Quelling Disarray and Inscience: Altruistic Thralldom and Subject Formation in "The President of the Tribe" and "Sam-it and the Loom"

Jan Raen Carlo M. Ledesma

This essay is an exploration of the postcolonial notions of "White Love" and its attendant effects that are made manifest in the positive and negative formations of the characters' dispositions in two short stories in English: Rony V. Diaz's "The President of the Tribe" and Lina Espina-Moore's "Sam-it and the Loom." Diaz's and Espina-Moore's short fictions can be viewed as texts that incite contingencies concerning one of the most prevalent issues of postcolonial theory—culture clash—which, with its accompanying ideology, empowers and deems itself superior to the other.[1] Capitalizing on the lenses of postcolonialism, this paper also advances the theory that civilizing love and the (un)interrupted dedication to it are at the core of these two stories. With these as springboards, the dichotomy and binaries of resistance and docility are tackled in this paper by delineating and analyzing the characters' struggles and their subject positions.

Postcolonial theorists and critics have claimed that colonialism was universalizing in its assumptions about culture and modernity, and that this was the prime source of oppression of non-white peoples (Bush 87). This paper also recognizes that the "universalizing approach" of colonial powers differ in that they can either be actualized through a full-fledged colonial rule or cloaked through informal imperialistic strategies. In further examining the idea of "White Love," Diaz's and Espina-Moore's short fictions are specifically chosen for their particular specifications,

relations, and dramatization, shaded with the notions of extraneous control and economic profiteering, as they uphold the essential matter of the reclaiming and reconditioning of spaces and places, particularly with the case of Agnes MacDougal, counteracted by the very refurbishment of a linkage between the indigenous (the Mangyans and Mang Aping in Diaz's "President"). The resistant descriptions support the resurfacing groundwork of the postcolonial contention whereby the indigenous faction is further upheld in a domain that is systematically degraded by the entrance of the symbols of imperial annexation and formation. Meanwhile, the pronouncement of the integrity of culture support the concept of beneficent subjection in the foreground of Espina-Moore's "Sam-it." The elevation of the character and disposition of Sam-it is a means of upraising the social and cultural preferences and conventions of the colonizers[2] where the idea of appropriation becomes a central notion in the relationship of Mrs. Matilda Allen (as the master) and Sam-it (as the servant). In consonance with the idea of highlighting the idea of "White Love" in the texts, the postcolonial concerns of reclaiming, assertion, resistance, and appropriation also form the groundwork of this critical undertaking, as these concepts serve as the springboard for the critical projections of altruistic thralldom and subject formation. In particular, the interaction of the characters with the colonizers underscores the concepts of servility and formation.

The notion of colonial warfare is at the very core of Diaz's and Espina-Moore's short fictions, but such warfare seems counteractive, for it is rendered as the kind of police action that disguises the true imperialistic character of the quelling of the disorder on the islands (which occurred because of the subversive agendas of the native citizens). In that regard, this paper will attempt to address the following points: how the main characters (the Mangyans, Mang Aping, and the young native Igorota Sam-it) see their subject positions in the arena where both civilizing love and benevolent bondage are promoted and upheld; how the stories convey the junctions of an outlook of altruism and comity and the constraining but dynamic fixtures of regulation and cultivation; and how altruistic thralldom and the seizure of the native subjects become reciprocally fortifying en masse.

On "White Love"

Diaz's and Espina-Moore's short fictions in English substantially reflect the agenda of and reactions to the agenda of an altruistic bondage underscoring allegories of the following concepts: benevolent assimilation; the convergence of fervor, cultivation, and indoctrination; the prospect of both fathering and mothering, leading to the asservation of development, progression, and character on the part of the colonized (effected by Mrs. Allen as seen in the character of Sam-it); and the projection of hostility (Mang Aping and the Mangyans) towards the ennobling mission of colonization upheld by the colonizers (Agnes MacDougal).

The critical concepts of hostility, exploitation, mutual ill will, assertion of development, spiritual upbringing, and mutual commitment are borrowed from Vicente Rafael. In his "White Love: Census and Melodrama in the US Colonization of the Philippines" (19-51), he says that the high aim of colonization is a kind of a moral and spiritual labor on the part of the colonizer (as shown by Agnes MacDougal and Mrs. Allen, respectively), and the indifference and hostility of the natives (Mang Aping) towards such spiritual-moral mandate, as well as its acceptance of appropriateness and refinement of character (Sam-it), breaks the myopic view on colonization. The texts, coming from such a vantage point, can be viewed as projecting the prominent notion of Orientalism—that white bodies are civilized bodies, and they exemplify the ideals of imperial masculinity.

However, the stories seem to present a different side of this imperial dominance, because in both narratives, it is the white female characters (Agnes McDougal and Mrs. Matilda Allen) who are presented as the very emblems of imperialism. This is important because they represent civilizing love, projecting the notion that they perform a metaphorical "infanticide" on their subjects. They can therefore be seen as the very women who partake in a vision of a modern empire, and are on equal footing with their male counterparts:

> The emancipation of white women and their relative freedom in a civilized and modern society was favorably contrasted with the drudgery, subservience, and patriarchal oppression of colonized men and women (Bush 85).

Gender becomes a key notion in rendering an empire that is humanitarian in nature and disposition, and the two short stories significantly break the image of the stereotypical masculine imperial superiority by associating the following concepts with these female characters: applied science, advancement, initiative and the conservative and traditionalist values of financial prudence, sensitivity of mental discernment, sound judgment, and the creation and adherence to the very ethics of work and duty. The stories place these characters in a clear and perfect disposition to spread the blessings of white love and benevolent bondage to their subjects—something necessary for their specific formations and actualization. In upholding such a sympathetic undertaking, these female characters have truly won the regard and warmth of the colonized. As Rafael asserts:

> . . . [B]ecause colonization is about civilizing love and the love of civilization, it cannot be absolutely distinct from the disruptive criminality of conquest. The allegory of benevolent assimilation effaces the violence by construing colonial rule as the most precious gift that 'the most civilized people' can render to those still caught in a state of barbarous disorder (21).

The respective relationships that Agnes McDougal and Mrs. Matilda Allen forged made a significant mark in the locale where the stories are set. This in turn can be viewed as gearing towards the notion of a permutable phase and platform of self-governance or autonomy. The character that is imbued with the authority for self-rule, veering away from the consternations and trepidations of Western imperial sovereignty, only achieves fruition by way of a symbiotic relationship with a colonial master who sets the pace, fundamentals, and good ideals of discipline, domestication, indoctrination, cultivation, and willpower. Simply put, the very zenith of colonial direction and governance, particularly referring to that of self-governance and subject formation, can be achieved and considered a success when the very subjects themselves have learned the ways of colonizing themselves.

Looking at the characters in the stories, one can say that they are truly composed of contradictory and discrepant qualities, which can be seen as an attestation to how the Mangyans, Mang Aping, and Sam-it lacked the confidence and frame of mind to control and govern themselves in their own particular domains:

> Self-government is a form of character. It follows upon the long discipline which gives people self-possession, self-mastery, and the habit of order and peace. . . the steadiness of self-control and political mastery. And these things cannot be had without long discipline. . . . No people can be "given" the self-control of maturity (Wilson 52-3).

"The President of the Tribe"

Altruistic Thralldom

Diaz's "President" is the story of Mang Aping, the Tagalog leader of the Mangyans working as lumberjacks. Mang Aping exploits the Mangyans, tasking them to gather things like beeswax, honey, rattan, almaciga, and basil. The hard work of his people enables him to earn a great deal of money. He can be described as outlandish, with an air of mystery even as he exhibits spitefulness, severity, and ruggedness. His people respect his power, but are depicted as reserved and unassertive as to how their *presidente* upholds the law:

> His improbable power over them has been attributed variously to bizarre qualities: magical charms, Mangyan blood, primitive cruelty, abnormal virility and so forth. None of the laborers has been able to account accurately for his power. The only thing they know is that he is the only Tagalog who can live for weeks with the Mangyans. Hence, their ability to define him completely has transformed him into an object of mystery. Sometimes Mang Aping would go to the sawmill to get drunk on rum. The workers are respectful and diffident. Not one of them has deliberately courted his friendship. So he remains alienated, arrested by the force he holds in himself, imprisoned

> by his secret power over that wild forest tribe. They call him *presidente* (Diaz 39).

Such is the status quo for the lumberjacks of the Abra de Ilog Lumber Company. This situation is changed, however, when Mang Aping finds a threat to his power in the person of a white woman, who is armed with the objective to make tremendous changes to the banal and squalid village:

> There was therefore real occasion for astonishment when one of the company trucks turned down from the dirt road and followed the slender foot trail that led to the Mangyan settlement. The Mangyans rushed to meet the truck. Mang Aping remained seated on a log before the fire. The truck stopped a few meters away from the fire. The driver, a white woman, and a Filipino boy got off. The driver walked toward Mang Aping. "Mang Aping," he said. "This woman told us that she wants to live here for a few weeks" (39).

Agnes MacDougal, a Methodist missionary, is the emblem of a colonizing project that is neither enslaving nor exploitative, but felicitous; her presence and intentions are geared toward the betterment of the Mangyans. She does this by winning their allegiance to the aristocratic ideas which constitute the higher civilization of mankind (Rafael 21). MacDougal is the ultimate symbol of altruistic thralldom in this story, and in her we find the blurring of the vehemence of seizure and control. In conjoining fervor and devoutness, MacDougal's projected benevolent bondage exalts the colonizer, because it liberates the colonized (the Mangyans) from their former way of life with Mang Aping. She becomes the avenue by which the idea of "imperialistic infanticide" is promoted in the story as she is holistically armed in performing this duty. She both affects and effects grand changes in the physical, spiritual, and moral facets of Mang Aping's turf. She is depicted as the mother who successfully faces the tall order of fashioning the Tagalogs from her colonial vision of perfection and felicity. This is the kind of altruistic dominion that is completely different from the administration of Mang Aping:

> The white woman was able to win the trust of Mangyans. She had an inner compulsion that seared those about her into obedience. After two days, the Mangyans had accepted her presence among them and they were freely consulting her. Somehow they were able to understand each other. The woman and the boy had put a makeshift clinic before one of their tents. She attended to the skin infections of the Mangyans, which were mostly cases of acute ringworm, by applying ointments and antiseptics. She also dispensed purgatives to the worm-choked children. Once she refused to let three Mangyans go to work because they were suffering from Malaria (Diaz 42).

Rafael says that the link between benevolence and discipline was made possible through the representational practices that recast Filipino appearance (23). The renewal and reorganization of the Mangyans as colonial subjects prescribed that they become more accessible to the people like MacDougal who claims to have moral ascendacy. The subjects of "charitable bondage" can easily be identified, apprehended, and subjected to an orderly and populist pedagogy. Whether it is in the field of public health, public order, or basic education, MacDougal's actions are the very enunciation of the ideology and practicality of colonial power. By making the Mangyans visible, the benevolent supervision is transformed into a potent act of vigilance and circumspection, setting the limits of colonial identities within the borders of the state:

> When the woman threatened to report him to the mayor, Mang Aping was forced to give in. The three Mangyans looked at the woman in disbelief. In their fever-bright eyes, Mang Aping thought he saw the glint of recognition (Diaz 42).

Civilizing love is seen in how Mang Aping shares in the blessings enjoyed by the Mangyans in the settlement, which are the result of MacDougal's dynamism. The altruistic thralldom and its all-inclusive nature are affirmed by this scene from the story that features the fleshly

desires of men as well as moral and ethical dimensions of their acts. The Mangyans, under the supervision of MacDougal, experience what it means to be liberated from Mang Aping's exploitation and oppression. The result of this altruistic thralldom is made manifest as Mang Aping personally observes the changes that have transpired in his own domain:

> The Mangyan women were very cooperative and they helped her clean the settlement. Latrines were costructed and the Mangyans were instructed on their use. At first, they were amused but when they saw that not only the woman and the boys but also Mang Aping used the holes, they followed their example. Her energy has really transformed the settlement. Mang Aping noticed that the Mangyans were now more careful; some of them were even quite decent-looking. But what amazed Mang Aping was the personal neatness of the woman. Even after performing the most strenuous tasks, she managed to remain neat and calm (42-3).

The character and disposition of MacDougal as a Methodist are instrumental in supporting Diaz's short fiction as an allegory of the postcolonial concept of "White Love," as her beliefs and behavior have improved the lives of the Mangyans. Christian perfection and social justice are the basic tenets of the faith of the United Methodist Church, and she embodies these in her respect for the Mangyans, her devout fulfillment of religious and social obligations, her missionary zeal and charity, and her service to the poor and vulnerable. She confronts Mang Aping as she tries to persuade the Mangyans to embrace the Methodist faith and believe in salvation through God, sanctification, and social justice. Her religion becomes an auxiliary avenue where altruistic thralldom in the story is further emphasized:

> "This is for you," she said. "This will explain our work." The booklet was called Brown Gold and there was a picture of a man surrounded by short people in G-strings on the cover. "You see," she said. "Some people search for yellow

> gold. We search for brown gold. Our aim is to save the souls of these people. They have a desire to worship and we want them to worship the true and living God and to bring them to His Word. She paused. "What is your religion?" she asked. "I am a Catholic," he answered. "But you won't object if we try to convert the Mangyans here?" (42)

The United Methodist Church strongly condemns slavery, inhumane imprisonment, punishment, and social injustice. MacDougal's efforts to convert the Mangyans now slowly displaces Mang Aping from the reins of power. She then becomes the mother and teacher willing to aid the Mangyans in their transformation:

> That evening the Mangyans gathered around the white woman, who had brought out a number of picture books. She explained to them the significance of the Biblical pictures in her flatly accented and drawling Tagalog. The Mangyans could not understand her but they eagerly examined the pictures in the book. Mang Aping watched congregation from the window of his hut. He could feel the slow displacement of power in the settlement (44).

Her gender also plays an important role in promoting the thought of compassionate servility. The image of a woman greatly supports the idea of infantilization. In her case, she takes on the role of a mother faced with the challenging responsibility of changing the lives of the Mangyans and putting an end to Mang Aping's exploitation of them. As the mother of civilizing love, she must show love for her children and confront the current order. In this regard, the Mangyans seemingly cannot possess themselves; they can only be possessed by the Other (Taft qtd. in Rafael 22). This is seen in how she lovingly disciplines the Mangyans:

> "Mang Aping," he said. "This woman told us that she wants to live here for a few weeks." That startled Mang Aping. "What? Who sent her?" The white woman came forward. She had a letter in her hand. She confronted and said in

> Tagalog, "You must be Serafin Ramirez. I am a missionary. I have come to give medical aid to these people." She spoke with a drawl but she made herself understood. The Mangyans had gathered around the fringe of the island of light. They formed a shadowy wall around them as they naively stared at the woman. The woman looked around and addressed them: "My name is Agnes MacDougal. I've come to help you" (Diaz 40-1).

Unyielding Subject Formation

The most remarkable displaced character in Diaz's "President" is Mang Aping. In the story, he functions as the antithesis of Agnes MacDougal whereby he breaks the myopic view of the workings of her imperial love. Mang Aping decides not to venerate the religion of the white woman, and does not reciprocate her kindness. By doing so, he becomes the insurgent who is focused and driven to make war against the liberalist agenda of the Methodist missionary, and to whom a gift could become an insult. He demands that MacDougal leave the place and petitions her to recognize his self-proclaimed autonomy. He is the very symbol of resistance, deep-seated ill will, and an exploitative way of living, as portrayed in this confrontation scene:

> "I mean you are not safe here," Mang Aping repeated stupidly. "Go back to Bulalacao. Find yourself another tribe." "Mr. Ramirez," the woman said firmly, "my job here is not finished and I am quite capable of looking after myself. I don't see the danger that you speak of. These people are very friendly. Now if you are worried because I thwarted your scheme to cheat these people …" Mang Aping cut her short. "This is not what I meant. You've made me look …" He caught himself; he stopped abruptly and turned his attention to the pump (45).

The mutinous Mang Aping appeared to have misinterpreted the pure aims and purposes of the American imperialist project, and thus he had planned to attack the civilizing love of the colonizers (i.e. MacDougal). A

certain kind of violence underwrote the allegory of benevolent assimilation, and as Rafael says, this measured use of force was deemed consistent with the protective objective of colonization (21-2):

> He managed to his back at them: "I'll show you who is leader here!" They spat on the ground and left him. The woman saw what happened but she did not know what to do. As Mang Aping was picking himself up, she ran to him. "Are you hurt?" she cried. "What happened?" "I told you to leave. Go away!" he shouted. He pushed her brusquely aside as he strode toward his hut. He could feel his hands trembling. Darkness enveloped him. He stumbled into his hut. He was sweating (Diaz 46).

Violence and resistance are part and parcel of the package of civilizing love—they complete the picture of imperialism toward which hostility is inevitable. A natural aspect of colonization, culture clash and vehement opposition—as executed by Mang Aping toward the end of the story (as he remains defiant in the face of MacDougal's "intrusion")—are ways of avowing his insurgent and unyielding subject position. Mang Aping must uphold his aggrieved masculinity and power. He fulfills this at the end of the story as he forces himself on (and disgraces) MacDougal:

> He advanced silently. When he was beside the cot, he lifted the mosquito net gently. He was now stiff with desire. The rustle of the net woke the woman. She started up but Mang Aping seized her by the shoulder and pushed her down. Mang Aping cupped his hand over the woman's mouth. She was now moaning. He leaned forward and hissed at her face. "I have to do this, you understand. I have to show them." His predatory fingers picked at the buttons of her dress. The woman's slaver oozed through his fingers. Slowly, almost tenderly, he heaved his body and mounted her (46).

This is Mang Aping breaking the notion of the "invisibilization" of the "White Love" of MacDougal. This forms a great part of colonial positionality where the Other can never accept absolute displacement from his own domain of authority. Resistance in subject formation in this story affirms the idea of Otherness where the leader figures are divided into two irreconcilable categories. It is MacDougal who occupies the role of the Self: she is ordered, good, and rational in her tactics of promoting the agenda of altuistic thralldom, utilizing the United Methodist Church as a springboard for benevolence toward the Mangyans. The Other, typified by the mysterious and domineering Mang Aping, is chaotic, evil, irrational, and resistant—and this leader of the old order manages to reclaim political dominance through masculine force.

"Sam-it and the Loom"

Altruistic Thralldom

Espina-Moore's "Sam-it" begins with the titular character, a young Igorota, whose weaving skills are honed at the women's workshop. Her supervisor, Miss Jean Brown, subsequently helps her find employment with the Allens, an American couple also living in Baguio. Mrs. Matilda Allen introduces Sam-it to various Christian practices. When Mrs. Allen dies, Sam-it—whose husband Dakyon has since left her because she was unable to bear him children—finds refuge among the members of the Episcopalian Church, which was constructed by the Americans as a place of leisure and relaxation. Its Mission Workshop can be seen as a space of domestication, because it apparently capitalizes on Sam-it's skills by instructing her to weave on the more elaborate loom of the Ilocanos. She quickly turns into a celebrated weaver, utilizing variegated designs that have become a hit with the tourists.

Altruistic thralldom has, as its concomitant outcome, a shared commitment between colonizer and colonized. According to Rafael, American women who wrote in and about the Philippines during the early part of American colonial rule redefined and imbued colonialism with a sense of the sentimental and domestic (69). Spirituality then becomes a vital element of the altruistic thralldom in this story, seen in how the "omnipotent" Mrs. Allen becomes the avenue for Sam-it's transition into a domesticated woman:

> Mrs. Allen was indeed a kind mistress. Perhaps, Mrs. Allen knew when Dakyon came to see Sam-it. He came while Sam-it was bathing the dogs in the garden. He stood at the other side of the hedges. He said he wanted her to live with him again. Sam-it said, "Go away, Dakyon, go to the black hills where the spirits drink the blood of foolish men." But when Dakyon left, she cried. Then Mrs Allen came into the garden and said, "If you will be happy with your husband again, then go back to him and your people. But first you must be married in the Christian way" (Espina-Moore 28).

The domesticating act in Espina-Moore's story is seen as an act of commitment—of adhesion and loyalty to the American masters. Subjects had to be formed and nurtured in all spaces, be they in the public sphere of the Episcopalian Women's Workshop or in the private realm of the American couples like the Allens.

As regards the notion of entrepreneurship, Miss Brown leads the young Igorota to the Allens because Mrs. Allen is a good woman and an excellent mistress. If her employment with the Allens becomes reproachful, Sam-it is given the freedom to return to the Mission Workshop. Mrs. Allen then becomes the potent impetus for Sam-it's physical and spiritual development born out of altruistic thralldom and "White Love."

Servile Subjection Formation

In fashioning an ideal domestic domain, the body becomes a central focus and element for the colonial master, Mrs. Allen, who upholds the discourse concerning the female body—that it should be regarded as a temple of decency, modesty, and morality to project order and decorum in the colonial scheme of things. This is applicable most especially when referring to Igorots who are commonly perceived as bawdy by the colonial master. The servant becomes a copy of the domesticated white body while at the same time appearing radically different from and distant from her own body (Rafael 24). Thus Mrs. Allen fashions and forms her own subject from her own colonial mindset as seen in this passage:

> Mrs. Allen gave Sam-it her first American dress. It was a midi blouse with a pleated skirt which reached down to the ankles. She had white cotton stockings and tennis shoes to go with it. The shoes felt very heavy on her feet, but she wore all these with pride to services on Sundays. Under the dress, she wore a muslin slip and under the slip, muslin bloomers. This was as it should be, Mrs. Allen said (Espina-Moore 28-9).

Mrs. Allen also allows Sam-it to hear the compliments of visitors to show the latter how she has been splendidly trained as a servant (who prepares biscuits, tea, and ginger cookies), which in effect makes Sam-it a proper and commendable symbol of hospitality:

> Sam-it was Mrs. Allen's housemaid. She was the only one left among the many. But she had learned many things from Mrs. Allen who was now grown strange in her ways. In the earlier days, guests complimented Matilda Allen. Mrs. Allen would in turn call Sam-it to hear for herself the guests' pleasure because Sam-it had prepared them. But Mrs. Allen had taught her these and many other things, too (27).

Mrs. Allen is Sam-it's pathway toward a more civilized life. As a housemaid, Sam-it reflects the unparalleled housekeeping skills of her mistress. One can then see the Igorota's transition from her primitive ways to a domesticated literacy:

> It was time for tea. Sam-it, the Igorot girl, knew by the slant of sunrays that filtered through the tallest pine at the west end of the garden. Yes, she knew how to tell time by the clock. Mrs. Allen had taught her that (27).

But Mrs. Allen was not only Sam-it's "mother"; she was also her teacher. The laid-back act of reading, which is also controlled by Mrs. Allen, is another sign of altruistic thralldom and of subject formation:

> But Mrs. Allen had taught her these and many other things, too. Even to read. Meaning reading more and better, because she had gone to school in La Trinidad Valley when she was a little girl. She learned reading, writing, arithmetic in English. She also learned how to do plain sewing on cotton samplers. Why, she even owned two books which she read time and again: *Rebecca of Sunnybrook Farm* and *Little Women*. Mrs. Allen had given them to her. In them she came across and wondered at the pleasing sounds of such words as rainbow, moth, marshes, loneliness (27).

Louisa May Alcott's *Little Women* and Kate Douglas Wiggin's *Rebecca of Sunnybrook Farm* are some of the literary works that Sam-it treasured. It is to be assumed that these books were chosen by Mrs. Allen for their indisputable content and characters for they particularly offer prudish and proper models to emulate for the young Sam-it.

As seen in the interaction between Sam-it and Mrs. Allen, the domiciliary acts were infused with the elements of spirituality so as to further emphasize the solidity and comprehensibility of the colonial agenda. As an exemplification, Mrs. Allen instructs Sam-it on the dignity and sanctity of Christian marriage when she learns of Dakyon's plan to win her back. The link between benevolence and discipline is clear in the scene where Mrs. Allen makes Sam-it wear American clothes during Sunday service—in effect, showcasing her vigorous and potent performance in subject formation. Reputability and honorableness in white American middle class society are manifested by having a solid grip on domesticity in both public and private spheres.

At the end of the story, Sam-it is seen as a truly domesticated woman—one now liberated from her native Igorota way of life. As the servile subject, she secures and defines her positive spiritual subject formation when she gives her gratitude to the spirit of her departed masters, the Allens. In this last scene of the story, Mrs. Allen's strong religious influence of Mrs. Allen on Sam-it's life is striking:

> Not long after that, when Sam-it brought in Mrs. Allen's morning tray, she found her dead. Mrs. Allen's eyes were slightly opened. So Sam-it stood in her line of vision and sang "Rock of Ages." "You gave me a loom. You gave me a home. You and Mr. Allen are good spirits. Mr. Allen, you did not take another woman because Mrs. Allen could not bear you children. You even came to escort her to the spirit world…" (32).

To echo Rafael, the colonial dominance of Mrs. Allen in Sam-it's life is a powerful ground for showing that the notion of altruistic thralldom can lead to a transitional stage of self-rule, as evidenced by the actualization of Sam-it's new identity as a domesticated, refined woman (22). The self that rules itself can only emerge by way of an intimate relationship with a colonial master (Mrs. Allen) who sets the standard and practices of discipline to mold the conduct of the colonial subject (Sam-it). This is the very fruition of the ideology of altruistic thralldom linked with the idea of discipline as the notion of "self-government" becomes the outcome of a servile subject formation. Sam-it and Mrs. Allen's relationship further stresses the consolidation of love and discipline, for Sam-it's character eventually changes as a result of her long spiritual apprenticeship under Mrs. Allen. The altruistic thralldom is then seen to ennoble the colonizer, Mrs. Allen, as it liberates the colonized Sam-it (23).

Conclusion

By and large, Diaz's and Espina-Moore's short stories in English substantially capture the very imaging of benevolent bondage and subject formation in their manifold aspects. Civilizing love is presented as a kind of police action in "President" and supports the hostile response of the uncouth (Mang Aping) to the light and love offered by civilization. On the other hand, the notion of altruistic subjection does not possess a myopic view in Espina-Moore's "Sam-it," where spirituality is used with domestication to emphasize the colonial design of things, as shown in the naïve fashioning of the young Igorota by Mrs. Allen.

The stories themselves bear the full weight of colonialism in all its various conceptualizations and understanding where we can notably

see how the voyeuristic and colonial gaze can be rendered as a moral imperative that entailed the "felicity and perfection of the Filipino" people through the "uninterrupted devotion to those noble ideas which constitute the higher civilization of mankind"—neither enslaving nor exploitative (Rafael 21). The very juncture of colonial inculcation and altruism was traced through the actions of the natives (colonial subjects) that greatly diversify their appearances in the network of freehearted police work and investigation. The reformation of the Mangyans, Mang Aping, and Sam-it as the recipients of "altruistic thralldom" reinforces their visibility in the benevolent colonial field—assuring their receptiveness to their colonial masters like Agnes MacDougal and Mrs. Matilda Allen.

Through the masters' unceasing and perspicuous surveillance in native territories, the subjects of benevolent bondage were easily singled out and handed over for their participatory and civilizing tutelage. As seen in the stories themselves, whether in the fields of public order or public health, education, social injustice, or commerce, the supervision of altruistic thralldom upheld by the very promise of "mothering" dynamically sustained the articulation of colonial rule both at the practical and ideological heights (Rafael 23).

With the subjects of the two short fictions in English assuring their openness and receptiveness to the feminine colonial administrators of benevolence, altruistic supervision has proven to be a potent means of superintendence and guardianship, disclosing the boundaries of colonial identities and extremities within the bounds by which they operate.

Notes

1. See Charles E. Bressler's *Literary Criticism: An Introduction to Theory and Practice* (1999).

2. Consult Bill Ashcroft, Gareth Griffiths, and Helen Tiffin's *The Empire Writes Back* (1989).

Works Cited

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back*. Routledge, 1989.

Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. Prentice Hall, 1999.

Bush, Barbara. *Imperialism and Postcolonialism: History: Concepts, Theories, and Practice*. Routledge, 2014.

Diaz, Rony V. "The President of the Tribe." *Upon Our Own Ground: Filipino Short Stories in English 1956 to 1972 (Volume II - 1965 to 1972)*, edited by Gemino H. Abad, U of the Philippines P, 2008, pp. 38-46.

Espina-Moore, Lina. "Sam-it and the Loom." *Cuentos: An Anthology of Short Stories*, New Day Publishers, 1985, pp. 27-33.

Legasto, Priscelina Patajo. "Introduction: Discourses of 'Worlding' and Philippine Postcolonial Studies." *Philippine Post-Colonial Studies: Essays on Language and Literature*, edited by Cristina Pantoja Hidalgo & Priscelina Patajo-Legasto. U of the Philippines P, 1993, pp. 3-17.

Rafael, Vicente L. "White Love: Census and Melodrama in the U.S. Colonization of the Philippines." *White Love and Other Events in Filipino History,* Duke U P, 1993, pp. 19-51.

Villarba-Torres, Anna Christie K. "Domesticity, Spirituality and the Igorota as Mountain Maid." *INTER: A European Cultural Studies Conference, 11-13 June 2007, Norrköping, Sweden*, edited by Johan Fornäs and Martin Fredriksson, Linkoping University Electronic Press, 2007.

Wilson, Woodrow. *Constitutional Government in the United States*. Columbia U P, 1921.