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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. José 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.

Subversive Action presents cases that explore the use of extralegal action undertaken in pursuit of human rights and social justice, and locate that action with reference to the boundaries of social work. Definitions of social work often include goals of social change, social justice, empowerment, and the liberation of people, but social work texts make little mention of extralegal actions. Mainstream conceptions of social work usually consider it to fall within the framework of particular legal and societal contexts. As such, it is presented with boundaries for legitimate action even as it espouses principles that may require it to challenge these boundaries. How does one do social work in legal and societal contexts that challenge these principles with institutional and state-mandated exclusion and discrimination? Should social workers simply act within the bounds of the law in line with their professional sanction and mandate? Do their actions qualify as social work if they are beyond the limits of the law? The essays in this volume, by authors from around the world, raise these questions by providing a basis for reflection about the claims we make in social work embodied in discourses on social justice and human rights.

"Walang basagan ng trip," is one of the vilest phrases in colloquial Tagalog, reflecting a long anti-critic tradition in Philippine arts. When artists use the term, they are asking critical voices to shut up and smile: Don't criticize my work (my "trip"); we're all just trying to be happy here. Shouldn't art, after all, be fun? Being a critic and essayist was, one could say, my only means of self-expression. Indeed, I cannot create, so I just complain. I've made some complaints that have offended many (declaring OPM dead) and I've made some more popular ones (calling out Tito Sotto for being a sexist). And, yes, I am proud to call them complaints, because complainers believe that things are wrong and can be changed. Welcome to the world of the second-class citizen in the republic of arts and letters—the much-maligned "tagabasag ng trip."Basagan ng Trip: Complaints About Filipino Culture and Politics.

Public Choice: The Life of Armand V. Fabella in Government and Education chronicles the legacy of Armand V. Fabella as a talented, dedicated civil servant and educator who had worked with six presidents—from Ramon Magsaysay in the 1950s to Gloria Macapagal Arroyo in the 2000s—and as senior government adviser and Education secretary. Penned by business journalist Roel Landingin, Public Choice is more than a biography of a remarkable Filipino who dedicated most of his life to public service. It is also the story of Philippine economic policy-making in the last half century.

In Motherless Tongues, Vicente L. Rafael examines the vexed relationship between language and history gleaned from the workings of translation in the Philippines, the United States, and beyond. Moving across a range of colonial and postcolonial settings, he demonstrates translation's agency in the making and understanding of events. These include nationalist efforts to vernacularize politics, U.S. projects to weaponize languages in wartime, and autobiographical attempts by area studies scholars to translate the otherness of their lives amid the Cold War. In all cases, translation is at war with itself, generating divergent effects. It deploys as well as distorts American English in counterinsurgency and colonial education, for example, just as it re-articulates European notions of sovereignty among Filipino revolutionaries in the nineteenth century and spurs the circulation of text messages in a civilian-driven coup in the twenty-first. Along the way, Rafael delineates the untranslatable that inheres in every act of translation, asking about the politics and ethics of uneven linguistic and semiotic exchanges. Mapping those moments where translation and historical imagination give rise to one another, Motherless Tongues shows how translation, in unleashing the insurgency of language, simultaneously sustains and subverts regimes of knowledge and relations of power.

Using the presence of the past as a point of departure, this books explores three critical themes in Southeast Asian oral history: the relationship between oral history and official histories produced by nation-states; the nature of memories of violence; and intersections between oral history, oral tradition, and heritage discourses.

Making Moros offers a unique look at the colonization of Muslim subjects during the early years of American rule in the southern Philippines. Hawkins argues that the ethnological discovery, organization, and subsequent colonial engineering of Moros was highly contingent on developing notions of time, history, and evolution, which ultimately superseded simplistic notions about race. He also argues that this process was highly collaborative, with Moros participating, informing, guiding, and even investing in their configuration as modern subjects. Drawing on a wealth of archival sources from both the United States and the Philippines, Making Moros presents a series of compelling episodes and gripping evidence to demonstrate its thesis. Readers will find themselves with an uncommon understanding of the Philippines' Muslim South beyond its usual tangential place as a mere subset of American empire.

A Time to Rise is an intimate look into the workings of the KDP, the only revolutionary organization that emerged in the Filipino American community during the politically turbulent 1970s and 80s. Overcoming cultural and class differences, members of the KDP banded together in a single national organization to mobilize their community into civil rights and antiwar movements in the United States and in the fight for democracy and national liberation in the Philippines and elsewhere. These personal accounts document recruitment, organizing, and training in the KDP. More than two-thirds of the stories are by women, reflecting the powerful role they played in the organization and its leadership. Also included are chapters on the struggle for justice for murdered KDP and union leaders Silme Domingo and Gene Viernes. These memoirs offer political insights and inspiring examples of personal courage that will resonate today.

From the 1960s to the 1990s, seven members of the Quimpo family dedicated themselves to the anti-Marcos resistance in the Philippines, sometimes at profound personal cost. In this unprecedented memoir, eight siblings (plus one by marriage) tell their remarkable stories in individually authored chapters that comprise a family saga of revolution, persistence, and, ultimately, vindication, even as easy resolution eluded their struggles. Subversive Lives tells of attempts to smuggle weapons for the New People's Army (the armed branch of the Communist Party of the Philippines); of heady times organizing uprisings and strikes; of the cruel discovery of one brother's death and the inexplicable disappearance of another (now believed to be dead); and of imprisonment and torture by the military. These stories show the sacrifices and daily heroism of those in the movement. But they also reveal its messy legacies: sons alienated from their father; daughters abused by the military; friends betrayed; and revolutionary affection soured by intractable ideological differences. The rich and distinctive contributions span the martial law years of Ferdinand Marcos's rule. Subversive Lives is a riveting and accessible primer for those unfamiliar with the era, and a resonant history for those with a personal connection to what it meant to be Filipino at that time, or for anyone who has fought political repression.

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