

## EDITOR'S INTRODUCTION

Kritika Kultura is pleased to publish for its 38th issue the following texts: ten articles in the regular section; eight articles in the Forum Kritika on Theorizing Corporeality in the Climate Change Era; nine articles in the Forum Kritika on Goa Before India: Late-Colonial Goan Society and Culture; and two entries in the literary section.

Ignacio Ballester Pardo's "The Philippines in Contemporary Mexican Poetry: Presence and Omission" traces manifestations of the Philippines in Tomás Calvillo Unna's poetry book *Fiilipinas, textos cercanos*. Using an approach that integrates ecocritical and historical protocols, Ballester explores the contact zone between Mexico and the Philippines: "meeting points that explain globalization and the search for identity that also exists in lyricism." Roghayeh Farsi and Abbas Ali Hallaji's "Construction and Comprehension of Fictional Dystopia" looks at Anna Burns's novel *Milkman* from the vantage point of cognitive studies. Farsi and Hallaji analyze the novel in terms of three story levels, each based on how the narrator, as the presenting self, relates to herself, other characters, and readers. Examining the work according to cognitive protocols of categorization and positioning enable the authors to offer insights on "how fictional dystopia is constructed and comprehended." Jeremy De Chavez's "Consumed by Affects: Kwentong Jollibee [Jollibee Stories], Happy Objects, and the Formation of Intimate Publics" looks at Jollibee's 2016 digital marketing campaign from the theoretical perspectives of affect theory and psychoanalysis, particularly those advanced by Lauren Berlant and Sara Ahmed. For De Chavez, these long-form video advertisements have the capacity to "cultivat[e] a commodity culture that encourages an irrational trust in the powers of positive affects." Put differently, De Chavez lays bare the problematic links between affect-driven capitalist structures and the formation of an "intimate public" which, however ambivalently, prioritizes consolation, belonging, and resilience in a "compromised, cold, and cruel" world.

Hyunyoung Lee and Jooyoung Kim's "A Study on Reconstruction of Movement and Space in Bashō's Haiku: Movement and Space on Horse" analyzes Bashō's poetry from the lens of mobility studies. Lee and Kim highlight the capacity of Bashō to render "a diversity of spatialities" in such a compact literary form. In addition, for the authors, the horse presents a capacity for "in-between existence," traversing the hierarchies between "humans and animals, animals and animals. and between humans and humans." Thus, the perspective of mobility studies enables Lee and Kim to trace the relationships between space and movement in poetry. Benham Fomeshi's "Democratic Poetics: A Comparative Study of the US and Iran" compares

American poet Walt Whitman with Iranian poet Nima Yushij in view of their work of “translating the discourse of democracy to a literary discourse.” Fomeshi’s essay, on the one hand, is concerned with “the general laws of literary development,” while on the other hand, emphasizing the differences between Whitman and Yushij, particularly in terms of their “historical peculiarity” and “individuality of each author.” Sheikh Mehedi Hasan’s “The Postcolonial Condition in Kiran Desai’s *The Inheritance of Loss: Predicaments of Migrants and Resistance of Minorities*” takes for its fundamental assumption that postcoloniality is the “global condition of [unequal] power relations continuing from the advent of colonial capitalism.” Anchoring his argument on a Foucauldian framework, Hasan demonstrates how Desai’s novel “juxtaposes two worlds—Kalimpong in India and New York in the US,” and renders the national and transnational plight of repressed minorities and third world migrants.

Debjani Sarkar and Nirban Manna’s “The Compositional Paradox in Violence: Classes of Bhadrakok and Chotokok in the Naxalite Novel” looks at Jhumpa Lahiri’s *The Lowland* and Swati Sengupta’s *Guns on My Red Earth* in terms of how these novels “problematiz[e] the class and caste-based binary of the bhadrakok and the chotokok” situated in “the Naxalite/Maoist insurgency in India.” For Sarkar and Manna, while these classes do not necessarily correspond neatly to the categories of bourgeois and proletariat, within the context of the insurgency in India, conditions “warrant[t] the merging of the two classes for a Communist revolution.” Jane Qian Liu’s “Memory Lost and Revived: Zhang Chengzhi’s Fictional Works on Educated Youth Sent to the Countryside” looks at Zhang’s *Rivers of the North* in terms of the novella’s capacity to recall the “inhabited space” and “past time” of the Cultural Revolution. For Liu, Zhang’s early-career work raises important questions about “the relationship between memory and narration, Maoism and Islamism, and fiction and historiography.” Ryan Ku’s “Postcolonial Pharmakon: Traumatic Transmission in Tony Perez’s *Cubao-Kalaw Kalaw-Cubao*” engages with the “modernist unfolding of psychic and national trauma” as rendered in Perez’s work. An interdisciplinary framework—deconstruction, postcolonial studies, and trauma studies—informs Ku’s analysis; for him, Perez “overcomes psychic trauma through a disavowal and repetition of national trauma, thus potentially inducing further psychic trauma.” Christian Jil R. Benitez’s “A Tropical Traumatology: Rereading the Folk in ‘May Bagyo Ma’t May Rilim’” is a reevaluation of the poem by the unnamed Tagalog poet: in contrast to conventional literary histories which situate the poem in the period of early Spanish colonization, Benitez groups the poem alongside precolonial texts. This gesture enables Benitez to evince “the emergence of a certain folk traumatology,” with the poem as a key example of “an embodiment of tropicality.”

The Forum *Kritika* on Theorizing Corporeality in the Climate Change Era—guest edited by Simon C. Estok—gathers eight articles which explore interrelated

concerns such as the impact of climate change on the body; the relationship between physical landscapes and comparative corporeal theory, as manifested particularly in literature and film; and the various ways of conceptualizing the body. Estok's introduction marks the contours, points out the significance, and elaborates on the theoretical and methodological preoccupations of this research area: he asserts that "theorizing about the body has never been more urgent than in our current era of climate change." Chao Xie's "Reading Corporeality in the Climate Change Era: A Comparative Study of Seamus Heaney's and Hua Hai's Ecological Poetry" elaborates on the differences between the two poets: Heaney underscores the body's material agency and its responses to the climate, while Hua is influenced by Confucian and Daoist philosophies of the body. Young-Hyun Lee's "Body, Genetic Manipulation, and Climate Change in Margaret Atwood's *The Year of the Flood*" takes its cues from Atwood's novel and explores the ambivalences wrought by genetic technology on the human body. Péter Hajdu's "Toxic Environments in *The Handmaid's Tale*, its Sequels, and Other Feminist Dystopias" looks at Margaret Atwood's novel, as well as the television series on which it is based, with emphasis on how environmental problems bear upon the female body and its reproductive organs. Yina Cao and Xudong Guo's "Bodies and Body Politics of China's Northeastern Rust Belt" analyses Zhang Meng's film *The Piano in a Factory* and Shuang Xuetao's novella *Moses on the Plain* with regard to representations of the rust belt in Northeast China. For Cao and Guo, the bodily metaphors that describe the rust belt imply how the area is viewed as a "dysfunctional organ." Wei Guo and Peina Zhuang's

"A Comparative Cultural Study of the 'Body' in Chinese and Western Scholarship" juxtaposes corporeal theories from China and the West and looks at their similarities and differences with regard to aesthetics, history, and philosophy, among others. They argue that while on the one hand discussing cultural differences is important, a more insightful synthesis of the material might prove to be a more generative gesture.

Won-Chung Kim's "The Nomad of the Naked Body': The Trans-corporeal Eco-poetics of Sunwoo Kim" analyzes Kim's poetry with respect to the body and its situatedness in nature. Sunwoo Kim's feminist and ecological poetry, for Won-Chung Kim, demonstrates the interrelation between human bodies and ecosystems, and highlights the symbiosis between the two. Simon C. Estok's "Humanizing Corporeal Spectacle: Humor and Resistance in Indra Sinha's *Animal's People*" looks at Sinha's novel in terms of how a man "disfigured and disabled by a horrific industrial accident" is represented. For Estok, the body is the focal point of endurance and social relations: a "site of spectacle and . . . a lived site of endurance and resistance."

The nine articles of the Forum *Kritika on Goa Before India: Late-Colonial Goan Society and Culture*—guest edited by Paul Melo e Castro and Jason Keith Fernandes—aim to reflect on what Goa was prior to integration into India in 1961; the essays hope to arrive at a better understanding of Goa's historical and cultural formations, and, by extension, the implications of Portuguese colonialism in Asia. Dale Luis Menezes's "Vimala Devi's Bhatcars and the Mundcars: Laborers, Landlords, and Culture in Goa" takes as its springboard Vimala Devi's *Monsoon* and explores labor relations and culture in Goa and, more broadly, South Asia. Favita Rochelle Dias's "Agriculture in Curtorim: Through the Lens of Caste" explores how the "representation of agrarian relations have dealt with caste"; Dias accomplishes this by an analysis of *Monção* by Vimala Devi, *Kunbbi Jaki* and *Batcara I-II* by João Agostinho Fernandes, and *Saxtticho Koddo: The Granary of Salcete* by Vince Costa. Jason Keith Fernandes's "Tiatr: Shaming, Humiliation, and the Dignity Project" engages with the ways in which shaming of lower caste and working class Catholics by British-Indian nationalists have resulted in, unfairly, the dismissal of the tiatr as "unsophisticated." Fernandes places caste in the foreground of his analysis, and show how "caste is critical to understanding the development of tiatr," and, by extension, the restoration of dignity to underprivileged Catholics in Goa. Amita Kanekar's "Architecture, Nationalism, and the Fleeting Heyday of the Goan Temple" situates the "architectural transformations" of the Brahminical shrines in Goa within the emergence and dominance of Indian cultural nationalism. Kanekar demonstrates how the mid-nineteenth to early twentieth century was the period when the temples showed a "pronounced heterogeneity" of styles. By contrast, when Indian nationalism rose in the 1940s, the cosmopolitan architecture gave way to a local style popular in British India. Luís Pedroso de Lima Cabral de Oliveira's "The Descendente Elite of Goa: The Role of Literature in the Construction and Dismantling of Stereotypes" traces the figure of the *descendente* ("creoles born on the Indian subcontinent but of mainly Portuguese ancestry") in the works of authors such as Bocage, Ribeiro, de Queiroz, Devi, and da Providência, among others. Oliveira examines how the *descendente* has been stereotyped and shows how a "revisionary analysis" of this group might be made. Sandra Ataíde Lobo's "Fidelities" situates Vimala Devi's intellectual and artistic development within discourses of Portuguese colonialism and Goan identity. Lobo's analysis examines Devi's *Monsoon* in view of her capacity to engage with the multiplicity of identities, conflicts between tradition and modernity, and "the possibility of a Lusotropicalist stand." Cielo G. Festino's "Moments of Truth and Lyrical Musings on Goa's Traumatic Process of Decolonization: A Reading of *Surya* and *Monsoon* by Vimala Devi" examines Devi's poems and stories from the vantage point of trauma, narrative, and postcolonial studies, pointing out how dispossession, forced migration, segregation, and racism produce effects on personal and collective levels. Paul Melo e Castro's "Circling the End of the Line in Vimala Devi's *Monsoon: Glints of Significance Across Vimala Devi's Short Story Cycle*" looks at *Monsoon* from the aesthetic vantage point of the

short story cycle; for Castro, the collection renders a Goan polity that is cohesive as much as it is contentious, the “centripetal and centrifugal forces” conditioning the production of a collection where “each individual [story] constitutes a side of Goa’s pre-1961 social formation.”

The literary section, edited by Martin Villanueva, features two translations. “Tahir and Zohra,” an Azerbaijani love dastan, is translated by Krishnavanie Shunmugam, Amin Amirdabbaghian, and Shahla Naghiyeva. A dastan is an “oral celebration of the victory of . . . leaders and the unity of . . . people in overcoming threatening enemies throughout history.” Apart from the translation, Shunmugam, Amirdabbaghian, and Naghiyeva offer an essay that discusses the formal and theoretical decisions they made when rendering the dastan into English. Jinhyoung Lee’s translation of Nancheon Kim’s “On the Road,” similarly, offers an explanation of the “historical context, literary, and political background” of Kim’s short story.

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