

## EDITOR'S INTRODUCTION

Kritika Kultura is pleased to publish a double issue (nos. 33 / 34 [Aug. 2019 / Feb. 2020]), featuring ten articles in the regular section, two articles in the New Scholars Forum, four Forum Kritika sections, two articles in the Monograph section, and four entries in the literary section.

The regular section of Kritika Kultura 33 / 34 contains ten articles. Rocio Ortuño Casanova's "Drawing Spaniards in the Philippines: Displacement, Brutalization, and the Dissident Eye of Ignacio del Villar" examines comic strips by Ignacio del Villar which satirize the alienation of the Western individual in the Philippines in the Spanish colonial period. Donghyun Kim's "The Concept of Filial Piety in East Asian Confucian Culture from the Perspectives of Gadamer and Habermas" explores using the optic of filial piety a number of distinctions in Gadamer's and Habermas's philosophies, and raises questions involving tradition and political authority. Siti Nuraishah Ahmad's "Identities in Exile: Re-membering Identities, Re-membering the Nation in Laksmi Pamuntjak's *Amba*" considers at the ways in which exile—along with the political violence from which it is inseparable—disrupts and retards identity formation among Indonesians. Seokhun Choi's "Intercultural Theater and the Local Context of Reception: *Lady Macbeth* 2016 and the South Korean Presidential Scandal" examines correlations between Tae-sook Han's *Lady Macbeth* and the South Korean presidential scandal in 2016; the article points out how an intercultural performance can be refashioned into a national drama for the local audience.

Niyi Akingbe's "Divided We Stand: Bewailing Alien-nation in Esiaba Irobi's *Why I Don't Like Philip Larkin*" examines Irobi's poetry collection with respect to asymmetries of power in contemporary Nigeria, elaborating on how Irobi's combative style illuminates personal and national vexations such as exile, political disenfranchisement, and civil war. Jungman Park's "Born of Two Koreas, of Human Blood: Monstrosity and the Discourse of Humanity and Pacifism in the Film *Bulgasari*" explores depictions of the monster *Bulgasari* in legend, literature, and cinema, and outlines the ways in which its ambivalent identity becomes an index of discourses of humanity and pacifism within national and transnational contexts. Jacklyn A. Cleofas's "Towards a Practical and Empirically Grounded Account of *Útang-na-loób* as a Filipino Virtue" locates, using a neo-Aristotelian framework, *utang-na-loób* grounded in the Filipino context, and in conjunction with justice, social harmony, and communal flourishing.

Vandana Saxena's "The Returning Echoes of Our Memory': Networks of Memory and Postcolonial Trauma in Tan Twan Eng's *The Gift of Rain*" places in the foreground lost histories set aside by colonialism and nationalism; the novel's cross-cultural and transhistorical narrative modes offer critical yet generative engagements with history and with the present. Aquarini Priyatna, Lina Meilinawati Rahayu, and Mega Subekti's "Mothering Celebrities: Feminine/Feminist Agency and Subjectivity in the Auto/biographies of an Indonesian Female Celebrity" explores the ambivalences of, and potentialities generated by, multi-leveled performances of femininity in the public and familial spheres. Hidde van der Wall's "The City as Nation: Nick Joaquin's *Manila, My Manila* as Nationalist History" identifies a crucial ambivalence in Joaquin's historiography: on the one hand Joaquin is critical of the essentializing capacity of nationalism, yet on the other hand by constructing a linear narrative of Manila he opens up the prospect of homogenizing Philippine history.

The New Scholars Forum features articles by Maria Vanessa Estillore-Gabunada and Trina Leah Mendoza. Estillore-Gabunada's "The Politics of Translation in the Creation, Production, and Canon Formation of Translated Cebuano Literature from the Postwar Period to the Present" situates the production of translations of Cebuano literature from the 1970s to the present, and identifies possibilities for the development of an alternative canon of Cebuano literature. Trina Leah Mendoza's "Reinforcing Myths about Women in Philippine Culture: Semiotic Analysis of the Sexbomb Girls in Eat Bulaga's *Laban o Bawi*" critiques, using a semiotic framework, the naturalization and dissemination of images scantily-clad background dancers in noontime television shows.

The four Forum Kritika sections are on: (1) interdisciplinarity in the Philippine academia; (2) the shifting frontiers of literary study in the twenty-first century; (3) food transformations; and (4) historical dialogue. In the Forum Kritika on Interdisciplinarity in the Philippine Academia, guest editors Francis C. Sollano and Jose Mari B. Cuartero emphasize the theoretical and historical bases of interdisciplinarity in the Philippines, situating their analysis within the broader context of shifts in national educational systems. The contributors, who presented earlier versions of their papers in a forum on interdisciplinarity organized by Kritika Kultura in 2014 at Ateneo de Manila University, include Remmon E. Barbaza, Maria Assunta C. Cuyegkeng, Michael D. Pante, and Louie Jon A. Sanchez.

The Forum Kritika on Shifting Frontiers of Literary Study in the Twenty-first Century—guest edited by Shanthini Pillai and Melissa Shamini Perry—examine an ever-expanding range of subjects, frameworks, methods, and pedagogies for possible consideration in contemporary literary study, among them: gaze plot and heat map analysis in understanding reading comprehension of graphic novels;

audience responses to Malay television fiction; the use of *YouTube* to render the experience of internal exile; and postcolonial ecoGothic approaches for reading novels. Apart from Pillai and Perry, contributors include Suriani Mohd Yusof, Zalina Mohd Lazim, Khazriyati Salehuddin, Mizhanim Mohamad Shahimin, Mohd Muzhafar Idrus, Raihanah M. M., Ruzy Suliza Hashim, Ramesh Loganathan, Pramela Krish, Erda Wati Bakar, Noraini Md Yusof, Ravichandran Vengadasamy, Anita Harris Satkunananthan, and Amrah Abdul Majid.

The Forum Kritika on Food Transformations—guest edited by Simon C. Estok—critiques, by way of analyses of literary texts, comics, films, and food systems, various and often moribund practices of corporate capitalism in the food industry, and its consequences on the Global South. Moreover, the articles in the special section touch on concerns such as ecophobia, food justice, environmental justice, and transnational food structures. Apart from Estok, contributors include Jungyoun Kim, Young-hyun Lee, Chao Xie, Iris Ralph, Sophie Christman, and Peina Zhuang.

The Forum Kritika on Historical Dialogue—guest edited by Ariella Lang—explores the contours of this concept and its accompanying theoretical underpinnings and methodological practices, with emphasis on links to areas such as human rights, contemporary politics, memory studies, and conflict studies. Contributors include Sara Dybris McQuaid, Henrik Sonne Petersen, Johnston Price, Kar-Yen Leong, Arnaud Kurze, Alison Atkinson-Philips, Ulrike Capdepón, Jill Strauss, and Oriol López-Badell.

The monograph section on diaspora, migration, transnationality, and identity has two articles. Joseph T. Salazar's "Rethinking Filipino Masculinities: The Case of the Cosmopolitan Tambay" explores the effects of transnational and economic changes—increasing number of malls, increase in dollar remittances, among others—on the behaviors and attitudes of the tambay in Metro Manila. Carlos M. Piosos III's "Why Mourning Matters: The Politics of Grief in Southeast Asian Narratives of Women's Migration" examines Joel Lamangan's *The Flor Contemplacion Story* (1995), Jose Dalisay's *Soledad's Sister* (2008), and Rida Fitria's *Sebongkah Tanah Retak (A Lump of Cracked Land)* [2010] and points out the ways in which bereavement can open up prospects for a critical understanding of policies and discourses in migrant labor in the Philippines and Indonesia.

Finally, the literary section features new work from Mark Anthony Cayanan, Sandra Nicole Roldan, Oscar Serquiña, and Daryll Delgado, all of which show the expressive capacities and aesthetic possibilities in contemporary poetry, fiction, and the essay.

We at Kritika Kultura have been over the past years organizing public events such as the lecture series, reading series, and conferences. In the second semester of SY 2017-2018, Kritika Kultura hosted lectures by Paul Michael Atienza, Alona Guevarra, Julz Riddle, and Dominique Marechal, as well as a reading by Glenn Diaz. In the intersession of SY 2018-2019, Alex Taek-Gwang Lee delivered a lecture and editors and authors from Balangay Productions gave lectures and readings. In the first semester of SY 2018-2019, Kritika Kultura organized lectures by Vicente L. Rafael, Sang-Keun Yoo, Cristina Maria P. Cayabyab, Sarita Echavez See, Arwin Q. Tan, and Pedro Cardim, as well as a reading by Mesandel Virtusio Arguelles. We also hosted, in cooperation with the European Centre for International Political Economy, a conference on Cultural Practices and Policies in the Digital and Global Age. The lectures, reading, and conference—in conjunction with journal publication—represent Kritika Kultura's engagement with the Ateneo de Manila University community and its wider national, regional, and global audiences: our projects contribute to the discourses in literary, language, and cultural studies which, in turn, help forward our community's conditions of possibility.

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