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*Akda: The Asian Journal of Literature, Culture, Performance* is an international peer-reviewed journal that seeks to publish cutting-edge articles in the areas and intersections of Literary, Cultural, and Performance Studies. It is an open-access journal, which comes out semi-annually, with issues in April and October. We especially welcome articles that will inaugurate new and dynamic directions for scholarly inquiry on the literary and cultural production of the Asian region. Further, in our commitment to diversity and to multicultural dialogue, we welcome contributions that may potentially be relevant to the concerns of the region from various national and cultural backgrounds. The journal is supported by a distinguished editorial board that represents the journal's scholarly depth and geographic scope.

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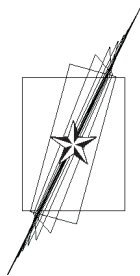
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## From the Editor

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### “Perspectives on Gender and Sexuality on Philippine Literary and Cultural Studies”

The start of 2022 marks the third year of the pandemic. While everyone hopes that the end of the blight is near, we nonetheless have to persist through the disruption and delay the global crisis has brought to our lives. As AKDA’s editorial board dealt with the task of putting together the journal’s third issue, we thought it best to revisit the vital questions that artists and writers wrestle with in their practice.

Gender and sexuality significantly shape our thinking and beliefs yet little do we realize how these concepts are often coerced into dichotomies and controlled by culture at every turn. The need to counter these by revealing their subterfuge and introducing more progressive and inclusive ways of seeing is a work cut out for committed scholars. Settling on this concern convinced us that we have covered a fertile ground for intellectual and creative exploration. The section entitled “Perspective” of AKDA responds to the need for a productive space within which the daunting yet transformative and emancipatory dynamics of literary and artistic engagement can be examined. And we are glad that the works selected for this issue attest to the nuanced projects that are currently being pursued in the fields of creative writing, film studies, and cultural studies in general.

Featured in this issue is a provocative assembly of essays under the theme “Perspectives on Gender and Sexuality on Philippine Literary and Cultural Studies.” The four essays written by women writers each serves as a testimony to the oftentimes exigent demands the solitary vocation of writing bears on a writer’s life—physically and emotionally. Noelle Leslie dela Cruz’s “Woman, in Parts” is an unfaltering look into the relation of gender and poetry with the author reflection on her own poetic work that follows the fragmentation of body parts. Clarissa V. Militante’s “The Writing of *State of Happiness: Writing the Archipelago*” is an exegetic discourse of her novel that explores the creative choices the author had to confront in calibrating the fictional from realistic in her work. Jhoanna LynnB Cruz’s “Lesbian-Essaying through Textual In(ter)ventions in Memoir” reflects on the varied linguistic and non-linguistic strategies she used in foregrounding her lesbian identity in the writing of her memoir. Katrina Stuart Santiago’s “*Womanunulat: Popular critical writing as performance*” is a sustained assault on the patriarchal structures that continue to discredit the important work of a woman writer.

Complementing the four essays on writing are studies on media and film studies. Mikee Inton-Campbell’s “Precarity and Motherhood in the Philippine Trans Cinema” examines two films that embody themes of trans motherhood as it intersects with socioeconomic perils. More importantly, the article challenges the notion that motherhood is biological. Gary C. Devilles “Bi-Phasic Dissonance in some Pinoy Boy’s Love Series” and Louie Jon A. Sanchez’s “Ang Boy’s Love Bilang Papatubong na Telebiswalidad” are timely studies on the phenomenal production web series of Boy’s Love that serves as contrapuntal tones to the pandemic and to the hypermasculine regime of the Duterte administration.

The AKDA editorial board hopes that the publication of this special issue on “Perspectives” would provide readers a glimpse of the varied dimensions of our country’s literary and cultural productions and invigorate the critical inquiries into these phenomena.

**Dinah Roma**  
*Editor-in-Chief*