

EDITOR'S INTRODUCTION

Kritika Kultura is pleased to publish for its 37th issue the following texts: nine articles in the regular section; seven articles in the Forum *Kritika* on Spanish Literature on the Philippines; nine articles in the Forum *Kritika* on Ethical Literary Criticism, Brain Text, and New Readings of World Literature; and five entries in the literary section.

Kar Yen Leong's "Speaking Across the Lines: 1965, the Family, and Reconciliation in Indonesia" shows the capacity of the Indonesian family unit to generate counternarratives and counter-memories within the context of Suharto's New Order regime. By looking at examples from the anthology *Cahaya Mata Sang Pewaris: Kisah Nyata Anak-Cucu Korban Tragedi '65* [*Light in the Eyes of the Descendants: Real Stories of the Grandchildren of the Victims of the '65 Tragedy*] and Nani Nurrachman Sutojo's *Kenangan Tak Terucap: Saya, Ayah, Dan Tragedi 1965* [*Unspoken Memories: Me, My Father, and the 1965 Tragedy*], Leong shows how family narratives enable discourses critical of the regime to emerge and make possible "historical and generational reconciliation." "A Case Study on Picture Book Application for Children as Semiotic Technology in Representing Asian Identities" by Dhayapari Perumal, Shanthini Pillai, and Melissa Shamini Perry examines a picture book app, *Green Riding Hood*, for its affordances in interactivity and semiotic meaning-making. The authors contend that in the app, South Asian identity markers such as ethnicity, religion, and gender are rendered as "multicultural or diversity awareness conduits" that enable users (mostly children) to understand and navigate a complex, digital world. Luis Cordeiro-Rodrigues's "Animal Welfarism in American Law: Animal Farming, Privilege, and Disempowerment" explores the ways in which American animal laws give advantages to the animal farming industry at the expense of disempowered, minority groups. Cordeiro-Rodrigues asserts that there is an "unfair inequality of outcome that results from these animal laws" that facilitate the progress of the farming industry while "scapegoating disempowered groups as the agents of animal cruelty."

Isabel Alonso-Breto's "'Don't Be Sorry. We Didn't Do This.': Narrating Diaspora and Problematizing Choice in V.V. Ganeshanathan's *Love Marriage*" is concerned with Sri Lankan Tamil diasporic identity, particularly with respect to how various generations negotiate, in conflicting and conciliatory ways, the emotional and political options available to them. "Matter Really Matters: A Poetic Material Islamecocritical Reading of Inanimateness Animism" by Inas Samy Abolfotoh interprets examples from Canadian poetry from the standpoint of Material Islamecocritical theory. For Abolfotoh, inanimate non-living nature's undecidable

state—"in-between death-life position" merits critical attention, and Material Islamecocriticism, with its intersection of religion and science, offers a fresh optic and approach by which nature might be interpreted. Sofa Marwah, Soetji Lestari, and Tri Rini Widyastuti's "Women of Peripheral Javanese Tradition: A Nearly-Forgotten Inspiration" uses archival resources to reaffirm the contributions of women in Bagelen, a peripheral Javanese community. Using case studies of women leaders and cultural workers, Marwah, Lestari, and Widyastuti assert the centrality of women's contributions to cultural development despite prevailing patriarchal hegemony.

Niyi Akingbe's "Playwright as Guerilla Warlord: Robert Serumaga's Art, Activism, Revolt, and a Performance of Uganda's Political Deficits" brings to the foreground Serumaga's pivot—evidenced in his plays, novel, and poetry—from an aesthetics of absurdity to a politics of revolt. Akingbe situates his analysis within Idi Amin's dictatorship, and shows how Serumaga's "political maturation" was expressed, in his theater and activism, as a "complicated inclination to revolt." "Mapping the Sea Islands Culture in Paule Marshall's *Praisesong for the Widow*" by Ashma Shamail examines features of a diasporic Gullah/Geechee identity, with emphasis on a recovery of kinship ties, rituals of reverence, and other forms of cultural inheritance. For Shamail, *Praisesong for the Widow* "links the Sea Islands and the African diaspora through the space of the Caribbean" and enables readers to think through the complexities and possibilities of "creolized identities." In "Challenging and Reinventing White Australia's Historical Narrativity and Identitarian Assumptions Apropos of Aboriginality" Danica Čerče analyzes Jeanine Leane's poetry in terms of its capacity to interrogate "the historical construction of a Eurocentric world." For Čerče, Leane's poetry—which highlights the experiences and perspectives of Australian Indigenous peoples—contests the dominance of white Australia, particularly with respect to historical representation and cultural production.

The Forum Kritika on Spanish Literature on the Philippines—guest edited by Rocío Ortuño Casanova—curates seven articles that aim to constitute and expand the field of literatures in the Spanish language that are concerned with the Philippines. As Ortuño Casanova explains in her introduction "A Journey through Spanish Literature on the Philippines: From the Late Nineteenth Century to the Twenty-first Century," while colonial writings from the sixteenth to the eighteenth centuries formed the traditional core of this field, the Forum Kritika expands its contours to include works from the nineteenth and twentieth centuries, generating further lines of study for the contemporary moment. Susana Bardavío Estevan's "Asylum of Incurably Lazy and Depraved Men': The Philippines as a Space of Degenerate Masculinity in the Late Fiction of Emilia Pardo Bazán" shows how in the stories and novels of Pardo Bazán, which drew on—and interrogated—facets of imperialist discourse, the Philippines was critically rendered as a "masculine

and pathological space,” where men characterized by “racial degeneration” were indirectly responsible for the loss of the colonies. Jorge Mojarro’s “Nostalgia and Self-Fashioning in Retana’s *Recuerdos de Filipinas* (1907-1909)” examines Retana’s memoirs in terms of the circumstances of its publication, as well as with respect to the “discursive strategies and underlying ideological assumptions” that inform the work. Cristina Guillén Arnáiz’s “The *Bago* and the *Matandá*: Representations of the Colonizer in Spanish Narratives about the Philippines in the Late Nineteenth Century” analyzes nine texts from Spanish authors written between 1876 and 1894, and underscores ambivalences and complications that emerge in encounters between a newly-arrived emigrant and an emigrant who has spent a longer time in the country. Joyce Tolliver’s “Outsiders on the Inside: *Mestizaje* and the Economics of Colonial Desire in Sinibaldo de Mas and Francisco de Paula Entrala” looks at Mas’s report and Entrala’s stories, and highlights “the hybrid, contingent nature . . . [and] the ambivalence of a liberal Spaniard living in the Spanish colonial Philippines.” Aaron Castroverde’s “‘Esa Segunda Nación’: The Colonial Logic of Galdós’s *Doña Perfecta*” juxtaposes Galdós’s novel with Rizal’s *Noli Me Tangere*, and underscores how the contradictions in the “cultural logic of late Imperial Spain” were manifested in the formal and thematic aspects of their works. Beatriz Álvarez-Tardío’s “Adelina Gurrea and the Construction of Spanish Literature During Franco’s Dictatorship” is informed by techniques from corpus linguistics and historical analysis, and points out the ways in which Gurrea’s literary reception in Spain was framed by discourses on colonialism and Francoism.

The Forum Kritika on Ethical Literary Criticism, Brain Text, and New Readings of World Literature—guest edited by Biwu Shang and Maria Luisa F. Torres Reyes—gathers nine articles that investigate in various ways the question of ethics and the phenomenon of the brain text, as manifested in a number of examples in World Literature. Shang and Reyes’s introduction delineates the contours, sketches the historical development, and elaborates on the theoretical preoccupations of this research area. Zhenzhao Nie’s “Ethical Literary Criticism: Oral Literature and the Formation Mechanism of Brain Text” discusses the concept of the brain text, and distinguishes it from the written and electronic texts: for Nie, brain text refers to the “textual form used for storytelling before writing symbols were created and used to record information.” Biwu Shang and Fong Keng Seng’s “Ethical Literary Criticism, Brain Text, and Ian McEwan’s *Machines Like Me*” identifies the ways in which ethical literary criticism engages with situations such as natural selection, ethical selection, and artificial intelligence. Gexin Yang and Hongxia Zheng’s “Ethical Selection and Brain Text: The Development of Ethical Literary Criticism” traces the “discursive emergence of ethical literary criticism” from its origins in Ancient Greece, its traversal to Western academia, and to its present-day pivot to China, as demonstrated in the theoretical work of Zhenzhao Nie. “Problematizing the Validity of Neuroethics and Moral Treatment: Brain Text as a New Humanistic Approach

to Moral Education” by Yanyan Jia and Houliang Chen advocates for the “use of good works to improve the moral sense of readers,” as premised by the notion that readers have freedom and agency to choose, as opposed to the view that they are comparable to “morally weak patients” that need to be cured. Songlin Wang’s “Brain Text, Brain-to-Text, and the Mind Style of Literature” takes a neuroscientific vantage point with regard to brain texts: Wang proposes that, following studies by neuroscientists, there is a correspondence between brain activity and textual representation. Yili Tang’s “Brain Text and Sphinx Factor: An Ethical Interpretation of Adultery in Julian Barnes’s Fiction” examines the interplay of human and animal dispositions (i.e., the Sphinx factor) as demonstrated in the adulterous characters of Julian Barnes. Wen Guo’s “Positronic Brain vs. Human Brain: Robots’ Brain Text as the Representation of Ethical Guiding Principles in Isaac Asimov’s *The Complete Robot*” examines differences between the subjectivities and ethics of the human brain vis-a-vis the simulacrum of the positronic brain. Maosheng Liu’s “Ethical Traditions in British Drama: A Case Study of Oscar Wilde and George Bernard Shaw” compares and contrasts the plays of Wilde and Shaw in terms of aesthetics and artistic ideas; Liu highlights the ethical tradition that undergirds the works of both playwrights, and proposes that the aim of “artistic creation is to reflect social problems.”

The literary section, edited by Martin Villanueva, features an essay and four works of translation. Ana Margarita R. Nuñez’s essay “A Dangerous Man” is a recollection of the interactions and conversations between the essayist and her Turkish neighbor, touching on a range of topics such as marriage customs, nationalism, history, and cuisine. Allan N. Derain’s self-translation “The Last Bakunawa,” Jael Mendoza’s self-translation “A Primer for Portents,” E. San Juan, Jr.’s translation of his three poems, and Hang Lin’s translation of Huang Yongmei’s story “Father’s Rearview Mirror” all demonstrate keen awareness of the aspirations, limitations, aesthetics, and politics of translation and self-translation, especially in our current period of global crises and possibilities.

With regard to public engagement, *Kritika Kultura* organized with CLASS, UNITAS, and the Edel Garcellano Study Group a lecture series in honor of Edel E. Garcellano. The lectures, which were held online on May 4, 2021, featured Carlos M. Piosos, Neferti X.M. Tadiar, Sarah Raymundo, Rosario A. Garcellano, and Liana Rhissa A. Garcellano.

Kritika Kultura hopes to contribute to scholarly and literary conversations in the Ateneo de Manila University as well to readers in a wider national, regional, and global context: the entries in this issue hope to participate in the discourses

in literary, language, and cultural studies, as they emerge from multiple sites in Africa, Asia, the Americas, Australia, and Europe; this issue and the lecture series hope, in turn, to help advance the conditions of possibility—in scholarship and in our various communities—specially in this difficult moment of a global pandemic.

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