

EDITOR'S INTRODUCTION

Kritika Kultura is pleased to publish a double issue (nos. 30/31 [Feb./Aug. 2018]), featuring three articles in the regular section, a Kolum Kritika section with messages from the journal's international board of editors, three Forum Kritika sections, an article in the Monograph section, and a suite of poems.

The regular section of Kritika Kultura 30/31 contains three articles: Danica Čerče's "Where is 'East of Eden'? The Politics of Steinbeck's Literary Reputation in Slovenia" lays bare the politics of reception of *East of Eden*; she argues that while on the one hand Steinbeck's novel enjoys "unprecedented popularity" in Slovenia, the text nevertheless tends to be press-ganged into forwarding "an ideology it does not formally articulate." In "Wrestling with or Embracing Digitization," Jimmyn Parc and Nobuko Kawashima compare diverging strategies with regard to adopting digitization in the music industries of Korea and Japan. Finally, Xavier Ortells-Nicolau in "Juan Mencarini and Amateur Photography in Fin-de-siècle China" considers the photography career of the Spanish businessman Juan Mencarini Pierotti (1860-1939); while some attention has been given to Mencarini's career in the Imperial Chinese Maritime Customs and as a researcher of postage stamps of China and the Philippines, his work as an amateur photographer has received relatively little attention—a situation Ortells-Nicolau addresses in his article.

The Kolum Kritika section features messages from Kritika Kultura's International Board of Editors. The messages, in the main, trace the involvement of various members of the Board with the early years of Kritika Kultura up to present day. The International Board members also offer their congratulations to Maria Luisa Torres Reyes—Founding Editor and Editor Emerita—for having started the journal and, over difficult yet productive years, developed its many sections and activities. The International Board members who contributed statements include Jan Baetens, Joel David, Regenia Gagnier, Peter Horn, David Lloyd, Bievenido Lumbera, Rajeev S. Patke, Vicente L. Rafael, E. San Juan, Jr., and Antony Tatlow—all distinguished and accomplished scholars in literary and cultural studies.

The Forum Kritika on Radical Cultural Responses to Crises in Urban Democracy—guest edited by Victor Merriman and Niamh Malone—outlines relations between art and protest, as well as examines the nature

of performance, especially in terms of its capacity to intervene in social and political concerns and engage with various publics. Apart from Merriman and Malone, contributors include Stephe Harrop, Malcolm Miles, Alan Read, Paula Currie Michael D. Pante, Leo Angelo Nery, Jennifer Verson, Gary Anderson, and Lena Simic.

The Forum Kritika on Critical Crossings: Hybridity's Fissures and Ruptures—guest edited by Maria Luisa Torres Reyes—outlines and critiques discourses of hybridity, in view of recognising and at the same time interrogating its rhetorical force. The section examines, from the theoretical optic of hybridity, issues as diverse as canon formation, adaptation, and the development of forms, using literary and cultural texts from the Philippines, China, Korea, and Indonesia. Contributors include Jinhyoung Lee, Paulus Sarwoto, Yang Ke, Joyce L. Arriola, and Jeffrey Arellano Cabusao.

The Forum Kritika on Nick Joaquin Now: Texts, Contexts, and Approaches—guest edited by Gary Devilles and Jocelyn Martin—gathers articles that offer rereadings of Joaquin for our contemporary time and context. By including papers which reassess Joaquin's creative and journalistic work, in view of notions such as the queer gothic, temporality, the figure of the monster, and historiography, the section proposes, in the words of Devilles and Martin, “not only another canonization of Joaquin, but also a (re)interpretation of the Joaquinian archive.”

The Monograph Section on diaspora, migration, transnationality, and identity has an article in Kritika Kultura 30/31. Arbeen R. Acuña's “Ilustraxon: Semyotika sa Pahina at sa Piraso ng Komix” proposes to use the neologism “ilustraxon” (a synthesis of “ilustracion” and “ilustrasyon”) in order to analyze, from the theoretical vantage point of semiotics, passages from *Nakalarawang Noli Me Tangere* (1956, illustrated by Ric Collado and arranged by Clodualdo del Mundo and Pedrito Reyes) and “Clara, Join the Dark Side of the Force” (2014) by Emiliana Kampilan.

Finally, the Literary Section features a selections from poetry suite *Epistles* by Ned Parfan.

We at Kritika Kultura have been over the past years organizing public events such as the lecture series, reading series, and criticism workshop. In the first semester of SY 2017-2018, Kritika Kultura hosted a lecture by Thea Quiray Tagle and a talk and reading by editors and authors of Gantala Press. The lecture and reading—in conjunction with journal publication—are Kritika Kultura's engagement with the Ateneo de Manila University community and its

wider national, regional, and global contexts: our activities aim to contribute to the discourses in literary, language, and cultural studies which, in turn, help articulate our community's conditions of possibility.

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