

which they were symbolic participants. The hierarchical, feudal society on stage reflected the existing power relations in society, and its elite vision of the world. And yet the linambay was a true tradition, truly popular theater, which shows that the barrio peasantry accepted the elite vision of the linambay as their own.

In it there was a symbolic representation of peasant society, thus a convergence of elite and non-elite interests, an "overlapping of moral universes," an integration. All this Resil Mojares shows through the external and internal changes in both barrio and play, using as viewing lenses the methods of literary criticism, cultural anthropology, and history. As the book unfolds, the reader grows in insight, understanding how theater is embedded in society, and society in theater.

This unique and interdisciplinary study, a model for similar explorations, triumphs over the lack of predecessors and the thinness of historical record. Through research and interviews, and by literally walking the village, Resil Mojares enters into its universe, revealing to us its unique integration, its particular wholeness, its identity. • D.G. Fernandez

## THE URIAN ANTHOLOGY 1970-1979

Published 1983. Editor, Nicanor G. Tiongson. Manila: Manuel L. Morato.

This is a collection of essays on the Filipino cinema of the 1970s. The book contains four sections. "Film Essays" includes "Film History," "Problems and Prospects," and "Critical Studies." The next section, "Genre Films," discusses drama or melodrama, action movies, musicals, comedies, historical films, and bomba or erotic movies. "The New Cinema" is composed of four essays: "1973-1975: The Beginnings," "1976: Vintage Year," "1977: A Lean Harvest," "1978: A Second Law," and "1979: A Good Year." The last section, "Film Portraits," features profiles of producers, directors, actors, artists, and technicians.

Also included are notes on the Manunuri ng Pelikulang Pilipino (MPP). This group's criteria for their annual Urian Awards are given, as are their history and their choice of the seven best films of the 1970s. The appendices of the book list the MPP members, the winners of the Urian Awards, the titles of films produced during the decade. The MPP members represented in the anthology are Mario Bautista, Isagani R. Cruz, Joel David, Christian Ma. Guerrero, Ricardo Lee, Cristina Pantoja-Hidalgo, Tessa O. Parel, Jun

Cruz Reyes, Agustin Sotto, as well as the entire founding membership—Pio de Castro III, Behn Cervantes, Petronilo Bn. Daroy, Justino M. Dormiendo, Mario A. Hernando, Bienvenido Lumbera, Clodualdo del Mundo Jr, Manuel Pichel, Nestor U. Torre Jr, Alfred A. Yuson, and Nicanor G. Tiongson.

The essays, which have proved to be germinative in terms of the acknowledgment of the influence of traditional literary and theatrical forms, as well as the valorization of then current cinema output as "new" (both reflected in the structure of *The Urian Anthology*), would include Lumbera's "Kasaysayan at Tunguhin ng Pelikulang Pilipino" (The History and Prospects of the Filipino Film) and "Approaches to the Filipino Film," Daroy's "Main Currents in the Filipino Cinema" and "Social Significance and the Filipino Cinema," and Tiongson's "Four Values in Filipino Drama and Film."

*The Urian Anthology* is thus far the only study of the films of one decade, the 1970s, with full documentation of all the films of that decade and perspicacious contemporary critiques of selected films of that decade. In 532 pages, it is the most voluminous film book published. • J. David

## WOMAN ENOUGH AND OTHER ESSAYS

Published 1963. Author, Carmen Guerrero-Nakpil. Quezon City: Vibal Publishing House, 1963, 1964.

This collection contains essays originally written as opinion-column pieces during the period 1943 to 1963. The essays are virtually sociological notes on the Filipino psyche, evidently formed by long observation and written from a well-wrought point of view. Nakpil's are not off-the-cuff remarks; neither will her ideas ever be mistaken for tentative opinions.

The book is divided into five sections: "Woman," "Politics and Manners," "Perspective," "Humor," and "Reminiscence." The first group of essays sets out to define the notions of femininity and womanhood in an unabashed tone. "The Filipino Woman" is almost a full sociological delineation, which is fleshed out further in "Myth and Reality," a juxtaposition of the myth and reality about Filipino men. For present-day readers 30 years after, "Maria Clara" remains an important and pioneering essay in feminism. The section, "Politics and the Social Scene," is a proposal for political activism for women within the framework of electoral politics. Nakpil's cynicism occasionally comes