

EDITOR'S INTRODUCTION

Kritika Kultura is pleased to publish for its 35th issue the following texts: five articles in the regular section, three articles in the Forum *Kritika* on Literary Liquidities, an article in the monograph section on diaspora, an article in the New Scholars Forum; and five entries in the literary section.

The regular section consists of five articles. Mark Joseph T. Calano's "Interiority, *Traslación*, and the Devotion to the Black Nazarene" explores the Black Nazarene *panatà* (devotion) in Quiapo in terms of how the devotional interiority is demonstrated through communal and public performance; this interior act made public, Calano argues, has to be situated within adverse living conditions of Manila. Raymundo R. Pavo's "Night Market as Conceived-Planned Space: The Case of Davao City, Philippines" examines Roxas Night Market in Davao City from the vantage point of Henri Lefebvre's notion of conceived space. Pavo looks at how street vendors engage in meaning-making activities within the context of economic regulations given by the local government unit. Sri Mulyani's "Enmeshing Class, Gender, and Ethnicity of 'Family' in Selected Fiction by Women Writers" analyzes Meridel Le Sueur's "No Wine in His Cart" (1940) and Suchen Christine Lim's *Fistful of Colours* (1992; 2003); Mulyani demonstrates how the family is a site where the dynamics of class, gender, and ethnicity are negotiated. Even if women experience multiple subjugations within the family context, Mulyani argues that it's precisely within this site where liberation may be fought for and attained.

Wening Udasmoro's "Experiencing Literature: Discourses of Islam through Michel Houellebecq's *Soumission*" examines using critical discourse analysis for the reception of *Soumission* by French readers living in Indonesia. Udasmoro identifies the gaps between the narrator's views of Islam vis-a-vis readers' comprehension of Islam; she inquires into the ways in which life experience and context reorient readers' views of *Soumission* and its representations of Islam. Mauricio D. Aguilera Linde's "Saroyan's Filipinos: Undoing Invisibility and Silence in Subaltern Spaces" unpacks narrative techniques and symbolism in William Saroyan's "Our Little Brown Brothers the Filipinos" (1936) and "1924 Cadillac for Sale" (1938), focusing on, and recuperating, representations of Filipino migrant workers in the US in the 1930s and 1940s. The evaluation process for the regular section in KK 35 was supervised by Ma. Gabriela P. Martin and Jocelyn Martin, managing editors of *Kritika Kultura*.

"The Oral Aurality of the Radio Waray Siday" by Maria Rocini E. Tenasas is the article for this issue's New Scholars Forum. Tenasas's research—based on her

PhD dissertation in English Language and Literature—outlines how the oral and aural qualities of this poetic form contributed to its sense and affect as well as its revitalization and modernization.

The Forum Kritika on Literary Liquidities—guest edited by Maria Luisa F. Torres Reyes—features three articles. These articles were first presented in a colloquium held in March 2019 at Universitas Kristen Indonesia. Joyce L. Arriola's "Channeling the Cinematic in Manuel Puig's *Betrayed by Rita Hayworth*" looks at how Puig's novel incorporates cinematic devices, tropes, and culture; she argues that Puig "liquifie[s]" the edges of the novel by allowing the entry of "visual, verbal, and spatio-temporal properties" of cinema. Hope Sabanpan-Yu's "The Burden of Globalization: Diasporic Dimensions in Peter Bacho's *Cebu* and Elaine Castillo's *America Is Not the Heart*" points out the ways in which diasporic mobility changes stable aspects of culture and identity. Finally, Paulus Sarwoto's "Reimagining the Fluid Categorization of the Communist, Chinese, and Jews in Umar Kayam's Stories" examines works such as "Musim Gugur Kembali di Connecticut" (1967), "Sri Sumarah" (1970), "Bawuk" (1973), *Para Priyayi* (1992), and *Jalan Menikung* (1999) and proposes that *priyayi*-hood is not contingent on racial, religious, or class identity, but should be grounded on selfless service for the people. The second set of articles will be published in issue no. 36.

The monograph section on diaspora, migration, transnationality, and identity—edited by Ma. Socorro Q. Perez—features Oscar Tantoco Serquiña, Jr.'s "Melodrama of Migration: Suffering, Performance, and Stardom in Ricardo Lee's *DH: Domestic Helper*." Serquiña's article focuses on the Philippine Educational Theater Association's 1992 play and lays bare the conditions for, and possibilities of resistance against, migrant suffering. Moreover, Serquiña examines *DH*'s Brechtian structure with respect to how it depicts workers as exploited yet self-aware. Finally, Serquiña points out how the play refunctions the aesthetics of melodrama—along with the stardom of Nora Aunor—in order to show how this mode of theater responds to longstanding issues of feminized and globalized labor.

The literary section—edited by Martin Villanueva—features an excellent line-up of creative works from emerging authors. Arbeen R. Acuña's "Forma: Notes" employs the device of footnotes to explore interconnected questions of cultural production, translation, nation formation, and institutional critique; these explorations are set in 2119, when the Philippines split into North and South. Bernard Capinpin's prose poem sequence "Else" explores—using evocative descriptions and declarations of feeling—a plurality of interiorities and atmospheres: "even while calm comes after calamity, a cascade." Vyxz Vasquez's "Log and Other Poems" is preoccupied with the relationship between the body and memory, and explores these and related themes using a variety of forms, including seriality, lyric expression, and enjambed

lines. Lakan Daza Umali's story "The Safe House" portrays the anxieties of activists at a time of political repression; even though the story was set during the Marcos dictatorship, the dangers faced by the protagonists nevertheless resonate with the contemporary moment. Be that as it may, Umali's story gestures towards the possibility of "alternate futures," a time "without pillboxes thrown at crowds, or landlords, or martial law." Finally, in a voice that is simultaneously vulnerable and brave, Alfonso Manalastas's poems explore emotional contours of grief and the difficulties of describing the color blue. Manalastas's poems are pointed in their reflections and evocations: the sky is "an ocean without gravity to hold it back."

Since the publication of the double issue (KK 33/34), we at *Kritika Kultura* have been continuing to organize public events such as the lecture series, reading series, podcast series, and a conference. From the second semester of SY 2018-2019 until March 2020, *Kritika Kultura* has been organising events for scholars and writers such as Thomas Anh Ngoc Hoang, Jose S. Buenconsejo, Simon C. Estok, the authors from Magpies Press, Tressa P. Diaz, Lisa Natividad, the students from the Social Work degree program at the University of Guam, Anna Alves, Zachary Frial, Victor Merriman, Kar-Yen Leong, Melani Budianta, Shuri Mariasih Getty Tambunan, Jose Duke Bagulaya, Paul Nadal, Rommel C. Banlaoi, Robin Michael U. Garcia, Lara Katrina T. Mendoza, Elizabeth L. Enriquez, Fátima Marinho, Alona U. Guevarra, and Andrew Ty.

Dominic Sy's *A Natural History of Empire* was selected in April 2019 by Gina Apostol as the recipient of the *Kritika Kultura* / Ateneo de Manila University Press First Book Prize. The book was published later in the year. *Kritika Kultura*, through Martin Villanueva, has also been collaborating with the Department of Fine Arts (AdMU) and Areté in producing a regular podcast series. The podcast features conversations with authors discussing their work, process, and practice, as situated within the contemporary context. To date, the series has featured Luis Francia with Martin Villanueva; Peter Mayshle with Cyan Abad-Jugo and Martin Villanueva; Anna Cabe with Carlo Flordeliza; Anna Alves with Carl Javier; Dominic Sy with Gina Apostol; and Eka Kurniawan with Dominic Sy.

Finally, in November 2019, *Kritika Kultura* co-organised the international conference "The Islandic, Archipelagic, and Oceanic." The keynote speakers were Elmo Gonzaga, Rowena Boquiren, and Alex Taek-Gwang Lee. Co-organisers included institutions such as University of Santo Tomas, University of the Philippines Diliman, University of San Carlos, Universitas Kristen Indonesia, Universitas Gadjah Mada, Universitas Sanata Dharma, Universitas Indonesia, and Konkuk University.

The lectures, readings, podcasts, and conference—in conjunction with journal publication—represent *Kritika Kultura's* contribution to scholarly discourses in the Ateneo de Manila University as well as its wider national, regional, and global context: our projects contribute to the conversations in literary, language, and cultural studies which, in turn, help forward our community's conditions of possibility.

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