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as has been the case in the last several decades, in English and Filipino. And, of late, UNITAS has also published articles in other languages.

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231    About the Authors
“Art vs Politics: Criticism on the Novel in Early Modern Korea” by Jinhyoung Lee traces the emergence of the novel as a distinct genre in the context of Korea’s colonial history. As the paper argues, it was paid at a price. While the novel had traditionally held so much power as a medium for critique, its new-found form in the modern period would blunt its political edge as it began to develop into an aesthetic literary genre all its own.

In “From Identity Formation to Social Transformation: A Dialogue on Filipino American Studies” by Jeffrey Arellano Cabusao and Michael Joseph Viola, two Filipino-American scholars from immigrant families engage in a conversation about growing up in the US, the state of Filipino-American Studies, the works of Carlos Bulosan—a Filipino-American immigrant author best known for his semi-autobiographical novel *America Is in the Heart*—to which they find themselves implicated, as people of color living in the US. Through all their experiences, they reflect upon “the social responsibility of Filipino American intellectual life” and realize that their social commitment “must not be restricted by the boundaries of the academy.”

In “Translating *Banaag at Sikat* (1906) of Lope K Santos by Bayani Santos, Jr., the translator reflects on his English translation of “Sa Batis ng Antipolo,” the first chapter of the canonical Tagalog novel by L.K. Santos. His translation of the chapter, B. Santos, Jr. discovers, is illustrative of specific challenges in translation practice, including, understanding the socio-cultural context of the source text, sensitivity to the nuances of characters and characterization, the use of the “original code” in the translation if a particular expression is without an equivalent in the target language, the need to navigate conflicts in literary traditions in the translation, the struggle to achieve “vernacular accuracy,” among others.

“House of Cards: The One-and-a-Half Story House in *Kisapmata*” (1981) by Tito R. Quiling, Jr. is an analysis of *Kisapmata* [Blink of an Eye] (1981) by Mike de Leon, in which the film’s setting, as the article argues, is personified into a character. Produced during the Marcos dictatorship in the Philippines, the film’s depiction of the domestic space is revealed to be repressive due to “limitations set by authority figures,” “suffocating” the inhabitants. The analysis focuses on how, in *Kisapmata*, the “prison-like space” is rendered distinctly in the language of film.

In “Saling-wika / Saling-diwa: Paano Isinalin ang Kasarian sa mga Piling Tula ni Ophelia Alcantara-Dimalanta” by Imelda P. De Castro, translation becomes not only a linguistic space of gendered subjects but itself a “gendered” space for negotiation by subjects across languages. In itself, translating the works of Ophelia Alcantara-Dimalanta from English into Filipino presents difficult challenges enough for translators owing to her works’ literary fullness and critical breadth which must be carefully negotiated. But as the essay discusses, the gender inflection of her works marks not only the aesthetic of form but the very gender-identity of her poetics.
“Post-colonial Narratives of Korean-Japanese Literature: Ethical Issues for the Displaced” by Inseop Shin discusses the genre of Korean-Japanese literature and its “special place” in the study of modern Japanese literature from the beginning of its development. By analyzing several significant works, the study underscores its very special place within modern Japanese literature today. A product of the post-colonial experience, it is characterized by “the internalization and transfer of physical and psychological wounds from one generation to the next inflicted by the territorial, cultural, and social disruption under Japanese colonial rule.” As a genre, as the paper points out, “Korean-Japanese literature embodies the post-colonial traumas inflicted by the colonial ravages, and their implications today.”

“The Quest for Peace in the Literatures of Mindanao” by Christine F. Godinez Ortega discusses the folk literatures of Mindanaoans from which they draw lessons about war and conflict in order “to achieve peace.” The author points out that although armed conflict does take place “sporadically” in Central Mindanao, it rarely does so, and that generally, “Mindanao is peaceful.” In studying the literatures of Mindanaoans, this paper expresses the hope that there will be a greater understanding of the complex realities of Mindanao.

“Ryszard Kapuściński as Nomad: De-imperializing the Contemporary Travel Text” is a product of the effort of UNITAS to encourage the research of emerging scholars and facilitate the publication of emergent scholarship which this paper by Jose Monfred C. Sy exemplifies. Submissions being considered for this initiative build from various platforms including completed graduate school theses or dissertations, conference presentations or seminar lectures which have been developed into full papers, rounded out academic essays from ongoing research, and so on, especially by young scholars. In Sy’s paper, through a close analysis of nomadic subjectivity and spatiality, the two reportages by the Polish journalist, Ryszard Kapuściński, Imperium and Shadow of the Sun, are revealed to be as energetically journalistic as they are powerfully political and luminously literary.