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Makiling Review is a bilingual refereed journal of the Department of Humanities, College of Arts and Sciences, University of the Philippines Los Baños. The journal seeks to promote critical and interdisciplinary scholarship in engagement with contemporary discourses and issues in the arts and humanities in the Philippines, Southeast Asia, and more broadly, the Global South.

The journal welcomes contributions from researchers, creative writers and artists in the areas of communication, media and film studies, linguistics and language education, literature and literary criticism, cultural studies, theatre arts and performance studies, philosophy, visual arts, and other related disciplines. It aims to publish scholarly articles, reviews, and creative works that appeal to interested readers within and beyond academic spheres.

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Editor's Note

We are pleased to announce the publication of the first issue of *Makiling Review* volume 3. This issue features works that examine relational dynamics, from the spheres of gender and sexuality to corporate culture, as mapped onto imaginative forms like literature and animè. Neal Amandus Gellaco's article examines fiction in English, particularly the works of Kerima Polotan Tavera and Aida Rivera Ford, and their representation of lived life, turning to psychosocial criticism to elaborate on the dynamics of sexuality and repression. In her analysis of Efren Abueg's novel *Mga Haliging Inaanay*, Deirdre R. Morales tracks the social, particularly institutional, dynamics that shape ideas and attitudes about marriage and extramarital affairs. U.Z. Eliserio, in his essay on Filipino male fictionists, introduces the idea of "patriyarkal na nobelang Filipino" to bring to the fore the macho-feudal underpinnings of literary production and reception in the country. Cris Lanzaderas' article focuses on the deployment of *kawaii* culture in a popular Japanese series to reframe worker docility, and manage class tensions in the narrative world.

This issue also features the poetic works of MJ Rafal and Luna Sicat Cleto, which register the affective intensities that propel and shape political practices, mobilities, memory-making and desire. Rafal's found poetry makes use of book spines, as he touches on the tempests and anxieties of the current political dispensation. Sicat Cleto follows the rhythms of memory, displacement, and hunger in her poetic meditation "Linalansag ng Jazz ang Daloy ng Alaala." Such itinerant affect also becomes the subject of examination in Jay Jomar Quintos' review of Jaya Jacobo's *Arasahas, mga tula*, which maps the tropicity and tropologies of desire.

Laurence Marvin S. Castillo
Editor

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