



Children of Men

The film opens with Theo (Clive Owen) walking out of an ordinary London coffee house. However this is 2027 and there is one grave difference: women across the world have become infertile. With no births in 18yrs all mankind will be extinct within 100 years.

Devoid of children, optimism has been drained, control has been lost and society's soul destroyed. Britain has become a stronghold and its new trade? Humans. Immigrants fleeing the atrocities of their own savaged lands seek shelter in Britain. Willing to do anything to stay, all are being forced into hard labour. Worse to come when they reach an age for retirement. No comfortable retirement home, instead they are locked in cages like worthless animals, slowing becoming living decay.

As the film unfolds it is quite apparent that there are some obvious similarities to the modern day world: a gun-crazy government is at risk from terrorists, fighting an extreme war based on both faith - a somewhat naive trust in the 'Human project; something never fully explained - and political objectives. Propaganda and public humiliation of others rains supreme!

At the core of the film are Theo & Kee (Claire-Hope Ashitey). Two individuals thrown together

through circumstance. Theo is offered £5,000 to help transport Kee, a Fijian woman, across the border to a boat. Initially unaware of the real reason, he is astonished by the discovery of her miraculous pregnancy. With this shock discovery Theo is sent into inner turmoil, resolving to forget the money & focus on helping her for more than that reason. He knows himself if he doesn't, she will fall into the hands of those who will never allow the birth to go ahead without dictating the life of the child to come. So begins their epic journey for salvation.

Their path is one of treachery, eluding security checkpoints and armed terrorists towards the coast where members of the Human Project, a group of intellectuals working for a new society, are prepared to help. The religious similes tumble over one another as one after another appear. Kee likes herself to Our Lady when she jokes that she is a virgin.

Except she's not far wrong, the similarities between the two are very evident. Both heavily pregnant they struggle on a journey to give birth to their child in comfort only to end up on dirty, unwashed floors. Each without self intention becomes the mother of the new Saviour of the world, yet both willing to take this huge burden on. As the film closes Kee & Theo finally

reach the boat, named 'Tomorrow', symbolising a new start & a new hope for the world. The exact same thing Jesus Christ brought to the world with his birth.

Alfonso Cuarón has managed to adapt P.D. James classic novel into a believable scenario, albeit one with horrifying prospects. It makes you sit up straight in your seat & listen, hoping our World will never end up like this. The book is a stronger version of the 'what will be if we don't change the error of our ways' scenario. It contains religious metaphors and symbolism, and an assessment of why we have come to this pass - while the film leaves you wondering how it came to be. It's more like a thoughtful action movie than a film with real character.

James herself a strong Anglican & keen activist has obviously placed herself in the role of Theo. Instead of a grander depiction Cuarón focuses on Theo's disillusionment at being an activist. Something brought to centre stage with the re-emergence of his ex-wife Julian (Julianne Moore). However by spotlighting central characters & their individual smaller stories, Cuarón leaves the audience to fill in the blanks in the narrative. Where does the power lie? How did the world reach this crisis point? And who really are the warring parties

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