



GE 113
MGA PELIKULANG PANLIPUNAN
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I. Layunin

- Maipakita ang katotohanan sa buhay at sitwasyon ng mga OFW sa ibang bansa
- Malaman ang iba't-ibang tauhan at kanilang ginagampanan sa pelikulang natalakay
- Magpapahiwatig ang pelikula ng kahalagahan ng pagkakaroon ng masasandigang organisasyon ng mga OFWs

II. Introduksyon

Dahil sa hirap ng buhay sa bansa, parami ng parami ang nagdedesisyong kumapit sa patalim at makipag-sapalaran sa ibang bayan. Nagpapasya ang mga Pilipino, partikular ang mgamagulang na lisanin panandalian ang mga anak upang kumita ng dolyar na magagamit pantawid sa pang araw-araw ng pamilya. Sa ganitong uri ng pag-iisip ay pumapasok ang konsepto ngdiaspora sa isang pamilyang Pilipino.

Sa ilalim rin ng kulturang popular nabibilang ang mga pelikulang pang-migrasyon at diaspora na siyang mga palabas na naghahangad ipakita ang buhay ng mga nangingibang bayan at ng kanilang mganaiwanang pamilya sa bansa. Sa Pilipinas, lubos na pinahahalagahan ang mga ganitong uri ng pelikula sapagkat nagbibigay pugay ito sa mga nagsasakripisyong mamamayan upang bigyan ngmaalwal na buhay ang pamilya.

III. Mga Paksa

a. Kahulugan ng Migrasyon at Diaspora

Ang migrasyon ay ang paglipat ng paninirahan ng tao sa mula sa isang pook papunta sa ibang lugar. Ang migrasyon ay maaaring panandalian o pang-matagalan, pansamantala o permanente. Ang migrasyon ay nangyayari dahil sa iba't ibang mga dahilan.

Ang migrasyon ay nangyayari dahil sa iba't ibang mga rason. Narito ang halimbawa ng apat na dahilan ng migrasyon:

>Mas malaki ang kita sa ibang bansa. Ito ay ang pangunahing dahilan kung bakit patuloy ang pagdami ng mga Overseas Filipino Workers (OFW) sa panahon ngayon.

>Mas ligtas sa ibang bansa. Isa sa mga pinakamalaking isyu ng Pilipinas ay ang kawalan ng kaligtasan. Dahil dito, nais ng mga Pilipino na lumipat sa ibang bansa na mas ligtas.

>Pagnanais na makasama ang mga kamag-anak o pamilya sa ibang bansa.



>Kagustuhang mag-aral sa ibang bansa upang makakuha ng mas maayos na edukasyon.

Ang salitang **diaspora** ay tumutukoy sa isang etnikong populasyon na puwersahan o boluntaryong iniwan ang kanilang tradisyunal na etnikong tahanan upang mamuhay at manirahansa ibang komunidad na malayo sa pinanggalingan.

Ang mga sanhi ng diaspora sa bansa ay matatagpuan mula pa sa panahon ni Pangulong Marcos kung saan labis na lumubog ang ekonomiya, nagkakaubusan na ng mga oportunidad sa bansa at sa talamak na pang-aapi ng pamahalaan. Dahil dito, libo-libong desperadong mga Pilipino ang nagsakripisyo't nilisan ang bansa, at pumunta kung saan sila papalarin upang mai -ahon lamangang pamilya sa kahirapan. Ngunit sa kasamaang palad, kahit pa noong natapos na ang pamamahala ni Marcos ay nagpatuloy pa rin ang katotohanan na nagmula sa nakasisindak na pamanang iniwanng diktador: ang talamak na korapsyon sa loob ng mga institusyon, ang kapitalismo, ang hindimaaayos na pamumuno at ang iba pang mga problema sa industriya na naging sanhi kung bakitnagtuloy-tuloy na ang pagbagsak ng ekonomiya ng bansa

b. Emir (2010)

Inspired by real events, Emir tells the heroic story of a probinsiyana OFW who puts her life in peril to protect the crown prince of a fictional emirate in the Middle East. "Emir" touts to be the first-ever Filipino musical film. This came as a surprise to us as Filipino films (from the 80s and 90s) always had the fun yet comical song and dance number. There was always time for people to dance on the beach or on the pool especially when the film had a romantic or comedic theme. If you believe "Slumdog Millionaire" had the best dance numbers then maybe you should think again. What excites us about "Emir" though is not it being a first but for it being totally different from what we usually see from a local film. Its topic is serious and relevant plus it exudes an epic feel. To be frank, it has been a long time since we felt this way for a local movie. "Emir" also tries to break into a market filled with films that are either about love or about just being plain funny. It is taking a huge risk by trying an untested package and presentation. Can it bring its game on? Read on to find out. "Emir" is all about Amelia (Frencheska Farr). Amelia hails from Ilocos and she is forced to find work abroad to provide for her family. Amelia leaves her family and everything she loves behind. Amelia applies as a nanny and is lucky enough to be the caretaker of the Sheik's pregnant wife. Later on, Amelia is given appointed nanny of the Sheik's first born son Ahmed. Through the years, Amelia will not only see Ahmed grow to a boy but she will also learn more about life's trials and tribulations, struggles of lonely worker in a foreign country. "Emir" more than mystified us with its grandeur, scope and especially its storyline. No, it is not a perfect film but it is definitely worth a second look. The musical elements is the movie were brilliant. The songs were well-written and well versed, something that our Filipino culture can be proud of. The songs never felt out-of-place and they reflected the tone and nature of the scene showing on screen. The film's cinematic quality was superb. Some scenes even looked like they were grabbed from Hollywood films. We are not exaggerating here - you have to see it to believe it. As for the story,



we believe it was beautifully crafted. Some may argue though that it was predictable and too optimistic to reflect real-life. The scenes on the first few minutes of the film were a little confusing as well, making us feel a bit lost. Frencheska Farr did very well as Amelia. We couldn't believe that this is her first acting stint as she came off as someone really experienced. Her voice was really good and we won't doubt that more success will come her way after "Emir". The supporting casts played their parts well also. The film finally needed more polish in terms of lip syncing on some scenes but we are nitpicking here for sure. "Emir" is a film Filipinos should be proud of. It shows a clear reflection of the lives of OFWs and what they are doing for the country and for their loved ones. It is sad that people will have a hard time finding a cinema showing the film. How we wished it was widely-released and marketed better because this is definitely a game changer.

c. Caregiver (2008)

Caregiver is a 2008 Filipino drama film directed by Chito Rono. Caregiver follows the life of Sarah, a grade 5 English teacher, who decides to join her husband in London, working as a caregiver. She sacrifices her teaching career and leaves her son behind to give her family a better life. The film opens with Sarah bewildered in a dark woodland, circled by crows. The handheld camera follows Sarah in an unstable state. This almost bears resemblance to the cinematography used in The Blair Witch Project. It is unusual to see a drama film borrow horror movie conventions. Yet, this daring approach pays off to capturing Sarah's fear within herself. She is doubtful of her decision to go to London, at the risk of losing a close relationship with her son. This serves as a visual metaphor for the uncertain future waiting for Sarah abroad.

Caregiver is a compelling, poignant and intriguing movie. A deserving mention is to Sharon Cuneta's portrayal of Sarah. She encapsulates a loving and caring mother who is willing to sacrifice her own happiness for the future of her family. She continues to become the caregiver not only to her lonely patients, but also for her family and friends despite all the burdens piling at her. It is no surprise that Cuneta won Best Actress in 2009 in the Star Awards for her performance in this movie. Caregiver is a compelling, poignant and intriguing movie. It provides a new standpoint to internationals working abroad. It encapsulates the everyday trials workers abroad must tackle in exchange of a better future.

d. Transit (2013)

Hannah Espia's Transit deals with the struggles of an extended Filipino family living and working in Tel Aviv after the Israeli government passed a law forcing children of overseas workers who are below five years of age to be deported back to their homelands. MGA PAKSA: Joshua (Marc Justine Alvarez), who has lived all his life in Israel, is a few months shy of his fifth birthday. Moises (Ping Medina), Joshua's father, aware of the risk of his son being deported if caught, keeps Joshua indoors. Janet (Irma Adlawan), Moises' sister, takes care of Joshua while Moises is out to work as a caretaker for a wealthy retiree. She also has to manage Yael (Jasmine Curtis-Smith), her teenage daughter from an Israeli former flame, who now has to grapple with being neither Filipino nor Israeli. Tina (Mercedes Cabral), freshly plucked from the Philippines and assisted by Janet to her new life as



an overseas worker, witnesses a family in fear of being suddenly uprooted from a foreign land that they have decided to call their home. Transit is a marvel of restraint and control. Embellished sparingly with visuals that are never too extravagant, too opulent to distract, the film is painted with delicate colors, which complements the fragile situations the characters move in. Opening with an image of Joshua in an airport, his small frame backdropped against giants in the form of airplanes landing from and departing to all corners of the globe, the film seems to mediate expectations, revealing the modesty of its story against a world of bigger problems. In truth, the story that Espia explores is one that seems too removed, too remote to be of moment. However, what Espia manages to do is tremendous. By dissecting the issues arising from a very specific troubled group, she navigates the blurring of cultural and national identities of individuals who are caught in a trap between two countries. The word diaspora was first used in the Bible to refer to the exile of Jews from their homeland by invading conquerors. Espia's choice to tackle the Filipino diaspora in the land that first experienced it renders some poetic effect, enunciating not the irony of the situation but the repetitions that seem to be the fate of all merging cultures. Transit is told from the various perspectives of its many characters, often repeating certain scenes to reveal facets that can only be depicted if seen through the eyes of the various participants. More than just a display of creative storytelling, the technique that Espia utilizes enunciates the necessity of understanding the contrasting motivations and interests, amplifying the emotional investment that pays off in the film's subtle but moving conclusion. The differences between the Filipinos and the country they adopt as their own but barely tolerates them are tremendous. Espia covers the extent of the difference, by chronicling a Philippines that seems to dissipate even more every year. Her scope is immense but she laudably concentrates on very palpable and very specific frustrations, heartaches, and triumphs, emotions that are shared by all of humanity. Tina carries her homeland inside a worn luggage. She offers trinkets from home, packets of sour soup to remind her hosts of the Philippines they have not visited in decades. Janet and Moises speak both Filipino and Hebrew. They insist on their being Filipinos, forcing that dated idea of nationality to their children. Their children, however, reject the idea with reason. They do not speak Filipino, and have never been to the Philippines. Their only linkage to their parents' homeland consists of bedtime stories repeatedly told to soothe their curiosity. Espia paints a scenario where the characters are all confused, all tired from futilely maintaining illusions from a faraway motherland or struggling between two clashing alliances. Transit is a document of fractured identities, an essay that declares the very familiar concepts of citizenship and nationality as shallow facades that are maintained by laws and enforced by borders. Hannah Espia's Transit deals with the struggles of an extended Filipino family living and working in Tel Aviv after the Israeli government passed a law forcing children of overseas workers who are below five years of age to be deported back to their homelands. Joshua (Marc Justine Alvarez), who has lived all his life in Israel, is a few months shy of his fifth birthday. Moises (Ping Medina), Joshua's father, aware of the risk of his son being deported if caught, keeps Joshua indoors. Janet (Irma Adlawan), Moises' sister, takes care of Joshua while Moises is out to work as a caretaker for a wealthy retiree. She also has to manage Yael (Jasmine Curtis-Smith),



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e. *Unlucky Plaza* (2014)

The film was based on reports of rental scams that were popular on immigrants. *Unlucky Plaza* premiered at the 2014 Toronto International Film Festival on September 4, 2014. Its Singaporean premiere was at the Singapore International Film Festival on



December 4, 2014. Shaw Organisation released it in Singapore on April 16, 2015, and it grossed US\$46,331. Cinemaflix Entertainment released it in the US in January 2016 and finally released in the Philippines co-produced by VIVA Films in April 2016. The come-on of Ken Kwek's *Unlucky Plaza* is obviously the bizarre hostage drama that Onassis Hernandez (Epy Quizon) – desperate cleaver-wielding Filipino restaurateur – hatches in Singapore. Onassis Hernandez (Epy Quizon) hostages are an odd bunch of gloss-veiled undesirables. Sky (Adrian Pang) is an actor-turned-motivational speaker who preaches ideas he can never practice. He's an incurable gambler who has raked in debts that are too big for comfort. His wife Michelle (Judee Tan) is the typical trophy catch whose marital discontent has forced her to find extreme ways to escape. Tong Wen (Shane Mardjuki), a Christian pastor who is also a real estate agent, is Michelle's part-time lover. Summing up the crew is Baby Bear (Guo Liang), the gangster who's been hounding Sky for his debt payments. Filipino immigrant Onassis Hernandez mistreats his restaurant workers, causing a disgruntled cook to sabotage an inspection by the Singaporean health department. After Hernandez subsequently falls for a popular rental scam that targets immigrants, he takes several Singaporeans hostage and broadcasts his demands for social change on YouTube.

f. *Sunday Beauty Queen* (2016)

On Sundays in Hong Kong, many Filipino domestic workers enjoy preparing and staging beauty pageants. What initially seems like a quirky subculture turns out to be a more substantial subject in *Sunday Beauty Queen*, a big-hearted documentary from Filipino director Baby Ruth Villarama. At the end of a first pageant we see onscreen, when the embroidered gown has been packed and the mauve lipstick wiped off, one of the contestants misses her Sunday night curfew. Promptly fired by her employer, she is given 14 days to find a new position or leave the country. Villarama, whose mother was a domestic worker, has an obvious off-screen rapport with the five women she follows here (out of an estimated 190,000 Filipino domestic workers in Hong Kong) as they talk openly about their struggles. Though several have post-secondary educations, their best opportunity to provide for their families, including their school-aged children, is to take overseas work as caregivers and cleaners. Though some have affectionate relationships with their employers, indignities are routine. The pageants, which are supported by the Philippines tourist office in Hong Kong, are a glamorous distraction from drudgery and homesickness. They're practical in other ways: the pageants allow them access to women, who can form a network, raise money for charity and possibly earn cash prizes. The real star of *Sunday Beauty Queen* is not a pageant participant, but a woman called Leo, a feisty, good-humoured cross-dressing lesbian who lives in a shared apartment outside of her employer's home. Leo has helped organise beauty pageants for years, using them to support a shelter for domestic workers.



When people ask her what she does for a living, she describes herself as a “manager”, because, among the other tasks she juggles, “I manage my employer.”

g. Ilo Ilo (2013)

Ang pelikula ay nagsisimula sa grade-schooler na si Jiale (Koh Jia Ler) na nagkakaproblema sa kanyang mga guro, isang pangkaraniwang pangyayari na sa wakas ay nabasag ang pasensya ng kanyang sobrang galit, ang buntis na si Hwee Leng (Yeo Yann Yann), na nagpapasya kasama ang kanyang asawa na sir Teck (Chen Tian Wen) na kailangan nilang umarkila ng isang live-in maid - sa bahagi dahil pareho silang kailangang magtrabaho, at sa bahagi dahil gusto nila ng isang tao na bantayan ang kanilang kakila-kilabot na batang lalaki. Sa maelstrom na ito ay dumating si Teresa (Angeli Bayani), na pinuntahan ni Terry, isang 28-taong-gulang na Pilipino na iniwan ang kanyang anak na lalaki sa bahay sa pag-asa ng mas mahusay na pagbabayad ng mga trabaho sa Singapore. Ang gitnang salungatan sa Ilo Ilo ay umiikot sa pag-aaway sa pagitan nina Terry at Jiale, na mabilis na nasisiyahan sa pag-aapi sa magalang na ito, maamong babae na nais lamang mangyaring mangyaring. Ngunit ang screenplay ni Chen sa lalong madaling panahon ay lumalawak upang suriin ang bawat isa sa apat na mga nangunguna, sa pagdating ni Terry na pinalubha ang mga built-up na tensyon sa loob ng pamilya. Karamihan sa kritikal, siya (at ang tagapakinig) ay nauunawaan na bilang pinagsama bilang Jiale ay, ang kanyang ina ay maaaring maging kamangha-mangha sa kanyang sariling paraan, hindi mapagkakatiwalaan ng tagalabas na ito at walang awa na pumili ng kanyang banayad na asawang lalaki. (Natatakot talaga si Teck sa kanya, sa katunayan, na wala siyang guts upang aminin na siya ay pinaputok mula sa kanyang trabaho sa pagbebenta - o na nagsusumikap siya ng sigarilyo upang labanan ang stress.) Sa pamamagitan ng paglalagay ng Ilo Ilo sa panahon ng '97 krisis, binibigyan ni Chen ang bawat pakikipag-ugnay ng dagdag na singil. Kahit na si Jiale ay masyadong bata upang pinahahalagahan ang mahihirap na kalagayan sa pananalapi na nakapaligid sa kanya, ang iba pang tatlong mga pagpapasya at pag-uugali ng tatlong karakter ay halos ganap na ginagabayan ng mga katotohanang pang-ekonomiya na nagdudulot ng labis na pagkabalisa at kawalan ng katiyakan. Nakatutulong ito na mapataas ang mga paglilitis na lampas sa karaniwang pamantayan sa domestic - may tunay na bigat at pag-igting sa mga nangyayari dahil pinapanood namin ang mga tao na sinusubukan na mapalingon ang kanilang mga ulo, hindi lamang pakikipagtalo sa mga isyu sa pag-aasawa o pagpanganak. Sa kabila ng ipinagmamalaki ng



dalawang matapang na karakter sa Jiale at Hwee Leng, hindi pinangangalagaan ni Ilo Ilo ang kanyang sarili sa pagsisikap na malambot ang kanilang mas masamang katangian. Nagpakita si Chen ng sapat na kumpiyansa sa kanyang pagsulat at ang mga palabas na tiwala na makikita ng mga madla na lampas sa mga panlabas na dalawang tao na ito upang mahanap ang kanilang sangkatauhan. Naturally, ang kredito ay dapat munang lumapit kay Jia Ler, na hindi kapani-paniwalang brat bilang Jiale, isa sa mga marahas na maliit na impiyerno na kakaunti lamang mula noong araw na siya ay ipinanganak. At bilang ina, si Yann Yann ay kamanghamanghang nalalanta sa mga nakapaligid sa kanya, sa kalaunan ay ipinakita ang inilibing na kawalan ng kapanatagan ang kanyang karakter sa sandaling si Jiale at Terry ay nagsisimulang mag-bonding sa paraang hindi niya kailanman kasama. Ang maginoo na bersyon ng isang kwento tulad ni Ilo Ilo ay magdikta na si Terry ay pumapasok sa paminsan-minsang pagalit na kapaligiran upang magturo ng mga leksyon sa buhay na inspirasyon at mabago ang lahat para sa mas mahusay. Nakakatuwa, hindi iyon ang mangyayari, kahit na walang tanong tungkol sa positibong epekto na dinadala niya sa pangkat na ito. Sa halip, nilapitan ni Chen ang materyal gamit ang isang kandila na walang silid para sa mga bromide. Kahit na ang posibleng mahuhulaan na pakikipag-ugnay sa pagitan ni Terry at ng batang lalaki ay nagmumula sa banayad, mapaniwalang mga paraan na nagmumungkahi na hindi siya "naayos" sa kanya ngunit sadyang nalaman kung paano kumonekta sa kanyang antas. Ang Ilo Ilo ay nasunurin, ngunit ang emosyonal na pader na ito ay tumatakip sa iyo - tulad ng damdamin ni Jiale para sa babaeng Pilipinong inakala niyang kinamumuhian niya

h. Cesar Chavez (2014)

Farm worker organizer and union activist Cesar Chavez today is a man with many streets named after him but little purchase on the public memory, outside, perhaps, of the Latino community. So it's understandable that filmmakers would want to dramatize a life and career that were not only politically potent but inspirational to many. Unfortunately, "Cesar Chavez," directed by Mexican actor Diego Luna, commits the classic sin of biopics about storied leaders: it's reverential rather than revealing, predictably admiring where it needs to be nuanced and challenging. Biographies of Chavez paint a man who was complex and controversial even within his own circle, a natural leader who also made strategic mistakes that sometimes harmed his own cause. This is rich material for a movie. Yet "Cesar Chavez" regrettably gives us the historical man with all the rough edges sanded off, leaving a depiction that



bears an uncomfortable resemblance to a plaster saint. Although the film concentrates on the period from 1965-1970, when Chavez led a strike of grape-farm workers that brought him into the national media glare, it begins by sketching the years before he landed on the cover of *Time*. Born in Arizona of Mexican descent, he labors as a farm worker after his family moves to California. By his mid-20s he's working as an organizer for the Community Service Organization, a Latino civil rights group, when the hard conditions faced by farm workers compels him to move his young family to a farming community to take up the cause. One of the first challenges facing him is the antipathy between Filipino and Latino workers. Making the case that the owners always pit different ethnic groups against each other, Chavez (Michael Peña) succeeds in forging an alliance. Throughout, he urges non-violence even in situations where the angry owners aren't hesitant to employ goons and firearms. After organizing the workers, with the help of activist Dolores Huerta (Rosario Dawson), he leads a march on Sacramento that draws national attention, and launches a boycott of California grapes that's taken up by consumers across the country. Eventually Chavez gains a powerful ally in Senator Robert F. Kennedy (Jack Holmes), who comes to California while engaged in congressional hearings. Despite his growing fame, the union leader risks both his health and his credibility by undertaking a hunger strike. And after Kennedy's assassination, Chavez faces a much chillier political climate when anti-union leaders like Ronald Reagan and Richard Nixon hold sway in the U.S. While Keir Pearson and Timothy J. Sexton's script chronicles these events in a very straightforward, sometimes numbingly literalistic fashion, it also leaves too much unclear. When the farm workers go on strike, what exactly are they demanding? What kinds of wage increases or improved conditions? A little specificity in the details of these struggles would have helped viewers understand them far better, which in turn would have helped them feel less generalized and more genuinely dramatic. But the script's vagueness is most problematic when it comes to the movie's central figure. How did Chavez come by his pacifistic convictions and tactics? Was he influenced by Gandhi, Martin Luther King Jr. or his own Catholic upbringing? Did his colleagues in the movement ever challenge him with their own ideas rather than just accepting his? None of this do we ever learn in "Cesar Chavez," which presents its hero as a fully-formed wise man rather than a complicated, growing individual who learns from others and from his own difficult



experiences. Ironically, the film's most arresting character is Chavez's political opposite number, a sneering right-wing grower named Bogdonovitch, who's played with pungently malevolent gusto by John Malkovich. You don't need a press kit to deduce that this man is a "composite"-i.e., fictional-character. The moviemakers faced the choice between inventing their villain or facing a lawsuit from a real-life miscreant, no doubt, and they made the obvious choice. But the result is that Bogdonovitch and Chavez seem like they belong in two different movies. One has all the vividness and density of potent fiction, where the other is as pallid and dimensionless as a news brief. Some of this, of course, has to do with the acting. While Luna proves an able director in mounting scenes in a fluidly realistic manner and flavorfully evoking the story's mostly rural period settings (in which California is played by Mexico), he also must share blame for the blandness of Chavez's portrayal. An extremely capable and appealing actor in most circumstances, Michael Peña here seems both hemmed in and weighed down by the halo that's almost visible above his head. His work feels predetermined where it needs to be probing, respectful where it needs riskiness. The shame of this is that "Cesar Chavez" comes off as a wasted opportunity precisely because it does successfully return us to an era of important political change. Once upon a time, ordinary white housewives heeded the call of a Latino union leader and boycotted California agricultural products to the point of forcing an industry to change its labor practices. Would such a thing be possible today, and if not, why not? The film inevitably sends viewers away with such questions stirring in their minds. Yet its final failing is that it does nothing to connect those long-ago events and today, when Latinos are a far more influential politically and immigration and farm labor are still hot-button issues. It's too content to let the history lesson it gives us remain only that: history.

i. It's a Free World (2007)

Ken Loach is back in familiar groove in *It's A Free World*. This is a small-scale but often affecting and very well observed film in the vein of *The Navigators*, *Riff-Raff* and *Raining Stones*. It may not be vintage Loach (there are moments of improbability and occasional lurches toward melodrama) but the film has all the qualities associated with the director - depth of characterisation, warmth and a biting political message. Regular fans will know what to expect and should not be disappointed. Meanwhile, the film may also attract a broader audience.



It is less didactic than some of the director's earlier work and is galvanised by an immensely likeable and lively performance from newcomer Kierston Wareing

Screening on UK television in a prime time slot in the early autumn, *It's A Free World* will be released theatrically in most other territories and should be as warmly received as his work generally is - Loach has an immensely loyal following across Europe.

The settings here may be British, but story he tells here will have a resonance in any western country. At its premiere on the Lido, Venice audiences were enthusiastic and there is no sign that distributors outside Britain are worried that it will show so soon on the UK in the small screen.

It's A Free World deals with subject matter that has been addressed in many other recent documentaries and dramas - namely the shifting job market in a post-industrial world and the exploitation of illegal immigrants by employers who use them as cheap labour.

What makes the film fresh and original, though, is that Loach doesn't simply caricature the evil bosses and unscrupulous gangmasters. Instead, by making a young, attractive single mother the central character, he introduces complexity and ambiguity to the storytelling.

Angie (Kierston Wareing) is a 33-year-old Londoner who has just lost her job in a recruitment agency (where she was sexually harassed.) She has debts and is sick of being bounced from 'one shitty job to another.' In a bid for independence, she sets up her own recruitment agency with her friend, Rose.

At first, Angie is conscientious. She works very long hours and treats the immigrant workers with respect. Gradually, though, she begins to lose her moral compass. She starts cutting corners, using workers who don't have proper papers and charging them rent money.

'A few months and then we will be legal,' she tells her business partner. Her idea is that once the agency is established, she will do everything above board and will be able to spend more time with her young son.

Back in the late 1960s, Loach made one of his most famous films, *Cathy Come Home*, in which the homeless single mother was the victim. It is a measure of changing times that Angie ends up as the victimiser.

'I thought those days were done,' her father sighs as he sees the casual workers queuing up at dawn to be taken on by Angie for dirty, dead-end jobs. Angie is treated badly by employers and contractors and therefore begins to treat her own workers in equally brutal fashion.

Gradually, she turns into a ruthless entrepreneur. The more money she makes, the more money she needs. She can always find convenient arguments to justify her behaviour. What makes the film unsettling is that Angie (sparkily played by Wareing) is such a resilient and likeable figure.

Certain elements grate - the romantic sub-plot about Angie's affair with a young Pole doesn't go anywhere and the scenes in which balaclava-wearing men break into her flat and threaten her son seem to belong in another movie.

Nonetheless, the film balances the political and the personal in a skillful and subtle way. On the one hand, this is a drama about globalisation, racism and the exploitation of foreign workers. On the other, it is a closely focused story about a young woman in difficult straits, trying to survive. It works equally well on both levels.



Loach is again working with his usual collaborators. Although clearly shot on a modest budget, the film boasts the craftsmanship that you expect in his work. *It's A Free World* may be minor Loach, but it demonstrates his continuing ability to make films that are affecting, angry and topical.

j. Ilo Ilo: The Movie ni Dr. Aguilar

Loosely based on his childhood experience with an ilingga yaya," Aunt Terry "in the movie (Terisita Sajonia of San Miguel in real life), Singaporean first-time filmmaker Anthony Chen "Ilo-lo" Received the Cannes Camera d'Or award in 2013. It also garnered a slew of rave reviews from critics worldwide. one of the latest, an April review in NY times printed to announce its showing in Manhattan, describes it as, "an acutely perceptive examination of middle-class life" set against the Asian financial crisis of 1997.

The crisis shapes this simple, straightforward narrative as it revolves around the quotidian struggles of a striving couple, their brat son, and their domestic helper (skilfully played by Filipina actress Angeli bayani) who deals with her employers with infinite patience, if not the obsequiousness, that is a prerequisite for the job. The husband who is employed in sale gets fired; worse, his reckless gambling results in sizable loss in the stock market, a secret he attempts to keep from his wife. the wife is a hard-working secretary whose task, not without a touch of irony, involves sending out termination letters. The entry of Aunt Terry into the household is what draws the audience's attention as it proceeds to alter family dynamics. the yaya is made to room with 10-year-old Jiale whose spoiled-brat conduct she quickly learns to handle deftly, an accomplish that we fully expect to perturb the mother, which it does. it goads good old Mom to assert her superiority over the migrant woman in ways big or small. This is the gist of the story. But what does it have to do with Iloilo? not much . In fact, Iloilo is never mentioned in the film: it is only implied when Aunt Terry makes a phone call in Hiligaynon that she has a child of her own left behind. The Chinese Title , translated, is "Mother, Father, not home" From this one might Reasonably surmise that the oddly spelled "Ilo Ilo" has been contrives for exotic effect. Needless to say, the film was a success. At Cannes, it received a 15-munite standing ovation, stopped only at the crews request as the members had to leave for another engagement. At the UP film center in Diliman where we viewed I last February, the most student audience stood up and clapped at the end, Now why was approval from this specific audience, not that of the critics did. The applause may even have been primarily for Angeli Bayani's superb performance. Maybe so. But let's not Forget that Singapore in 1995 was the very scene in real-life domestic worker Flor Contemplacion's execution. Her judgment and sentence were met with huge protects in the Philippines, which in turn forced the President Fidel Ramos' unsuccessful intercession. Shortly after, Nora Aunor starred in a documentary depicting the case, winning her an award in Cairo. If all this was lost on the students because they were only born that year (as a young UP Professor tried to explain), surely they couldn't have missed the recent news item about domestic worker



Ina Francisco who accused her employers in Malaysia of applying a hot iron on her back and arms. In short, they-in truth, all of us Filipinos- should have some knowledge and an informed opinion about the lives of our fellow citizens scattered about every corner of the globe in search of jobs. We do have that information. The problem is that the whole situation- the export of cheap labor that began with the 1974 Labor Code known as Presidential Decree 442 and the remittances on which the Philippine economy has become dependent —has been so normalized that we no longer question the policy. The remittance figure for 2013, \$22.8 billion, exceed by 6.4% that of the previous year. It is no exaggeration that without these remittances the economy would collapse, a fact that everyone in the Philippines accepts. It has been said many times before, but it bears stating again: the kind of “development” we have is one that has been literally built on the backs of domestic workers. Remember how President Cory Aquino hailed domestic workers as “modern heroes” and President Gloria Arroyo called for the training of Filipina domestic as “super maids”? Set against this backdrop, let me return to Anthony Chen and Teresita Sajonia, the nanny his film character is based on. Chen was 4 when Sajonia joined the family, 12 when she left. Because of the movie, Chen, now 29, and Sajonia, 56, see each other again after 16 years in a meeting arranged in Iloilo by a Chinese businessman. Chen is struck by Sajonia’s poverty and how old she has become, looking 65 and not the 56 that she is. He can’t believe how drastically her life has changed. Her home is only a hut built with wooden planks and bamboo. She used to buy hi-fi sets to send home, he recalls; today her room is bare with just a light bulb and a transistor radio. “no proper stove no proper drinking water”. Taken to a restaurant, he observes that she doesn’t even know how to push the button on the elevator anymore. Most shocking for Chen was that she used to speak good English, and now she’s forgotten that as well. In sharp contrast, it seems that “Aunt Terry” always remember her employers. Chen notes that she was “carrying this pouch my mother gave her... [Containing] photographs of our family.” Such devotion naturally merits rewards, and so the magnanimous Chen in the end favors Sajonia and her husband with a bank account; has them fitted with new glasses; and gives her a pig which, after all his prodding, is all she desired. About Iloilo residents, Chen remarks that the people are passionate about the film because “all of a sudden, the world knew where Iloilo was through a Singaporean film.” For this, are you properly grateful to Anthony Chen? It’s been said that the subaltern can not speak for various reasons. The movie, on the surface “true to life,” left a whole lot of subaltern history out. When the students clapped, they wittingly obscured the story behind the scenes, as it were. It is this history we need to dig up and talk about loudly as a community

- k. Iba pang suking pelikula sa Pinoy Weekly at Plaridel Journal
Hello, Love, Goodbye

Binebenta ang pelikulang Hello, Love, Goodbye bilang love story. Binebenta rin ito bilang unang pelikula ni **Kathryn Bernardo** labas sa tambalang KathNiel (kasama ang kasintahang si Daniel Padilla) at ni



Alden Richards sa tambalang AlDub (kasama ang katrabaho sa noontime show na si Maine Mendoza). Hindi ka gulat-gulat na love story muli ang bagong pelikulang ito ng mainstream na director na si **Cathy Garcia-Molina para sa Star Cinema.**

Sa yugtong ito ng mga karera nina Kathryn at Alden, tila hindi pa handa nag dalawang iwan ang kanilang romantic lead stardom, at ang mabentang pormula ng love story sa pelikula, para gumawa ng seryosong magandang pelikula na hindi naman nag papakilig sa fans nila.

Gayunman, mabuti naman at medyo naging bahagi na si Garcia-Molina at iba pang mainstream na mga director ngayon sa kaunting pagbabago sa pormula. Ang pagbabagong ito, nagsimula noong dekada **2000**, sa mga pelikulang katulad ng **Kailangan kita, Milan, Dubai**, at iba pa, at rumurok sa **That Thing Called Tadhana, Hows of Us, Never Not Love You**, at **Alone Together** – mga pelikulang love stories pero nakitaan ng reyalistikong mga sitwasyon na kinailangang harapin ng mga karakter sa kabila, o dahil sa, pagmamahal nila sa isat-isa. Sa madaling salita, sa mga pelikulang ito, nakikitaan ng kaunting maturity o pagtanda ang mga pelikulang love story ng mainstream na pelikulang Pinoy.

At katulad ng mga karakter na OFW (Overseas Filipino Workers) sa ilan sa mga nabanggit na pelikula, nakita rin ang mga karakter nina Kathryn at Alden sa sitwasyong tunay na nararanasan ng milyung-milyong Pilipino sa ibang bansa: ang pagkakawatak ng pamilya, ang pagbagsak sa masasahol na mga kalagayan sa trabaho, ang diskriminasyon o pagmamaliit ng mga local sa kanilang mga migrante. **Joker**

Sa pangkalahatan, magaganda ang rebyu tungkol sa pelikulang joker (2019). Ngayon pa lang, possible raw na maghakot ito ng mga parangal sa Estados Unidos. Kung sabagay, magaling na aktor si Joaquin Phoenix at mahusay na director so Todd Phillips. Hindi rin matatawari ang papel ng beterano't premyadong aktor na si Robert de Niro sa pelikulang iyon.

Kahit na binanggit ni Todd Phillips sa ilang panayam na walang pulitika ang kanyang obra, kapansin-pansin ang kritisismo sa kapitalismo. Ramdam na ramdam ang galit ni Arthur Fleck (Joaquin Phoenix) sa mga mayaman at makapangyarihan. Ang kahirapang pinagdaraan niya sa lungsod ng Gotham ay malinaw na bunga ng isang sistemang nagpapahirap sa mga katulad niya. Dumating na nga sa puntong pati ang kapwa niya naghihirap ay nagkakanya-kanya na at wala nang pakialam kahit na literal na naaapakan ang mga literal na nasa ibaba.

Sa pelikula, literal na bumagsak si Fleck habang binubugbog: una ng grupo ng kapwa niya mahihirap; at ikalawa ng grupo ng mga mayaman at makapangyarihan. Tila napagkatuwaan lang siya dahil sa trabaho niya bilang payaso. Naging dahilan ang unang insidente para pumayag siyang kunin ang baril na inabot sa kanya ni Randall (Glenn Fleshler), isang katrabaho. At ang baril na ito ang dahilan kung bakit nawalan siya ng trabaho dahil sa reklamo ng isang kliyente. Ito rin ang baril na ginamit niya para patayin ang ikalawang grupong nambugbog sa kanya sa loob ng tren.



At nasundan pa ang mga pinatay niya, pati na ang may sakit na inang si Penny Fleck (Frances Conroy) sa loob mismo ng ospital. Aba, pinatay na rin niya si Randall sa pamamagitan ng gunting. Pero ang nakakagulat siguro sa lahat ay ang pagpatay niya sa TV host na si Murray Franklin (Robert de Niro) habang live siyang iniinterbyu sa studio. Kung sa sahig bumagsak si Arthur Fleck noon, sa sahig din naman dumaloy ang napakaraming dugo ng mga nabiktima niya. Para sa mga katulad niyang nasa laylayan ng lipunan, nagkaroon siya ng ilusyon ng kapangyarihan dahil sa baril na hawak niya. Naniniwala na siya ngayong puwede nang tapusin ang walang kuwentang buhay ng mga walang kuwenta sa kanyang buhay.

Ang Arthur Fleck noon, Joker na ngayon. Literal na ipinakilala siya sa publiko sa pamamagitan ng midya. Kung tutuusin, midya rin ang dahilan kung bakit naunang sumikat ang hindi pa noong kilalang payasong pumatay sa tatlong empleyado ng Wayne Enterprises sa loob ng tren. Lihim na ikinatuwa ni Arthur Fleck ang kanyang “nakatagong kasikatan” at, sa kanyang imahinasyon, tama ang ginawa niya. Tama lang diumano ang pumatay ng mga kinasusuklamang mayaman at makapangyarihan. Pero dahil wala naman siyang pulitika (at inamin niya ito sa panayam kay Murray Franklin bago niya pinatay ang huli), nagmistulang personal na paghihiganti lang ang naging serye ng pagpatay na ginawa niya. Ito ang magpapaliwanag kung bakit hindi niya pinatay si Gary (Leigh Gill) kahit na nasaksihan niya ang pagpatay kay Randall. Naging mabait naman daw kasi si Gary sa kanya. Dito nagkakaroon ng kontradiksyon sa mensahe ng pelikula. Hindi niya ineendorso ang mga kilos-protesta ng mga nakasuot ng payaso laban sa mga mayaman at makapangyarihan pero tila tinatanggap niya ang pagiging “lider” nito.

Sa isang eksena, may magandang linya si Joker: “Do I look like the kind of clown that can start a movement?” Malinaw na ang sagot ay oo, bagama’t ito ay kagagawan ng midya. Nagmistulang bayani ang dapat ay ituring sa isang lipunang normal na kriminal. Pero dahil malayo sa normalidad ang urbanidad ng Gotham, naging pulitikal na inspirasyon ang personal na desperasyon. Totoong may kaugnayan ang mapanupil na sistema sa pagtahak ni Arthur Fleck sa “madugong landas” papuntang Joker. Isang kalakasan ng pelikula ang pagsasakonteksto ng personal na pinagdaanan ng pangunahing karakter.

Bakbakan ni FPG

Nakalunan ang pag-aaral na ito sa representasyon ng mga bidang lalaki sa ilang piling pelikula ni **Ronald Allan Poe Kelly**, o mas kilala sa pangalang **Fernando Poe, Jr. (FPJ)**. Mula sa masinsin na pagbasa sa mga pangunahing bida, nakabuo ng mga bagong kategorya sa representasyon ng mga bidang lalaki sa pelikulang bakbakan. Natukoy ang infantilizado, trigger-happy at sadistang bida na patuloy na nilikha sa mga pelikula ni FPJ. Maituturing na bahagi ng kultural na pag-aaral ang pananaliksik kung saan ginamit ang palitan ng mga dayalogo at eksena sa pelikula sa paglikha ng representasyon ng pagkalalaki. Upang bigyang-katuturan ang mga kategoryang nalikha sa panunuri, kinailangang ilapat ito sa mas malawak na konteksto ng usaping panlipunan na nasa anyo ng biswal na kultura. Ginawang batayan ang



mga nalikhang kategorya upang basahin ang proyektong Metro Guwapo ng Metropolitan Manila Development Authority (MMDA) sa panahon ng pamumuno ni Bayani Fernando. Bukod dito, ginamit din ang nalikhang kategorya upang basahin bilang politikal at kultural na teksto ang matrimonya ng estado at militar sa panahon ng dating Pangulong Gloria Macapagal-Arroyo. Sa huli, ginamit na batayan ng pagbasa ang nalikhang representasyon ng pagkalalaki sa isang larawan ng dating U.S. Ambassador sa Pilipinas na si Kristie Kenny habang nagbibigay ng panauhing pananalita sa mga taga-Mindanao na pangalagaan ang Lake Lanao.

Feng Shui

Sa papel na ito tinutuklas ang pagiging nakapagsasariling genre ni/ng textong Kris Aquino, sa konteksto ng kaniyang pagiging “Philippine Box Office Horror Queen.” Habang naglalatag ng ilang masusing argumento hinggil sa tekstuwalidad ni Aquino, sabay ding isinisiwalat ang kasaysayan ng pagpepelikula niya, na nagtatampok na nga ngayon sa kaniya bilang reyna ng genre na tatawagin ng awtor na mga “pelikula ng lagim” sa Filipinas. Gagamitin ang kasaysayang ito bilang kapanabay na salaysay sa pagbubuo ng masusing pagdalumat sa mga konsepto ng genre, lagim, at ng pelikula ng lagim. Estratehikong pinaglalaruan ng awtor ang mga ito at pinaigting ang mga kahulugan, habang inilalantad ang mga nakatago at mayamang diskurso ni/hinggil kay Aquino bilang “genre” na naglulunsad ng kaniyang sarili bilang “kultura na mismo ng kasarian, at ng kasarian,” na itinampok sa dalawang prangkisa ng Feng Shui (2004, 2014) kung saan siya ang bida. Samantalang sinasabing inilulugar ng pelikula ang pagpasok ng Filipinas sa larang ng Asian Horror Films, ang mga pelikula ring ito ang nagtatanghal kay Aquino bilang isang texto na naghuhunos “patungong pagiging (ganap na) genre.”

IV. Pangkatang Gawain

- Bumuo ng tatlong pangkat . Bawat pangkat ay pipili ng kanilang magiging lider/direktor. Gumawa ng isang dula-dulaan na may orihinal na paksa hango rin sa topikong migrasyon at diaspora sa loob ng 15 minutos.

V. Sanggunian

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