

Alamat ng Gubat and its Sociopolitical Tone

Lynn M. Besa
English Department, College of Education
Rizal Technological University
891 Kasipagan Street Mandaluyong City, Philippines
besalynn@yahoo.com

Abstract

In the academic environment, how does literature serve as a vehicle in exposing the learners on the socio-political issues of their setting? This study tries to explore the sociopolitical implication of the novelette *Alamat ng Gubat* as a depiction of Philippine politics and governance. Specifically, the study aims to uncover the characteristics of the novel which reflect a certain type of society, determine the kind of society presented in the novelette, disclose the socio-political environment through characterization and extract the sociopolitical issues implied in the text. Findings reveal that the story is characterized to be a contemporary, political, and post-modern novelette depicting a political society where the characters are determined to possess or retain power. The author satirically unveils the socio-political illness of the society using the postmodernist approach.

Keywords: critical discourse analysis, hierarchy, literature, power, sociopolitics

Editor's Note

Lynn M. Besa is an Associate Professor at Rizal Technological University, Philippines, and currently a candidate for Ph. D in Linguistics major in Applied Linguistics from Philippine Normal University. At present, she teaches languages, literature, research, and education subjects both in the tertiary and graduates school levels. Her research interests include areas in Literature and Linguistics specifically Sociolinguistics, Language Planning and Language Acquisition and Learning and Language and Pedagogy.

Introduction

What do learners gain when they uncover the historical background, the type of literary work, or literature in general? Is there a relationship between literature and society?

Literature is a social institution. Through its medium language, it becomes a social creature with a social function. Literature is an expression of society. Literature produced within a certain era of literary type describes the nature of society in that period for literature mirrors society (Dubey, 2013). Any event in society is reflected in literary works in one form or another. While a literary man is as much a product of his society as his art is the product of his reaction to life (Duhan, 2015).

A novel that is a form of prose reflects the life of society (Salvador, 2014). While a sociological novel emphasizes the influence of social and economic conditions on characters and events it also embodies an implicit or explicit social change. Filipino novels in English as cited by (Dimaano, 2018) were born out of the creative spirit of writers to convey their aspiration for a better way of life. Many Filipino writers center their writings on political themes. For one, Ninotchka Rosca's strong commitment to political advocacy shape her creative choices as reviewed by Mendible in 2014.

The Philippines is a political country. Hedman (2010) exposes the power of 'public opinion' as part of the political system in the country. In the May 2010 election alone, the

poll-tested popularity was translated directly into presidential victory through the country's first fully automated and computerized national ballot count. She argues that this kind of movement rather than signaling a clear departure from the old ways of doing politics or the mere reproduction of established patterns of oligarchical politics, points towards a more gradual and limited change in the mobilization of voters in the Philippines, lest leads to a political economy of corruption (Roumasset, 2008). While Treisman (2000) suggests that corruption tends to be higher in predominantly Catholic countries like the Philippines.

Ranciere in 2004 points out that there is a specific link between politics and literature. Panelo (2015) in *Passion for Philippine Social Transformation* analyzes the prevailing social problems such as injustices, corruption, and the like and the need for transformation or change of structure in the novel *Ilustrado* by Miguel Syjuco.

Social problems or the so-called social issues are not only visible but are also causing social movements and because politics play an important role in the lives of Filipino people, the understanding political system helps develop a sociological imagination.

In the academic environment, the study of literature is claimed to serve as a vehicle in exposing the learners to the socio-political issues in the country. As such, this study was conducted to explore the sociopolitical implication of the novelette *Alamat ng Gubat* as a depiction of Philippine politics and governance. Specifically, the study aimed to: (1) uncover the characteristics of the novel which reflect a certain type of society, (2) determine the kind of society presented in the novelette, (3) disclose the socio-political environment through characterization and (4) extract the sociopolitical issues implied in the text.

Literature is an effective means of exemplifying social conditions. This study aimed to present new ideas and new ways of thinking about the world by understanding how literature motivates the individual while reconstructing a valuable society (Baharti & Ahmad, 2015).

In a post-modern society, youth are not only exposed to but are active participants in the socio-political happenings. Thus, materials such as this lead the students not only to 21st-century literature but the interaction and connection between literature and the society they live in. This study primarily intended to relate literature and interdisciplinary studies. The researcher aimed to reconnect literature and learning, to rekindle and reawaken appreciation of literature.

Through this study, the researcher aimed to contribute to widening awareness of the country's political, moral, cultural, and social conditions while utilizing literature as a discipline in delivering academic insights. Furthermore, analyzing the features of the postmodern novel provides the readers the opportunity to be involved in it and to find out the diversity of implications in the text (Koseoglu, 2018) which is relevant in understanding political leadership in the country. The analogy of the characters' role, in reality, provides an idea of the kind of leadership we have at present.

Methodology

Method Used

This study is highly qualitative. Qualitative research is focused on the interpretation of data. As cited by (Herman, 2018), descriptive and qualitative research describes facts and analyzes the object of the research.

Discourse analysis is an analysis of a text or a type of text which explicitly accounts for the fact that links the context of communication and interaction (Wodak &

Meyer, 2012). It also offers insight into the forms and mechanisms of communication by looking into the possible social relevance of language use in its social context as a mode of interaction. Therefore, one could account that a political discourse even without explicit reference to political content or political context demonstrates that discourse is itself political. A central notion in most critical work on discourse is that of power, and more specifically the *social power* of groups or institutions.

As such, Critical discourse analysis (CDA) aims to analyze and contribute to the understanding and the solution of serious social problems (Wodak & Meyer, 2012) such as social power abuse, dominance, and inequality. Fairclough and Wodak (1997) summarized that CDA addresses social problems, that power relations are discursive, that discourse constitutes society and culture, that discourse does ideological work, that discourse link text and society, that discourse is a form of social action (Schiffrin, Tannen, & Hamilton, 2001).

Source of Data

Alamat ng Gubat was chosen as material in the study. Alamat ng Gubat is a novel authored by Bob Ong whose real identity is up to now unknown to the public. The book was published by Visprint, Inc. in 2004 with glossy and animated features but with no page number. It was designed and illustrated by Klaro. In the back page cover, the author would already confuse the readers as it cites:

ANG LIBRONG PAMBATA
PARA SA MATANDA
*(A Children's Book
Intended for Adults)*

The book provides interesting insights as the author invites the readers to take part in the journey of the characters in a story which he mentioned:

...kwentong garantisadong hindi kapupulutan ng aral. (...story proven to provide no lesson)

Data Gathering and Data Analysis

The study relied heavily on the direct interpretation of discourse events in the text. Accordingly, in the qualitative analysis of data, text analysis, a method used to describe and interpret the features of recorded material was activated. Its purpose is to describe the content, structure, and functions of the messages contained in texts. Moreover, Sociological criticism, an approach that examines literature in the cultural, economic, and political context was used as the bases of analysis. Sociological criticism allows the exploration of the relationships between the artist and society while examining the artist's society to better understand the literary works. At other times, it examines the representation of such societal elements within the literature itself (Kennedy & Gioia, 1995).

After the book was selected, the researcher started analyzing the text. Themes and patterns were extracted and interpreted. After the data were analyzed, coded, and interpreted, they were summarized, organized, and presented (Creswell, 2009; Gay, Mills, & Airasian, 2009).

Findings of the Study

Features of the Novelette

Alamat ng Gubat is an example of a **political novel**, a novel that unfolds political ideas and political milieu. It represents complex and unclear management of government and the process of acquiring and retaining power (Shodhganga). As observed in the novelette, throughout the plot, the story revealed an act of government and characters' retaining and acquiring power.

As a political novelette, the story contained the idea of a society penetrated by the consciousness of the characters in all of its profoundly problematic aspects so that there is to be observed in their behavior which they are often aware of. The characters were observed to think in terms of supporting or opposing society such as Tong, the main character:

"Ano ang pinaglalaman ninyo?" tanong ni Tong (What are you fighting for? asked Tong)

While other rallies to one or another embattled segment of society like the insects and pests; and they do so in the name of, and under prompting from, an ideology:

"Hayop sila...insekto kami!" sagot ni tipaklong nang may nakataas na kamao.

(They are animals....we are insects! answered grasshopper while his hand was raised)

The book illustrated the conflicts of who will govern society while exposing the inconsistencies in leadership. The story also implied power and power acquisition incorporated in social and cultural aspects of social and political systems.

"Ginamit ka nila para matunton ang pinagtataguan ng mga hayop sa gubat," paliwanag ni Kuneho

(*"They used you to track the hideout of the animals in the jungle,"* Rabbit explained)

Tinanong ni pagong kung sino ang mga pabor sa kanya bilang hari.(Turtle asked who is in favor of him to be the king)

Sumunod si langgam na nanghingi ng boto...(Ant followed in asking for votes)

Si Tipaklong nman ang nanligaw sa madla...(Grasshopper also courted the crowd for vote...)

Sa pagkakataong yon ay naghagis si Kuneho ng isang tipak ng tae at nagsabing: downpayment palang yan sa mga boboto sa akin!(at that moment, Rabbit threw sh*t and said, "that's the only downpayment to those who will vote for me!")

The extracted lines reveal how the animals try to use votes to acquire power.

The Alamat ng Gubat also discloses **contemporary literature**. Contemporary literature is ironic and reflects a society's political, social, and personal views. It reflects current trends in life and culture. Contemporary literature most often reflects the author's perspective and oftentimes cynical. It questions facts, historical perspectives and often presents two contradictory arguments side by side. As Harrison & Spiropoulou (2015) cites: "It is a genre that is ever-questing, ever examining itself and subjecting its established forms to revision"

"Handa ka bang magtanim ng batas sa gubat, talangka? Kaya mo bang ipag-utos sa mga hayop ang respeto? Desidido ka bang damitin sila ng dangal at prinsipyo? Determinado ka bang sugpuin ang kabangisan? Nais mo bang magturo ng malasakit sa kapwa at pagkakaisa? Kakayanin mo bang magpadikta sa bulong ng konsensya...Gusto mo ba talagang makialam sa natural na takbo ng buhay-sa gubat?"

(Are you ready to plant law in the jungle, crab? Can you direct respect to the animals? Are you decided to clothe them with dignity and principle? Are you determined to fight ferocity? Do you want to teach concern and unity? Are you cable of being dictated by conscience?... Do you want to interfere in the natural order of life in the jungle?

The monkey's series of questions reflect human diversity, character, and emotion, a reflection of 21st-century contemporary literature.

The novelette is also categorized as postmodern literature. It is categorized by reliance on narrative techniques such as *fragmentation, paradox, and unreliable narrator*; and often is (though not exclusively) defined as a style or a trend. As postmodern literature, the story is characterized by *maximalism*, taking things to **excess** by including an overkill of references, description, and detour:

*...tulad ng maraming hari ay walang ibang papel sa kwento kundi magkasakit.
(...like the rest of all the kings whose only role in the story is to be sick)*

The story is *ironic*. The author employed a playful, mischievous vibe and a love of satirical humor yet establishing serious points. Though the main topic is a serious issue, Bob Ong made it fun for readers because of the inside jokes. It could be gleaned that the story is a mixture of laughter and criticism yet an eye-opener to the readers in addition to its rebellious approach and willingness to test boundaries which is evident in the conversation between Ulang (lobster) and Tong (crab):

Tong: anong ginagawa mo? (What are you doing?)

Ulang: gumagawa ako ng wala (I am doing nothing)

Tong: wala kang ginagawa? (You're doing nothing?)

Ulang: Hindi. Iba ang walang ginagawa sa gumagawa ng wala (No, nothing to do is different to doing nothing)

Their conversation reveals that postmodernism presents **irony** and **paradox** which signal a critical distance *within* the world of representations, raising questions about the ideological and discursive construction (Postmodernist Theory, 2005). Bob Ong used animals and insects in the jungle to represent the people in society and how they affect other's lives based on their decisions and actions.

As a postmodern text, the novelette pictorializes historiographic metafiction. This term was created by Linda Hutcheon in 1989 to fictionalize actual historical events and characters. *Alamat ng Gubat* is an allegorical reference, a metaphor whose vehicle may be a character, place, or event representing real-world issues and occurrences of Philippine society. The story conveyed hidden meanings through symbolic figures, actions, imagery, or events that together create the moral, spiritual, or political meaning the author wishes to convey. *Alamat ng Gubat* shows the reality of Philippine society. It portrayed different aspects of the government, different individuals, and their beliefs and people's behavior and mentality on how they handle their lives.

The story is a *pastiche*, a combined, or "pasted" elements of previous genres and styles of literature to create a new narrative voice (Nyqvist, 2010). The author is very creative in presenting a complex plot. As the title suggests, *Alamat* (legend), the story is a *legend* while at the same time, a *fable*, a *novelette*, and a *satire*. As a pastiche, the novelette produces the *intertextuality* of the *Filipino literature Ibong Adarna*. Intertextuality is the shaping of texts' meanings by other texts revealing an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another (Hutcheon, 2005; Simpson, 2014).

Also, the story exemplified *technoculture and hyperreality*. The use of 'Friendster', a social media platform in early 2000:

after the inang reyna talked to Tong, "Noon din ay nag-log-off si Tong sa Friendster. (Immediately, Tong logged off in Friendster)

Lastly, the book contained *magical realism*. Magical realism is the introduction of fantastic or impossible elements into a narrative that it seems real or normal while containing paranoia, the belief that there's an ordering system behind the chaos of the world. According to (Thamarana, 2015), magic realism focuses the ideas of 'significance of magic and myth', 'critique of rationality and progress', 'doubting about reality, 'exploration of identity' along with some exceptional presentation styles to create a version of reality that distinguishes itself from what is normally supposed as a "real life".

Kind of Society Unveiled in the Novel

Politics is a social institution through which power is acquired and exercised by some people and groups. The novelette *Alamat ng Gubat* discloses a political society that indirectly presents a form of government that regulates a relationship among its members and those outside its borders. It could be inferred from the title that the author satirized the origin of power, of authority, of corruption, etc. in a political arena called the jungle.

The plot of the story displays a clear divide in the social stratification, the hierarchical arrangement of the social groups based on their control over resources which includes the status and social role of all the groups that make up society (Smelser, 1988). *Alamat ng Gubat* exposes groups according to their sizes: lion and crocodile as the superiors, the insects, and the domestic animals as the less powerful.

Furthermore, one could categorize the type of *crowd behavior* present among the animals: 1) casual and conventional are relatively large gatherings of people who happen to be in the same place at the same time. 2) the acting crowd which includes *mob*, a highly emotional crowd whose members engage in, or are ready to engage in violence against a specific target such as the grasshopper while a *riot* is violent crowd behavior that is fueled by deep-seated emotions but not directed at one specific target such as the behavior of the flies and panic, a form of crowd behavior that occurs when a large number of people react to a real or perceived threat with strong emotion and self-destructive behavior. An example includes the panic of the animals when the lion and crocodile came to attack them and 3) *protest crowds* like those of the insects, engage in activities intended to achieve specific political goals.

On the other hand, Tong, the main character, seeks a reform movement to improve society by trying to change some specific aspects of the social structure. While the other animals seek to bring about a total change in society through a *revolutionary movement*, the monkey entices an alternative movement that seeks change in some aspects of people's behavior. On the contrary, some animals such as the lion and the crocodile seek a *regressive, resistance* movement that prevents change.

Similarly, Tong when challenged by Tipaklong to join their group, innocently solicited their advocacy and witnessed that the ruling principle was to "*go with the flow*"- an action motivated not by individual principle but is merely based on popular 'public opinion'.

Attach to social stratification is the notion of power. Most of the characters are not only exposed to power but are also predisposed to possess power. Each character in the story projects certain attributes and values that make up the social structure. The "big" animals reign in an authoritarian government that controls the whole system. The lion is the supreme power but never exercises this power in his own right; he holds it as a trustee

of the impersonal and compulsory institution; The crocodile greeds for power; Maya claims power since it is with the powerful; The frog, because of its wealth considers himself powerful; The grasshopper tries to influence other through its so-called power; Those aspiring for power such as the dog, the turtle and the rabbit and the monkey act as the initiator of change.

Ideological power, power over ideas, and beliefs are also reflected in the text. Among the characters in the novelette, Tong showed a strong stand for a certain principle. While a *collective power* was evident among the insects when they tried to recruit and organize groups in support of their cause. The concept of *influence*, an exercise of power through the process of persuasion was also apparent among them. Each group of insect tried its power to influence the decisions and actions of others.

On the other hand, while democracy is practiced by the insects through the process of an election they also entail a special interest group made up of individuals or groups that share a specific interest they wish to protect or advance.

Socio-political Society as Revealed through the Characterization

Table 1 shows the characters in the story and their sociopolitical representations:

Table 1
Characterization of Characters

Characters	Description	Socio-political representation
Tong (crab)	the main character in the story who was tasked to go to the forest and get the puso ng saging (the heart of banana plant) for his ailing father-king	the epitome of innocence, of a struggling and principled member of the society; someone who tries to change the system in the society; the ideal character creature for being righteous; a metaphor of ideal yet traditional Filipino youth who is typically referred to the future breadwinner who will find means for the family
Buwaya (crocodile)	first animal Tong met who charged him to pay silver or pearl for every question he asks	characterized as one of the kings; an embodiment of corruption, a politician that is corrupt, greedy for power and money
Maya (small bird)	sidekick of Buwaya	someone who would attach himself to the more powerful and behave like one of them; reveals a small-time corrupt (in his way) character
Bibe (duck)	socialite English speaking duck	a social-climbing character who would do what others want her to do to be connected to those in power; she is a sensible character; mirrors the Filipinos who had a high vision of themselves and are certainly proud. They look at themselves as someone beautiful, wealthy and intelligent enough that could step on other's dignity

Characters	Description	Socio-political representation
Palaka (frog)	feeling-handsome and suitor of bibe	represents those who were hypnotized by post-colonialism; Filipinos who tried so hard just to equalize their social status with western people
Daga (rat)	pretending-to be lion rat	a figure of those people who thought to be 'big-time' because they are attached to bigger ones
Leon (lion)	king of the jungle as Buwaya calls him "Boss"	most powerful; an allegory of politicians who don't keep their words
Ulang (lobster)	lobster at the seashore	lazy Filipino who had no dreams or ambition
Aso (dog)	was described to eat its vomit	firmly believes in gossips and exudes animalistic and primitive character.
Katang (small crab)	Brother of Tong	inter textualized to Judas as a traitor; he personifies people who are willing to do anything for revenge and jealousy. Thus, he is the example of the line: In politics, there are no permanent enemies/friends, only permanent ambitions. Hence, he represents a jealous sibling.
Matsing (monkey)	the eye-opener to Tong the owner of the banana plant	he symbolizes wisdom

Table 2 shows the characterization of the insects.

Table 2
Insects Characterization

Character	Socio-political Representation
Tipaklong (grasshopper)	pretentious people who assume to know what is happening yet clueless of what they are fighting for. They stand for those who have no stand in life; represents the Filipinos who are ready to fight but do not have an exact goal and do not know what they are fighting for
Langgam (ant)	The gossipers and 'interveners' and the people whose votes can be paid; symbolizes self-benefitting businessmen.
Paru-paro (butterfly)	represents those who tend to forget their roots due to overwhelming fame

Socio-Political Issues Implied in the Novel

Since power implies that an actor can carry out his will, power involves obedience. The general problem of politics is the explanation of the varying distribution of power and obedience. At the summit of the novel, the monkey challenged Tong with the same idealism, the monkey dares Tong to defy the collective behavior existing in the jungle.

The influence process proves that as long as the members benefit from the other members, they will stick to that member while if they don't get any, they tend to shift both their beliefs and support to others that could provide them of their need/want like what the insects have done.

The principle of giving and take is also evident in the story. The lion seemed to be very generous, forgiving, and considerate when he asked Tong to return the eggs to the hen. However, it could be deduced that all his actions were mere false sympathy because he has his motive-to catch the animals in the jungle. While the dog, the turtle, the rabbit, even Tong himself seemingly gave up their desire for power. However, along the course of their actions, one could surmise that their giving is a means of trying to get or accomplish their intentions.

While in the exchange of social reward, Katang, Tong's brother manifested an expectant giver. When its action was not reciprocated, Katang sold Tong to lion and crocodile for thirty (30) pieces of silver.

The concept of crab mentality is apparent among the characters in the story. Because nobody can climb the banana plant, they decided to work as a team. However, the same act serves as the instrument for the animals to reveal their motives, attempting to get out of bad situations, often find themselves foiled by friends or family members who keep sucking them back in.

Discussion

Literature builds nation and nation breeds literature (Perez-Grajo, 2019). Literature does not only influences life but also shapes it. Hence, literature portrays human life and action through the agency of some characters who, by their words and deeds convey a certain message. Writers through literature record real-life events, convert these into fiction and present them to society as a mirror where people can look at their images (Anjana & Bhambhra, 2016; Sareen, 2015).

The novelette unfolds a political society characterized by a social interaction where powers play an important influence in social behavior. The characters exhibit certain kinds of power, a political power institutionalized in the form of large-scale government bureaucracies and is controlled by a certain group of individuals and the power which gave the ability of individuals or groups to make their interests or concern realized with or without the use of force.

Alamat ng Gubat as a political novel assumes relevance in the politics of time which seems to be at the core of the social dynamics occupying the core of human behavior and provided a context for the probing of human actions and their motives. Accounting a similar study, Chetan Bhagat's novels unveils the deep recesses of the human psyche which goes beyond the constant struggles against the social environment or even against their inner selves. The political and social behavior eventually leads to the formation of culture, a shared system of beliefs, attitudes, possessions, attributes, customs, and values (Hesaraki, 2014).

In the quest for power and change, the novelette also projected a certain kind of revolutionary political action. The characters tried to challenge the system they are in. Whether it was for the common good or personal benefits, a rapid, fundamental, and radical move as cited by Little (2014) have been executed by the characters. Thus, the form of government, a relation between the rulers and the ruled illustrated in the story indirectly unveils the political status in the country. The author's use of animals as characters expose the characteristics of the political figures while the way they interact and behave discloses the existing system. As mentioned by Panelo (2015), to transform society, cultural, social, economic, and political aspects are required to be converted. In

the story, the main character, Tong was driven to change society. However, it could be gleaned that along his journey to fight against social change, he was caught in confusion.

Dahan-dahang napatalikod si Tong kay Matsing, hindi alam ang sasabihin
(Tong slowly turned his back, without knowing what to say).

The concept of authority, an official right to make and enforce decisions was also observable. In the jungle, it was a general and accepted knowledge that the lion is the king, the highest ruling authority (Mondal, 2020). By emphasizing the class difference among the animals and their categorization for survival which implies the class struggles and inequality in society among people.

Highlighting human beings' position in the universe through the comparison between people and animals, the author's use of the contemporary and postmodern approach in writing, he was able to unveil certain introversion, a self-conscious turning toward the act of writing itself. The author was able to establish an explicit literal relation with that real-world beyond itself. The use of playful approach and rebelliousness, allegorical reference, historiographic metafiction, pastiche, and maximalism allowed the smooth transition of a fascinating range of unique historical contexts and transformations (Crisp, 2005). The attribute of magical realism reveals that magic is obtainable as a part of regular reality (Shenbahapriya & Jamuna, 2019)

In the final encounter between Matsing and Tong, Tong was challenged by Matsing as to what is true and righteous. The author was successful in suggesting underlying meanings associated with the interior of objects and events while destroying the normal expectation on no absolute truth and relative truth.

Conclusion

Alamat ng Gubat, a straightforward narrative rather than a collection of anecdotes is a contemporary political and postmodern novelette written by Bob Ong using conversational Filipino language to create a humorous and reflective depiction of Philippine society. The story employed a clear picture of the political system in the government, how the corrupt officials including the common mass try to influence and acquire power through their means. Thus, issues on corruption, bribery, and election, discrimination, abuse of power, deception, and use of people to get what one wants including the inefficiency of the government were explored. The story also satirized the sociopolitical ill of the Philippine government especially its political system.

References

- Anjana, B. K., & Bhambhra, R. L. (2016). Is Literature the Mirror of Society. *International Journal of English Language, Literature and Humanities*, 4, pp. 6-10. M.P: IJELLH. Retrieved from www.ijellh.com
- Baharti, K., & Ahmad, S. (2015). The Role of English Literature in Re-Construction Society. *Journal of Culture, Society and Development*, 7, 1-3.
- Creswell, J. W. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. USA: SAGE.
- Crisp, P. (2005). Allegory and symbol-a fundamental opposition? *Sage Publications*, 14(4), 323-338.
- Dimaano, M. (2018). Five Filipino Novels in English Depicting Socio-Political Realities Evoke Human Transformations. *English language, literature, and Culture*, 3(1), 25-32. DOI:10.11648/j.ellc.20180301.15

- Dubey, A. (2013). Literature and Society. *IOSR Journal of Humanities And Social Science*, 9(6), 84-85. Retrieved from www.Iosrjournals.Org
- Duhan, R. (2015). The relationship between Literature and Society. *Language in India*, 15(4), 192-202. Retrieved from www.languageindia.com
- Gay, L. R., Mills, G. E., & Airasian, P. (2009). *Educational Research. Competencies for Analysis and Applications* (9th ed.). Ohio: Pearson.
- Harrison, C., & Spiropoulou, A. (2015). Introduction: History and Contemporary Literature. *Synthesis. an Anglophone Journal of Comparative Literary Studies*, 0(8), 1-13. doi:<http://dx.doi.org/10.12681/syn.16202>
- Hedman, E.-L. E. (2010). The politics of 'public opinion' in the Philippines. *Journal of Current Southeast Asian Affairs*, 29(4), 97-118.
- Herman, S. A. (2018). *Histographic Metafiction Analysis in the Novel Mother of the Believers by Kamran Pasha*. The Alauddin State Islamic University of Makassar.
- Hesaraki, M. (2014). Literature and Culture: Both Interaction and Effectiveness. *International Journal of Social Sciences*, 4(3), 23-25.
- Hutcheon, L. (1989). *The Politics of Postmodernism*. London: Routledge.
- Kennedy, X. J., & Gioia, D. (1995). *An Introduction to Fiction, Poetry, and Drama* (6th ed.). New York: HarperCollins.
- Koseoglu, B. (2018). Chapter 28 Characteristics of historiographic metafiction in the postmodern novel: An analysis of Julian Barnes: *A History of the World in 10 1/2 chapters*. In M. Talas, H. Ciftci, & E. Yalcinkaya (Eds.), *Recent Discussions in Social Sciences* (pp. 398-407). Turkey: IKSAD Publishing House.
- Little, W. (2014). *Introduction to Sociology* (1st Canadian Edition ed.). Canada: Creative Common Attribution.
- Mendible, M. (2014). Literature as activism: Ninotchka Rosca's political aesthetic. *Journal of Postcolonial Writing*, 50(3), 354-367. Retrieved from <http://dx.doi.org/10.1080/17449855.2012.717513>
- Mondal, P. (2020, May 1). *Power and Politics: Meaning, Types and Sources of Power*. Retrieved from Your Article library: www.yourarticlelibrary.com>essay
- Nyqvist, S. (2010). *Double-Edged Imitation. Theories and Practices of pastiche in Literature*. Helsinki: Nord Print Oy.
- Panelo, I. C. (2015, November). *Passion for Philippine Social Transformation in the Novel Ilustrado of Miguel Syjuco*. *Asia Pacific Journal of Multidisciplinary Research*, 3(4), 14-21.
- Perez-Grajo, J. (2019). *Locating the nation in a Sampling of Works from Selected 21st Century Philippine Literature from the Regions" Textbook of the New Senior High School Curriculum: Nation, Pedagogy, Policy*. Manila: 12th DSLU Arts Congress.
- Ranciere, j. (2004). The politics of literature. *Substance*, 33(1), 10-24.
- Roumasset, J. (2008). *The Political Economy of Corruption*. Western Economics Association International meetings. USA: Western Economics Association International meetings.
- Salvador, V. (2014). Fuster's Conception of literature as a Social Practice. *Journal of Catalan Intellectual History*, 122-133.
- Sareen, R. (2015). Themes in Chetan Bhagat Novels. *International Journal of Engineering Technology Science and Research*, 2(11), 213-216. doi:www.ijetsr.com
- Shenbahapriya, K., & Jamuna, M. (2019). *Magical Realism in Literature*. *IJIRT*, 5(8), 5-6.
- Shodhganga. (n.d.). *The Concept of the Political Novel: Theoretical Considerations*. In E. Kurzweil, & W. Philipis, 'Introduction' *Writers and Politics* (pp. 1-46). London: Routledge and Kegan.
- Simpson, P. (2014). *Stylistics*. New York: Routledge.

- Treisman, D. (2000). The Causes of Corruption: A Cross-National Study. *Journal of Public Economics*, 76(3), 399-457.
- Wodak, R., & Meyer, M. (2012). *Methods of Critical Discourse Analysis*. Great Britain: SAGE Publishing Inc.