

EDITOR'S INTRODUCTION

Kritika Kultura is pleased to publish for its 36th issue the following texts: seven articles in the regular section, three articles in the Forum *Kritika* on Literary Liquidities (Part II), an article in the monograph section on diaspora, and two entries in the literary section.

The regular section consists of seven articles. Mary Mills and Janet Speake's "Spaces of Affectivity: Innovating Interdisciplinary Discourse in Open, 'Free' Space" reflects on the authors' experience of organizing two symposia in 2014 and 2015 with researchers from the arts, humanities, and geography. Mills and Speake offer a critical and comprehensive account of the symposia, and offer new perspectives on spatial discourses, as grounded on material experience, strengthened by interdisciplinary exchanges, and enriched by the human imagination. Anwar Efendi and Burhan Nurgiyantoro's "Integration of Political Facts and Wayang Stories in Modern Indonesian Novels" examines *Amba* by Laksmi Pamuntjak and *Pulang* by Leila S. Chudori from the vantage point of Indonesian political history and wayang cultural practices. Efendi and Nurgiyantoro argue for the capacity of wayang to represent—and engage with—difficult aspects of Indonesian history and governance. Emeka Aniago, Norbert Oyibo Eze, Stella Okoye-Ugwu, and Divine Sheriff Joe's "Vultures and Candles as Metaphors of Leadership Failures in Emeka Nwabueze's *A Parliament of Vultures* and Uche-Chinemere Nwaozuzu's *The Candles*" examines the two aforementioned plays using a combined approach of metaphor analysis and Clifford Geertz's thick description. The figures of vultures and candles are seen as prevalent motifs signifying moribund governance and provide the audience a space, however metaphorical, for critique of contemporary political practices in Nigeria.

Ling Liu's "Slow and Quick Violence: Illnesses and Injuries in *America Is in the Heart*" takes a medical perspective in its reading of Carlos Bulosan's novel. Physical afflictions—among them tuberculosis, syphilis, hunger, even death—index the slow violence inflicted upon Filipinos in the US: for them, pain, discomfort, and ill health are ways in which they are socialized into an American society typified by racism, colonialism, sexism, and class hierarchies. Isti Haryati's "From Bertolt Brecht to Nano Riantiarno: Corruption in *The Threepenny Opera* and *Opera Ikan Asin*" examines the affinities and distinctions between the two plays. For Haryati, Riantiarno's reworking of Brechtian Epic Theater—which incorporated elements of traditional Indonesian theater—in the context of the New Order brought to the stage issues of corruption and collusion and furthered political discourse by means of the language of drama. Gerardus Majella Adhyanggono's "Contested

Javaneseness in Sociocultural Documentaries of the Post-New Order Indonesia” points out, using frameworks by Benedict Anderson and Partha Chatterjee, conflicting representations of Javaneseness using the examples of *Jamu* and *Kulo Ndiko Sami*. The two documentaries, by way of alternative cinematic aesthetics and ideologies, offer contrapuntal views of the New Order’s version of Javaneseness. Finally, Flair Donglai Shi’s “Reborn Translated: Xiaolu Guo as a World Author” highlights multilingual and multigenre aspects—and not just the representational and thematic—in Xiaolu Guo’s works. By taking off from, and exerting pressure on, Rebecca Walkowitz’s concepts, Donglai Shi offers a fresh perspective and approach when dealing with diasporic authors.

The Forum Kritika on Literary Liquidities (Part II)—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. Jooyoung Kim’s “*Islamic Butcher Shop* Read as a Refugee Novel” interrogates Korean monocultural nationalist ideologies in the 1980s. By using the figure of the refugee as the article’s focal point, Kim questions hegemonic, and homogeneous, views of a Korea modernizing during the postcolonial period. Jinhyoung Lee’s “Colonial Mobility and the Biopolitics of the Colonial Non-Place” examines Namcheon Kim’s “On the Road” from the perspective of mobility studies and the concept of the non-place. Lee shows how on the one hand the relationship between colonial territory and colonial subjectivity is rendered in Kim’s story. Be that as it may, the story nevertheless reveals the vulnerabilities of Japanese colonial hegemony: Lee proposes that the story shows possibilities of postcolonial politics. Finally, Inseop Shin’s “Mobility in the Work of Haruki Murakami, Focusing on *Dance Dance Dance* as a Narrative of Mobility” contends that the novel shows multiple representations of mobility (and immobility)—driving, traveling, and walking, for instance. It’s precisely the “fantasy of movement” in the mobility narrative of *Dance Dance Dance* (among other works) that helps explain Murakami’s status as global author.

The monograph section on diaspora, migration, transnationality, and identity—edited by Ma. Socorro Q. Perez—features Christine Vicera’s “Remembering and Re-membering Home: Asynchronicity as Postcolonial Poetics in 21st Century Southeast Asian Diasporic Narratives.” Vicera examines Hannah Espia’s film *Transit*, Clement Baloup’s graphic novel *Vietnamese Memories*, and Lian Gouw’s novel *Only a Girl* and lays bare the dual-displacement that typifies the experience of diaspora in the 21st century. For Vicera, the concept of asynchronicity, which animates these three examples, functions as counter-memories and foregrounds alternative ways of understanding the migrant’s experience.

The literary section—edited by Martin Villanueva—features excellent creative works from two emerging authors. Niccolo Rocamora Vitug’s excerpt from his

collection *Enter Deeply* assumes the vantage point of the Filipino saint Lorenzo Ruiz; Vitug's sequence offers a reimagining of Ruiz's martyrdom and suggests ways in which lyricism and historical narrative may be able to mutually reinforce each other, however tentatively. Marty R. Nevada's five poems express, in often sharp yet ironic images and micronarratives, the anxieties of family and personal life.

Kritika Kultura 36 represents a contribution to scholarly and literary conversations in the Ateneo de Manila University as well as its wider national, regional, and global context: the entries in this issue hope to participate in the discourses in literary, language, and cultural studies which, in turn, help forward our community's conditions of possibility, specially in this difficult moment of a global pandemic.

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