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TALES OF IMMIGRATION IN BRITISH FILMS
BACHELOR THESIS

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Prohlašuji, že jsem bakalářskou práci vypracoval samostatně
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.....
vlastnoruční podpis

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ABSTRACT

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This bachelor thesis deals with the topic of immigration in the films *District 9* and *Children of Men*. The aim was to compare the two films in terms of migration and to find out whether real events and stories of immigrants inspired the creators, and whether the filmmakers managed to predict current events in the world. The thesis includes four chapters. In the first chapter, I deal with migration and immigrants from a theoretical point of view, such as socio-cultural factors, migration policy, and the current situation in Europe. In the following two chapters, I analyze two selected films individually. I deal with how filmmakers were able to combine the theme of immigration with the sci-fi genre, whether they were inspired by real events and how they present the topic of immigration in film. In the fourth chapter, I compare the two films in terms of how the films differ from each other in immigrant storylines and how they develop the topic of migration.

Key words: immigration, refugees, immigrants, migration, Children of Men, Potomci lidí, Alfonso Cuarón, District 9, Neill Blomkamp, science fiction

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INTRODUCTION

Stories of immigrants and migration themes have appeared in films almost since their inception. In most cases, films that deal with these topics are profiled as psychological and social dramas, and their central theme is the life story of characters who are immigrants or characters who are in close contact or conflict with immigrants. The storylines of these dramas often reveal the struggle of immigrants with a new culture and their efforts to integrate into society. Only sporadically do cinematographers decide to incorporate the theme of migration, the stories of immigrants and the intercultural collision, in the science-fiction film genre. This was the main reason why I chose two award-winning sci-fi films for analysis in terms of migration and the story of immigrants. I researched how the filmmakers were able to capture these topics and connect them with the sci-fi genre.

Initially, in my bachelor's thesis, I deal with the topics of migration and immigrants from a theoretical point of view. I examine the current immigrant situation in the world, historical and social context, migration policy and related problem of refugee smuggling, the division of immigrants into categories according to their reasons and motivations for leaving their homelands and moving to developed countries. Subsequently, I deal with the obligations that states have towards immigrants and, conversely, what fundamental rights immigrants have when arriving in a foreign country. The theoretical part conflicts with the views of supporters and opponents of the current migration policy in the European Union. As an example of an opponent of the widespread acceptance of refugees, especially from the North African regions, I chose the publication of the former president of the Czech Republic, which explains his legitimate concerns about the refugee crisis.

In the second part of my thesis, I analyze two sci-fi films that deal with the topics of migration and immigrant stories. The titles *District 9* and *Children of Men* are award-winning films that often appear in the charts of the best sci-fi films of the 21st century. However, these films are seldom viewed primarily from the perspective of migration themes and immigrant stories. In my bachelor's thesis, I analyze these films from different aspects and how they approach these migration topics. Specifically, I deal with how films represent the theme of immigration, how films differ from each other in immigration storylines, and how the creators were able to combine the issue of immigration with the science fiction genre. Likewise, whether real immigrant stories inspired the movie creators and whether they managed to predict future migration events.

1 GENERAL PRINCIPLES ABOUT IMMIGRANTS AND REFUGEES

1.1 THE TOPIC OF IMMIGRATION IN TERMS OF HISTORY, SOCIOLOGY, AND THE CURRENT GLOBAL SITUATION

In the introductory chapter, I deal with an outline of the migration situation in Europe and the factors that shape the current state of affairs. I mention how the world has changed since the 20th century and how it has affected people's rights and migration policy.

As Carens observed, people have been moving geographically since time immemorial, and the current phase of global interactions has brought about a significant change in people's migratory mobility over the past decades, as well as continuous growth. The evolution of the global economic system and the development of technology have enabled the unprecedented movement of capital, goods, information, and people for the first time in human history. The world has become very interconnected, and social processes and collective action in one part of the world can have a significant impact elsewhere. Migration is one of the constitutive transnational practices co-shaping the current form of global change. Geopolitical, economic, or culminating interactions and conflicts not only initiate migration mobility but also shape the conditions in which migrants live their lives. The current debate on migration is mainly influenced by the media debate on refugees trying to get to Europe from war zones in Syria, Iraq, or Libya. These refugees were joined by others who found themselves in a difficult situation in other countries. Both practical and theoretical approaches to migration are strongly determined by the broader political, economic, and cultural context, but often only within individual parliamentary terms. (Carens, 2016, pp. 7-8)

According to Dummet, nationality and race can be perceived as part of the identity of the state, and those who do not belong to the proper race or do not have the right origin may be denied entry, permanent residence, or final recognition of belonging, citizenship. The identity of the state may be based on a particular religion, for example, in countries known as "Islamic Republics." The world at the turn of the twentieth century is a world in which there is almost no problem to cross borders without difficulty, in which travel is faster and easier than ever, and in which many disasters such as persecution, violence, war or famine force people to flee from the countries they inhabit. It can, therefore, be said with certainty that in a globalized world such as today, no state should consider race, religion, or language as part of its identity. If a state fails to do so, minorities of the disadvantaged race, non-preferred minorities, and non-majority minorities will inevitably live within its borders.

These minorities will suffer from persecution or discrimination, either directly based on the laws of the state or as a result of the actions of members of the dominant population. The principle of national self-determination is that everyone has the right to live in a country where no one is persecuted, oppressed or discriminated against, his or her other members of the group to which he or she belongs, where his religion, language, race, and culture can fully identify with the state under whose sovereignty the country falls. This can be called the right to be a primary citizen. (Dummet, 2016, pp. 25-26, 30)

Some cultures are dominant and infiltrate into other countries. An obvious example is the culture of the United States, from which customs such as Halloween have come to Britain and many other countries, not only in Europe. Even to some regions of Mexico, where this holiday replaces the traditional Día de Los Muertos ¹. But it is not just favored holidays, British English is gradually becoming more and more Americanized, such as ID (an abbreviation of identification) or "corn" instead of "maize" or a complete change of phrases, from the original British expression "It looks as if it were..." uses the American variant "It looks like it is..." This is proof that one culture can prevail over another without immigrants. (ibid, pp. 35-36).

According to Woldeab, during 2018, there were more than 244 million migrants in the world, equivalent to 3.3 percent of the global population. Since the beginning of the 21st century, the number of migrants has risen by 85 million worldwide, a percentage increase of 49 %. The International Organization for Migration (IOM) defines a migrant as, "A person who moves away from their place of usual residence, whether within a country or across an international border, temporarily or permanently, and for a variety of reasons." Thus, we can consider a migrant as a person who moves his home from one place to another. (Woldeab, 2019)

1.2 ROOT CAUSES OF MIGRATION AND THE MOST COMMON TYPES OF MIGRATION

In this passage of the thesis, I focus on the interpretation of the root causes ²of migration and the associated pull and push factors. Furthermore, I deal with the definition of the four most common types of migration that currently occur in the world.

¹ Día de los Muertos, or Day of the Dead, is a celebration of life and death. While the holiday originated in Mexico, it is celebrated all over Latin America with colorful calaveras (skulls) and calacas (skeletons).

² the fundamental cause, basis, or essence of something, or the source from which something derives (Department of Enterprise Services)

Recognizing the root causes that force people to migrate is a crucial factor in understanding the current global situation in the world. The root cause is the fundamental reason why an event happens, in our case migration. Often in the case of immigration, so-called pull and push factors are characterized. Push factors are reasons why people want to leave their home country and pull factors are reasons why people want to move to another country. (Root Causes of Migration) The most common pull and push factors are indicated in Figure 1 in appendices.

We can distinguish individual groups of factors into safety, economic, environmental, and social categories. Safety factors can cause danger to individuals, resulting in their migration. Persecution and discrimination based on race, religion, nationality, or political opinion can be a reason for people to commit to migrating longer distances, seeking safe and free refuge. The danger to individuals may further be based on a formal factor such as war or informal local circumstances, such as gang activity or civic riots. Economic factors are a highly common reason for migration and can be of a permanent or seasonal nature. It is often said that economic migration is based on people moving from weak areas to developed areas, where they have more favorable working conditions and, above all, higher wages. Migration from rural areas to large cities also occurs frequently. For example, crop failures caused by drought or other uncontrollable factors affect the wages of agricultural workers. They can also lead to food shortages and famine, which causes people to move to places with promising job offers and climatic conditions. Furthermore, pollution of water, air, and soil can cause serious health problems, which can result in people moving to places with a cleaner unpolluted environment. Behind social factors is people's desire for a better quality of life. We can also understand social factors when people go to places with a better health background because they are afraid that the medical procedure they need would not have as much chance of success in their area of residence as elsewhere. (ibid)

The above factors are subsequently related to the definition of individual types of migration. According to The International Organization for Migration (IOM), the four most common types of migration are Labor migration, Forced migration or displacement, Human trafficking, and modern slavery, and Environmental migration. (Woldeab, 2019)

IOM defines labor migration as, "The movement of persons from one State to another, or within their own country of residence, for the purpose of employment." During 2017, more than 164 million migrant workers were registered globally. This figure equals 59 % of the world's international migrant population in the same year. The number is so enormous in the

case of labor migration because it also includes migration from rural areas to cities without this migration going beyond national borders. Labor migration also includes movement outside national borders, where people travel to other countries for better working conditions. In the case of labor migration, economic, political, and environmental factors play a role. (ibid)

IOM defines forced migration or displacement as, "The movement of persons who have been forced or obliged to flee or to leave their homes or places of habitual residence, in particular as a result of or in order to avoid the effects of armed conflict, situations of generalized violence, violations of human rights or natural or human-made disasters." Of the 70.8 million people forced to migrate during 2018, 41.3 million were internally displaced. The remaining 25.9 million are refugees, and 3.5 million are asylum seekers who have been externally displaced. Over the last ten years, there has been a 50 % increase in forced migration, both within and between national borders. (ibid)

IOM defines human trafficking and modern slavery as "The action or practice of illegally transporting people from one country or area to another, typically for the purposes of forced labor or sexual exploitation." Of the 25 million cases of victims of forced labor registered in 2016, 5 million were noted to have crossed international borders. However, these data do not have adequate informative value due to the unofficially unconfirmed unknown number of victims of human trafficking and modern slavery. (ibid)

Ultimately, IOM defines environmental migration as, "Persons or groups of persons who, predominantly for reasons of sudden or progressive changes in the environment that adversely affect their lives or living conditions, are obliged to leave their habitual homes, or choose to do so, either temporarily or permanently, and who move within their country or abroad." During 2018, over 17.2 million people from 144 different countries were relocated due to environmental disasters. Most people were relocated within their countries of origin, and only a fraction was forced to transfer beyond the country's borders. (ibid)

1.3 THE SOCIO-CULTURAL PERCEPTIONS OF IMMIGRANTS AND THEIR CHILDREN IN A COUNTRY THAT HAS GIVEN THEM REFUGE

In the subchapter, I deal with how difficult it is for immigrants to preserve indigenous customs and traditions and, at the same time, how difficult it is to integrate into their lives cultural and socio-social habits from a foreign country with a completely different culture to which these migrants immigrated.

Dummet states that the stories of immigrants are diverse, and it is often the case that immigrants did not leave their country voluntarily, but were driven by famine, war, or persecution. If, in such cases, immigrants do not subsequently have the opportunity to return to their home country after a certain period. They will, at some stage, have to decide to stay where they are and then link their destiny to the inhabitants of the country that has given them refuge. The children of these immigrants, assuming they are accepted by society, will think differently from their parents. They are likely to preserve some of the traditional customs of their parents but will be considered full members of the national community into which they were born. From their point of view, this national community now includes their customs and culture, as well as the traditional customs and native culture from their country of origin. Over time, complete assimilation may occur. For example, British descendants of Huguenot refugees may know their background, but in all other respects, they are indistinguishable from the rest of the population. Or complete assimilation may not occur, in which case, there will be a part of the community whose habits differ in some respects from those of the majority. Immigrants and their descendants have the problem of combining different cultural traditions in their lives. This problem is becoming less pressing for each generation. Only they themselves can solve this problem and deal with it. The task of others is to give them the freedom to make their own choices. (Dummet, 2016, p. 38)

In accordance with Dummet, for immigrants, the problem of combining different cultures and limiting native habits varies substantially for the generation that lived in their original culture and for the generation that was born straight into "a foreign new" home.

1.4 THE STATE OBLIGATIONS TOWARDS REFUGEES

In the current passage, I reflect on the obligations and rights of states to individuals who wish to enter and reside in their territory. Countries should treat all individual people equally, fairly, and provide them with everything they are entitled to. However, the rights of residence differ from state to state, and these rights also change in relation to the situation in which a particular region or even the global world finds itself. Countries are not always entitled to do so, and it is currently the case that some countries are violating these fundamental rights.

Dummet observed that the UN Universal Declaration of Human Rights of 1948 enshrines the citizen's right to live in his country and to enter its territory at any time. Therefore, no state can legally expel its citizens. The right to live in a particular country or to enter its territory naturally differentiates a citizen from a non-citizen. However, there are exceptions such as; a citizen of Ireland has the right to come and live in the United Kingdom and vice

versa; a citizen of a Member State of the European Union may enter the territory of any other Member State and remain there if he/she takes up employment there. Some countries recognize The Right of Place (*ius soli*). This principle states that anyone who is born under the jurisdiction of a state becomes a citizen of it. The United Kingdom recognized this principle until the nationality law was amended in 1983. Since the amendment of the constitution, the UK has allowed stateless children born in the UK to grant citizenship only under certain conditions. The state that has been asked for asylum by a refugee has a duty not to send him to a country that returns him to where he is fleeing, but to one that offers him refuge. The 1951 Geneva Convention (with the Additional Protocol of 1966) defines a refugee as a person who "has legitimate concerns about being persecuted on the grounds of racial, religious or nationality, or because of membership of certain social strata or even holds certain political views," if he/she is outside the country of his / her nationality or if he/she does not have citizenship outside the country where he/she usually resides and is unable or unwilling to return to that country due to these concerns. The Convention thus sees refugees as persons seeking escape only from persecution and not from other conditions, such as famine, civil war, or the inability to support themselves or their family. (Dummet, 2016, pp. 49-53)

In practice, it is clear that the state must, per the Geneva Convention, make a fair assessment of the claim to refugee status of anyone seeking asylum in its territory before deciding on the next steps.

1.5 REFUGEE SMUGGLING AND STATE MEASURES

This subchapter builds on the previous one in terms of the fact that if countries altogether refuse to accept refugees from hand-held states, as is the case in some Member States of the European Union, then the black market for refugees will grow in these territories. As a result, the illegal market results in governments losing track of who is staying on their land and the specific number of immigrants who are in their territory illegally.

Carens implies that in recent years, migration laws have been gradually tightening in the western world, to control and reduce the number of migrants in the country. However, a side effect of these measures is the increasing number of illegal migrants. (Carens, 2016, p. 12)

Dummet comments that the obstacles created by Western countries for immigrants and refugees have led to trafficking in illegal immigrants. Criminal organizations charge enormous sums for the secret and dangerous smuggling of people into various Western

European countries. The cause of the smuggling of people is the efforts of Western countries to prevent all people from non-EU countries from entering their territory. Those refugees who come to these countries thanks to the organizers of illegal immigration usually remain illegal immigrants and are heavily indebted, abused, and mistreated. Western European countries have been dominated by immigration hysteria for several years. The result is a series of strict restrictions that make it practically impossible for a person who is not from the First World country to enter the state, even if it is only a short-term visit. Those refugees who take advantage of the nonlegal route to get to the country from Western Europe subsequently apply for asylum. Even though they are not entitled to asylum, the state to which they arrived cannot deport them until they have reviewed their application. (Dummet, 2016, pp. 60-61)

The problem with the black market of smugglers with illegal immigrants is also due to the anti-immigration policy of the states of the European Union, which has made the right to residence very limited for immigrants. As a result, individual migrants pay enormous sums to smugglers to transport them to EU countries, even though they will be illegal immigrants without the right to reside.

1.6 PREJUDICE AGAINST IMMIGRANTS

As the title of the subchapter indicates, this passage deals with prejudices against immigrants. What causes these prejudices, what is behind society's negative attitude towards immigrants, and how governments impose these prejudices on their citizens.

According to Dummet, morally, the most repulsive of all ways to discourage refugees is to incite prejudices against them. Incite of biases is particularly easy for governments in Britain where they can count on irrational prejudices against immigrants because they have been growing for decades. Government spokespersons achieve this effect by continually referring to asylum seekers as "fraudsters" and reiterating that the vast majority of them seek asylum illegally and thereby "abuse the system." This situation leads those less thoughtful to believe that all refugees are dishonest and have no likely reason for coming to the country except to live in it. A popular propaganda tool is to repeat the insistence that most asylum seekers are "economic migrants." This phrase obscures the distinction between refugees and immigrants and also serves to express the view that asylum seekers' motives are trivial and undignified. If we describe someone's motivation for asylum in another country as an economic one, it does not always mean that this reason is futile and unconditional. It is possible that in his country, he cannot support the family; his children may die of malnutrition. The British

public has become so accustomed to the constant official propaganda against asylum seekers that it does not reflect on this issue. The leading real motivation of negative immigration policy is racial prejudice or sometimes more general prejudice against foreigners, which, when they live in a country, are always more intense if these people are actually or supposedly different races. This was the motive of all British immigration laws in the past. However, the desire to maintain the racial purity of indigenous peoples is certainly not a valid reason to reject a particular class of immigrants or immigrants in general. (Dummet, 2016, pp. 65-66, 79)

Prejudices against immigrants arise, both due to the attunement of society, which is believed that the refugees embody everything terrible and wicked and that their incorporation into the solitude does not bring anything right, and also to the eternal theme of race. Prejudices against people of different races and skin colors have arisen and spread since time immemorial, and this social affliction has persisted to the present day.

1.7 DANGERS AND RISKS OF THE MIGRATION CRISIS IN EUROPE ACCORDING TO THE FORMER PRESIDENT OF THE CZECH REPUBLIC VÁCLAV KLAUS

In the subchapter, I focus on the interpretation of the migration crisis from the perspective of the former president of the Czech Republic, Václav Klaus. He attaches the course and increasing risks of the migration crisis to the European elites, who are prospering in this situation despite the disintegration of "primordial Europe." Klaus is convinced that the current migration crisis is not just one of the so-called crises that Europe has experienced for the past fifteen years, like financial and economic crises of 2008 and 2009 or Ukrainian crises, which started in 2015 by so-called Russian-Ukrainian conflict.

Klaus proclaims that the ongoing massive migration wave, which is still not reaching its imaginary peak, is comparable to the "barbarian" invasions of the ancient world that have caused enormous regression in the development of Europe. Subsequently, Europe successfully confronted the Arab, Mongol, and Turkish invasions, which suffered a lot of suffering and loss of life. The current situation is a similarly crucial challenge to the future of Europe. (Klaus, 2017, pp. 8-9)

In the publication, Klaus attaches the most considerable risk to the current "fashionable" ideologies of multiculturalism and human-rightism. According to Klaus, these ideologies cause the resignation of people to the concepts of home, nation, homeland, and state. These ideologies give the impression that migration is a human right and that this right to migrate

then leads to more fundamental reasons. He accuses European elites of behaving irresponsibly by supporting and defending these ideologies. (ibid, pp. 9-10)

Developed European countries, except for Great Britain, the Netherlands, and France, have not yet been the target of massive migration from regions outside Europe. Europe has not provided such a welcoming atmosphere in the past. Until 2017, migrants as a whole (not individuals) remained in areas where they historically belong, both in terms of geography, climate, civilization, and religion. We are currently witnessing a massive march of non-European migrants to Europe. The movement of migrants is organized through professional smugglers, people who trade on the border between the gray and black economy, or even in organized crime. This is a significant business whose participants are able to respond to a continually evolving situation much faster and more effectively than the governments of European countries. Consequently, many European elites are trying to exploit this migration wave to their advantage and profit. (ibid, pp. 15-17)

Definition of the current massive migration by Klaus:

The mass migration that we are witnessing in Europe today is a non-individual, collective, herd-like phenomenon, in which an individual willingly or unwillingly adjusts his behavior to the new surrounding environment. The individual thinking of this migrant, when it comes to his decisions making is – unlike in the case of individual migration – suppressed. A collective atmosphere prevails, calling for a departure into a different, perhaps better world, i.e., a more affluent and less dangerous one. It is nevertheless accompanied by an ambition to bring along the maximum of the old world's behavior and lifestyle. (ibid, p. 21)

The problem of massive migration is that it is not trying and does not want to fully adapt to the culture and overall social settings of European countries. The principle is to preserve the lifestyle, customs, and traditions of their old world, even though they have moved to a country with a completely different culture. Migrants accept only the welfare and pleasant elements of the new world. (ibid, pp. 21-22)

Klaus further points out that the politically correct terminology "people in need" is not what the European Union is currently facing. The current problem is not "helping people in need" but "helping whole nations in need." Related to this is the enormous number of migrants, which is still growing. The European Union is only concerned with how to redistribute migrants among the individual member states, but it is no longer addressing how to stop the

growing migration. Another concern is the impact of this enormous number of migrants on European society, on its coherence, atmosphere, and sense of security. Václav Klaus is convinced that if migration policy does not change, then Europe, as we know it, will be irreversibly damaged and altered, and social stability will be disrupted. The European Union has helped to create a huge problem, supported by politicians and celebrities, and not so much by European citizens themselves. (ibid, pp. 24-25, 40-43)

Proponents of mass migration usually base their view on the matter with two arguments: "Europe has a shortage of available labor, and Europe is dying out and has a demographic problem." In both cases, Václav Klaus is not convinced by these arguments. In the first case, it is clear that Europe currently has the lowest average unemployment rate in its history. According to data from 2017, there were 23 million unemployed in the European Union, which is equal to 10 % of the total labor force. The second argument is then only partially valid. The population of the European Union is aging, but it is certainly not dying out. At the moment when the topic of migration is mentioned, it is forbidden to ask about costs, and the public is not informed about the risks. This experiment, in which thousands to millions of mostly unfamiliar people come from a completely different culture and civilization, takes place without public discussion. It can be expected that the arrival of hundreds of thousands of people in an environment that is not prepared for them and to which they are not prepared themselves, will cause huge problems and complications. (ibid, pp. 54-57, 64-65)

Klaus's publication has a very gloomy conclusion. His predictions have a touch of a post-apocalyptic film. Klaus points out that the whole situation with the migration crisis in Europe is in the form of a snowball, which is gaining momentum. Thousands of migrants will soon become millions, and the European Union must defend itself against this situation and come up with a regulatory plan; otherwise, the traditional historical form of the European Union will be changed forever. (ibid, p. 77)

1.8 A SPECIFIC CASE OF IMMIGRATION ILLUSTRATING AN AMBIGUITY OF IMMIGRATION BUREAUCRACY

In the thesis, I decided to include one specific real immigrant story, which proves the infallibility of the British bureaucracy in connection with the refugees. This case is particular, but it allows the reader to look under cover of a powerful bureaucratic system, which results in people getting into serious trouble even when there is no justification in terms of common sense.

In the publication, Carens mentions the case of Margaret Grimmond, who was born in the USA and moved to Scotland with her mother as a two-year-old child. When M. G. was eighty years old, she and her family went on a trip to Australia. It was her first crossing the UK border, and she used her newly acquired US passport. On their return, immigration officials told Grimmond that he had no legal right to remain and had four weeks to leave the UK. She was finally identified as a person who had been an irregular migrant at all times since she had never obtained a legal right to reside in the UK. And she knew perfectly well that she was not a British citizen since she had received an American passport on her touristic trip. M. G. was only allowed to stay in the UK after the newspaper reported the event, and the case attracted international attention. Everyone, except a few bureaucrats, was absurd in forcing M. G. to leave where she lived for so long, regardless of legal-technical matters. She may have been an irregular migrant all these years, but it is apparent that it no longer matters. (Carens, 2016, pp. 21-22)

M. G. had the moral right to stay for two reasons: she arrived at a young age and stayed there for a very long time; M. G. arrived as a child and was not responsible for the decision to move to the UK. Growing up here made her a member of the society, regardless of her legal status. The importance of such social inclusion was implicitly recognized even in the British Nationality Act 1981. The automatic acquisition of citizenship was limited to the children of a resident. However, the law permits an exception for anyone who was born in Britain and grew up in the first ten years of his/her life. (ibid, p. 22)

The principle that uncertain status becomes irrelevant over time is most evident in the case of persons arriving as young children. However, the second element from the M. G. example is also compelling: the long time she spent in the UK. Most people form their most rooted human ties where they live. This place becomes their home. Even when someone arrived as an adult, it seems cruel and inhuman to root out a person who has spent fifteen or twenty years as an active member of society, in the name of enforcing immigration restrictions. (ibid, p. 23)

This case shows the strength of the media pressure. If the case of M. G. did not get into the mass media and was not so heavily discussed in the press, the immigrant bureaucracy would likely behave differently, and it could end up being taken out of the country. For M. G., this situation turned out well in the end, but the remaining question is how many other people have been wrongly affected by this system.

2 FILM: DISTRICT 9

2.1 ANALYSIS

The title *District 9* (2009) is a South African science-fiction film that takes place in the fictional future of Johannesburg, South Africa. The movie is an allegory for apartheid³, and it is set in one of the most suitable sites for an apartheid allegory, in South Africa. The film introduces the aliens called prawns; people call them prawns because their humanoid bodies look like shrimps. These creatures are aliens, also known as Outlanders or nonhumans. They are a spacefaring race that has incredibly advanced technology and spaceship engineering. The story starts with the arrival of aliens to Earth. The aliens have been forced to land on our planet because their mothership is broken. The government decides to put the aliens in a ghetto-like area called District 9. The government hires mercenary company Multi-National Union (MNU) to ensure the order and movement of aliens. The company is only interested in profits. The supplier does not take into account the cultural differences and welfare of the aliens living as it carries out the task. The MNU puts the main character Wikus van de Merwe, played by Sharlto Copley, in charge of evicting the aliens to a new area for alien refugees called District 10. While doing the task, he becomes infected with an extraterrestrial liquid, and after being shunned by humans, he tries to help a family of aliens escapes back to their spaceship. According to Savage's article, the director Neill Blomkamp understands this topic on a visceral level as he grew up in South Africa during the apartheid era. The director intended to shoot a mix of the sci-fi genre with Africa, and that resulted in *District 9*. (Savage, 2009)

The film narrates the tale of an alienated group becoming enslaved and trying to get back their freedom. The plot starts with the arrival of aliens, and it is cross-cut with interviews detailing how the world responded to alien newcomers. The movie progresses with Wikus's job evicting the aliens and the alien family attempt to fix their ship. When Wikus gets infected and is discovered to have started merging with extraterrestrial DNA, the MNU does harsh tests on him. Because Wikus accidentally let an alien fluid infiltrate him, his DNA began to transform. As a result, he was the only person who could suddenly control extraterrestrial weapons, which are fired after they come into contact with the extraterrestrial DNA. Wikus manages to escape from captivity after the MNU forces him to kill one of the aliens with these weapons. The only refuge for him is the township District 9, as it is the

³ (in South Africa) a policy or system of segregation or discrimination on grounds of race. (Lexico)

only place in Johannesburg where he can hide from the police for a while. There he meets an alien family who is trying to get back to the mothership. The rest of the movie involves their fight for survival against MNU.

The plot goes through the process of Wikus seeing life through this alienated group's perspective. The film creates a distinct parallel to how different countries treat people of different races and illegal immigrants. The meaning that aliens are separate from humans is made clear through the use of long shots, deep space, shallow focus, costuming, cross-cutting, and editing to create a documentary-style look and intercom sound. The film similarly shows the error in this thinking and cues the viewer to see the treatment of these aliens as wrong and immoral.

As Savage observed, the film is based on a short film *Alive in Joburg* made by Neill Blomkamp in 2005, which is also set in a South African township. To make the short movie realistic, Blomkamp made a report with real people about how they perceive and think about the influx of immigrants in everyday life in Johannesburg. Their sincere answers to the questions about Zimbabweans and other refugees have been transformed into a documentary-style commentary on aliens unwanted by the worried local population. "I was not intentionally trying to deceive the people we interviewed," Blomkamp said in a press release about *District 9's* South African roots. "I was just trying to get the most authentic and genuine answers. In essence, there is no difference except that in my film, we have a group of intergalactic aliens as opposed to illegal aliens." Weta Workshop's Greg Broadmore, who worked as a designer on *District 9*, explained the social tensions brewing in Johannesburg to the site Wired as:

It's not just the whites and blacks. You have coloreds, and you have the Nigerians and Zimbabweans coming in as refugees, you have tribal fractions within that. It's massively broken up and stratified. It's an incredibly tense environment, so then to add aliens is almost just like one more layer, and they happen to go right in at the bottom. (Savage, 2009)

2.2 THE THEME OF MIGRATION AND IMMIGRANTS INCORPORATED IN THE FILM

The theme of immigration is most noticeable in the film's first twenty minutes. The introduction of the film combines documentary-style shots of aliens with interviews of people who comment on the issue of their inclusion in society. All participants are, of course, actors, but the film is shot in a documentary style with a shaky camera so that everything

looks real and authentic. In the following lines, I have highlighted examples that refer to the topic of immigrants in the film.

In the second minute, a Gray Bradnam chief correspondent of UKNR is introduced, who says: "Those creatures were severely malnourished, in a deplorable state and looked helpless, ... The government set up a crisis committee and began moving the aliens into a special barricaded area called District 9, which is located directly below their spaceship."

In the third minute, humanitarian worker Katrina McKenzie said: "From the beginning, great emphasis was placed on providing visitors with legal and social assistance." In the following scenes, however, it is said how much the costs were incurred for the aliens and that they are kept from the people in the slums behind wires guarded by the army for the benefit of the inhabitants.

Also, in the third minute, we see a series of shots from the streets of Johannesburg, where we can notice several signs with inscriptions such as: "Prohibition of residence of aliens" (Figure 2), "No! Not welcome" with a pictogram of an alien (Figure 3), signs referring to public lavatories, where there are pictograms of people and a crossed pictogram of an alien (Figure 4). All signs can be found in the form of a screenshot in the appendices.

In the fourth minute, a scene with violent riots between the people of Johannesburg and the aliens is shown. After this scene, we watch conversations with people who say they want the aliens to fly away; they don't want to share life with them in Johannesburg. They want them to reach them away, which is one of the reasons why the MNU wants to move aliens two hundred kilometers from the city to the so-called District 10. Furthermore, in the sixth minute, it is said that the people of Johannesburg consider extraterrestrials to be a lower form of life, give them derogatory nicknames, and ridicule them. Ridiculing is also evident in the eighteenth minute when the protagonist Wikus laughs at how he violently destroyed the eggs of the aliens.

In the eleventh minute, there is a scene where human rights defenders protest against the violent treatment of aliens and their potential illegal expulsion outside the city limits. In the thirteenth minute, we see that the aliens are being treated illegally. Wikus told one of the aliens to sign the deportation deed. The alien threw the document angrily out of his hand. Wikus responded to the cameraman and said he considered the charter signed because the alien hit the deed.

Between the tenth and twentieth minutes, the filmmaker sees several scenes where extraterrestrials dig in the garbage, suffer from food shortages, eat canned food for cats, and a black-market spread in their slums, where Nigerian gangsters sell them cat food at exorbitant prices. In the twenty-fifth minute, it is clear how members of the MNU forcibly treat aliens, force them to sign forms, ridicule them, and even murder them for no reason.

In terms of migration, I consider the first quarter of the film to be the most important. In the first half-hour, the film focuses on the introduction of aliens, the environment, and the problems associated with aliens. In these passages, the cruelty and the connection between the fictional world and current events in the world and the ongoing problem with refugees from North Africa are most evident to the viewer. I think most viewers will perceive a parallel with the oppression of aliens and real fugitives in our world, especially during the scene where the viewer sees the appearance of a relocation camp for aliens called District 10, which is composed of hundreds of small white tents designed for aliens (Figure 5).

The rest of the film footage is focused on the gradual transformation of Wikus and his escape from MNU. The central protagonist suddenly turns into a refugee from the corporation in which he worked, and experiences what extraterrestrials do. The transformation of the protagonist makes it easier for the viewer to understand the suffering of these extraterrestrial individuals.

Another exciting topic is that the MNU accused Wikus of interspecific crossbreeding with aliens. As a result, Wikus is despised and deviated by other people. Even this theme incorporated in the film acts as a parallel to the contemporary world, where people who intimately get closer to the fugitives are considered by a particular part of the population to be abnormal or even perverted.

Cox pointed out that one of the many advantages of the film is that it does not shy away from the real threats immigrants pose to their hosts. The extraterrestrials are portrayed here as rude, ungrateful, messy, and furious. The aliens in the movie eat cat food, just as West Indian newcomers to England were once reputed to subsist on Kit-e-Kat sandwiches. They indulge in indecent antisocial behavior, proclaim bestiality, and commit violent acts. Although their guardians treat them mercilessly and heartlessly, they are at the same time beneficiaries of bureaucratic integrity, with which current asylum seekers would positively identify. No one suggests that they should simply be exterminated. They cannot be evicted from their camp until they sign their consent. Nonetheless, their predicament is far more affecting than you

might have expected. Many films regret and sympathize with refugees. Nevertheless, the favorable status of District 9's hapless inhabitants turns out to make their plight more, not less, affecting than that of many of the big screen's human scatterings. In the film, we are not just looking at one tribe trying to push through the rival territory, but conspecific tribe's patch. We have been shown a challenge to territorial control in its purest form. You cannot indicate to shipwrecked aliens that their homeland needs them or require them to be returned to their home, as is done with economic migrants. There's no escaping an immediate appeal for a share of your space from fellow beings who require it. As a result, you are forced to think about why so many privileges are granted to residents of any place. (Cox, 2009)

3 FILM: CHILDREN OF MEN

3.1 ANALYSIS

The film *Children of Men* (2006) takes place in London in 2027. An immense catastrophe has hit the world; for unknown reasons, the human population has been infertile since 2009, and no single child has been born since that year. The film begins with the news of the violent death of the youngest man on the planet, who was eighteen years old. People have been afraid of extinction for many years; the vast majority of countries collapsed and anarchy reigned in the world. The only country that can handle the situation so far, but with serious problems, is the United Kingdom. However, even in the UK, the situation is deteriorating every day, various gangs are fighting against each other, violence and religious fanaticism and terrorism are the order of the day. In response to this, the United Kingdom has become an authoritarian regime. Illegal immigrants are inferior people and are massively deported by government forces to overcrowded refugee camps. One of the motives of the film and its protagonists is the struggle for survival in a post-apocalyptic world, full of violence and thus a duel between anarchy and the rest of humanity.

Brief synopsis, according to Barber (2016):

Very loosely based on a 1992 novel by the great crime author, PD James, the film tells the story of Theo (Clive Owen), a civil servant who used to be a political activist, but who now trudges through life in an alcoholic stupor. His radical spirit is rekindled when he is contacted or rather kidnapped by his long-lost love, Julian (Julianne Moore), the leader of an anti-government resistance movement. She asks him for a set of "transit papers," thus setting him on a path which will lead either to his redemption, or his death – or both.

Alfonso Cuarón's movies are best known for its very long single-shot sequences, which are very difficult to film. Without frequent cuts, it feels more like you witnessing a live event rather than something produced in the editing room. The longest shot of Theo sneaking around avoiding explosions and gunfire makes you feel more like you are sneaking around with him. At one-point blood splatters on the camera lens and stays there as it would if you were there and had to walk with blood on your glasses. This is probably one of the reasons why *Children of Men* is one of the most acclaimed films of the last twenty years. BBC Culture's poll of international critics placed it as the 13th best film of the 21st century.

Most science fiction films age very quickly due to outdated visual effects or a strange vision of the future. Barber observed that the concepts of tomorrow from the big screens always reflect the era in which they were made. Most futuristic films will soon become quaint relics of the time rather than being able to predict the shape of things that have come in the future. But *Children of Men* is a film that goes beyond this approach. An agitated dystopian chase thriller is set in 2027, but it also came out more than a decade ago. So many years after the dystopian film was made, we should laugh at how far off-target its predictions were, both in its overall concept and in detail. Instead, it gives rise to a chill in the back and the disturbing impression that the action in the film does not differ so much from our reality, or rather that the action in the movie is beginning to take place in our world. (Barber, 2016)

About the fact that at the time of the release, the film was misunderstood by critics, Schuster addresses in his article. When the film was released, it was misunderstood as another direct allegory for the War on Terror. In 2006, most reviewers categorized the film as another political thriller. For them, it was a film that was made up of a mixture of existential uncertainty that led to the Patriot Act and the police state that President George Bush's administration created after the invasion and detachment of Iraq. This interpretation of the film is easy to understand, considering how sensitive the audience responded to that Iraqi report in 2006. There is even a caged character in the movie, arms outward at waist-level, with a black dripping over his head. This shot is referred to as the infamous "*Hooded Man*" photo from the American torture site at Abu Ghraib. (Schuster, 2019)

Even today, *Children of Men* can be seen as a politically engaged film. The film draws attention to the overlooked continuous problems of today's world, such as migration policy, poverty of third world countries, the still imminent danger of terrorist attacks, etc. Alfonso Cuarón shows us how the world will be in 2027 if we continue to ignore these problems. He made a film with a balanced ratio of despair and hope, which will manifest itself after the final turmoil. Today, the film can be seen as a darker version of our contemporary society.

The fact that the film deals with the topic of immigration was clear to reviewers and viewers before it was widely released in cinemas. Pingree found that one of the first events, when the film was presented to the audience, was at a festival focusing on the issue of immigration. San Sebastián International Film Festival in 2006 demonstrated an unconventional spirit among the major film festivals. His retrospective focus on immigration was reflected in social interest and political inscrutability in Spain and throughout Europe. (Pingree, 2006)

3.2 THE THEME OF MIGRATION AND IMMIGRANTS INCORPORATED IN THE FILM

The theme of migration and immigrants has been included in the film from the very beginning. Even before the first scene of the film, we learn about the current situation in connection with illegal immigrants through a news television report. The TV announcement is already in the first minute of the film when the screen is still black, and the viewer learns that "Britain's borders will remain closed and the deportations of illegal immigrants will continue."

In addition to the television announcement in front of the film's opening scene, director Alfonso Cuarón avoids dialogues or flashlights that would clearly explain what happened in the near past, like all sorts of catastrophic events that took place around the world. The director presents these events from the near past only with the help of old newspaper snippets, where the viewer can notice the headlines about water pollution, climate change, nuclear accidents, or terrorist attacks. However, despite this information through the headlines, the British government seems to be blaming the refugee in particular for the current situation. It is not addressing the horrific events in the world that caused the wave of migration.

There are many scenes or allusions in the background, which directly refer to illegal immigrants. In the film, we can notice many different signs, posters, billboards that relate to the topic of illegal immigrants. From many links to migrants, I took screenshots and included them in the appendices. These inscriptions include, among others, the slogan "Please, report suspicious activity," which we see on the advertising panel on the building on the street (Footage 1:57, Figure 6); in the interior of the building on a poster with the inscription, "Report illegal workers ... Jobs for the Brits" (Footage 2:36, Figure 7); and in the interior scene, where we see many newspaper clippings, such as: "Massive Migration - a question of Britain's ethical response to the refugee situation"; "All Foreigners Now Illegal"; "Refugees Mass on Europe ..." (Footage 7:33, Figure 8).

Except for all sorts of inscriptions referring both to the near past, when the global world began to disintegrate, and the wave of migration began to reach Britain as the only sovereign state, to the government urging the British population to report illegal immigrants if they know about them, the film repeats at least twice a propaganda report. We hear this news report for the first time in the fourth minute of the film when the main character Theo goes home by train from work. While sitting on the train, the viewer listens to a report from railway TV, where the viewer hears, "My dentist, my cleaning lady, my waiter, my cousin -

they are illegal immigrants - hiring, eating or killing an illegal immigrant is a crime - Protect Britain."

After Theo gets off the train, the viewer sees for the first time how illegal immigrants are treated in the near future. Around the train platform, we see impoverished people of all ages locked in large cages guarded by police (Footage 4:53, Figure 9). These cages with illegal immigrants appear several times during the film (Figure 10), which suggests that there is an enormous number of these illegal immigrants in this version of Britain. In the scene in the fifth minute of the film, when Theo is sitting in a car with his friend Jasper, an armored bus with bars in the windows full of illegal immigrants passes them, transporting refugees to the refugee camp (Figure 11). Jasper's character comments on a passing bus, saying, "First they run away from a massacre, and when they finally get to England, our government chases them like cockroaches."

During the film, we also see constant police checks on the streets and roads, where people have to prove themselves with ID cards to prove to the police that they are British citizens and not illegal immigrants. According to Luke, the government would not admit that a refugee conceived the first child in 18 years. The presumption confirms the assumption that in the near future, there will be racism towards refugees, which is also encouraged by the government itself.

In a scene of one hour and eight minutes, the main character Theo and his mentee Key get to a refugee camp. In these scenes, it is already quite obvious how refugees are being treated in the near future. The police and soldiers make fun of them; there is violence, police brutality, and murder if someone shows only the slightest resistance (Figure 12, 13). The viewer watches what is happening in a crowded refugee camp, where people suffer from famine and disease, thanks to a dirty, unhygienic environment. There are clear indications of abuse and rape in refugee camps. The film's final third taking place in the refugee camp is the scariest parable of what it probably looks like in real refugee camps, where governments move illegal immigrants from African states.

According to Pingree, immigrants are the enemy in an isolated Britain of 2027. Although the story unfolds around the last pregnant woman on Earth and her unborn child, it takes place in a world where foreigners seeking a better life are trapped in refugee camps, where they are either deported or tortured and killed. This film primarily comes from its cold-bloodedly known elements. In an environment like *Mad Max's* sci-fi series, where perpetual

violence is ubiquitous, crowds of kneeling suffering prisoners and a relentless stream of xenophobic media news strike at the "*Children of Men*" near home. (Pingree, 2006)

Barber stated that mass migration was one of the burning topics in 2006. Fourteen years ago, however, no one foresaw the Syrian refugee crisis, nor did the US President propose registration of Muslims, or that the United Kingdom vote to leave the European Union after a campaign aimed at immigration. Today, it is almost impossible to watch news headlines in *Children of Men* without pausing at their foresight: "The Muslim community demands an end to the army's occupation of mosques." "The homeland security bill is ratified. After eight years, British borders will remain closed. The deportation of illegal immigrants will continue." In 2006, all this seemed entirely believable, but perhaps a little strident and over-the-top. (Barber, 2016)

Schuster (2019) commented on changes in the perception of film at the time of its release, and today:

Praise for the film grew in equal measure to the explosion of divisions in the United States and Europe over how to address changes in immigration, generally, and extralegal immigration in particular. Positive reassessments started trickling in around 2010, but swelled to a full flood around 2016. The change? Trumpism and Brexit. The Trump administration, especially, has blurred the lines between our waking life and Cuarón's nightmarish art. The unfolding drama over money for Trump's proposed border wall is only the latest proof of how tightly this administration is tied to an anti-immigrant agenda. Far more frightening is the family separation policy that, though formally ended, reportedly still remains enforced at the southern border, despite its demonstrably fatal consequences. A total absence of accountability has accompanied these tragedies. Human safety and well-being are secondary to the US power structure's lust for acting "tough" on undocumented immigration. Never mind that real solutions for this actual issue exist amid Trump's talk of ineffectual walls, sealed borders, and nonexistent terrorists. For him, just like the groups chasing after the protagonists in *Children of Men*, the appearance of action is all that matters—even if the cost is human lives.

Schuster, like others, points out that the film *Children of Men* is very close to today's reality in terms of presenting a world full of hatred and oppression against refugees and may only

be a matter of time before today's world transforms into the fictional world of *Children of Men*.

3.3 THE TOPICALITY OF THE FILM IN TERMS OF DISPLAY

As I noted at the end of the previous chapter, *Children of Men* is a fascinating work of art that has not been touched by the ravages of time, and its central motifs are more disturbing and credible today than they were at the time of its release. Barber discusses how current and far-sighted the film is from the point of view of today's viewer in the article.

Barber observed, in addition to politics, it is also interesting to see how the film has not aged after so many years. The director managed to achieve this effect by not placing the characters in an artificially created environment full of futuristic gadgets, but in a very familiar atmosphere. "Rule one in the film is recognizability," Alfonso Cuarón explained in a making-of documentary. "We didn't want to do *Blade Runner*. Actually, we talked about being the *anti-Blade Runner* in the sense of how we were approaching reality. That was difficult for the art department because I would say, 'I don't want inventiveness, I want references to real life.'" The "*anti-Blade Runner*" comment is perhaps too harsh, as the multicultural metropolis shrouded in the constant rain of Ridley Scott's iconic sci-fi film, set in 2019, looks modern and futuristic even 38 years after its release. But it is clear what Cuarón meant. *Children of Men* does not feature androids or spacecraft. The sparse futuristic embellishments, such as the video billboards, it is already moving from sci-fi to possible everyday life. (Barber, 2016)

The destroyed, beaten-up cars that appear in the film are different from ours, but they don't hover over the road, they don't have neon lights or specifically buzzing sound, which are the fundamental attributes of sci-fi movies. The clothes in *Children of Men* is much the same as it is at this moment. The world of film is very similar to our time, but it is a bit shabby. An interesting detail is also the sweatshirt with the logo of the London Olympics in 2012, worn by Theo in the film. At the time of filming, of course, the official logo of the Olympic Games, which took place in six years, was not known, so the film's designers had to make do with their imagination. It is somewhat funny that the logo in the movie is, according to many, much more beautiful than the logo with which the Olympic Association unveiled in 2012. In the film, no one uses mobile phones and does not connect to the Internet. This fact is hardly understandable for the present time tightly connected with the mobile Internet. But this fact ultimately records the credibility of the film. As the technology of mobile phones is continuously evolving, all wannabe modern phones in sci-fi movies will quickly become

obsolete. Since mobile phones are not present in *Children of Men*, the film is less outdated. (ibid)

3.4 AUTHENTICITY WITHOUT EVIDENT VISUAL EFFECTS AND A THEME OF HOPE

This chapter builds firmly on the previous one in terms of how the filmmakers were able to make the film in such a way that even after fourteen years, it looks as if it was made today. In the following lines, Barber focuses on the artful incorporation of visual effects that do not show the viewer any exaggerated technological tweaks, and on the theme of hope, which has a secure place in the film.

According to Barber, another director's decision, which contributed to the authenticity and non-aging of the film, was to shoot many scenes on the streets of London without modifying the footage. As you watch the movie, you may notice the city's dirtiness and shabbiness, graffiti-sprayed walls, and the many trash crawling down the streets. But except for dirt and garbage, the shots remained mostly without added visual effects. This decision was particularly worthwhile in the nerve-jangling bomb blast sequence which opens the film. The scene was shot on Fleet Street in central London, with St Paul's Cathedral visible in the distance. In 2006, it was a respectable logistical achievement. If the same sequence were filmed today, computer visual effects would undoubtedly be used instead of real shots. But digital backgrounds tend to age and look artificial and unreliable over the years. The detonation at the beginning of the film is still as frighteningly credible as it was at the time of its release. (Barber, 2016)

One aspect of the film that does not yet make it happen in the near future is the underlying theme of the film. The film presents a world in which no child has been born for 18 years. So, when Theo meets Kee, an African woman who is miraculously pregnant, he must protect her from all who seek to reveal her condition to the world. Of course, we know that such a pandemic has not yet occurred in our society. In *Children of Men*, the youngest person on the planet was born in 2009. Even as a concept, infertility is not one of the most discussed topics at the moment, and the more significant threat to the world is over-population than the global pandemic of human infertility. Cuarón shows Kee as a blurry symbol of hope, instead of showing her as an individual that can have a tremendous effect on the geopolitical situation. Whenever the film focuses more on Kee, it ceases to be a vivid expedition from the immediate future and becomes a mystical sci-fi parable. But maybe this is the best option. The rest of the *Children of Men* is so unpleasantly close to reality that the glimpse of

imagination comes as a relief. The fact remains, however, that the film is an ageless reflection of the times in which we seem to live with narrowed eyes. (ibid)

Alfonso Cuarón was able to make a film that falls into the genres of sci-fi and post-apocalyptic movies. Still, thanks to the usual style and inclusion of the universal themes listed above, the film acts as a haunting vision of the near future, which with its credibility and familiar scenarios about refugees and infertility, resonates in today's viewer more than at the time of the film's release.

4 COMPARISON OF BOTH FILMS IN TERMS OF APPROACH TO MIGRATION

These two films differ fundamentally in terms of their setting in film subgenres, in their story, and the evolving theme of migration. Both films fall into the science fiction genre. *District 9* is an action-packed ride with a shaky camera and with the viewer as a cameraman who watches the main character at every turn. Even in *Children of Men*, the camera watches the central hero most of the time, but unlike *District 9*, this principle is often violated by observing the hero's close background. In terms of direction, *Children of Men* is a more classically conceived film that contains several action sequences. Still, instead of an action genre, it serves a psychological drama about hopelessness and hope in a subtly post-apocalyptic environment. Even though films are so different in their conception, we can find several similar points of connection, especially in terms of the approach of governments and natives to immigrants.

Both films portray immigrants as a threat that affects the country, the economy, and the well-being of their natives. In both cases, immigrants are a problem group that individual states have to deal with. Governments have set up refugee camps for immigrants. In the case of *District 9*, a township was created for the alien immigrants directly below their mothership, and one of the film's themes is the transfer of the aliens to a refugee camp located in the middle of nowhere far from the city of Johannesburg. In *Children of Men*, British residents are monitored continuously by police on the streets and roads, and those who do not prove to be an official resident of Britain are locked in large cages, from where they are taken by armored buses to refugee camps. The governments do not try to involve refugees in society in both films. Even in one case, refugees are not entitled to asylum and are forced to stay in refugee camps where there is a shortage of food, violence, and the expanding criminal and smuggling activities. Furthermore, the governments of both films try to promote a negative relationship between natives and immigrants. The cultivation of hatred on both sides is subsequently reflected in riots and terrorist attacks. From the point of view of how individual governments treat refugees, the films are similar to each other, even though their story, narrative structure, and sub-genre classification differ.

The similarity between the films in terms of "ghettos" where the illegal immigrants are located is also perceived by Gurr's (2015) publication:

In the post-apocalyptic and dystopian film, *The Children of Men*, immigrants attempting to come to the last bastion of civilization, the United Kingdom, are fenced

into pens and treated like chattel. The images evoke the treatment of the Jews in World War II-era Europe and torture scenes from Abu Ghraib. In the *Children of Men*, large ghettos are established where foreigners are enclosed and imprisoned. Ghettos are also created for aliens in *District 9*. In *District 9*, aliens arrive at Earth, seeking refuge or asylum. These aliens are separated and isolated from the general human populace. They are viewed with contempt, disdain, and distrust. They are pollutants to be isolated. (p. 24)

We cannot say that real cases and stories of refugees inspire the films. Neither film has a reference to a real-life story included in the subtitles, and neither the plot nor the characters of both films indicate that the creators were inspired by any real story. Nonetheless, this does not mean that they are not motivated by facts and situations that are happening in the world. How the films show the treatment of illegal refugees, the appearance of refugee camps and ghettos or inhumane treatment, subsistence, famine, and violence, are very similar to today's reality.

Cox points out how *District 9* refers to real situations in the world. The sudden case in Johannesburg refers not only to South Africa's migration problems but to a global problem where immigration disrupts individual communities across the globe. There are some resistance and caution against immigrants in Britain that has led to an increase in the number of migrants in detention centers. This is also the case in France, where the treatment of refugees has led to social riots, arson, and suicide. At the moment, it seems that climate change, with the consequent lack of food and water, will cause population movements far beyond what we have seen so far. More and more societies will face the waves of future "enemies" who will self-absorb their unfamiliar habits, pressure on wage cuts, the burden on public services, and other strange customs of their culture. As *District 9's* credits roll, we ascertain that the South African population of foreigners in the South African state has become millions. Their human counterparts may eventually be billions strong. It's time we faced what it meant. (Cox, 2009)

One of the advantages of *District 9* is that the viewer can enjoy the film without perceiving the political themes and allegories of today's events and problems, not only in South Africa. As Savage observed, although *District 9* is set in this environment, it is not a political film. Sharlto Copley, the actor who plays lead character Wikus, says it's possible to miss the allegory. "You can miss the whole social and cultural relevance and depth to it," he told Wired.com. "But I think the best sci-fi always has that. It always has a deep basis, some kind

of deep mythical thing that's talking to you at the real deepest level, even if you miss it."
(Savage, 2009)

With the inclusion of aliens and action in the film, *District 9* is not showing the theme of immigration and illegal immigrants as obviously as the film *Children of Men*. In *Children of Men*, references to immigration are ubiquitous. In my opinion, no viewer can think after watching the film that the inhuman treatment of illegal immigrants deserves it, which is not so evident about *District 9*, because it's not mostly humans that suffer, but only humanoid aliens.

CONCLUSION

As stated in the previous chapter, both analyzed films approach to the topic of immigrants and migration from particular standpoints in a similar way. Real events in our world inspired their creators. As the migration crisis proceeds and the problems with illegal immigrants continue to occur both within the European Union and in other developed countries, the two films are more relevant than they were in the time of their release more than a decade ago. It would be naive to say that these two films managed to predict the current migration events. Both films were made at a time when, to a lesser extent, the migration crisis was already taking place. In the case of *District 9*, the director Neill Blomkamp was inspired by real events and the social problems in Johannesburg and by how the local government treats immigrants and how there is a tense dispute between the poor and the rich. The creators of *Children of Men* were inspired by the appearance of real refugee camps, which makes the film so credible and authentic. Only time will tell us if the director Alfonso Cuarón managed to predict the shape of the future, where the world is heading for disaster due to human infertility. But what Cuarón has succeeded with certainty is that his film treats the themes of hopelessness and the massive waves of illegal refugees seeking refuge credibly and realistically. One day we may find ourselves in the future that will be very similar to that of the film *Children of Men*.

As refugees from warzones in Syria or Libya, the immigrants from both films are looking for a safe refuge. There is no group of refugees in these films who would not be in need. These immigrants did not immigrate to these countries only because of better employment opportunities or social benefits. In the case of *District 9*, the alien refugees landed in Johannesburg by accident because their mothership broke down, and they probably left their home planet due to a catastrophe (the filmmakers only indicate the reasons for the alien immigration in the film). In *Children of Men*, a wave of refugees to the UK appears to be caused by the global disintegration of all other developed countries. People around the world look to Britain as a post-sovereign state that has not been ruled by anarchy and terrorist organizations. People around the world are trying to preserve dignified civilized lives by immigrating to the UK. However, the United Kingdom does not have the capacity to receive refugees. To save its people, the UK government treats all refugees as second-class citizens, moving them in masses to refugee camps, which have a form of impoverished ghettos ruled by violence, famine, and injustice.

Within the four most common types of migration, which I dealt with in Chapter 1.2, several types appear in both films. The Forced migration and Environmental migration types intersect in both films. In the film *Children of Men*, we learn from hints and headlines that the civilized world is on the verge of extinction. People from all over the world are moving to the UK both because of natural disasters (the headlines mention the tsunami) and because of the disintegration of civilized states, which could be considered as Forced migration. In the case of *District 9*, the circumstances of landing alien immigrants on planet Earth are more mysterious, but it is clear that the aliens did not fly from their home planet, on which they have much more advanced technology, to Earth for economic reasons. These are not immigrants who are just looking for a better place to live, but creatures in need who have no other choice. I have not seen any evidence that Labor migration is present in the films. Labor migration in the case of *District 9* does not make sense, as I noted above. In the case of *Children of Men*, which is set in a world on the brink of extinction, one can hardly expect any of the illegal immigrants to leave their devastated country purely for better job opportunities. Furthermore, there is no Human trafficking and modern slavery in *District 9*. Still, this type of migration occurs in *Children of Men*, which I judge based on the government's reckless treatment of refugees and the protagonist's conflict with an organization that helps refugees illegally.

In both films, the basic rules set by the Geneva Convention (Chapter 1.4.) are violated. In the case of *District 9*, the government does not follow the rules on the grounds that the immigrants, in this case, are aliens, so the government does not look at them in the same way as human immigrants. In *Children of Men*, the global situation is so catastrophic that the UK cannot comply with the Geneva Convention. In *Children of Men*, the UK government imposes similar fundamental restrictions as of today's UK and other Western European countries. As I mentioned in chapter 1.5, Western European countries have been dominated by immigration hysteria for several years. The result is a series of strict restrictions that make it practically impossible for a person who is not from the First World country to enter the state, even if it is only a short-term visit. The government chose a similar approach in *Children of Men*, meaning that immigrants cannot obtain British citizenship.

The parable between the current situation in the world and both films can also be seen in the prejudices against immigrants. Both films feature government propaganda that immigrants are wrong, that they are abusing the system; they are not beneficial for the state. It would be best to avoid them, report them to the police, and move them out of populated areas.

The end of *District 9* mentions the fact that the population of aliens on Earth is continuously growing, which the creators refer to the annual increase in the number of refugees in the world. Nevertheless, the world in *District 9* is not fundamentally threatened by these alien refugees, it is more of a local problem, especially for South Africa, which wants to solve it by moving aliens from Johannesburg to large refugee camps in the middle of nowhere. The end of *District 9* mentions the fact that the population of aliens on Earth is continuously growing, which is probably the creators' reference to the annual increase in the number of refugees in the world. *District 9* is not an apocalyptic vision where the world plunges into ruin. Such an apocalyptic vision is embodied in the *Children of Men*. In the film, we can find several similarities with how Václav Klaus describes the current refugee crisis in the world. As Klaus mentions in his publication, the states of the European Union face not only an influx of numerous groups of refugees, but entire nations, and the same is happening to a much greater extent in the world of *Children of Men*. The film's only remnant of the civilized global world is Great Britain, which faces an influx of refugees from around the world. There are not hundreds of millions of refugees just because humanity has been infertile for 18 years, and many people have died from natural disasters and wars. Yet, Britain is unable to integrate these thousands of refugees into society and prefers a path of terror by moving refugees to refugee camps where violence and murder are the order of the day. However, as Klaus describes in his book, if the United Kingdom chose a friendly peaceful approach to refugees in the film, it would lead to the demise of Britain because even without the involvement of refugees in society, it faces severe economic and social problems.

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APPENDICES

Figure 1 - Push and Pull factors

PUSH		PULL
Persecution Violence War	➔	Safety and Stability Freedom
Poor wages Lack of jobs	➔	Higher wages Job prospects
Crop failure and famine Pollution Natural disaster	➔	Food availability Better environment
Limited opportunities Lack of services Family separation	➔	Family Reunification Better quality of life Availability of services

Source: <https://justiceforimmigrants.org/wp-content/uploads/2016/11/root-causes.png>

Figure 2 – (District 9) Signs with bans of aliens on the streets of Johannesburg



Figure 3 - (District 9) Signs with bans of aliens on the streets of Johannesburg



Figure 4 - (District 9) Signs with bans of aliens on the streets of Johannesburg



Figure 5 - (District 9) Relocation camp for aliens



Figure 6 - (Children of Men) Posters, billboards, and headlines that refer to the topic of illegal immigrants



Figure 7 - (Children of Men) Posters, billboards, and headlines that refer to the topic of illegal immigrants



Figure 8 - (Children of Men) Posters, billboards, and headlines that refer to the topic of illegal immigrants



Figure 9 - (Children of Men) Illegal immigrants locked in large cages guarded by police



Figure 10 - (Children of Men) Illegal immigrants locked in large cages guarded by police



Figure 11 - (Children of Men) An armored bus with bars in the windows full of illegal immigrants



Figure 12 - (Children of Men) Police brutality



Figure 13 - (Children of Men) Police brutality and murder



SUMMARY IN CZECH

Tato bakalářská práce se zabývá tématem imigrace ve filmech *District 9* a *Potomci lidí*. Cílem bylo oba filmy porovnat z hlediska tématu migrace a zjistit, zdali se tvůrci inspirovali skutečnými událostmi a příběhy imigrantů, a jestli se filmařům povedlo předpovědět aktuální dění ve světě. Bakalářská práce zahrnuje čtyři kapitoly. V první kapitole se zabývám migrací a imigranty z teoretického pohledu, jako například sociokulturními faktory, migrační politikou a aktuální situací v Evropě. V následujících dvou kapitolách rozebírám dva vybrané filmy jednotlivě. Zabývám se tím, jak filmaři dokázali zkombinovat téma imigrace se žánrem sci-fi, zdali se inspirovali skutečnými událostmi a jakým způsobem téma imigrace prezentují ve filmu. Ve čtvrté kapitole oba filmy porovnávám z hlediska toho, jak se filmy navzájem liší v imigrantských dějových liniích a tím, jak téma migrace prezentují.