

Affect and History in Ninotchka Rosca's *State of War**

Shu-ching Chen

Department of Foreign Languages and Literatures
National Chung Hsing University
No. 250, Kuo Kuang Road, Taichung 40227, Taiwan
E-mail: schen@dragon.nchu.edu.tw

Abstract

Drawing upon cultural theories of affect, and Lauren Berlant's concepts of affect and historiography, this paper examines the affective history of the nation in *State of War*, a novel by US-based Filipino writer Ninotchka Rosca, through an investigation of the linkages between historical events, everyday practices, imperial intimate encounters, and the formation of the affective subjects. The paper contends that the public events/history of the nation—war, colonialism, rule changes, institutional violence—invades and reshapes the characters in their everyday lives, and positions them not as national subjects but affective subjects. Historically, under conditions of imperial intimacy,

Received March 19, 2014; accepted December 15, 2014; last revised October 28, 2014

* Proofreaders: Pei-Yun Lee, Pi-Mei Lin, Fang-Yi Chen

This paper is based on the findings of a research project (NSC 99-2410-H-005-006-MY2) funded by National Science Council (Ministry of Science and Technology since 2014) in Taiwan. The author wishes to thank the two anonymous reviewers for their careful reading and constructive revised suggestions.

transcendental power is folded into the immanent plane of everyday life, creating emotions such as shame, fear, and betrayal in the subjects' "intimate" encounters with colonizers and totalitarian regimes. These emotions are both the result of the characters' affective responses to the pressure of the historical present, and also the affect that catalyzes their becoming otherwise. By means of scrutinizing the formation of affective subjects in the complex colonial histories of the Philippines, as revealed in *State of War*, the paper aims to explore an alternative means of inheriting the past and to reconfigure a postcolonial historiography based upon an affective epistemology.

Key Words: *State of War*, affect, shame, fear, betrayal

One of the important distinctions between Filipino American literary expression and the literary expression of ethnic groups descended from other Asian countries of origin lies in the former's colonial and neocolonial relationships with the U.S.. In light of the historical experiences of colonization, Filipino (American) writers' searches for self-identity are ineluctably intertwined with the problems of Filipino nation-building. Oscar Campomanes claims that out of the double yoking of Filipino American experiences of displacement and Philippine-American (neo)colonial relations arises "a literary tradition of Filipino exilic writing and an exilic sensibility" (1992: 51), which, instead of taking "the United States as the locus of claims or 'the promised land,'" projects a reverse *telos* and an opposite movement back to the ancestral land. This obsessive return to the homeland postulates not a nostalgic repossession of national origins, but a painstaking engagement with the complex negotiation between past and present, the search for identity and the obstruction of layers of colonial history that rendered the search impossible.¹

I. History, Affect, Everyday Life

Categorized as a writer of literature of exile by Campomanes, the US-based Filipino writer Ninotchka Rosca pays persistent attention to excavating and reinventing the troubled history of her homeland, tracing back to primal scenes of colonial violence, juxtaposing the beginning of the colonial nation with the social and

¹ See also Dolores de Manuel's and Rocio Davis's comments on Rosca's return to the ancestral homeland. De Manuel observes that "a provocative feature of Rosca's work is its 'ancestral focus,' which takes the form of a literary-historical 'return' to an imagined homeland" (2004: 104). Rocio Davis calls the return a "literary repossession of the homeland and its history" and that it is "a manner of subverting the conditions of inherited culture, a symbolic attempt to reverse the working of times and migration" (1999: 64).

political turmoil of the Philippine's precipitous emergence into modern nationhood.² In *State of War*, her debut novel, the compression of multifarious colonial history is marked through the delineation of the scattered family sagas surrounding the three major characters whose stories are connected, not by a conscious tracing of family genealogy, but by a shared experience of violence brought about by the historical conditions of colonialism and state oppression. It is my contention that in reconstructing the colonial history of the nation with detailed accounts of these characters' intimate journeys through different periods of colonization, Rosca is going against the grain of postcolonial historiographical practices commonly adopted by postcolonial writers. As Marxist historian Harry Harootunian observes, "when history in [postcolonial societies in Asia] was written to bridge the great 'epistemic violence' caused by capitalism and colonialism, it was invariably bonded to the nation form . . . or the idea of the nation yet to come after the demise of colonialism, thus replicating established historiographical practice in EuroAmerica" (2004: 182). In such a historiographical practice, nation and narration converge to unify different local places, homogenize diverse cultural traditions, and attain a fixed identity rooted in the imagined community of the nation. As a result, postcolonial historical writing largely established a monumental past of the nation that erased the lived reality of the everyday of the masses. Historiography as such is concerned with the past of the nation as a complete entity, which leads to structural representation of known events and the production of a systematic knowledge of the past. To break the universalistic claim of historical narrative, Harootunian proposes to attend to *the present* of history by taking everyday life as the method to reconfigure historiography. The present of history

² Rosca's article "Myth, Identity and the Colonial Experience," emphasizes the synchronicity of history, "where the aural and visual emanations of the past, the present, and the future are said to be trapped within the confines of a finite universe" (1990: 241).

accentuates the experiences of the “life-world” before they are totalized and reified into univocal, abstract narrative of national history. The emphasis on the present seeks to expand the writing of history to incorporate multiple temporalities, including national history and the everyday, “where the former . . . [secured] the identity of each moment (periodization and stages in a trajectory), while the latter saw in the present a break with all antecedents and thus a new way to envision the relationship between the present and the past” (183).

Harootunian accentuates the present and the everyday as a site of disruptive potential not only to challenge postcolonial national narrative, but also to resist historiography energized by capitalist expansion (2004).³ Drawing upon Harootunian and Marxist cultural theorists such as Fredric Jameson and Slavoj Žižek, cultural critic Lauren Berlant roots her examination of historical novels in the concept of anachronism—“the overdetermination of any historical moment by forces that each have their own histories and histories of relation to each other” (2008: 847). Accordingly, she pronounces a new mode of historical analysis focusing on people’s embeddedness in the events and their affective response to the crisis in everyday life. As Berlant maintains: “Affect works in the present, and so the ongoing historical present, rather than being matter for retroactive substantialization, stands here as a thing being made, lived through, and apprehended” (848). For Berlant, the historical novel, instead of resorting to linear plotline and homogeneous temporality, mobilizes anachronism to open up “a past historical moment,” and “a moment in transition,” to explore its affective life before it is coded into fixed meaning (847). Specifically, Berlant pays attention to the crisis in the everyday as the site of the present in history:

³ In “Shadowing History” and “Remembering the Historical Present,” Harootunian pronounces the present of history as a kind of anachronism capable of breaking the historiography sustained by capitalist expansion.

I focus on genres of crisis here because the sensorium created by chronic crisis produces the present as a constant pressure on consciousness that forces consciousness to apprehend its moment as emergently historic. As an aesthetic it foregrounds the work and the world of adapting to a situation and desiring to force certain forms of adaptation normatively onto the scene. Crisis reveals and creates habits and genres of inhabiting the ordinary while reconstituting worlds that are never futures but presents thickly inhabited, opened up, and moved around in. (848)

Berlant's idea of crisis in the everyday underscores, firstly, the threat concealed in the banal and the ordinary. For her, what is taken as the good life might pose an obstruction to its own realization. Secondly, it foregrounds the subjects' affective response to this crisis through adaptation and improvisation. The historical present therefore presses upon the individuals to remake intuitions, form new habits, and produce "a personal, political, and aesthetic ambit that pushes the ongoing event into something that never quite becomes a bounded event" (849). Berlant's elaboration on the crisis in the everyday seeks to excavate the alternative imaginaries arising from the lived moments of the historical present and redefine "the historical novel as the aesthetic expression of an affective epistemology"⁴ (64).

Berlant's conceptualization of crisis in everyday life as the core of writing history links specifically to the promise of the good life contemporary liberal-capitalist societies seem to offer but which is never really actualized. In such societies, what is troubling and challenging is not the exceptional events that lead to trauma, but the crisis in the ordinary that is often caused by our pursuit of the good life. Even though Rosca's novel is contextualized in a

⁴ Berlant's article "Intuitionists: History and the Affective Event" first appeared in *American Literary History* (2008), a revised version of the article was incorporated into her monograph *Cruel Optimism* (2011). The term "affective epistemology" did not appear until the second version (Berlant, 2011: 64).

time and place that differ from those of liberal-capitalist societies, Berlant's suggestion that once crisis becomes part of the everyday lived experience, people will adapt themselves and improvise different strategies of living in the moment is quite relevant to the present study. With its extensive delineation of Spanish colonization, American imperial conquest, Japanese invasion, and Marcos' totalitarian reign serving as the historical backdrops to the everyday lives of the characters to which they respond affectively, *State of War* can be seen as a historical novel marked by an affective epistemology. Rosca's understanding of the "state of war" includes both the violence of warfare and a condition of crisis in the ordinary induced by the intrusion of the public into the private lives of the characters. In the novel, the present of history is saturated with crises produced in the intersection of the public and the private. The public events/history of the nation—war, colonialism, changes of rules, institutional violence—invade and reshape the characters in their everyday lives and position them not as national subjects but affective subjects. Here, I take national subjects as the subjects produced by the historical narrative, which sets as its *telos* the discovery of a timeless truth of its national past. The task of the national history is to recuperate the achievements of the past, while the mission of the national subject is to secure the continual development and prosperity of the nation based upon a common identity and a shared sense of obligation to the nation. By contrast, affective subjects are those who are intimately engaged with the present of history, responding to its crisis affectively, while in the meantime allowing that affective response to penetrate and forge their subjectivity.

Rosca's writing of the affective history of the everyday disrupts the opposition between the public and the private by highlighting the characters' affective responses to, and corporeal adaptation to, public events and historical changes, be they violence, war, or changing political rules, to the extent that *the present* of these public events becomes available to them in the

form of everyday experiences. As such, the violence and violation conducted from public events such as war, colonization, or military coercion, instead of creating trauma, are turned into affective events of subject-formation. Characters move through the historical events, responding to the intensity of the events in the milieu, making adjustments and adaptation, and undergoing transformation.

In order to substantiate my argument that affective response can be a force contributing to subject-formation, I find it useful to draw a parallel between historiography and Foucauldian theory of power. If we place the formation of affective subject in the matrix of Foucauldian discourse of power, the events of the public can be seen as the manifestations of institutional power, while the crisis in the everyday is that of the disciplinary power. Institutional power is top-down and coercive, and is exercised through government and institutions; disciplinary power is implicated in everyday life and exercised through disciplinary institutions, such as schools, hospitals, families, and intimate domains. Hardt and Negri would call the institutional power a transcendent form of rule, and the subtle disciplinary power an immanent form of governance.⁵ While transcendent power is repressive, and often results in outright confrontation and resistance, the immanent form of rule, i.e. disciplinary governance, appears to be positive for it produces knowledge and discourses internalized by individuals, hence enabling individuals to govern themselves. The writing of national history often concentrates on events of epochal significance, thus foregrounding the exercise of transcendent power—the power of the government and institutions—which assimilates the subject into

⁵ The terms immanence and transcendence are originated from Deleuze and Guattari and adopted by Hardt and Negri to differentiate a specific form of power (immanence) that characterizes the boundless space of Empire from that of the sovereign power (transcendence). For Hardt and Negri, the power of immanence is an uncontrollable power, which is protean with infinite creativity. This immanent power is in contrast with a restricting power of transcendence. See Hardt and Negri (2000).

the narrative of the nation, while obliterating the operation of immanent power that governs the life-world of history.

Rosca's writing of history seeks to uncover what is often concealed by the operation of transcendent power. Her novel stresses linkages between public and private, dominant power and disciplinary governance, by using the rhetoric of love and episodes of intimacy and private feelings in her portrayal of public violence. In *State of War*, the intimate frontiers of empire are intermingled with, and often saturated by, the violence of religious, military, or political coercion. Since public violence is part of the fundamental making of the private sphere, the effects of violence on individual characters are both coercive and productive. In the historical condition of imperial intimacy, transcendent power is folded into the immanent plane of the everyday life, creating such emotions as shame, fear, and betrayal in the subjects' "intimate" encounters with the colonizers and the totalitarian regime. These emotions provide windows through which readers can view the characters' feelings about themselves, the colonizers, and their reactions to the historical moments in which they live. For affective subjects in colonial times, shame arises when they are coerced into loving their colonizers. During the time of Marcos's totalitarian reign, fear was a predominant feeling, derived from the sense of insecurity on the part of the government for not being able to fully control the people, and on the part of the people for the danger that permeated everyday life, and for their ignorance of who to trust, and what to expect in the future. Fear and suspicion inevitably lead to acts of betrayal that further undermine the security of the society.

In the meantime, these emotions are not self-contained individual feelings, but affects that derive from bodily responses to the environment and circulate among bodies. The affective subjects' capability of affecting and being affected by others in the environment thus not only produces subjects who *feel*, but subjects who are molded into beings as they encounter other bodies. Recent

cultural theories on the concept of affect emphasize its dynamic propensity to move in and out of the body at the instigation of environment. For affect theorists, the environment which bodies encounter is constituted by, and permeated with, forces and relations of force. By means of its encounters with these relations of force, the body gains the capacity to affect, and to be affected, in an open-ended in-betweenness. For Deleuze, affect “is a prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body’s capacity to act” (Massumi, 1987: xvi). The significance of the Deleuzian body is therefore predicated upon its interactions with other bodies: “A body affects other bodies, or is affected by other bodies; it is this capacity for affecting and being affected that also defines a body in its individuality” (Deleuze, 1992, 625). The body is thus the shifting passage for a performative subject, which acts to respond to that which is outside of itself, be it another body, an intensity of affect, or the environment. Affect moves and flows from one body to another, disrupting the borders between self and other. Since the body is “always already implicated by its milieu” (Gatens 2004, 115), affect—as a combination of feelings and emotions—is animated by the body’s participation with its milieu. Therefore, one cannot “be”, but only act in a permanent state of becoming.

The idea of becoming, however, stresses not only the body’s capability to affect and be affected by force relations among bodies, and encounters between the body and its environment. Becoming also denotes *becoming otherwise* at the moment of affecting and being affected. As Gregory J. Seigworth and Melissa Gregg remark: “affect is integral to a body’s perpetual *becoming* (always becoming otherwise, however subtly, than what it already is), pulled beyond its seeming surface-boundedness by way of its relation to, indeed its composition through, the forces of encounter” (2010: 3; emphasis in the original). The affective subject is thus a subject of becoming, a subject yet to be produced in and through its

encounter with force relations in the environment. The idea of subject of becoming or affective subject is particularly relevant to colonial and postcolonial conditions in the Philippines, for the Filipino identity is hard to come by given the constant change of rules and multiple dominations in any given historical period. Filipino-American cultural critics such as Nick Joaquin and Campomanes have observed that under the circumstances of manifold colonization and exiles, the Filipino identity can be at best “recognize[d] as a ceaseless process of Philippine-*becoming* [not Filipino *being*]” (as cited in Gonzalez & Campomanes, 1997: 85; emphases in the original). While the term “Philippine-becoming” seems to address the lack of a stable identity for Filipinos, it might well be taken as a condition for the production of affective subjects who respond to the crisis of history and improvise strategies of living in the historical present. The condition of colonization, the constant change of rules by different colonial powers and native resistance constitute forces in the milieu that demand frequent and immediate responses from affective subjects who are forced to become otherwise as they respond to, and adapt themselves to, the crisis in the historical present. The feelings of shame, fear, and betrayal can hence be seen as forces that provide the subjects with an impetus to become otherwise.

II. Colonial Shame and the Resurgence of the Babaylan

Taking my cue from Berlant and cultural theories of affect, this paper will examine the affective history of the nation in *State of War* through an investigation of the linkages among the historical events, imperial intimate encounters, and the formation of the affective subjects. *State of War* synchronizes the present, the prehistory, and the colonial history by means of charting the family sagas of the three major characters, Adrian Banyaga, Anna Villaverde, and Eliza Hansen, during the Marcos regime, whose

hidden lineal connections can be traced back to the dream-like origins of the Spanish Catholic domination. The novel consists of three sections: “The Book of Acts” features the three characters and the different roles they play in the terrorist reign of the Marcos military government; “The Book of Numbers” is set in a mythical time and space of the beginning of colonialism when their common ancestor, a Spanish Capuchin monk, sexually coerces a number of local women and fathers a number of offspring, with Adrian, Anna and Eliza as the latest generation;⁶ “The Book of Revelation” switches back to the present time, focusing on the three characters’ battle with the commander of the secret police, Colonel Amor, and the uprising against the military dictatorship at the peasant’s festival. In all periods of this complex historical narrative, violence and violation against the bodies recur time and again, not just as a historical background or political context against which the characters must struggle, but as part of their subject making and family lineages, rendering their everyday lives a permanent “state of war.”

The novel introduces the ambiguous beginning of these family sagas by invoking the primal scene of the encounter between a Capuchin monk and a native Malayan girl, in a mythical, dreamy

⁶ “The Book of Numbers” focuses on four generations of the Villaverde family, giving detailed account of the encounter between Maya—the matriarch of the Villaverde family—and the friar, the establishment of a prospering brewery in Manila by Maya and her son Carlos Lucas during the Spanish colonization and its dissolution in the times of US imperial conquest at the turn of the century. Another mother-son story follows suit between Mayang, Carlos Lucas’s wife, and her son Lois Carlos, against the background of War World II. Lois Carlos is born of an extra marital relationship between Mayang and Carlos Lucas’s German business partner Hans Zangroniz. The Book also provides the childhood story of Anna, Lois Carlos’s daughter, thus depicting a complete lineage of the de Villaverde family. Adrian is a descendent of the Capuchin monk with another native woman. Eliza is the granddaughter of Hans Zangroniz, who changes his name to Chris Hansen after fleeing to the South. To compare with the delineation of the Villaverde family, Adrian’s and Eliza’s family histories are either hinted with fragments or painted with broad strokes.

environment—"a morning shrouded by antiquity" (Rosca, 1988: 154). The Malayan girl emerging from a river is portrayed as "an image of a brown Venus rising from the waves." Yet in the subsequent action, during which the monk forces himself upon the girl, the latter, though surprised and appalled by the attack, reveals that she knows such violence is commonly practiced by the friars: She "knew enough not to resist the priest, having grown up surrounded by the gossip of elders and taken to heart the admonition that the tenderest of thighs, whether of chicken or of women, belonged to the friars" (155). The native women have grown so accustomed to sexual violation as mode of encounter with the monks that rape is already a coded action—an all too common enforced intimacy that calls for a set of "proper" reactions. But while the girl is disciplined enough to surrender herself to the "unholy entrance," she is already thinking about the payback of her "sacrifice": "She . . . bit her lower lip, and thought of how much all this silliness should cost the stupid priest" (155). In this particular case of "emotional education", the brown goddess of innocence is transformed into a subject of cold, calm, rational calculation.

This early form of counter-conduct in which one moves in the field of power yet repositions one's relation to it is to be echoed fifteen years later by another woman, whom the friar takes as his mistress. Like her predecessor, the cook's wife Maya accepted her fate without a fight when she encountered the friar in the monastery's kitchen one morning. From the endearing tone of her memory for the friar in her recollections, one can surmise that their first intimate encounter might have been predicated upon mutual consent. Maya was thus both inside and outside the disciplinary admonition of the local community; not only did she conform to the custom of submitting herself, she actually enjoyed the submission. She became the friar's mistress, protected by the priest's power "and yet outcast by her status as a priest's whore" (Rosca, 1988: 156). Maya's response to this in-between position

was to dress like Virgin Mary by “[borrowing] odds and ends of clothing and jewels from the life-size Virgin Mary,” while she drives through the city of Malolos, drawing “in her wake men, women, and children who stared at, ran after, and hailed her passing, calling her witch, whore, saint, patroness, insane” (156). This corporeal transformation, this becoming the Virgin Mary, I will argue, is a response to the colonizer as well as the contradictory demands of the colonized local community, which wavers between disciplinary governance and patriarchal morality. Maya’s becoming the Virgin Mary is positioned as a response to her feeling of shame for being judged by the public, as well as the pleasure she should not have felt. Judgment by the public (public shame) and by herself (private shame) are forces she must respond to in order to exist. In responding to the violence of social judgment and the intensity of her shame, she becomes violent so as to harness her shame and grow powerful. Performing and usurping the position of the Virgin Mary whenever she cruises around the city, she receives the petitions from peasants and whips the statues of proper saints to coerce the divine power to grant their wishes. Her shame, therefore, moves her to rebel against the saints while mimicking Mary.

Assuming the role of Virgin Mary entails a forfeiting of a linkage with Philippine women prior to Spanish colonization, who “walked with wisdom, dressed simply in an ankle-length piece of cloth wrapped and knotted about the hips, breasts left bare . . .” (Rosca, 1988: 192). Here Rosca invokes the holistic existence of a precolonial matriarchal society, when women were “in communion with the gods and praying to the river, the forest spirits, the ancient stones, pouring out blood libations in evening rituals, healing the sick, foretelling the results of wars, quarrels, couplings, and the seasons” (192). The revelation of a powerful community of women healers, fortune-tellers, and priestesses associates Maya’s predicament with the pre-Spanish women spiritual leaders known as the Babaylan. According to Alicia Magos, a Babaylan in Filipino

indigenous tradition “is a person who is gifted to heal the spirit and the body; the one who serves the community through her role as a folk therapist, wisdom-keeper and philosopher; the one who provides stability to the community’s social structure; the one who can access the spirit realms and other states of consciousness and traffic easily in and out of these worlds; the one who has vast knowledge of healing therapies” (as cited in Strobel, 2010: 1). For critics Leny Mendoza Strobel and others, excavating and invoking the precolonial indigenous matriarchal cultural tradition serves to offer an alternative consciousness to that shaped by the colonizers. Specifically, Strobel highlights a kind of indigenous consciousness rooted in the body. Strobel believes that the body is the site where the trauma of colonization registers, but it is also the place that the residual memories of precolonial cultural practices are stored (Strobel, 2010: 5-6). Katrin De Guia, on the other hand, teases out a “personhood” theory from Babaylan myths that opens up the possibility to see the body not just as the vessel that contains residual cultural memories, but a passage whose function is fulfilled only through its connection with the other bodies. As De Guia observes: “the shared self of *Kapwa* nurtures *Pakataog Filipino*. Beating at its core, shared humanness regulates the life-blood of the Pinoy. *Kapwa*, the central value of personhood, builds a bridge between the innermost core of one person to anyone outside—including total stranger” (2010: 90).

However, when the community of precolonial indigenous matriarchs no longer exists, the practice of interpersonal connection is disrupted. On one level, the connections among native women are disrupted by colonialism; on another level, the “persons” in the interpersonal alliance are contaminated by their encounters with colonial force relations. For the interpersonal connections to be reestablished requires chance encounters in which women alienated from their original matriarchal culture can be shaped and made to reemerge through the *act* of encountering each other. That is to say, there is no preexisting “native women”

before the encounter. It is the *act* of encountering each other that brings out what is left of the “nativeness” in them. It is here that Deleuze’s concept of the body as something that can only be perceived and understood through its relation with the milieu really applies.

As a matriarch, Maya serves the community by becoming the surrogate Virgin Mary for the people. Therefore her role as the matriarch of the family is complex and conflicting. Maya’s assuming the guise of the Virgin Mary is a display of the colonial violence upon her body. When becoming-Virgin Mary, Maya becomes a spectacle by putting on extravagant embroidered blouse and velvet skirt over lace petticoats, with her neck “weighted by a necklace of emeralds as big as hens’ eggs” (Rosca, 1988: 156). The power she acquires by dressing and performing like Virgin Mary is therefore a sign of her fall from her ancestors’ indigenous culture. She is given the chance to become-Filipina only through her encounter with her daughter-in-law, Mayang.

The illegitimate daughter of Maya’s Chinese-Malay maid, Mayang is offered by her mother for Maya to take as her daughter-in-law. On the eve of the wedding, Maya attempts to pass down her female knowledge and to teach Mayang how to be a good wife to her son Carlos Lucas. But as she speaks, she realizes it is not facts or knowledge that can be articulated through language that she is compelled to pass down. Another force is at work in her—an intensity of feelings that is at the heart of the family’s history must be confronted and responded to in her proximity to the body of Mayang.

[T]he girl loomed over her, stooped, and pressed her body against the length of Maya’s body, her hands on Maya’s hands, palm to palm, pinning them to the pillow. The weight, the glint in the girl’s eyes only two inches away from her own threw her into confusion and, before she could stop herself, she was back within the monastery deep in the cellar, where among casks of Benedictine wine she and her monk had celebrated their alliance . . . Her

memories *vomited her shame*—both public and private, the shame that had driven her to lash saints and horse with equal cruelty and that which had driven her to embrace the priest's corruption until he found himself unable to live without her contempt. (Rosca, 1988: 191; emphasis added)

Maya responds to her female heir by making her shame accessible to the other. The proximity and actual contact of the two bodies brings out the feeling of shame in such a way that the out-pouring of feelings become a ritual of healing. At the moment of the encounter, a Babaylan ritual of interpersonal connection seems to be reenacted. The reader is reminded that this is not the only time that a physical communion is conducted across generations of women. Maya has done the same with her mother on the eve of her wedding to her first husband the cook: "Through her mother's flesh, she had met her own grandmother who was still raving against what the Spaniards had done" (Rosca, 1988: 191-192). Physical communion is thus a coded ritual of memory replacing language and historiography. Yet retrieving the memory of generations of women who suffered violation reopens the wounds of violation, and brings back her shame in her complicity with her own violation. The physical communion as a kind of technology of memory is thus transformed into a scenario of traumatic reenactment. Theorists of trauma have maintained that the return to the traumatic is a way to counter the devastating effects traumatic events impinging on the body and affect (McWilliams, 2009: 151). Dominick LaCapra describes this traumatic return as a process of acting out and working through: "It requires going back to problems, working them over, and perhaps transforming the understanding of them. Even when they are worked through, this does not mean that they may not recur and required renewed and perhaps changed ways of working through them again" (as cited in McWilliams, 2009: 151). In Maya's case, the mark of trauma is not the violation, but the shame

lingering in the core of her becoming-Filipina. When Maya revisits the scenario of her shame through her contact with another body, one that reverberates with the untainted body of her youth, her affective experience of shame is restructured. Shame, as is hinted by Deleuze and expounded by Elspeth Probyn, consists of a mind-body split, with the mind watching in alertness what the body is going through, the former therefore experiences not only the affects of the body, but the critical judgment when it hovers above the body.⁷ In Deleuze's original observation, this mind-body split is characteristic of a victim of abuse, rape or torture. By annexing the body of the woman of shame to another woman, Rosca manages to realign the structure of shame, rendering shame a transmitted affect between different social bodies. In her original transformation to become the Virgin Mary, Maya's body experiences feelings of shame, while her mind hovers overhead, judging her shame, moving her to become violent. In her proximity with Mayang, however, Mayang takes over the role of the mind and the voyeur, supervising, criticizing, and judging Maya, who is now nothing but the feelings of shame which are so disgusting that her memories cannot bear to contain them: "Her memories vomit her shame." Yet Mayang is not only the witness, she is also affected, therefore her judgment has an additional power of empathy. Indeed one can argue that young Mayang is placed in the position of performing the role of the Babaylan priestess, who helps purge the feeling of shame by providing an outlet, becoming a secret sharer of the unarticulated and unspeakable feelings of shame.⁸ At

⁷ With regard to the mind-body structure of the affect of shame, Deleuze observes: "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 veritable critical *entities* that hover over the body and judging it" (as cited in Probyn, 2010: 80).

⁸ According to Leny Mendoza Strobel: "The Babaylan in Filipino indigenous tradition is a person who is gifted to heal the spirit and the body; the one who serves the community through her role as a folk therapist,

the end of their communion, she announces the time left for Maya as if pronouncing a sentence to death: "Three years, two months, and a week hence." The sentence provides closure to Maya's feelings of shame.⁹

As noted above, the historical novel promoted by Berlant opens up a past historical moment and a moment in transition to explore the affective life, which is at once plagued and energized by crisis in the everyday life. By pivoting the story of the Villaverde's female ancestors upon shame and the event of its transmission among generations, Rosca excavates moments of colonial history which, while giving voice to the suppressed story of the matriarch, unveils the ambiguous affective becoming of the female characters. Due to shame's self-critiquing potential, we are moved to act to purge the sense of shame. Shame, therefore, can be transformative and productive in realigning one's relation to the past and to others. The shame of the origin of the Villaverde family demands improvised living strategies; in the meantime, it stages the event for the resurgence of the Babaylan interpersonal healing.

wisdom-keeper and philosopher; the one who provides stability to the community's social structure; the one who can access the spirit realms and other states of consciousness and traffic easily in and out of these worlds; a woman who has vast knowledge of healing therapies" (as cited in Strobel, 2010: 1). In addition to this, a Babaylan is someone who "intercedes for the community and individuals" and is also someone who "serves" (Strobel, 2010: 2). Any study of the Babaylan must take into consideration the suppression of the Babaylan's practice since the onset of European and American colonialism in the Philippines.

⁹ It is important to note that Mayang's positioning as a Babaylan priestess is enabled by the encounter of the two bodies, it is therefore transient and temporary. Later Mayang goes on to betray her husband and her community by falling madly in love with the German chemist Hans Zangroniz who is recruited by Carlos Lucas to help run the distillery Maya establishes with him. Hans and Mayang's affair produces Luis Carols, who is to become Anna's father. Hans flees the household of the Villaverdes after Luis Carols is born; he changes his name to Hansen living in the south and is to become Eliza's grandfather. Anna and Eliza thus share a grandfather in Hans.

Admitting shame as part of the foundational making of the colonial society, Rosca manages to mobilize it as a means of subject-shaping and community-building.

III. History, Repetition, and Affect

State of War's exploration of affect and colonial history also points to the repetitive haunting of such negative feelings as shame, betrayal, fear and the sensation of impending crisis induced by historical change. The repetition of similar affects across generations serves to indicate or symbolize the difficulty of breaking the repetitive cycle of colonial rules. As a double of Maya, Mayang is doomed to reenact Maya's sexual conduct by falling madly in love with the German chemist Hans Zangroniz, who was invited by her husband, Carlos Lucas Villaverde, to work in their brewery. The outcome of that affair is Luis Carlos, the favorite child of Mayang, and Carlos Lucas's only heir. Paralleling the country's colonial history, which repeats itself time and again, the intimate history of the family is caught in a similar loop—a cycle of shame that produces still more shame in the act of redemption. Fathered by the Capuchin monk, Carlos Lucas is anguished by the Otherness that is at the core of his being. His shame in his birth is revealed most tellingly after a visit by two Capuchin monks inquiring into the possibility of holding shares in his brewery. Carlos Lucas responds with great agitation: “‘They will not buy into *my* business. They will not come near me again.’ The *again* slipped out before he could be aware of it. Enraged by his own indiscretion, he knocked down her St. Anthony statue” (Rosca, 1988: 170). A Freudian slip, the *again* reveals Carlos Lucas's suppressed anguish over his birth, when the Capuchin monk was “near” him for the first time. He seeks to purge the shame of his birth by inviting Hans to be his business partner, hoping that with Han's doctorate from famous university in Europe, he is able to exorcize the ghost of the Capuchin friar in his blood and his family,

as if the shame in the origin of his being had to be purged by the aid of some higher civilization. But the method of purgation results in the creation of another ghost in the family, rendering the bloodline of the family even more complicated and untraceable. Significantly, the intimate family history is contextualized by the transition of power from Spanish colonialization to American imperial conquest of the Philippines, turning the predicament of personal history into a metaphor for the collective history of the nation.

The family history surrounding the generational shifts from Maya to Mayang-Carlos Lucas, and from Mayang-Carlos Lucas to Luis Carlos, foregrounds the broader history of the Philippine Revolution against Spain (1896-1898), the Philippine-American War (1899-1902), and Japanese occupation during World War II (1941-1945). Rosca weaves the complex and precipitous histories of multiple colonialisms with repeated intrusions of war, uprising, violence, and revolution, creating a sensation of unending repetition to the extent that the historical present starts to take on a spatial dimension, forming the ambiance of the characters' living space. That is to say, historical violence often confronts the characters on the level of affect before it is made available to them as historical events. Instead of giving a full scale account of the tumultuous history of the Philippine's attempt to shed the shackles of colonization and establish an independent republic, Rosca concentrates on how the chaos of the period is experienced by the Villaverde family, not as historical events, but as a crisis within the ordinary—not war, but the *state* of war. The characters are constantly confronted with the intensity of the historical present and are pressed to respond to it affectively. These moments of affective reaction to the impending historical changes are translated into magical realism accounts of the bizarre sensation for the looming of a major historical event, or of some dumbfounding change. On the eve of the Philippine-American War (1899-1902), Maya's son Carlos Lucas "was struck by the tremendous quality of

the air, by the light that seemed to lend an opaqueness to things so that, for a moment, he was sure he had walked from the house right into a dream He had a sense of event—something was happening, had indeed already happened and there was nothing more to be done” (Rosca, 1988: 174). After learning that they are at war again, this time with America, Carlos Lucas said to the girls in the house: “Pray for the men,” “and see that you a get pregnant. As quickly as possible. We will lose a lot of human beings” (Rosca, 1988: 175). Carlos Lucas interprets the war as a crisis of population, which requires resolution through everyday efforts on behalf of the girls to get pregnant as quickly as possible.

While Rosca brings readers’ attention to the historical events as affective experiences, she simultaneously emphasizes the impossibility of the formation of history as a form of knowledge—and a record—to be passed down because changing rulers and national languages are so overwhelming that historical memories are constantly interrupted. The violent transition from Spanish Catholic colonialization to American imperial conquest, from American expeditionary force to Japanese occupation, from war to revolution, to peasant uprising and guerrilla warfare, all of these political upheavals seem to engulf the nation in repeated nightmares of the state of war. One of the consequences of these head-spinning changes of rulers and languages is the loss of memories. Rosca expresses this concern through Maya’s mouth when she witnesses how the American presence in Manila changes the naming of the streets: “It was a kind of sin, certainly, to forget—but it was not easy to remember, especially when names changed, languages changed. A century-old name held that century; when replaced, a hundred years were wiped out at one stroke. Amnesia set it; reality itself, being metamorphic, was affected” (1988: 186). Historical amnesia, ignorance of the past, ruptured family lineages are responsible for the characters’ repeated patterns of behavior, duplicated fates and unresolved shames. It is as if the characters are trapped in a time loop. As Rocio Davis observes:

“Rosca introduces a cyclical and detrimental view of history through metaphors of time looping in and out and by lyrical description of characters hurled into a sort of time warp of the past . . . The characters, their ancestors and descendants are destined to meet again and again in a series of extraordinary coincidence” (1999: 68).

In place of the official historical record, music, songs and children's folk tales capture residual historical memories, invoking sentimental reminiscences of, and magical connections with ancestral histories that were either disrupted by colonization, or so produced that no record can be found. The narrative is sprinkled with fragmented memories of the past in songs played with harp, saxophone, and nursery rhymes chanted by children in the streets. In the absence of historical records, the response of a bygone generation to their times and lives are preserved and passed down through repetitive performances of songs. The song “Lovely Stranger,” composed by Luis Carlos and played by Mayang on her harp, records their nostalgia for bygone eras. It functions to offer an ambience for one's immersion in the female lineage and a past cut off from public memories. The title “Lovely Stranger” portrays a woman in black with blue-black hair—a common feature of Maya and Mayang, suggesting an ancestor both estranged and intimate to the offspring, calling for recollection and reconnection. Mayang falls into a sensational connection with the past when she plays the song on her harp: “In a few minutes, she lost herself in the tune and could almost believe that boats were once more plying the canal and that the failing light outside was a dawning, that instead of easing into night, the world was moving into morning, a morning as fragile as a dream” (Rosca, 1988: 276). The song carries the lingering memories of female ancestors and, as it is continuously played by the public, becomes a cultural artifact that exerts imprint on the consciousness of the offspring, reminding them both of the shame of their female ancestors and the existence of a world inhabited by their ancestors prior to colonization. For

Anna Villerverde, Lois Carlos's daughter, the sensation as well as memories created by the song are adopted as weapons to counteract the horror of her memories of the torture afflicted by Colonel Amor, and to reclaim her reconnection with a historical past that is no more:

Anna found herself listening to a song about boats sailing the heavens, one of which was carrying away the woman who said no, thanks but no thanks. . . . For she remembers . . . the memory that had been her birthright rising to reclaim her. . . . Chains of female voices, emerging from the secret niches of her brain, linked her to the years, back, back, back, even to a time when the tinkle of gold anklets was a message, herald of a passing, one morning of beginnings in a still-young world of uncharted seas." (Rosca, 1988: 346)

Anna's intuitive response to the song heralds her role as the heir to the memories of her ancestors as well as the recorder of family history. The grown-up Anna is a history teacher, but as a subject of history, Anna is marked not just by her profession, but more importantly, by the historical condition of modernization in the Philippines which gives Anna the access to an alternative technology of memory. After WWII, Luis Carlos joined a band on a Pacific ocean-liner, playing saxophone and flute, putting himself in exile. He came back two years later with a Chinese wife, who died soon after giving birth to Anna. Anna was left behind to be raised by Luis Carlos's sister, Clarissa, while Luis Carlo was away in Hong Kong. Anna's naming breaks the enforced refrains of names among the generations and signifies the family's relief from repeating the same mistakes. Anna was cared for by a nanny paid by Luis Carlos in a nursery refurbished from the family garage. She grows up among the remnants of the family's old Binondo¹⁰ house,

¹⁰ Binondo is a district in Manila primarily inhabited by ethnic Chinese in the Philippines.

listening to the radio given her by her uncle, which broadcasts in Spanish in the morning, English in the afternoon. Through her nanny, she learns Tagalog and is well-versed in three languages. Deprived of parental care and family life, she learns about the identities of her ancestors from the paintings, miniatures, and photos stockpiled in the garage. Anna's sense of history, private or public, is detached and uninvolved. She is insulated from experiencing history first-hand, and protected from affective response to historical change. Histories are voices from the radio or images from the past. However, voices and images, instead of the proximity of flesh and blood, are the technologies of memories that induce her language and feelings about national history.¹¹ Her first words are an astounding observation about the history of the nation: "It was morning when the Spanish long boats sailed from Cebu to Mactan. . . . Everything in this country happens in the morning. . . . Because it is a country of beginning" (Rosca, 1988: 328). The observation of the nation always stuck at the beginning is as prophetic as it is sentimental. As if she were born to lament the trauma of the nation, Anna's private self is immersed in the temporality of the collective. In Anna, one witnesses the imbrications between the public and the private, the imminent and the transcendent in a reversed manner. Unlike her ancestors, whose private lives and intimate feelings are usurped and reproduced by the interruption of the transcendent power of the Spanish colonizers, Anna's private life is nothing without her care for the historical and the public, made possible through image production and modern technologies such as radio. One can argue that these technological aids function to supplement to her deprived body, a prosthetic body that is part of the animating force of Anna's becoming Filipina.

¹¹ "Technologies of memory," a term coined by Marita Sturken, refers to those cultural forms from which memories are evoked and preserved: public arts, documentaries, photographs, memorials, bodies, alternative media, etc. (Sturken, 1997: 10).

Anna's articulation of the country always stuck in the morning is coterminous with the arrival of modern technology in urban everyday life. Rosca presents the moment of change by means of turning Clarissa's domestic management into a densely lived moment, when she is ready to use the electric stove for the first time: "she had the plug in her hand and was inching it toward the wall socket when she felt a most unnatural silence fall on the house, light itself turning diaphanous, and everything—wall, kitchen counter, window, and sink—was suddenly bathed in a nacreous shimmer, so that Clarissa thought she had awakened into a dream moment, *a moment filled with this presence*, a presence that stood behind her and watched as her hand advanced, pulled back, advanced again . . ." (Rosca, 1988: 328; emphasis added). This moment of intensive, almost electric connectivity to the environment precedes the incident in which Anna, the child Luis Carlos left behind to be brought up by Clarissa while he is away on a journey of self-exile, suddenly bursts into language after many years of silence. Here we have Clarissa—the plain-looking, ordinary housewife who has been on the sideline of the major plot development—moving into the zone of proximity with her environment and serving as the conduit of modernity. The trivial detail of plugging the electric stove stands out as a tremendous experience of living in the density of the moment, which connects one with the forces of historical change in a corporeal manner. While Clarissa is affected by this dream-like moment of change in everyday life, her affect of amazement becomes affecting. The gulf between the life-world of Clarissa and that of Anna is dissolved, and the two bodies enter a new relationship in which Clarissa, affected by the social milieu of modern innovation, is able to reach out and affect Anna, pushing the latter into speech act and social life. Articulation on Anna's part appears to be the outcome of the force relations between technology, memory and the surrounding of family. Her observation of the nation as stuck in the morning stages her arrival as an alternative subject of history charged with

breaking the spell of repetition of the family shame and misfortune in a new socio-political setting, and with the aid of modern technology.

IV. Betrayal, Becoming, and Story-Telling

Anna's life story takes place mostly during the emergent reign of Marcos' military dictatorship, which sought to gain total control of the country by imposing martial law and monopolizing lucrative private industries. The novel underscores the terrorist reign of the Marcos regime by creating allegorical figures, such as Colonel Urbano Amor, the head of the secret police and the symbolic figure of the state oppression and control over the people in neocolonial Philippines, and the Commander—the distant, fictional version of President Marcos, who controls the country and the military. The oppressive social and political condition forces the people to go underground in their resistance, resorting to guerrilla warfare and peasant revolts. People who fight the government either take on double identities or act in disguise. Since disguise and elusiveness are important strategies in the popular war against totalitarian government, the opposition between government and resistance forces is elusive and hard to pinpoint, for the dictatorship faces an enemy who appears to be ordinary people. Thus, Anna describes the war as an “illusory war that was everywhere and yet was nowhere” (Rosca, 1988: 20). The invisibility of the enemy constitutes the crisis of the environment to which the military government responds by resorting to measures of surveillance, arrest, torture, and terror. In other words, the history of dictatorship is propelled by government fear of an elusive and invisible enemy.

Viet Thanh Nguyen has rightly pointed out that the struggles between the government and the people signify “the contestation over the manipulation of appearances and meaning that contribute to the rule of society” (2002: 130). One of the

measures of controlling the appearance is to deny the existence of revolution, and to sweep evidence of civil war under the rug by hiding the bodies of government soldiers killed in combat against the guerrilla forces. Anna finds the warehouse where Colonel Amor stores the bodies and sends a message to her husband, Malono Montreal, who is supposed to work with the guerrilla force at the time. Soon afterwards, the warehouse was blown up, creating “an eruption of a lava of dead flesh: limbs, heads, torsos zooming like torpedoes through the air to and on sidewalks, rooftops, patios. They had punched through windows to skid along tables, demolishing the dinners of the unwary; to settle on the bedsheets, disturbing lovers . . . a necrophiliac visitation that had driven the neighborhood hysterical” (Rosca, 1988: 113). The intrusion of the gruesome evidence of the civil war into everyday life turns inside out the hidden truth of the state of the nation. The explosion of the warehouse is the people’s declaration of the existence of civil war, and their means of toppling the Marcos’ despot rule.

Rosca’s critique of totalitarian regimes not only strives to reveal the horror of war and torture, but also seeks to highlight how terrorist control comes to be as a result of the dictatorship’s affective response to crisis in the environment. In other words, the terrorist regime is haunted by the fear of not knowing who and where its enemies are. Colonel Amor is desperate because his enemy is seemingly without flesh and blood, therefore he resorts to random arrests and torture as a means of forcing his enemy into being: “He needed a face (faces), a name (names), a body (bodies) of flesh and blood. An identity (identities) he could hook his claws into and dissect into information” (Rosca, 1988: 349). To pinpoint the enemy he needs information and informants. The military invents methods of interrogation to torture the family of the suspects in order to gain access to their whereabouts. Torture, detention camp, and interrogation become part of the everyday realities of the ordinary people, as well as Anna’s fate. Anna’s

husband, Monola Montreal, is a physics professor and a political dissident who attempts to counteract the corruption of the government by collecting and exposing information about the corporations centralized in the hands of the Commander and his wife's family.¹² Colonel Amor, nicknamed the Loved One, captures Anna to extract information about her husband's whereabouts after her husband flees to join a guerrilla force in a mountainous area. Amor's name is not merely "an ironic inversion of his identity," or an indication of his love of power, as Myra Mendible points out, but a true denotation of his love for manipulating information and language through torturing the bodies of the victims (2002: 33). The Loved One's "enjoyment of intimacy" with the tortured victims is not of a sadistic nature of acquiring orgasm from another's pain, nor is it a pleasure taken in discovering the truth of information he desperately needs in order to control the country. Rather, it is a fascination and obsession with the scientific operation of the Pain Machine that features Colonel Amor's "love story."

The Romance Room in which victims are tortured operates under the tenets that pain will produce fear, and fear will induce words, information, and truth. For Colonel Amor, power is tangible and affective, and the body is the site on which power can make itself felt and break open the body. Truth, therefore, is the affective product of power: No pain, no gain. Another working assumption of the machine is predicated upon the belief that all people are withholding some knowledge from the authorities for they are all rebels in disguise, and will always lie. A reversed logic falls into place when one overemphasizes the affective capability of totalizing power. For the Loved One believes any articulation without the touch of power and its attendant pain is lie. Yet, two

¹² As it turns out at the end of the novel, Molona is captured later by Colonel Amor and is broken under torture, revealing information about the guerrilla forces. He is coerced to help Amor conduct scientific tests to support his military terrorism.

characters, Anna and Guevarra, manage to beat the Machine using its own logic, the former by having nothing to tell, no information to give, even under intense pain; the latter for giving his real name before the torture begins. Guevarra was the peasant boy Luis Carlos rescued in the jungle while the latter was fighting alongside the guerrilla forces during WWII. Guevarra grows up to become a heroic fighter signifying the power of the peasants. Nonetheless, Colonel Amor does not believe Guevarra tells the truth of his own accord and insists on torturing him. Throughout the process, Guevarra never changes his answers: therein lies his heroism. For Anna, it is not the pain that creates horror and fear, but “the Loved One’s prying and asking and peering into her live and Manolo’s live, sifting through every minute, every second, of their existence. It was exquisite rape, the colonel admitted when she told him this truth; unlike his men, he preferred to fuck the soul” (Rosca, 1988: 67). Colonel Amor’s Romance Room thus displays the transcendent power’s capability of simulating the operation of immanent power. It seeks to creep into the fissures of everyday life, turning every mundane detail into episodes of betrayal and mistrust, making sour all the sweet memories of life. If the immanent power works to create a sense of regularity and fitness for the subjects while making sure the subject governs itself, the bad imitation of transcendent power dissolves that general sense of well-being in life while foreclosing any possibility of affective capability outside the surveillance of the state.

Colonel Amor’s Romance Room displays the first level of betrayal of the revolutionary ideals of Philippine independence, for instead of protecting and reinstating national autonomy, it robs the people of their chance to deconstruct and reconstruct their identities by subjecting the nation to a terrorist regime. On the other hand, it interferes with the private lives of the people, turning them into sites of contesting feelings and survival instincts, making betrayal a part of everyday lived experience. On the personal level, betraying one’s family and loved ones out of the

necessity to survive, and pledging one's loyalty to a national ideal embodied in the guerrilla resistance poses a new dilemma for the people in the postcolonial Philippines. Yet, even as betrayals by one's intimate others prove excruciating and traumatic, betrayal is not without its own affective capability. As Crystal Parikh observes: "[I]f there is no recovering oneself from the trauma of betrayal, there is nonetheless an 'after' to the act, a new world of meanings and relations, brought into existence by betrayal, into which the subject is thrown" (2009: 2). In the novel, Anna's husband turns out to be the biggest traitor of all, for not only does he breakdown under physical torture and betray the guerrillas, he becomes one of those who helps Amor run the Pain Machine by providing scientific counsel. Again, Rosca emphasizes the act of betrayal not just as a result of personal defect and weakness, but a nightmarish repetition of the history of "the Philippines' volatile cultural pluralism" (Davis, 1999: 64). Manolo's father, Jacobo Montreal, aka Jake, betrays Luis Carlos while they are fighting the Japanese with guerrilla forces in the jungle. In the end, Jake is killed by Luis Carlos. The same pattern of betrayal and punishment/revenge recurs in the relation between Anna and Manolo. In the chaos of the festival, Anna reunites with Manolo only to realize his betrayal not only of the guerrillas, but also of her and their bond of intimacy. Responding to the pain of betrayal, Anna jumps to violent action. She kills Manolo before she even has time to contemplate the consequences of her violence. Rosca's emphasis on betrayal and revenge as a recurring motif throughout the history of the Philippines seeks to highlight the fragility of the alliances among different groups of people in a country that is constantly at war with enemies from without and within. If we consider her killing of Manolo as another kind of betrayal, the betrayal makes possible the readjustment of her relationship with herself and the nation as whole, for by killing Manolo, she manages to eradicate that part of herself that remained an innocent girl outside politics and public events, and to become the transmitter of memory and

history. But even with the positive energy that comes with reaffirming one's loyalty to the national ideal, one can never escape anxiety by betraying those one loves. In the final scene of the novel, the reader finds Anna listening to a tape recording of Guevarra, a veteran guerrilla fighter who votes for death sentences for his wife and son in a public trial, for they, like Manolo, have betrayed the guerrillas. Guevarra's need to articulate his betrayal of his family, and Anna's need to listen to Guevarra's story, testify to the formation of a new zone of intimacy that is connected by their shared anxieties over the fragile and ambiguous boundaries between loyalty and betrayal, public concern and private feeling.

At the end of the novel, Anna retreats to a small village in Laguna. She brings with her a radio and a recorder, with which she teaches the children of the village to gain access to the experiences of the modern and the contemporary. With these facilities of postmodern information technology, the novel hints at her severance from her ancestor's strategy of becoming-Filipina. Maya dies wearing the necklace of diamond and emerald which she stole from the statue of the Virgin Mary. It is her emblem of shame, but also the mark of her becoming-Filipina. The necklace is later remade into a pair of diamond-and-emerald earrings, which Anna finds in her mother's jewel box, but subsequently pawns. In place of the necklace, she turns to modern means of communication, such as a tape recorder and radio to pass down memories and history to the children in the village. Previously, Anna listened to the radio to make up for her loss of family and memory; now the tape recorder and the radio redirect her obsession with the past to the promise of the future. That future begins with her listening to the Guevarra's tape recording, and her students listening to the radio. These new modern technologies mediate the affect from one person to another, from the individual to the collective. Stories, music, children's nursery rhymes, and folk tales on the tongues of the people in the street, amplified, multiplied and circulated through information machines, produce a milieu that gives the

times a specific sense of intensity to which Anna's unborn child—Ismael Villaverde Banyaga—must respond in his becoming-storyteller.¹³ One can imagine that history as is recorded in such sensory manners can capture the affective apprehension of the historical present that might break the inert abstraction of official history. In her final effort to teach the children and pass down the memories of the ordinary people's life and resistance, and with her prospect of welcoming the arrival of an heir who “would be the first of the Capuchin monk's descendants to be born innocent, without fate” (Rosca, 1988: 382), Anna manages to occupy, if temporarily, the position of a long-lost Babaylan priestess by being mother, history teacher, healer and the healed, all at the same time.

V. Conclusion

State of War tells the tumultuous history of the Philippines from Spanish colonialization to the Marcos military dictatorship by delineating the intersection of public history with private, everyday life. While the historical narrative is structured on a national scale, the ways in which the institutional powers impact individuals are revealed as part of everyday life experiences. As such, colonial violence, military oppression, and epochal changes in the nation are considered crises in the environment, to which individuals must respond affectively in order to survive. Instead of taking these changes as devastating, traumatic events needing to be worked through and redeemed, I read them as episodes in which the present of history opens up to reveal the affective relations among different agents of history. My arguments therefore underscore affects which have been produced and mobilized in encounters between those who are positioned in unequal power relationships:

¹³ Anna names her unborn child “Ismael” after Ismael Guevarra. But the name Ismael also resonates with the narrator of *Moby Dick*, Ismael, a storyteller and a social outcast.

the colonized and the colonizers, the rebel and the authority, etc. Negative affects such as shame, fear, betrayal, which are results of the individual's encounter with the institutional powers and colonial violence, create crises in everyday life, but are considered productive in the sense that they prompt individuals to adopt strategies of survival, and help mold the subjects. Moreover, since affect is something that moves from one person to another, breaking the boundaries of the body, my reading seeks to chart the trajectories of shame—examining its capability of linking self and other in a critical manner, fear—exploring its troubled relationship with truth and power in the public sphere, and how these can be used to the advantage of the coerced, and betrayal—revealing the categorical instability of moments of historical urgency, and how that instability motivates practices of comradeship. In this light, Rosca can be said to refigure ideas of lineage, inheritance, and history, turning them into events of affective becoming in order to trace the affective afterlives of colonialism and the possibility of social transformation.¹⁴

¹⁴ I borrow the term “the affective afterlives of colonialism” from Carolyn Pedwell’s (2013) “Affect at the Margins: Alternative Empathies in *A Small Place*.” For Pedwell, affects such as anger, shame and confrontational empathy are affective traces of colonialism, slavery and racism. She argues that these affects are related for they share some common basic structure. My use of the term tends to emphasize the productive potential of the affects in postcolonial subject-making.

References

- Berlant, L. (2008). Intuitionists: History and the affective event. *American Literary History*, 20, 4: 845-860.
- Berlant, L. (2011). Intuitionists: History and the affective event. In L. Berlant (Ed.), *Cruel Optimism* (pp. 51-93). Durham, NC: Duke University Press.
- Campomanes, O. V. (1992). Filipinos in the US and their literature of exile. In S. G.-I. Lim & A. Ling (Eds.), *Reading the literatures of Asian America* (pp. 49-78). Philadelphia: Temple University Press.
- Davis, R. G. (1999). Postcolonial visions and immigrant longings: Ninotchka Rosca's versions of the Philippines. *World Literature Today*, 73, 1: 62-71.
- De Guia, K. (2010). An ancient reed of wholeness—The Babaylan. In L. M. Strobel (Ed.), *Babaylan: Filipinos and the call of the indigenous* (pp. 69-108). Davao City, Philippines: Ateneo de Davao University-Research and Publication Office.
- De Manuel, D. (2004). Decolonizing bodies, reinscribing souls in the fiction of Ninotchka Rosca and Linda Ty-Casper. *MELUS*, 29, 1: 99-118.
- Deleuze, G. (1992). Ethology: Spinoza and us. In J. Crary & S. Kwinter (Eds.), *Incorporations* (pp. 625-633). New York: Zone Books.
- Gatens, M. (2004). Privacy and the body: The publicity of affect. In B. Röessler (Ed.), *Privacies: Philosophical evaluations* (pp. 113-132). Stanford, CA: Stanford University Press.
- Gonzalez, N. V. M., & Campomanes, O. V. (1997). Filipino American literature. In K. Cheung (Ed.), *An interethnic companion to Asian American literature* (pp. 62-124). Cambridge, UK: Cambridge University Press.
- Gregg, M., & Seigworth, G. J. (2010). An inventory of shimmers. In M. Gregg & G. J. Seigworth (Eds.), *The affect theory reader* (pp. 1-25). Durham, NC: Duke University Press.

- Hardt, M., & Negri, A. (2000). *Empire*. Cambridge, MA: Harvard University Press.
- Harootunian, H. (2004). Shadowing history: National narratives and the persistence of the everyday. *Cultural Studies*, 18, 2/3: 181-200.
- Massumi, B. (1987). Notes on the translation and acknowledgements. In G. Deleuze & F. Guattari, *A thousand plateaus: Capitalism and schizophrenia* (B. Massumi, Trans., pp. xvi-xix). Minneapolis, MN: University of Minnesota Press.
- McWilliams, S. E. (2009). Intervening in trauma: Bodies, violence, and interpretive possibilities in Vyvyane Loh's *Breaking the tongue*. *Tulsa Studies in Women's Literature*, 28, 1: 141-163.
- Mendible, M. (2002). The politics and poetics of Philippine festival in Ninotchka Rosca's *State of war*. *International Fiction Review*, 29, 1/2: 30-40.
- Nguyen, V. T. (2002). Queer bodies and subaltern spectators: Guerrilla theater, Hollywood melodrama, and the Filipino (American) novel. In *Race and resistance: Literature and politics in Asian America* (pp. 125-142). Oxford, UK: Oxford University Press.
- Parikh, C. (2009). *An ethics of betrayal: The politics of otherness in emergent U. S. literature and culture*. New York: Fordham University Press.
- Pedwell, C. (2013). Affect at the margins: Alternative empathies in a small place. *Emotion, Space and Society*, 8: 18-26.
- Probyn, E. (2010). Writing shame. In M. Gregg & G. J. Seigworth (Eds.), *The affect theory reader* (pp. 71-92). Durham, NC: Duke University Press.
- Rosca, N. (1988). *State of war*. New York: Norton.
- Rosca, N. (1990). Myth, identity and the colonial experience. *World Englishes*, 9, 2: 237-243.
- Strobel, L. M. (2010). Introduction: Babaylan work begins in the

body: Where is your body. In L. M. Strobel (Ed.), *Babaylan: Filipinos and the call of the indigenous* (pp. 1-58). Davao City, Philippines: Ateneo de Davao University-Research and Publication Office.

Sturken, M. (1997). *Tangled memories: The Vietnam war, the AIDS epidemic, and the politics of remembering*. Berkeley, CA: University of California Press.

妮洛琦卡·羅思嘉
《戰爭狀態》中的情感與歷史

陳淑卿

國立中興大學外文系
40227 台中市國光路 250 號
E-mail: schen@dragon.nchu.edu.tw

摘 要

本文援引情動力理論及羅倫·波蘭有關情動力及歷史書寫的見解，評析旅美菲律賓女作家妮洛琦卡·羅思嘉《戰爭狀態》一書中國家、歷史與情動力的關係。本文認為該書對歷史事件、日常生活實踐，帝國親密接觸和情動力主體形塑的諸多描述有其互相關聯之處，值得進一步考察，並藉此探討國家的公眾歷史——如戰爭、殖民主義、政權或主權的更迭、體制性的暴力——對日常生活角色的入侵與建構，因此小說勾勒的並非國家主體，而是情動力主體。帝國親密歷史狀態將超越性的權力摺進日常生活的遍在性權力平面，在主體與殖民者及極權統治者接觸時，產生羞恥、恐懼及背叛等情感，這些情感既是主體對歷史現前的立即情感反應，也是促成主體生成流變，再造自我的動力。本文細究菲律賓複雜的多重殖民歷史所形塑的情動力主體，藉此探尋繼承過去的另類方式，重新思考建基於情動力知識論的後殖民歷史書寫。

關鍵詞：《戰爭狀態》、情動力、羞恥、恐懼、背叛