

# INTRODUCTION TO THE FORUM KRITIKA ON LITERARY LIQUIDITIES

## Part II

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### About the Author

Maria Luisa F. Torres Reyes is professor at the University of Santo Tomas (UST), where she is also appointed scholar-in-residence and editor-in-chief of *UNITAS*, the university's double-blind peer-reviewed online international journal of advanced research in literature, culture, and society. *UNITAS* is the oldest extant multidisciplinary journal in the Philippines, established in 1922. At the Ateneo de Manila University, where she was full professor at the English Department for many years, she is the Founding Editor and Editor Emerita of the widely-indexed international journal *Kritika Kultura*. She is the author of *Banaag at Sikat* (2010), the award-winning book of literary criticism on the first "socialist" novel in Asia of the same title, and *SipatSalin* (2012), a collection of her poems and their translations in various foreign and local languages. In her international publications, her scholarly interests and publications include the exploration of the ways in which "Western" ideas and literary and critical categories—like the theories of Bertolt Brecht, a major German theater theoretician and practitioner—have been "refunctioned" in the Philippines and other non-Western contexts. Active in various international professional organizations of academics, she has founded an international network of scholars, teachers, and artists, the Cultural, Literary, and Art Studies Society, Inc. (CLASS), which meets regularly in colloquia, working together toward undertaking international collaborative research and publishing co-authored works in literary and cultural studies. She is currently the president of CLASS and a member of the editorial board of a number of international journals on literature, culture, and the arts.

This special section of *Kritika Kultura* is the second of two parts on “literary liquidity;” the first part appeared in *Kritika Kultura* no. 35. As stated in the introduction of the first part, the papers for this special section were originally written for the 4th colloquium titled “Post/colonial Places/spaces” hosted by Universitas Kristen Indonesia. It was organized by the Cultural, Literary, and Arts Studies Society, Inc. (CLASS) held in Jakarta on March 1 and 2, 2019. Titled “Literary Liquidities,” the colloquium was co-sponsored by Academy of Mobility Humanities (AMH) of Konkuk University, in collaboration with the University of Santo Tomas, Ateneo de Manila University, University of San Carlos, Cebu City, Universitas Sanata Dharma, and Universitas Indonesia. The thread that weaves the contributions together is the exploration of the textual representations of the phenomenon of mobility across national boundaries and geopolitical locations resulting in actual and symbolic transformations in social life.

In the first part, “Channelling the Cinematic in Manuel Puig’s *Betrayed* by Rita Hayworth” by Joyce L. Arriola deals with textual mobility as the theoretical and methodological bedrock of adaptation studies. Moreover, “The Burden of Globalization: Diasporic Dimensions in Peter Bacho’s *Cebu* and Elaine Castillo’s *America is Not the Heart*” by Hope Sabanpan-Yu focuses on the experience of diasporic mobility which is one of the distinguishing concerns of contemporary fiction that is associated with globalization. Finally, “Reimagining the Fluid Categorization of the Communist, Chinese, and Jews in Umar Kayam’s *Stories*” by Paulus Sarwoto addresses the idea of mobility in terms of social class, racial, religious, and geographical mobilities.

The papers in the second part interrogate basic and fundamental notions about mobility.

“Mobility in the Work of Haruki Murakami, Focusing on *Dance Dance Dance* as a Narrative of Mobility” by Inseop Shin analyzes why mobility is not simply about movement per se; rather, it includes the technological means for movement. As such, the concept of mobility includes technological means and infrastructure for movement, individuals who move, and networks of people who move around and go out to places. The text of *Dance Dance Dance* records the starting point of mobility in Japan in the late 1980s better than any other novel by Murakami or any other novel in contemporary Japanese literature for that matter. It introduces the operation of mobility that concerns travel more actively than any other works of Murakami or any other novels of the period. Understandably, focusing on the issue of mobility in *Dance Dance Dance* can better help in the interpretation of its historical, cultural, and political context and in understanding why his work has gained international acclaim. By undertaking an analysis of the novel from the perspective of mobility, the interrelatedness of places and people inherent

in today's globalization becomes more clearly evident. Indeed, in this globalized world, mobility is not only another fictional device used in the novel, but more significantly, it also constitutes the framework of the narrative, critically shaping the development of the theme.

"*Islamic Butcher Shop* Read as a Refugee Novel" by Jooyoung Kim points out that in Korean Literature, researchers are unfamiliar with issues related to refugees. In fact, refugee and diasporic experiences are lumped together as one and the same thing. But the concept of refugee mobility is somewhat different from that of diaspora which assumes the binary distinction between "the home to return to" and "the strange place where one settles." A refugee has no place to return to. Analyzing *Islamic Butcher Shop* through the lens of mobility can be useful in examining why the refugee community is worthy of being narrated in Korea. The author, Hong-Gyu Son, shows the "mobility" of refugees and narrates how they have been rendered invisible and immobile after their resettlement in Korea, thus critiquing the dominant idea of the ethnic homogeneity of all Korean people. As opposed to the notion of diasporic mobility in portraying the refugee's immobility, the novel dismantles the 'stereotypes' of Korean society based on race, religion, or social class.

Jinhyoung Lee's article, "Colonial Mobility and the Biopolitics of the Colonial Non-Place," explores postcolonial politics by approaching Namcheon Kim's short story, "On the Road" (1939), from the perspective of the new mobilities paradigm. This paradigm views the social world as being constitutive of different forms of movements governed ultimately by power-relations. Although the figure of mobility is often present in narrative genres, it has not been thoroughly investigated on its own terms. For example, in (post)colonial literary works, mobility infrastructures and technologies are represented significantly as symbols of progress, development, and evolution, although they were the integral parts of the colonial regime. Lee's article endeavors to analyze the literary texts' political implications in terms of mobility, hybridizing postcolonial studies and mobility studies. Viewed from the new mobilities paradigm in a postcolonial context, the short story is interrogated in terms of colonial mobility, colonial non-place, and bare life on-the-move.

The papers for this second part of the special section—along with those that have been included in the first part which came out in the previous issue—have sought to discover new insights by way of problematizing standard notions of mobility in mobility studies from the perspective of the humanities and not of the social sciences where this field of studies has traditionally tended to be associated with as a disciplinary focus. This exploration in itself has been worth all the scholarly effort.

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