

# Review of: "The Aesthetic of the Nakikibakang Loob: Kiri Dalena's Militant and Transcendent Art"

Faezeh Mohajeri<sup>1</sup>

<sup>1</sup> Allameh Tabataba'i University

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This article did a good job representing Kiri Dalena's "social realist" art and articulating its aesthetic of the "kapwa" (shared identity) and "loob" (inner self). It clearly illustrates that "social realism" in art is not defined solely by its technique but by its social vision and its objective to mobilize the collective loob (inner self) towards action and responsibility for the oppressed kapwa (fellow person). A few suggestions are made: Firstly, the researcher's focus revolves around women and their marginalization. Therefore, instead of using the label of "social realism," it may be more suitable to describe Kiri Dalena's works as examples of "feminist imperialism." This term better captures the researcher's centralization, fostering a shared identity with those portrayed in the photographs or movie scenes. To establish a stronger connection with the readers, it would be beneficial to showcase the mentioned photos or movie shots to evoke a sense of shared identity, sympathy, or empathy in readers. Secondly, the article should have a clear literature review. It is important to discuss how this article contributes to the existing scholarship in a similar field or bridges any gaps in the current literature. Overall, the article was interesting and well-organized.