

EDITOR'S INTRODUCTION

The regular section of *Kritika Kultura's* 29th issue features five articles: Adam Lifshy examines the works of Maria Paz Zamora—author of a short story collection, a cookbook, and a World War II memoir—within the intersecting yet contesting contexts of gender politics and American colonial structures in the Philippines in the early to mid-20th century. Ricardo G. Abad focuses on the history, cultural agenda, and artistic practices of the Five Arts Centre in Malaysia, which, since its establishment in 1983, has been staging productions which integrate performance with social and political commentary. Laurence Marvin S. Castillo examines filmic representations of the Philippines in two Hollywood giant monster films (*Pacific Rim* and *Godzilla*) using as his theoretical optic notions of cinematic geopolitics and American empire critique. Paulus Sarwoto looks at Umar Kayam's representations of communist figures in his stories and novels, and points out Kayam's apparent biases against communist poets and favourable treatment of the New Order regime. Finally, Mark Sanchez looks at Philippine-based resistance to the Marcos dictatorship—as led by Sr. Mariani Dimaranan of Task Force Detainees of the Philippines—and explores the ways in which the group navigated between local and international political issues.

The Forum *Kritika on Globalization and Localization of Hallyu* is guest edited by Ingyu Oh, and features articles by Wonho Jang and Jung Eun Song; Ute Fendler; Paola Laforgia and Keith Howard; Ingyu Oh; Suwan Kim; Weibo Ye and Sou Hwan Kang; Hee-chul Shim, Soel-ah Kim, and Byung-min Lee; and Ki-Duk Kim and Sang-Joon Bae. Wonho Jang and Jung Eun Song illustrate the ways in which glocalization of Korean culture is seen in webtoons. Ute Fendler looks at hip-hop in South Korea as a means to construct identity and interrogate authenticity. Paola Laforgia and Keith Howard consider the case of the singer Amber Liu and examine changing portrayals of femininity within the context of commercialization in the music industry in South Korea. Ingyu Oh analyzes the varying ways in which Hallyu fans from Indonesia and Palestine are responding to dominant Islamic and masculine values in both countries. Suwan Kim uses cross-cultural analysis to identify Hallyu's status in the Middle East; moreover, Kim traces shifting patterns of reception within that region. Weibo Ye and Sou Hwan Kang look at entry and adaptation strategies of SM Entertainment in the Chinese business context, and demonstrate how the company adapted to changes in Chinese cultural policy. Hee-chul Shim, Soel-ah Kim, and Byung-min Lee use cultural hybridity theory to look at manifestations of the gwangdae (clown) tradition in K-pop. Finally, Ki-Duk Kim and Sang-Joon Bae

look at traditional Korean cultural qualities that account for the emergence and success of Hallyu. All told, the articles in the Forum Kritika on Globalization and Localization of Hallyu employ a combination of theories and methodologies from the humanities and social sciences, and propose new ideas—glocalization, female universalism, and gender fluidity—regarding this global cultural phenomenon. As Ingyu Oh says in his introduction, the Forum Kritika is a “concerted display of scholarly commitment to the understanding of Hallyu from various perspectives.”

The Monograph Section on diaspora, migration, transnationality, and identity—edited by Ma. Socorro Q. Perez—has two articles in KK 29. Joseph Ching Velasco analyzes Charlson Ong’s *An Embarrassment of Riches* with respect to intersecting issues of hybridity, homeland, memory, identity formation, and novelistic form. Christian Jil R. Benitez’s essay is a *dalumat* (deconstruction) of the notion of *bayan*, using methods of assemblage, metonymic association, and the bordering of Filipino as a language. Early versions of Velasco’s and Benitez’s papers were discussed in the Kritika Kultura Criticism Workshop in 2016 (as part of the Ateneo National Writers Workshop).

Finally, the Literary Section—edited by Martin Villanueva—features two selections by young and emerging writers. The contributors for the Literary Section are Gabriela Lee and Gabrielle Leung.

We at KK have been over the past years organizing public events such as the lecture series, reading series, and criticism workshop. In the second semester of SY 2016-2017, KK hosted lectures featuring Helena Patzer, Antonius Herujiyanto, and Elmo Gonzaga; a book forum on Benilda Santos, featuring Michael M. Coroza, Gary Devilles, Oscar V. Campomanes, and J. Pilapil Jacobo; and a forum on Mindanao Studies featuring Jose Jowel Canuday, Anne Christine Ensomo, and Maria Natividad I. Karaan. The workshop, held last June 1, 2017, discussed papers by Maria Vanessa Estillore-Gabunada, Ivan Emil A. Labayne, and Maria Rocini Tenasas. The workshop panelists were Oscar V. Campomanes, Elmo Gonzaga, and Jocelyn Martin. The events—in conjunction with journal publication—are Kritika Kultura’s engagement with academe and its wider national, regional, and global contexts: our activities aim to contribute to literary, language, and cultural studies discourses which constitute our community.

Vincenz Serrano

EDITOR IN CHIEF

Kritika Kultura

Department of English

School of Humanities

Ateneo de Manila University