

Analysis on the Impact of Authority Abuse on the Characters of Joel Lamangan's *Bakit May Kahapon Pa?*

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Abstract: Films from the Post-modernism period in the Philippines tackle mostly on issues regarding the post Martial Law happenings and what has happened to the country ever since. Most films and stories then also revolved on tragedy with hints of action. Joel Lamangan's *Bakit May Kahapon Pa* is a 1996 film that circulates on characters that have been greatly impacted by military abuse, which is a real life happening during that period where the military abuse their authority. Some kill ruthlessly, some scare lowly citizens, and while others just use it as an untouchable card. This film caught our attention as it is relevant to the culture in the Philippines, even unaccepted as a culture, unfortunately, police and other armed forces are being seen on the news with issues regarding their abuse of power up to this date. Aside from other similar scholarly articles, this mainly focuses on how military abuse of authority can affect and make changes to a person, an event, and even history. Thus, this paper aims to investigate the impact of abusive authority on the characters in Joel Lamangan's *Bakit May Kahapon Pa?* Specifically, it delves into the film's characters as seen through extracting the plot, and lastly through the film's setting, whether it has an influence on the film progression. The method used in gathering the data is qualitative, in particular, discourse analysis. The gathered data is supported by Film Theory of Henri Bergson, Sergei Eisenstein's Marxist Film Theory and Cultural Materialism of Marvin Harris. Through the utilization of this method, Joel Lamangan's *Bakit May Kahapon Pa?* receives a thorough investigation to achieve the purpose of this study, to disseminate the data gathered that upholds the main problem and sub-problems. Additionally, to provide reliable and credible information to literary arguments. The findings imply that there is an eminent abuse of military authority that has created an impact on the characters of Joel Lamangan's *Bakit May Kahapon Pa?*

Keywords: abuse, authority, characters, culture, military, post-modernism, power.

1. Introduction

The Philippine film industry is not a stranger to being topics in movie analysis or in literary research most especially because of the themes involved in such. In movie making here in the Philippines, most themes surround real life situations: our history, traditions, beliefs, and most commonly, our culture (Masigan, 5). Films from the Post-modernism period in the Philippines tackle mostly on issues regarding the post Martial

Law happenings and what has happened to the country ever since. Most films and stories then also revolved on tragedy with hints of action. Joel Lamangan's "Bakit May Kahapon Pa" is a 1996 film that circulates on characters that have been greatly impacted by military abuse, which is a real life happening during that period where the military abuse their authority. Some kill ruthlessly, some scare lowly citizens, and while others just use it as an untouchable card. This film caught our attention as it is relevant to the culture in the Philippines, even unaccepted as a culture, unfortunately, police and other armed forces are being seen on the news with issues regarding their abuse of power up to this date. Aside from other similar scholarly articles, this mainly focuses on how military abuse of authority can affect and make changes to a person, an event, and even history.

Despite the notion that the military shall protect and serve the country and her people, either fictional or in reality, some go beyond and use their authority to unjustly and unnecessarily be ruthless and without bounds to using the power they hold. Citizens that hold no such power are their easy prey, unfortunately and saddening to take, it has become part of our culture.

2. Literature Review

According to the article of Bename Barros Garcia (2012) the Around the Function of Character in Literary Fiction, identifying the character as the essence of the novel, as Ortega did in 1925, should not be confused with an inadequate definition of character as representative or opponent of the author's voice. Herein lies the necessity of conceptualizing the character as a pragmatic discursive connector, as the probability of a certain meaning and behavior. The character is more than just a representation of the author's intention in some way or another. She is a projection of language, a social act which expresses a particular ideology—a cultural unit (Lewis, 3). Character is a dynamic function according to a conception similar to Tinian that is denied while at the same time participating in the dynamism of the work. The character must, following the classic formula of Schiller, place herself before a

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universe, because she is a person, and must be a person, because there is a universe before her; she must feel because she is self-conscious, and she must be self-conscious because she feels. One of the greatest achievements of action is that the reader can peer into this universe, composed of various interconnected worlds, to see what the character sees, and feel what the character feels: to pretend, in effect (6-7).

Readings by Jens Eder (1999) *Film Characters: Analysis and Interpretation* that Film characters are of crucial importance to the production, the experience, and the effects of films. Their cultural significance can hardly be overestimated. Despite this, a comprehensive theoretical perspective on characters is still notably absent. It is, therefore, the aim of this book to integrate findings from various approaches into a general model for understanding, analyzing and interpreting characters. According to this model, characters have four interconnected aspects. Firstly, they are fictitious beings with physical, mental, and social properties and relations. Secondly, they are artifacts with aesthetic structures, created by devices of certain media like film. Thirdly, they are symbols conveying higher, more abstract layers of meanings and themes. And finally, they are symptoms indicating socio-cultural circumstances of their production and reception (Kukleva, 2009). Drawing on research from film and literary studies, narratology, philosophy, psychology, and sociology, the book offers conceptual tools for analyzing each of these four aspects in detail and for understanding our perceptual, cognitive and affective reactions to characters. The character's readings and articles are used to strengthen the statement and support the analysis of how abusive military authority affects the movie characters, especially that the study also focuses on the impact towards characters.

According to Joslyn Chase (2001) in her article titled *Plot and Structure: How to Use Structure and Subplot to Add Suspense*, figuring out your plot structure is essential for your story's success. Even if you have an exciting idea for a story, great characters, and a memorable setting, you still need to put your protagonist through events that have high and escalating stakes, and structure them for maximum effect. If you want to write a great story, you need to include the elements of suspense. You can do this by using writing techniques and devices like: engaging your reader on a deep level, making your reader care about your characters, pacing, sequence of events, cliffhangers, planting clues, foreshadowing (Freytag). Without a sound plot and structure, you risk failing to thrill your readers. Today, we'll look at dramatic structure and learn how you can build an effective plan for your entire plot. By planning for success, you can create a story packed with suspense, with all the right twists in all the right places. While plot is specific to your story and the particular events that make up that story, dramatic structure is more universal and deals with the mechanics of the story—how the chapters or scenes are broken up, how conflict is introduced and amplified, where the climax is placed, how the resolution plays out, and so on (Keller). You can think of plot and structure like the DNA of your story. Every story takes on a plot, and every piece of writing has a structure. While the plot is unique to your story, an

understanding of effective structures and devices can help you develop better stories and hone your craft.

Plot is one of the most important components of fiction, according to Rene Weller and Austin Warren (2013) *Theory of Literature* that organizes the events and activities that form a tale. Plot can connect the many components of the task. Plot allows for the incorporation of current individuals or conditions in order to make the story possible (2002) Different work zones should be distinguished since narrative upgrades are unavoidable if unused characters arise or the story shifts to a different setting. The articles and readings mentioned in the plot, through thorough extractions of selected scenes aid in supporting the idea of abusive military authority on the characters in the movie. According to the article by Nancy L. Erickson (2004) titled *The Importance of Setting in Your Story* that whether you are writing fiction or nonfiction, it is critical to establish a setting in your scenes and story. If your readers don't know where or when the action is unfolding, they will be lost. It's on you to ground your reader by answering the journalistic questions of who, what, when, where, why, and how so your reader can visualize the events you're conveying. Setting is the context in which a story occurs (Gaiman, 2004). Just as a photograph has a foreground and a background, so does a story. The main characters and their actions form the foreground. The time and place of the events, and the social environment surrounding them, form the background. People exist in a particular time and place. Where your characters live may contribute to their personalities, values, attitudes, and even their problems. (p. 4) Your story's setting can have a great impact on the people in your story, how they react, and what they do. The setting's articles support the claim and aid in investigation on the impact of abusive military authority on the characters in the film since the setting plays a major influence on the culture issues raised.

As a result of what has been stated, studying the characters, plot, and setting in the film should aid in determining how much the entire story helps to determine the impact of the abusive military authority in the film. It should specify what parts were clearly affecting the characters in the film. Additionally, Lance Collins (2010) study on *Renewal and Redemption of the King in Joel Lamangan's Walang Kawala* that the emergence of the young gay man in independent gay Philippine film is an indication of a forthcoming social and political change and renewal in Philippine society as a whole. In this study, the symbolism of Joel Lamangan's *Walang Kawala* in 2008 is investigated using old Philippine folktales and a standard Jungian method, with special focus dedicated to the struggle of the shadow and the rebirth of collective awareness (pages 3 to 4). This method of symbolic analysis of film retains traditional Jungian theory as an alternative to the more prevalent orientations. It ends with a brief comparison of the symbolism in *Walang Kawala* to that in other recently published gay Philippine films.

According to Noel Christian Moratilla (2019) in his paper about *Occluded histories: Philippine labor after Edsa* "while the administrations following the EDSA Revolt have basked in the 'restoration of democracy,' lost in the triumphalist discourse of

People Power are little stories that foreground worker subjugation, their victimization narratives disrupting the martial march to 'progress.' Post-EDSA labor conditions have deteriorated, with a state that has remained subservient to capitalists and has generally failed to ease the situation of society's lifeblood, the working class. The state violated worker rights in numerous ways during the administrations that followed EDSA, whether directly or indirectly. People Power, which can involve anything from actual assassination of laborers or their leaders to the intimidation of employees and the violent dispersion of otherwise peaceful strikes.

In Liqun Cao (2000) studies on the Determinants of Citizen Complaints Against Police Abuse of Power, police abuse of power is a component of the larger idea of police brutality. In contrast, police brutality can sometimes include the use of lethal force. Non-physical activity that degrades citizen status, "restricts their freedom, and bothers or harasses them" (Reiss). Part of the problem in controlling police brutality is that the court (Alpert & Smith, 1994; McEwen, 1997) and many police departments have not clearly defined what is and is not brutality.

Diane Wetendorf (2004) indicated in her study *Abusive Police Officers: Working the System* that the police's duties include maintaining social order as well as defending people's rights under the constitution, property, and life. In order to do this, society gives the police permission to compel people to follow orders—whenever possible, without using force. In the world of police, the police and the non-police frequently form two distinct social groups. Everybody is capable of being a bad guy, but there are nice guys and horrible guys as well. No one outside of the police can be totally trusted, which tends to promote distrust and cynicism of everyone else. It is rare for police officers to be allowed to lower their guard because they must always be on high alert. This study examines the ways in which abusive police officers might increase their victim control and power in close relationships by making use of their authority, training, and culture (pages 10 to 11).

Lastly, Cody Telep (2011) conducted a study about *The Impact of Higher Education on Police Officer Attitudes toward Abuse of Authority*. The effects of higher education were not just restricted to four-year pre-service degrees. Officers who attended some college but did not graduate with a degree, as well as those who did, exhibited more pleasant attitudes. The pursuit of a four-year pre-service degree will be the first focus; however, it is crucial to consider whether an officer's education matters if they earn a bachelor's degree when they are already employed. The researcher investigates if obtaining a four-year degree in college has an effect on police officers' attitudes about misuse of authority.

The discussion on this topic in this chapter demonstrates that there has been published research regarding the abuse of military force. The papers that have been cited support the current study by laying the foundation for understanding the topic and demonstrating the relevance and applicability of the research problem.

This study investigates the impact of abusive military authority on the characters in Joel Lamangan's *Bakit May Kahapon Pa*?

Specifically, it delves into the film's characters as seen through extracting the plot, and lastly through the film's setting, whether it has an influence on the film progression.

The study is being supported by Film Theory of Henri Bergson, Sergei Eisenstein's Marxist Film Theory and Cultural Materialism of Marvin Harris.

Film theory by Henri Bergson that began in the 1920s is sort of a catch-all phrase that encompasses a wide variety of film studies and criticism. Basically, any academic research or early film theory or film culture studies that have been made on the art of filmmaking can be considered "film theory." Film theory is best thought of simply as the study of how the elements of filmmaking combine together to create a cinematic whole. Film theory matters because it helps us understand the films, we watch on a deeper level. Through film theory, we understand individual films and their relation to others made by the same creatives, in the same time or place, or of the same genre (Aldredge, 2001). In this study, Henri Bergson's Film theory aids in explaining the depth of the film in order to understand the plot and the scenes.

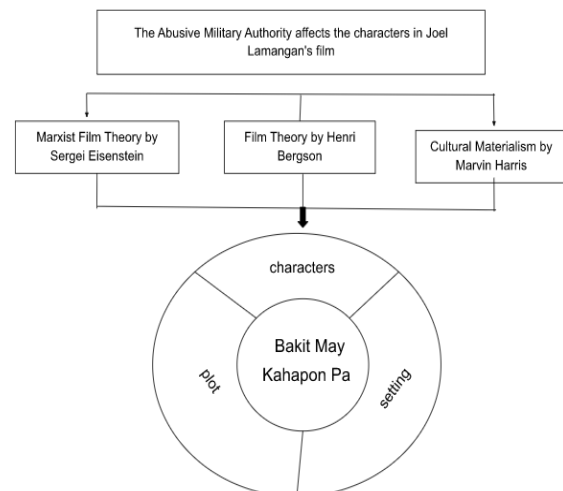


Fig. 1. Schematic presentation of the theoretical and conceptual framework of the Study

Marxist film theory is best represented in the works of Sergei Eisenstein and other Soviet filmmakers of the silent film era. Based upon the concept of the dialectic, these filmmakers sought to form a structuralist film theory and method for production. According to Mr. Saxton, Marxist film theory that filmmakers attempt to create a concrete, realistic, and unbiased structure to promote ideas, especially political ideas in a convincingly truthful way. Each shot, according to this theory, has a concrete meaning like a word, and so each shot can be put into context with other shots to "assemble" the meaning of the film in the same way that a writer builds or "assembles" a sentence or a paragraph (Wayne).

The Marxist Film Theory is utilized in this study in order to determine the characters' relationship between each other, the setting and time of the film, and how the plot conveys cultural and socio-economic and political problems in the society during the postmodernism period as shown in the film.

Cultural Materialism of Marvin Harris believes that

technological and economic aspects play the primary role in shaping a society. Cultural materialism aims to understand the effects of technological, economic and demographic factors on molding societal structure and superstructure through strictly scientific methods, according to Catherine Burgass and Jon Marcoux. Ashley Crossman says that by using cultural materialism as a research method, sociologists can produce a critical understanding of the values, beliefs, and worldviews of a period through close study of cultural products. They can also discern how these values connect to social structure, trends, and problems.

Cultural Materialism is suitable in aiding this study through interpretation of cultural aspects that affects the characters, plot, and setting of the film.

The theories stated above aid the study in investigating the impact of abusive military authority on the characters in Joel Lamangan's *Bakit May Kahapon Pa?*

This paper is beneficial to future researchers, film critiques, and viewers and their discretion. The film's significance to the country is also crucial in order for viewers, critics, and researchers to get a grasp on the history.

Definition of Terms:

The following words used in this study are being defined operationally.

Abuse refers to any action with cruelty or violence, especially regularly or repeatedly.

Authority pertains to the power or right to give orders, make decisions, and enforce obedience.

Culture is the arts and other manifestations of human intellectual achievement regarded collectively.

Characters are the individuals being portrayed in any film. In this study, particularly, the main characters of *Bakit May Kahapon Pa?*

Context is the setting in which a work of writing is situated and the background information or circumstances provided to inform why something is taking place.

Impact in this study means as a strong influence or effect into something or someone.

Setting refers to the time period and place of all events, emphasizing changes that contribute to personal development.

Scenes in our study are the selected sequences of events or actions that took place in the film.

3. Methodology

This study uses qualitative study, specifically discourse analysis. Non-numerical data, including language is collected, analyzed and interpreted in qualitative studies. Discourse analysis is a qualitative approach of analysis that investigates the meanings produced by language use. Through the utilization of this method, Joel Lamangan's *Bakit May Kahapon Pa?* receives a thorough investigation to achieve the purpose of this study, to disseminate the data gathered that upholds the main problem and sub-problems. Additionally, to provide reliable and credible information to literary arguments.

The primary source of data is *Bakit May Kahapon Pa?* a 1 hour and 50-minute Filipino drama, taken from Viva Films and made available by ABS-CBN through iWantTV Screenplay by

Roy Iglesias, directed by Joel Lamangan, and was initially released on September 18, 1996.

The secondary sources of data are taken from electronic sources including articles and movie sites about the film *Bakit May Kahapon Pa?* Moreover, the information found in this study regarding the impact of authority abuse on the characters obtained by the reliable websites, published theses and dissertations.

In order to concisely fulfill the objectives of the study, the data gathering procedure follows 3 phases: Phase 1. Character Analysis, Phase 2. Plot Analysis and Phase 3. Setting.

A. Phase 1. Character Analysis

Phase 1 shows the evaluation of the characters. The characters are evaluated through Marxist Film Theory as the main theory and Cultural Materialism as its sub-theory. This phase utilizes the characteristics of the film's characters and how the mistreatment by the military impacts them by extracting the static, dynamic, flat and round character by stating down the selected scenes showcasing behavior after being abused descriptively. In this phase, a table titled Character Analysis is used.

B. Phase 2. Plot Analysis

Phase 2 tackles the analysis of the plot. The plot is analyzed through Film Theory and with the use of Aristotelian Plot Structure. To attain the desired outcome, each plot element is thoroughly investigated. The scenes are given a thorough description and how military abuse impacts the whole storyline of the film. A table is used in this phase titled Plot Analysis.

C. Phase 3. Setting

Phase 3 focuses on the setting. The setting is examined using the three key elements of setting by extracting the place, time and context and by stating the scenes descriptively. Film Theory as the main theory evaluates the setting of the film in order to identify the impact of the military maltreatment as whether the setting plays a vital role on how each character's behavior is widely impacted. Table titled Setting Analysis is used in this phase.

D. Data Analysis

This study utilizes the discourse analysis method of the qualitative approach. The method includes a non-numerical presentation of the data analysis of the evaluated literary works. It investigates and deciphers primary and secondary sources to gather the information needed to explain the study's main problem and subproblems. Furthermore, the three phases of the data gathering procedure utilize Henri Bergson's Film Theory, Sergei Eisenstein's Marxist Film Theory, and Marvin Harris' Cultural Materialism.

The gathered data in Phase 1, 2 and 3 are employed as a reference to explain the impact of abusive military authority on the characters in Joel Lamangan's *Bakit May Kahapon Pa?*

E. Ethical Consideration

This literary study is qualitative in nature and is purely discourse analysis, Therefore, there was no harm caused to a

person, an organization or animals during the conduction of the study. As the study is purely qualitative and only focuses on the text subject, no human or animal rights are violated. The researchers make sure that the research does not go beyond the scope and limitations of what is being studied. Thus, the data gathered does not involve any alteration or deception as it only presents the data acquired and analyzed. In addition, the sources that are taken as related literature for the study, as well as the authors, are properly cited and acknowledged and given credit to them.

4. Results and Discussion

This section presents the data in order to answer the sub-problems raised in the study generated through the literary method used.

A. Characters

The table shows the evaluation of the characters. The characters are evaluated through Marxist Film Theory as the main theory and Cultural Materialism as its sub-theory. Literary types of characters are also applied in this phase. This table utilizes the movie *Bakit May Kahapon Pa?* to determine the impact of authority abuse by extracting the characters.

Table 1
Character analysis

Characters	Scenes	Behavior	Impact of Authority Abuse
Helen/Karina Salvacion	she witnessed how authority killed her parents	wrathful revengeful	became traumatized and murders the military general
Leah Valderama	discovers her father's terrible secrets	angry confused	despise her father for being ruthless
Mumay (Leah's daughter)	reprimanded and yelled at for eating candies	innocent sometimes disobedient	had a shift in attitude and disobeyed her mother
Marco/Mark Obria	accused of murdering the general's son	honest fearful	was killed and tortured in order to confess to a crime he did not commit.

In Joel Lamangan's film "Bakit May Kahapon Pa," residents of Barangay San Marco are labeled as communists. They remained firm and attempted to clarify the situation by informing the military that they were not communists, but they were ignored and began firing guns, killing Helen's parents. They had been warned to leave by a priest, but they refused. According to Reiss, police power abuse is part of the larger concept of police brutality. However, police brutality can sometimes involve the use of deadly force, while other times it can be non-physical behavior of any practice that lowers citizen status, "restricts their freedom, and annoys or harasses them." Investigations conducted by the Christopher Commission (1991) revealed that brutality was one manifestation of the frequently troubled relationship between the police and the community they are supposed to serve and protect. Additionally, scandals and legal actions related to abuse of power put organizational stability and leadership continuity in danger (Chen, 1996; Kelling et al., 1988; Sherman, 1978), as the organization runs the risk of outside interference and the police chief ran the risk of losing his or her job.

Young Helen, who has seen her parents being shot by the military and later killed, remembers every detail of what happened. Helen was a lovely young lady before the disaster that ruined everything when the military wreaked havoc on San Marco and her life. That day is a nightmare for her, a torment that will haunt her dreams until the day she dies. She witnesses the tragic deaths of many people in their town who were gunned down, but instead of reporting the incident to authorities in search of justice, she takes justice into her own hands and seeks vengeance. Many police departments, according to Cao, do not gather or maintain data on police power abuse. Not every citizen who has experienced police abuse of authority files a formal complaint with the police force. Because of this, a review of official documents may reveal "the reporting philosophy of the individual agency and overall conscientiousness of the individual agency" (Lersch,1998, p. 82). From the perspective of the police, citizen complaints about the abuse of authority may be the result of the fact that the complainants have been detained for legal reasons or have taken into account the possibility of winning significant legal judgments. Though studies on citizen complaints suggest that citizens do not file complaints purely for personal vengeance motives, not all recorded complaints are legitimate (Russell, 1978). This is particularly the case when there are barriers to citizen complaints, such as individual fear of retaliation, complicated and troublesome filing processes, and most significantly, the possibility of being charged with a crime for filing false reports (National Advisory Commission on Criminal Justice Standards and Goals, 1973). The willingness to complain seemed to depend on what happens to people, according to Bayley and Mendelsohn's (1969) observation. Helen's fictitious mission to the Valderama's continues as she grows closer to them. She even killed General Valderama's sister and son because they shared the same last name and had blood running through their veins, but she was too overpowered to take any further action. She was unaware that over time, she resembled the monster she feared. She is a con artist who can get away with telling lies because sometimes she goes by the name Karina, sometimes she goes by the name Helen, and sometimes she just goes by a different name to trick someone.

Lea Valderama the good and diligent General's Daughter who will go above and beyond to please her father and brighten his day, especially on his birthday. She admires her father but fails to recognize the hidden qualities that he carries. She may appear stern when Mumay asks for candy, but that is her way of loving her child. She is still terrified because Mumay, along with Karina, their strange guest house tenant, has gone missing. She was too preoccupied with being Mumay's primary parent. Knowing that her dearest father would murder someone and being a mentor for such a horrible crime. She did not recognize General Valderama in this manner. Obviously, she would only look for her father's good deeds because he is Mr. Clean. She is bright and reasonable after spending enough time learning about Madrigal and the town of San Marco. She did not turn a blind eye when she learned of her father's deed; instead, she confronted him. That expression on her face, the sympathy for those who had died in San Marco in October 1971. Even after

learning about the outrageous orders her father gave to massacre the town of San Marco, she is still in the right mind to speak to her father because he is still her father. The way her father talks about killing someone makes her heart clench. She detested him. She was disgusted by the idea that her father, Valderama could be ruthless. She eventually makes all the connections between the data she learned from the Colonel, Johnny Madrigal, and her father. Knowing that Karina is from San Marco, it all makes sense that the destruction from long ago is still ongoing. Durkheim (1925/1961) defined morality as having three components: discipline, which consists of consistent behavior and responding to authority; attachment to the group, which implies actions are oriented toward the good of society; and autonomy, which implies acting with knowledge of the consequences of actions. Officers have a lot of discretion, which forces them to act independently while also protecting the public, making moral education particularly crucial in law enforcement (Cody, 2011).

Mumay, Lea Valderama's daughter, is a sweet and obedient child. At their initial meeting, she asks Karina to be her friend. It wasn't long before she started to get attached to Karina, who is always there for Mumay as a friend, listener, and playmate. Mumay receives candies from Karina and consumes them in spite of her mother's warning that it will harm her teeth. When Mumay returns home and her mother discovers her eating, she is reprimanded but becomes upset because she wants to eat the candies, but her Lolo scolds her even more and throws it in the garbage can. Mumay's attitude change eventually and grew closer to Karina, who never reprimands her and actually acts like her mother and a friend.

In the film, Mark or Marco Obria, an innocent citizen who noticed Mario Valderama, son of General Valderama, dead body in his car with the name "Marco" written in front of Mario's car, was tortured and killed. During interrogation by military authorities, he admitted that he is only a messenger and has no relations with communists. During the Marci dictatorship, peaceful labor rallies were violently dispersed, and many labor leaders were imprisoned, tortured, disappeared or killed (Torres-Yu 2003; McCoy 2001). He tried to persuade the authorities while they were beating him, but they ignored him. The military eventually realized he was innocent, but it was too late considering that they had already brutally murdered Mark.

The impact of authority abuse here is that Helen takes justice into her own hands and seeks vengeance. Lea Valderama who despised her father after learning of his outrageous orders to massacre the town of San Marco.

Mumay's changed attitude is due to poor discipline, while she is constantly neglected and reprimanded. Mario Valderama's innocent life was taken as a result of seeking vengeance, and Marco Obria's portrayal in the film is reminiscent of one of many innocent people who have been wrongfully accused and murdered by military authorities throughout history (Reiss, 1971).

B. Plot

The table deals with plot analysis. Aristotelian Plot Structure and Film Theory are used to examine the plot. This phase

utilizes the movie *Bakit May Kahapon Pa?* Each plot piece is carefully examined to achieve the intended result. The scenes are described in detail, along with how the film's overall plot is impacted by military abuse.

The movie started with a horrible scene: the police are surrounding Valderama's house, there are reporters reporting what happened inside. Karina looks down at the police from the window. There was a soldier named Mario Valderama who stopped his car because there was a twig blocking the way, but he didn't get down and suddenly he was shot in the head. Karina and Mario Valderama are talking about a room that Karina will rent, and they agreed that Karina will be the one to rent it. Karina went to the grave of her mother and father with a bag, and she read a bible. When Leah, Mumay, and General Valderama arrived at Mario's house, they interviewed General Valderama about the death of his son. They shook hands with Asuncion, and General Valderama told Asuncion that they would need his help in investigating Mario's death, even though he is retired. Everybody is capable of being a bad guy, but there are nice guys and horrible guys as well (Wetendorf, D. 2004). While interviewing General Valderama at the congress, Karina was always looking at General Valderama angrily while interviewing him at the congress told her acquaintance about her and Mario's plan for her father to compile videos to pay tribute to their father's retirement even though Mario is no longer with her. The assistant introduced Karina to Leah and Mumay.

Table 2
Plot analysis

Plot Structure	Scenes	Impact of Authority Abuse
Exposition	Mario got shot in the head	innocent man died because of the revenge
	Karina has been interviewed by policemen about the death of Mario	become liar
	Because of the fan, she remembered about the helicopter	traumatized
	there were soldiers who visited in the orphan and Karina hit the soldiers	disrespectful
	Mulong wanted Karina back to their movement	opportunism in the government
	Mumay eats candy without the permission of her mother	change of behavior
Rising Action	plan to kill General Valderama	desperate of getting revenge
	Karina believed that all soldiers killed his parents	traumatized
	Karina remembered how her family were massacred and she always crying	having post-traumatic stress
	Karina remembered the happy times she had with her parents while crying	deprived from the death of her parents
	Leah disappointed about what her father did 25 years ago	despise her father for being ruthless
Climax	Mario beaten to death	Accused of being a killer and died innocent
	dreaming about her parents and can't sleep properly	Insomnia caused by depression
	ignoring the advice of Fr. Samonte	Refusal to believe in religion
	Karina gives food with poison to the guards and maid	Innocent people affected by revenge
	set off the bomb	Rebellion
Falling Action	Leah immediately goes home	Panic attack
	General Valderama got shot in his legs by Karina	No hesitation to kill
Denouement	Bomb explodes, both General Valderama and Karina die	Sacrifice her own life

Mulong approached Karina on the way back and told them about the movement, that Karina wanted Mulong to return to

the movement. Karina is one of the suspects in the death of Mario and she has been interviewed, before the two policemen started talking about investigating and looking closely at Karina because she might be the killer. While Karina was talking to her client, she suddenly remembered what happened to her 25 years ago. Non-physical activity that degrades citizen status, "restricts their freedom, and bothers or harasses them" (Reiss, 1971). Because of the ceiling fan, she remembered the helicopter splash. She returned to the past when she saw a helicopter and a soldier, she would be angry because she believed that this is what killed his parents. She also remembered that when she was still in the orphanage, there were soldiers who visited the orphan and she hit the soldiers and made him kneel down, a nun told him that he was the one who punished her and told her not to think that if he sees soldiers, they are demons. Karina was not able to listen and tell her client what she was talking about until her client just walked away. Karina and Mumay went to the park without the permission of Lea, and the worst was when they got home, she ate a lot of candy and her mother was angry with her because she is not allowed to eat candies.

The impact of authority abuse here in the exposition is that innocent lives are taken, whether by purpose or accidentally. In order to protect herself and carry out her plan to kill General Valderama, Helen lies about the claim that Mario was killed. She is traumatized, and when she sees a fan, she recalls that it is a helicopter, which prompts her to recall the awful events that occurred 25 years ago. Studies such as Astin *et al.* (1993), Dutton and Painter (1993), Paul (2004), Sackett and Saunders (1999), and others have demonstrated the significant negative impact of spousal psychological abuse, including low self-esteem, anxiety, depression, learned helplessness, and posttraumatic stress symptoms. Seagull and Seagull (1991) suggested that in post relationship, post crisis emotionally abused women, these outcomes may be exacerbated by accusatory suffering, which includes a debilitating resentment and victim status. Since she had been left an orphan and now gets upset whenever a military comes to the orphanage, she started acting disrespectfully. She even threw a stone at one soldier. Some people don't follow the government's orders due to the misuse of power, so they start a movement. Karina's influence on Mumay has an impact on her behavior.

Karina gets her notebook to read again her plans on how to get revenge on General Valderama and it also states in her notebook the date and the time she will do the revenge. While Karina was sleeping, she had another dream while she was calling her mom and dad, who were carrying their graves. The past was haunting them through flashbacks, nightmares, and body memories that were unrelenting in their intensity, as were their own attempts to shut off the overwhelming nature of these intrusive experiences with whatever substances or behaviors were available (Bloom, S.L. 2000). Karina cried, and she remembered how her parents were massacred by the soldiers. She always believes that all soldiers are the ones who killed her parents. Karina continued to cry, and she remembered the happy times she had with her parents. While Leah interviewed one of the co-soldiers of her father, she was shocked by the

information about what her father did 25 years ago. She immediately goes home and talks to her father about the past, which she was disappointed to hear, comes from her father's mouth. One early study (Chevigny, 1969) concluded that citizen complaints about excessive physical force constituted a substantial proportion of all complaints filed.

The impact of authority abuse here is Karina is so desperate to seek revenge that she even has a plan. Karina suffers from post-traumatic stress disorder. She constantly remembers the events that occurred 25 years ago, and the worst part is that she can't sleep. Losing a parent is always a tough experience, whether you are a young child or a grown adult (Glatt, A. 2018). She also occasionally has dreams about her parents, and the most painful part is that she misses being bonded to them.

Mark is the suspect in the murder of Mario, who was beaten to death in Valderama's house in Laguna. Abuse of power is defined from the perspective of the civilian and refers to citizen allegations of unlawful arrest/detention, illegal search or seizure, harassment and intimidation, misuse of authority, and improper language by sworn officers (Cao, L., & Huang, B. 2000). Karina went to church and confessed her plans to kill the Valderama's, the priest, who had been her orphanage guardian, was enraged by the Valderama's and told her to forget what had happened. She told the priest that she dreams and remembers his mother crying and his father being shot, she can't sleep every night properly. Carrying many different traditional diagnostic labels, we came to see our patients as suffering from the complex disorders related to exposure to overwhelming stress (Herman, 1992; van der Kolk *et al.*, 1994) She believes that all soldiers are murderers and oppressors. Fr. Samonte tries to give advice to Karina to make her realize that her plan was dangerous and it could kill her but Karina ignores then immediately runs out of the church. Karina started her plan. Karina made the guards and nannies eat, but the food also made them sleepy, and she turned off the electricity in the house and set off the bomb.

While Lea finalizes the tribute video to her father's retirement, she realizes that Karina is one of the survival victims from 25 years ago and immediately goes home. When the body is exposed to extreme states of emotional arousal leading to a potentially life-threatening level of physiological hyperarousal, the brain rapidly employs strategies of self-protection (Bloom, S.L. 2000). Karina went up to the room of General Valderama while holding a gun. While the gun was pointed at General Valderama while he was sleeping, Karina cried because she remembered what General Valderama did 25 years ago, then she shot his legs and General Valderama woke up. He was shocked to see Karina point the gun toward him. Negative emotional experiences of anger, shaming, ridicule, cynicism, and humiliation are far better tolerated or even encouraged in such systems. Violence or the threat of violence is tolerated, encouraged, and used as an on-going method of controlling the behavior and experience of others (Bloom, S.L. 2000) but it's too late the bomb explodes and they both died in the end. Outside, everyone was shocked by the explosion. Lea and Mumay then were frantically crying wanting to get in.

The plot of the movie centers on Helen's desperate for

revenge. She affects, controls, and sometimes even endangers the lives of innocent people. It is evident that the trauma is severe and Helen's life was dangerous throughout due to her determination to get revenge. They had learned to survive and to cope with overwhelming stress, but the price of their survival had been paid with their mental health ((Bloom, S.L. 2000).

C. Setting

The analysis of setting is shown in the table. Film theory is used to analyze the setting in order to determine the impact of the military abuse and whether or not it has a significant influence on how each character behaves.

In the exposition, Helen, also known as Karina, is seen in the wake of Mario Valderama, the son of General Valderama, whom Helen had killed. It was then later stated that this was according to the plan: to take the lives of the entire Valderama family. It just means that Helen does not mind doing dirty work just for the plan to push through, even if it involves the ones who were not involved in the first place. It does not matter to Helen if, in the process, the life of an innocent person should be taken away, as long as the plan gets to be executed. Also, in this scene, it is shown how Helen had carefully planned the revenge. Helen befriended Mario, as stated and also lived in their territory. Helen acted out like she was innocent and even introduced herself by a different name: Karina (Chase, 2014). The impact of authority abuse here is that innocent lives are taken away, either intentionally or not. Helen here would do anything and just everything for her revenge plan to be successful and it means that Helen does not only plan on getting revenge on General Valderama alone but the entire Valderama family.

Table 3
Setting analysis

Plot structure	Setting	Meaning	Impact of Authority Abuse
Exposition	Valderamas' house	Helen doesn't mind if she takes away the lives of those uninvolved as long as she gets to continue on her plan	An innocent life is taken away just for Helen to get her revenge
Rising Action	Catholic Church	She visits Fr. Samonte to confess a sin she is about to commit. The priest tells her to not do it but she is too revengeful and doesn't listen to him.	Refusal to believe in religion or listen to anyone
Climax	Valderamas' house	For Helen's plan to be successful she poisons other people	Her thirst to revenge; does not care about others
Falling Action	Valderamas' house	Helen has no hesitations. Helen kills General Valderama	Helen has no fear to kill
Denouement	Valderamas' house	Helen doesn't mind risking her life just for her plan in getting revenge to be successful	Helen risks her life to revenge

In the next scene, it took place in a Catholic church where a priest with who Helen was acquainted was staying. It shows here that Helen, despite the capability to commit a heinous sin, still has a religion and beliefs (Gaiman, 2004). Here, Helen is shown telling or as if confessing to the priest the next and most

important part of the plan, which is to take General Valderama's life. However, the priest was against it and sermon Helen saying that the plan is taking too far and that according to their religion, taking away another's life is not the best way to get revenge and it is a great sin. Helen got furious and pushed away the priest who was begging Helen not to continue.

For Helen, the impact of authority abuse here is that she refuses to believe in religion and listen to anyone else's opinions. In the movie, there were many scenes showing Helen praying religiously in front of Catholic scriptures. It was also seen in other scenes how often Helen visits the priest for consultation. It just shows that Helen is too overpowered with the want to really take on revenge.

Here, in the climax, Helen comes home handing out food to the security guards in the house of the Valderamas. Later on, it is seen that the guards have been knocked out to unconsciousness, due to poison in the food. Helen's perfectly laid-out plan is seen to be coming to an end as the mood of this scene becomes gloomy and eerie (Erickson, 2018). Helen is shown in this scene as if she does not mind that many innocent lives are involved. The guards in their house do not look old, it is safe to assume that they are even the same age as Helen. Meaning, the guards are innocently involved because they might not be aware of what has happened to Helen and the people of their barangay back then. Food poisoning is even the best resort for Helen, whereas there are other ways to busy the guards without the need to cause harm.

The impact of authority abuse, in this part of the film, is that the lives of the innocent are also at stake in order for Helen to execute the plan. Helen's desperation to get revenge is too strong that she no longer cares about others and whether they get affected or even die along the way.

In the falling action of the film, Helen finally shoots General Valderama in his sleep. The setting of this scene is set at night when the other maids are already falling asleep and the poison in the guards' food has already penetrated their systems (Warren, 1994). Helen and General Valderama had a one-on-one fight. It is seen here that they were pushing each other at the staircase. General Valderama was already hit so was weak to stand after falling off the stairs, whereas Helen stood. In this part, outside, is Lea together with the police force calling out Helen. Also, in this scene, Mumay sees her grandfather and cries thinking that he was dead. Helen called upon Mumay, saying what she kept saying to the child: "*Nagtagumpay tayo*". Helen kept brainwashing the child all throughout the film that Mumay's grandfather is a demon. Later on, after Helen hugged Mumay, Helen instructed the child to go outside. Without the knowledge of Helen, the general also had his gun and took aim at Helen.

In this part, the impact on Helen is that she has no fear to commit murder even if looking at it face to face and closed up. Helen had no hesitations and was even talking to the sleeping General as if this was Helen's most successful action in her life (Gaiman, 2004).

The film has come to an end with the bomb, that Helen had set up, exploded. After the general also shot Helen, the film directs to where Helen planted the bomb and it was seen only

having a few seconds left. Helen was seen murmuring to herself and kept saying that finally, she had done it. Then the bomb exploded. Outside, everyone was shocked by the explosion. Lea and Mumay then were frantically crying wanting to get in.

Helen, in order to really complete the plan, ends up also losing her life. This just means that Helen is really willing to go to lengths even risking her life just to get revenge against General Valderama (Kukleva, 2009).

The film surrounds around Helen's desperation to get revenge. She involves and affects other people who were innocent and even caused harm to their lives. Because of Helen's thirst to get the plan done, it is seen that the trauma is so severe and her life was really on edge all throughout.

5. Conclusion

Based on the findings, there is an eminent abuse of military authority that has created an impact on the characters of Joel Lamangan's *Bakit May Kahapon Pa?* as shown in the analysis of the characters, plot, and setting. The findings of this study are significant to today's generation in that there should be events where people in positions of authority abuse their power, and people should be aware of how it can affect lives and lifestyles.

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