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1. Compare the first movie filmography approach.

The film *Bayaning 3rd World* presented a unique approach of interpreting and conveying the lessons, experiences, dilemmas from Rizal’s life. Unlike typical films where the story flows continuously based on events and occurrences in Rizal's life, the filmmakers used an experimental and documentary style to make it more intriguing and interactive for the viewers. The most notable thing in the movie is that they used black and white visuals and documentary footage, which is fitting because it is a historical story. Based on the characters in the movie, they want the film to be an investigation rather than just pure storytelling. That's why we noticed that they employ interviews with family, friends of Rizal himself, and with people who encountered him. Another unusual thing I noticed is that the actors in the film speak directly to the audience as if they want to encourage participation and invite viewers to form their own judgments about the truths and myths surrounding Rizal's life.

I believe that the overall effect of this filmography approach is to encourage the audience to think more deeply rather than being a passive viewer. Because of this style, instead of making the film hero-centered and focused on dramatic storytelling, it encourages viewers to question history and understand that heroism can be a subject of analysis. In simple terms, this film is not intended to turn Rizal into a hero icon but to subject him to discussion so that viewers can will try to have a deeper understanding of what it truly means to be a hero.

1. How did the movie attack or create/introduce Rizal’s character?

The filmmakers' way of introducing Rizal to the audience was by portraying him as just a person and not a perfect figure of a national hero. The filmmakers of this film indicate that Rizal was also a human who made mistakes in his life decisions. The film attacks Rizal's image by questioning whether Rizal truly retracted his anti-church statements before his execution. So that I believe that this is the central controversy in the film which is used by the filmmakers to encourage viewers to reconsider what they really know about our hero. This highlights the tension between historical fact and the narrative created by society.

Overall, the film humanizes Rizal by exposing his vulnerabilities, showing that he was a person caught between personal desires and societal expectations. In a way, the movie did not undermine Rizal's heroism but made his story more relatable, making Rizal a human figure that audiences can connect with on a personal level. "Bayaning 3rd World" did not destroy Rizal's legacy or glorify him; instead, they wanted the viewers to recognize that heroes are also just people shaped by the realities of their time. This portrayal is significant because it reminds modern Filipinos that questioning and re-examining our history does not diminish respect for our heroes it deepens our understanding of their humanity and the society that made them.

1. How would you depict Rizal’s life as a bayani from a text, a movie and a third world country?

Rizal's life can be depicted from texts, like history books, as a flawless national hero who fought against Spanish rule not with weapons, but with his ideas and writings, exposing the injustices experienced by ordinary Filipinos. We were told that he is like a superhero, someone who inspired Filipinos to seek freedom without resorting to violence, as if the textbooks glorify Rizal as a flawless writer. But in the film Bayaning 3rd World, it shows us that Rizal's life is intriguing and much deeper. It presents to us the relationships Rizal had and the controversies he faced, such as whether he truly retracted his beliefs before his execution. So, this movie describes and conveys to us viewers that he is just a person with mistakes and emotions, not a perfect hero, which is contrary to what is written in textbooks that have misled us into thinking he is like a god who never makes mistakes.

From a third world country perspective, Rizal as a hero from a nation that was colonized and oppressed, his life can be a reflection not only of himself but of many other heroes like him who fought against corruption, greed, and violence from colonial rule. They sacrificed personal happiness for their homeland, just to encourage their fellow countrymen to revolt against foreign rule. This serves as a reminder that he and other heroes like him are symbols of hope for countries facing social and political hardships. His life reminds us that heroism in a third world context is grounded in sacrifice, resilience, and the pursuit of a nation’s dignity and self-determination.

1. How would you relate yourself in the process of Rizal’s image creation as a film viewer/consumer?

Before I watched this movie, my knowledge of Rizal came solely from textbooks and classroom lessons taught in school, where he seemed to be depicted as a flawless national hero figure. Now, after watching Bayaning 3rd World, I realize that as a viewer and consumer of film, there are deeper lessons to be learned from Rizal's life than what I previously knew. As a film viewer, I realized that I am part of the cycle of hero-making, where I believed and accepted the stories from schools and media that glorify Rizal as a flawless hero. However, after watching the movie, it encourages me to see him as human first and hero second. This shifted my perspective that heroes are not born perfect but are shaped by struggle, sacrifice, and experiences gained in their environment.

I believe that in this process, I became more self-aware as a consumer of history. As a student, this new perspective motivates me to study history with a more open and critical mind, learning from both the strengths and mistakes of heroes like Rizal. It also inspires me to contribute to my community in my own way, knowing that real change can start with ordinary people like me who are willing to make small but meaningful sacrifices.