『跨國女性研究』
學程研究生論文研討會論文集

時間：2009年4月24日 (星期五) 9:30 ~ 5:10
地點：國立成功大學光復校區 修齊大樓七樓會議室

目錄

一、 「跨國女性研究」學程研究生論文研討會

暨暑期學程說明會議程表

時間	內容	
9:00 | 9:30	報到	
9:30-9:40	開幕式 主持人:游素玲副教授 / 邱源貴主任致詞	
9:40-9:45	主持人: 林津如助理教授	
9:45 | 11:00	發表人:何忻蓓、江語喬(高雄醫學大學性別所碩士生) 題 目:流離中的「家」意像書寫一以《月白的臉》為例	
	發表人:莊玲如(高雄醫學大學性別所碩士生) 題 目:從跨國女性主義觀點重新探討女性經驗	
	發表人:李淑君、陳宛渝、陳筑筠、易璇(國立成功大學台文所博士生) 題 目:家裡?家外?--從《凝視驛鄉--Voyage15840》談「家」空間與女性移工主體	
	講評人: 游依琳副教授	
11:00 | 12:00	學程招生說明會	
	主持人: 陳福仁副教授	發表人: 跨國女性計畫團隊老師
12:00-13:00	午餐時間	
13:00-14:30	**Keynote Speech by Prof. Inderpal Grewal** Feminist Politics and Research Projects: Security, and Liberalism in Transnational Contexts 主持人: 劉開鈴教授	
14:30-14:45	茶 敘	
14:45-14:50	主持人: 賴俊雄教授	
14:50 | 16:05	發表人:劉淑蕙(國立成功大學外文所博士生) 題 目:A Nietzsche's Umbrella to Keep off Shame: A Nietzschean Historical View on Salman Rushdie's *Shame*	
	發表人:林怡君(國立成功大學外文所博士生) 題 目: The Veiled Her-story in Salman Rushdie's *Shame*	
	發表人:盧天惠(國立成功大學外文所碩士生) 題 目:A Distorted Fairytale: The Concept of Feminism in Salman Rushdie's *Shame*	
	講評人:梁一萍教授	
16:05-16:10	主持人: 李根芳副教授	
16:10 | 17:10	發表人:汪素芳(國立成功大學外文所博士生) 題 目:Americanization in Gertrude Stein's *The Autobiography of Alice B. Toklas*	
	發表人:陳慧琴(國立成功大學外文所博士生) 題 目:A Matadora's Conquest of City: *Herstory* in Patrick Chamoiseau's *Texaco*	
	講評人:陳淑卿教授	

【二、簡介】

「跨國女性研究」學程研究生論文研討會議程

暨暑期學程說明會

本論文發表會為修習跨國女性研究學程學員針對其研究成果作論文發表，疑邀請對跨國女性研究議題有興趣的相關學者、研究生共同與會討論全球化下跨國女性研究的發展趨勢，探討全球化及後殖民境況中的女性主義趨勢，以及跨文化、跨性別、跨國化的思維模式，如何挑戰已存性別政治運動模式以激發學生作更進一步的思考。

時間：2009 年 4 月 24 日（星期五）

地點：國立成功大學 光復校區 修齊大樓 七樓會議室

【三、指導教授名錄】

(按姓名筆劃順序排序)

Professor Inderpal Grewal   University of California, Irvine

李根芳副教授   國立台灣師範大學翻譯研究所

林津如助理教授   高雄醫學大學性別研究所

梁一萍教授   國立台灣師範大學英語學系

陳健宏副教授   國立成功大學外國語文學系

陳淑卿教授   國立中興大學外國語文學系

陳福仁副教授   國立中山大學外國語文學系

游依琳副教授   國立宜蘭大學外國語文學系

游素玲副教授   國立成功大學外國語文學系

劉開鈴教授   國立成功大學外國語文學系

賴俊雄教授   國立成功大學外國語文學系

【四、論文發表人名錄】

江語喬	高雄醫學大學性別所	碩士班
何忻蓓	高雄醫學大學性別所	碩士班
汪素芳	國立成功大學外文所	博士班
林怡君	國立成功大學外文所	博士班
莊玲如	高雄醫學大學性別所	碩士班
陳宛渝	國立成功大學台文所	博士班
陳慧琴	國立成功大學外文所	博士班
劉淑蕙	國立成功大學外文所	博士班
盧天惠	國立成功大學外文所	碩士班

【五、議事規則】

1. 本研討會報告者使用英文或中文。

2. 會議進行中，請記得關閉手機，以免干擾會議進行。

3. 論文發表者的時間為 15 分鐘（時間到之前三分鐘一聲提醒講者，時間到時則響兩聲表示結束）。

4. 每位講評人的講評時間為 20 分鐘，針對每一位論文發表者約有五分鐘講評時間。

5. 每位講評人講評結束後有 10 分鐘時間進行 Q&A。

【六、論文摘要與全文】

【Keynote Speech】

Feminist Politics and Research Projects: Security, and Liberalism in Transnational Contexts

Professor Inderpal Grewal

University of California, Irvine

Abstract

What has become of feminist politics now that feminism is not only part of many movements but is also a mechanism for governance? Does the proliferation of feminisms suggest that feminist politics has become widespread and powerful? My paper will argue that transnational projects of governance around security suggest that feminist research is revitalized by the challenges of proliferating feminisms but it is also faced with examining feminisms as regulatory projects rather than as liberatory ones.

流離中的「家」意像書寫—以《月白的臉》為例

江語喬、何忻蓓、曾雅靖、陳盈真、盧念萱

高雄醫學大學性別研究所

摘要

本論文研究一九九六年美國書卷獎得主林玉玲的作品《月白的臉：一位亞裔美國人的家園回憶錄》(1997)，探討林玉玲在背負多重身份認同、面臨物理環境的巨變，衝撞社會文化疆界，如何透過書寫建立自我與家的對話，重新建構「家」的概念的歷程。研究者試圖以 Susan Stanford Friedman 的學說、陳其南對華人親屬的概念與畢恆達對「家」的物理空間與情感發展概念為分析工具，以林氏一生遷徙、安身立命的生命史歷程為時間軸，交織爬梳出林氏在書寫中所揭露的家的認同是如何與社會背景、脈絡共變互動。漂泊離散一向給人負面的刻板印象，象徵一種疏離、無歸屬感，然而漂泊的經驗卻促使林氏提筆撰文，撰文尋根的同時亦是為文為認同紮根。同時，離散文學對霸權西方文化的抵抗，時時刻刻反應在作品中，作家在作品中體現其懷鄉情愁與離散議題（the Nostalgia and Diaspora Issue），實為個體在文化夾縫掙扎所長出的主體性的最好說明。本研究第二個目的是呈現林氏如何藉書寫超越地理、物理上家園的消逝，並重新創造、建構家的概念，翻轉漂泊離散背負的既有負面刻板印象。本研究秉持女性主義的研究立場，認為女人的位置、生活，比起佔據學術領域中優勢領導地位的男性，更能提供科學上更可信的立場，林氏自傳詳細描繪女性身為女人、母親、教師、詩人、博士生等多重角色，如何與多重地理空間交織後產生的深刻故事，在學術意義上，已為離散文學、自傳文學另闢女性的視角，而不只是增補性(supplementary)的點綴，亦是種深刻的反省，重新檢視自身對自傳文學產出知識的刻板想像。

流離中的「家」意像書寫—以《月白的臉》爲例

一、前言

> Home is always relation to elsewhere.
> --Susan Standford Fridman

　　本研究欲研究林玉玲《月白的臉：一位亞裔美國人的家園回憶錄》(Among the White Moon Faces: An Asian-American Memoir of Homelands)，本書不僅是作者書寫自己從出生地馬來西亞馬六甲到異地美國後持續尋家、離家、返家的經程，亦是一華裔馬人試圖闡述馬來西亞歷史。馬六甲海峽居重要經貿中介地理位置，使馬來半島崛起，進而成爲東南亞主要的貿易中心，其地理位置造就馬六甲幾經多國殖民統治的歷史，也培育多元種族的社會。複雜的歷史脈絡及出生背景提供研究者幾個解讀「林玉玲」究竟是何許人也的面向：從出生地來看，她是馬來人；從血統來看，她是華人；從所受的教育來看，她是英國人；從國籍來看，她是美國人。不論家族移民史、出生地、語言、教育、文化、宗教、居住地，或是國籍任一方面都無法確實表達她的族裔屬性，因此，林玉玲在回憶錄中不只書寫本身的多元族裔與身份，同時也描繪出華人因漂泊離散經驗而顯現的多重屬性。不斷地遷徙加上本身身分複雜性使然，林玉玲的屬性一直在改變，《月白的臉》一書除了書寫離家、返家、尋家的過程，背後更隱含其周旋多重角色間的扮演以及選擇，包含了馬來西亞裔、亞洲人、華人、女人、外來者、異鄉客、漂泊者、女性主義者、中產階級、詩人、學者、女兒、手足、室友、女學生、女朋友、妻子、母親等角色。這一位名叫林玉玲的女性，在複雜的社會結構中與不同的人互動之下形塑而成。作者生命經驗的特殊性，讓我們決定以本書作爲文本，試圖用所學概念分析《月白的臉》一書，將之至於作者所處社會脈絡中理解，並適時與它保持距離以觀看、分析此書中的「家」，對於林玉玲而言是什麼；其在不同生命階段中對於「家」的看法有甚麼轉變，回憶錄如何隨性別、階級、族群展現不同形

貌，以及林玉玲如何藉書寫敘事再現、重建心中的家園。同時試圖描繪作者對家的認同如何與自身社會階級背景、社會脈絡共變互動，最後探討個體如何因書寫而超越地理、物理上家園的消逝，並重新創造、建構「家」的概念。

二、文獻回顧

Susan Stand Friedman 在其 2004 年著作"Bodies on the Move:A poetics of home and diaspora"對家的多重意義有深入探討，她提到家不一定是具體的存在，且「家」的概念往往是在身處異鄉，對照異鄉，知覺到差異的浮現而後獲得。「家，是相對『異鄉』而存在」("Home is always relation to elsewhere.")(Friedman，2004)，「離開家才能感受到家，離開家之後才會想家」("Home Away From Home.")；而又提到「陌生的身體」(Stranger Bodies)；身體可以被視為文化的外顯指標，標誌個體是自己人？還是外人？髮色、髮型、眼睛顏色、身高、體重、膚色、性別、眼神，甚至說話的語調，習慣的站姿等，都是「身體」(Body)的特徵。而個體若要感覺身處家中的安全感，也需要他者作為對照，提醒自己：我是自己人，他/她是外人。("Those who feel at home in the world need strangers to remind them of who they are not.")　Friedman 進一步對身體做了更深入的詮釋──「有感知的身體」(Affective Bodies)這是指身體會感知反映環境的變化與心境的狀態，當個體遷徙到新環境時，若感到難以融入、無法建立親密感、水土不服，身體會呈現心靈無法適應環境的種種跡象，例如：心情鬱悶，食慾不佳或暴飲暴食，失眠或嗜睡，失去活力。

周婉淑（2002）在其碩士論文〈解漂泊離散之謎：湯亭亭《金山勇士》與林玉玲《月白的臉》中自我與家的對話〉中提到，

「漂泊離散一直以來給人的刻板印象是一種較負面的經驗，因為它強

調一種錯置、疏離感，然而漂泊的經驗不但促使湯亭亭與林玉玲藉由

書寫記憶來展開尋根之旅，也提供她們自我與家對話的契機，最終藉

由書寫建構她們心目中家的意象。」

　　此與 Friedman 提到書寫家園(Writing Home)不謀而合，個體不見得能回到當

初創造家的原始感覺的家，除非透過書寫，一來與「家」溝通，二來找到表達殖

民經驗下家的矛盾意義的方法。許東敏（2001）的碩士論文〈家園敘述：月白的

臉中中家園政治學的根與路〉中亦提到：「誠如林玉玲在回憶錄的結尾所言：『家

是故事被說出來的地方。』本論文主張，家之所以為家並不在於有形的、地理上

固著的家；而是透過書寫、敘述進而建造出來的充滿回憶、想像並流動的家。」

林玉玲居住的地方，隨著時間、不同生命階段，落於不同地區、文化、國度，因

而有多元的型態；離開馬來西亞之前，馬來西亞無庸置疑是她的故鄉，後因排華

運動[1]與馬國學制不全，林玉玲不得不離開馬來西亞，但被迫與馬來西亞剝離，

才促使馬國的居住經驗在她腦中留下刻痕，有了對比，才突顯出何謂感官的最初

經驗，所謂「家的原型」。遠離故鄉，使主體產生過去的回憶與對未來的家的想

像（Friedman，2004），回憶過去的家同時也是重新再詮釋、建構記憶中的家，

也因此家不一定是一個具體的空間的存在，而是深植在我們靈魂中如影隨形的概

念。

　　離散文學的重點除了遷移跟流動的過程外，也因流亡離鄉而背負著更多的文

化記憶和使命；另一方面，其新居住地，往往是核心國家。這些在相當程度主導

當今世界的文化與知識生產的的西方強勢文化，一波接著一波，不斷拍打襲擊離

散者，可說幾乎將其吞噬掏盡。因此，離散作家對霸權文化的下向擴散影響的抵

抗，也將時時刻刻呈現反應在作品中。作家在作品中體現其懷鄉情愁與離散議題

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[1] 1969 年 5 月 13 日馬來西亞爆發了馬來人與華人之間的種族衝突，史稱 513 排華事件，這次的
衝突是馬來西亞政府開始執行新經濟政策，主要給予馬來民族特權並且壓抑華族，至此以後，馬
來西亞維持種族政治的均衡並發展其獨特的有利於馬來民族及中庸伊斯蘭教的經濟及政治制度。

（the Nostalgia and Diaspora Issue），實爲個人在文化夾縫掙扎所長出的主體性的最好說明。

畢恆達（2002）提到：「當我們談到『家』時，它可能指涉三個不同的概念，分別是 house(住屋)、family(家庭)，與 home(家)」，華人在提到家的時候，往往同時指自己固定居所的房屋，同時還是與父系親屬兄長共居之處，有家戶長（往往是父親或祖父），而這兩者交織使人對其產生感情、安全感，亦即俗稱的避風港；又如其所言必須要持續個人化、經營與感情的投入，這樣一個物理空間才有可能成爲家。如何使個人對一個物理空間產生感情的投入呢？畢氏認爲，在家中，由於日復一日身處相同環境，身體長期感覺環境，瞭解熟悉屋內的物品擺設位置，走動時不必提高警覺，不用擔心隔日就要打包離開，可以在屋內安排進行個人計畫，自然會感到放鬆、感到安全，這種感受同時是心理性也是生理性的，因此人與家的連結便是一個過程，透過不斷發展的事件來維持，同時因爲沒有隨時捲舖蓋走人的危機，家提供一個穩定的基礎：

> 「它不只是個人自我認同的再現，也孕育了認同成長的環境。自我認同的成長是一個動態的過程，而不是靜態自我意象的反應；它需要一個允許現在與未來，經驗與想象互動的可能。知道我們可以安居在一個地方而又有可能改變它，讓我們可以建立未來的夢想。」

因此，身爲離散的異鄉者，難與客居的宿舍、在外的租屋處或接待家庭溫暖的小房間產生認同，因爲居住時間不確定，也令人無心投資；當無心投資一個環境時，人們會消極地放任自己被迫處於環境中，而非積極地與環境產生連結。另外畢氏亦提到：「由於居住者長時間一點一滴的經營，而成為具有認同感的家，亦承載了居住者個人與共同的生命軌跡」此種說法可作爲物理、具像存在的空間如何與個人認同交織的理論依據，值得一提的是，畢氏的說法並不是認爲「家」非得與物理存在（房屋），而是提醒讀者不可忽略個體能否對一空間是產生家的

認同的影響因素。

林玉玲因《月白的臉》獲得一九九六年美國書卷獎，范銘如教授[2]曾對本書做過評介：

「為了讓父親瞑目，林玉玲開始節省開銷，寄錢回鄉給素來不睦的繼母撫養同父異母的兄弟們。她想拋棄的都回來了。自我與家庭血緣不可分割，她從而體認到社群的意義，並且逐漸願意為她所屬的任何一種弱勢身分發聲。」（范銘如，2001）

范銘如提到，林玉玲的自我與家庭密不可分，這是普遍見於華人社會的親屬連結，在歐美等高唱個人主義的社會中則少見類似的情形。上段筆者曾提及，父權社會中的父系親屬法則深深根植大部份東亞洲地區文化中，不難想見飲用東亞文化奶水的子民，要脫離父系親屬的影響，不但困難且形同拔根。

「林玉玲說明了她寫回憶錄的三重動機，既為了讓美國讀者多了解亞裔文化，更為了給在男性和馬來人主導下被排擠邊緣化的女性和華人，「證實華僑在馬來西亞的奮鬥史」。儘管隱含政治企圖，不掩此書濃厚的文學性。」（范銘如，2001）

可說明林玉玲本身具有為政治自由倡言的強烈意圖，此意圖亦散落於文本的字裡行間，這不但影響林氏決定留美工作，亦成為林氏的寫作動機。因此，當筆者在分析《月白的臉》時，不可忽略文字背後的政治意圖，尤其林氏身為一女性主義者，在重新書寫回憶時，程度上必然受其政治立場的傾向影響。

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[2] 國立政治大學臺灣文學所教授，著有《眾裡尋她──台灣女性小說縱論》、《像一盒巧克力──當代文學文化評論》。編有《二十世紀文學名家大賞》、《島嶼妏聲》、《中華現代文學大系──評論卷》等書。

三、研究方法

DeVault(1996)指出，女性主義研究的客觀性需建立在知識生產的過程透明化之上，並以 Sandra Harding 的”Strong Objectivity”與 Donna Haraway 的”Situated Knowledge”的概念說明研究者應標誌自己立足點。Ramazanoglu & Holland(2002)提醒研究者，知識生產的過程已包含在研究過程中。因此在研究進行、研究分析時，以此爲準則持續反思，在呈現以上資料時亦不忘說明並檢討自己的立場。

本研究採女性主義立場論的觀點，Harding(1990)認爲在生產知識與實證科學假設上，女人的位置、生活，比起佔據學術領域中優勢領導地位的男性，更能提供科學上更可信的立場。自傳乃個體以書寫爲表達方式，主體性與生活歷程爲主要的表現重點，然而若缺乏對知識生產歷程的反省，便容易忽略科學的權威，使生產出的知識不客觀，充滿政治性(Ramazanoglu & Holland，2002)。自傳文學中主導知識生產，盤踞權力位置者的學者仍以男性爲主，自傳文學過去往往以史詩體裁、歌頌英雄爲主，諸如傳統個人自白、精神自傳、文化批評自傳、殖民拓荒傳記、革命建國元勳自傳。然而女性透過自傳，尋回發聲形式、重新詮釋自我生命，無論從其個人或歷史的觀點而言，都突破了過去自傳文學限於年高德邵男性專屬的框限。

《月白的臉》在文體上看似純生命經驗描繪的自傳，實則爲家園描述，藉由敘事，翻轉再創造家園。我們將運用 Susan Stanford Friedman 在”Bodies on the Move: A poetics of home and diaspora”中提出的家的概念(Stranger body/Affect body)對此文本進行分析，將之區分爲馬六甲—美國兩大部分，藉以突顯家在不同時間的意義與其建構歷程。

四、何處是家

（一）馬六甲──家的起點

「我來自馬六甲，一個位於赤道以北二度的小鎮，然後我自己搬到新英格蘭、搬到布魯克林、搬到富裕的紐約市郊威闊斯特郡，現在又搬到南加州。」(p.46)

　　這是林玉玲對自己目前人生旅及之處做的簡短描述，她首先介紹自己來自於馬六甲，也是最初她出生、成長的地方；所謂的家，是可以利用地理座標來標示並且找到的所在地，例如：馬六甲，林玉玲的敘述透露這是一個位於赤道以北二度的小鎮、隸屬北半球、氣候環境皆具熱帶區域之特色。我們或許不熟悉馬六甲，但藉由地圖上的位置環境卻能進一步認識林玉玲所出生、成長的地方；接著提到後來搬到新英格蘭、布魯克林、紐約市郊，又到了南加州，由此可見林居住過很多城市、在很多地方生活過，這也間接說明她的足跡踏遍許多國家和城市，她的生命經驗必定參雜變動的成分，「家」，是經一次又一次的遷徙變動被建構出來；或許將林玉玲視為「移居者」可看出她是如何在不斷移動的環境裡，因本身的屬性而形塑對家的詮釋與認同。而且，林玉玲這麼表示：

「對某些移民來說，得到一心所追求的東西卻無法享受，那真是一大反諷。即使逃離了第一故鄉，奇怪的是新建的家園總也只能當第二，因為受制於嬰孩時期的感官經驗及最初記憶的強烈情感，而無法落地深根。在我學會愛上美國之前，我得無條件地先學會愛上另一塊土地。(p.46)」

　　林玉玲認為自己在學會愛上美國之前，必須要無條件先學會愛上另一塊土地，從文本上下文得知另一塊土地指的是馬六甲。或者可以這麼說，人似乎都無法決定自己要出生於哪個國家城市、生為哪個人種、甚至是性別，所以當我們呱

15

呱落地的當下就決定了身分與家園。即便因長大成人，有能力決定居住在哪些城市、哪個國家，或者因為戰爭與天災意外等因素而離開自己原本的家，人在記憶深處裡所想念的，還是出生及至成長時期所接觸的第一個家，有著過往生活的點點滴滴。林玉玲認為對於一些移民而言，後來新建的家園還是只能放在第二，因為小時候的感官經驗與最初記憶的情感仍牽繫著移民心裡所認同的家，那裡有著熟悉的一切人事物。所以當林玉玲在寫自己的回憶錄時，身分與想法已經與小時候的「她」有所不同，從她現今的立場出發，也就是定居於美國且認同自己是美國人的現在與過去作一對照，她才會認為小時候的自己應該要先無條件地學會愛上另一塊土地，即──馬六甲。

> 「世界上所有的小孩都覺得家是一切的中心，我也一樣，所以在信上寫下的地址是：貓眼、馬六甲、英屬海峽殖民地、馬來亞、亞洲、地球、銀河系、宇宙。馬六甲是一切的中心，有了她我才能想像整個宇宙的模樣，才能讓所有的信都寄到家裡來。」(p135)

　　這一段話是林玉玲開始上學、學會認字看書，經由教育而開始通往世界的道路，不僅讓作者從書本了解原來馬六甲以外的世界這麼大，也認知到自己的世界可以很大。她曾在幼時幻想跟大英國協其他地區小朋友通信並寫上自己的地址──貓眼、馬六甲、英屬海峽殖民地、馬來亞、亞洲…。這個地址與一般認知正式寫法很不相同，是出自自己對家的想像而寫下的地址，所代表她居住的家，也就馬六甲是一切的中心。而這種將自己放在宇宙中心的地理觀，能夠清楚地感覺自己的存在，以馬六甲作為基點而想像整個宇宙的景象。作者對自我經驗賦予了意義，感知到自己處於這樣的宇宙中心，她是主角，所有的經驗都因為她的解釋才有意義。這是由林玉玲所想像家的位置，那麼實際上林玉玲幼時所居住的家又是什麼樣子？

> 「…二十世紀初，荷蘭街是馬六甲的社會重心。包括祖父等商人在那兒

蓋起了一棟棟堅固、深長的房子，牆上貼著磁磚，地上鋪著採來的大理

石和燒烤過的紅土。我就是在這樣的房子裡出生的。」(p57)

家：一個父系親屬的空間

　　林玉玲的祖父經商成功，小有資本，得在馬六甲的荷蘭街尾興建一棟自己的

房子，林玉玲就是在這房子裡出生的。從孩提時代開始，林玉玲就住在祖父的家

裡，房子外觀的牆上貼著磁磚，地上鋪著大理石與紅土，透過描述，可知相當美

輪美奐。祖父有七個孩子，就像華人社會傳統的大家戶一樣，三代同堂或是與叔

伯們同住的景象經常可見，「或許因為我們不像大伯、二伯、三伯、六叔他們一

樣，還住在祖父的房子，所以覺得自己沒有份量、沒有安全感。」(p56)，林玉

玲的父親在成家立業後仍與祖父同住，不像他的其他兄弟們，擁有屬於自己的房

子，相對顯得沒有地位與歸屬感，畢竟寄人籬下的感覺不比擁有自己的家來得踏

實，所以體會到許多的人情冷暖。

　　然而，林玉玲從一些小地方看出祖父的房子是屬於「男人」的空間。「孩提

時代住在祖父的家裡，我不記得母親的身影。母親是個外人，在眾人面前總是很

沉默。雖然父親也是祖父的兒子，不過這裡可是他們的家，不是她家。」(p47)，

小時候的林玉玲雖然住在祖父的家，但感覺得出自己的母親因為屬於外人的身

分，所以總是很沉默，也甚少有發言的機會，畢竟居住的這棟房子，是屬於祖父

與父親的家，不是她母親。由此可見女性在傳統華人家庭裡的處境：對夫家來說，

自己只是個沒身分沒地位的外人，但仍須為這個家盡心盡力，接受這個家的所有

一切。林玉玲身為林家孫女，對她而言，祖父的房子又代表著什麼呢？

「我一輩子都夢到祖父的房子，有時還會夢見買下這棟老房子、加以整

修。這樣的夢境現在越來越少了，只常夢見又回到老房子去玩。...我幾

乎一直是滿心顧慮，期盼能找到它昔日的光采。那種驕傲不是為了佔

有，而是為了證明自己的身分，所以一直無法忘懷。這些記憶中的影像會觸發一股錐心的認同感，<u>因為我認識那裡的一草一木，所以才認識自己</u>。」(p57)

祖父過世後，房子日漸斑駁不堪，但作者卻經常夢見祖父的房子，盼望將它加以整修，重現往日光采，因為那棟房子是孩提時期的深刻記憶與強烈的認同感，自我概念的形成須環境、物質面參與作為媒介，即使作者日後遷居美國，夢境中她與祖父的房子仍緊緊連繫。總聽說「日有所思，夜有所夢」因為惦記因為想念，縈繞不去的思家情緒才轉換成了夢境，想要擺脫一些離家的孤獨感，因為這棟老房子始終留存著她最初對「家」的深處記憶，一個讓她記得「我是林玉玲」的認同與歸屬。

家：一種父系親屬法則的運作

一張祖父出殯隊伍的照片，也讓林玉玲回想起馬六甲的時候，那是從家延伸出去的一個空間，記憶中一個私密、親切的地方。在這張照片，因為有這麼多子孫為祖父送行，寬寬長長的照片裡呈現著作者與為數眾多的堂兄弟姐妹們像血脈延伸一般，在她的生命裡留下不可抹滅的記憶。而從這張照片讓林玉玲體會出家的意義，以及家與異鄉的差別。

「這樣的一個時刻深深烙印在我心中，讓我知道馬六甲是我的家；後來不論我去到哪裡，這種感覺不曾再有過。一旦感覺熟悉，隨即便會感到失去。在小鎮的街道上，我披著黑色麻布，穿著草鞋，跟著親人當眾哭號，一切全都在這張照片裡，讓我打從心裡瞭解這就是家。即使這個家已經散了，即使小鎮老早就隨著政治經濟而變得大不相同，但從此刻起，在這以外的地方都變成了異鄉。」(p60)

由此可知，祖父的角色包含聯繫與維持家族整體的使命。祖父過世時出殯送行隊伍的眾多子孫也代表著血緣的傳承，這些子孫的綿延傳續，是一種對家族的詮釋；作者雖深刻認同馬六甲是她的家，這個熟悉卻旋即感到失去的地方，表示對於家的不確定與不安感，即使這個家因為祖父過世而散了，但熟悉的集體記憶使馬六甲成為林玉玲心中的家，也使她認同這塊土地，其他的地方都成為異鄉。從祖父的房子，到這張拍攝出殯隊伍的照片，皆可發現林玉玲對家的詮釋，以及她如何形塑對家的認同。

　　林玉玲認同的家是祖父的那棟房子，而她與父母親同住的家，卻是另一番景象，從出生到離開馬六甲的這段時間，林玉玲的家是漂泊不定的。由書中前面章節可以得知林玉玲出生在祖父的那棟房子，「父親開了鞋店後，我們才有了自己的房子。…我不記得怎麼搬到班苔村的鞋店去，感覺像是從灰暗、不順意的嬰孩時期醒來，一下子竟發現自己置身於快樂的世界當中」(p48-49)，搬到班苔村一間店面兼住宅的房子後，林玉玲與其家人開始擁有自己的家，最重要的是，母親的角色突然變得鮮明，也許是不須再受大家庭的傳統約束、終於可以當家作主的緣故。有些親朋好友的拜訪使林玉玲感到不愉快，也對那些住在純住宅區的人家產生妒忌，「那裡不像我們家還要兼商店，也不像祖父家一戶住了五六家子人，而是個有花園、客廳、飯廳、臥室的房子，西式洋房裡有的格局它都有。」(p56)，這也可看出林玉玲充滿著對西式洋房的羨慕。相較於住家兼店面、祖父家的大戶人口，作者對於西式洋房有某種程度的觀察與喜愛，但當日後遷徙進入美國，西式洋房反倒使她不自在，在稍後段落可再比較。而後父親倒會負債，林氏一家又遷回祖父家。這段期間裡，父母親口角爭吵頻頻，致使母親離開家到新加坡；回顧林玉玲住在馬六甲的生活，持續處於搬家變動的狀態；從一個家換到另一個家。作者對於這些家的描繪著墨甚少，相對地說明林氏對祖父的老房子深刻記憶與強烈認同。馬六甲不斷搬遷的過程也迫使林玉玲不得不改變自己的屬性，所有的搬遷都只為了「尋找一個家」。

馬來西亞發生五一三事件，加上求學緣故，促使林玉玲選擇出國，她雖篤信
「除非以一個過客的眼光，否則我再也不會再見到馬來西亞。」(p227)，但未來
她是否真能以一介過客的眼光來看馬來西亞？抵達美國後，林玉玲對於家的詮釋
與認同是否會產生改變呢？

(二)美國──家的成型

一、寄人籬下

　　林玉玲選擇離開馬來西亞，赴美繼續其學術之路，乃出於多重複雜原因，一
方面因為感情不順遂、男友疏遠，另一方面則是五一三事件對於華裔馬人的衝
擊。離鄉當日，作者覺得自己已是一個「異鄉人」，篤信自己除非以過客身分路
過，否則絕不會再見到馬來西亞。對作者來說，過去感覺擁擠不堪的房子、沒有
母親的家庭、課業表現傑出卻處處遭受排擠的生活…已不僅是回憶，更促使她不
斷找尋自己安身之處，那歸所甚至要能夠接受像她這樣一個「放蕩不羈」之人。
赴美初期，學校為學生安排接待家庭，協助學生順利渡過適應期，其後再尋找正
式棲身的房子。作者描述這棟房子：

> 「在這裡，法蘭克萊德[3]所設計的房子坐落在山桂樹、赤楊、深綠的桃
> 金孃極高聳的松木之間。……。再加上視野遼闊、透明清澈的的玻璃
> 窗景以及石砌的火爐、散發木頭香味的房間，讓整個家顯得如此自在、
> 舒適。……我住在樓下的客房，準備更衣沐浴時，一打開衣櫥竟發現
> 成打成打的洗髮精、一籃一籃的香皂、成堆成堆還沒用過的毛巾……，
> 房子寬敞空盪，其實是因為太富裕的緣故，在這裡空間才是美感，不
> 會俗氣地裝滿東西」(p230-231)

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[3] Frank Lloyd Wright(1867-1959)，美國建築師，草原式建築為其主要風格。

接待家庭的住屋與林氏馬六甲時的居所在視覺上有強烈對比：明亮（接待家庭）—陰暗（原生家庭）；整齊寬敞（接待家庭）—擁擠雜亂（原生家庭)的對比，加上自覺是個兩手空空、亟欠陌生人善心資助之人，林氏的心情既羞愧又想保有最後的自尊，這兩種難以言喻的矛盾情緒顯示出剛到美國的不適應。這棟房子的建築樣式與家具擺設皆華美舒適，但作者卻無能擁有，相形之下更襯托出自己的困窘。林氏自告奮勇準備在接待家庭的第一頓晚餐，自認廚藝平庸的林氏，簡單炒了一道大蒜炒牛肉卻被視為佳餚，因此作者直言不諱地說「…這個家看似高貴，住在其中的人嘴巴卻嚐不出精緻、粗俗的差別，不過虛有其表。」(p232)，這樣的描述似乎透露作者羞愧並著驕傲，藉批評精神面的風格與品味來維護自尊，物質面貶抑為奢華空虛。

寄人籬下的日子，林氏以勞力換取熱水澡、舒適床舖，等價交換的認知煞是有趣。林氏在之後和路克同住，也是拼命地打掃、買菜準備晚餐，以避免自己落得白吃白住的嫌疑。之後申請到了宿舍舍監的工作時，林氏亦發滿心歡喜，因為體認到「別人要我服務！別人需要我！」。過去在馬來西亞為了能獨立自主，必須不斷的和家庭、社會規範對抗；到了美國，人生地不熟、像是沒有辦法生根般的孑然一身，一樣是孤獨，這兩者的孤獨感受卻是大不相同。在馬來西亞，作者背負家庭、社會給予的枷鎖須藉由對抗方可掙脫進而得到自由，縱然孤獨，骨子裡流竄仍是華人的血液，自由並不會讓她失去了身分；但在美國，她卻因為孤獨而成為無名之人，從前亟欲掙脫的家庭與社會不見了，感覺不到自身的存在，傳統華人社會所重視的家庭觀念在於群體而非個人，美國卻是這樣一個重視個人而非群體的國家，因此在社會上要做一個對別人有用的人，唯有如此才能深刻感受到其存在於這個社會。

身體作為對家的感知

歷經接待家庭後，作者的住處仍持續變動：和崇尚天體主義的夫妻、以寫歌

為生但賣不出去的男人杰若、溫和有禮待人細心敏感的路克等人合住過各式不同的房子，但作者似乎沒有一絲雀躍或是溫馨，在文本裡未對這些房子有太多著墨，相反的，處處盈滿痛苦的情緒及反應；例如不習慣美國食物，即使牙齒拼命地咀嚼，但胃總是拒絕吸收，因此一直處在飢餓的狀態，最終用一大堆甜食來滿足自己，

> 「…捧著滿手的巧克力棒，一口口地咀嚼包在其中的奶油巧克力軟糖夾心。衣服緊了，每天只好穿同一條緊緊的牛仔褲。…房間裡放了一面小鏡子，我望裡一看卻看到了母親的臉，蒼白，肥短，極端不快樂。我的長髮無力的垂了下來，像一堆死掉的雜草。」(p244)

作者曾經因為冷得受不了而泡在裝滿熱水的老舊浴缸裡，想像身體下面是海沙、而熱帶海洋就在這一方容器裡承載於她的身體；也曾經在努力克服離鄉背井的孤獨時，被室友從後方抱住騷擾，嚇得她晚上一定鎖門睡覺，並儘速找到下一個落腳處倉促離開。這些變動在在挑戰著作者身為女性、亞裔的身份，一旦相牴觸便選擇離開，所謂的家似乎處於一團迷霧之中，看似沒有邊際卻也痛苦地困居於此。其中的成員和作者沒有太多的交集，反而成為她極度不適應的眾多原因之一。之後作者向學校申請到城堡宿舍區當舍監。

女學生與女朋友（sisterhood）

> 「…這份工作可以讓我搬進一間單人房，只有我有鑰匙可以進入，而這個房間就在一個團體生活裡。我因此踏出了第一步，以自己的方式進入美國。……在這裡，我真是找到了安全感。十一點一到，最後一個依依不捨的的男生離去之後，女生就可以自由自在地活動，洗完澡出來之後，頭上帶著髮捲、髮帽，穿著花花的睡袍、睡衣，走來走去。大家會去串門子，坐在書桌上、隨便聊聊，隨著香煙裊裊的煙霧，空氣中彌漫

著輕鬆的氣息，接下來有好幾個鐘頭，只有女生在一起。」(p255)

　　舍監的工作顯然帶給作者許多不同的視角，對於如何看待現況以及適應美國生活有頗多的幫助，並且是一個全新的經驗；晚上十一點是一個界線，將宿舍大門關閉、鎖上，裡面是清一色的女孩，和童年總是被兄弟包圍的記憶不同，也和吉隆坡大學的學生宿舍不同。童年總是追在兄弟們的屁股跑、總是不被當成同一夥兒的、用功唸書被嘲笑就連獨自在家也遭受母親的堂弟騷擾，吉隆坡大學的女生則是在許多方面互相較勁；而在這兒，布蘭岱斯大學城堡宿舍區，每個女生都隨意地穿著舒適自在的衣服、隨意抽著煙閒話家常、煙霧瀰漫混合著香濃的水果乳酪、巧克力蛋糕，那是輕鬆是快樂，沒有競爭、侵犯而是彼此的真心相待。

　　「這種感覺和兒時的經驗大不相同，在那個社會裡，人們若不真的如
　　此敵對，也是互不關心，而在這裡，女性朋友之間真心相待，讓我瞭
　　解到事情不全然是如此。這種依時間的情誼既非謂了達到某種理想，
　　也非展現某種理念，不過是一直在追求、耕耘、享用、供給、珍惜、
　　不斷重複的一種經驗。……『姐妹情誼』正可以說明在這樣的定義之
　　下，女性之間相扶相持衍生出的情愫」(p256-257)

　　為什麼林玉玲認知到這一段生活是短暫的？因為她不會、其他的女學生也不會永遠待在這棟宿舍裡，在當代的社會裡，女性仍是會結婚生子，在宿舍真心相待的情誼只是讓大家暫時脫離社會的種種規範，即便如此，這種女性情誼卻是永存於心的。在馬六甲時不論是家裡或學校，她已看過太多妯娌及女同學之間的勾心鬥角，因此來到美國之後不同於過往的經驗讓她欣喜萬分；但從她清楚感覺到馬六甲的家是屬於「男人」空間的這個認知來看，她並沒有起身對抗這個男性空間，卻是以一種消極的態度接受這一事實，因此當她在美國看見「女性情誼」的存在時，高興之餘仍舊沒有出面去捍衛或是維持這樣的一份感覺，相反地，還是以「女性終究會選擇離開因為必須結婚生子」這樣的態度去面對。這裡不禁要質

疑作者兩點，第一，作者認知到女性在當代的社會仍會結婚生子，是否太過同質化所有的女性？作者一直都是非常努力地在自己的學術研究、日常生活，從馬來西亞到美國一路披荊斬棘，在大學女生宿舍區經驗到了從未有過的女性情誼，但每位女性並不是都具相同的經驗及背景，作者何能斷定「女性都會結婚生子」這樣的準則？再者在宿舍區因為同是女人而聚集所展現了這樣的情誼，也不表示脫離了此，女性情誼並不會繼續延伸，何以林玉玲對女性情誼有極大響往卻不願好好的維繫此關係？第二，是否作者仍深受傳統華人家庭觀念影響，認為「男大當婚、女大當嫁」？即使挺身對抗家庭、社會所附加女性身上的規範、即使清楚知道自己的能力、才華，逃離了原生故鄉之後前往美國，卻仍逃脫不了「結婚」的想法，

「…我不願再孤獨一人。我準備好了，我要結婚。」(p261)

二、結婚

林氏認識同校研究生查禮士，很快地兩人便決定共度一生，並搬到布魯克林。隨後林氏取得博士學位，轉眼離開馬來西亞也已四、五年；此時她開始猶豫是否該回馬來西亞教書，但礙在丈夫的外國籍身份，此計畫曲折多磨。一來馬來西亞大學正在推行教師本土化，二來是丈夫只願意待在馬來西一陣子，因為「紐約就是全世界，一旦你住過紐約就知道其他地方都不算什麼」，從丈夫的回應可察覺其身為紐約人的驕傲，在他的眼裡，紐約是家、是全世界，除此之外更顯示出其優越感；但作者卻十分為難，在回家，或當個異鄉人之間猶疑不定，

「馬來西亞和紐約是擺不到一塊的，我衡量自己的選擇：回到馬來西亞我確定可以在大學裡找到教職，可是如此一來就得和查禮士分開兩地，痛苦地過著單身生活。我不僅要在兩個國家中做選擇，還得在兩種承諾中做選擇：回家，在馬來西亞最好的大學教英文，孤獨一人過

日子；還是在外鄉漂泊，有個伴侶、一起研究文學。」(p272)

　　思及自己總是一人，處處被排斥、被分類，絕大部分的單身經歷都是苦澀的，對照今日尋覓到生命歸宿又得分離，那樣的苦澀揮之不去，重重地壓在作者心上，最後促使她毅然決定留在美國，但那心情卻充滿罪惡與歉疚：「有十幾年的時間我的心游移在亞洲和美國之間，志願在精神上當個流離失所的人」，兩個國家，一個是妻子原生住處另一個是丈夫原生住處；一個是家鄉一個是異鄉。選擇丈夫的原生家鄉，是否如前文所述：女人進社會後必須結婚生子，嫁到丈夫的家做事？林玉玲的確也做出類似的選擇。跟隨丈夫雖能讓身體有個安置之處、有個伴侶陪伴，但仍是有缺憾的，這缺憾讓她的精神無所依靠，但是已婚的身份讓她最後選擇留在美國。婚後她在布朗克斯區的哈斯特司社區學院覓得教職，學生多是非裔、波多黎各裔族群，老師們則多為像作者一樣剛畢業的美國白人博士生，為了家計及帳單操勞。

返鄉：華人的家

　　教書工作的隔年，林氏趁暑假返回馬來西亞度假，在美國辛苦掙扎多年的苦楚，經漸漸淡化身為異鄉人的不安，遠渡重洋在美國擁有的生活和過去總覺得擁擠不堪、不和諧的家庭相比似乎是幸福太多，但是父親的過世才讓她深刻體會到必須對原生家庭有所付出，將父親身後的孩子當作自己對待，「…亞洲，我的故鄉，竟用血緣的關係把後代子孫全都網在一起，綁的那麼緊，緊的讓人失魂落魄」，因為這個血緣關係不僅讓她難以逃脫掉作為女兒的責任，必須去照顧原生家庭的親人，也難以擺脫根深蒂固的華人傳統家庭觀，或許這也能夠針對先前所述作者心中的缺憾，提供一個說明。下面摘錄兩段文字，不僅可以看到同為女人不一樣的生活，也能夠和作者目前生活做一比較：

　　「…我幾乎是不加思索就決定回馬來西亞一趟，回家住生活一點壓力

也沒有，心情很愉快，不同於五年來在美國過的日子……，寄住在嫂

嫂家感覺很輕鬆，他們家位在寬大的綠地和一九五〇年代蓋的老房子

之間，通風涼爽，有很多玻璃窗和格子窗，是冷氣機發明以前蓋的，

還保有殖民時期建築的風味。……嫂嫂的佣人洗衣、作飯、清掃房子、

打點所有的家事。在這兒過日子，我不用急著想賺錢，只要幫二哥改

稿子、聊作回報即可。」(p280-p281)

「在美國的生活依舊辛苦：每次在布魯克林和布朗克斯之間往返，都

得忍受一個鐘頭、顛簸、刺耳的車程；……，走路的時候總要戰戰兢

兢；買完東西之後，要把滿載東西的推車推過破碎不堪的人行道，還

要防範垃圾桶掉下來；<u>凡此種種，莫不令人覺得極其疲累</u>。除此之外，

還有像老鼠般大的水蟑螂、像小獒犬般的老鼠，每天得注意家裡有沒

有哪裡長霉，每個月還得批改好幾百份幾乎沒人看得懂的作文。」

(p283)

林氏重返馬來西亞，可並不是回二哥的家，是「嫂嫂」的家，使喚的是「嫂嫂」

的佣人，因為這些住的、用的全由有錢嫂嫂提供，而非靠二哥收入支付。即使如

此，不需做任何的家事、住寬敞通風的屋子、週末騎著腳踏車享受迎面而來的涼

風，日子愜意無憂。林玉玲認為唯一的工作大概就是協助二哥校正將出版的碩、

博士論文而已。從文中特意提到寄住於嫂嫂家的文句看來，林氏是有些微的羨慕

之情，想想自己和丈夫攢了很久的薪水、省吃儉用之下好不容易擁有的房子；周

圍環境不乾淨，社區居民不友善、要來回奔波於工作和家庭之間，甚至連學生作

業都令她感到無比頭疼；種種比較下，在美國的生活圍繞著許多令人困擾的問

題，以為是在軌道上的運轉，卻發出惱人的碰撞聲響，倒底美國有什麼好留戀的

呢？即使回到屬於「嫂嫂」的家，馬來西亞蘊含無比的幽靜、愜意，作者也根植

於馬來西亞，但事實上已經變成美國人。除了前面所述，留在美國，一部分是因

為丈夫，另一部份也許是爲了擁有倡言社會政治自由的意識形態。這條路卻是不確定的，林玉玲依舊選擇走這條路。

三、定居

升格爲母親之後，爲了讓兒子能在美國快樂、平順地長大，林氏決定申請美國國民身分，並體認到自己在生活上早已成爲美國人。回憶中在馬來西亞遷徙的日子，以及到美國奮力不懈尋找家的日子，促使林玉玲對於「家」、「家鄉」有新的體認，她在書中提到：

「人要怎樣才算有個家？有時候，我認為人對家的評價過高，彷彿認為要是我們什麼都沒有，就什麼也不是，所以甚至會拼命地守著沙發、床墊不放。鄉土也被高估了。其實往往有許多故事，光是一把泥土就可以衍生出一段歷史，而其他許多故事即使非常豐富、令人感到震撼，聽完之後反而讓人覺得自己無能為力。」（p305）

「因為出生，可以把一個地方變成家鄉：出生地、孩童、兒時，父母把我們的臍帶埋在那裡，子孫把我們葬在那裡，然後他們的孩子又在那裡出生。家鄉有很多種，有的因為記憶成了家鄉，有的因為有展望而成了家鄉，然而對很多人來說，這兩者並不相同。」（p305）

每個人對於「家」的定義與想像不同，並受個人所處的情境脈絡影響。由於林玉玲的身分背景多元、複雜，她的家人、朋友皆來自不同的文化背景，曲折不定的家庭關係造成她長期以來缺乏安全感，一路爲馬來西亞的「家」及美國的「家」奔波、受挫。在此，她重新思考「家」；要擁有家，不一定非抓著某些東西不可，那些東西可能是與家人共處的回憶，可能是房房屋建築，家中擺設、裝潢，有些人也會對鄉土產生執著，然而對馬來西亞出生、美國發展的林玉玲，家鄉對她的

意義不停地轉變。怎樣才算有個家？或許對背負馬來西亞兒時回憶，此時身處美國的移民母親林玉玲來說，放下內心執著、放寬心看待「家」，就能輕易的擁有家。或許林玉玲在此想以過來人的身分提醒我們，當人對於「家」的標準、期待過高，越有可能會持續辛苦地尋找家，當家離我們越來越遠，回家就會變成遙不可及的事。

母子身份相互建構

林玉玲升格母親之後，重新思考自己來自馬來西亞，卻處在異鄉美國的身分問題，她說：

「我並不奢望自己的孩子能全然倖免、不受歧視，然而我也希望至少在他的嬰孩時代、在最初的經驗中，他能感覺到自己和美國土地連成一體，知道這是他的家鄉。為了這個希望，我把自己當成美國人，並且開始申請公民資格。」（p310）

「我很擔心我的小孩在成長的過程中，會像我一樣在美國被孤立，一想到這樣我的心裡就非常難過。我可不希望我的孩子像我們一樣這麼孤獨，無論如何，他是美國人，我希望他有全然的自由、拓展自己的世界，而不是像我拿著綠卡，活在陰影裡。」（p314）

小孩出生後，林玉玲向美國政府申請國籍，美國國籍使成為林氏新的身分認同，有別於過去在美漂泊的流浪者，政治上，林玉玲正式成為美國人。從過去到現在，馬來西亞的成長背景持續製造林氏與美國間的距離，使她即使身處在美國，卻無法自由自在地發展。林氏體認到身處異鄉的痛苦、孤獨，因而盼望小孩能免除思鄉之苦、能在美國毫無牽絆地自由發展。由上述可見林玉玲對出生地、兒時經驗的執著，對她來說，嬰孩時代、最初經驗，是真實、熟悉又深刻的感覺。

離開家鄉後，那些兒時回憶卻變得五味雜陳。林玉玲認為自己雖然拿著綠卡，卻活在陰影裡，馬來西亞的生活記憶與身為美國公民間也充滿矛盾，由此可見，在林氏內心深處，仍然有異鄉人的影子，彷彿不可忘記自己身為馬來西亞人的使命。對林玉玲來說，出生地、嬰孩成長經驗形塑自己心中的家鄉，就像人們常問「你來自何方？你是哪裡人？」，這樣的提問可能侷限人對家鄉的想像，忽視發展多元家鄉的可能性：只能有一個家鄉嗎？人有可能在異鄉重新建立家鄉嗎？以林玉玲盼望在美國為孩子營造有歸屬感的家為例，她提到：

「或許我應該時時記住自己的身分是合法居留的外國人，但是我要給兒子不同的東西。雖然我們交遊並不廣闊，還是希望他有歸屬感，確定自己的家鄉是何處，瞭解自己的身分、心存驕傲，就像我小時候，有極短暫的時間，清楚自己是華裔馬來西亞人一樣。我盼望只要他願意，即使想競選美國總統都可以。」（p314）

林玉玲表示，她得時時牢記自己的身分是合法居留的外國人，表示她對自己身為「美國人」保持著距離，雖然她沒有具體說明她要給兒子何種不同的東西，但是我們可以揣測、想像，孩子將在充滿歸屬感的環境下長大，能無疑地認同自己身為亞裔、猶太裔後代的美國人身分。身為移民母親，就連帶著孩子走在路上、陪孩子上學，都能明顯地感受到排擠，林氏因而憂心孩子將在充滿敵意、歧視的氛圍下長大，因此格外期望自己能協助孩子了解、認同自己的身分，並且滿懷自信的在美國土地上發展。

(三)書寫

書寫：安居適所後展開的追尋

在回憶錄的最後林玉玲提到自己最後在美國加州定居，她喜歡加州，身為亞

裔女性主義作家,她在美國加州大學聖塔芭芭拉分校女性研究找到安身立命的地方,就在這個亞裔美國人眾多的南加州。她提到:

「對亞裔美國人而言,加州或許是對家鄉最近的地方。誠如許多日裔、韓裔、華裔的人會告訴你,他們是一種特別的美國人,身分嵌在美國的歷史中……亞裔後代佔了加州人口百分之十一強的比例,但直到現在加州才接受事實,認定本身是比較傾向太平洋方面的,而且亞裔人士的美國國籍、對國家的貢獻等等亦無庸置喙。」(p359)

戰爭、人口激增等原因帶動了人口的流動,美國大陸不斷有移民湧入,由於位在美國西南岸的加州西臨太平洋,離亞洲陸地比較近,於是成為亞洲移民率先登錄的地方。加州地理位置的特殊性以及人口組成的多元性,促使林玉玲對於加州感到親切、不陌生,亞裔美國人在加州團結地聚在一起,加州學校更鼓勵、認同亞美文學,並尊重亞美文化、發展亞裔女性研究,林玉玲在加州感覺到自在、感覺到溫暖,她在加州感受到亞裔美國人團結、努力營造屬於自己家園的精神,使林玉玲更深刻地體認到她自己是「亞裔美國人」的身分,然而她也在她口述的歷史故事中不斷追溯自己到底身為何人,並從中尋找那個記憶中、想像中的「家」。她說:

「我們會述說一些故事,好讓自己有所依附,找到地方停泊;然而令我們流淚的故事往往也就是把自己綁得最緊的繩網。我彷彿聽到父親的魂魄從他的安葬的地方,在馬六甲的葬鐘聲中,發出微微的氣息,倚靠在椰子樹旁,瞭望綠油油的稻田。我把父親帶了一小部份、跟我一起到加州來,很小,不足以纏住我、叫我回家去,但又大得足以燃起記憶的香火。在我的感覺裡,父親從未死去,好像這樣才能叫我仍然對他盡孝。對子女而言,父母不會死去,他們只是轉變為祖先的魂魄,仍舊抓著你不放,讓你永遠以為自己還是個孩子。因為這些先靈,

我比多數的移民花更多的時間，才得以離開家園。」（p364-365）

所謂可以讓我們口述的事情，就表示當時的人、事、物都印在腦海裡，然而當我們問自己為何能口述或一再地口述時，就不免會去思考這些人、事、物對自己的重要性，或對於現在生活的意義。現在的林玉玲口述自己過去的故事，那些她口述的故事，對不同時期的她產生不同的意義，間接形塑出她心中的「家」以及身處異地的疏離感。當她離開了她的家園馬來西亞飛奔到美國時，她感覺自己並沒有真的離開家，記憶深處，最刻苦銘心的人事物…父親、母親、馬六甲，她最初的成長背景，這些記憶伴隨著她到美國，無論她是留學生、女性主義老師、愛子心切的母親或亞裔美國人，她永遠都是父母的孩子，她的父母在馬來西亞，她來自馬來西亞，這些記憶、族裔認同的使命，使她感覺她仍然處在家中，她離家，但並未真的離開。她提到：

「我放棄掙扎，不再守著記憶中的家園不放，這大概是我能做得到、最仁慈寬厚的一件事了。不管住在美國哪裡—波士頓、布魯克林、威爾斯特—我總不知身在何處，只覺得自己並不在美國。這種感覺就是母親教給我的故事，也是移入馬六甲的土生華人的故事。然而，或許她也教了我：家就是我們把故事說出來的地方。」（p365）

「在加州，我開始寫有關美國的故事，也寫馬來西亞的故事。因為傾聽、說出自己的故事，我正在回家的路上。」（p365）

移居到美國，甚至成為美國公民，林玉玲一直對美國這塊土地有距離感，或許是美國環境對她而言太陌生，甚至對她不友善，使她守著記憶中的家園保護自己，因此在她離開家之後，她開始想家，馬六甲的家。在她成為愛子心切的母親之後，她開始重新思考成為「美國人」一事，為了要給孩子一個有歸屬感的環境，她意識到她其實已生活在美國數十年之久，或許在某個層面上，她早已是美國

人，只是過去馬來西亞的回憶爲她的族裔身分與美國劃下難以突破的疆界。

在《月白之臉》中，林氏未曾特別歌頌華美文學，本書是以英文寫作，研究者閱讀的版本爲中文譯本，且非爲林氏本人譯作，乃張瓊惠翻譯。這件事說明了什麼呢？作者在寫自傳，這最私密、創造獨特脆弱而誠實的主體時，所使用語言、文字，必然具有非其不可的理由，唯其否則無法描繪並表達自己。林氏本身爲英美文學博士，深諳英語寫作，且本書獲得 1996 年美國書卷獎，林氏實已與西方強勢文化搓融爲一。林氏在國籍、強勢文化、學術專業、移民者原生文化之間，呈現獨特而在某種意義上矛盾的張力，是抵抗也是結盟，提供理解離散文學中對強勢文化產生抵抗的另一種思考方式。

五、結語

林玉玲的人生歷經數次遷移，但她仍然固守對寫作的堅持，就如同周婉淑所述，書寫記憶不僅使作者對過去有新的詮釋，也使作者和現在的自我連結。林玉玲在寫作中尋找家，但她並沒有告訴我們她的「家」到底在哪裡？熱愛寫作的她提供另一種對「家」的想像，讓我們重新思考那讓我們說出故事的地方對自身的意義，在傾聽、說故事的過程中，可能會使我們對某個感覺熟悉又親切的時空產生對話，時空的差異、熟悉的感覺湧現，促使我們的感受如同走在回家的路上。但究竟家在何方？是在遙遠的記憶裡，如同出生時與母體連結的臍帶般，就算切割的很完全仍無法捨棄孕育而生的母體；抑或是在異鄉那無數個寄人籬下的環境、讓她覺得輕鬆自在的女性宿舍，還是與丈夫結婚後用微薄薪水購買的房子？林玉玲是否真的在找一個真正落腳的家？對於林玉玲而言，離家、尋家、返家的過程就在她口述的故事裡，她不斷地說自己的故事、說自己的「家」，其實，她從未離家。

林玉玲的自傳在內容上，是一名美籍華裔馬來西亞女性自述漂泊生命故事，

但這本自傳詳細描繪女性身為女人、母親、教師、詩人、博士生等多重角色，如何與多重地理空間交織後產生的深刻故事，在學術意義上，已為離散文學、自傳文學另闢女性的視角，不僅是增補性(supplementary)的點綴，亦是種深刻的反省，重新檢視自身對自傳文學產出知識的刻板想像。

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從跨國女性主義觀點重新探討女性經驗

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摘要

　　跨國女性主義的興起，與後現代（後結構）主義的思潮及晚期全球化資本主義的社會脈絡有關，因為階級、族群、性別等因素的交織影響，個別女性所遭遇的不平等處境並不全然相同，女性的多元化與異質性必須被重視，才能連結更廣大的跨國性團結力量。傳統女性主義在挪用馬克斯主義理論的過程中，運用階級概念分析性別關係，卻沒有考慮到理論產出的物質狀況，唯有結合性別、經濟、地理、歷史等多重觀點，以文化研究作為跨國女性主義實踐的方式，帶著具有「危機」的批判觀點探尋女性的生命經驗，從特定情境脈絡下理解女性主體位置被產製的過程，才能避免陷入自我與他者的對立角度。然而，即使團結的力量是來自於尊重多元差異，卻也絕非普同主義式的允諾，更不是秉持著同一個標準看待性別、階級、族群等差異；事實上，每個社會文化都無法容忍被其他文化所取代，因此跨國女性主義也必須尊重各種特殊文化的「不可容忍性」，同時凝具全球性的團結力量，以共同抵抗全球化資本主義的剝削。跨國女性主義在處理女性問題時，仍然不能秉棄傳統女性主義的主張與理想，而是融入更多元的思考模式，並更積極地介入權力網絡，從中協商連結多元的文化霸權。

從跨國女性主義觀點重新探討女性經驗

一、前言

　　女性主義的議題，不外乎揭示女性生活所面臨的不平等處境，以及捍衛女性權利與利益。然而，當女性主義的發展，從早期第一波女性主義的爭取基本權利，到第二波女性主義的對抗社會不平等，學術所關注的議題，似乎都著重在父權的批判與抵抗。然而，當男人成為女性共同仇視的敵人時，女性也會被誤解是同質的群體，女性自身的聲音，似乎被忽略而不被聽見。究竟，在女性的社群中，個別女性的聲音在那裡？她們所處的社會脈絡都相同嗎，她們所遭遇的不平等處境都是基於相同的原因嗎？我們看到，在第三波女性主義中，雖然女性共同抵抗男性主導與父權體制的目標仍然不變，但是已將更多的關注點集中在女性本身，認為女性的多元化與異質性必須被重視，跨國女性主義就是在這個時代脈絡下應運而生。因此，我們有必要先了解跨國女性主義產生的社會背景因素與重要議題，以及各個學者以何種研究方法重新探討異質多元的女性處境，最後再反思及釐清跨國女性主義觀點所可能遭致的批評，讓我們以另一種觀點深入而全面地研究女性。

　　其實，跨國女性主義學者不但經歷過特殊的生命經驗，更有共同關注的議題。以 Caren Kaplan 為例，身為白人種族的她與印度裔的 Inderpel Grewal，在學術上擦出精彩的火花，我們將從以下的文章中，分析他們如何以後結構主義的觀點重新反省傳統女性主義的不足。同時，在 Caran Kaplan 及 Inderpel Grewal 的分析下，不但更能突顯同為印度裔的 Gayatri Chakravotry Spivak 學術位置，我們也將藉此進一步了解，如何從去中心化的角度研究女性處境，以及在特定情境脈絡下理解女性主體位置被產製的過程。此外，對於出生於印度而遠赴美國求學的 Talpade Mohanty 而言，她個人特殊的生命經驗，更成為批判傳統女性主義的最佳利器；她如何一方面突顯「第三世界女性」所經歷族群、性別、階級等多重交

織的壓迫根源，並同時主張「無邊界的女性主義」，以凝結更多元的團結力量，也是我們在研究跨國女性主義時，不能不加以了解的重要議題。最重要的是，除了探討跨國女性主義的議題外，我們也有必要了解其他領域對於跨國女性主義的看法，他們對於跨國女性主義究竟是採取水火不容的批判觀點、抑或是殊途同歸的見解？也將是很有趣的探討面向。

二、跨國女性主義的研究背景與重要議題

跨國女性主義的研究背景，一方面是關於與現代主義（結構主義）絕對、客觀、永恆觀點的對話與批判，另一方面則與晚期資本主義的社會脈絡有關。隨著當代社會情勢的轉變，要集結更多女性的力量，就必須先理解跨國女性主義與後現代主義、全球化資本主義之間的關係，才能深入探索跨國女性的多元文化，以及她們在全球化資本主義下所遭受的新困境。

跨國女性主義受到後現代主義影響的原因，在於傳統的第一波、第二波女性主義的理論觀點，只適合於解釋西方社會脈絡下的女性處境，然而女性並不是單一的群體，伴隨著階級或族群因素的影響，每個女性面臨的生活壓迫不盡相同，因此受到現代主義影響的傳統女性主義，她們主張父權是壓迫女性的單一結構性觀點，並無法完全解決每個女性的問題，也難以集結全球女性的共鳴與力量。後現代是一個高度全球化的社會，女性主義一旦要研究不同社會文化脈絡下的女性，勢必要引用解構的後現代主義觀點，重新檢視女性多元而異質的生命經驗。站在後現代主義立場的女性主義，必須拋棄男女二元對立的看法，著重在演繹女性生活的差異，重視階級、族群、性別等因素對女性經驗的交織影響(Grewal & Kaplan, 1994)。

相對於傳統女性主義所關注的西方世界，跨國女性主義者則強調，女性主義應置於跨國關係的社會脈絡下來討論；要了解跨國文化的交換結構，則必須先分

析它背後所存在的經濟體制。相較於現代社會的中心－邊陲的經濟體制模式，後現代社會已是深刻融入在全球化關係中的晚期資本主義。然而，不論是中心－邊陲或是全球－地方的經濟模式，都是過於簡化二元的區分概念，均無法完滿解釋跨國女性主義者所想要理解的文化現象。跨國女性主義者認為，跨國文化交換結構背後的基礎，既不是經濟決定文化的早期資本主義，也不再是後殖民經濟模式，更不是異中求同的全球化理想。雖然我們要以更宏觀的全球化角度研究女性議題，但是，跨國女性主義並非全球女性主義，因為「全球化」仍然是單一性、整體性的概念，會有簡化各國女性的風險。跨國女性主義強調的是各種女性主義之間的「關係」，認為在地文化都有等值的重要性，每個在地化文化都有成為全球霸權的可能；進一步來說，在地化其實就是全球化的一部分，兩者是互相影響的關係。秉持著這樣的主張，意味著在地化有影響全球的能力，一旦在地的文化或個人改變，就可以改變全世界，同樣地，文化結構也不再是單一霸權，而是分散的、流動的權力(Grewal & Kaplan, 1994)。

跨國女性主義的重要議題在於，透過文化研究，從當地歷史社會脈絡下了解女性的生活，從她們的角度看待壓迫及困境；女性生活問題，不再是單一的問題，每個女性的議題都值得被重視。然而，了解並尊重女性生活的差異，並不意味著跨國女性主義的理想就此完成，雖然女性生活的差異沒有輕重之分，但是不同女性的聲音間仍然有必要建立協商的網絡，才能結合共同抵抗的力量。跨國女性主義者的任務，就是要使抵抗不再是消極的反抗力量，而是要化被動為主動，對於連結女性差異、協商及結合女性力量，都充滿積極而樂觀的慾望。因此，女性應該運作一套「慾望的機制」，扮演積極的角色，介入權力網絡（例如在聯合國成立婦女聯盟），參與全球化的權力角力，才能處理全球化社會下所產生的新的複雜關係（例如跨國婚姻所引發的社會問題），以及抵抗新的都會型父權主義(Grewal & Kaplan, 1994)。

此外，跨國女性主義所主張的權力不再是中央集權式、上對下式的單一權力，而是一個協商的權力網絡；所謂的霸權也不再是單一的霸權，而是分散的、複數的權力。在連結女性的過程中，不能要求異質的女性從大論述認識自己，而是尊重每個女性發展自己小論述的權利，也就是對於每個在地文化賦予正當性，這種由在地化所凝聚的共識，便是一個由下到上的集結過程，當然不可能一成不變。然而，為了避免連結的過程無限延伸，跨國女性主義者在尊重在地文化之餘，仍然有必要讓每個女性了解自身所處的在地位置，以及她在全球化中所扮演的角色。如此一來，跨國女性所凝聚的共識就會充滿能動性，隨著不同社會脈絡而修正或變動，才能達到真正改善女性生活的目的(Grewal & Kaplan, 1994)。

三、Kaplan 與 Grewal 的後結構主義觀點

　　嚴格來說，跨國女性主義並不是創造另一個女性主義「理論」，而是啟發一個嶄新的「研究觀點」，一個實踐的方式。為什麼要發展跨國女性主義的議題？因為當下的學術領域是百家爭鳴的時代，然而各種學術論述似乎朝向平行、並置的發展，雖然女性主義非常重視個人主體位置的分析，卻也可能因為缺乏地理、歷史的研究角度，而無法透視或解析主體形塑的複雜過程。包括 Caren Kaplan、Inderpal Grewal 等學者在內，都看到這種學術發展的危險趨勢，認為有必要深入解析學術知識產出過程的物質狀況，從後結構主義觀點，重新探究馬克斯主義與英美女性主義的理論脈絡，一方面揭露學術知識產生可能會再度陷入與父權共謀的險境，另一方面則試圖發展一套綜合性的文化研究方法論，使我們得以運用更細緻的分析方式，詮釋主體位置的形成過程。

　　傳統女性主義理論深受馬克斯主義的影響，她們所主張的性別化分工、生產與再生產等概念，均能強而有力解釋女性所面臨的生活處境。然而，馬克斯主義對於階級概念的重視，影響了女性主義對於「女性」與「男性」這兩個群體的看法，男優女劣的父權社會現象，使得女性主義自然而然將男性與女性分為兩個階

級。這樣的分析過程將使階級的重要性凌駕於性別的影響力，我們就只會限縮在經濟的角度看待女性的處境。Kaplan、Grewal 等學者認為，女性主義在挪用馬克斯主義理論的過程中，沒有考慮到理論產出的物質狀況，女性主義者只是僵化、片面地套用階級概念，即使讓女性擁有生產工具或是資本，仍然不會改變父權機制的運作，只是讓女性更加順從男性化的社會運作模式，如此一來，運用階級概念分析性別關係，反而會使女性主義走入與父權體制的共謀者後果(Kaplan & Grewal, 1995)。

此外，雖然英美女性主義者有看到女性身體受到性別、種族、性屬(sexuality)等影響，然而女性主體能動性(agency)與主體位置的形塑，其實是一個非常複雜的過程，性別、種族等因素與女性身體之間的關連性，並不是單純的排行並置地位，這些因素都會有條件地交織影響女性主體形塑。學術知識的產出，若是被僵硬地分割成平行式的研究取向（例如性別與族群，性別與區域研究），當這些新的研究領域被建立的同時，所有的性別議題會淪於族群議題或區域議題，同樣會再度陷入看不到性別面向的盲點。Kaplan 與 Grewal 認為，唯有結合性別、經濟、地理、歷史等多重觀點，以文化研究作為跨國女性主義實踐的方式，才能免於落入與父權共謀的陷阱(Kaplan & Grewal, 1995)。

四、Spivak 如何以去中心化的角度研究女性處境

在後結構主義的研究中，去中心化是重要的研究角度，不論是主體位置的形塑，或是自我與他者的區分，都是流動的、不固定的狀態，Gayatri Chakravorty Spivak 學術位置的轉變就是最佳例證。Spivak 的學術貢獻不但長期以來被忽視，她身為馬克斯主義者的立場也曾經不被認同，Spivak 因此以後結構的觀點提出各種反擊：當英美女性主義者主張從屬階級有發聲的權利，或是質疑 Spivak 認為從屬階級不能夠發聲是不夠人道時，有沒有想過從屬階級實際上有無發聲的能力

或機會？當他人質疑 Spivak 不是馬克斯主義者時，那麼到底什麼人才是馬克斯主義者，誰又能定義什麼人是馬克斯主義者？從後結構的觀點，我們可以看到 'we' 與 'them'、中心與邊緣等觀點的角力過程，既不能獨斷地定義別人是否為馬克斯主義者，也不能樂觀地主張從屬階級可以發言，而是要進一步追索馬克斯主義有幾種立場，或是從屬階級有沒有發言的能力，否則當「我們」判斷「他人」是馬克斯主義者、或是「西方世界」支持「從屬階級」能夠發言的過程中，就會陷入我中心、他邊緣或我優勢、他劣勢的簡化觀點(Kaplan & Grewal, 1995)。

我們惟有真正依循去中心化的後結構分析角度，才能真正領會 Spivak 是如何重新結合馬克斯主義與女性主義的論述。Spivak 在此提出「危機」的概念，她以簡單的比喻指稱：當事業的執行與它先驗的概念產生落差時，就是危機產生的時刻(crisis is the moment at which you feel that your presuppositions of an enterprise are disproved by the enterprise itself)。從學術知識產生的層面來說，若我們能批判傳統的馬克斯女性主義是僵固的陽性中心理論，從去中心的角度重新與這些理論對話，這種批判性的觀點，就是危機產生的時刻。從女性主義理論與女性運動實踐互為消長的歷史過程來看，如果我們存有女性主義理論「知識」是優於女性運動主張的觀點，卻忽略了女性主義學術理論是受到女性運動影響所產生的論述過程，就會產生崇尚理論、貶抑實踐的對立危機。從價值生產的層面來說，我們必須深刻體認到，第一世界權力的自我再現，其實是源自於第三世界勞工所製造出來的價值，惟有不斷演繹剩餘價值的意義，才能產生危機的觀點，在質疑價值產生的過程中揭露社會的不公平(Spivak,1990)。由此可知，Spivak 不過是在提醒我們千萬別被一個未經驗證的前提所誤導，而影響了分析事情的角度，我們必須跳脫'we' 與 'them'、或「第一世界」與「第三世界」的視角，否則會造成對立或偏差的危機結果。因此，Spivak 的危機概念，其實是一個偶然性的(contingent)、流動性的概念，危機並不會自己產生，而是我們要帶著危機的「觀點」理解事情，才能免於陷入對立角度，而從特定情境脈絡下理解主體位置被產製的過程

(Kaplan & Grewal, 1995)。

　　Spivak 的危機概念，並不是一個終結性的結果，而是一個具有生產力的管理策略。不論是學術知識的產生、理論與實踐的消長，或是價值生產的過程，當我們意識到危機的時刻，雖然有可能產生對立緊張的關係，卻也同時啟發了團結合作的契機，協商就成為危機管理的重要策略。首先，我們必須洞悉，各種帶有中心主義的學術理論或知識觀點，諸如視女性為階級的馬克斯女性主義，或是種族歧視主義等等，其實都是各種「暴力的結構(structures of violence)」，它們就像看不見的權力，交織影響主體性的形塑，惟有透析這些陽性中心主義的權力圖像，才能真正理解主體位置的所在，否則，這些暴力結構將會變向成另一種形式的父權機制。我們如果只是並置地、平行地分別研究性別與族群、性別與性屬、或是性別與階級等議題，就會忽略族群、階級、地理、歷史等因素如何共同交織影響主體位置的形塑過程，不但無法拆解這些暴力結構的集中式權力，也會再度成為擁抱父權式霸權的共謀者(Kaplan & Grewal, 1995)。

　　其次，當我們有能力重新定位自己後，接著又該如何與其他主體位置協商與連結？Spivak 認為協商的策略必須是消彌對立狀態，也不能是利益瓜分的討價還價過程，更不僅止於主體與各別社會文化的連結，而是主體與全世界的整體關係。在理論的協商與連結方面，Spivak 提出一個結合性的研究方法論，我們必須同時關注性別、政治經濟狀況、跨國性的勞力分工等情形，也就是說將跨國女性主義定位在文化研究的導向，才能綜合性地理解各種學術知識是處於何種物質條件下所產出，是基於何種立場所發言。在實踐的協商與連結方面，我們必須從特定條件的歷史脈絡下，不斷檢視主體形塑與再形塑的流動過程，協商女性在不同環境下的共同性與特殊性。當我們正視主體性的形塑過程是各種權力機制協商運作的結果，我們才能意識到，協商的權力不能再是集中性的、單一性的霸權，而是每個主體位置都有發聲的機會與能力，如此一來，我們才能超越僵固的理論，

超越自己主觀的位置，才能用更寬廣的視野連結個人與全世界(Kaplan & Grewal, 1995)。

五、Mohanty 與 Spivak 的觀點間，有格格不入的邊界嗎？

Talpade Mohanty 是出生於印度的女性主義學者，她以特殊的個人經驗作為最有力的佐證，批判西方女性主義疏於關注第三世界女性的生活狀況，因為第三世界女性受壓迫的情況，緣於地理、歷史、文化等因素的關係，與西方世界女性有很大的差異，西方女性主義並不能以普同化的觀點，解決所有女性問題。Mohanty 從全球化脈絡的角度主張無邊界女性主義，希望橫跨理論與實際面向，從三個核心議題：去殖民化、反資本主義（反對全球化）、與團結，結合個人與政治二個層面，以尋求女性共同的最大利益。

Mohanty 觀察到跨國女性主義思潮的興起，與西方女性主義發展的自我反省有密切關係。一方面，女性主義因為片面、僵固地挪用馬克斯主義，認為經濟面向決定了女性受壓迫根源，使得階級的重要性凌駕於性別的影響力，導致傳統女性主義理論走向陽剛化趨向，復因在 1980 年代學術論壇中掀起兩性戰爭(sex war)的激辯，才使大家開始重視階級、種族、性向(sexual dimensions)等因素對女性生活的影響，促使女性主義議題更加豐富而多元。另一方面，受到後殖民時代社會變遷的影響，學術開始關注「南」、「北」國家發展的差異，興起了立場論的知識建構方法，促使女性主義學者重新檢討西方女性主義的理論侷限，Mohanty 所主張的無邊界女性主義，便是在不斷與西方女性主義的對話過程中逐漸成形(Mohanty, 2003:4-5)。

針對以美國為中心的女性主義發展，Mohanty 進一步提出她的質疑：首先，她認為女性主義的理論與實踐的發展有階級化的趨勢，因為長期處在學術象牙塔的女性主義學者，通常是屬於中上階級的知識分子，她們關注在建立各種抽象理

論，以求學術地位升等，卻因爲過於在乎個人前途，而忽略了生活實踐的重要性；即使當代社會、經濟正遭逢巨大地集體變遷，以美國爲首的西方女性主義者，卻疏於關注與她們不同的第三世界女性處境。其次，Mohanty 認爲美國文化長期以來傾向工會化的趨勢，導致學術發展也缺乏橫面向的跨領域研究，加上受到全球化的影響，社會正處於追求市場極大化、勞動彈性化的趨勢，資本主義式的價值觀，已經融入在美國日常生活中，更形成一種意識型態或個人的想法。Mohanty 憂心地認爲，如果女性主義的發展繼續受到資本主義價值觀的影響，就會導致結合新自由主義、消費主義與原始資本主義的偏頗觀點(Mohanty, 2003:6)。

然而，爲什麼 Mohanty 反對女性主義結合資本主義的價值觀呢？首先，在全球化的脈絡下，資本主義已經與全球化自由主義相互結合，社會趨向私有權極大化、勞動力彈性化（流動化）、市場自由化的現象(Harvey, 2005:2)，卻與女性主義所主張的社會經濟正義無法相容；Spivak 也指出，全球化只是空言允諾均富與經濟平等的社會主義理想，實質上仍然包裹著資本主義向錢看齊的內在價值(Yan, 2007:435)，因此，Mohanty 與 Spivak 均抱持著反對資本主義價值觀的批判觀點。其次，誠如前述，工會式文化、新自由主義與資本主義相結合的結果，已使資本主義式的價值觀被自然化成爲意識型態，Mohanty 因此提醒我們要隨時保持警覺的觀點，針對資本主義的運作方式、論述、價值觀，提出辯證式的批判，以解開資本主義面紗，否則當一切價值都以金錢做爲衡量的標準時，就會忽視了倫理的重要性(Mohanty, 2003:9)。

雖然 Mohanty 與 Spivak 對資本主義採取相近的批判觀點，但是爲了帶給全球女性更好的生活，Mohanty 強調的團結(solidarity)力量，似乎被解讀成普同化(universal)的允諾，以爲 Mohanty 主張追求共同利益的理念，是帶有普遍主義的觀點；相較之下，Spivak 將全球化視爲不可避免的趨勢，爲了防止各種壟斷競爭市場的力量，所以強調監督的立場，被認爲比較不會淪於以相同標準判斷事情的

危險。然而，當我們深入分析兩位學者的立場後會發現，Spivak 是站在地緣政治 (geopolitics)的觀點，為了避免歐美跨國集團對第三世界國家的吞噬與壟斷，因而重新提出國家的抽象架構概念，國家的形式不再是有形的圍籬障礙，而是具備更多穿透式的制度設計，使得各國在經濟層面可以互動流通，透過架構性的重組及結合，使得「南方」第三世界國家可以團結起來，共同對抗「北方」第一世界國家的剝削行為(Yan,2007:436)。Mohanty 則是從多樣性與差異性等價值觀所衍申的團結概念，藉以取代姊妹情誼(sisterhood)宣言的侷限性，團結的力量是來自於尊重多元差異，並非普遍主義式的允諾，更不是秉持著同一個標準看待性別、階級、族群等差異，而是希望從了解邊界、跨越邊界的過程中，凝具全球性的團結力量，共同抵抗全球化資本主義的剝削(Mohanty, 2003:7)。由此可知，Mohanty 與 Spivak 不但對於資本主義同聲譴責，她們對於女性主義的未來願景也互不衝突，只是分別透過地緣政治或差異政治的立場，規劃跨國女性團結的各種構想與藍圖。

我們必須進一步澄清，Mohanty 所主張的無邊界女性主義，並不'border-less' 的情形，否則會淪於不注重差異、秉持相同判斷標準的普同性思維，她主張認同不應該是排他式的、利己式的本質價值，而是應該視為流動的、策略性的知識或動力(Mohanty, 2003:2,6)，Spivak 也主張不要帶著「認同」的位置或立場分析事情，似乎可以微妙地呼應 Mohanty 的觀點。Spivak 以亞洲的概念為例，認為從西方世界、中國或印度的立場，對於亞洲的意義都有不同的詮釋內涵，我們惟有超脫個人的立場或位置，才能在分析亞洲的概念時，跳脫出與個人有關的認同意義。舉例來說，在與西方世界對話時，中國與印度可以認同並結合亞洲的概念；當中國與印度互相對話時，雙方對於亞洲卻可能又有不同的認知意涵。由此可知，我們更應該將認同視為流動性的知識或動力，才能理解更豐富而多元的亞洲概念。為了避免將認同的意義解讀為狹隘的、本質主義式的觀點，Spivak 因此要提醒我們注意發言的立場，她所主張的「沒有認同的立場(position without

identity)」, 並不是要拋棄認同政治的想法，而是認為認同政治必須脫離本質主義的束縛，才能真正在跨國間形成協商的力量(Yan, 2007: 430-431, 434)。很明顯地，Mohanty 與 Spivak 的觀點不但可以互相應證，Mohanty 所主張的無邊界女性主義，也是以超脫本質主義、尊重多元差異為前提，才能在對抗全球化的過程中，爭取每個人都應享有的平等權利地位。

基於反種族主義的立場，Mohanty 特別關注政治體制的轉變，例如第三世界（南邊）國家脫離殖民而獨立，以及以蘇聯為首的共產集團瓦解後再興起等現象，因為政治體制的轉變對女性處境所帶來的影響，更可以突顯出西方女性主義理論無形中帶有種族主義色彩的偏失；我們則必須依循著歷史脈絡，理解個人、人際、社群、集體或制度的遞變，因為在政治上脫離殖民統治所伴隨產生的「去殖民化」現象，是一個歷史的、集體的過程。去殖民化也是一種強制力(violence)的觀點，不論處在何種心理或社會的宰制結構內，個人都要勇於表達自己的想法，隨持抱持抵抗的態度，才能積極爭取自己的權益(Mohanty,2003:7)。

當我們從去殖民化的觀點重新看待女性處境時，Mohanty 訴求的是一個「沒有邊界」的女性主義理論，拋棄主體與他者、本國與外國、白人與非白人等各種邊界，因為邊界同時暗喻著安全與圍堵的雙重意涵，它會形成一股掮制的力量，在鞏固某一群女性的利益之餘，卻造成排除其他女性利益的不公平結果。Mohanty 希望不同身分地位的人，都能享有相同權利，因此她一再強調，訴求無邊界女性主義的前提，其實是要看到邊界的存在，了解邊界對女性造成的不利影響，才能真正超越邊界。沒有邊界並不是忽略邊界的意思，正因為不是所有的女性都處於平等的位置，因此 Mohanty 更加在意邊界的存在與化解，才能追尋女性利益的極大化。女性主義者不應該限制某些女性群體的發言機會，而是採取兼容並蓄的態度，從不同社會脈絡下了解女性的處境，注意邊界的多樣性與狹隘性所產生的緊張關係，才能從中獲得釋放的能量(Mohanty, 2003:3-5)。

在具體的實踐行動層面，Mohanty 提醒我們必須關注女性在社會政治經濟方面遭遇的難題，因為女性不但在生活中必須承受政治上的後果，更常在社會經濟上遭逢邊緣化或特殊待遇(privilege)；意識型態在政治社會體制內具有很大的影響力，也會對女性造成仇視與暴力的行為。因此，Mohanty 主張無邊界女性主義的目標，就是要使女性在經濟與社會方面得到正義的結果：在經濟方面得所應得，在社會方面獲得該有的對待。我們不但要從日常生活、集體行動與理論層次等三個層面實踐女性主義，更要時時保有參與感，並秉持著唇亡齒寒的密切關係，女性主義的實踐才能更具重要性，實踐的範圍才能愈益擴大，並形成有組織性的政治運動(Mohanty, 2003:3-4)。

在跨國女性主義的研究中，Mohanty 始終關注於兩大議題：女性主義去殖民化，以及解開資本主義的神秘面紗(Mohanty, 2003:10-12)。繼 Mohanty 之後的學者 Spivak，則是更加強化 Mohanty 反資本主義的立場，進一步要求監督全球化的發展，因此 Mohanty 與 Spivak 的理論並不存在對立的邊界。從二位學者觀點的比較分析中更讓我們體悟到，各種學術理論的旅行或挪用，都必須因應當地條件或歷史脈絡而調整，避免盲從依附，否則就會淪於理論「被殖民」的扭曲後果。Mohanty 也告訴我們，從跨國女性主義觀點分析女性主義去殖民化時，除了要小心地批判歐洲中心主義所主張的倫理觀、政治觀，更要同時「對等分析」跨越文化、國家、種族、階級等議題的困難與喜悅，才能使女性主義社群能夠真正追尋根植於正義與平等的目標(Mohanty,2003:11)。

六、從 Carr 與 Zizek 的觀點重新反思跨國女性主義理論

誠如前述，跨國女性主義研究，主張在晚期資本主義的社會脈絡下，尊重與重視女性生命經驗的多元差異，以尋求更廣大的團結力量。然而，如 Robert Carr 與 Slavoj Zizek 等學者卻發現，跨國女性主義似乎表面上反對資本主義與重視第

三世界女性聲音，實質上卻在後現代情境中與資本主義價值觀妥協，並將第三世界女性塑造成原始的、他者化的形象。難道是跨國女性主義理論本身有問題嗎，還是第一世界學術與資本主義妥協的結果，造成跨國女性主義的實踐有所偏差？本文最後將從 Carr 與 Zizek 對於跨國女性研究的批判中，試圖對於跨國女性主義理論作一個回顧性的反省與釐清，並印證 Carr 及 Zizek 的觀點，仍然支持與呼應跨國女性主義理論。

　　1949 年出生於南斯拉夫的 Zizek，是一位（拉岡學派）的哲學家與文化批判者，更以馬克斯主義者自居。身為一個多產的天才型作家，雖然他為文的方向並未與跨國女性主義議題有直接的關連，然而他對資本主義及文化的批判，可以使我們重新反思許多視為理所當然的觀點，並藉以檢視跨國女性主義的理論是否有所不足。雖然跨國女性主義也主張拋棄本質主義式、種族中心式的觀點，要從在地特殊歷史脈絡探究第三世界女性的生命經驗，並在尊重差異與互相學習中建構女性結盟(Mohanty, 2003; Grewal & Kaplan, 1994; Kaplan, 1994)，然而在 Zizek 的剖析下，「尊重文化差異」的意涵，其實含有特權(privilege)、歧視與有距離感的暗喻。當第一世界主張「尊重」第三世界的多元差異文化時，其實是把第三世界鎖定在一個附屬的他者位置，認為第三世界的文化都是野蠻的、原始的，第三世界的族群只能被原生的文化所挾制(ruled by culture)。此外，Zizek 也認為，如果我們執著於將人類的生命經驗置於「特殊時空脈絡」下探討時，似乎會陷於不斷演繹文化差異的情況；有可能在特殊化歷史脈絡的同時，反而本質化歷史脈絡的存在，歷史脈絡的差異也將會淪為普同化的差異，不但無法凝聚共同的分享，更不可能促成連結或結盟。Zizek 觀察到，某些文學鉅作或風俗習慣之所以可以流傳至今，其中必定蘊涵著某種普同的社會價值，正因為普同化可以存在任何一個時代的文本中，甚至影響到個人，我們更有必要從特殊的歷史脈絡中(particular content)，揭露出普同化的形式(universal form)。普同化與特殊化之間固然存有緊張關係，但也不能分離存在。

況且，通常在社會、文化及宗教的觀點下，「容忍」的意義指涉的是一種態度的實踐；也就是說，即使少數社群的行為不被多數所贊同，這個多數群體也必須以「容忍」的態度來包容少數社群，因此我們才會主張「容忍」多元文化的差異，以禁止各種族群或宗教上的差別待遇。然而，Zizek 對於容忍差異的觀點也深不以為然，他認為「容忍」並不能凝聚真正的團結力量，更不認為容忍的實踐可以解決群體間的差異；相反地，Zizek 認為我們反而應該正視文化、族群間「不可容忍」的差異，「不可容忍性(intolerance)」反而成為每個文化或族群間的共同點，唯有藉由「分享」每個文化或族群間的「不可容忍性」，才能真正達到尊重差異、共同凝聚抵抗力量的境界。

另一方面，後現代情境如何被晚期資本主義操控的危機也成為 Zizek 觀注的焦點。Zizek 不禁要質疑，為什麼我們總是如此自然地接收資本義是一個存在的事實？我們是否要認真思考，晚期資本主義真的是我們唯一的選擇？在後現代情境中，我們似乎已經失去質疑的能力，資本主義形同一種框架，不但左右學術的發展，更會造成學術與資本主義共謀的後果。Zizek 認為，惟有質疑資本主義，才能想到有無其他替代的可能選擇，學術發展才能免於被資本主義操縱的困境(Zizek,2008)。

與 Zizek 的觀點可以輝映的是，身為跨國女性主義者的 Carr，也從傳記文學的觀點出發，指出跨國女性主義可能被資本主義操縱的疑慮。雖然跨國女性主義主張要讓多元異質的第三世界女性發聲，但是 Carr 觀察到，傳記文學通常是第三世界女性被了解的唯一窗口，而少見詩文、小說等其他型式的出版品，這其中似乎暗含了一隻看不見的手在形塑第三世界女性的形象：資本主義。Carr 不禁質疑，第三世界女性的聲音，似乎被第一世界的資本主義挖掘出另類的市場價值，將第三世界女性聲音變向成消費性商品，因此我們必須小心地檢視或批判：到底是第三世界女性在發聲，還是第一世界在替第三世界女性發聲？第三世界女性的

形象是否只是第一世界所塑造的出來典型角色？此外，第三世界女性到底是對誰發聲，難道只是為了資本主義市場利益而服務？再者，因為階級或教育程度的差異，第三世界女性又是在那個位置發聲？在此我們不得不承認，資本主義確實是學術產出的基礎，然而這個心照不宣的事實，將使學術一方面批判資本主義，卻又無法脫離資本主義運作的框架。正因為資本主義市場體制可能早就預設好第三世界女性的發聲位置，所以我們並不是要質疑第三世界女性發聲的形式究竟是傳記或小說，而是要洞析在後現代的物質狀況下，傳記如何被資本主義市義運作、鼓吹甚至加工，而將第三世界簡化成附屬階級(subaltern)的形象。第三世界女性的研究必須避免被資本主義吸附成另一個商業市場，否則跨國女性主義理論會淪為跨國資本主義的共謀者(Carr, 1994)。

在 Carr 與 Zizek 的批判聲中，我們不由得懷疑跨國女性主義理論的主張是否有所不足？首先，個人必須澄清，跨國女性主義主張「尊重差異」的理論脈絡，一方面是與傳統女性主義對話的結果，在批判傳統女性主義本質化思維的同時，要求第一世界女性「看到」、「重視」第三世界女性與第一世界女性的不同；另一方面，跨國女性主義在突顯第三世界女性聲音的同時，也提醒我們要尊重與了解西方世界女性的處境，畢竟第一世界女性也有所屬的族群，西方女性主義理論仍有貢獻價值，自然不能輕易秉棄西方女性主義(Grewal & Kaplan, 1994)。雖然 Zizek 將「尊重」解讀成權威性位置的論點，與跨國女性主義理論並不全然契合，然而 Zizek 確實提醒我們在高舉尊重差異的旗幟時，不能包裹著隱含歧視的偏見。連結跨國女性團結的力量，是來自於尊重多元差異，但是對於跨國女性主義來說，尊重絕非普遍主義式的允諾，更不是秉持著同一個標準看待性別、階級、族群等差異，而是在承認與尊重第三世界女性群體間仍有科層體制般強弱之分的前提下，強調平行的友誼關係與共同的抗爭目標(Mohanty, 2003)。

其實，跨國女性主義主張「探究特殊歷史脈絡」的真義，究竟能否造成跨國

女性結盟的效果，還是實質上重演歧視他者的回頭路，也是一個必須嚴肅面對的課題。當我們突顯第三世界女性生活的特殊性時，也必須展現出第三世界女性處境在歷史時空脈絡上的一貫性，我們可以引用 Zizek 的觀點，用「去脈絡化」的角度重新閱讀第三世界女性，才能真正從特殊歷史脈絡中，找尋女性共享的價值或共同承受的壓迫來源。Zizek 主張「去脈絡化」地研究，並不是拒絕從在地歷史脈絡探討個人處境的差異，只是要突顯普同性與特殊性的複雜關係，因為普同化的「女性群體」正是由各個特殊的個別女性經驗集結而成的，每個特殊性也都有變成普同形式的可能，所以 Zizek 主張去脈絡化的研究，其實呼應了跨國女性主義一方面重視多元主體認同的形塑、另一方面尋求共同抵抗力量的主張。跨國女性主義雖然強調對於每個在地文化賦予正當性，但是為了避免連結的過程無限延伸，也有必要讓每個女性了解自身所處的在地位置，以及她在全球化中所扮演的角色(Grewal & Kaplan, 1994)，對照 Zizek 主張從特殊脈絡中找尋普同形式的觀點，其實不謀而合。Zizek 的分析提醒我們不要強求自己容忍多元文化差異，因為「不可容忍性」反而是每個文化的共通點，身處在各種特殊文化中的女性，除了尊重特殊文化的「不可容忍性」，同時也互相分享女性所面臨的相同抗爭，以建立合作的基礎(Zizek, 2008)。Zizek 對於個人與群體、特殊與普同的分析，更有助於凝聚跨國共識的能動性，因此 Zizek 的觀點提供了反省與釐清的基礎，讓我們更加確認跨國女性結合的原因，不是在為了單純容忍或尊重差異，而是為了相同的抗爭而集結。

最後，個人以為跨國女性主義的實踐，其實並不只有學術出版的面向而已，跨國女性主義不但提供個人新的思考模式與生活態度，也可以在互動的過程中實踐（例如與他人辯論：外籍新娘生的小孩，比較容易有學習障礙嗎？），更是集體行動或結盟的原動力（例如爭取外籍配偶取得公民權）；除此之外，跨國女性主義實踐更橫跨了意識型態的改造，政府制度的推動，以及法令規章的修正等等(Kaplan & Grewal, 1995)。跨國女性主義的實踐並非完全受制於資本主義框架，

51

與 Carr、Zizek 的分析也互不衝突。Carr 與 Zizek 的觀點反而有助於跨國女性主義理論的充實，可以提醒我們在各種層面的實踐過程中，隨時注意避免受到資本主義的操弄。

七、結論

後現代社會的文化不但多元而且流動，當我們試圖對跨國女性問題或現象提出解釋時，我們有需要集結更多有力的聲音及觀點，因此，女性主義者一直在找尋各種方法，以更廣更深的角度研究性別議題。Kaplan、Grewal 主張以後結構的觀點，深入解析學術知識產出過程的物質狀況；Spivak 更進一步要我們帶著「危機」的觀點理解事情，從特定情境脈絡下理解主體位置被產製的過程；Mohanty 則是從全球化脈絡的角度主張無邊界女性主義，並始終關心女性主義如何去殖民化以及解開資本主義的神秘面紗等重要議題，都足以提供各種觀點讓我們重新認識女性。從 Carr 與 Zizek 的分析，更讓我們重新反省了跨國女性主義與晚期資本主義間既緊張又互為依賴的矛盾關係，然而我們也必須強調，從個人、互動到集體層次的跨國女性主義實踐，仍然有跳脫資本主義框架的可能性。最重要的是，處理女性問題，仍然不能秉棄傳統女性主義的主張與理想，只是我們要融入更多元的思考模式，並更積極地介入權力網絡，從中協商連結多元的文化霸權，才是在後現代社會中，真正做自己的方式(Grewal & Kaplan, 1994)。

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家裡？家外？

--從《凝視驛鄉--Voyage15840》談「家」空間與女性移工主體

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摘要

本文企圖探討《凝視驛鄉--Voyage15840》這本移工攝影集如何呈現「家裡」/「家外」之間界線的複雜，以及當「公/私領域」、「家裡/家外」的中間的界線更模糊時，移工主體如何複雜意義的空間之下主體呈現不一樣的內涵。

當台灣作爲一個整體、一個社區、一個家的概念如何被建立起來了，也形成排除他者的穩固邊界。然而，離開家鄉的女性移工，在異/驛鄉停留的過程中產生文化拉扯的張力，以「圈內的局外人」的身份進入到台灣人的「家裡」時，鬆動了台灣人「家」的界線，也重新界定台灣的社群邊界。

另外，當移工在進入私領域工作的同時，以及在街頭、廣場這個公領域解放自身時，可以看見其中不單純是公/私翻轉而已，還有一層複雜模糊性，就是街頭這個「私領域」常常是必須以家庭公領域的「工作」爲由，來進行私人情感的交流。所以公/私、家裡/家外界線模糊時，「家」這個空間的內涵不再穩固，而「家外」的空間，移工則將台灣人的公共空間私人化之外，也將公/私同時並置在街頭上，女性移工的「圈內的局外人」跟「類家人」的身份，使得其主體更爲複雜。

家裡？家外？

--從《凝視驛鄉--Voyage15840》談「家」空間

與女性移工主體

前言

　　新台幣15840是台灣勞動基準法規定的最低工資。雖然它是最低工資，

但是經過多方扣款，對於在台灣的移工而言，它常常是「最高工資」。

<div align="right">--《凝視驛鄉 Voyage15840》[4]</div>

　　家，對離散者、或者移民而言，在失去的那一刻會時時召喚著離家者。[5]

Dear Jen, it is Sunday. My flight lifts its wheels from the ground on schedule.
I'm having this feeling for the first time in my life, an unexplainable feeling.
When I was in the air, I was thinking of you and my family.
I will miss all of you, and I am hoping that you will remain the same
when I get back. I don't know what's awaiting me in Taiwan.
Will I get a good employer? Or will I get an employer that will starve me
and treat me like a machine? So many questions.
Yet I won't forget to pray that GOD WILL BLESS me in the foreign land.

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[4] 《凝視驛鄉 Voyage15840》，台北，2008，3 月出版。

[5] Susan Stanford Friedman，"Bodies on the Move：A Poetics of Home and Diaspora"。

隨著強調市場自由、私有制、解除國家干涉的新自由主義的主導，勞動力也隨著資本的流動在國際間移動。而台灣在冷戰時期作為資本主義的前緣國家，在冷戰結束之後也因為經濟位階的強勢，成為東南亞地區勞動力的接收國，在 1991 開始台灣引進外籍勞工。在新自由主義的情境底下，台灣的東南亞女性其生命跨越國界，因而有更複雜的生命流動，也面臨與台灣移工政策之間的碰撞與衝突。本文以「東南亞」區域為論述對象，並非東南亞女性視為同質性整體；但是「東南亞移工」在來到台灣之後，同樣面臨了台灣外勞制度，以及非法遣返、文化適應、台灣的媒體再現等體制層面的結構問題，她們因同樣處於新自由主義下的台灣社會情境，所以本文以東南亞作為策略性的整體作為論述對象。

二、被再現為非台灣人

台灣因為政經上的優勢，而不僅僅可以擁有對東南亞控制，而在文化再現的層次上，也擁有某一重層度上的優勢。在台灣的新聞論述當中，可以看到媒體是各種意識型態角力與辯論的場域。在外籍配偶、移工、外傭人口越來越多的同時，台灣的社會情境也隨著人口改變而改變，東南亞的人力輸入成為台灣廉價勞動力的來源，移入人口甚至承擔著生產與再生產的社會功能。他們在新聞論述中如何被再現呢？在大多數的他者再現的過程中，誠如倪炎元所言，「結構上位居少數、邊際、外來、弱勢等位置的族群，往往在再現的操作中被塑造成『他者』（the others）。」[6]。在這裡，不能輕易將東南亞移工解讀為無法發聲的弱勢，但是從權力結構來談，台灣如何透過優勢的位置來再現移工，並將他們視為他者來鞏固自身呢？從台灣媒體論述中，可以看見東南亞移工、外籍配偶以及外傭的過程中，經常看到以「降低台灣競爭力」、「學習障礙」、「社會問題」的方式來描述她

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[6]倪炎元，《再現的政治—台灣報紙媒體對「他者」建構的論述分析》，台北，韋伯，2003 年，頁2。

們，在這種再現過程當中，台灣被視為本身具有競爭力，卻因「素質不良」的東南亞外籍人士影響台灣的競爭力。

　　台灣是否藉以呈現他者來鞏固自己呢？但是非國民、非公民的移工被視為異己與他者，台灣媒體以此想像何為「台灣人」與「非台灣人」，以及建立自身國家認同的疆界。也就是當什麼是「台灣人」被建立起來的時候，「非台灣人」的形象也在無意間被建立起來。不論是外籍配偶染愛滋立即遣返、或是看護虐待雇主、外勞的暴力報導，這些論述在建構一種「非台灣人」的形象。當台灣人與非台灣人的邊界被建立起來之後，台灣作為一個整體、一個社區、一個家的概念救被建立起來了，而形成排除他者的穩固邊界。

　　而當東南亞女性被建構、再現成一種「非台灣人」的形象時，她們自己的自我敘述以及圖文創作中所呈現出來的性別主體便十分重要。她們自己的圖文創作中，如何如何自我敘述？以及在自我敘述中如何呈現複雜的性別主體？攝影集所呈現出來的空間如何形塑其自我呢？這些問題便是本文撰寫的動機。離開家鄉的移工，作為一個移動者從家鄉來到他者的國家短暫停留。經歷了空間的轉換，在異/驛鄉停留的過程中，家與異/驛鄉產生文化拉扯的張力。文化的交錯形塑了他們觀看跟思考的方式。因此本文以東南亞移工的自我圖文敘述作為分析。
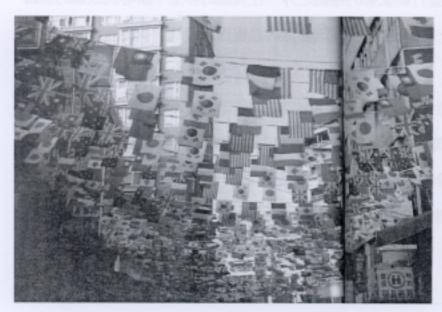
　　《凝視驛鄉--Voyage15840》這一本移工攝影集是台灣國際工協會（TIWA）2005-2006 年所舉辦的兩個梯次的「移工攝影工作坊」的作品，並將兩期學員作品的成果展整理成攝影集。協會理事長陳素香提到培訓過程時，談到「學員以簡單的傻瓜相機或數位相機拍下她/他們身處驛鄉的觀察與感受，透過影像學習發聲，而成果即是本書呈現的。」[7]。由臺灣國際勞工協會（TIWA）所出版的「凝視驛鄉 VOYAGE15840」攝影冊，集結了 19 位移工的攝影作品，「這本攝影集的 19 位攝影者當中，來自菲律賓的 Gonzalez 是唯一的男性」。策展人吳靜如透露，「勞協在策劃時曾經向台北捷運公司申請，想將照片在捷運站的藝文廊展出，但

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[7] 陳素香，＜岩縫中開出的玫瑰＞，《凝視驛鄉 Voyage15840》，台北，印刻，2008 年，3 月，頁 1。

是捷運公司看過照片後，覺得『所呈現出來的臺灣過於負面，好像外勞在臺灣都被虐待』，因此開出條件；要展出的照片都得經過審查。」在這樣的壓力下，勞協決定捨棄要收錢的藝文廊，而把照片放到鄰近移工聚集地的撫順公園，吳靜如認為戶外的展覽能夠「以最貼近生活空間的方式讓路過的人們看到這些影像，練習從移工朋友們的角度來觀看臺灣。」[8]。從策展的過程，可以看見捷運公司企圖藉由審查、掏選的過程，企圖掌握再現的方法，台灣/外籍移工之間的關係可以在控制中被詮釋。

當移工被台灣媒體所再現時，他們自身又如何再現自我？本文將以《凝視驛鄉--Voyage15840》這一本移工攝影集討論移工的自我主體為何？如何建立主體與關照自身？原本的「家」空間（台灣人的家/東南亞自己的家）產生什麼樣意義的轉變？

三、家鄉與台灣

在Gracelyn G. Mosquera的「＜一百元與萬國旗＞，透過『萬國旗』裡（但實際上只有美、英、法、加、澳、日、韓等國的國旗）不可能找到菲律賓國旗的

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[8] 苦勞網，2007年，6月3日。

一個台北街頭景觀，再現了台灣在投射自己的國際認同時崇拜與取捨的對象。」。
[9]在台北街頭的萬國旗展覽中，「萬國」的旗子飄揚在旗海中，但是跟台灣關係密
切的東南亞國家，卻不存在在台灣人的國際觀當中。台灣的世界觀只侷限在國際
位階較高、具有全球經濟優勢的強權國家，東南亞國家則被排除在台灣人的國際
想像之外。

　　而 Gracelyn G. Mosquera 在萬國旗中，尋找不到自己的家鄉，看到了欠缺
東南亞視角的台灣。戴著家鄉視角看台灣的移工們，時時以家鄉作為對照或是連
結，將陌生驛站的台灣扣連到家鄉的熟悉景物。但是在台灣這個空間中，找不到
家鄉的位置，也使得台灣作為異鄉的感受更強烈。如同在圖文對照的攝影集當
中，移工拍攝下的台灣，經常會和自己家鄉進行連結，在陌生的國度裡去尋找自
己家鄉的認同。比如在攝影集中的台北街頭成群的黃色計程車，讓作者
Evangeline L. Agustin 想起自己家菲律賓「在菲律賓，你可以選擇任何你中意
的顏色」[10] 又如看到台灣以榕樹作為行道樹時，作者想起榕樹在家鄉是一種招魂
樹的習俗。所以「家，對離散者、或者移民而言，在失去的那一刻會時時召喚著
離家者。」[11]。而在進行與家鄉的連結之外，在異鄉的移工不斷尋找故鄉的痕跡
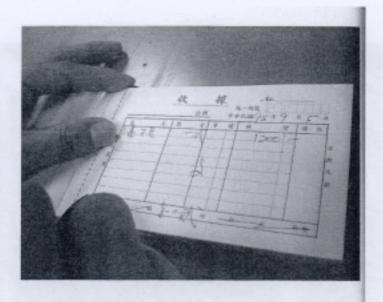作為參照點，並藉此來安置自身，或因參照的過程因為兩地差異而產生更強的陌
生感。

　　比如在日常生活中，台灣計算年月的方式不同於移工家鄉，所以移工會以家
鄉作為參照系來強調兩地時間觀的差異。不同地區的主體感受到不同的時空場
域，所以影響了觀看者不同的觀看方式。以下列這一張圖為例來說明兩種不同時
空被背景如何影響看的方法。

[9] 郭立昕，＜她們必須表述自己＞，頁 5。
[10] 《凝視驛鄉 Voyage15840》，台北，印刻，2008 年，3 月，頁 117。
[11] Susan Stanford Friedman，"Bodies on the Move：A Poetics of Home and Diaspora"。

I observed that when it comes to reckoning,
Taiwan is 11 years behind compare to the date of Philippines.
Ex: 08 September 2006 (Philippines) 08 September 1995 (Taiwan)

Ellen R. Panaligan

結帳時，我察覺臺台灣的日期比菲律賓慢了十一年。
比方，2006年9月28日是台灣的1995年9月28日。

　　一張結帳的收據上，標示著台灣的日期，文中說明「結帳時，我察覺台灣的日期比菲律賓慢了十一年。比方，2006 年 9 月 28 日是台灣 1995 年 9 月 28 日。」[12]，在日期的計算上，菲律賓是用西元，而台灣經常使用民國紀年，所以總讓移工覺得在台灣似乎慢了菲律賓 11 年。也透露出移工在台灣的歲月，讓他們感受到無比漫長，似乎時光都在倒退與停留，永遠跟不上時間的推進，麼時候才能到回家鄉的時間呢？看著台灣的時間覺得似乎更加遙遠。這一張圖說明了時間感受上的差異。時間感受上的差異，讓移工對於時間上有疏離感。

　　在時間的感受上可以看出不同文化中的時間觀，以及引此而生的疏離感。那對於空間的感受，是否也因為來自不一樣的時空，而產生差異的空間感受呢？台灣這個空間，是否一個讓觀看者可以安置自身的空間呢？從下面這一張圖片作為說明，來談論台灣這個空間是否讓移工有家的感受。

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[12] 《凝視驛鄉 Voyage15840》，台北，印刻，2008 年，3 月，頁 108。

This is county side.
If you don't know how to read their language nor speak, you surely get lost.
Unlike Taipei, where they have English translation of the street sign.

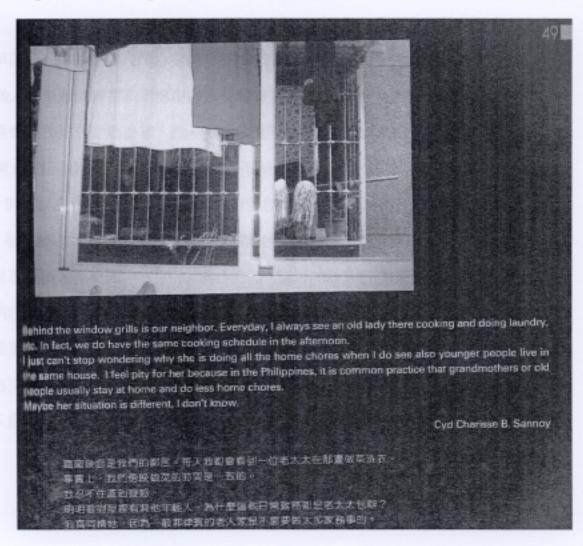Glorette Platon

在市區以外，
如果你不會他們的語言文字，肯定會迷路。
不像在台北市，有英文翻譯的街名。

　　在這一章圖片中，在老舊公寓的前方，有一個路標指示。指示的語言是使用台灣的國語，文字說明只標示單一語言卻沒有標示國際上可以被認知的第二種語言，指標一個指向左上，一個指向右下。照片下方的文字說明中寫著「在市區以外，如果你不會他們的語言文字，肯定會迷路。不像在台北市，有英文翻譯的街名」[13]。這一張圖呈現出來的空間感受就是在台灣路名的地標上，移工是找不到「回家」的路。迷路本身就是因爲失序，所以迷失。在台北市有熟悉的英文路牌，但在台灣其他地方，移工們找不到一絲與家鄉相同的聯繫，甚至找不到回「家」

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[13] 《凝視驛鄉 Voyage15840》，台北，印刻，2008 年，3 月，頁 107。

的路。

所以表面上看起來很有秩序的台灣，在異鄉人眼中卻是無可依循、茫然失措的地方。身在異地的移工，他們所使用的語言與文字，完全與台灣人無法產生連結與溝通，這便是標示出「異鄉人」、「外來者」的首要標誌。每個人攜帶的語言銘刻著家鄉與地域的痕跡，所以當身處於異鄉而無法讀懂地標的時候，便成為格格不入並且迷失的異鄉人。此時因為身處異文化中的不自在感(uncanny)就會明顯的展現出來。因為語言作為溝通的工具也是一種主體認同，少了熟析的文字，這個城市對於移工而言是難以熟悉的。

而當移工眼中的「家」這樣的空間，如何因為不同的時空觀，而使得台灣人的「家」與家鄉的「家」呈現出不同的內涵與意義呢？

Behind the window grills is our neighbor. Everyday, I always see an old lady there cooking and doing laundry, etc. In fact, we do have the same cooking schedule in the afternoon.
I just can't stop wondering why she is doing all the home chores when I do see also younger people live in the same house. I feel pity for her because in the Philippines, it is common practice that grandmothers or old people usually stay at home and do less home chores.
Maybe her situation is different, I don't know.

Cyd Charisse B. Sannoy

窗戶後面是我們的鄰居。每天我都會看到一位老太太在那邊做菜洗衣。
事實上，我們傍晚做菜的時間是一致的。
我忍不住在意起這影⋯⋯
前面看到屋裡還有其他年輕人，為什麼這些日常雜事卻是老太太也做？
我真同情她，因為⋯⋯在菲律賓的老人家是不需要做太多家務事的。

以＜看待＞的這張圖文來詮釋在時空差異的觀點下，台灣人「家」這個空間與自己家鄉有何不同呢？這一張圖攝影者從雇主的窗口看進對面的家中，發現對面家庭的生活形態與自己家鄉的非常不同，對面家庭的鐵窗裡曬著剛洗好的衣物，圖片下面說著「鐵窗後面是我們的鄰居。每天我都會看到一位老太太在那邊做菜洗衣。事實上，我們傍晚做菜時間是一致的。我忍不住感到疑惑，明明看到屋裡有其他年輕人，為什麼這些日常雜物都是老太太包辦？我真同情她，因為一般菲律賓的老人家是不需要做太多家務事的。」[14]Cyd Charisse B. Sannoy 說著自己菲律賓的「家」與台灣人的「家」有不同的意義與想像。在菲律賓的家中，老人是不需要做太多家務，但是在台灣可以看見在照顧措施缺乏以及年輕女性追求工作自主權的同時，年老女性成為理所當然的照顧者，也必須擔任著家務勞動。家的內涵也在這段敘述中呈現差異。

對待老人的價值觀。移工們用「同情」的眼光看待台灣人的價值觀，這裡可以感受到文化背景的衝擊，台灣的社會型態讓家庭的事務都落在婦女或是老人的身上，然而對於移工們來說，這是無法理解的部份，老人家是應該享福的怎麼還會做這些日常雜務呢？可以看到移工在台灣不斷以家鄉作為觀看的參照系，在兩種文化的碰撞之下，不同的時間、空間感受也讓移工對「家」的感受完全不同。

從攝影集中看東南亞移工如何感受台灣的時空，可以看見時間上的落差感，以及在空間中尋找不到自己家鄉的位置。而在台灣的空間中，因為迷路而更容易產生異鄉人的感受。因為差異的時空感，所以對「家」的感受也呈現了不同的內涵。而對家的感受有不同的內涵，身為一個在自己家鄉老年人不用進行再生產勞動的的領域中，她們進入台灣的家庭中，她們扮演了什麼樣的角色，其主體又在「家務」勞動中產生什麼樣的複雜性與曖昧性呢？下面這一小節則是要針對進入台灣「家空間」來進行論述，來看移工在這個空間與主體之間的複雜性。

14 《凝視驛鄉 Voyage15840》，台北，印刻，2008 年，3 月，頁 49。

四、逾越公/私邊界

在前人的研究中，許多探討移工議題的論文中，許多針對台灣移工管理的問題進行論述，論文中多指出移工普遍有生活與文化適應問題、缺乏社交圈[15]、缺乏休閒娛樂[16]、工作條件不佳[17]等等，因而造成移駐勞工生理心理的調適問題[18]、因生活與工作壓力導致犯罪[19]、逃跑[20]等社會問題。而這些「社會問題」事實上是因為台灣移工體制的缺失造成移工處境的問題。

因為資本主義發展造成全球移工現象，移工的基本工作權和自由人權一直未被國家所重視。台灣身為移工輸入國想盡辦法設法的剝削移工的生產力，更以種種規定降低移工勞力再生產的成本[21]。所以在減低勞動成本的同時，外籍幫傭從事了台灣再生產這個領域中的工作，面臨什麼樣的處境呢？主體又在再生產的勞動場域中如何呈現呢？

外籍移工進入「家」的場域從事看護工時，對台灣人而言的私領域成為東南亞移工的工作場所，她們進入台灣人的「私領域」進行工作。這時候「私領域」對於東南亞移工而言，是一個受到監控以及難以休息的工作場所；而星期天或是

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[15] 謝臥龍、楊奕馨、陳秋蓉、陳九五、駱慧文、許嘉和 1997〈台灣外籍勞工工作滿意度與生活適應性之探討〉，《中華公共衛生雜誌》，第十六卷第四期，頁 339-354；楊明仁、施春華、鄭夙芬、何啟恭、陳順勝 1999〈在台外籍勞工之適應困擾探討〉，《中華心理衛生學刊》第十二捲第一期，頁 93-107；蔡名田、余明助 1998〈國家、外勞政策與市場實踐：經濟社會學的分析〉《臺灣社會學研究季刊》，第二十七期，頁 69-95；薛承泰 2000〈外籍家事勞工聘僱與管理現況之問題〉，《勞資關係月刊》，第十九卷第五期，頁 262-280。

[16] 謝臥龍、楊奕馨、陳秋蓉、陳九五、駱慧文、許嘉和 1997〈台灣外籍勞工工作滿意度與生活適應性之探討〉，《中華公共衛生雜誌》，第十六卷第四期，頁 339-354。

[17] 楊明仁、施春華、鄭夙芬、何啟恭、陳順勝 1999〈在台外籍勞工之適應困擾探討〉，《中華心理衛生學刊》第十二捲第一期，頁 93-107；謝臥龍、楊奕馨、陳秋蓉、陳九五、駱慧文、許嘉和 1997〈台灣外籍勞工工作滿意度與生活適應性之探討〉，《中華公共衛生雜誌》，第十六卷第四期，頁 339-354。

[18] 謝臥龍、楊奕馨、陳秋蓉、陳九五、駱慧文、許嘉和 1997〈台灣外籍勞工工作滿意度與生活適應性之探討〉，《中華公共衛生雜誌》，第十六卷第四期，頁 339-354

[19] 薛承泰 2000〈外籍家事勞工聘僱與管理現況之問題〉，《勞資關係月刊》，第十九卷第五期，頁 262-280。

[20] 蔡宏進 1997〈台灣雇主管理外籍勞工的內容與問題及改進策略之研究〉，《台灣經濟》，第 243 期，頁 48-66。

[21] 夏曉鵑 2002，〈騷動流移的虛構商品：「勞工流移」專題導讀〉，台灣社會研究季刊，第四十八期，頁 8。

休假日，在戶外或公共空間與朋友聚集時，成為他們私人的空間與時間。在這情形之下，公領域與私領域的定義，從東南亞看護工的角度來看，其界線與定義完全被鬆動。私領域成為工作場所，公領域成為解放自身的私人場所。但事情往往不會如此單純，更常見也更複雜的情況是，在進入私領域從事工作的同時，私領域化身為公領域，但移工會在工作場所創造私人空間，也在公共的街頭同時進行私領域的再生產與公領域的情感交流，所以雇主的家庭空間卻又隱含有私領域的可能，街頭的公共空間也隱藏著公私並置的情況。所以「家裡」、「家外」兩個空間的複雜性已經難以用穩固的界線劃分清楚了。

那麼首先要問的是，在界線模糊的時候，身為「台灣家庭」的守護者在面臨外來者「闖入」「家」這個私領域中，所以雇主如何藉由界線的區分，來企圖穩固「家」的界線呢？

（一）「家」的界線

在討論家的概念時，莫漢蒂（Chandra Talpade Mohanty）認為「家」作為一個單位時，經常被要求為一個同質性的整體。但是當訴求一個整體或是一個家時，作為一個穩固狀態的整體其實是必須依靠著對他者的排除而建立的。也會因此同質化了整個家的成員集體的構成，進而形成對成員中可能的變動的一種壓迫，而無限上綱了團體/家的相似性，確乎略掉了其中的異質性。Mohanty 便是站在一種批判的角度去看待這種對家或集體的邊界建立基礎。[22]
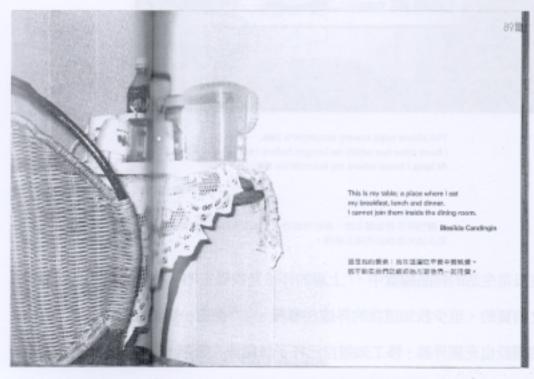
那麼在外籍家庭幫傭進入到雇主的家中進行再生產的勞動時，雇主是否因為有「外來者」而感受到威脅，而必須去鞏固、家的同質性與穩固性呢？

在《凝視驛鄉》中，有許多幅圖文中呈現出移工特別體會到自己在工作空間中，不斷被劃界、被區分的現象。比如在同桌吃飯。這位移工在餐桌上有了自己的位子，但是卻仍覺得雇主跟自己應該是要有區別的，觀看餐具的擺設，只有移

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[22] Biddy Martin，Chandra Talpade Mohanty，<Feminist Politics: What's Home Got to Do with It?>，191-221

工是沒有屬於自己的碗盤，即使在同樣的餐桌用餐，仍舊有著不同的地方。「這是我們餐桌上的位置。從左到右：夫人，我，阿公，阿嬤。受顧者與雇主是該有區別的。」[23]受雇者和雇用者的區別，在餐桌的擺設位置上明顯被區分開來。雖然同在一個場域中吃飯，卻仍是有界線的，移工也意識到雇主和自己之中的界線是存在的，只是以不同形式出現。

又如下列這一張圖文中，移工不能和雇主一起用餐。移工被被視為他者，被排除在雇主的「家庭」之外，不能像「家人」一樣坐在一起用餐，雇主藉由排除移工的位置來鞏固自己的「家」的界線。

This is my table; a place where I eat
my breakfast, lunch and dinner.
I cannot join them inside the dining room.

Bfestikla Candingin

這一張圖文中，「這是我的餐桌：我在這邊吃早餐中餐晚餐。我不能在他們吃飯的地方跟他們一起用餐。」[24]，外來者與內部的人無法在同一張桌上用餐，代表著在同一個「家」的空間裡頭身分的不平等對待，也代表著她不屬於「家」的一份子，而被視為家庭之中的局外人，她屬於外人的身分而身在這個家裡頭，卻完全被排除在之外。因為移工以外來者身份進入家庭，使得「家」、「家人」的

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[23] 《凝視驛鄉 Voyage15840》，台北，2008，3月，頁79。
[24] 《凝視驛鄉 Voyage15840》，台北，2008，3月，頁88。

界線模糊了，讓劃界去維持「家」的同質與穩固成爲一件更重要的事。

　　雇主和移工之間存有界線，這裡的界線可能是僱主的劃分，藉由吃飯不同桌來顯示他者和我之間的隔閡。這樣劃界的動作也在日常生活用品的擺設中呈現出來，比如下一張圖文中，浴室的擺設都明顯說出「家裡」跟「家外」的區別。

The above cups are my employer's side.
I have mine too which he bought before I came here.
At least I know where my boundaries are.

Ma. Belen Batabat

上層的杯子是我雇主的。我也有我的，是雇主在我來之前買的。
至少我知道我的界線在哪裡。

　　在日常生活的物品擺置中，「上層的杯子是我雇主的。我也有我的，是雇主在我之前買的。至少我知道我的界線在哪裡。」[25]從這一張物品擺置的圖文中，杯子的擺設也充滿界線。移工知道自己杯子該擺放在哪裡，也知道自己在雇主家庭裡的位子是在界線之外被排除的。藉由杯子的區分看見台灣人／非台灣人之間的分界，是非常明確的。

　　另外，又如書中一張浴室的圖中，連「暫時」的空間都沒有。洗手台上可以擺放雇主家裡的玩具小鴨，就是不能放有「外人」的任何物品，雇主藉由排除移工的物品來鞏固自家的私領域空間權利，「提醒」移工所有空間都已設防而不能「踰越」。

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[25] 《凝視驛鄉 Voyage15840》，台北，2008，3月，頁 92。

當空間被嚴格區分，「家」這個空間對於移工而言是什麼呢？處在這個空間當中，他們的空間感受如何呢？

This is a door leading to my bedroom;
it is also the place where I do folding and ironing of their clothes.
Notice the keys hanging on the door? They are always there.
I don't have the rights to take away the keys, which means,
I don't have privacy. Anybody can go inside at anytime even during my sleep.
But it's all right, they are harmless, I believe so.
It's one of many things that I need to deal with while I am working here.

Cyd Charisse B. Sannoy

這是通往我臥房的門：
我也在這房間裡幫屋主疊衣服燙衣服。
注意到掛在門鎖上的鑰匙嗎？一直是掛在那裡的。
我沒有拿走鑰匙的權利，這也代表我其實是沒有隱私的。
任何人還能來我房間都可以隨時開門進來，甚至當我熟睡時。
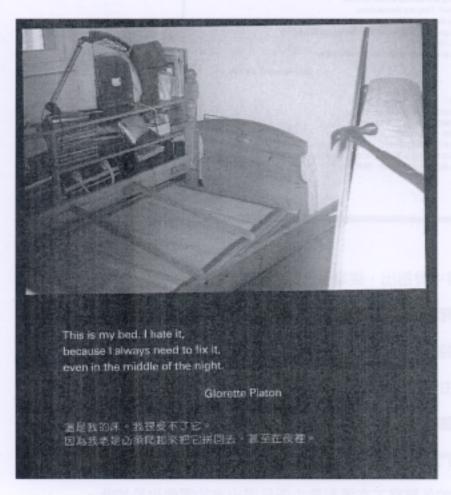不過沒關係，屋主其他的人應該不會對我怎樣吧，至少我是這麼相信他。
何況這只是許多我必須去處理的事項裡的一項罷了。

林津如在研究當中曾指出，從事營造業的的外籍工作者，大多會被集中管理食宿和行動，與台灣社會隔離；對於個別家庭中的「家庭監護工」或「家庭幫傭」者，則由個別雇主控制管理[26]。此外，移工經常被視為是管轄的財產物品，而非擁有獨立人格、自由尊嚴的個人，有類似侵犯人身自由與隱私的情形在外籍勞工更為明顯，許多外傭被要求與照顧的老人或小孩同寢，或住在陽台、客廳、半透明的和室或有透明門的房間。有些雇主甚至會不敲門進入外傭房間等[27]進入家庭內從事再生產工作的外籍移工在攝影集中所呈現出來的圖像也是如此。

[26] 林津如 2000〈「外傭政策」與女人之戰：女性主義策略再思考〉《台灣社會學研究季刊》，第三十九期，頁 106。
[27] 藍佩嘉，外籍婦女勞工權益報告書。

如同上面這一張圖，有意識地去呈現出自己生活中受到監控的情況，可見在工作場所的家庭中，私人空間、私領域建立的困難。鑰匙原本象徵著安全的保護，然而對於移工們而言，這卻是一把打破公/私領域的鑰匙，原本該是自己私密休息的放鬆空間，卻必須成為「公有」的公領域空間，房間充斥著這個家庭的物品，不論是小孩桌椅或是其他，在這個空間裡，移工的私領域是這個家庭的公領域。房間作為移工的私領域已經失去其後台[28]的功能，反而靠著插在房間上的鑰匙打破私領域的界線，而隨時在雇主的監控之下，隨時隨地都處在「前台」的狀態。

　　進入到家庭空間從事工作的外籍移工而言，因為被視為局外人，所以不斷在劃界的過程被說明其身份是什麼，那麼在這樣的空間中，移工的感受為何呢？

This is my bed. I hate it,
because I always need to fix it,
even in the middle of the night.

Glorette Platon

這是我的床，我很愛不了它。
因為我老是必須爬起來把它拼回去，甚至在夜裡。

　　在這一張圖中，作者 Glorette Platon 拍下自己睡覺的空間，「這是我的床。

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[28] 藍佩嘉 2002 在〈跨越國界的生命地圖：非籍家務移工的流動與認同〉借用 Ervin Goffman(1959) 的「前後台」戲劇學比喻來描述外籍家務勞工的雙重生活。

我很受不了它。因為我老是必須爬起來把它拼回去，甚至在夜裡。」[29]。這一張圖文中，「需要拼裝的床」是圖片的重心，也看出本來應該放鬆休息的一刻，作者依然無法得到放鬆。夜裡的休憩時間，卻需要爬起來將床組裝回去，移工的心情就像是破損的床一樣，一天的疲累之後，總要在夜裡才能自行拼貼組裝破損的心境，被我們視為最放鬆最舒服的床，卻無法讓移工得到充分的休息。

同樣，家應該作為一個令人感到舒適與放鬆的地方，但對於睡這張床板的人來說卻剛好不是這麼一回事，搖晃不安穩的、時時可能崩垮的，也無法真的好好休息和放鬆。在移工可以休息的時候，卻未受到保障，顯示雇主未提供一個良好的私領域給移工。

這一部分在要探討跨國情境之下，「家」的界線因為「外來者」的進入，已無法傳統的意義來定義。在 Martin 和 Mohanty 的論述中，提到家或者社群在建立自我團體的界線時，會藉由排除與壓抑來穩固界線，而當社群內部出現差異時，差異會被排除，或者差異自身必須在內部被壓抑掉。[30]從「家」的概念來思考家庭幫傭的情境，可以看見家的界線不斷被劃分，藉此企圖讓內外可以界線分明，但是事實上，界線往往無法分明與固定不變，反而是公領域被翻轉成私領域時，又公/私兩者並行，或是在被監控的家庭公共空間中，有可以創造出私密領域的可能，以下將從這種界線無法明確的狀態來談論混雜的界線與空間。

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[29] 《凝視驛鄉 Voyage15840》，台北，2008，3 月，頁 59。

[30] Biddy Martin，Chandra Talpade Mohanty，＜Feminist Politics: What's Home Got to Do with It?＞，191-221。

（二）混雜的界線

Every time I finish working
in the kitchen at night,
I may stay here inside
the toilet, to take a rest.
I sit on that slippers,
sometimes write letters,
read newspapers and listen to
Hello Taipei using the headphones,
and even call someone else.
I just do those things here.

Maria Josefina M. Vaflor

每次我結束晚間廚房的工作，我會待在這浴室休息一會兒。坐在這拖鞋上，或是寫信或是一邊讀報紙一邊戴耳機聽「Hello台北」電台。有時候我也會打幾通電話。我都是在這裡做這些事。

　　這一張圖是最能說明在界線混淆的情況下，空間的複雜性為何。在處處受到監控的空間中，一個私領域的「家」成為移工的工作場所時，她如何在公領域中創造私領域的可能。文中說明「每次我結束晚間廚房的工作，我會待在這浴室休息一會兒。坐在這脫鞋上，或是寫信或是一邊讀報紙一邊戴耳機聽『Hello 台北』電台。有時候我也會打幾通電話。我都是在這裡做這些事。」[31]，在浴室當中，成為家庭幫傭可以娛樂、思考以及與家人聯絡的空間。她們在這個空間中做平常在「家」裡做的事情。「這裡」不是舒適的、可供休憩的私人空間，但「這裡」是唯一關起門來不會讓人起疑的空間。浴室，對作者而言卻是一個可以休息、安心放鬆的空間，但卻必須不那麼舒適的坐在拖鞋上頭進行。「浴室」才是可以進行私人事物的地點，而不是房間。相較起來，「房間」的隱密性低於浴室，而隱私，只有在排泄和洗澡時才被接受。

　　這個空間可以說是空間內部的空間，也就是說在「雇主家庭」中，私領域被轉化成公領域，但是轉化之後依然可以創造出私領域的空間來建立自己可以安置的空間，但是這個安置的空間卻又必須坐在不舒適的脫鞋上來尋求舒適的娛樂。所以公私領域不單純被轉化而已，而是私領域被轉化成公領域之後，也隱藏著私

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[31] 《凝視驛鄉 Voyage15840》，台北，2008，3月，頁81。

72

人空間的可能。這可以說明界線混雜以及空間意義的複雜性。

　　藍佩嘉的研究中借用 Ervin Goffman(1959)的「前後台」戲劇學比喻來描述外籍家務勞工的雙重生活。Goffman 認為，人們在日常生活中有如演員，會持續因應不同的觀眾和情境，來維持自我形象。而這樣的印象表演是有時空限制的，「前台」(front region)指的是有觀眾在場、進行特定表演的區域，在前台受到抑制的某些行為則出現在「後台」(backstage)。運用到家務勞工的生活，前台是週一到週六，住在雇主家中，她們的言行舉止必須符合觀眾—雇主—對於外籍女傭的期待，展現服從、奉承、自我節制的一面。相對的，放假外出的星期日構成她們生活中的後來，可以離開雇主觀眾的目光/監控之外，展現不同形象。前後台的轉換身分，使得休息日的打扮(化妝、戴首飾、擦香水、迷你裙)相對於平日在雇主家的打扮(簡單 T 恤配上寬鬆長褲)成為一種私領域的自我展現。在這樣的情況下，公/私領域的複雜交替關係，寄宿的雇主家變成充滿監視的前台；公共空間的後台如火車站、公園這種遠離雇主家的公共空間反而能夠保障她們較多的自由，並從同鄉的社群中獲得集體的歸屬感。後台區域的時間界線：大部分雇主會明定外籍勞工的收假時間，而她們通常會再外面撐到最後一刻才願意回雇主家，因為她們一想到必須再等六天或更多天才能見到這些朋友，就不想回去，所以想盡情地玩，就像是灰姑娘一樣，明天就要回到另一種生活。[32]

　　藍佩嘉在探討移工的認同時，認為公/私領域的原有界線被翻轉了，但是如果從《凝視驛鄉—Voyage15840 移工攝影集》中移工的自我敘述與圖文中，可以看見公/私領域不單純只是被翻轉了，而是在台灣人私領域成為移工的工作場所公領域的同時，移工成為「類家人」的身份使得翻轉成公領域的台灣人的「家」有了私領域的情感成分。同樣的，當移工在休假日，或是在街頭與友人進行情感交流的時候，公領域似乎被翻轉成私領域，但是可以看見在街上的私人情感交流的過程中，依然要從事家務勞動的再生產。比如需要帶小孩上街才能成為上街的正

[32]藍佩嘉 2002，〈跨越國界的生命地圖；菲籍家務移工的流動與認同〉，《台灣社會研究季刊》，第四十八期，頁 169-218。

式理由。所以公/私領域中間的界線與其說是被翻轉，不如說是界線更曖昧更模糊了。以下筆者將從公/私領域的界線的模糊逾越來討論「家裡/家外」以及主體身處其中的複雜性。「家裡」跟「家外」的界線是不穩固的。

This migrant worker is bringing her ward during her day off, because if she didn't want to do so, she simply can not go out.

Blesilda Candingin

這位移工在休假外出時帶著雇主的小孩同行。
因為如果她不這麼做，她就沒辦法出門。

在＜出門＞圖文當中，可以看見外籍幫傭在國際性別分工中，進入台灣人的「家」擔任工作者，因此私領域成為一個工作場所，而街頭作為公共領域成為Blesilda可以與友人閒聊、聚會的地方，成為情感交流與放鬆的地方。但是上街的前提是必須帶著雇主的小孩出門，也就是在街頭同時進行著工作與私人的聚會。在一個台灣人視為公共領域的地方，外籍幫傭在此將「私領域」的工作帶進「公領域」進行情感交流與聚會，所以公/私同時在一個空間內完成。又如下面

這一張圖文中說著，「移工們休息十五分鐘。我們忙了一整天。倒垃圾時間是我們最容易遇到其他移工的時候。」[33]，同樣的，在必須被隔離的私領域進行工作時，是無法與有人進行情感交流的，但是在倒垃圾的時候可以以工作為由離開雇主的監視，然後在街道上同時進行著「公/私」雙重的工作。

56

Migrants take a 15 minutes break.
We have our busy day.
"Garbage time" is the most convenient
to see our fellow migrants.

Ma. Belen Batabat

移工們休息15分鐘。
我們忙了一整天。
倒垃圾時間是我們最容易遇到其他移工的時候。

所以每天最匆忙丟棄垃圾的時刻，卻是移工最期待的休息時刻。只有這個時刻可以放鬆心情，所以一個不起眼的公領域，卻是只屬於她們交流的私領域空間。在倒垃圾的公領域中，也成為移工們聚會的私領域，但是公私領域仍然被模糊掉，因為移工們在私領域的同時，也是帶著工作(倒垃圾)進行私人聚會。

33 《凝視驛鄉 Voyage15840》，台北，2008，3月，頁85。

A migrant behind the gate is asking her friends outside
to transfer her money, because she has no day-off.
Here, freedom is the difference.

Ma. Christina Antipala

鐵門裡的移工正在請門外的朋友們幫她轉帳，因為她不能休假外出。
在這個地方，自由的定義大不同。

　　另外，在＜鐵門＞圖文中說著「鐵門裡的移工正在請門外的朋友們幫她轉帳，因為她不能休假外出。在這個地方，自由的定義大不同。」[34]，對台灣人的「家」而言，是保護的屏障，而對外籍幫傭而言，卻是「公司大門」。界線是用來保護台灣的家，也是禁止外來者外出、限制其自由的界線。「裡面的人」與「外面的人」進行交流，而「裡面的人」是以「局外人」的身份被限定在界線之內。

　　那麼身處在公/私邊界模糊的處境下，身為圈內的局外人的主體如何展現呢？下面這一小節要針對女性移工的主體究竟在複雜的空間中，如何呈現。

（三）類家人

　　進入到台灣家庭中的外籍幫傭，雖然是在台灣人的「家」成為一個工作場所，但是也成為情感投注與發展的一個空間，進而成為「像家人」卻又「不像家人」

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[34] Ma.Christina Antipala，《凝視驛鄉 Voyage15840》，台北，2008，3月，頁85。

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[34] Ma.Christina Antipala，《凝視驛鄉 Voyage15840》，台北，2008，3月，頁85。

76

的角色，下面將針對移工的這個處境進行詮釋與解析。

This is the only person who makes me laugh everyday.
If she wasn't born, my days would be very boring
and I'd always think of home.

Gracelyn G. Mosquera

這是唯一每天會帶給我歡笑的人。
如果沒有她，我的日子將會何等無趣，
我又會如何的想家。

　　在這一張圖文中說著，「這是唯一每天會給我歡笑的人。如果沒有她，我的日子將會何等無趣，我又將會如何的想家。」[35]。台灣雇主的小孩，成為移工精神上的慰藉，所以在離開家裡，進入另一個「家」工作的同時，女孩意外成為「像家人」的角色。在前文中提及，雇主企圖要將「家人」與「局外人」進行清楚的劃分，但是可以看見在「私領域」與「家」的界線被鬆動的同時，移工女性成為「介入其中的局外人」（outsider-within），「局外人」與「家人」真正區分的界線就無法清楚明確。

　　外籍移工進入到台灣人的家庭時，使得「家」這個領域的定義隨之不同。女

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[35]《凝視驛鄉 Voyage15840》，台北，2008，3月，頁61。

77

性移工「圈內的局外人」跟「類家人」的身份，使得其主體更爲複雜。「家」對於台灣人而言，因爲多了一個「外人」，「家」的意義也隨著因爲移工的進入，而有所改變。她們的流動不但鬆動了公/私領域的界線，也重新界定台灣的社群邊界。投射的親情，從小孩身上得到「家」的安慰。對於雇主的孩子，移工在小孩身上找到親情的依歸，也是一種投射的家的感覺，也是移工重要的精神支柱。又以下例這一張作爲說明，來談移工進入台灣家庭的「類家人」身份。

He seats on his wheelchair everyday.
Every 2 weeks, I'd cut his hair using the hair trimmer,
because I like to see him neat and clean always.
Then I shampoo him using the hair net.
I then dry his hair with towels and wrap his head.
At the end, I'd give him some warm water to drink,
to prevent from sickness.

This is part of my job that I hate,
but I have to do this every other day,
by using my fingers to remove his poop out.
Even I use enema, it's still not much of the help,
because he really has no strength to push it out.

Emy I. Dender

這張圖，攝影者拍攝下每天照顧且一起相處受照顧者，詳細描述照顧他的過程，寫下爲他理髮、洗頭、遞水、通便的過程。文中說著「他每天都坐在輪椅上？我每兩個星期會幫他理一次頭髮，因爲我他看起來乾淨清爽的樣子。剪完頭髮之後，我會幫他洗頭。用毛巾擦乾，再把頭包起來。最後，我還會給他喝一些水，避免他著涼。」[36]。移工照顧一位沒有行動能力的老人，在擔心他著涼，爲他清潔的過程中，還必須用自己的手指幫老人排泄糞便，然而這樣細微親密的照料，看得出移工對於老人的用心，和老人的情感就像家人一樣。圖文也看見拍攝者將

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[36] 《凝視驛鄉 Voyage15840》，台北，2008，3 月，頁 62。

阿公的影像放置在圖中央，文中詳細描述自己的工作與照顧內容，看出阿公在台灣是拍攝者生活跟工作的重心。已經比所謂的「家人」還要親近，但卻不是這家人的一份子，是介入家中的「局外人」跟「類家人」的身份。

這一小節討論了在外籍移工以「外人」的身份進入台灣人的家庭後，反而產生情感投注的可能。所以當台灣雇主不斷劃界來區分「家裡/家外」的時候，移工的主體身份因為是身處「圈內的局外人」，並且與雇主家庭的小孩、老人有情感上的交流，所以移工主體並非單一的「局外人」的身份。

結論

本文企圖探討《凝視驛鄉--Voyage15840》這本移工攝影集如何呈現「家裡」/「家外」之間界線的複雜，以及當「公/私領域」、「家裡/家外」的中間的界線更模糊時，移工主體如何複雜意義的空間之下主體呈現不一樣的內涵。

離開家鄉的女性移工，作為一個移動者從家鄉來到他者的國家短暫停留，經歷了空間的轉換，而在異/驛鄉停留的過程中，家與異/驛鄉產生文化拉扯的張力。文化的交錯形塑了他們觀看跟思考的方式。

在上文討論中可以看到，因為國際性別分工的關係，所以女性移工總是被分配進入到私領域去進行家務勞動，再一次產生是女性來從事家務勞動的規定。當她們進入到台灣人的「家裡」時，鬆動了台灣人「家」的界線，「家」對於台灣人而言，因為多了一個「外人」，「家」的意義也有所改變。她們的流動不但鬆動了公/私領域的界線，也重新界定台灣的社群邊界。所以台灣雇主為了鞏固「家」的邊界，會將幫傭的生活方式、日常物品與生活圈隔離開來，讓雇主與受雇者之間有一道區分的界線，而且在區分的同時，會監控家庭幫傭的日常生活，讓受雇者在區分與監控之下，局外人的身份更明顯。但是因為身處於台灣人的家庭中，長期照顧被照顧者，所以反而與被照顧者有情感上的寄託與交流。所以成為「類家人」的身份。

在區分「家裡」內部的界線時，受雇者依然可以在被監控的空間中創立自己的個人空間，以及產生情感上的寄託，所以企圖區分「家人/外人」的界線並不會穩固，而且在私領域翻轉成公領域時，移工可以在成為公領域/工作場所的台灣人家庭中創造私人的空間，因而產生空間之內的空間。

移工在進入私領域工作的同時，「家庭」這個私領域成為移工的公領域；而街頭、廣場這個公領域則因為可以獲得離開雇主監控以及勞動反而成為私領域。但是不單純是公/私翻轉而已，還有一層複雜模糊性，就是街頭這個「私領域」常常是必須以家庭公領域的「工作」為由，來進行私人情感的交流。所以公/私、家裡/家外界線模糊時，「家」這個空間的內涵不再穩固，雇主企圖劃清界線，監視著受雇者的生活，但是移工依然可以創造個人空間與情感寄託。另外，「家外」的空間，移工則將台灣人的公共空間私人化之外，也將公/私同時並置在街頭上。女性移工在空間邊界模糊之下，成為「圈內的局外人」跟「類家人」的身份，使得其主體更為複雜。

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A Nietzsche's Umbrella to Keep Off Shame:
A Nietzschean Historical View on Salman Rushdie's *Shame*

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Abstract

It is the suspicion of global sisterhood that sheds lights on my transnational reading of Salman Rushdie's novel, *Shame*. *Shame* unfolds a textual ground where politics of gender and nation state come across. Shame and shamelessness are gendered at the root of patriarchal violence. By casting a close look at the sparkles that bang at the collision of Islamic women and Pakistan nation, this essay hopes to exemplify how transnational feminism is able to accommodate the insufficiency and race-blindness of white Western feminism. Given that the sense of situatedness is significant in exploring the unspoken and the repressed history that distinguishes Rushdie's portrayal of Islamic women, this essay would further propose a Nietzschean anti-historical reading of *Shame* in the hope to introduce a transnational feminist engagement, an engagement that not only furnishes the insufficiency of global sisterhood of Western white feminism but also lessens the tension between Islamic women and the Pakistan nation state.

A Nietzsche's Umbrella to Keep Off Shame:
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"...as a woman I have no country. As a woman I want no country. As a woman
my country is the whole world."

Virginia Woolf , from *Three Guineas*, 109.

In *Three Guineas* Virginia Woolf expresses her acute observations on how
patriarchal forces constructed her contemporary British women's passive subjections
through the manipulation of social mechanisms: education, law, and politics. On
perceiving how British women were hindered from the access to educational,
legislative, and political equilibrium under the course of patriarchal obstacles and
prejudices, Woolf contends that women are deprived of the cultivation to become
patriots. Such that, patriotism is purely a male act since women are thwarted and
barred from becoming one. She consequently claims that "as a woman I have no
country. As a woman I need no country. As a woman my country is the whole world"
(*Three Guineas* 109). By such assertion, Woolf insinuates the existence of a breach
between women and nation state. By such assertion as well, Woolf divests her link
with her nation state and aspires for a universal union of all women in challenge
against an all-women shared target: patriarchal hegemony. Collective bond from
women as a whole is conjured in opposition to the dominant patriarchy.

In denouncing the discord between women and nation state, however, Woolf's
contention for a world-wide bond of women as a whole paradoxically corroborates a
gulf between white women in the west and women from the non-west areas such as
the Third World. Woolf's appeal for a universal women allegiance, in other words,
feigns a harmonious disposition among women at the cost of promising diversities

occasioned by elements such as geography, ethnicity, nation, and religion. As

Adrienne Rich introspects her stance that grounds her as a white Western woman

intellectual: "Marginalized though we have been as women, as white and Western

makers of theory, we also marginalize others because our lived experience is

thoughtlessly white, because even our 'women's cultures' are rooted in some Western

tradition" (Rich 219). It is the wishful-ness and thoughtlessness of white-centered

mode of culture that makes Woolf's assertion of a cosmopolitan woman binding

insufficient and race-blind. To emaciate one's nation blood is to uproot one's social

and cultural tradition. The embrace of global sisterhood, moreover, risks an overlook

of potential differences among women, differences <u>silhouetted</u> by the constituents

such as ethnicity, geography, nation, and religion.

It is the hesitation that falters Woolf's idea of global sisterhood that sheds light

on my transnational reading of Salman Rushdie's novel, *Shame*. A novel about

Pakistan history, *Shame* fictionalizes the real-life political wrestle between Zulfikar

Ali Bhutto, the prime minister and General Muhammad Zia. A literary critique on

contemporary Pakistani politics, "[T]he novel focuses on the recent history of

Pakistan, nearly synonymous with the travails of the Bhutto clan" (Dayal 39). By

appropriating contemporary Pakistani history and its political combat, Rushdie

satirizes the sense of shamelessness permeating in the political corruption among

male ruling elites. Trapped within the political battles of men, on the contrary, in

Shame Rushdie's female characters are victimized portrayals of either vulnerable

femininity or eccentric and monstrous caricatures. Poignant debates on Rushdie's

Shame have been vigorously contested over the author's presentation of female

characters in the novel. Does *Shame* reinscribe women as a passive and vulnerable

subjection to patriarchy? Or does *Shame*, by engraving women spoils under

patriarchal systemin exaggeration, invites and embodies feminist perspectives on

Pakistani women? In light of transnational criticism, this essay is actuated by the culturally unique experience of Pakistani women shaped by Islamic tradition. By casting a close look at women and Islamic institutions such as politics and marriages, this essay hopes to exemplify how transnational feminism accommodates the insufficiency and race-blindness of white Western feminism.

Criticisms vary when dwelling on Salman Rushdie's gender presentations in *Shame*. Inderpal Grewal, for example, is one of the significant critics whose blistering attack on Rushdie's passive characterization of Pakistani women engenders polemical dialogue on Rushdie's women roles. In her critical essay, Grewal contends that the novel *Shame* "re-inscribes the patriarchal role of women as passive and ineffectual or as mediators of male power. Such roles are generally thought of as the 'traditional' roles of Pakistani (or of all Asian) women" (Grewal 129). Rushdie's re-inscription of conventional Pakistani woman images, according to Grewal, instead of undermining, reiterates the symptomatic oppression and victimization of Pakistani women and helps bolster patriarchal Islamic authority. Echoing Grewal's argument, Lotta Strandberg also blames Rushdie's problematic women images in the novel: "I agree with Indrepal Gewal when she comments that the women occupy positions that lack power and ambition. Consequently the women also lack whatever can be gained by power and ambition" (Strandberg 147-148). Vulnerable femininity undercuts Rushdie's women characters from attaining to power in defense against male authority. Although there are criticisms that believe that the women roles, while granted potential subversive strength in toppling patriarchal dominance, as the monstrous Sufiya Zinobia Hyder does, Strangdberg discredits the belief and responds further that "it is only to the extent that they constitute the choir of the oppressed and victimized in this male history" (Strandberg 148). The practice of Sufiya's demonic vengeance, for example, is a furious torrent by the explosion of Islamic patriarchal brutality.

86

In contrast to the adverse denouncements to Rushdie's reinscription of patriarchal mechanism in *Shame* like Grewal's and Strandberg's, considerable favorable criticisms to Rushdie's woman characterizations provide justificative perspectives in looking at the tension between women and Islamic tradition. For instance, Samir Dayal disagrees with the censures for Rushdie's pessimistic woman characterizations. In responding to Grewal's blame of Rushdie, a blame that finds Rushdie frustrates women liberation from patriarchal Islamic authority, for example, Dayal perceives that through the female demonic acts such as Sufiya's eccentric violence, women images are able to be transformed from vulnerable scapegoats to resistant counterforce beyond the circumscribing milieu. He writes that "[T]he violence in Rushdie's novel, then, is *in part* (but only in part) to be understood as male self-deconstruction , and in part as female self-assertion" (Dayal 47). Instead of attributing Sufiya's monstrosity to patriarchal subjugation, Dayal finds in the monstrosity positive potency in subversion of male dominance. Similar to Dayal's contention, Justyna Deszcz offers a resonant criticism in looking at Rushdie's deployment of Sufiya's subversive vigor. According to Deszcz:

> On the contrary, Sufiya is a true and independent woman hero who
>
> evades the intricate web of classifications that normally allocate positions
>
> in cultural space, in which female-ness is the most indicative mark of
>
> marginality. Thus, although Rushdie entrusts his pen to the male narrator,
>
> he does not deprive women of subjecthood. (Deszcz 40)

For Deszcz, Sufiya's ghostly murderous act indicates a transformative deviation from patriarchal incarnation of female-ness to women characters. Instead of being the "mark of marginality," in Rushdie's portrayal of Sufiya a sense of female subjectivity unfolds. Deszcz's counter-criticism provides a positive feminist explication of Rushdie's demonic depictions of women. However polemical the debate is between

those who find faults and those who rationalize Rushdie's literary brush on woman characters, *Shame* touches off a vigorous dialogue in which the conflict between Pakistani women and Islamic tradition is illuminated. Islamic cultivation circumscribes and tints Pakistani women with their unique cultural hue. Instead of resorting to a homogenizing global sisterhood based on a white Western feminist perspective, a contextual examination on local Islamic background is therefore imperative in exploring the culture-situated tension between gender and Islamism in *Shame*.

As entitled, shame and shamelessness are the two thematic focuses that recur back and forth through the novel. And it is the interplay of shame and shamelessness that Rushdie comes to term of violence. As the author has observed, "[B]etween shame and shamelessness lies the axis upon which we turn; meteorological conditions at both these poles are of the most extreme, ferocious type. Shamelessness, shame: the roots of violence" (*Shame* 118). Patriarchal violence leaves its shameful scrapes and scabs on the shamed female characters. In *Shame*, Omar Khayyam Shakil is the foul incarnation of shamelessness while his counterpart, Sufiya Zinobia Hyder, indicates the defenseless embodiment of shame. As what Strandberg has realized, both Omar Khayyam and Sufiya Zinobia "are attached to shame and shamelessness respectively through birth. Omar Khayyam acquires his shamelessness from his three mothers, who copulated with the British [. . .] For her part, Sufiya Zinobia is born to shame because she is a girl and not a boy" (Strandberg 145). Shame and shamelessness are intertwined through the politics of gender in *Shame*. Rushdie's allocation of gendered shamefulness, therefore, is helpful in casting a look at the shame-conditioned female roles and their shameless male counterparts in *Shame*. The chapter of "Blushing," for example, perhaps provides a best vivid picture of how shame and shamelessness dwell on the bacterial pus grown from the violence of patriarchal authority. As

"Blushing" begins, the author narrates:

> Not so long ago, in the East End of London, a Pakistani father murdered
> his only child, a daughter, because by making love to a white boy she had
> brought such dishonour upon her family that only her blood could wash
> away the stain. The tragedy was intensified by the father's enormous and
> obvious love for his butchered child, and by beleaguered reluctance of his
> friends and relatives (all 'Asians', to use the confusing term of these
> trying days) to condemn his actions. Sorrowing, they told radio
> microphones and television cameras that they understood the man's point
> of view, and went on supporting him even when it turned out that the girl
> had never actually 'gone all the way' with her boyfriend. The story
> appalled me when I heard it, appalled me in a fairly obvious way. (*Shame*
> 117)

It is a sad story about murder. And in the story, what the father murdered is not only

his daughter, who made love with a British white boy, but also the voice of Islamic

women that dies with a stammering tongue, failing to resists the imposed shame from

cultural inscription. And yet what lies behind the sympathetic understanding from the

murderous father's friends and relatives is a cultural testimonial that distinguishes the

tragedy from universal sweeping of global sisterhood. The story, in other words,

arrives at a sparkling moment when gender and ethnical politics chafe against each

other. Criteria at the political encounter of gender and ethnics require the help of a

further examination in the historical and cultural context.

With the delineation of how shamelessness and shame are intertwined in Islamic

power network, this essay would further propose a Nietzschean anti-historical reading

of *Shame* in hope of introducing a transnational feminist engagement in not only

furnishing the insufficiency of Woolf's global sisterhood but also lessening the

tension between Islamic women and their nations.

Shame and Shamelessness

Sufiya Zinobia Hyder, the central female character, bears witnesses to the symptom of shame. At the moment of her birth, Sufiya Zinobia is regarded as a family disgrace because of her female sex. Her burden of shame, since her birth, comes from the patriarchal load of son preference over daughter. Family thwart at the birth of a daughter instead of a son is illustrated through her mother's distressed remarks: "When the swaddled child was handed to Bilquis, that lady could not forbear to cry, faintly, 'is that all, my God? So much huffery and puffery to push out only this mouse?" (*Shame* 88). Girl firstborn is as worthless as a birth of a mouse. Failing to fulfill a patriarchal favor for a son, Bilquis grieves for her disillusion to the birth of Sufiya. As if contagious, Bilguis's disillusion spreads its grief to the father, Raza Hyder: "In the delivery room, silence flooded from the pores of the exhausted mother; in the anteroom, Raza was quiet, too. Silence: the ancient language of defeat" (*Shame* 88). What is defeated is Raza's sexist honor for a son offspring. Similar to Bilguis, Raza's despair of a male descendant remarks his internalization of a false honor, the patriarchal merit. "[. . .] shame is genuine when the integrity it reflects and serves to defend is based on values the agent chooses as her own" (Manion 29). Tragically, Sufiya is not granted to choose her own values for self-integrity. While the "wrong miracle" (*Shame* 88) occurs as a result from patriarchal disillusion, therefore, Sufiya's burden of shame is a false shame which does not uphold but erode her self-respect instead.

As if a generational heritage, shame from childbirth is passed down from Bilguis to her second daughter, Naveed Hyder, the Good News. Not a sonless barren, nevertheless, excessive fertility attaches Naveed to shame instead:

[. . .] in the fifth year Good News's womb released six more new lives,

three male, three female, because Talvar Ulhaq in the pride of his

manhood had chosen to ignore Hyder's remark about

too-many-grandsons; and in the year of Iskander Harappa's fall the

number rose to twenty-seven children in all, and by that time everyone

had lost count of how-many-boys-how-many-girls. (*Shame* 218)

What redundant childbirth exhausts is not only Naveed's physical body but also her soul. A mother of twenty-seven children, Naveed's sense of self-integrity wanes as the number of her children grows. As she comes to realize that: "[. . .] there was no hope for women in the world, because whether you were respectable or not the men got you anyway, no matter how hard you tried to be the most proper of ladies the men would come and stuff you full of alien unwanted life" (*Shame* 218). By this contention, Naveed's deterioration from an aspirant self in the past to a dejected self at present is illustrated. Moreover, genuine shame and false shame, through the deterioration, are juxtaposed. On the one hand, it is her surrender of an aspirant self that makes Naveed genuinely ashamed. Incessant pregnancy and childbirth erodes her self-esteem and alienates her from her old pride. The sense of self-alienation is so dynamic that it leads Naveed's life to a tragic suicide. On the other hand, however, Naveed's shame of a futile birth machine is a false shame when it is the patriarchal wrestle between her father and her husband that exploits her body as a site to exercise political power. Accordingly, Lai points out that "Naveed Hyder's body and sexuality not only become the place for her husband to exercise 'the pride of his manhood' [. . .], but also the conflicting battlefield of patriarchal power between her father and her husband" (Lai 2007, 126). Both Raza Hyder and Talvar Ulhaq are the shameless victimizers to exercise political rivalry at the cost of Naveed's body and self-esteem. The power contest between the two therefore proves to be a false honor, which loads a

false shame on the vulnerable female body.

Nietzschean Anti-history and the Umbrella of Active Forgetting

Following the above examples in which gendered shame and shamelessness are intersecting to each other, it is debatable to pine down how and on what stance Rushdie inscribes Pakistani women with Islamic culture. As mentioned earlier, dispute of whether Rushdie reinscribes or challenges the traditional woman images in the novel has been vigorously discussed among critics. Even so, the author has once contended that:

> I had thought, before I began, that what I had on my hands was an almost
> excessively masculine tale, [. . .] But the women seem to have taken over;
> they marched in from the peripheries of the story to demand the inclusion
> of their own tragedies, histories and comedies, [. . .] It occurs to me that
> the women knew precisely what they were up to – that their stories
> explain, and even subsume, the men's. (*Shame* 180-181)

With the support of Rushdie's statement, it is apparent to find that as the author's narrative in the novel progresses, his female characters come to life "from the peripheries" to "demand" a feminist takeover from masculine to feminine narratives. The shift from margin to center grants Rushdie's female roles a space to tell their own stories. The shift from the repressed to the presented, moreover, enables readers to trace how Islam inscribes cultural burden on Pakistani women. Given that Rushdie's woman characters are circumscribed by Islamic tradition, a historical reading of *Shame* is therefore helpful in examining the tension between Pakistani women and Islamic culture. When it comes to history, it is therefore the moment that Nietzsche's historical criticism occurs to shed some lights in reading *Shame*. According to Nietzsche,

a man's historical sense and knowledge can be very limited, his horizon

as narrow as that of a dweller in the Alps, all his judgments may involve

injustice and he may falsely suppose that all his experiences are original

to him – yet in spite of this injustice and error he will nonetheless stand

there in superlative health and vigour, a joy to all who see him; while

close beside him a man far more just and instructed than he sickens and

collapses because the lines of his horizon are always restlessly changing,

because he can no longer extricate himself from the delicate net of his

judiciousness and truth for a simple act of will and desire. (Nietzsche 63)

The "restlessly changing" of horizon lines is metaphoric of the vigorous aspects of

Nietzschean historiography. History, in Nietzsche's criticism, tumbles energetically

and sprawls headlessly on the land that our conceptualization of horizon alters in

order to adapt to different vein of geography. And it is the Nietzschean historiographic

perspective that helps pedal this essay to a collision of Nietzschean historiography and

transnational feminism, a critical concept that grounds on the concerns of

geographical textures and cultural diversity.

Nietzsche has offered his critical observation and divides history in three species: the

monumental, the antiquarian, and the critical. In Lai's elaboration:

There are three species of 'the historical' which, for Nietzsche, pertain to

the life of man, each belonging to a specific environment, each relevant

to a particular type of life activity. These are 'monumental history' for the

performance of great and noble deeds, 'antiquarian history' for the

conservationists and 'critical history' for those suffering from injustice.

(Lai 2004, 213)

Grounded on the Nietzschean historical criticism, in the following this essay would

trace

how Rushdie's female characters strive against patriarchal oppression for narrative

spaces to rewrite masculinized Islamic tradition.

The monumental history, which records the heroic, the prominent, remarks on

the

political rivalry of Pakistani ruling class. The military coup between Raza Hyder and

Iskander Harappa, for example, best delineates the monumental history with its

successive campaign of political ruling classes in Pakistan. More than factual

depiction, however, the delineation also provides a contextual perspective in looking

at how history is constructed by the genealogical forces of cultural entourage.

> *Shame* also illustrates how novelists construct the object of historical
>
> knowledge differently from historians. Rushdie assumes we already have
>
> a substantial factual knowledge about Pakistani history. His tale does not
>
> provide facts [. . .] but tries to explain how the facts were constructed, in
>
> what cultural milieu they developed, and by what ethos they were
>
> motivated. (Coundouriotis 216)

Instead of genuinely chronicling tangible facts of Pakistani history, however, Rushdie

casts a doubt in Pakistani monumental history by mediating between factual historical

events and fictive narrative. According to Rushdie:

> The country in this story is not Pakistan, or not quite. There are two
>
> countries, real and fictional, occupying the same space, or almost the
>
> same space. My story, my fictional country exists, like myself, at a slight
>
> angle to reality. I have found this off-centering to be necessary; but its
>
> value is, of course, open to debate. My view is that I am not writing only
>
> about Pakistan. (*Shame* 22)

Both realistic and fictive narratives exist in the story. The fictive one, according to the

author, bears "a slight angle" from the realistic one so as to critically mirror how in

realistic narrative reality is deflected so that what is left without a historical space becomes the repressed. The repressed, the once left untold, comes back to haunt what is presented and strives for a critical revision of history. Two examples in the following will illustrate how Rushdie's fictionalized feminine narratives transform from the repressed to the critical to subvert the realistic masculine history.

The repressed feminine narratives in *Shame*, by its subversive gesture in rewriting masculinized history, echoes what Nietzsche has contended as critical history. Subversive gestures are the signs of one's struggling to survive. And Nietzsche believes that in order to live, "man must possess and from time to time employ the strength to break up and dissolve a part of the past: he does this by bringing it before the tribunal, scrupulously examining it and finally condemning it" (Nietzsche 75-76). There is a sense of liveliness in Nietzsche's idea of critical history. The sense of liveliness, as the ability to breathe and to cry, is the counter-force against the authoritative inscription of monumental history. According to Lai's elaboration of Nietzsche, critical history, "by exposing the unjust origins of inherited tradition, wipes out the almighty power of the past to confine present action" (Lai 2004, 215). While taking a look at *Shame*, it is obvious that Rani Harappa, the prime minister Iskander Harappa's wife, is an embodiment of Nietzschean critical history. Rani's embroidery of those eighteen shawls "said unspeakable things which nobody wanted to hear" (*Shame* 201). What is unspeakable is the tyrannical deeds of her husband's political ambition. By weaving masculine shameless deeds into her shawls and unveiling the unsaid, Rani Harappa installs a critical view on the dominant power of patriarchal history. "Eighteen shawls locked in a truck: Rani, too, was perpetuating memories. Harappa the martyre, the demigod, lived on in his daughter's thoughts; but no two sets of memories even match, even when their subject is the same" (*Shame* 201). The parallel of two memories speaks for the fissure of monumental history. The eighteen

shawls, in which the unspeakable is silently woven, speaks for the emergence of the

Nietzschean critical history. Monumental history sees Iskander Harrapa as a sacred

martyre and demigod. Critical history, nevertheless, finds fault in the masculinized

idolatry and challenges to overturn it by her feminine narrative of the shawls. In

Coundouriotis's words, "Rani's embroidered shawls are proof of how 'the women

seem to have taken over' (189), and by this Rushdie intends that women have taken

over the making of meaning in his history" (Coundouriotis 218). Shawl itself is a

lifeless artifact without wisdom to engender judgments, a lifelessness that resonates

the antiquarian history in Nietzsche's concept. By Rani's embroidery, nevertheless,

the eighteen shawls are engraved with feminist historical landscape.

In addition to Rani's embroidery, Sufiya Hyder's eccentricity proves to be

another example of subversive feminine narrative. Born a wrong sex and a retarded

after a severe brain fever, Sufiya personifies the idea of "wrong miracle" (*Shame* 89)

throughout her life. She blushes at birth and whenever she contacts with the world.

The relentless reddening of her face highlights her embodiment of shame.

> To speak plainly: Sufiya Zinobia Hyder blushed uncontrollably whenever
>
> her presence in the world was notices by others. But she also, I believe,
>
> blushed for the world. Let me voice my suspicion: the brain-fever that
>
> made Sufiya Zinobia preternaturally receptive to all sorts of things that
>
> float around in the ether enabled her to absorb, like a sponge, a host of
>
> unfelt feelings. (*Shame* 124)

Apparently Sufiya blushes not only for her wrong sex but also for the earthly

entourage. In view of Rushdie's creation of Sufiya, Soonsik Kim perceives that: "He

creates Sufiya Zinobia, the moron, as the sensor for those of unfelt shame. He

somehow suggests that the nature of Sufiya Zinobia's physical suffering from the

burden of shame committed by others can be transformed into altruistic sufferings of

96

a saint" (Kim 157). Again, Sufiya's vulnerable suffering seems to illustrate the repressed. It also exemplifies Nietzschean "critical history" in which individual victimization takes place in service of the privileged injustice. Her unhesitating sponge-like intake of human feelings muffles her own sense of emotion and deprives her of possible expression of a genuine self. Nevertheless, the repressed comes back. Hidden in the repressed Sufiya there lurks a subversive force. As Deszcz contends: "[. . .] Sufiya's [. . .] dumbness is actually not a sign of her virtue, but a mark of her rebellion. It is a symbol of her inner voice that survives in the bleak Pakistan of Rushdie's imagination [. . .]" (Deszcz 38). Silence in this case is not a "language of defeat" (*Shame* 88) but a gesture of repulse. Sufiya refuses patriarchal injustice by means of her voicelessness. She defies masculine narrative in the novel by the absence of her own voice.

Sufiya defies masculine narrative in the novel, moreover, by her unconscious monstrosity as well. Her unconscious devil-like manner, while disengaging her from her destined shame, is resonant to Nietzschean umbrella of memory. "Sufiya's unconsciousness is the location of the other side of history, the location of the repressed" (Coundouriotis 210). It is the unconsciousness that grounds Sufiya courage and impulse to turn her back against her Pakistani fellowship. Her unconsciousness, therefore, echoes the idea of Nietzsche's forgotten umbrella, which

> reminds us that history, or memory, is just like an umbrella, at once
> opened and closed, unfolded and folded, remembered and forgotten by
> turns. We open it only when it can positively and affirmatively serve life
> [. . .] Nietzsche found it and used it to protect 'life' from the heavy rain of
> 'remembering' and hot sun of 'Being.' (Lai 2004, 224)

Accumulative repressions twist the heroine from a vulnerable idiot to a vindictive beast. While the beast unfolds her revenge, it is her unconsciousness that mesmerizes

the heroine from vulnerability to strength. The sense of intermittent unconsciousness, therefore, serves as Nietzsche's umbrella to protect Sufiya "from the heavy rain of remembering" her Pakistani traditional burden and also from "the hot sun of Being" in the cruel reality. By her unconscious monstrosity, Rushdie "transforms Sufiya into a symbol of resistance to historical determinations. Her bursts of violence [. . .] have a magical transformative power which can release a momentum toward revolutionary change" (Coundouriotis 210). Through devilish acts the heroin bears resistant force against Pakistani patriarchal inscription. Not a defenseless reddened face, the heroine fights back by ghostly haunting her family and her country.

Nietzsche's umbrella serves to provide a positive sense of forgetting. By intermittent forgetting, Sufiya is allowed a momentary disengagement from her Pakistani cultural burden. Remembering is positive and negative. It bolsters tradition and makes one indulged in the past. Forgetting, on the other hand, is positive and negative as well. It erases tradition and liberates one from the girdle of the past. With the engagement of Nietzsche's theoretical umbrella, therefore, one remains an in-between-ness through which one is able to locate the self to a traditional root, a root that does not confine but nurtures the self. For Sufiya Zinobia Hyder, a Nietzsche's umbrella is helpful for her to remain in-between the conflict of her woman subjectivity and her Islamic root. The umbrella provides the heroine a shield from Islamic inscription of feminized shame and at the same time does not uproot her from her Islamic background. "Specifically, forgetfulness can actively provide its counter-faculty, memory, with a salutary break from its taxing digestion of the past—such is the use of what Nietzsche calls 'active forgetfulness' [. . .]" (Lai 2004, 208). It is the "active forgetfulness" makes a transnational feminist reading of *Shame* possible. Instead of calling for a global sisterhood at the cost of Islamic tradition, Nietzsche's umbrella of "active forgetfulness" is helpful in looking at the tension between

Pakistani women and Islamic tradition. Through the unfolding and folding of the umbrella, the remembering and forgetting, Pakistani women are enabled to cast a doubt to the Islamic patriarchal domination while remain the Islamic belief intact.

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The Veiled Her-story in Salman Rushdie's *Shame*

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Abstract

Published in 1983, Salman Rushdie's *Shame* reveals a bizarre world in which there exists a duel between two Pakistani families. One of the main plot lines of this novel is the lives of two men, Iskander Harappa and Raza Hyder, and their relationship with each other. The other main line concerns Bilquis and Rani, the wives of the two men. In this novel, Rushdie describes the lives of constrained Pakistani women such as Bilquis and Rani who live under the oppression of patriarchal power. Locating the women's story within the larger masculine political conflict, Rushdie, as the narrator of this novel provides various perspectives of the oppression of Pakistani women. Though Rushdie tries to convey the miserable fortune of Pakistani women, he has been criticized for his treatment of female characters in this novel. With the perspective of history, the way to resituate the position of Pakistani women is completely different from the western feminism movement. Under transnational context, the situation of Pakistanis women is much more complicated than western woman. In order to reconfigure Pakistani woman's position in this novel, the main concern of this paper will be to focus on how the history constructed by presidents, generals or heroes in this novel may be undermined by the "her-story" strand woven by women's silent power.

The Veiled Her-story in Salman Rushdie's *Shame*

> Once upon a time there were two families, their destinies inseparable even by death…, a saga of sexual rivalry, ambition, power, patronage, betrayal, death, revenge. But the women seem to have taken over; they marched in from the peripheries of the story to demand the inclusion of their own tragedies, histories and comedies, obliging me to couch my narrative in all manner of sinuous complexities, to see my 'male' plot refracted, so to speak, through the prisms of its reverse and 'female' side
>
> —Salman Rushdie, *Shame* (180-81)

Published in 1983, Salman Rushdie's *Shame* reveals a bizarre world in which there exists a duel between two Pakistani families. One of the main plot lines of this novel is the lives of two men, Iskander Harappa and Raza Hyder, and their relationship with each other. The other main line concerns Bilquis and Rani, the wives of the two men. In this novel, Rushdie describes the lives of constrained Pakistani women such as Bilquis and Rani who live under the oppression of patriarchal power. Locating the women's story within the larger masculine political conflict, Rushdie, as the narrator of this novel, vividly provides various perspectives of the oppression of Pakistani women.

Though Rushdie tries to convey the miserable fortune of Pakistani women, he has been criticized for his treatment of female characters in this novel. Some critics argue that Rushdie is too focused on the oppressed lives of Pakistani women. Inderpal Grewal, for instance, argues that the women in *Shame* are the "fragmentary vision" of Pakistani women and are the stereotyped as "passive and ineffectual" or serve merely as "mediators of male power" (Grewal 129). Grewal criticizes Rushdie's representation of Pakistani women as being so problematic that it is itself only "a palimpsest that requires disclosure" (Grewal 124). Female roles in *Shame* are generally thought of as the "traditional roles of Pakistani women" (Grewal 129). In her essay, Grewal shows how Rushdie "turns the history of women in Pakistan into a metaphorical tale of a family history" (Grewal 127). In Grewal's view, though Rushdie reinscribes Pakistani women's oppression, his neglect of other factors reduces those women to a "symptom;" that is, women are "disempowered, voiceless beings who speak through the write, the one will with the voices" (Grewal 125). In *Shame*, the women are still trapped within the conventional roles of patriarchal society and the traditional culture of Pakistan. In the opinion of Grewal, Rushdie simply tries to record the sufferings of women when patriarchal ruling power is

exercised on their bodies, but he doesn't offer any rethinking of the meaning of the lives of those women. As a result, rather than being liberating, this novel has actually become "the means for the continued oppression of women" (Grewal 129). Moreover, in order to record the suffering of Pakistani women when "patriarchal ruling power is exercised on their body," Rushdie relates the experience of Pakistani women "in the form of a fantasy-history where he imaginatively re-creates the recent political regimes of Pakistan" (Grewal 126). Overall, female characters in *Shame* are insane, masculine-like or beast-like. As the narrator in *Shame*, Rushdie does not make those women escape their suffering imposed by the patriarchal tradition but finally marginalizes those women and caused them to make into others, a position of weakness from which they cannot escape tragedy (Grewal 126).

Samir Dayal argues that, on the contrary, Rushdie's narrative undermines "the authority attaching to masculinity—the fulcrum of the writer's 'authoritative stance" (Dayal 45). Dayal goes on to assert that in a sense, Rushdie constructs a subversive mode of the female's story. What Rushdie attempts in this novel is "a (sub) version of normative national and gendered subjectivity in the Pakistan of what for all interests and purposes" (Dayal 40). According to Dayal, the deconstruction of phallocentric male confidence has become a necessary step in the novel (Dayal 46). In other words, Dayal presents a completely different interpretation of the horrible, insane, and teratological female images in the novel; for Dayal those female images represent a "threat to the masculine code", the code of the man as "the master of the house", and in a sense they are able to speak forth the complex truth, or control their own destiny (Dayal 56). In Dayal's argument, in the novel, a number of important women are aggressive, "phallic", and powerful and will shock the men's view of their own position as the masters of the nation and controllers of gender (Dayal 56). Based on these arguments, Dayal clearly disagrees with Grewal's accusation that "Rushdie frustrates the struggle for liberation by failing to escape a patriarchal ghetto and his patriarchal anxiety" (Dayal 47). He mentions that in this novel, Rushdie tries to reconstruct female's position by the experiments with both "the masculinization of the female subject as well as the feminization or metaphorical emasculation of the male subject precisely" (Dayal 45).

Dayal's observation explains Rushdie's treatment of female characters in *Shame*; however, there exists a contradiction in his argument that women have to become a masculine woman and then get phallic power from man in order to resist the

patriarchy. Women's destiny still depends whether they can gain powers from man or not. With this view, female characters in this novel cannot assert their voice by themselves. In order to reconfigure woman's position in this novel, the main concern of this paper will be to focus on how the history constructed by presidents, generals or heroes in this novel may be undermined by the "her-story" strand woven by women's silent power.

The struggle for power between Iskander and Raza depicted in *Shame* indicates the duel between General Zia ul-Haq and Zulfikar Bhutto, the real Pakistani historical figures (Strandberg 143). According to Lai Chung-Hsiung, history always contains two sides: "one makes possible the future by remembering; the other, has been forgotten or repressed, weighs on us like a nightmare" (Nietzsche's Forgotten Umbrella 207). Lai exemplifies Nietzsche's view that there are different kinds of history; that is, the monumental history and critical history. Monumental history views the past "as a concatenation of great moments in the struggle of the human individual, uniting mankind across the millennia like a range of human mountains peak" (Lai, Nietzsche's Forgotten Umbrella 213), whereas critical history is the veiled history that suffers from injustice. Unlike the hero in monumental history, the person who belongs to critical history always "attempts to live freely; free from a pre-given overarching structure of the subject, he [or she] is allowed a free construction of his [/her] self" (Lai, Nietzsche's Forgotten Umbrella 215). In Nietzsche's view, monumental history must be "balanced by a 'critical history' by exposing the unjust origins of inherited tradition wipes out the almighty power of the past to confine present action" (Lai. Nietzsche's Forgotten Umbrella 215). By viewing the perspective of history under the real male monumental history, woman's stories in this novel are neglected and forgotten. As wives of Iskander and Raza, Rani and Bilquis represent the unspoken and forgotten critical history in *Shame*.

Involved in the monumental history of Pakistani men, the women in *Shame* are silenced by the patriarchal society. They have "no individual identity and fit stereotypical patriarchal conceptions" (Deszcz 36). One of the apparent examples is Rani. As the wife President Iskander, she is forced to silently endure the sexual relationship between Iskander and his mistress, Pinkie, and to live a lonesome life. At the beginning, Rani comforts herself and struggles to be a conventional Pakistanis wife: "'A woman becomes looser after having a child,' she confides to the glass, 'and my Isky [Iskander], he likes things tight'" (93). Another suffering wife in this novel is

Bilquis. Bilquis is also ignored by her husband because she did not give birth to a male baby. The failure of giving birth a male baby to carry on the family's name, the only option of Bilquis is to "lead a solitary and nun-like life at home rather than be despised and abandoned by the whole society" (Lai, <u>Women in Shame</u> 107). Eventually, Rani refuses to speak and Bilquis breaks down when one daughter becomes insane and the other daughter hangs herself. Both wives submit to the patriarchal culture and subordinate themselves to their husband in the novel.

Though oppression from their husband and society situate Rani and Bilquis in a more marginal position and to lead them to tragedy at the end of the novel, their story represent the repressed "critical history" of Pakistan. Both of them are silenced by the monumental history built by Pakistani man but finally are able to find their feminine ways to resist masculine power. Though woman are "crushed by any system," the chains that wear on them will transform as an exist story (181). Their resistance will be gradually empowered and their position will become much more visible and clear in this novel. Under the phallocentric confidence of their nation, it is hard for them to be empowered in the same way as their husbands. Hence, the processes of their resistance are not what Dayal emphasizes: the "masculinization of the female subject" (Dayal 45). On the contrary, they use a feminine way to speak forth the truth and control their men's destinies.

In *Shame*, Rushdie camouflages himself as a narrator to tell the tale of Pakistani women. He points out that "women knew precisely what they were up to —the deconstruction that their stories explain, and even subsume, the men's" (181). Repression from nation and culture is a "seamless garment" that wants to veil women's faces and imprisons their voices. The Pakistani society is one which is "authoritarian in its social and sexual codes, which crushes its women beneath the intolerable burdens of honour and propriety, breeds repressions of other kinds as well" (Rushdie 181). Women has no stories and has to carry on the responsibilities that bestowed by their husband. Through the process of the story, the female characters show their resistance silently. It will eventually turn out that "male and female plots are the same story" in the end of this novel (Rushdie 181).

Caren Kaplan cites Barbara Harlow's term "resistance literature" to describe a body of writing that has been marginalized (Kaplan207). She quotes Jacques Derrida's concept of the "law of genre" to construct the perspective of the "out-law genre" (Kaplan 208). Out-law genre is an example that runs counter to generic laws

by comparing the master genre. The out-law genre enables "a deconstruction of the 'master' genres'" and will reveal dynamics embedded in the master literary trend (Kaplan 208). Under the dominant master genre, female's works are oppressed and neglected on purpose. Kaplan points out that the aim of the resistance literature is to break many of elite literature's laws: it is "comparative but not always linked to a national language"; it is overtly "political, sometimes anonymous, always pressuring the boundaries of established genres" (Kaplan 209). However, remaining within the status quo of transnational contexts, to limit female's voice into the western feminism literary work is controversial. Western Feminism tends to focus women's liberation on the writing works, such as autobiography and neglect the other non-writing female production. Consequently, it will shape another master-subordination relationship between western and non-western women. As a result, the western female autobiographical writing becomes the "homogenizing influence of autobiography genres" which "identifies similarities" (Kaplan 212). Hence, as the resistance literature, women's work in the transnational context should provide "new modes of affiliation based on the material conditions of people themselves" (Kaplan 209).

According to Kaplan, resistance is a "mode of historical necessity" (Kaplan 215). As an out-law genre, resistance literature renegotiates the "relationship between personal identity and the world between personal and social history" (Kaplan 212). Resistance literature can be seen as s critical practice in which out-law genres challenge "the hierarchical structures of patriarchy" (Kaplan 215). Consequently, narrative invention of non-western woman is tied to "a struggle for cultural survival rather than purely aesthetic experimentation or individual expression" (Kaplan 212).

Viewing this novel by the idea of resistance literature, Rushdie reveals how Pakistani woman develop their own way to record the unknown and chronicle injustice in a critical "her-story." In this novel, both two wives, Rani and Bilquis, are imprisoned in the power framework constructed by Pakistani men. As Pakistani women torn between tradition and gender, it is impossible for them to free themselves like western women through an established feminist movement. They show their resistance no longer with the literary "writing" but maybe with the handicrafts. Though women in *Shame* refuse to accept their fortune, they eager to speak out their voice. Their tool is not a pen but maybe a needle or their hands. Their handicrafts become a kind of resistance literature helping them to break silence and free themselves. In *Shame*, home represents another jail for those women because it is

another place where Pakistani men exercise their power. It is impossible for Pakistani women to have a room of their own to write. A "utopian world of power-free" is not a better society for them to pursue (Lai, Women in Shame 135). Forcing Pakistani woman to reconstruct themselves by the conventional literary genre cannot free them from the master power but will jail them into another dominant western culture. Hence, Rani and Bilquis in this novel develop their unique narrative style as their resistance against the patriarchal culture and tradition.

As the wife of President Iskander, Rani continually endures the role of a traditionally Pakistani wife. Daring to violate her husband, Rani becomes more and more silent and views her husband's successes and failures from the viewpoint of an outsider. With the collapse Iskander's regime, Rani shows her resistance by rejecting any unfortunate destiny imposed upon her. She is imprisoned with her daughter, Arjumand, and begins to weave shawls after her husband was overthrown in the military coup. At the beginning, the soldier refuses to give her needles and thread, she "shamed him out of that quickly" (200). It is the first time that Rani shouts out her need and finally she "won the day" (200). While weaving her shawls, nobody ever "looked over her shoulder when she worked. Neither soldiers nor daughter was interested in what she did to while away her life" (201). Like her lives before being imprisoned, Rani and her work are still neglected. When Rani tires to told Arjumand about the business of the shawls, her daughter has already "reached the stage of refusing to her anything bad about her father" (108) Arjumand talks back her mother that "Allah, mother, all you can do is bitch about the Chairman (Iskander). If he did not love you, you must have done something to deserve it" (108). In Grewal's opinion, instead of being in sympathy with her mother, Arjumand seems to participate "in the very regimes of oppression that ensure the suppression of women" (Grewal 129). However, based on the perspective of the resistance literature, Rani's work re-write the history built by Iskander and perpetuates her memories that she believes in. Instead of writing, Rani depicts "the unjust origins of the past" through her embroidery (Dayal 55). Rani, as the role of critical history calls for "a new burst of historical creativity in the present" so that she may "live or create her life as a work of art" (Lai, Nietzsche's Forgotten Umbrella 215). Through her work, Rani proves that women own the same ability to tell the factual truth of the history.

Dayal points out that Rani transforms her role into that of an active story-teller who is able to "tell the truth about men, as an observing woman, in her feminine art of

embroidery. Her husband, Iskander is the "martyr, the demigod lived on in his daughter's thoughts;" however, "no two sets of memories ever match though their subject is the same"(201). During six years' imprisonment, Rani makes eighteen shawls. And they "said unspeakable things which nobody wanted to hear, providing also a sort of panorama of threatened masculinity" (Dayal 55). Her daughter, Arjumand is so blindly devoted to her father that she "ignores all the atrocities he commits" (Deszcz 36). Six years later, when her daughter re-gains political power, Rani passes her creation to her powerful daughter. Her gift to her daughter is a woolen epitaph of Iskander who has been receded and became a corpse of "the world champion of shamelessness" in this novel (108). Rani becomes the only one story teller to depict Iskander's life. Now, she is not the repressed wife but an artist who own the rights to name her creation: "The Shamelessness of Iskander the Great" (201). Besides this, she adds a suppressing signature: Rani Humayun which is her own family name "retrieved from the mothballs of the past with needles and thread with her own name" (201). The shawls are not only the feminine Pakistani woman's production but a resistance literary work with Rani's name on. At the beginning of the story, she is the woman who cannot give birth of male baby and her failure leads her to bear the shame and punishment from her husband. The overthrown of Iskander symbolizes the end of the end of his lives and history. On the contrary, the process of weaving symbolizes Rani's development of self-assertion.

Bilquis is another Pakistani wife who suffers from the painful accusation of non male baby in this novel. In her marriage with Raza Hyder, Bilquis is expected to born a male boy to carry on Hyder's family name. She expects to name her sons name as "Good News" and "Miracle." Unfortunately, instead of sons, Bilquis gets two daughters and then undergoes her husband's indifference. Besides this, she suffers from mental disorders after witnessing her daughter's insanity and death. In order to scold her husband for his long-term neglect, she veils her face and isolates herself from the outer world and begins to weave cloth. Bilquis scarcely speaks but mumbles in metaphor. Her mumbles are hard to be understood and she soon becomes a "mirage, almost, a mumble in the corners of the palace, a rumor in a veil" (220). While her husband overthrows Harappa's political power, like Rani, Bilquis becomes more and more silent and begins to weave her embroidery. Unlike Rani's shawls, which record the real story, Bilquis's work is to sew the shattered cloths. She always brings "some sewing along" and her activities were both "simpler and more mysterious, consisting

of sewing large expanses of black cloth into shapes that were impossible to decipher" (Rushdie 263).

Bilquis's strange behavior makes her become almost invisible shadow "hunting the corridors for something it had lost, the body, perhaps, from which it had come unstuck" (Rushdie 220). However, those useless cloths become the tool that saves Raza's life when his regime, like Iskander's, is overthrown. Raza, the president, when he is desperately trapped in the palace, the door creaks and Bilquis is carrying "a heap of shapeless garments, a selection from the work of her isolated years" (278). Bilquis's work, the Burqus, becomes a hope for the Raza because it can help him to escape from the palace by wearing a "head-to-toe women's veil" (278). Bilquis' work does not her signature, but she named it as "shrouds" (263). While asking Raza to wear it, she tells Raza that "the living wear shrouds as well as the dead,…your son became a daughter, so now you must change shape also" (263). Bilquis words indicate Raza that their position has been changed and she is the one who can demand him and control his destiny. In the end of the story, Raza Hyder fell "in improbability, in chaos, in women's clothing; in black;" he is able to escape pursuit by dressing up as a woman (278). On their way to flee from their enemy, when people try to tear Raza's veil, Bilquis "wisely silences and embarrasses all these men" by "loudly speaking up with her women's voice" (Lai, Women in Shame 119). On the one hand, the veil of Pakistani women functions as "not only as the symbolic wall which isolates a Muslim woman from the world" (Lai, Women in Shame 121). On the other hand, Bilquis's feminine works reverse the position of the veil that it is a tool to change men's shape and men's lives will be saved by these veils. Moreover, Bilquis becomes the person who decides the fortune of Hyder. With her admission, Hyder can escape from the war; however, when she stops her assistance, Hyder suffers and by the end of this novel, he is dead. In *Shame*, men possess power but they cannot control it permanently. Power in this novel is not accurate straightforwardly to the men (Dayal 56). On the contrary, woman never gets the master power in the novel, but they become the judge to tell the truth and control men's fortune. The last chapter of this novel is named "Judgment Day." In this chapter, Iskander dies and his story is told and interpreted by Rani. In addition, Raza escapes the chase by Bilquis's burqas. Apparently, women are the ones who are finally in a position to judge these men's destinies according to their feminine principles. Rushdie describes the oppression they suffer as "chains;" however, if they "hold down on one thing, [they] hold down the adjoining. In the end, though, it all

blows up in [their] face" (181).

In Justyna Deszcz's essay, she cites Gilbert and Gubar's perspective that women can "succeed in their defiance through re-interpreting and overstepping binary images of angel and monster" (Deszcz 37). For instance, Bilquis is not allowed to resist her husband verbally; however, she vents her long-muted accusation with her veils which are "full of curtains and oceans and rockets" (Deszcz 36). The novel shows that Pakistani women's struggle against established male power becomes "acknowledged as paralleling general interrogations of oppression and marginalization" (Deszcz 41). In this novel, women get more space than men "draws the attention and sometimes dwelling in excess in their marginalization in all power negotiations" (Strandberg 147). Instead of getting "phallic power" from men, both Rani and Bilquis undermine and deconstruct patriarchal culture with their feminine works, skills and voices. By examining the conventional culture and tradition, the criteria of Pakistani women cannot be "constituted according to gender-equality" (Lai, Women in Shame 135). Though Rushdie is compromised by his role as a male narrator in *Shame*, he doesn't deprive women of their voice. On the contrary, by depicting their story, Rushdie reconfigures and embodies the potential power of Pakistani women's stories.

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A Distorted Fairytale:
The Concept of Feminism in Salman Rushdie's *Shame*
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Abstract

In *Shame,* the horror of the unjust fury against Islamic women is sucessfully satirized and riduculed through Salman Rushdie's unique literary style and biting irony. As honor has been used as to justify violence opposed upon women in many partsof the world, few have been able to eloborate violence so vividly by putting it in constast to light-hearted atmosphere by narrating a a fairytale-like fantasy , as Rushdie did. The story of Sufiya parodies how women constantly have dealt with shame through introversion and self-hate, while males have been more likely to exhibit extreme anger and violence. The result, however far-fetch from reality, is solid evidence that although Rushdie has been criticized as riduculing women's suffering through his seemingly anti-feministic black humor;   he is warning that the issues concerning women's   violence and shame may backfire in the most horrendous way one could ever imagine. As the narrator, who assumingly speaks for Rushdie, has silence Sufiya in a way that paradoxically makes her even more present, *Shame* ultimately cannot be deemed anti-feminist.

A Distorted Fairytale:

The Concept of Feminism in Salman Rushdie's *Shame*

Salman Rushdie's *Shame* had long been discussed and categorized as the combination of postmodernism and feminism; the novel is an attempt to renovate magical-realism and combine this writing technique with postcolonial issues. Many argue that, although *Shame* seems to be openly feministic, since it deals with the oppression of women in the Islamic world, its feministic overtone is subordinate to Rushdie's own political agenda, which criticizes Pakistan from a historical (therefore patriarchal) point of view. Inderpal Grewal had concluded that in spite of the fact that Rushdie reveals the "marginalizing of women in a decolonized Asian country" (125), his way of presenting the novel "falls prey to the problem that many coalitions are destroyed by; the various forms of oppression that one group imposes on the other" (126). However, despite that *Shame* may not be written out of the intention to solve the gender-equality problems in the Islamic world, the patriarchal narrative style creates intense dramatic irony in which are not noticed in traditional fairytales, even though the latter is equally gender biased. Furthermore, the fitting of violence (honor killing) and this fairytale-like structure also creates an uncanny result of telling a "light-hearted, grotesque fairytale". In my paper, I would like to argue that even though Rushdie's way of story-telling is not intended to promote transnational feministic thinking, still it reverses and parodies the pattern of women's submissive role in the fairytale genre playing within the framework of the absence of the female voice (one of the characteristics of traditional fairytales). By doing so, Rushdie, using his magical realism techniques and "black humor", composes a fairytale filing sound and severe criticism on the injustice towards Pakistani women that transnational feminists are equally fighting against.

The Justification of Honor Killing

One of the most central issues that *Shame* draws attention to is the honor killing

system in Islamic culture. Rushdie's choice of choreographing the brutality of this

"honor" parallel with the tale of Sufiya Zinobia does not undermine the seriousness of

this violence. In fact, it amplifies the unnaturalness of justifying the act of murder.

Feminists have long been arguing that Islamic culture legitimizes abuse—and

murder—of women, who are abused for violations of honor codes in traditional

non-Western societies. In "Muslim Women: Between Cliché and Reality", it is argued

that misinterpretations of the Koran reinforces women being seen as the subordinate,

and the result is "the outcome of the gradual evolution of social and economic

conditions that had been in existence in the Middle East since neolithic times" (Ali

83). In other words, there has been a process of internalizing the value of face over

violence—the virtual over the physical—in the Muslim world that allows the

silencing and punishing of women.

Sufiya Zinobia and the slaughtered daughter are both silenced victims of

patriarchal authorities within the family. Unlike Western countries, which support

individualism, the Islamic belief focuses on viewing on people as a whole. In other

words, the family is more important than the individual. Therefore punishment against

the individual may be justified if the doer is motivated on behalf of the image of the

collective group's name. The murder of females in the Middle East is an ancient

tradition; several thousand women per year become victims of honor killings, and

"numerous murders are ruled an accident, suicide, or family dispute, if they're

reported at all" (Needham 147). A woman beaten or burned to death is even presented

as an act of suicide, even when multiple wounds are indicated. When apprehended,

murderers serve little or no jail time because "honor killings are accorded special

status in the courts" (Needham 149). Upon their release, friends and relatives treat

them like celebrities; neighbors showered him with compliments, and his father called

him a hero for restoring the family honor—the general Islamic view towards women is projected through the simple comment by Raza Hyder: "--Genitalia! Can! Be! Obscured!" (Rushdie 94).

The cultural dimension plays an important role on these seemingly strange phenomena. To prevent dishonoring from occurring, the honor ideology is enforced by systematic control of women's social and especially sexual behavior. Evidently, this places females in a very dangerous position in traditional societies. When discussing the concept of honor, things become complex due to the fact that it is "tied to both a man's 'self-worth' and 'social-worth'"(Chervin 13). A man's honor is his "claim to pride" which may be reflected in such factors as his family of origin, wealth, and generosity. However, honor is associated most closely to the reputation and sexual conduct of the women in his family, particularly the wife and daughter. This makes it easier to "bestow honor" upon oneself by killing women—whether or not they have actually done anything—instead doing something else glorious that would be defined as honorable by the Islamic code. It is equivalent to the idea of Americans' urge to kill middle-east soldiers after the 911 attack—to gain honor by action instead of non-action.

The Connection of Shame with Honor

Shame and guilt have long been associated with the female body, and this association did not emerge from Islamic tradition. Christian theology placed a basic distinction between the mind and body. The mind was in biblical times seen as the highest form of self. Through rightness of mind (controlling the body to act correctly as instructed by the codes of conduct outlined in the bible) entry to heaven could be gained by the mind or soul upon death when it becomes separated from the body. Women in early Christianity were not empowered to determine dominant knowledge

115

of their bodies in society, nor did they "have access to an education that might lead them to think about how the present knowledge could be corrected" (Rowe 222). Men dominated social, political and domestic life and consequently all documented forms of knowledge production. However women, shame, and violence became inseparable specifically through Islamic misinterpretation of the Koran. The conception of honor used to rationalize abuse and killing of women is founded on the idea that one person's honor depends on the behavior of others; behavior that must be controlled. Thus, an essential component of one's self-esteem and community status becomes dependent on the behavior of others. This conception is distinct from the notion that honor depends only on an individual's own behavior. Shame can only be redressed and honor restored when the deviant female is punished.

In several Muslim societies, killing a deviant woman acts as a form of purification for the family's sake, and the one who does the killing may even gain respect in the general community. In Fawzia Afzal-Khan's *Cultural Imperialism and the Indo-English Novel: Genre and Ideology in R. K. Narayan, Anita Desai, Kamala Markandaya, and Salman Rushdie,* he stated that "most discussions about the role of shame in cases of intimate violence have focused on how it can serve as an impetus for male violence against women"(23). Furthermore, among other neo-patriarchal societies, any discussion of women's shame is not important because shame was only considered in the context of how females' misbehavior could cause males and families shame. How women felt about themselves or their families were, as a result, not essential.

However, in Western societies wherein the emphasis is on individualism, privacy and the nuclear family, the social norm is that if women find themselves in abusive relationships they "should leave" or they "should "try harder to make their marriages

work"(Afzal-Khan 25). Hence the abhorrent reaction to "honor killing"; hence

Rushdie's success in transforming the Islamic "honor" into a Westernized notion of

"shame". The double-play of "shame", therefore, on the one hand refers to the male

honor and women's shame; on the other hand, the "shamelessness" of murder from a

Western point of view. Rushdie's attempt to connect shame and honor is obvious in

the plot, where he parallels the military history of Pakistan with the several incidents

of the story that result from women's shame. While the concept of shame may be

absent in discussions of males' intimate violence against their female partners in

modern societies, it is certainly not absent from the stories of women who have kept

abusive situations secret, stayed in the abusive relationships because they were

ashamed to tell anyone what was happening, or who believed the abuse was their fault

and felt ashamed. In Western societies, one must not only reflect on the role that

shame plays in males' patterns of violent acts, but the role it plays in keeping women

in abusive relationships.

Rushdie's Link of Fairytale to Feminism

Despite its inner contradictions, Rushdie's *Shame*, an occasionally misogynist but

nevertheless a woman-focused interpretation of a patriarchal fairytale as a starting

point of change, could serve as providing a different literary dimension, at least in the

realm of fairytale writing. Over the years women-centered responses to fairytales also

began to focus on the presence of women in fairytale scholarship, and in particular

their participation in the editing of folktale and fairytale anthologies, and on how

male-dominated analyses reinforce the utilization of the genre. This feminist agenda

led to an examination of how editorial policies contribute to perpetrating sexist and

misogynist stereotypes of women. It also unmasked the implicit collusion between

patriarchal values and existing fairytale research. Since patriarchy has spent such

effort to conduct women to internalize shame, fairytale narration and shame are linked together through their impact upon feminist criticism. Even though *Shame* is a fairytale-like story, "shame" for female protagonists is inevitable. With respect to the concept of shame, they are in a no-win situation. It serves purpose of reflecting the actually dilemma of women in Pakistan: if they leave, especially if they have children, they may be made to feel guilty or ashamed because they didn't try harder. However, if they stay and the abuse continues they may be shamed or made to feel guilty because they didn't leave. Therefore women are controlled by shame and guilt, whereas men are trapped between shame and honor. Guilt is something men face between themselves, never when dealing with familial issues. Rushdie uses the socially constructed idea of shame and places it in the form of a bed-time story, like a satire that is never made to be actually taken seriously. This is so because what counts is not whether one's allegiances can be clearly defined as feminist or not, but whether one engages in the act of exposing women's stories. This is so even if sometimes the only possible self-identification is through women's "relation to men either through adoption or reaction against (sometimes both simultaneously) male codes of behavior and values" (Needham 153). In this light, postmodern "multiple permutations" of fairytales (Bacchilega 23) emerge as ingenious tools to counteract those stories that have so often been used against women. Women, in fairytales, have no personality. They always are waited to be reused, always in danger of rape, and always end in a happily-ever-after "marriage". They have no voice of their own, and no life beyond the expectation of a good-wife image. Such stories are powerful because they position unquestioned fairytale gender configurations in new contexts that allow for the tradition of male supremacy, which the old fairytale texts sustained, to be debunked. The ingenious way of linking the two forms of male oppression—fairytale narrative and shame—on the one hand is evident that Rushdie is aware of these mechanism of

patriarchy and their invisible link through feminism; yet, on the other hand, his choice to select a mode of "double-oppression" in his novel makes its justified for feminists to refute against male sympathizers' questionable motifs.

Rushdie's Stance: Feminist Writer or Fairytale Writer?

[Break]

Nevertheless, in *Shame*, it should be pointed out that Rushdie is not speaking entirely on the behalf of women. His choice of challenging such a subject aims, as all most of his works' agenda are, to reveal what has not yet been discussed in civilization. One might see Rushdie to be specifically interested in "inhabitant realms" of literature, grazing and hand-picking out themes among taboo subjects that no one yet had dared to elaborate on. The motivation for Rushdie should not be consider pious but rather ambitious. He tackles with two key problems that prevented his predecessors in talking about women in Pakistan—patriarchal societies of the Middle East, and also the unwelcomed "Male Feminism":

> ... no matter how "sincere," "sympathetic" or whatever, we are always also in a male position which brings with it all the implications of domination and appropriation, everything precisely that is being challenged, that has to be altered. (Heath 1)

Rushdie solves this tacky complexity by using the ambiguous magical-realism style that allows him the space to linger between reality and fiction. The narrative style, then, fits snugly into the framework depicting voiceless women, and also naturally draws a sort of light-hearted ambience into the poetic persona's attitude.

[Fairytale]

Rushdie has attempted several times to create narratives that modify the traditional fairytale, notably in *Shame*, which rewrite the story of Cinderella and Beauty and the Beast. But, in the light of what we have said about male feminist writers, one has to ask whether this is nothing but a strategy. Rushdie is certainly aware that fairytale images or motifs have become significant cultural factors that mediate between culture, social groups and individuals in the process of constructing our perception of reality.

[Break]

But does he use them so that his stories become an act to move against sexist bias; or if he does resort to the language of patriarchy? On the issue of honor killing, Does he use it to offer any workable options to the sexist archetypes? In other words, does Rushdie fulfill what feminism as been fighting for does he only pretend to position himself where women are?

[Break]

Similarly in *Shame*, the relatively silent female characters depict the fact that male (and family) honor depends on controlling women's voicing as well as their physical behavior. The father's "honorable" killing is compared to Sufiya's "shameful" degradation that eventually she turns into a beast. At the end of the novel Sufiya transforms into a man-eating monster, a monster without language, echoing women's struggle against the male establishment of power that becomes acknowledged as paralleling general interrogations of oppression and marginalization. Having the heroine becoming a beastlike creature is not only a dramatic technique, but shows that "fiction constitutes an important part of the contemporary discourse on sexuality" (Sheets 633), and by doing so, the element of fantasy increases sexual

In *Shame*, Rushdie presents his critique of social and political life in Pakistan, marked by the unification project aimed at transforming the country into "the Land of the Pure." He does so by resorting to the strategy of fictional historiography and reflecting "that world in fragments of broken mirrors" through the arbitrary selection and interpretation of facts, juxtaposed with official historical accounts (Rushdie 71). He uses this subversive method to suggest that the development of Pakistan has been thwarted by the repressive rule of dictators, and that the country remains in the darkness of feudalism, theocracy and misogyny. In order to avoid the danger of the book being banned and burned, Rushdie's narrator states he is not talking about a real state but a fictional country, but there are still enough clues for readers to guess that the novel is about Pakistan. Clearly as an author his instinct to dart from the hype of Islamic frenzy is clear—he see himself as an artist; not a political player. On this basic level transnational feminists should have rule him out of their discourse. This sounds problematic for critics that try to fit Rushdie as a feminist sympathizer. From the big picture it seems as if there is no other way to see it—the story is about the oppression of women and in the end, such as Charlotte Perkins Gilman's short story "The Yellow Wallpaper", the Byronic heroine liberates herself through into the state of schizophrenia. However it seems that feminists still tend to take Rushdie as a seriously threat—or spokesperson—to/for feminism. Transnational feminist Inderpal Grewal claims that if *Shame* is to be regarded as Rushdie's "feminist project" (124), it does not fulfill the expectations, because it does not form any alliance between the writer and women and it does not erase "the Self-Other opposition with which women have been patriarchally reified" (125). I agree with Grewal that because of this "Othering," Rushdie's women have no individual identity and fit stereotypical

patriarchal conceptions such as, in Sufiya's case, woman as insane and retarded yet mysterious, vampire-like and murderous, a temptress who must be feared.

One of the techniques he uses in Shame is to depict Pakistani history through the stories of several native women, Rani Harappa, Bilquis Hyder, Naveed "the Good News," Arjumand Harappa, and Sufiya Zinobia. They talk about their oppressions clearly in a bed-time story fashion. The book does not offer any extended presentation of oppressed men; consequently it suggests that it is women who suffer most from the injustices of the Pakistani social order. Ahmad further argues that, because "the issue of misogyny is a central issue in any sort of oppositional politics," Rushdie's depiction of women reveals "what his imaginative relation with all such strata [of the oppressed] might in fact be" (143), but there is much more to it than that. As the narrator of the story comments: "... it is commonly and ... accurately said of Pakistan that her women are much more impressive than her men--their chains, nevertheless, are no fictions. They exist. And they are getting heavier" (Rushdie 173). So Rushdie lets women take over the tale. As he says:

> they marched in from the peripheries of the story to demand he
>
> inclusion of their own tragedies, histories and comedies ... the women
>
> knew precisely what they were up to--that their stories explain, and
>
> even subsume, the men's.(189)

For feminist fairytale scholars, the interrelationship between Pakistani women's fate and the history of their country points to the possibility of analyzing Rushdie's approach to gender issues in terms of its ethnic context. If Rushdie had not been raise in the United Kingdom, or if he were not Indian, he would have completely no stance in voicing for any minority group from any region—yet as a historian the power of his

credibility offended many. Although the idea of the freedom of speech shielded

Rushdie's blasphemy against the Islamic God, feminism could not, for Rushdie did

not aim to unveil the mystery of women's oppression in Pakistan. All he did was

combine fairytales to Shame—both oppressive mechanisms in which Rushdie did *not*

point out—and failed to explain that what caused this kind of shame was

misinterpretation of the Koran. His personal loss of faith resulted in his loss of

judgment to be fair by showing only the consequences without presenting its cause.

With this in mind, one has to admit that Grewal's claims are to some extent

justified. *Shame* features the stories of other women apart from Sufiya Zinobia, and

the heroines of these stories have indeed been inscribed into the paternalistic logic of

binaries . For example, Bilquis Hyder is allowed to vent her long-muted scolding of

her husband, but her rebukes are "full of curtains and oceans and rockets" (Rushdie

229-30). Consequently, Sufiya does stand for Otherness, but contrary to what Grewal

suggests, it is not the Otherness that conspires against her. Both Omar and the narrator

do comprehend her; her husband's final acceptance of his beastly bride signifies a

denial of the typical associations between female assertiveness and repulsive

deformity, thus stressing the impossibility of any reductive classification of the

feminine. Moreover, Sufiya's lethal aggressiveness may be interpreted not as

destructive violence, but as resistance to the oppressive conventions imposed on her

by society and especially by male authority. Using such a tool, Sufiya succeeds in

making an alignment with her husband. Omar's acceptance attests to his recognition,

not so much of the victory of feminine power, but of the establishment of harmony

between male and female. Finally, the male narrator himself helps Sufiya speak by the

very act of constructing a fictitious world in which her resistance is possible. It is true

that Sufiya's is a one-woman rebellion that ends with annihilation. Ambiguous as such

a finale may seem, it is a clear allusion to the oppressive predictability of the fairytale

happy ending of "Beauty and the Beast." This turns Rushdie's feminist intentions into

a mock version of postmodern humor, a parody that serves for attacking fairytale

narratives instead of patriarchy. Even so, does Rushdie's position sway towards

anti-feminism? Has he deliberately intended to make fun of the Islamic world by

showing the dreadful side-effect of women's shame that comes along with their belief?

In *Fairytales and the Art of Subversion: The Classical Genre for Children and the*

Process of Civilization, Jack Zipes points out that through this mutual recognition

Rushdie creates an alternative beast-bridegroom tale "from the one that focuses on

marriage and the restitution of male power into a narrative that celebrates difference

and harmonious co-existence of difference" (163). Critics argue that Rushdie often

depicts his female characters in terms of "powerful images," Ahmad says, they

nevertheless form "a gallery of women who are frigid and desexualised ..., demented

and moronic.... dulled into nullity.... driven to despair ... or suicide ..., or [they]

embody sheer surreal incoherence and loss of individual identity" (144). Rushdie fails

to "imagine a non-patriarchal relationship between the sexes" (Grewal 142), or to

imbue his text with "integral regenerative possibilities" to overcome the

"lovelessness" of the imaginary Pakistan (Ahmad 151). I agree that here is some

validity in these criticisms since Rushdie's transformations of the

Beauty-and-the-Beast pre-text are indeed redolent of conventional patriarchal

strategies that attempt to mask male dread of women by inscribing into a text two

contrasting models of femininity. The idea of modifying the fairytale structure, or the

use of magical realism, not only twists the tone of the novel from dead serious to

uncannily lighthearted, building up a sense of estrangement for the reader; it also

emphasizes the silence of women through exaggerating the degree of Sufiya's

inability to communicate physically and mentally. Rushdie however, is not

anti-feministic. Through inverting a conventional fairytale script, Rushdie shows how

forms of domination may be exposed and undermined; he also shows the basis on which such canonical constructions are founded. In Sufiya's case this breach is even more evident. The very presentation of a woman undertaking a significant action so as to re-define herself certainly does not conform to patriarchal poetics and testifies to Rushdie's speaking as women and his solidarity with them. This is to disregard the fact that the inner contradictions in his presentation of women are part of his poetics of fragmentariness and that he is experimenting with a fairytale pre-text.

Pulling the issue back into a larger picture, *Shame* indeed serves its political purpose no matter Rushdie's attempt of denial. In reality, men as compared to women more easily escape negative sanctions, especially severe sanctions. Furthermore, any punishment males receive does not decrease the punishment administered to the woman, if both a man and woman are involved. Women who are raised in societies with strict and clearly defined codes of honor that emphasize female purity accept their subordinate status in society: it may be their only means of avoiding abuse or death. *Shame* may be only nothing but a fable, a legend, a tall tale. But the very fact that Rushdie choose to compose his story in the very fashion he did proves that he understands the power of distorting what may seem familiar to us, and by replacing it with something unfamiliar, true horror would creep into our memories when we once again examine the possibility of truth within the make-believe violence. A system of honor with the privileges of using violence to control women may seldom be employed, because women tend to control themselves. Sufiya controlled herself until she could no longer, and that is what happens to women in Pakistan every single day; they break down and become monsters inside. In conclusion, it is the position taken in this paper that while honor has not been considered an overt explanation for violence against women in modern Western societies such as the United States, its import as a

possible explanatory variable should not be negated. Future research on intimate

violence should consider the importance of honor systems to explaining antecedents

and consequences of male violence against women in intimate relationships in

Western countries.

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Americanization in

Gertrude Stein's *The Autobiography of Alice B. Toklas.*

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Abstract

The past criticisms on *The Autobiography of Alice B. Toklas* often focus on its renovating narrative strategy. Few have been working on the impact of Gertrude Stein's expatriate life on her national identity. Therefore, this paper aims to explore how Gertrude Stein, through her migratory journey away from her homeland, America, re-configures the contour of American-ness in *The Autobiography of Alice B. Toklas*. This paper traces Stein's reconfiguration of American-ness in three phases: before she came to Paris, her stay in Paris, and during the World War I and postwar. Guided by Susan Standford Friedman's home rhetoric, this paper will argue that Stein's silhouette of American-ness has been an on-going process of Americanization, a process that not only proves Stein's radical gesture in contesting literary convention but also creates a textual home in her autobiography.

Americanization in

Gertrude Stein's *The Autobiography of Alice B. Toklas.*

America is my country and Paris is my home town and it is as it has come

to be. (Gertrude Stein, qtd. in Deborah L. Parsons, "The Cosmopolitican

and the Rag-Picker"151)

And so I am an American and I have lived half my life in Paris, not the half

that made me but the half which I made what I made. (Stein, qtd. in Shari

Benstock, "Gertrude Stein and Alice B. Toklas: Rue de Fleurus" 190)

To the readers of her time Gertrude Stein, an American expatriate modernist

writer, was often regarded as a "difficult" author (Maurer 72). Her work was often

characterized as "gobbledy-gook," "stupefying," "unintelligible," and "a vaudeville

stunt" (72). As Seymour I. Toll suggests, the difficulty her works create has something

to do with her experiments with linguistic structures, as she deliberately diminished

vocabulary, jumbled syntax, and abandoned adjectives, adverbs, and punctuation

(258). Employing her notorious writing style, it seemed impossible for Stein to win

recognition from the masses for being a literary genius, as she longed to.

In fact, such recognition did not come until the publication of *The Autobiography

of Alice B. Toklas* (henceforth *The Autobiography*) in 1933. Written in plain English,

this book differed from Stein's other experimental works, and was more accessible

and readable for the American public (Maurer 72). It even made a headline in the

Chicago Daily Tribune, "Gertrude Stein Writes a Book in Simple Style" (Butcher, qtd.

in Phoebe Stein Davis 18). The change of the writing style in this book was due to the

conversational tone of her partner, Alice B. Toklas. Throughout the rambling account

of the persona of Alice, Stein depicts her elite expatriate life "in the heart of an art movement of which the outside world at that time knew nothing" (*The Autobiography* 28). This readable piece suddenly shortened the distance between elite and mass culture, and soon gained popularity, even becoming one of the top 10 bestselling books in the US according to *Publishers Weekly* ("P.W. Market News" qtd. in Davis 18).

Despite its appeal for those with more ordinary tastes, *The Autobiography* still reveals Stein's literary ambition of renovating the autobiographical genre, long dominated by males. The tradition of autobiography, along with a privileged notion of "selfhood" derived from the Renaissance, is based on the conviction that ""Man" as an agent of his destiny" is an agent who can discover and represent that something beneath his seemingly transient life is a true essential self, a unique and unified core ("Resisting the Gaze of Embodiment" 79). Such a selfhood is gendered as a male who can represent his life linearly and coherently (79). However, it has been widely acknowledged by several critics, such as Estelle C. Jelinek, Leigh Gilmore and Sidonie Smith, that Stein resists such an essential identity through her ventriloquism of Alice. Writing in the style she believed Alice would use if writing for herself, Stein presents a dual subjectivity as author/subject, and develops a repetitive narrative style that disrupts linear presentation with disjunctive anecdotes. This presentation resists the idea of a unified, coherent subjectivity, as Smith argues in "'Stein' Is an 'Alice' Is a 'Gertrude Stein'": "The anecdotal breaks in chronology, . . . subvert the notion of clearly defined developmental stages of growth . . ., and the notion of a coherent, unified core of selfhood" (71).

Among the critics, Phoebe Stein Davis specifically scrutinizes Stein's treatment of the nationality issue. In "Subjectivity and the Aesthetics of National Identity in Gertrude Stein's *The Autobiography of Alice B. Toklas*," Davis argues that Stein

re-orients the reader to re-conceptualize national identity as both essentialized and destabilized. Davis contends, "[T]he text repeatedly undermines the essentialized nature of these national subjects and thus demonstrates that not only is national identity an unstable category, it is a constructed and mobile one as well" (22). The best example to illustrate this point is Mildred Aldrich. On the one hand, Aldrich is such an American that she has a "George Washington face," suggesting that nationality can become a physical attribute its people embody, an attribute that is then essentialized. This essentialized trait singles Aldrich out from "the crowd of mixed nationalities" (*The Autobiography* 120). On the other hand, Aldrich is a Frenchwoman since she starts to dress herself like "a French peasant." With proper attire, Aldrich can become French. This implies that national identity may only be skin deep and accordingly a matter of construction. In this sense, nationality to Stein is both a matter of being and becoming, engendering a more flexible attitude towards nationality.

Davis foregrounds Stein's presentation of American identity in American culture in the 1920s and points out that, as American nationality at that time was based on racial/ethnic identity, Stein, with Americans as her target readers, would have run a risk if she had explicitly destabilized "this essential national subject" (32). As a result, Stein conveys her idea of nationality through aesthetics, which Davis assumes plays a role in "transmitting nationality" (36). In Davis's observation, "her [Stein's] aesthetics and her national identity are inextricably bound up together" though her experimental art received little recognition (37). By appropriating Sidonie Smith's study of how Stein's art of camouflage through Alice's voice normalizes an illegitimate lesbian relationship, Davis further elaborates by claiming that Alice's voice is also Stein's camouflage of an American voice. Through Alice, Stein is able, on the one hand, to present her radical idea of how people adopt nationality to resist the dominant essential discourse of nationality in the US, and on the other hand, to present through

Alice, the idea that Stein's multinational salon in Paris does not disintegrate, but consolidate American nationality. As Davis puts it, "her description of the fluctuations between different nationalities in *The Autobiography* presents a mixing of national identities that in no way poses a threat to the *purity* of American nationality" (32, italics mine). In other words, Davis assumes that Stein's aesthetics both subverts and consolidates American nationality through her ventriloquism of Alice's voice as a national voice (38). With such a crafted national identity, Stein presents to the American public an image of her as "a woman of the people" or more specifically "a straightforward and indispensable American writer"—an image that helps dissociate herself from her past image as "a continental aesthete" so that she could gain popular attention (38).

Nonetheless, Davis's analysis of Stein's aesthetics of nationality is quite problematic. Davis seems to be preoccupied with the result of the mass appeal of *The Autobiography* and lightly attributes this result to Stein's adoption of Alice's voice as "American aesthetics." Davis's analysis fails to explain in what sense this narrative matters to Stein as an American female expatriate writer in Paris. Time after time, Stein did insist on her American identity while remaining a resident in Paris. In her 1936 speech at Oxford, Stein emphasized "America is my country and Paris is my home town and it is as it has come to be" (Stein, qtd. in Deborah L. Parsons, "The Cosmopolitican and the Rag-Picker"151). That is to say, her identification with America to a certain extent does assist her to distinguish herself from other artists in her international salon in Paris—one site through which her own literary project is entrenched in the network of avant-garde movement, which nourished such prominent artists as Pablo Picasso, Henri Matisse, and Guillaume Apollinaire. This testifies to Benedict Anderson's statement, "in the modern world everyone can, should, will 'have' a nationality, as he or she 'has' a gender" (5). However, this does not mean her

American identity is immutable as complicated by Stein's sexual orientation and aesthetic aspiration. Indeed, we believe that it is her negotiation with her American identity that allows her to survive in the estranged environment. Hence, we intend to examine how her experience of dislocation facilitates Americanization as a re-making of American-ness through her textual homemaking.

Strategy of Writing Home

Before explaining our interpretative framework, it would be a good idea to clarify first the distinction between nation and state. The state is a site of politics as "a sovereign political entity with clearly marked boundaries and with tangible characteristics" and "it is defined and sanctioned by the international community" (Tamar Mayer 154). The nation refers to a continuous formation of imaginary attributes belonging to a territory—that is, a sense of "a deep, horizontal comradeship" shared among its citizens that creates a so-called "imagined community" (Anderson 7). The sense of belonging is often generated through a shared unique national history with a common origin and prospects, gluing its diverse citizens into a whole (Mayer 154). A geopolitical border is then imagined as "the container for handing on cultural belonging" which allows its citizens to identify themselves with a contour of defined place as well as distinguish themselves from people of other nations (Mayer 154). Here, a geographical space becomes a discursive space, or "the space of ideology," operating the division of conceptual space by the associated patterns of belonging and exclusion (Kirby 13).

The configuration of such conceptual space through discourse is based on binary oppositions, and generates inclusion and exclusion in terms of conceptual mindsets and physical realities. Its operation helps to demarcate the insider and the outsider, the center and the margin, and also the sameness and the difference. Caren Kaplan,

134

Norma Alarcón and Minoo Moallem in *Between Women and Nation* point out,

> In attempting to consolidate its nationalist power for the well-being of the
> people, the nation-state often overlooks the effects its decisions and
> consequent events may have on diverse populations whose difference, often
> marked through concepts such as sexuality, gender, race, ethnicity, and class,
> may situate them adversely to a center. (5)

That is, the differences set up along with identity markers, such as gender, sexuality, race and ethnicity, are formed to buttress the dominant ideology. Such ideology via political, cultural and religious ceremonies as well as through education and the media develops into a national culture that permeates the minds of its citizens (Mayer 154).

In addition to shaping the sense of identification of groups of people, ideological divisions can also lead to divisions of physical space. For example, they can operate materially in the structuring of locations such as the ghetto where immigrants live, or discursively in the lawmaking that ensures material effects, like the definition of race in laws which ensure the hierarchy of whites and blacks and the space of the master and the slave (Kirby 13). Ideological divisions contribute to spacial divisions that consolidate their operation. These divisions accordingly frame individual and social forms.

Based on the understanding of the dialectics of the nation-state as well as its ideological and spatial divisions, we may now present a conceptual framework of Americanization. In our reading, Americanization is other than American nationality in the way the nation differs from the state. Americanization involves the process of narrative formation that fosters possible alternate imaginary solidarities and then re-configures the contour of American-ness as a collective fantasy. When Stein crossed the geographical border of America, she carried along with her the national language, English, which defines her relation to the public and private spheres in

America and is meant to be re-defined when such a relation is altered in her Paris salon/home. Her depiction of the process of making a home in Paris through Alice's voice is, we assume, intended to create a textual home away from home, and in this way re-configuring American-ness can be seen as re-connecting with the homeland she has left behind.

Our reading of Stein's textual homemaking follows Susan Stanford Friedman's discussion of the rhetoric of home in "Bodies on the Moves: A Poetics of Home and Diaspora." Although Gertrude Stein is not a diaspora subject, but an expatriate, we believe that the experience of dislocation is pretty similar. We find that such rhetoric can allow us to explore Gertrude Stein's affective dimensions of creating her Paris salon home. Home rhetoric in the discourse of dislocation which Friedman's explores is used in two senses. In the first place, home for a dislocated subject is nowhere—"a no place, a nowhere, an imaginary space longed for, always already lost in the very formation of the idea of home" (192). That is, as trying to make home in a displaced condition, a dislocated subject continuously faces the obstacles that impede such an attempt and is always remind of the loss of homeland. In recognizing oneself as being in an unhomely situation, this subject is meant to realize the necessity of making home *now here* in relation to *elsewhere*. This is the second sense of home rhetoric. Upon re-creating home and re-building emotional solidarity on foreign soil, the displaced subject constantly re-situates itself *now here* in relation to the projected image of homeland *elsewhere*. The very tension of *now here* and *elsewhere* engenders the homemaking process. As Friedman puts it, "Now here and no where are mutually constitutive" (192).

Following this logic, we observe that Stein plays the role of alien stranger to contest the stifling American culture. Stein's re-conceptualization of American-ness is a practice of surviving, a strategy in terms of Friedman's idea of writing home. The

dislocated subject often feels alienated from the surrounding territory when its relationship with its home and the community is predated by the memory of the past home. The sense of displacement intensifies subject's longing for home, and writing the unhomely experience engenders the possibility of feeling at home. "Being away from home," argues Friedman, "engenders fictionalizing memories of the past and dreams of the future" (195). Writing enables the subject to re-connect with the disconnected tradition one leaves behind, and empowers oneself toward the prospective future—a future projection in relation to a once-disconnected past. Based on this understanding, we will trace how Stein in *The Autobiography* facilitates Americanization through her geographical relocations in America, in Paris, and among varied nations during and after the World War I.

Being an American in America

Stein's early stay in puritanical America was an experience of estrangement. In *The Autobiography* the conflict between woman and nation is conveyed through Gertrude Stein's relocation from Baltimore to Paris. Given that she is a literary and sexual outsider in a homogeneous and patriarchal reality, Stein's relocation stands for a reaction against the intersecting of literary and sexual dominance of her nation. In *Women of the Left Bank* Shari Benstock points out a commonality among the women who deserted America in pursuit of intellectual creation in Europe. "In addition, these women appeared to share a common factor in expatriating: they wanted to escape America and to find in Europe the necessary cultural, sexual, and personal freedom to explore their creative intuitions" ("Women of the Left Bank" 10). Among those expatriate women, Stein is one of the examples whose escape from homeland is a refusal of being literary captive bound by the literary father of America. Stein's departure from America could be conceived as a resistant gesture against her

patriarchal literary tradition in her homeland. It is an act that speaks for her literary disengagement from a depressing literary tradition. In *Everybody's Autobiography*, Stein perceives: "There is too much fathering going on just now and there is no doubt about it [*sic*] fathers are depressing" (qtd. in "'Stein' Is an 'Alice' Is a 'Gertrude Stein'" 73). If for Stein, "chronological narrative is an old story, an old father's tale" (73), America for her is the old literary father, who she would escape by crossing the nation border in search for a personal liberation on her literary creation. "Residence in Paris removed Stein from a patriarchal American literary heritage whose acknowledged practitioners were suspicious of openly experimental writing" ("Gertrude Stein and Alice B. Toklas" 192). To leave for Paris is therefore Stein's step outward for the practice of experimental writing beyond American literary heritage.

In addition to the realization of literary liberation, Stein's border-crossing emancipation could be perceived as a shedding of conventional gender roles in her father land. Like most of the women at that time, sexual struggle plays a crucial role in Stein's relocation in Paris. "For homosexual women, the reasons for living abroad, the circle of friends developed there, and the integration of personal and professional lives were often influenced by sexual choices" ("Women of the Left Bank" 10). Geographical relocation proves Stein's aspiration for a change of environment such as friends and professional life. Moreover, the geographical relocation ensures Stein of her breakup with conventional gender roles. In Mary Goodwin's observation, in making home in Paris, Stein "went through a process of disengagement from cultural and familial expectations and restrictions, as well as from conventional gender roles" (123). This is what Stein delivered in a speech at Oxford in 1936,

> It was not what France gave you but what it did not take away from you that was important . . . . The expatriates resented the moral and psychological restraints of America — evidenced in prohibition laws and a

staunch middle-class Protestantism inherent in the work ethic — and wished for the freedom of self-determination that was provided by Europe. (qtd. in Benstock, "Women of the Left Bank" 13)

The moral and psychological confinement placed by the bourgeois Protestantism in America is therefore a patriarchal force which tends to exercise conventional gender roles through laws and ethic. To cut herself from the old tradition, Stein struggles for a hard reality in which sexual liberation is possible. Nevertheless, Stein's geographical cut-off from her home land does not loosen her tie with the "old father." On the contrary, while away from her homeland, it seems that Stein embraces her national identity of America even stronger. As one of the critics perceives: "Stein split her nation and habitation to claim both nationality and personal freedom" (Abraham 511). This exactly reflects the affective dimension of Stein's national identity, which is not confined by its national geographical border. Her very textual homemaking interweaves her making of "an American home" in Paris, re-configuring the contour of American-ness as a collective fantasy.

Being an American in Paris

In dwelling abroad, Gertrude Stein viewed Paris as her home and as an extension of American cultural landscape in a foreign soil. As an expatriate, Stein exiled from the U.S. to make a new home to fight against the conservative social atmosphere which existed in the fathering America. Mary Goodwin mentions that Stein pondered "the nature of her relationship with her native America and the other places she called home" (123).

Goodwin quotes Terkenli's view that "home does not become an issue until it is no longer there or is being lost" (Goodwin 124). In a sense, being away from home stimulates Stein's drive to create an imagined homeland. The motivation of Stein to

exile from America was to pursue freedom no matter on literary creation or on sexuality. For her, she couldn't get herself to involve in the provincial and restrictive society. Thus, in Paris, Stein cultivated her home in friendship with "an international community of avant-garde artists" (Goodwin 123): "The Saturday evenings in those early days were frequented by many hungarians, quite a number of germans, quite a few mixed nationalities, a very thin sprinkling of americans and practically no english" (*The Autobiography* 94-5).

Stein's home in Paris featured prominently as a Stein-centered house. This characteristic became more obvious after Leo, Stein's brother, moved out and Alice, her lesbian partner, moved into her house. Sharis Benstock points out that Stein's Paris years recorded her struggle to prove that she was "stronger, more talented, and intellectually" superior to the men represented by the patriarchal American society. Hence, Stein soon "displaced her brother as the spokesperson on art and literature, placing herself at the center of the Saturday evenings at home, gathering the men around her…[and] began promoting herself as the resident genius of the Left Bank " (Benstock, "Women of the Left Bank" 15). Moreover, Stein's salon is tinted with Bohemian culture. Every stranger was welcome. The threshold of entering a salon space became only a time-honored formula, "de la part de qui venez-vous, who is your introducer" (*The Autobiography* 13). With an American equalitarian stand, Stein's salon/home in 27 Rue de Fleurus facilitates a transformation of French aristocratic salon into a social space which "was being remade in the image of a fluid, labile, and democratic modernity" (Sara Blair 3).

Stein's resistance to the fathering America showed on her construction of Paris home. However, though Stein created an embracing international community, it would be very contradictory that she read and wrote less French: "One of the things that I [Stein] have liked all these years is to be surrounded by people who know no english.

It has left me [Stein] more intensely alone with my eyes and my [Stein's] english"
(*The Autobiography* 70). Actually, it is clear here that English to Stein is not for her
international social life. According to Goodwin, Stein was "well cast in her own
national role: American" (147). At her home, she freed herself alone with English;
therefore, Stein used her own language and "experimented with everything in trying
to describe. She tried a bit inventing words but she soon gave that up. The english
language was her medium and with the english language the task was to be achieved,
the problem solved. The use of fabricated words offended her, it was an escape into
imitative emotionalism" (*The Autobiography* 118). Moreover, such English-isolated
environment allows her "to destroy the heritage of the English language and to make a
new language," American English (Benstock, "Gertrude Stein and Alice B. Toklas:
Rue de Fleurus" 191). Stein "preserved herself as American by living in a city that in
no way threatened to 'take away' or 'reshape' that identity" ("Gertrude Stein and
Alice B. Toklas" 191). As a rule, on the one hand, Paris offered Stein a more friendly
milieu such as the creative literary production and homosexual partnership which was
unaccepted in the U.S. On the other hand, there exists an "American-ness" in the
deeper layer of Stein in Paris. Being away from America helps Stein keep a distance
from the stifling patriarchal reality of America and cultivate an alternate vision of
American-ness where she and Alice, dislocated subjects can build solidarity. This can
only be done through creating a textual home which Steins writes herself back in
connection with the past she left behind.

Stein's salon home in *The Autobiography* reveals her spatial and discursive
reshaping of her past American bourgeois home. Spatially speaking, Stein's Paris
home is not merely a private sphere, but a "coexistensiveness of avant-garde and
domestic spaces" (Blair 13). At 27 Rue de Fleurus was a pavillon of two stories, Stein
and Alice's private space, adjoined by an atelier, a social gathering place, with a hall

passage added in 1914 (*The Autobiography* 7). With Alice as her wife sitting with

other wives of geniuses, Stein was the genius among other male avant-garde artists on

social gatherings. It seems that Stein re-consolidates the gender hierarchy of

patriarchy. Still, discursively speaking, Stein's adoption of Alice's voice, a voice of a

genius's wife, reveals the contribution of collective wives of modern artists which is

often effaced in the art of male modernists (Margot Norris 88). At the same time, that

Stein uses Alice to tell a life of a genius can "doubly frustrate reader curiosity about

genius by slipping in its place news of the wife, and having this news produced not by

a genius but by a wife" (87). *The Autobiography* is exactly "the commingling of

domestic and fine [elite] art" just as the existence of avant-garde paintings in Stein's

bourgeois home (92). As a matter of fact, Stein's choice of homely and private subject

matter differentiates her from "the Modernist fathers who explored grander literary

themes" (Benstock, "Gertrude Stein and Alice B. Toklas: Rue de Fleurus" 192).

Stein's textual homemaking indeed works on the very tension of American bourgeois

domesticity and international elite modernity, creating "new spaces of auratic

longing" that engages transnational project of culture making (Blair 3). This can be

justified by Stein's becoming "a cult figure among American expatriates" after World

War I ("Gertrude Stein and Alice B. Toklas: Rue de Fleurus"168).

Being an American during the war and postwar

During this depressive war period, Stein's conception of being an American was

multiplied by her participation in the organization of American Fund for French

Wounded. Before this event, most of Stein's salon gathering on Saturday night was

cancelled. Stein's night writing in their residence was constantly interrupted by the

night alarms. Her life with Alice seemed to lack of vitality, threatened by the danger at

bay. It is not until Alice decided to get into the war by joining this organization that

their lives start to move forward and Stein's conception of American-ness broadens. They attended French soldiers and later American soldiers by visiting hospitals, mediating the postal cards of thanks between American sponsors and France soldiers, giving away their store and giving a ride for those they encounter on the road. They became some of their god-mothers who wrote letters to offer comfort (*The Autobiography* 177). Stein had more chances to meet men from different regions of America and to have better understanding of different local people, resulting in her description of discrete locals in detail in her writing of American history, *Useful Knowledge*. This is significant for Stein since she is re-imagining America as a country encompassing so much diversity that it is a democratic country. Also, its local dialects are so diversified that only people from a similar region can make out what they say. For example, Stein could easily converse with Duncan, a southern boy, whose accent could not be recognized by the English-speaking local French and even by Alice herself. Obviously, though living in a foreign soil, Stein constantly writes her concern on American ideologies and re-anchors herself as an American by writing herself back to the making of American history.

Judging from the above reading of Stein, Paris truly offers Stein a vantage point to re-imagine American-ness and re-create a home through writing. In fact, returning to America to Stein does not mean returning home. She made it clear in an interview during her 1934 national lecture tour in America due to the success of *The Autobiography*. When an interviewer mentioned about his sense of being rootless after several years of living outside of his hometown, Stein told him the lesson she learned after leaving America for more than thirty years:

> . . . you [the interview] were saying that you had torn up roots ten years ago and tried to plant them again in New England where there was none of your blood, and that now you have a feeling of being without roots. Something

like that happened to *me*, too. I think I must have had a feeling that it had

happened or I should not have come back. I went to California. I saw it and

felt it and had a tenderness and a horror too. . .*Our roots can be anywhere*

and we can survive, because if you think about it, we take our roots with us.

(Preston John Hyde 157, italics ours)

From this interview, we note that California is both familiar and strange to Stein. This

familiar image of her childhood memory complicated with her long dislocated

experience makes her a stranger to her American home. Her re-configuration of

American-ness through the making of textual home creates a locus where she can find

a chance to build solidarity with America. Only by relentlessly interweaving her

dislocated lived experience with American history that she disconnects will Stein

re-imagine an alternative reality in the future where she can survive. As Stein

mentions in this interview, "The essential thing is to have the feeling that they exist,

that they [roots] are somewhere. . . .To think only of going back for them is to confess

that the plant is dying" (157). This testifies to Susan Stanford Friedman's notion of

"strategy of writing home." Aware of her re-configuration of American-ness along

with her self-making, Stein can only make home through writing, as Friedman

contends, "Writing about the loss of home brings one home again. *You can't go home*

again—except in *writing home*" ("Bodies on the Move: A Poetics of Home and

Diaspora" 207).

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A Matadora's Conquest of City:

*Her*story in Patrick Chamoiseau's *Texaco*

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Abstract

This essay first uses Foucault's genealogy of power to investigate the oppressions that shape the life of Marie-Sophie, a matadora in the French overseas department of Martinique. A genealogical study reveals oppressions from several sources: the white Béké bosses, the unstable status of the emancipated black man, and the structural change from plantation to industrialization. Despite the setback, upward mobility is made possible for these women through self development and interactions with white bosses. Marie-Sophie, for instance, gains literacy and eventual writing ability, while other slave women benefit from a new kind of kinship system through their reproductive capacity. These intersecting forces have influenced the lives of the French Caribbean women in Martinique and helped develop a recurrent image and cultural pattern of *femme matadors* that have undergone (trans)sexuality and redefined gender roles. Having established the genealogy of the matadora, this essay goes on to discuss how Marie-Sophie leads the fight to save her community of squatters living in the district of Texaco. Chamoiseau's text shows that "the muscles of civilization" has initiated the dialectics of place and resulted in a large number of squatters, whose insalubrious quarters threaten the public order. I will discuss what it means for

Marie-Sophie to conquest the city, why it is important for her to pursue the work, and finally how she endeavors to improve the living qualify of her people. Through the Foucauldian framework of "technology of the self," this paper shows how the story's matriarch, after several failed attempts through lawsuit and petition, eventually manages to educate the urban planner with her narrative and obtains sanitized living condition for her people.

A Matadora's Conquest of City:

*Her*story in Patrick Chamoiseau's *Texaco*

In fact, Sophie my Marie, I who received it know that Freedom is not
given, must not be given. Liberty awarded does not liberate your soul...
(Chamoiseau, *Texaco* 83)

Patrick Chamoiseau's *Texaco* recounts the experience of French Caribbean
slaves through the account of the protagonist Marie-Sophie Laborieux, a leader of the
squatter district Texaco near the Martinician capital of Fort-de-France. Her oral
account, recorded by the novel's "Word Scratcher," not only speaks of the collective
memory of her people, but also describes her quest for a permanent and clean living
space for her community. The daughter of a penniless father and blind mother,
Marie-Sophie is born of humble origin but able to defeat destitution with her
determination and literacy.

The novel *Texaco*, though mainly a counter-memory of the slavery experience,
can also be read as an initiation story of Marie-Sophie from a maid, wandering from
one job to another, to become a *matadora*, "the fighting woman who courageously
resists life's trials" (Thomas 98).[1] This recurring image of French Caribbean women
traces back to Martinique and Guadeloupe's historical experiences under slavery, in
which women, in the absence of strong men, "assumed the role of pivot of the family
and bravely battled to secure the future of their partner and children" (Thomas 98).
One of *Texaco*'s characters, the Word Scratcher (the recorder of Marie-Sophie's oral
tale), on first meeting the older Marie-Sophie, describes the matriarch as "an old
câpresse women, very tall, very thin, with a grave, solemn visage and still eyes," her
formidable presence emanating such "profound authority" never felt by the writer

before (387). Such is the main character of the novel, Marie-Sophie Laborieux, an archetype of matadora (Chen 6).

In Marie-Sophie's storytelling, she not only tells her own life story but also pays tributes to other matadoras—of the older generation (Ninon and Idoménée), and of her contemporary (Néolise Daidaine and Sonore)—all of whom have bravely fought the battles in life. Although the novel, originally written in Creole and was translated to French and English, presents an abundance of historical details, philosophical contemplations, and political debates so that, from a literary analytical perspective, the text bears rich interpretive possibilities, what interests me is the history of these strong women.

This essay uses Foucault's genealogical approach to investigate the power relations that have shaped the history of the Martinician matadoras. Specifically, I will discuss interactive forces of the historical experience under slavery, economic oppressions in cities, and irresponsibility of the unstable black men. I will also discuss how, despite trials and setbacks, upward mobility is made possible for these women through their perseverance. Marie-Sophie, for instance, is empowered by her literacy and historical sense, while other slave women benefit from a new kind of kinship system through reproductive capacity. These intersecting forces have helped develop a recurrent image and cultural pattern of *femme matadors*, who, this paper suggests, have redefined gender through trans(sexuality).

Having established the genealogy of the matadora, this paper continues the discussion by showing how Marie-Sophie leads the fight to save her community of squatters living in the district of Texaco. I will discuss what it means for Marie-Sophie to embark on the "conquest of City," why it is important for her to pursue the work, and finally how she endeavors to improve the living qualify of her people.[2] It is important to bear in mind that Chamoiseau's text does not end in the formation of

150

subjectivity through counter-memory; the Creole author believes that the reformation of the self should result in both social and economic changes.

Texaco and Foucault's Genealogical Studies

We want to serve history only to the extent that history serves life. (Nietzsche 59)

pIn proposing a genealogical study of *Texaco*'s matadoras, I do not claim that the novel is a work of feminist, or socialist, concern. Ashley Dawson, focusing on the novel's autographical nature and the humble origin of the protagonist, characterizes *Texaco*'s narratives as "picaresque" (18). Likewise Derek Walcott notes that Chamoiseau does not look at the squatter districts with "the gaze of a Marxist, as a political example of what racism and exploitation do to a people" (45). That is, *Texaco*'s author has not so much written a polemic novel like *The Grape of Wrath*, than creating an exemplifying text of Creole literature discussed in the Manifesto, "In Praise of Creoleness," co-authored by French Caribbean writers Jean Bernabé, Patrick Chamoiseau, and Raphaël Confiant.[3]

In *Texaco*, Chamoiseau's primary concern of representing Creoleness is clear in his interweaving strains of racial, gender, economic, and sociopolitical histories in Marie-Sophie's storytelling; and in fusing the protagonist's account with other voices such as her father Esternome's reminiscences, the Word Scratcher's contemplations, the urban planner's notes, funeral songs of the slaves, letters and poems. However, as the Manifesto states, the claims of Creoleness are not just aesthetic in nature, "politics" and "economics" are also the movement's major concerns (904), I believe *Texaco*'s wealth of information will enable us to mine a historical genealogy of the

Martinician women.

Inspired by Nietzsche, who argues against the conventional view of history as truth and continuity, Foucault too points out that historical events are no more than products and effects of power relations which have competed with other voices and emerged as the "truth." Thus the historical past should not be simply regarded as knowledge; it deserves our careful attention to tease out the discursive forces that select certain facts and exclude others. Foucault proposes the study of genealogy, which he also terms "effective history," that investigates intersecting voices behind a given historical phenomenon. Risking oversimplification, Foucault's effective history concerns with a kind of "counter-memory" that enables us to critique traditional history's contrived notion of recognition, reality, and continuity ("Nietzsche" 156).

Chamoiseau's *Texaco* is one such counter-memory constructed by former slaves, who not only wish to return justice back to history through their collective memory, but, more important, to deploy the act of history telling to "serve" the here and now. As Nietzsche argues, "we want to serve history only to the extent that history serves life" (59), Marie-Sophie, in telling the story of her people, re-educates the urban planner and secures the land of Texaco for her people's permanent residence.

Historical Forces: Surviving the Slavery Past

[W]e lived under the History of governors, empresses, békés, and finally of the mulattoes who more than once succeeded in altering its course (Chamoiseau, *Texaco* 120).

Before the Abolition in 1848, most black people in Martinique work in the plantations as slaves. One of the novel's minor characters, Néolise Daidaine's story

152

informs us what hardship these slaves endure. As a sugarcane plantation worker, the girl from Trinité has "lost the use of her good hands with the pesticides which withered her fingers"; forced to leave the fields, she in the new job soon falls victim to elephant-legs from venereal diseases (338). Néolise's story tells the danger and hardships of the plantation labor. And, even if they are lucky enough to survive the strenuous work, there is no welfare or early retirement plan for these workers. They are of no value, cast away like trashes, once they cease to contribute to the plantation.

While both male and female slaves endure extreme hardships, their respective experiences are in many ways different. Compared to their male counterparts, who would only ever be "work machines," female workers may yield higher value due to their combined economic and reproductive capacities (Thomas 100). While male slaves may die on the fields or are traded to another master, female slaves usually remain in the plantations to bear children and raise the family as the head of the household (100). The women's reproduction capacity translates into economic value as new births contribute to the landowners' labor force. In addition, some female slaves perform sexual tasks to the béké masters. In giving birth to mulatto children, the status of female slaves is raised in a society that favors lighter skin color. The liaison often results in the female slave's promotion from doing field work to the less strenuous housework duties.

The novel *Texaco* does not explicitly mention any incidents of sexual relations between landowners and female slaves, but Marie-Sophie's account of her grandmother (her name not given) shows us that the black woman is able to live a more comfortable life when she gives birth to the first slave born in her boss's plantation (42). During the grandmother's pregnancy, she is fed milk and lives on the porch of the master's house; she no longer works in the field but helps in the garden and sews in the house. Although the grandmother is separated from the father of the

baby, a slave locked up in the plantation dungeon for disobedience and rebellion, she maintains a sense of contentment and happiness, the grandmother's laughter and optimism later, through inheritance, giving Marie-Sophie "a taste of living" (40).

While the grandmother lives and dies at the plantation, the Abolition has changed the lives of younger female slaves. Full of expectations for the promises of freedom, Esternome's first serious lover, Ninon, believes that she will be given a piece of the plantation land and new jobs in the city. Her daydreams are soon pierced by the announcement of the Republic laws, which proves that freedom is no "bacchanalia," not a festival; and while "[t]he earth indeed belongs to the good Lord, the fields belong to the békés and the owners" (111).

Ninon soon realizes that life after the Abolition is not different. Most black people, not able to find jobs elsewhere, are forced to return to the plantations assuming their old jobs as field workers in the name of the "cooperative" and subject themselves to the same slavery condition (113). Esternome notes in irony, "It's damn true that freedom is anything that you want, citizen, but it's not work" (113).

Disillusioned, Ninon loses her "footing" and becomes aimless in life, working only when she feels like it, "on such a day here, on such a day there" (114, 116). Ninon's footing in life is further upset by the death of her mother, who is from Africa. The narrator notes, "Ninon didn't know that though she honored her mother's memory she would forget Africa," the "Other Country" (118). The death of the mother marks "a new era" in Ninon's life because, her tie with her African origin having severed, she must learn to survive in Martinique, a hostile land where she is a secondary citizen (118).

Eventually Esternome and Ninon settle in the highlands, planting secondary crops on substandard fields which the békés do not care to claim. Ninon is able to utilize her talent in gardening with a vast know-how, "knowledge of the land and of

survival" (135). Although isolated on the hills, with only a few neighbors, they are able to live in peace and comfort, "according to the seasons given by the earth" (135).

The relationship between the couple ends when Ninon, responding to the lures of a better life working in factories, leaves Esternome and their home on the hill in pursuit of her dream in the cities. Marie-Sophie's account of Ninon ends with her disappearance, and no one knows what happens to her. Ninon, in the eyes of slave owners, would be an insignificant slave misled by naiveté, not worthy an entry to "the History of governors, empresses, békés..." (120), but her experience has its own significance in Marie-Sophie's "*her*tory."

Ninon's life story informs us the hardships before and after slavery: the historical factor has made Ninon a victim not only of involuntary bondage but of the continued oppression after Abolition. However her story is in an important sense a triumphant one, in her forming one face of the *femme matador*. Though her departure has caused Esternome's great misery, she is nevertheless a worthy predecessor of Marie-Sophie, who inherits—albeit spiritually—Ninon's refusal for complacency, her independent mindset, and her stubbornness in dreaming and going after promises in life.

Economic and Political Forces: Victimized by Urbanization

Once the slave plantations fall apart, marking the beginning of the reign of large central factories, sugarcane straw covers Martinican hutches. (Chamoiseau, *Texaco* 4)

Although Marie-Sophie's forefathers receive freedom from slavery toward the end of the nineteenth-century, they continue to be bound in poverty and destitution

155

due to urbanization. After the Abolition, many former slaves flood to the city, seeking jobs in factories. Most of those who migrate to the cities, however, soon become homeless, stuck in poverty and slums. Poverty in Martinique is further aggravated by public policies after the island's departmentalization in 1946, as the local sugarcane industry began to decline and the island was flooded with French imports; consequently, "[w]ithin a space of a generation, Martinicans were transformed from self-sufficient producers into welfare-dependent consumers" (Taylor 129).

Marie-Sophie's story begins with her father Esternome, a black man set free for his brave deed before the slavery was outlawed. The cities, with their promises, fascinate him and his fellow black men. Soon after Esternome's free status grants him mobility, he ventures into the city of Saint-Pierre. It is known among the slaves as "the Big Hutch" of all big hutches on the plantations where the land-owning békés live. In the cities, black people hope one day to become masters living in large houses. Thus, soon after the Abolition and the eventual shutdown of plantations, the former slaves all rush to the city.

Esternome first moves to Saint-Pierre and then, after the Mount Pelée eruption, joins the "mass exodus" toward the island's capital, Fort-de-France, "where the first squatter districts appear" (4). When the city, however, is flooded with more people than it can support, squatters begin to build their own small and illegal shacks, forming substandard quarters detrimental to public health. Born a free citizen, Marie-Sophie's survival in the city is no less easier than her predecessors oppressed by slavery. After her parents' death, she wanders from one boss to another working as a maid. She is raped and impregnated by one of the bosses, Monsieur Alcidiade, and the subsequent abortion results in her barrenness (254).

Although Marie-Sophie's account has its temporal moment (from the 1920s to 1980s) and locality (in the district Texaco near the Martinician capital of

Fort-de-France), her people's experience as urban squatters is in no way unique, exemplifying an urgent and growing problem in global cities. As the protagonist predicts, "more than half of humanity will face similar conditions. . ." (368). *Texaco*'s narrative, Dawson Ashley notes, despite its cultural specificity, "records a paradigmatic experience for the many millions experiencing urbanization in the global South: displacement" (18). The worsening economic condition of the former slaves and government's indifference eventually force the squatters to revolt. The women, in particular, assume the role of the matadoras in order to protect their family. This issue will be further elaborated in the second half of this essay when we discuss how Marie-Sophie succeeds in securing a home for her community.

Social Forces: the "Weak Men" versus "Strong Women"

We had to wage the battle alone, because the men. . .would not organize anything, would not plant anything; they would forever entertain a temporary contact with this earth. (Chamoiseau, *Texaco* 336)

According to Bonnie Thomas, the opposition between the "weak man" and "strong woman" is common in French Caribbean literature (105). Martinique's slavery past, Thomas argues, has resulted in black men's "retreating into patterns of irresponsibility," so that the French Caribbean women become "the center of the family," providing "both the material and emotional needs of her children, partner and society" (98, 99). Marie-Sophie's friend Sonore, for example, is an unemployed single mother of seven children. Her disappeared husband, Jojo Bonamitan, is a "ne'er-do-well" gambler "who [gets] married every nine months in different towns and under different names" (15). Sonore suffers the "calamity" of her "impossible"

children, "whose insolence the whitening of their mama's hair attested to day by day," and the "calamity of not having worked for a stretch of time" (15, 16). No longer able to afford her rented house after Jojo disappears, she joins the squatters at the district Texaco and becomes one of Marie-Sophie's acolytes in her quest.

Marie-Sophie, herself a victim of male irresponsibility, has hoped to settle down and bear children, but, after a series of setbacks and disappointments, has learned to accept the fact that she can only fight the battles in life single-handedly. Marie-Sophie's heartbrokenness for these "driveurs" ("drifters") is evident, "Arcadius came, Arcadius left. To bring him back became utterly difficult and he would disappear sooner and sooner. And there was nothing I could do. Those concrete days became a smothering time" (358). The drifting Arcadius is one day found drowned at the bottom of the fissure.

Another one of Marie-Sophie's love interests is also a drifter, but one with bigger dreams. Félicité Nelta, who has rescued Marie-Sophie from imprisonment by a crazy employer, dreams of traveling around the world. Nelta, who rubs shoulders with prominent politicians and is rewarded a coveted job at the quarry, is "eaten by" the desire "to see everything, to live through the impossible, to feel dispersed into the world's infinitude, into a thousand tongues, skins, eyes, and Earth connected" (269). When Marie-Sophie realizes that she is excluded from Nelta's plans, she decides to assume the responsibility of her community alone to "fight against City with a warrior's rage" (271).

The hostile environment and the black men's absence are the sources of these matadoras' determination and strength. As Marie-Sophie tells her woman folks, "We had to wage the battle alone, because the men. . .would not organize anything, would not plant anything; they would forever entertain a temporary contact with this earth" (336). The matadoras' experience and transformation have redefined gender roles in

Martinique. As Chamoiseau's mother, her son describes, is a "woman with balls" (qtd in Thomas 104), the character he creates, Marie-Sophie, is also a woman with virility and assertiveness that are traditionally associated with masculine qualities.

Understandably, Marie-Sophie sometimes wishes that she could drift away like the men; she notes, "The drifter's destiny is to carry us, all together, toward worlds buried in us" (359). Drifting is a natural desire because everyone desires freedom, but the matriarch is more burdened by her responsibility toward her community. Thus she learns to be assertive and self-sufficient from these adverse external surroundings. Although Marie-Sophie is trapped by poverty and her petitions to keep her home are repeatedly rejected by the city council, I believe she finally conquers the city with her abilities and determination.

"Conquest of City" Defined

To escape the night of slavery and colonialism, Martinique's black slaves and mulatoes will, one generation after the other, abandon the plantations, the fields, and the hills, to throw themselves into the conquest of the cities .... (Chamoiseau, *Texaco* 3)[3]

Having established the genealogy of the matadora, I would like to discuss the novel's one other thematic concern: the dialectics between the city and the country and Marie-Sophie's work to conquer the city of Texaco, named after the American oil drilling company which used to base one of the operations there. This discussion is important because the way Chamoiseau structures the text shows his pragmatic concern in that subject formation should result in substantial changes for the self and the community. This concern is close to the heart of the author who believes in social

changes and his political commitment is evidenced by the novel's formal design in which the protagonist's story is framed by the interaction between Marie-Sophie and the urban planner.

I will first discuss what it means for Marie-Sophie to win the battle against Fort-de-France, why it is important for her to pursue the work, and how she eventually accomplishes her quest. Then the essay will attempt to summarize Chamoiseau's view on how the government could deal with this growing issue of slum dwellers. I'm interested in showing how "the muscles of civilization" has initiated the dialectics of place and resulted in a large number of squatters, whose insalubrious quarters threaten the city's security (10).

I will also adopt the Foucauldian framework of "technology of the self" to show how the story's matriarch, after several failed attempts through lawsuit and petition, eventually manages to obtain sanitized living condition for her fellow black people. Finally, my discussion will conclude with Chamoiseau's view on what he terms the Creole urban planning, which I believe resonates with Foucault's notion of governmentality and bio-politics. By interweaving Foucault's thought with Chamoiseau's already rich text, I hope to highlight the complexity of today's public management and demonstrate that urban planning needs not sacrifice humanity, but can be achieved in a poetic and Creole way.

The opening scene of *Texaco* describes the visit of an urban planner to the district of Texaco, making plans to evict squatters and raze insalubrious hutches. The planner is injured on entering the area (details not given); brought to Marie-Sophie house, he rests and listens to the protagonist's story, which the novel's readers also listen/read alongside. Thus, on one level, conquering the city is about convincing the government to grant the squatters the right to residence so the poor can keep their home. A legalized status will bring about protection and sanitation, improving the

public health of the district and making the small hutches "livable" (381). In the protagonist's words, the squatters hope that the city council would "tak[e] them under its wing" and "admit [their] existence" (381).

Thus Marie-Sophie's quest to conquer the city is about claiming the natural right of citizenship to have a safe and clean living space. These quarters are the cancerous product of the former slaves' migration to the land of the Factory and endless promises; they arrive only to find out that the city has "put shutters with locks and bolted doors on each of its opportunities" (119). The city council has planned to move the squatters to a housing project in Morne Calebasse, but most of the community members intend to fight to remain at Texaco, having been "tied to this place like brigs on reef by the sea" (355).

Conquering the city, moreover, goes beyond improvement of the living space; it is also about gaining recognition. Although the former slaves have been legally freed, their rights are not recognized. Recognition involves more than being given a legal name, but equal footing in terms of protection, employment, and rights. Recognition is important to the former slaves because, although they are freed after the Abolition Act, they continue to be enslaved by capitalism, bound in poverty with no hope of a better life. Thus, conquest of City also means freedom. As Esternome tells his daughter, "In fact, Sophie my Marie, I who received it know that Freedom is not given, must not be given, Liberty awarded does not liberate your soul. . ." (83). His words show that the notion of conquering City is also about fighting for one's rights, asking the decision makers to respond to the needs of people in an ethical manner.

In short, as Chamoiseau points out, conquest of City is about "living": fighting for the right of living (386). Although the city council has proposed to relocate Marie-Sophie and her people to project housings elsewhere, the squatters decide to engage in a battle to remain in Texaco. They demand their rights to dwell in Texaco

and stay together as a community. Their resistance has been going on for some time: as the novel informs us the antagonistic incident at the opening scene is but one "in a very ancient war," between Martinique's black slaves and colonialism (as noted in the opening quote of this section), and between the squatters and the city council (3, 10).

Marie-Sophie's cause informs us there exist different concepts of land. Esternome notes that the békés, emerged in their capitalistic interest, view land as a means to agricultural production and revenue, whereas the mulatoes's hearts are not in their native Martinique land but in "Mother France," their spiritual home where they hope to change their fortunes (82). Black slaves, on the other hand, have "chosen the land," on which to "survive," with which to "feed themselves"; they not only inhabit the land but seek to "understand" it (82). They believe that one must understand one's physical surroundings intimately, as Papa Totone encourages Marie-Sophie to do: "*feel [the city] so you can see that it is really alive*" (288 original italics). The land, in short, constitutes a large part of their livelihood. The black people, unlike their béké masters, do not exploit the land but learn to live in harmony with nature.

Esternome, a survivor of the Mount Pelée volcanic eruption in 1902, is keenly aware of the power of nature. Marie-Sophie believes that her father looks to the land for identification (102-3). Her father is impressed by the "silent" beauty of the land that has survived the powerful volcanic destruction: he sees "enormous trees swallowed up eternities and unleashed their lianas against the wind's maneuvers" (102). As he notes "life hasn't really changed," he admires and intends to emulate the resilience of nature.

On the power of nature, Marie-Sophie's mother, Idoménée, believes that the land resists man's attempts through "fevers of all kinds tiring the conquest" (176). Man can step on top of the land, but he can never conquer what's underneath. This is why Marie-Sophie believes in the co-existence between the city and countryside, the

rich and the poor. Her wisdom will eventually enlighten the urban planner with the vision of an "ecosystem" and the need for "equilibriums and interactions" (256).

Conquering the city, therefore, ultimately means identification. It is evidenced by Marie-Sophie's assuming the new (but secret) name of Texaco (382). The name informs us more than the oil company that has operated in the area but has since abandoned the place; it contains the memories of Marie-Sophie's father and friends, their sufferings and battles. This is why Marie-Sophie would fight to remain in Texaco and ask the urban planner never to remove the name of the place.

Marie-Sophie's Self-Formation

This [feminist] genealogical approach can help us put values to a feminist interpretation of history and bring forth the long-neglected voices of different women into *her*story as "the enunciated" (Lai, "Limits" 25, original italics)

The experience of these French Matadoras informs us that many battles in life are worth fighting for, but one must undergo strenuous and continuous training in order to be prepared for the fight. As Thomas notes, Marie-Sophie's "determination to triumph over public and private distress marks her out as a strong Caribbean woman and emphasizes the possibility of drawing strength from the arduous external surroundings" (105). Although Marie-Sophie is in many ways disadvantageous in her fight against the city council, I believe she finally wins the battle because she has exercised a kind of Foucauldian freedom.

Foucault, in his study of human subjectivity, notes a new development in the power relations between the state and people, and argues that although power is

163

everywhere, resistance is also possible. Characterized by "liberation," these new power relations can be, and must be, controlled by "practices of freedom" (Foucault "Ethics" 283-4).

According to the philosopher's notion of ethical technology of the self, the formation of the self is an on-going exercise "of the self on the self by which one attempts to develop and transform oneself, and to attain to a certain mode of being" ("Ethics" 282). Ethics as the practice of freedom, Foucault continues, involves "taking care of oneself," which requires both knowing oneself and knowing the rules by which one is expected to follow in life ("Ethics" 285). It is important to know "the game of truth" so that we do not become slaves.

Marie-Sophie is fortunate to gain access to books due to the kindness of one of her employers. The protagonist remembers, "With [Gros-Joseph], I embarked upon the unknown world of books. This allowed me to dumbfound Ti-Cirique, the Haitian, when we got to know each other a long time later in Texaco. Monsieur Gros-Joseph, stunned that I knew how to read, had let me near his shelves to take a book from them..." (218). She takes advantage of any opportunities for reading, "skim[ing] many books, read lots of poems, bits of paragraphs, spellbinding moments" (218). The books of Montaigne, Lewis Carroll, de La Fontaine, and Rabelais help lay the foundation for her development into a strong and intelligent woman who tells the collective memory of her people, educates the urban planner on behalf of her community, and fights for her cause.[4]

For a long time, Marie-Sophie and her compatriots' relentless efforts to obtain freedom have produced little result: they have filed lawsuits, appealed to the major, and finally resorted to violence in order to keep their shacks. However, the "bad season" eventually passes and "the good news" begin to arrive: the fisherman Iréné makes a small fortune by catching four sharks; Sonore finds a job in the housing

department; the squatters convince the city council to let them keep their homes and to sanitize the living space, making the houses livable.

Although Chamoiseau re-figures and re-presents the history of Martinique in his fictive work, the novel's choice of using a woman, though fictional, as a storyteller is not "incidental" but is "founded in reality" and "reflects the important position women occupy more generally in Caribbean society" (Thomas 104). The story of these Martinician matadoras has helped us hear the repressed voices of different women and learn from their interpretation of history. The Creole writer's work of art, a new kind of Caribbean literature, thus serves as an effective "*her*story" in uncovering and resisting historical, social, and political dominations.

Govermentality and Biopolitics

Through the urban planner's notebook, Chamoiseau informs us some of his expectations of the government. The urban planner, like Marie-Sophie, undergoes a transformation in the story. An employee/consultant of Fort-de-France city council, the urban planner has the power to order bulldozers to destroy Texaco (380). Stoned upon arrival, he becomes the captured audience of the matriarch, whose words give him a new vision for the city and convince the planner to fight for the squatters' cause: to "rise above the insalubrious, become a medium" (148). In the process, the urban planner re-positions himself as the "Creole" urban planner, one who learns to maintain both urban logic and Texaco's logic, assuming a new identity of "multilingual, multiracial, multihistorical, open, sensible to the world's diversity" (220).

With his new eyes, the urban planner sees the danger and violence of the city. The city of Fort-de-France, lacking industries and job opportunities, offers empty

promises; it "attracts without proposing anything" to the influx of the poor (148). On arrival, the former slaves are in danger of murder, prevalent due to the slavery past, colonialism and racism (148). Before soon they gather in shadow neighborhoods, their isolation and joblessness causing "new solitudes and poverties" (347). According to the logic of the city, the government would have to remove these seedy areas in order to maintain public order and health.

After his re-education with Marie-Sophie, the Creole urban planner hears the "poetics" of a "new rhythm" in the squatter quarter and learns to think like a poet. He discovers a "coherence to decipher" in Texaco's "entanglement" and "poetics of hutches devoted to the wish to live" (244). He is convinced that Fort-de-France needs Texaco because the latter contains "humanity" (281). To "cross out" Texaco, he cautions, would be like erasing "memory" and "amputating a part of the city's future" (336), because the quarter comes from "the deepest reaches of ourselves" (166).

The Creole urban planner proposes the concept of a "countercity", in which the countryside is "reinvented" around the city (361). The city can then be enlivened as an "ecosystem" that maintains the both the ways of the city and the country so that residents can "live its richness" of order, humanity, and memory (313). His deconstructive reading redefines his mission so that he "no longer chooses between order and disorder, between beauty and ugliness"; from now on he is an "artist," looking for ways to integrate Texaco to Fort-de-France (184).

The transformation of the urban planner, who saves and delivers the squatters their badly needed protection from the government, is more than a happy ending that concludes the seemingly optimistic tale of *Texaco*. There is a political message carefully imbedded in the urban planner's notes to the recorder/writer of Marie-Sophie's oral history. Chamoiseau challenges the policy makers to invoke "a mutation of the spirit" (234): a change of mindset so not to look at slums as a problem,

but to think "Creole" in urban planning. Only with the integration of the city and shadow neighborhoods can the city effectively counter its dangers and find humanity in the "monstrous" world of multinationalism and transnationalism (356).

Chien-Hung Chen suggests that the ending chapter of *Texaco*, with the city council sanitizing the hutches, "announces the beginning of the bio-political age of postcolonialism" (6). Chamoiseau's view indeed resonates with Foucault's political technology, in which the philosopher argues that, as the state strives to maintain both external and internal harmonies, the former kind is achieved through diplomatic-military strategies, and the latter maintained by the "police" effort ("Security" 69). That is, internal harmony requires the state to reconcile between maximizing its sovereignty while giving the individuals autonomy, and this antinomy in today's political rationality requires the state to exercise "the art of governing people" ("Political Technology" 149). This kind of political rationality aims to provide "human happiness," not as a product/effect but a condition critical to "the survival and development of the state" ("Political Technology" 158).

Thus the Creole urban planner in *Texaco* is convinced that "the architect must become a musician, sculptor, painter...—and the urban planner a poet" (361). Gone are the days of the Christian or Machiavelli states, which were based on "regulative principle"; the new political age calls for political artists willing to look beyond "its own end" and deal with "an irreducible multiplicity," which characterizes today's politics (Foucault "The Birth of Biopolitics" 74, "Political Technology" 152). Moreover, it is not surprising that the integration of the district Texaco begins with sanitizing the living condition of the hutches. As Foucault points out, in the science of governing, attending to the problems of population is important to the strength of the state, and thus issues such as health, birthrate, and sanitation are without a doubt key issues ("The Birth of Biopolitics" 74).

167

Conclusion

An exemplifying text of the Creole literature, Chamoiseau's *Texaco* is more than about the protagonist and matriarch Marie-Sophie's oral history, its style and techniques are remarkable and memorable in the author's deployment of the Creolized French language, and fusing of narratives, notebook entries, poetry, and letters. Similarly, Chamoiseau's ideal city/state is a community of mixed races, languages, and cultures. It is important to note that the district Texaco is not a "shantytown," but an "urban mangrove swamp" that could be "a cradle of life" for an ecosystem. As Ormerod notes, the Martinician culture, with its "heterogeneous nature" and "racial diversity" is best described as "imitate[ing] the rhizome or tuber," spreading sideways and outward "signifying its relationship and interaction with other multiracial New World cultures" (np).

This kind of community contains humanity, which the narrator believes to be the most "precious" and "fragile" thing for a city (281). It is precious because the community contains collective memory: as Marie-Sophie notes, the City is the "béké's kitchen," bustling with people and activities and overflowing with energies (281). However, the city's humanity is also fragile because, unless properly managed to maintain equilibriums and interactions, the city will certainly result in violence and poverties.

This optimistic tale is not without limitations. Chamoiseau does not discuss the pragmatic issue of finance. Is there enough money to renovate all the slums? Should the municipal government grant resident permission to all squatters? The author also neglects to mention any sustentation plan. Making the hutches livable is an important first step, but literacy is just as urgent if the government wishes to sustain the

development effort and helps the black community outgrow their humble status. Finally, is it justifiable that the Creole urban planner is nicknamed "the Christ"? If this young man, who is working on his thesis in urban planning (26), is racially white, does his role reinforce the stereotyping of racial and class hierarchy?

Marie-Sophie's conquest of City must not end with the arrival of "the Christ." Although the protagonist has succeeded in changing the municipal government's decision, the integration of the district Texaco has led to the recognition of the black poor "as a society, as a part of a social entity, as a part of a nation or of a state," she must not become complacent but should continue her quest all the more (Foucault "Political Technology" 146). Otherwise her community will only remain as a recipient of welfare without long-term prospects. Just as Chamoiseau and his fellow Creole writers have worked together to raise the world's awareness of their heritage, the ultimate aim of the matadora's quest is to see her spiritual descendents possess both the determination of a fighter and the skill of writing in order to speak for themselves and their fellow people.

Notes

[1] According to Chien-Hung Chen, Chamoiseau invents the French *femme matador* from the Creole *matado*, which is in turn derived from the Spanish *matador*, the principal bullfighter in a bullfight (6). In turn, translators of the novel's English edition Rose-Myriam Réjouis and Val Vinokurov follow the rules of Spanish word formation by introducing the term "matadora." Chen also notes that its current usage has acquired a new meaning to refer to a "strong-minded, respected and authoritative woman" (6).

[2] In several instances, Marie-Sophie speaks of embarking on the "conquest of City" (27, 31, 32, 33). Chamoiseau's footnote indicates that the Creole language of *l'En-ville* ["the In-city"] designates "not a clearly defined urban geography, but essentially a content and therefore a kind of enterprise" (386). The enterprise is about living. The English translators of *Texaco*, renders "the In-city" as a proper noun, "City," as in "New York." See Translators' note on page 3.

[3] In the manifesto, the three authors discuss how the Creole literature has evolved from its period of imitating the Western literary tradition, to the retracing of mother-Africa in the Negritude movement, and finally to the contemporary fusing of Caribbeanness and Creoleness. The manifesto further defines the vocation of the Creole writer, highlights the features of the Creole literature, and celebrates the aesthetics of the Creole language. Creole, to Chamoiseau, is his "own language," a source of "imagination" and "creativity," critical to "the reeducation of a [Creole] vision" and "the activating of Creole sensibility" (899). *Texaco,* in its celebration of multiculturalism, multiracism, and multilingulism, can then be considered an exemplifying text of the Creole literature.

[4]I believe the selection of the four authors is Chamoiseau's way of paying tributes to writers who have influenced his vision of multiculturalism and Creoleness. In Ti-Cirique's (Marie-Sophie's mentor) words, Montaigne is a man who "learned to see beyond his own culture and relativize his thought" (324). Carroll Lewis, in his "rubbing the real with the magical," reveals more "human truths" than many other writers (325). La Fontaine's fables reflect the author's insight to human nature and sympathy to the marginalized. Rabelais, the French sixteenth-century writer of fantasy, satire, and the grotesque, has made Chamoiseau contemplate what it means to "respect" a language, and enabled Chamoiseau to see both the benefits and risks in using the Creole language in his works.

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