

EDITOR'S NOTE

On behalf of the Editorial Board, I am pleased to introduce the maiden issue of the *Makiling Review*. The journal began as an initiative of the Department of Humanities (DHUM) Research committee, then headed by Assistant Professor Pauline Gidget Estella. Mindful of the difficulties, yet elated at the prospect of establishing a humanities journal in a science-dominated university, we started to conceptualize *Makiling Review's* research thrust and vision in 2021. Through the endorsement of then DHUM Chair, Dr. Leonora Fajutagana, and later the support of current Chair, Dr. Katrina Ross Tan, we subsequently embarked on the process of securing institutional approval from the university by early 2022. College of Arts and Sciences (CAS) Dean Maribel Dionisio-Sese warmly welcomed the journal to be part of the CAS 50th founding anniversary. Upon endorsement from the Vice Chancellor for Research and Extension Nathaniel Bantayan, the journal finally received institutional approval from UPLB Chancellor Jose V. Camacho. Throughout the process, we also benefited from the intellectual generosity of esteemed academics from various universities in the Philippines and abroad who graciously agreed to be part of the journal's advisory board.

The release of the maiden issue of *Makiling Review* also kickstarts the DHUM's 50th anniversary next year. The journal embodies the Department's active engagement in ongoing and emergent conversations in areas that range from communication, literary and cultural studies, visual and performing arts, creative writing, communication, language studies to philosophy. It is therefore fitting as a testament to our institution's evolving intellectual preoccupations, while also providing another avenue for creative and research work by both emergent and established writers and scholars.

This issue features five research articles. Lexter Castro's linguistic study offers an analysis of the nuances of "sobra" as an adjective through its deployment in social media. Rayji de Guia's article interrogates the translational claims in selected Philippine fiction in English, pointing to the potentialities of disruptive, multilingual and untranslated writing in capturing the complexities of Filipino sensibility. Ivan Labayne's contribution looks into Angelo Suarez's

work to examine conceptualist writing and the ways through which it reveals the dynamics of social production underpinning artistic practice. Larissa Suarez's article explores how Philippine fiction constructs the middle-class family and reveals the various tensions, particularly along class faultlines, that inhere within this social unit, and the nation as a whole. Alvin Alagao's essay examines Oscar Zalameda's work to deploy queer optimism as an affective resource to navigate the dark times of political terror and fascism.

The maiden issue also features two creative contributions that explore ways to reclaim practices of faith towards contrarian and subversive ends. Cris Lanzaderas' suite of poems offers an erotic reimagination of Biblical verses to explore the dynamics of desire and love. Andrew Estacio's short story, which won the Palanca award in 2018, centers on a Catholic gay beauty pageant that sends shockwaves across the social and political institutions in the small town.

Mariyel Hiyas Liwanag reviews Gonzalo Campoamor's *Wika at Pasismo: Politika ng Wika at Araling Wika sa Panahon ng Diktadura* (SWF, 2018) to highlight the book's significant contribution in understanding how fascist politics deploys language as part of the Marcos dictatorship's bid to hegemonize its oppressive rule.

As can be evinced from these brief descriptions, these contemporary critical and creative forays demonstrate interventions into how linguistic, creative, and literary operations are enmeshed in questions of power, desire, and subjectivity. In various ways, they are affirmative of the enduring value of the critical imagination in addressing various social concerns, particularly at a time when historical distortion and disinformation encourage public approval of the erosion of the nation's already fragile democratic foundations. *Makiling Review* stakes a claim in spurring and hosting such conversations, and sets out to do so for the coming years.

Laurence Marvin S. Castillo
Editor-in-Chief

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