

## EDITOR'S INTRODUCTION

The regular section of *Kritika Kultura's* 28th issue features two articles: Conchitina Cruz's article looks at the origins, pedagogy, and imagined community of the Silliman Workshop in the Philippines as situated within intersecting contexts of American colonial education in the Philippines, American cultural diplomacy, and institutionalized creative writing in the US. Ekaterina Baklanova examines the notion of borrowings in Tagalog; her article proposes a typological classification and investigates the ways in which borrowings interfere with the recipient system.

There are two Forum *Kritika* sections for this issue: the first, *Hallyu in and for Asia*, is guest edited by Ju-Yong Ha. The Forum *Kritika on Hallyu* features contributions from Mary Jane Ainslie, Sarah Domingo Lipura, Joanne B.Y. Lim, Taeyun Yu, Joel David, and Maria Luisa Torres Reyes. The article by Ainslie, Lipura and Lim looks at the possibility of a *Hallyu* backlash in Southeast Asia; some factors that engender the backlash include the prospect of Korean cultural imperialism, the perception of *Hallyu* as low culture, and the availability of new international cultural products that threaten to dislodge *Hallyu's* dominant position. Taeyun Yu inquires into the social meaning of sadomasochism (S&M) and frames it as an expression of power relations within the larger Korean social structures. Joel David's article juxtaposes motifs of the Korean War from both Hollywood and Korean cinema productions and proposes that these contrasts offer ways in which trauma, history, power, knowledge, and difference might be studied. Finally, Maria Luisa Torres Reyes looks at the film *Punch* in relation to its capacity to refunction classical literary and cinematic genres; such refunctioning reveals the possibilities and limitations of a cinematic *Bildungsroman* as situated within the project of multiculturalism in dominantly monocultural Korea.

The second section, *Textual Mobilities*, is edited by Maria Luisa Torres Reyes and features contributions from Dae-geun Lim, Donghyun Kim, Inseop Shin, Jooyoung Kim, and Ma. Socorro Q. Perez. Dae-geun Lim and Donghyun Kim's article situate Yu Da-fu's fiction—which features young Chinese intellectuals living in Japan as students—within discourses of diaspora, modernization, and anomie. Inseop Shin's article considers *A Certain Woman* by Takeo Arashima and demonstrates how the movement of migration offers a spatial vehicle to locate the fragile identity of the self-Othering self in its mimicry of the Other. Jooyoung Kim's analysis of *Into the Light* by Sa-ryang Kim highlights the complexities and contradictions of diasporic movement between Korea and Japan, underscoring the material and imaginative

conditions which animate such traversals. Finally, Ma. Socorro Q. Perez's article shows how the works of GUMIL Hawaii authors are conditioned by notions of civic participation as much as they are constrained by regulatory practices. All told, the papers in the Forum Kritika on Textual Mobilities place in the foreground, in the words of Reyes, "certain textual strategies and contextual wellsprings of diasporic literature." To lay bare the dynamics and conflicts between textual approaches and contextual conditions is to understand "diaspora's inscription in the material and imagined contemporary world."

The Monograph Section on diaspora, migration, transnationality, and identity has one article in KK 28. Neslie Carol Tan's article shows how, on the one hand, Candy Gourlay's *Tall Story* and *Shine* empower—by foregrounding subalternity and narrative tactics—the invisible community of Filipinos in the UK. On the other hand, Gourlay's texts contain traces of self-orientalism and hence reinforce essentializing binary divisions. An early version of Tan's paper was featured in the Kritika Kultura Criticism Workshop in 2016 (as part of the Ateneo National Writers Workshop).

The Short Takes section features reviews of Patrick Campos's *The End of National Cinema* (2016) by Nadin Mai and Jasmine Cruz.

Finally, the Literary Section—edited by Mark Anthony Cayanan—features selections of poetry, fiction, and translations by young and emerging writers. The works in the Literary Section point to new possibilities in literary form and approach. The contributors for the Literary Section are Paolo Tiasas, István Kemény (trans. Gábor Mezei), Noelle Leslie dela Cruz, Karlo Antonio Galay David, John Revo Ocampo, Junley L. Lazaga, and Shane Carreon.

Over the past years, we at KK have been organizing public events such as the lecture and reading series. For the first and second semesters of 2016-2017, the Lecture and Reading Series featured Mark Rice, Daniel Doeppers, and Jan Mrázek. We are also hosting a Visiting Scholar, Paul Michael Atienza. The lectures and fora—in conjunction with journal publication—are ways in which Kritika Kultura engages with academe and its wider public contexts: our activities aim to contribute to national, regional, and global discourses that we as a community face in our complex contemporary moment.

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