Tropical Dystopia: Prequel and Sequel to Filipino Postmodern Climate

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Abstract—This paper utilizes an expanded sense of the term dystopia. It begins from common associations such as chaos, disintegration, and disorder to the occasionally occurring term, necrophilia, among researches on dystopia. It is of key interest in the postmodern era to examine the degree of “egregiousness” the society has become since the modern period. The scope is not limited to assessing the era that followed right after the twentieth century as this study is built on the premise that today’s postmodern setup is Philippines’ metamorphosis from a dystopian past, and from the postmodern present another picture of the future can be gleaned which is of the same dystopian vein. This paper sought evidences proving the nation’s anti-utopian past, present and future from the characters, non-linear plot, and tropical images in Bob Ong’s novelette, *Alamat ng Gubat* (Legend of the Forest). The text which caricatures an Asian dystopia (as espoused in the title of this paper) streamlines the departure of an Oriental culture from an established set of events known as history that has been influenced by many cultures. Hence, history is responsible in shaping today’s dystopian society and in predicting another of the same situation.

Index Terms—Pastiche, intertextuality, nostalgia, postmodernism, nemesis of utopia, parody.

I. INTRODUCTION

Scholars differ in terms of how they exactly describe postmodernism. “It hardly need be said that postmodernism has something to do with what is allegedly happening to modernism. So, if modernism is a culture of modern age (or, simply, of modernity) then postmodernism has something to do with the breaking apart of modernism”[1]. By far, Lemert’s claim on the identity of postmodernism clarifies what it is and what it is not. By simply looking at postmodernism a relationship can be drawn to its predecessor. This falls within the logic that the “emerging” has always its foundation. Knowing how it dramatically transformed the face of the world into an image that defies any given structure, it is noteworthy to shed light on the distinct accomplishments of modernity that Lyon identified: “differentiation, rationalization, urbanism, discipline, and secularity”[2]. Without these triumphs postmodernism would not have had its tenets that basically attack the popularized modern ideals. A closer look at how these postmodern principles operate is explained by Harley Ferris:

“A dystopian society is ruled by a group with a private agenda shrouded in euphemisms or outright lies. This group

will use conditioning or coercion to maintain their rule, which often mirrors such real-world systems as communism, Apartheid, and the Roman Catholic Church”[3].

A blatant expression of animosity against a long-standing institution like the Roman Catholic Church displays a foreboding depiction of negative influence causing the society to become dystopian. Harms increasingly brought about by monopoly result in a more coercive means to weaken the power of the vast majority. The manner of exploitation employs certain tools that directly destroy the people’s minds. The Spanish conquest of the Philippines, for example, hardly ever strengthens Lyon’s effort of pointing out the beauty of modernism as the line that connects the present to the past is presumably the essential element that would justify the lack of utopian virtues at the time when people resort to revolutions to attain freedom. Consequently, another wave of people power change the course of history as the need calls for it to oust the dictator in the Philippine seat of power.

While much investigation is afforded to the dystopian elements, this study quintessentially annotates the often neglected history of the archipelago upon which its postmodern image is built as part of a comprehensive understanding on the ostensibly dystopian outlook of the country. Historians never overlook major known events but they almost do not bother considering the colonial Philippines, “which seem utterly forgotten even in general discussions among both scholars and lay individuals”[4]. The question whether or not this has been one of the effects of the already established dystopia before the Spaniards came is important as it activates the inquiry into the background of the system which operated for more than three centuries up to the modern period.

It is a major concern to inform people of how things in the past went about as these could explain aspect of reality at present and could much more determine the course of history in the future. The case between Japan and China for example explains how necessary it is for the Chinese government to act upon the Japanese government’s massive alteration of its history:

“China’s reaction against the Japanese government’s whitewashing of history demonstrates the fear that, by rendering Japanese youths oblivious of their nation’s militarist past, Japan may repeat its past”[5].

Like China, Philippines struggles its way to educating the people on historical facts that have suffered from deliberate distortion if not complete deletion. Effects due to corrupting data can be severely damaging. The present and the future

are contingent to the realities that worked well in the past because these are the factors that continue to create and recreate a society where aspirations of individuals are hampered, to the extent of totally obliterating the mere fact of survival. When the 'real' defeats the 'ideal', survival suffers and is downplayed by immoral acts throughout an individual's continued existence.

People are the basic constituents of this dynamic social structure where implementation of social order becomes a necessity rather than assuming a chimera. It is what they decisively do that determines the type of society they want to have. A very unlikely yet likely tendency to happen in an environment is the acquisition of a characteristic (inherent in any society) highly postmodern that embodies all forms of corruption---necrophilia-- which in this study also takes an expanded definition:

"Beyond "mere" rape, necrophilia indicates an inability to stop the destruction...it is the automation of eternal decapitation, the lawlessness of communal property rights, and, finally, the threat of inevitability from the mouth of the democracy enthusiast..."[6].

Rogue individuals have existed not just in the advent of World Wars but long before the imperialists discover these routes to different nations under their authorities. The postmodern setup goes back and forth in time and can never be pinned down on one era following the modern period. Thomas F. McElroy addresses the issue:

"Postmodernism shoulders its way into tradition, becoming part of that tradition while simultaneously challenging and changing it" [7].

The idea that people have far been removed from the ideals can not be attributed solely to the greed emanating from the foreign dictators but from those who first inhabited within these enslaved territories. It is a combined effort that now puts the blame to them who were called *conquerors*.

Karen Hellekson explores on the emerging genre called alternate histories where the explanation for the occurrence of current events may be well understood. She believes in its assumption that "some event in the past did not occur as we know it did, and thus the present has changed"[8]. History, being a "one-sided account" as the French leader, Napoleon Bonaparte, puts it, may well support Hellekson's belief that not everything in history or the completed events are known to people that is why many expectations fail on account of ignorance of some of these aspects that are very significant. The logic arrived at emphasizes that certain events or phenomena are responsible for this degenerate pattern of behavior currently affecting the cultural fiber of Filipino society.

Bob Ong's *Alamat ng Gubat*, by virtue of its Filipino author, is assumed to have authentic leanings on what is to be sought---proofs on dystopian climate or environment which cuts across the Filipino historicity and beyond in order to recognize whether or not utopia is possible. Karen Hellekson affirms:

"Dystopias force us to approach utopias thoughtfully and

with care to prevent society from certain consequences that may not be ideal. After all, one person's utopia is another person's dystopia. Satire is one device used to warn against arrant utopianism"[9].

Literary theories approach the text differently, however they yield a common understanding toward the phenomenon. Formalism, mimesis, structuralism and existentialism provide means toward assessing the decolonized mindset which may or may not be contrary to the primitive consciousness of the people in a not so technologically-advanced context.

With the employment of discourse analysis, the tensions within the text are looked into (through formalism and structuralism) along with the corresponding elements (outside the text): mimetic aspect and existential judgments of the author manifested by the characters whose specific roles give life to the entire depiction of a dystopian culture. The indication of such is justified in Ong's novelette, *Alamat ng Gubat*.

In this study postmodern nuances in terms of the structure and presentation are primarily considered as a means of highlighting the avant-garde technique of depicting reality on paper. Characterized by colorful illustrations on numerous pages, the novelette captures the interest of young and old readers alike. Literary merit does not actually settle for this quality as it goes for deeper elements such as the quality of content that keeps readers entertained.

However, this style appears dominant in today's literary convention but more than that it showcases a fabulation of animal characters. The representations that usually come along would warrant, perhaps, the universality of the text as per *structuralist* assumption where the nature of every element in any given situation has no significance by itself, and is rather determined by all the other elements involved in that situation. Only then can the entity be given full significance when it is integrated into the structure of which it forms a part.

That particular infusion of a part to whether make or break the whole is further supported by the existentialists, Jean-Paul Sartre and Albert Camus. Being isolated, man sees an alien universe where he belongs and conceives it as having no inherent human truth, value, or meaning. From nothingness to nothingness, existentialism upholds the absurd reality of man. Hence, the prequel-sequel phenomenon in this study is assumed to have revolved around the incongruous setup of dystopia.

II. RESULTS AND DISCUSSION

This section engages in critical analyses of characters, plot structure and symbols through mimetic, formalistic, structuralist and existentialist perspectives.

A. Characters

Different characteristics transform people into different personalities. They are developed according to the author's intention in the literary text. Layers of purpose is possible for one character, or the opposite, that is, no defined purpose is given. Dystopic devices such as satire, parody, and self-reflexive narrator or protagonist provide Bob Ong the

pattern which guides him to attributing his characters some of these postmodern ideals that compose their genetic makeup.

Glaring qualities that define the role players before and after the present context are streamlined in the matrix below.

TABLE I: DYSTOPIC CHARACTERS

Tong (crab)	Innocent, striving, decisive
Matsing (monkey)	Whistleblower, clever
Sirena (mermaid)	Insignificantly significant
Aso (dog)	Daredevil, deprived of truth
Leon (lion)	Cunning, domineering
Buwaya(crocodile)	Aggressive, greedy

The framework of *nothingness* works discreetly as it actually allows any reader to examine the unstated fact. At the outset, the story introduces three characters:

*“Noong unang panahon, sa isang liblib na kaharian sa ilalim ng dagat, ay may nakatirang maganda at mabait na sirena. Pero wala siyang kinalaman sa kwentong ito. Kaya ang pagtutuunan nalang natin ng pansin ay si **Tong**, ang pinakabatang anak ni **Haring Talangka** na tulad ng ibang hari ay walang ibang papel sa kwento kundi ang magkasakit”*[10].

Researcher’s Trans.

“Long ago in a kingdom under the sea lived a beautiful and kind mermaid. But she is not part of the story, so we’ll just focus on Tong, the youngest son of King Crab who like other rulers has no other role in the story but to get sick.”

Among the three characters, mermaid/siren(sirena), Tong and King Talangka (Haring Talangka), Tong most obviously receives the primary role. His importance is only observed after the mermaid/siren is deliberately dismissed despite being beautiful (maganda) and good (mabait). The author’s lack of intention for the siren shows how invisibility of such a purpose can instead make it more conspicuous. Philippine history works similarly the same as it blurs the existence of the Filipinos in the context where conquests happen. The act of showing adherence to the imperialistic standpoint strengthens the rule of a despot before the country was liberated from the Spanish rule, who eventually commands the subjects in a way that runs counter to the ideal.

Illustrated in the story through introducing the quest for *puso ng saging*, the ruler imposes his authority despite his ailing body. The quality of the decision made at this point is established in a very shallow ground as Tong’s father’s illness is later revealed to be a hoax. Tong moves from one abyss to another, which complicates things including all else in his journey. He ends his journey knowing the real reason of his father’s desire to having the “heart” from another character who is not at all part when the story was first introduced:

“Nagpatuloy si Matsing sa malakas na tinig. ‘Walang Puso Ang Tatay Mo Kaya Puso Ng Saging Ang Ginagamit Nyang Kapitalit”[10].

Researcher’s Trans:

“Matsing continued in a loud voice. ‘YOUR FATHER IS HEARTLESS, SO HE TAKES THE BANANA BUD INSTEAD.’”

Matsing (monkey) stays in the limelight toward the end of the story. He serves to generate the surprising news, the reality, upon which the whole scheme is built. His character presupposes a good quality of a whistleblower in present politics who leads the people to an eventual cause of action - a rally or a *coup ‘de etat* most certainly.

Blatant disintegration of trust follows immediately on the part of Tong (the crab) who unknowingly keeps close to him a stinking corpse, a dying man with a dead yet deadly strategy in mind. This has long been curtailing his own right to life as he is not given the chance to experience happiness. A part of him likes keeping the stinking corpse(because he likes his father’s illness cured) but for the most part acknowledges the multi-faceted world he has plunged himself into.

The dog, clinging to a stinking corpse of greed and deceit, gambles everything he has including his dignity by way of eating what his mouth expelled. Clearly, a depiction that he values no sense of truth in the repetitive acknowledgment and rejection of what is taken in as exemplified in the following statements:

“Biglang kinabahan si aso. ...Sinundan nito ang pinanggalingan ng amoy at natuntun nito si Pagong. Nasuka ito sa amoy ng kaharap pero kinain din kaagad ang suka”[10].

Even the parasites are deplorable in their way of clinging to another thing just to survive The conscience of a character indicates that knowledge is served before executing the act of attaching oneself to another. The dog’s behavior is reflective of such: *Dog was nervous* (“Biglang kinabahan si aso). This manner, although indicative of dependence, could still be understood as the postmodern way of independence for there is a manifestation of asserting the individualistic principles towards taking advantage of others’ strengths and weaknesses.

The lion and the ‘buwaya’ proved themselves to be the superiors among the necrophiles given that they rule over “zombies” and take pride in the ignorance of their own subjects. “Umahon sa ilog si buwaya at buong-buong nilunok sina Bibe...” ascertains this form of corruption. Leon and Buwaya’s stinking corpses are their authorities over smaller subjects that they can just easily swallow.

“Ipinakita muna ni Leon sa kanya ang mga pangil na pinagkakapiitan ni Maya bago pinakawalan ang ibon...” shows leon’s way of threatening others like politicians threaten common citizens to meet their demands. They exploit all else. They feed on stinky substances beyond the basic biological pleasure of any being. They devour every being in their void society - deprived of goodness.

It takes a long journey for Bob Ong to relegate each character with a specific attitude that would all target one theme - corruption breeds corruption in the existence of nothingness. The novelette mirrors the current situation of

the country with many individuals playing respective roles. These roles are diverse given that each individual is focused on distinct concerns.

Corruption as it is commonly called pervades in the text. From setting down to characters, the social ill is perceivable. Corruption takes many forms like the use of illegal drugs :

“Kasunod noon ang malakas na sigawan mula sa iba’t ibang direksyon. Kumaripas ng takbo ang mga hayop papunta sa kung saan-saan. Walang natira sa lugar ng pagtitipon kundi ang mga nagliparang tuyong dahon ... at paraphernalia ng mga ipanagbabawal na gamut”[10].

Researcher’s Trans.

“What followed was a deafening cry from the animals who hurriedly went in all directions. No one was left in the gathering except for the dead leaves suspended in the air... and a paraphernalia for illegal drugs.”

The setting is such that it portrays how chaotic things are with the kind of people who are immuned to the situation. A conglomerate of characters (people) give death (not life) to the place where they gather together. The setting “gubat” reflects a barbaric tone and wild disposition for the most part. Considered by many as a ‘harsh landscape’ of brutes, there is no mistaking the reality that Ong wants to paint at the end of the day but that of a postmodern setup peopled by brutes with obvious animalistic behaviors.

The sea, abode of Tong’s family, is such an enigmatic abyss of mysteries. Its breadth and depth of the entire ocean is tantamount to the embodiment of pandemonium in a seemingly universal spectrum. Its shorelines speak of its aridity from within. The waves lambasting the shorelines (where ulang[shrimp] stays) echo the hopeless cry of its inhabitants ruled by a heartless dictator (Tong’s father).

How significant is the mention of these settings is a legitimate question in this study. The predisposition of an individual is contingent to the environmental factors that affect the proclivity of the constituents. Multiple disintegrations, though not explicitly indicated, become apparent in the narrative. Evidences as to its postmodern qualities are felt through the mental, social and psychological effects displayed by the characters.

“Papunta sa kung saan-saan” (running in all directions mirror the lack of organization in a particular setup where the *“tuyong dahon”* (dried leaves) inhabit the empty space. The dryness of a natural element in the narrative severs the already inconvenient place. This is the avenue supposedly for relaxation but it is never materialized. What is left in the area magnifies another proof of a disoriented society--- *“paraphernalia ng mga ipinagbabawal na gamut”* (paraphernalia for illegal drugs).

Ong materializes his goal of liberating the people in the microcosm he built. Into the woods he channels all the energy of the animal characters echoing the sentiment of the fallen republic. He chooses to bring about change at its core. This observation stands similarly with that of Monty to Rochefort’s fiction which promises nothing of Paris as its setting but the doom it would soon experience as skyscrapers sprout like mushrooms in its capital. This

gesture demonstrates his purest of intentions to question the sincerity of the people to salvage their place. Same is true of Ong’s intent in the text where he clearly appeals to the Filipino sensibility by using the forest as the means to envision the future. He understands that corruption, like prostitution, has its solid beginnings and long-standing traditions, but he challenges himself to display the authentic milieu where readers could associate it to a very familiar political venue.

He suggests loss of control in his country even in the presence of a ruler, the people’s choice. Ironically, King Crab acts as if he is not anybody’s option. The absence of chaos should have defined the kind of ruler he is. The presence of order should have implied the consistency of his policies, but he never possesses an organized plan. Any setting with this deliberate incompetence of a leader is vulnerable to destructive change. Thus the potential creation of this post-dystopian society runs along the direction in which the Philippine government seems to be moving.

B. Dystopic Plot

Along this line of arid thought, postmodern perspective introduces the **non-linear plot structure** that signifies the erratic movement of many events that could easily go back and forth depending on the nature it calls for.

Postmodernism rejects traditional forms of literature (chronological plots, continuous narratives, closed endings etc.) in favor of experimental forms. With a non-linear plot, nostalgia for the past is catered therefore the feeling of being lost exists. Also texts often include multiple allusions and ironies within a text. Considering its experimental feature, postmodernism blurs the line between “high” follows a set of postmodern attitudes are streamlined in accordance to the non-linear nuances of the novelette.

TABLE II: DYSTOPIC PLOT

flashback	nostalgia
foreshadowing	Futuristic deconstruction
illusions	Blurred reality

Longing for the past is what postmodern nostalgia seeks to explain. In the form of flashbacks, characters are led to memories which they think are worth-recalling for whatever purpose. However, putting a distinctive measure as to the extent of this manner of recounting events, one looks only into those that characters believe as contributing elements to the positive outlook of people in life. This does not ultimately label the memories as generally positive as they could only become in a relative ground. These events include those that also create negativities toward the present.

As for predicting the future, postmodernism believes in a unique reorganization of ideas. Deconstruction, through foreshadowing, comes in with application of inventive strategies that allow deviation from the historical accounts. Opposite to recollection, the author allows characters to imagine their different versions of reality that have bearings to the present.

Breaking down elements is a rather much anticipated action for a postmodern author. Ihab Hassan succinctly underscores this concept of fragmentation:

“The postmodern only disconnects; fragments are all he

pretends to trust... . Hence, his preference for montage, collage, the found or cut-up literary object, for paratactic over hypotactic forms, metonymy over metaphor, schizophrenia over paranoia” [11].

Complementing the lack of fixed point is the overlapping of information in different timelines made possible through **illusions**. This proves the lack of confinement to convention in favor of the intertextual depiction of plot:

“KUNG PAANO MO AKO PANATAIHAN NG IBONG ADARNA DAHIL SABI MO MAGANDA YAN SA MAY HIKA...” ; NI HINDI NGA NILA ALAM NA NAKIPAGSUNTUKAN PA AKO SA TRICERATOPS PARA LANG MAILIGTAS ANG BUHAY MO...” ; ... nag-umpisa ang massacre ng mga hayop na mas karumaldumal at kagimbal-gimbal pa sa mga pelikula ni Carlo J. Caparas noong Dekada 70...” [10].

Genre-crossing is indicative of an interplay of different works of art from different artists in different eras. As one reads *Ibong Adarna*, a Filipino classical narrative, *triceratops* of the olden days or perhaps in *Jurassic Park* sequels, and *Dekada 70*, a blockbuster film in Philippine cinema in one paragraph, there comes an elusive ground to situate them altogether, hence, an illusionary advent of suspended disbelief happens. It works similarly with Gabriel Garcia Marquez’s magical realism, though the element of magic is nowhere seen in the narrative, in that the combination of the supposedly real objects and the completely fictitious characters create an impact to the readers. This effect deploys mental images that associate with real events in dystopian societies.

Random objects, characters, places, and others fall into place and it is the decision of the reader on how to cohesively create meaning and translate it into practicable propositions.

Following the principle of the modernist writers, dystopia utilizes the correspondence between the non-linear plot and point of view. Readers are made to understand that the plot structure is dependent on the angle at which the story is viewed and told. As characters are evidently disoriented at the onset until the end, readers are not given absolute access to the minds of *Tong* and other animals.

Monty quotes Forster who eradicates the ambiguities of postmodern point-view as he thinks it is always “that of the engaged humanist, whereas the stance varied from objective analysis of a situation, problem, or book to exhortations for engaging in a specific action” [12]. This way of telling the readers what is happening is balanced. Didactic elements emanating from facts detest the seemingly altruistic nature of history which only bears record of what has been completed and without having to do with what should be explicitly done in the context. A conscientious action here is laid against the pre- eminence of history as the exact opposite of fiction *per se* in order to justify the autonomous authority of postmodern texts to do what they are commonly expected to restore. Raffaella Baccaloni speaks however of how important history still is in gaining back the momentum of time past in relation to the massive production of these independent authoritative texts to teach. She opines:

“But these political and geographical circumstances account, I think, for some of the reasons why the recent production of dystopian science fiction, in particular, speaks to me more than the utopias of the 1960s and early 1970s do” [13].

The product of a dystopian mind draws inspiration from circumstances that teach people mechanisms to survive, and in turn people take on the same weight of responsibility to educate others on the possibility of gaining stronghold. This renewed strength is adamant to preserving any work of pretense that critics claim utopian texts have been all along.

Ong’s style reflects the ability of a restless narrator who signposts every now and then what he wants and what he does not want. The capacity to sporadically determine directions highlights the fragmented outlines of a montage where layers and layers of papers form a pastiche of concealed ideas. In the political scene, the bureaucratic system affirms this slow-paced yet quick employed by the author, third-person point of view.

C. Tropical Dystopian Images

Dystopia serves to make the imagination far enriched in every dystopian circumstance. Unraveling the obvious events by the narrator not only proves the intent of the character but also the reality that helps build individual consciousness in a society. These mindful concoctions of events correspond to images that provide significance of each turn. Gyan Prakash, in his book that explores the urban images, significantly indicates the reason for the myriad representations:

“The awesome promise of technology and planned futures was also terrifying. One way in which modernism expressed this terror was through the image of urban dystopia. Its dark visions of mass society forged by capitalism and technology, however, did not necessarily mean a forthright rejection of the modern metropolis but a critique of the betrayal of its utopian promise” [14].

Universal acceptance is set aside to illustrate the uniqueness of oriental mental structures as reflected in Table III.

TABLE III: DYSTOPIC IMAGES

Puso ng saging (banana bud)	Seat of deception
Perlas (pearls)	Source of deception

“Puso ng saging” and “perlas” undoubtedly stand side by side to elaborate on the mechanism existing in a dystopic society which happens before and after the present Philippine context. *Haring Talangka* (King Crab) wields the power to manipulate his son, *Tong*, to achieve his purpose. Exploitation, introduced initially through the metaphor, *puso ng saging*, resonates the idea of deception as *Tong* is not aware of the spirit of the mandate. He is deprived of the right to know the intention of the task.

Representing the tropical, oriental taste, banana bud reveals the common perception of the people toward its importance. A familiar dish which satisfies anyone who eats it is offered on the table. More than its flavor is the conception of a belief that it adds beauty to it as it

seemingly punctuates its presence among others in the forest. Commodification sets in when it comes to how the bud is utilized. Its insignificant position compared to the fruits that people wait for harvest is convincing as clearly as people would want to import and export banana fruits and not buds. Yet, the degree of importance King Crab imposes on his heir, *Tong*, demonstrates Bob Ong's initiation of an investigation into the superficial vitality of the object. Thus, readers speculate on the direction in which the leader is going.

People find ways to decisively use them for corrupt practices. The heart, as the most vulnerable spot, is pursued not only by *Tong* but by the rest of the animals in the jungle. It sheds light on the human practice of experiencing the trend. Commodities come and go depending on who sets the style and where it is first introduced. Uninformed of what it really is about people go with the surge of possessing the object. In the process, competition happens and the object instantly becomes a commodity whose price is decided by the participants themselves in the society. Adding pressure to the pursuit where anyone could become the winner, there is no more regard for the means of attaining it. Justifying the end through the means, therefore, becomes the indicator of success.

Similarly, pearls project the kind of purity within itself. Its gentle translucence that allows light to bounce back can never be discounted to describe it as a classic symbol for the uncorrupted Eden. Nevertheless, these pearls in the novelette are employed in exchange for something. They lose their value at the outset despite the fact that everyone else in the forest seeks for it. Bob Ong makes a cautionary point here without pointing a finger at anyone in Philippine politics. "The Pearl of the Orient", the immortalized label for the tropical archipelago, is in the story signaled by the inclusion of the pearls *Tong* used to pay for his key informants like the *Matsing*. Exploitation does happen when an individual takes advantage of the other. Ong writes:

"Iniabot ni Tong ang mga perlas , at itinuloy ang tanong ... Tatlong perlas! 'Pero n-nagbigay na po ako'"[10].

Researcher's Trans:

Tong gave the pearls and continued to ask... .Three pearls! But I already gave some."

The main character, *Tong*, appeared helpless and unable to protest despite the right he has. This situation proves that he is keeping to himself the stinking corpse of fear, thus, making him a necrophile himself. One becomes a necrophile if he displays pleasure in keeping a dead corpse. Gratification is seen in *Tong's* act of bribery. He loves feeding the monkey's whim which in turn strengthens the fear in his mind and body. Fear is dead in *Tong's* consciousness as he is aware of what is being done to him by the monkey. Simply put, fear is active if the person acts in full innocence of what is happening, but in the case of *Tong*, he acts in full ignorance, meaning, he has a way to escape the tempest but he never accommodates the option to fight back. Instead, he continues to give in to the manipulative style of *Matsing* even when it is no longer

necessary. The necrophile that he is predisposes *matsing* to exploit him.

The dystopian society comprises beings like *Tong* who could actually determine the genetic makeup of a structure to which they form a part. As individual structures, they exist with the knowledge that survival is the main goal and that anything could be done whatever it takes. Inverse proportionality is understood to be the rational relationship that actually takes place in a society where the level of morality is at its lowest and the individual's level of anxiety is at its peak.

Corruption, as a broad result of man's uncertainty in the realm of nothingness, is believably caused by one thing linked to another. Given the scenario of interrelatedness, independence would somehow lose its grip in explaining the phenomenon. To give justice to it, a simple understanding of two co-existing variables should be considered that there could be no absence if there is no existence, thus, there is no dependence without independence. Every entity acting independently would mean a collective force that assumes the dependence of everyone to each other.

III. CONCLUSION

There are many circumstances that propelled the modern spirit(the prequel) to attaining society's goals. From a modernist perspective life essentially is already about labor and consistency. Since its departure from the colonial dystopia modern life has carried along the same dystopic features, and up to the present the same characteristic continues to inhabit the world(sequel) devoid of utopian ideals.

Society could have never been much chaotic and virus-infested if inhabitants themselves devalue the premise of an existential thought. However, since the decay has nibbled its way already to the top, the mode of existence has also succumbed to the inevitable force from down there.

Despite the issues surrounding postmodernism in general, the society continues to evolve into a vital avenue for all these changes to take place. For some these may seem the breaking of moral grounds but for others the awakening of one's consciousness. The diversity of interpretation continues to flourish and further realizations of the world's phenomena remain the strongest foundation by far in this turn of the century.

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