global mobility, one that is instigated by shame—about what happens to her, and about the world that allows that shame to happen.

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奔越叢林：海格彤《夢叢林》裡的 詭異家帝國與羞恥女人

摘要

本論文討論潔西卡·海格彤《夢叢林》小說中，在地與全球人士所從事的抵殖民大業如何呈現一種詭異性，藉以強調亞太全球化過程中縈繞不去的帝國主義餘緒。本文連結叢林的詭異性與菲律賓女性通過屈從來進行主體化的過程，主張國家建構及抵殖民大業的功敗垂成，標誌著八零年代菲律賓在全球資本主義結構變動中，國家體質一落千丈的開端。而國家的衰敗，首當其衝的是菲律賓的下層女性。本文分兩部分，首先我援用艾美·卡普蘭(Amy Kaplan)所謂的「天命家帝國」(manifest domesticity)，¹³以及佛洛伊德的「詭異」(uncanny)概念，來檢視菲律賓男性角色的國家建構所包含的家務管理，以及美國在反省其亞太擴張之餘，所進行的新殖民，我稱這些大業為「詭異家帝國」(uncanny domesticity)。第二部分轉向小說中下層女性角色莉娜(Rizalina)故事的探討，分析她如何透過親密政治的形塑，被生產為性勞力與情感勞力的提供者，並討論她成為羞恥主體的過程，但羞恥同時也產生正向的動力，驅使主體不斷逃家，逃脫家帝國的親密規訓治理，這種結局開放的移動鬆動了「家」的權力結構，也拉出一道獨特的全球移動軌跡。

關鍵字：詭異，家帝國，叢林，建國，親密，羞恥

¹³「天命家帝國」(manifest domesticity)的翻譯參見徐詩思「有色身體與感性規訓：露易莎·梅·愛兒珂特反蓄奴書寫中的家帝國主義」(“In the Shadow of Manifest Domesticity: Sentimentalized, Racialized Bodies in Louisa May Alcott’s Antislavery Narratives”)。徐詩思將 manifest domesticity 譯為「家帝國主義」，凸顯了家務管理與帝國大業之間的連結，此處進一步將 manifest 的概念譯為「天命」，強調在帝國主義的文法裡，女性、家庭與帝國拓展之間的關係乃天命所詔，不可違逆。