

A Multicritique on Sionil Jose's and Nick Joaquin's Select Penworks

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Abstract

A multicritique denotes to employing a number of criticisms in identifying the extent of the textuality of a certain work of art applying the different theories on a particular literary genre. This study delves on the three paired-off textualities of Francisco Sionil Jose's *The God Stealer*, *The Refugee*, and *The Forest* with the penworks of Nicomedes "Nick" Joaquin's *May Day Eve*, *Summer Solstice*, and *Three Generations*, which focus on the theories of signified reality or mimesis, the writer's presence or expressivist, the structural element or objectivist and the readers signified human experience or readers-response theory.

Findings confirm that the penworks of Sionil Jose and Nick Joaquin signify parallel realities which clearly inform the readers that a literary work of art is indeed an imitation from the reality of life, and therefore should be appreciated and read. That some stories are also reflections of the author's lives, family, education and environment which should be understood well especially in doing an analysis. Likewise, formalism theory takes an important part in the reader's comprehension since it deals with the structure of the parts of a particular genre. Similarly, readers-response is equally important since it gives the reader the freedom to give his reaction as to how a genre influences his/her thoughts and feelings.

Based on the findings, it is concluded that the chosen four theories of literature are important in comprehending and analyzing a certain literary genre, be it a fiction, short story, or drama and from precise analysis of students translational researches may formulated either by the faculty or students which could be used as additional instruction materials in the classroom.

Keywords: F. Sionil Jose ;Multicritique; Nick Joaquin;Theories of Literature.

Introduction

There are a number of short story writers all over the world who are considered icons in the field of writing and touchstones in the advancement of literature because of their literary excellence and artistry. Similarly, in the Philippines there are also prolific writers who are identified to be great contributors in the enrichment of literature and even regarded parallel with foreign fictionists in terms of literary craftsmanship. They are called the “cream of the crop” for they stand out in their technique, style, originality and intellectual capacity in terms of writing. Two among of the great Filipino writers are Francisco Sionil Jose and Nicomedes Joaquin, who in their writings are not just concerned on giving pleasure to the readers but they have the desire to challenge, ignite and tickle the reader’s imagination. Moreover, their works really provide creative, encrypt, and challenging texts to all reading enthusiasts, hence ,with their artistry and expertise, both of them received the most prestigious recognition,” National Artist for Literature”. Nick Joaquin who is always referred to as the country’s best writer in English, “Asia’s White Hope for the Nobel”, and “the most widely read Filipino author”. On the other hand, Francisco Sionil Jose, a brilliant playwright who had authored stories and novels that were translated into different languages was the founder of PEN in the Philippines, an international organization for writers.

Indeed, the different literary works of art such as short stories, widen the horizons of a person who reads and let every reader understand worldviews on the varied cultures of people. Likewise, literary art works serve as perfect vehicle in helping students know the positions of themselves and those of others by transferring their gained knowledge to their own world, (Demeterio, 2008).

The youths in this generation particularly the millennials , who comprise the highest population of students have the tendency to dislike reading literary works. This was perceived by some teachers handling literature subjects because as they contend, students give more attention to games and other applications seen in their cell phones and other computer gadgets than read their assigned tasks. This is the reason why this study is compelled, to ignite the students’ enthusiasm in reading, as well as to fill in some gaps to their insubstantial literary knowledge. Doing this would gently show and expose them the splendor and majesty of literature. Moreover, this would clear out some issues on how to analyze and appreciate literary works particularly on a short story genre using a multicritique. This research further aims to find out from the three-paired off selections as to what particular story do the two authors have in common or in what aspect are they parallel at, as regards to the application of the theories of literature. Likewise this paper desires to provide adequate knowledge to some reader’s

insufficient literary background on how critical analyses are done particularly in employing multicritique.

Materials and Methods

This research is qualitative and is investigating the comparative multicritical dimensions of F. Sionil Jose's *God Stealer*, *The Refugee* and *The Forest* vis-a-vis with Nick Joaquin's *May Day Eve*, *Summer Solstice* and *Three Generations*.

Specifically, the comparative analysis of the three paired –off textualities focuses on the following aspects:

1. Mimesis or the signification of reality
2. Expressivist or the writer's presence
3. Structuralist or the dominant formalistic element, and
4. Readers-response or the reader's significant human experience.

Results and Discussions

This research employs the comparative analysis on the three paired-off textualities authored by two prolific Filipino writers F. Sionil Jose and Nick Joaquin. The select literary pieces written by F. Sionil Jose are *The God Stealer*, *The Refugee* and *The Forest* while that of Joaquin's are *May Day Eve*, *Three Generations* and *Summer Solstice*.

In comparing the literary pieces of F.Sionil Jose's with Nick Joaquin's works applying the literary multicritique, interviews were done to some faculty handling literature subjects and students taking up literature courses. Questions centered on the difficulties in comparing and analyzing stories and other genres of literature and on what theories of literature are they familiar with. This was followed with in-depth readings on the chosen stories and finally, the appraisal of the two author's respective biographies and histories.

Multicritique is used in studying and analyzing each of Jose's and Joaquin's craftsmanship. In like manner, the critical theories of literature are employed such as the signification of reality or mimesis , the writer's presence or expressivist , the dominant formalistic element or structuralism and the reader's significant human experience or reading response theory.

The data that are being studied, compared and analyzed are written by F. Sionil Jose titled *The God Stealer*, *The Refugee* and *The Forest* and Nick Joaquin's *May Day Eve*, *Three Generations*, and *Summer Solstice* were taken from reliable books, magazines and internet sources.

First, this research makes use of books containing the select stories of F. Sionil Jose's *The God Stealer*, *The Refugee* and *The Forest* with that of Nick

Joaquin's namely *May Day Eve*, *Summer Solstice*, and *Three Generations*.

Second, the verbal-data gathering follows. This proceeds in four phases which are used as matrices, for phase one, it is about the comparative signification of reality, phase two centers on the comparative writer's presence, phase three concerns on the comparative formalistic elements and the last is about the comparative human experience.

Comparative Signification of Reality, concealed hatred toward a loved one F. Sionil Jose's *The God Stealer*, *The Refugee* and *The Forest* compared with Nick Joaquin's *May Day Eve*, *Summer Solstice* and *Three Generations*.

During the critical reading of F. Sionil Jose's stories titled, *The God Stealer*, *The Refugee* and *The Forest* with Nick Joaquin's *May Day Eve*, *Summer Solstice* and *Three Generations*, the parallel reality that is signified is concealed hatred toward a loved one.

On the works of F. Sionil Jose, the reading assumes that the reality on concealed hatred toward a loved one is also signified in *The God Stealer* as exposed in the mantled grudge of Sadek, Philip Latak's elder brother. It is noticed in his brother's sarcastic greetings.

"You decided to visit us after all. I thought the city has
won you so completely that you have forgotten this
humble place and its people."

This kind of attitude shown by Sadek is very familiar among rural folks and natives. People in the barrios, mostly the elderly in far flung barangays, feel insecure and hurt every time a member of their family or clan leaves their place and chooses to stay in the city, for they feel, that their culture, traditions and native place are disowned.

In *The Refugee*, camouflaged or concealed hatred is seen in the actions of the two women who became the girlfriends of the protagonist. First, when Ligaya, the first girlfriend of the protagonist, silently leaves him because of his continuous taking of drugs. Ligaya's anger is read on these lines.

"Why did you do it?" she asks, but he couldn't
answer her, could only mumble. "I love you",
and because he could not tell her why, she
said, "You really don't care and you will always
be what you are because it is in your blood."

While, still in the story, *The Refugee*, Sueh Ching's part is on the event which is revealed in the sentence,

"She is bright and young and it is possible that
she may yet be the mistress of a rich business
man- if she just learns to use more lipstick."

Man-talk conversation in which Sueh Ching overheard made her feel being fooled and cheated, so without further ado she leaves him.

The occurrence is still happening today especially among those men who are obviously proud and egoistic, who do not want to accept that they are in love. On the part of the women, it is true that even though love still exists in them, but once their ego is injured, girls definitely go away from their lovers. In *The Forest*, camouflaged hatred is seen in the young woman who gets pregnant from a lieutenant but the later does not want to marry her because their marriage would be an obstruction to his social position and career, instead convinces the girl to abort the child, but then, the pregnant girl prefers to jump off a cliff and dies. The lines substantiate the incidents.

The lieutenant left for the lowlands today,
"the doctor went on." No civilian is allowed
in army trades. He didn't want her along..."
"He offered me a handsome price if I did
the abortion, the doctor continued thoughtfully.
But the doctor did not do that. The woman jumped
off a cliff and lived for a few hours more.

This event portrays ulterior hatred of the woman against the lieutenant who impregnated her. Her disgust and frustration lead her to death.

Such scenario is supported with the critical theory of mimesis, since in real life there are people who commit suicide when they feel that the world tumbles down on them. More, when they feel that nobody loves and cares for them, if they feel that hope is nowhere to find, and everything is unbearable.

While in Joaquin's *May Day Eve*, Dona Agueda hates Don Badoy and Don Badoy hates his wife Agueda too, but their hatred is concealed deep down their hearts. The bitterness of the couple is revealed in the way they address each other; Agueda calls her husband a devil while Badoy calls his wife a witch. This is revealed in the dialogue of Agueda and her daughter.

“But what was it, Mama? Oh please go on.
What did you see?’
Dona Agueda looked down at her daughter but
her face did not soften though her eyes filled with
tears. “I saw the devil” she said bitterly.
The child blanched, “The devil, Mama? Oh...oh!
“Yes, my love, I opened my eyes and there in the
mirror, smiling at me over my left shoulder, was
the face of the devil.”

On the other hand, Don Badoy, reminds her grandson Voltaire to refrain from searching his future wife on the mirror for he might see a witch like what he saw many years ago. He describes the witch vividly and bitterly. To him, she was like a vampire-a kind of emotional vampire. This is revealed in the dialog.

“And did she bewitch you, Grandpa?
“She bewitched me and she tortured me.
She ate my heart and drank my blood,”
said the old man bitterly. “Oh, my poor little
Grandpa! Why have you never told me.
And was she horrible? Horrible?” “No, she
was beautiful. She was the most beautiful
creature I have ever seen! Her eyes were
somewhat like yours but her hair is like black
waters and her golden shoulders were bare.
My God, she was enchanting! But I should
have known her---I should have known her
even then---how dark and fatal creature!”

The story copies the reality of a hostile relationship but remains entombed for the sake of the children. Also the union has to be preserved because to a conservative and close knit family or clan, a broken bow is a taboo that is why everything should be curtailed no matter what is behind. Such kind of situation still prevails today.

In the story *The Three Generations*, Celo Monzon’s hatred toward his father started when he was a little boy. The hidden grudge against his father remains constant due to the repeated paternal whips he receives,

more, to the two or three concubines his father has in which he is aware of, amidst the sorrow and heartache of his beloved mother. For the paternal whips he receives, these are supported with the following lines.

“Lie down , you little beast!” “Not in the face, Father
Do not hit me in the face, Father!” “I will hit you where
the thunder I want to. I will teach my sons not to answer
back. Lie down, you beast!”

As regards to Celo’s father’s womanizing attitude, it is described in the lines below.

His wife came nearer and placed a hand on
his shoulder.
“Why will you not let him have his woman again
Celo? He does not have very long time to live.”

Another line which supports to his father’s craving for women is,

“Your father never could not live without women”
Doña Sofia was saying.

As regards to the pain he keeps for his mother, this is supported with the following incidents

Monzon had wept as a boy for his mother; she had
single him out from among all her sons to bear and
fulfill her few childish dreams and ambitions; and her
last long lingering illness, this faith in him had shone on
her eyes and trembled in her hands whenever he came
near her, and it had frightened and terrified him .For even
then, to realize that, though he might get himself against
all those things for which his father stood as symbol, he
himself, would never quite completely escape them. “Go
where he might, he would still be carrying the old man’s
flesh along! And that flesh smouldered darkly with fires
that all a lifetime was too short to quench.”

Such situations, like beatings of the father among the members of the family, especially the children and the husband’s womanizing attitude

are still common today. Patriarchal families are found in all corners of the world whether

among the elite or poor families. Fathers or husbands, as heads of the family, claim to be the masters while wives and children have to bow down to the absolute dominion of their authority.

Comparative Signification of Reality, the presence of superstitious beliefs and ritual practices in F. Sionil Jose's *The God Stealer*. compared with Nick Joaquin's *Summer Solstice* and *May Day Eve*.

In *The God Stealer*, superstitious beliefs and ritual practices are revealed in the actions of the old man, Philip Latak's grandfather.

The old man kneels slowly while pouring
The living, frothy blood on the idol's head
And blood washed down the ugly head
Its arms and legs, to its very feet and as
He poured the blood, in his crackled voice,
he recited a prayer.

While in *Summer Solstice* believing in the possession of the spirit of the Tadtarin and honoring her with wild dances are both a superstition and a pagan ritual. In like manner, the celebration of St. John's feast day has a mixture of pagan rituals. It is shown during the parade wherein men are dressed up like women walking in wet clothes and uproariously shouting "San Juan, San Juan!" as they ran to meet the procession.

Likewise in a joyous throng of young men together with a couple of seminarian in muddy cassocks vainly intoned the hymn of the noon god:

That we, thy servants, in chorus
May praise thee, our tongues restore us...."

Joaquin's *May Day Eve* also expresses superstitious beliefs and ritual practices through the action of Agueda when she looks at herself in the mirror on that mid-evening of May while reciting the incantation.

"Mirror, mirror show to me Him
Whose woman I will be."

The stories *The God Stealer*, *Summer Solstice*, and *May Day Eve* are parallel as far as superstitious beliefs are concerned, in the sense that superstitions and ritual practices are still being performed nowadays.

Comparative Signification of Reality, ingrained feeling of remorse in the F. Sionil Jose's *The God Stealer* compared with Nick Joaquin's *May Day Eve*.

Ingrained feeling of remorse is seen in Joaquin's *May Day Eve*, when Don Badoy already an old man, while his wife is dead, is noticed in the sentence.

May time memories of an old , old love for an old man
shaking with sobs by the window, the bowed old man sobbing
bitterly at the window.

In the same way, Philip Latak in *The God Stealer* decides not to return to the city again after the death of his grandfather, instead he is seen in his G-string suit again and he is in the process of replacing the old Ifugao idol by chiselling a new one.

The situations are mimetic in nature since the incidents still happen today. In *May Day Eve*, it is true that there are marriages which are trapped by the norm of the people. That there is no real love in between them because they just take the bow due to the decision of the parents and only a flaring of passion is present between them which is superficial, and is a material to a catastrophic marriage. These lines add up to the understanding of the theory.

For a moment he had forgotten that she was dead,
that she had perished- the poor Agueda; that they
at peace at last, the two of them, and her tired
body at rest, her broken body sets free at last from
the brutal pranks of the earth-from the trap of a May
night; from the snare of summer; from the terrible
silver nets of the moon.

While, in *The God Stealer* there are people who leave their native places to search for greener pasture but eventually they go back to their hometowns and once again embrace the customs and traditions of their place.

"You decided to visit us after all .I thought the city
had won you so completely that you have forgotten
this humble place and its people."

Comparative Signification of Reality, feeling of insecurity in Sionil Jose's The Refuge compared with Nick Joaquin's Summer Solstice.

The feeling of insecurity is the parallel reality signified in *The Summer Solstice* and *The Refugee*. In the story of Jose, *The Refugee*, the central character moves from one girl to another but, still he has no permanent relationship. This is supported by the statement,

“He feels inadequate and insecure and fears
that all the good he had been would be taken
away not by any man, but by the time itself.”

Correspondingly, in *The Summer Solstice*, Don Paeng is seen with an stereotype notion of masculinity, someone who is superior to his wife and children but in reality weak and even willing to bow down to the desires of his wife. This incident proves Paeng’s weakness when he said;

“I adore you, Lupe,” he said tonelessly. “That I adore you.
That I worship you. That the air you breathe and the ground
you tread is holy to me. That I am your dog, your slave...”
She cried “Then come, crawl on the floor and kiss my feet!”

Without a moment of hesitation he sprawled down flat on the floor, and working his arms and legs, gasping clawed his way across the floor like a great agonized lizard, he lifted his dripping face and touched bruised lips to her toes, to her ankles kissing them savagely.

Mimetic theory is manifested here for the reason that insecurity is truly present among men but just camouflaged by their manly physique, voice and action.

Comparative Signification of Reality, violence in Nick Joaquin’s *Three Generations* Compared With F. Sionil Jose’s *The Forest*

The critical reading theorizes that violence is true in the story the *Three Generations*, since the constant paternal whip being received by Celo Monzon signifies violence. Moreover, the women or concubines of the old Monzon are also subject to whipping everytime they commit mistakes. The events give a vibrant description about violence.

“Lie down, you little beast!” “Not in the face, Father!”
Do not hit me in the face Father! “I will hit you where
the thunder I want to. I will teach my sons not to answer
back. Lie down, you beast!”

Such events are mimetic because today there are fathers or heads of the family who are womanizers and when they get tired and suffocated, they tend to whip their children as a sign of disciplining them even if there is no reason at all.

With regard to F. Sionil Jose’s *The Forest*, violence, hostility, brutality are evident in war. Incidents from the story *The Forest* give some attestations

The man they had brought- the enemy-lay
in a ghastly heap, his eyes shut . A close
scrutiny of his bloody face revealed that both
his ears were shorn, his mouth was slit a
some of his teeth pulled. When the two soldiers
spread the blanket with which they had wrapped
him, we saw that all his fingers had also been
mutilated. Dried blood was thick all over him
and it was a surprise to see him alive after so
much loss of blood.

The stories *The Three Generations* and *The Forest* are mimetically parallel as regards to expressing violence for the reason that both stories disclose vividly the reality that there are violent parents who discipline their

children through beatings. Likewise enmity and killing exist in war.

Comparative Signification of Reality, women's liberation in Nick Joaquin's *Summer Solstice* Compared with F. Sionil Jose's *The Forest*

The reading assumes that Joaquin's *Summer Solstice* shows liberated women represented by Amada, where she does what she wants to do in their abode like screaming and shouting , also by staying in bed naked already late in the morning. The incidents and dialogs prove this.

"Then, why is she screaming? Why are you still in bed
At this hour?" asked Dona Lupeng "The spirit is in her.
She is the Tadtarin. She must do what she pleases."

In *The Refugee*, women's liberation is made known through the ways of the two women, Ligaya and Sueh Ching. The two decided to leave their lover without getting worried about their situations that of being used and abused by the person they had loved who had shattered their chastity.

Comparative Signification of Reality, longing for peace in Nick Joaquin's *Three Generations* Compared With F. Sionil Jose's *The Forest*.

In the stories *Three Generations* and *The Forest*, longing for peace is the parallel reality being signified. Celo Monzon longs for peace in their family

since he was a child. This is supported by the statement,

Peace, he thought, peace of mind,

Peace of the body; he had been
praying for that all his life.

In *The Forest*, war has no peace, everything is chaotic, everything is a disaster. The characters in the story thirst for peace because of the dilemma caused by war. These lines support it.

I loved the wilderness with a zeal
that was almost fanatical. The
forest gave me a sense of being
nearer myself.

The mimetic theory according to Holman and Harmon (1986), is a theory emphasizing the actuality imitated in the art work, anchored on the Platonic theory stating that literature is a copy of a copy of reality.

Comparative Writer's Presence, glorification of cultural tradition, in F. Sionil Jose's *The God Stealer* compared with Nick Joaquin's *May Day Eve*

The critical reading assumes that Nick Joaquin's *May Day Eve* and F. Sionil Jose's *The God Stealer* show glorification of cultural traditions expressed by themselves. Joaquin mentions the presence of merrymaking by drinking punch and brandy coupled with dances of polka and waltz.

Some incidents reveal it such as:

The guests had polkaed and waltzed and the males
were going off to finish the punch and the brandy
though they were quite drunk and simply bursting
with wild spirits and were no mood to sleep yet.

This critical proposition is supported by the theory of expressivism giving the expression of the writer's inner being.

Nick Joaquin was born in Manila where he extremely had a happy childhood. Merrymaking and gathering of friends and members of their family were common to them; in fact, he loved drinking beer while exchanging ideas with friends and associates.

In like manner, *The God Stealer* talks about the friendship that was developed between a Filipino and an American, between the colonized and the colonizers. F. Sionil Jose expresses his own experience on his work especially when he himself was befriended by some Americans. More so when his books were accepted and admired by foreigners especially the descendants of Uncle Sam.

In the story *The God Stealer*, it tells that,
Sam an American and Philip, a Filipino
became the best of friends since they
were both young and imbued with freshness
in their outlook.

Comparative Writer's Presence, frustration of dreams, in Nick Joaquin's *Three Generations* Compared with F. Sionil Jose's *The God Stealer*.

Nick Joaquin's *Three Generations* speaks about the writer's feelings of dreaming to be a priest. The character "Chitong" stands in his vocation amidst the dislike of his father. The theory of expressivism shows the dream of the writer to become a priest by staying at St. Albert College for two years as a seminarian but later on he came out. His experiences are manifested in the persona of "Chitong" where he has his sympathy with regard to the tough experiences of Chitong in fulfilling his dream of becoming a priest. The dialogue reveals Chitong's dream.

"It is about Chitong," she said at last.

He does not want to continue the law course
he is taking. The boy has a vocation, Celso.

He wants to study for the priesthood."

In like manner, F. Sionil Jose's *The Forest* where the incidents were based on his experiences when he served in the medical unit of the US first corporation in Laguna. His being a medical attendant prompted him to study medicine at UST but he did not make it.

Comparative Writers Presence, presence of religious elements in F. Sionil Jose's *The God Stealer* Compared with Nick Joaquin's *Three Generations* and *Summer Solstice*.

This critical reading assumes that the work of Nick Joaquin such as *May Day Eve* and *Three Generations* suggest the presence of religious elements. It is emphasized that the presence of St. John during his feast day, the mentioning of the Dominican religious and the going to church to say a prayer. These all reveal how Nick Joaquin loves God and the call of God must have been a lingering echo in his life.

In *The God Stealer* of F. Sionil Jose, there is the presence of the god of harvest, the mentioning of Reverend Father Doone and Christianity. All these already explain that the author believes in God.

Comparative Writers Presence, showing importance to culture in Nick Joaquin's *May Day Eve*, *Summer Solstice* Compared With F. Sionil Jose's *The God Stealer*.

Nick Joaquin reveals his love of Spanish culture through his works. This is evident in his stories *May Day Eve* and *Summer Solstice* in the use of Spanish words such as “Guardia Sereno, Alas Dose, Don and Dona”. Similarly, in Nick Joaquin’s *Summer Solstice*, there is the mentioning of Don and Dona too, fiestas, coach and carriage. Added to this are some words which suggest local color.

These sentences give the confirmation. In *May Day Eve*:

Let’s swim in the Pasig!
The mighty roll of his great voice
booming through the night,
“Guardia Sereno-o! Alas doce.
In Summer Solstice:
Don Paeng, Dona Lupeng
“Naku, I did not know your
wife was so powerful, Entoy.”
“Hoy, you are crushing my feet.”
Abah, it is a man!”

On the part of F. Sionil Jose, he gives importance to Filipino culture. He often presents a rural place with cogon, bushes, and fragrant flowers. In his work *The God Stealer*, he gives importance to Ifugao culture where he too is familiar with, considering that he is from Pangasinan.

Expression of reality or the writer’s presence or expressivist theory designates that the object of the artist/ writer is the expression of his emotions, impressions, or beliefs (Holman and Harmon (1986) .

Comparative Formalistic Elements, symbolism, in *The God Stealer*, *The Refugee*, and *The Forest Compared with May Day Eve*, *Summer Solstice* and *Three Generations*

This critical reading suggests that Nick Joaquin’s short stories titled *May Day Eve*, *Summer Solstice* and *Three Generations* use symbolism as its formalistic structural element. In *May Day Eve*, the prominent symbolic applied by the author are the mirror, candle, watchman, devil and the witch. The mirror conveys self-admiration, pride and vanity. The candle when lighted symbolizes a ray of hope on Agueda’s part that someday she would find her beloved husband and become a fulfilled and happy wife. On the contrary, when the lighted candle dies, everything becomes dark like the union of Badoy and Agueda. Another symbol is the watchman who stands as the time keeper who reminds the time “alas doce”, which signifies a day time memory of an old, old, and a futile relationship.

Moreover, the witch and the devil are addresses given to Agueda and Badoy which symbolize their hidden rage against each other. “And did she bewitch you, Grandpa?

“She bewitched me and she tortured me.
She ate my heart and drank my blood,”
said the old man bitterly. “OH, my poor little
Grandpa! Why have you never told me.
And was she horrible?” “Horrible? No, she
was beautiful. She was the most beautiful
creature I have ever seen! Her eyes were
some what like yours but her hair is like black
waters and her golden shoulders were bare.
My God, she was enchanting! But I should
have known her---I should have known her
even then---how dark and fatal creatures
she was!”

In *The Summer Solstice*, Amada, the big half-naked woman conveys an icon of feminism, while Guido stands for an educated man, a pagan believer and obsessed with women’s beauty and femininity. Don Paeng is a picture of men’s dominion over their wives but in reality weak and willing to be slaves of women, on the contrary Dona Lupeng exemplifies the irresistible beauty of a woman which discloses man’s true weakness. Also the presence of St. John and the Tadtarin stand for paganism over Christianity, while in *Three Generations*, the title itself depicts a family with different beliefs and ideologies.

The Old Monzon, a violent father and a womanizer
Celo Monzon, a conservative and moralist son
Chitong Monzon, a prayerful, open-minded and
understanding grandson.

F. Sionil Jose’s structural elements found in the stories are parallel to that of Joaquin’s stories because in *The God Stealer*, the title signifies complexity and tragedy accompanying Filipino relationship with other people. Like the name **Philip Latak** which stands for the Filipino or the Philippines , and **Sam Christie** which means, Uncle Sam or the United States of America.

In the story *The Forest*, the protagonist tells about the grass in the forest which sometimes are denuded but goes back to its being a forest again. Like war, liberation triumphs in the end.

As the critical reading continuous, another parallel structure element is assumed is the conflict man versus other men. The character in the story *May Day Eve*, *Three Generations* and *Summer Solstice* visibly fight against each other. The problem is found between the characters in the story. This is true and parallels with the stories *The God Stealer* and *The Refugee* authored by F. Sionil Jose wherein the conflicts lie on the characters against another character. Conflicts in the stories mentioned above are seen in the following dialogs. First in *May Day Eve*

“Let me go”, she moaned and tagged feebly.

No. Say you forgive me first. Say you forgive me, Agueda.” But instead she pulled his hand to her mouth and bit it-bit so sharply into knuckles that he cried with pain. Oh, he would have his revenge, he would make her pay that little harlot.

In *The Summer Solstice*.

“I am going to give you a whipping! “But why?”

“Because you behaved tonight like a lewd woman”.

“How I behaved tonight is what I am.

If you call that lewd, then I was always a lewd woman and a whipping will not change me-though you whip me till I die!”

In *Three Generations*.

“Release that woman!” Let her go away!

The boy face hardened, “No father, she is not going!” They were standing almost face to face. Suddenly, the father lifted his clenched fist and struck the boy in the face.

“Not in the face, Father!” the boy cried out.

Lifting his hands too late to shield himself; the blow had already fallen.

In *The God Stealer*

“I am going to steal the god of my grandfather!
for you, besides, it is easy to chisel a new one.”
Philip Latak, said.

In *The Forest*

They hurled grenades at our tents and at the
wounded there. The doctor who was treating
wounded was among the casualties.

Additionally, Nick Joaquin and F. Sionil Jose use third person omniscient or panoramic point of view in the stories *May Day Eve*, *Summer Solstice*, *Three Generations*, *The God Stealer* and *The Refugee*. The sentences below show example of third person point of view

In *May Day Eve*

She tried to imagine the room filled
again with laughs and laughter, whirling
couples, and the jolly jerky music of the
feddlers.””

In *Summer Solstice*

The Moretas were spending St. John’s day
with the children in their grandfather’s place.

In *The Three Generations*

The older Monzon was waiting for his wife
to speak, he had just finished eating break-
fast and had just laid down the newspaper
which he had been glancing.

In *The God Stealer*

Sam Christie realized there were many things
he did not know about Philip.

In *The Refugee*

It did not start with Sueh Ching or Hongkong.
It was much earlier, in his native Manila.

Formalistic theory is a school of literary criticism and literary theory which has to do with structural purposes of a particular text, this is sometimes called as structuralism, objectivism or criticism. This theory refers to critical approaches that analyze, interpret, or evaluate the inherent picture of a text, (Wellek and Austin 1956).

Parallel Significant Human Experience, moral betterment in Nick Joaquin's *May Day Eve*, *Summer Solstice*, *Three Generations*, Compared With F. Sionil Jose's *The God Stealer*, *The Refugee* and *The Forest*.

This critical reading implies that premises of moral betterment is present both in the works of Nick Joaquin and F. Sionil Jose. In *May Day Eve*, the strug-

gle between good and evil is distinguished on the attitudes of the couple Don Badoy and Doña Agueda. The story narrates that the marriage of Badoy and Agueda is just based on flaring passions, of rushed decisions and a trap during that midnight of May. It is clearly understood that love is not found deep down the couple's hearts but instead hatred stays there, but still, they stick and stay together but then separation nor divorce is never found in their abode. Their relationships and their rage to each other are not noticed by the members of their family, especially their children and grandchildren. Hatred has no power to separate them except death. The incidents support the given premises.

"But the devil, Mama...what did he look like?" "Well, let me see....he had a curly hair and a scar on his cheek---"
"Like the scar of Papa?" "Well, yes. But this of the devil was a scar of sin, while that of your papa is a scar of honor. Or so he says." "Go on about the devil." "Well, he had mustaches." "Like those of Papa? Oh no. Those of your Papa are dirty and greying and smell horribly of tobacco while those of the devil were very black and elegant— oh, how elegant! "And did he have horns and a tail?"
The mother' lips curled. "Yes, he did! "But, alas, I could not see them at that time. All I could see were his fine clothes his lashing eyes his curly hair and mustaches. "And did he speak to you, Mama?"
"YesYes, he spoke to me," said Dona Agueda and bowing her greying head, she wept.

In *Three Generations*, goodness is evident on the part of Celo Monzon, that though he hates his father so much, his hatred is just kept within him. There is no part in the story which reveals that he fights back against his father. In fact, he regrets, much of his harsh action inflicted on his son Chitong. Moreover, what strikes the readers most is the kind of attitude the Monzons children have. In spite of Monzon's womanizing attitude, his being violent, his children still take good care of him in his old age. The incidents below clarify.

"Go and prepare something, Nena.

I am going to make him eat.

While in *Summer Solstice*, despite the glorifications of devil and the flesh together with the presence of paganism and its rituals, still, Nick Joaquin tries to mix paganism with St. John's day. More, though the story expresses human sexuality which is a social taboo to some moralist, the writer is able to point out that a husband and a wife should understand and consider each other's needs and desires, because admittedly, the sensuality of every partner is indeed a spice of a wonderful union. Among husbands and wives, there are no more inhibitions, both partners can express what they want, something that would please them. Dona Lupeng is right; she has all the reasons to tell what should be done by her husband to her. On the part of Don Paeng, to the reader, his being submissive to his wife is not a weakness but an opportune time to express his love to his wife. The incidents below explain further for a better understanding on what the author wants to imply.

Without a moment of hesitation he sprawled down flat on the floor, and working his arms and legs, gasping clawed his way across the floor like a great agonized lizard, he lifted his dripping face and touched his bruised lips to her toes, to her ankles, kissing clutched them savagely. While she bit her lips and in pain at the windowsill, her body distended and wracked by horrible shivers, her head flung back and her hair streaming of the window-streaming fluid and black in the white night where the huge moon glowed like a sun and the dry air flamed into lightning and the pure heat burned with immense intense fever of moon.

This critical reading undertakes that the work of Nick Joaquin such as *May Day Eve* and *Three Generations* suggest the presence of religious elements. It is emphasized that the presence of St. John during his feast

day, the mentioning of the Dominican religious and the going to church to say a prayer. These all reveal how Nick Joaquin loves God and the call of God must have been a lingering echo in his life.

Similarly, F. Sionil Jose's *The God Stealer*, carefully and vividly describes the feeling of remorse felt by Philip Latak, which is being signified by his wearing of G-strings again, their traditional costumes and by trying to chisel a new Ifugao. Moral betterment is perceived through the actions of Philip Latak that feeling sorry and asking for forgiveness clean a person's guilty mind and that ancient culture and tradition should be love and preserved.

The critical reading argues that Nick Joaquin's *May Day Eve*, *Summer Solstice* and *Three Generations*, along with F. Sionil Jose's *The God Stealer*, *The Refugee*, and *The Forest* are parallel when it comes to craftsmanship. Both of them write stories which are artistically written. They strongly impart one function of literature which is "Dulce et Utile", it teaches while it pleases. Their stories provide knowledge, enjoyment and appreciation to every reader because their works are well-crafted, delightful and written with awe. A reader who reads their works especially Joaquin's *The Summer Solstice* and Jose's *The Refugee*, one feels as though his/her flesh creeps his libido sniggles up to his/her head and his pulse triggers, likewise, Jose's narrative style are clear and vividly expressed.

Furthermore, the three paired- off fictions being studied are quality stories. *May Day Eve* which uses flashback is hard to digest at first but as the readings go along the reader is challenged on how Joaquin was able to write such a story based on superstition and legends and at the same time depicts marriage, a union which is problematic and disastrous but concealed by the couple. In like manner, *The Summer Solstice* portrays the unforgettable cult of the Tadtarin which caters in showing the stereotypical notions of masculinity and femininity, and *The Three Generations* which reveals the weaknesses of every family, the weaknesses of a father and children and the weaknesses of a house helper who becomes concubine of her boss. Though the stories were written a long time ago, still the reader experiences what the characters are experiencing. Joaquin is indeed a great writer and it is just fitting and proper for him to be called "a Gulliver among Lilliputians" (Roseburg ,1998).

This critical reading further proposes that *May Day Eve* which is written by Nick Joaquin expresses psychic therapy vis-a-vis with the work of F. Sionil Jose titled *The Refugee*.

This is supported with the reactive theory based from human experience. In *May Day Eve* everything should have been good had Don Badoy confessed that he truly love her, showed her his concern and tender care instead of allowing his thought of revenge caused of his

wounded fingers because later on, the woman being frail and weak, will eventually succumb to his love and changed hatred to love. The incidents clearly tell as stated below.

But, alas, the heart forgets is distracted;
and May time passes; summer ends;
the storms break over the rot-ripe orchards
and the heart grows old.

In like manner, F. Sionil Jose's *The Refugee*, he the protagonist, should have been opened about the way he felt especially on his insecurities so that real refuge would come on his life and he will be happy.

Additionally, *Summer Solstice* and *The Forest* speak about scientific learning they inform every reader that everything is normal when it comes to the issue of man, his life together with his biological and emotional needs.

In *Summer Solstice*, a husband and a wife should talk sincerely on what they need from each other as expressed in,

"I adore you. I worship you. That the air you
Breathe and the ground you tread are holy
to me. That I am your dog...Your slave..."
"Then come, crawl on the floor, and kiss my feet."

Masculinity and femininity should be set aside, rather, their focus should be their wants and needs, and those would make them happy and satisfied occurrence.

In like manner, *The Forest* is a complete revelation that everybody dies, everybody has his end even if one is, a soldier, a politician or an specialist in the field of medicine.

Hedonistic pleasure on self-discipline is evident in the story *Three Generations* and *The God Stealer*. Celo Monzon, the protagonist, in the *Three Generations* controls his anger against his father, the Old Monzon, so with Chitong, he, Chitong did not show any behavior of fighting back against his father when he was struck by his Celo Monzon, his very own Father. This is evident when the young Monzon was hit, and he said.

"Not in the face, father !" the boy cried out
lifting his hands to protect himself , but
it was too late to shield himself from the blow

In *The God Stealer*, the grandfather of Philip Latak still tries to welcome his lost grandson even if he knew that his beloved grandson had disowned their custom and heritage. The sentences express more.

Sadek said. "Grandfather had a high fever and we all
thought the end was near. I didn't want to bother you,
but the old man said you should come. He is no
longer angry with you."

Lastly, this critical reading theorizes that *May Day Eve* and *The Refugee* speak about the catharsis of unpleasant emotion. In this two stories, the problems of the protagonist center on their feelings which were hidden. The characters should have been true to themselves, about what they liked and dislike, what they didn't want and what they wanted, for them to achieve true happiness. The aforesaid events explain further.

Maytime memories of an old, old love to the old man
shaking with sobs by the window; the bowed old man
sobbing so bitterly at the window; the tears streaming
down his cheeks and the wind in his hair and one hand
pressed to his mouth.

Affective critical theory is also called as the readers-response or impressionistic approach theory in which the audience or reader of a literary work finds the freedom to assess the work of the writer and interprets based on his experience and attitude to the world. He, as the reader has the opportunity to react corresponding to anything he sees independently from the author's original countenance of craftsmanship. This is the last aspect used in this study applying the comparative multicritique.

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