

the inescapable evidence against rizal is, ironically, made visually tangible through the props. in the second sequence, set in the time period in which rizal wrote noli me tangere and before his alleged retraction, we see rizals childhood bedroom with the blue curtain, as he was growing up as the focal point of his mother's love, framed in the corner (figure 6). the way the portrayal of childhood is distilled and simplified is illustrative of de leon's intentions. (5) the simplicity of the setting, the lack of props, and the absence of the mother - the third most important figure in rizals life - are meant to represent rizals purported disavowal of his own writings. in addition, rizals red clothes, the blue curtain, and the framed image of his childhood bedroom stand as tacit testimony of his alleged retraction. the sequence of rizal in the mental hospital depicts the last two years of his life. (6) the way de leon creates the mental hospital sequences is strikingly metaphorical. the entire sequence is framed by the psychiatrist's office and a chair with ropes strung out of it. the room is partitioned by a wall that contains a barred window. the psychiatrist's office is draped in red, reminiscent of the clothes rizal was wearing when he was first incarcerated. the director uses the light and colour to lend meaning to the mental state of rizal. the red and the very white lines on the walls symbolize the anguished soul of the reclining rizal. the presence of the ropes, an allusion to the flogging that was a standard punishment at the time for any sort of transgressions, most often by the spanish authorities, against rizal, also imply the agonizing state of mind of the reclining rizal. the room is totally dark except for the small window, and the only light that is emitted comes from the winking red lamp, which serves to signify the redness of rizals clothing. the light, however, is too small to illuminate the entire room.

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