

## Sa Mga Kuko Ng Liwanag Edgardo M Reyes

*A Dark Tinge to the World* Kritisismo: Teorya at Paglalapat Necessary Fictions Martial Law Melodrama Monsoon Marketplace Direk Panitikan at kritisismo National Mid-week CCP Encyclopedia of Philippine Art: Index Himaymay CCP Encyclopedia of Philippine Art: Philippine literature Philippine Studies Moro Kurier The Diliman Review Jose Garcia Villa Philippine Almanac The Chinese Question Forty Years of Philippine Psychology Tom [?] s Thought the Harder, Heart the Keener Soledad S. Reyes Caroline S. Hau Jos [?] B. Capino Elmo Gonzaga Clodualdo Jr del Mundo Cultural Center of the Philippines Priscilla Supnet Macansantos Cultural Center of the Philippines Jos [?] Garc [?] a Villa Caroline S. Hau Allan B. I. Bernardo Eduardo Jose E. Calasanz

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lino Brocka 1939 1991 was one of Asia and the global South's most celebrated filmmakers a versatile talent he was at once a bankable director of genre movies an internationally acclaimed auteur of social films a pioneer of queer cinema and an outspoken critic of Ferdinand Marcos's autocratic regime Jos [?] B. Capino examines the figuration of politics in the Filipino director's movies illuminating their historical contexts allegorical tropes and social critiques combining eye-opening archival research with fresh interpretations of over fifteen of Brocka's major and minor works *Martial Law Melodrama* does more than reveal the breadth of his political vision it also offers a timely lesson about popular cinema's vital role in the struggle for democracy

provides vivid accounts of commercial and leisure spaces that captivated the public imagination in the past but have since been destroyed forgotten or refurbished *Monsoon Marketplace* uncovers the entangled vernacular cultures of capitalist modernity mass consumption and media spectatorship in two understudied postcolonial Asian cities across three crucial historical moments juxtaposing Manila and Singapore it analyzes print and audiovisual representations of popular commercial and leisure spaces during the colonial occupation in the 1930s national development in the 1960s and neoliberal globalization in the 2000s engaging with the work of creators including Nick Joaquin Kevin Kwan and P. Ramlee it discusses figures of female shoppers in 1930s Manila languid expatriates in 1930s Singapore street hawkers in 1960s Singapore youthful activists in 1960s Manila call center agents in 2000s Manila and super-rich investors in 2000s Singapore looking at the historical transformation of Calle Escolta Avenida Rizal Raffles Place and Orchard Road it focuses on Crystal Arcade the Manila Carnival the Great World and New World amusement parks and Change Alley all of which had once captivated the public imagination but have since vanished from the cityscape instead of treating capitalism media and modernity as overarching systems or processes the book examines how their configurations and experiences are contingent variable pluralistic and archipelagic diverging from critical theories and cultural studies that see consumerism and spectatorship as sources of alienation docility and fantasy it explores how they create new possibilities for agency collectivity and resistance

*Direk* a collection of essays on Filipino filmmakers presents an accessible and provocative introduction to Philippine cinema notable Filipino critics write on the canonical Filipino film directors Ronald Baytan on Ishmael Bernal Patrick F. Campos on Kidlat Tahimik Clodualdo del Mundo Jr on Manuel Silos Eddie Romero and Lamberto Avellana Vicente Garcia Groyon on Peque Gallaga Shirley O. Lua on Fernando Poe Jr Gil Quito on Marilou Diaz Abaya and Lav Diaz Anne Frances N. Sangil on Mike de Leon Agustin Sotto on Gerardo de Leon Nicanor G. Tiongson on Manuel Conde Rolando B. Tolentino on Lino Brocka Noel Vera on Mario O'Hara and Lito B. Zulueta on *Brillante Mendoza* a compelling work the first of its kind it is filled with insight and critical provocation the work is essential

*reading for all who are interested in film making in all its multiple aspects and provides hitherto unavailable information on philippine filmmakers and cinema*

*the rising strength of mainland china has spurred a revival of chineseness in the philippines perceived during the cold war era as economically dominant politically disloyal and culturally different the chinese presented themselves as an integral part of the filipino imagined community today as filipinos seek associations with china many of them see the local chinese community as key players in east asian regional economic development with the revaluating of chineseness has come a repositioning of chinese racial and cultural identity philippine mestizos people of mixed ancestry form an important subgroup of the filipino elite but their chineseness was occluded as they disappeared into the emergent filipino nation in the twentieth century mestizos defined themselves and based claims to privilege on white ancestry but mestizos are now actively reclaiming their chinese heritage at the same time so called pure chinese are parlaying their connections into cultural social symbolic or economic capital and leaders of mainland chinese state companies have entered into politico business alliances with the filipino national elite as the meanings of chinese and filipino evolve intractable contradictions are appearing in the concepts of citizenship and national belonging through an examination of cinematic and literary works the chinese question shows how race class ideology nationality territory sovereignty and mobility are shaping the discourses of national integration regional identification and global cosmopolitanism*

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