
RESEARCH ARTICLE

Reading Nick Joaquin: Magic Realism and Filipino Psyche

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ABSTRACT

The term 'magic realism' extensively refers to the style of writing or technique that includes magical and supernatural events narrated realistically. This research investigates the elements of magic realism in Nick Joaquin's select short stories, *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve*, as juxtaposed with reality, specifically on the magic realism and realities, cultural milieu, and Filipino psyche. The assumption is supported by the literary theories of Mary Ann Cain's Formalism Theory, Homi K. Bhaba's Postcolonialism Theory, and Aristotle's Mimetic Theory. This research uses qualitative methods and discourse analysis. The findings of this study demonstrate that the existence of magic realism juxtaposes with the realities, the cultural milieu displays the different Filipino culture and identity, and the Filipino psyche is depicted in the other short stories. Based on the findings of this research, it has been found that the elements of magic realism and realities are revealed in Nick Joaquin's selected Philippine short fiction, namely, *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve*. In the future, a more in-depth and advanced study focusing on a unified theme of the plot, characterization, and setting could be done to reveal the prevalence of magic realism as juxtaposed with reality. Specific conflicts could be studied for a deeper understanding of the cultural milieu, and more stories could be used to reveal the Filipino psyche of ordinary Filipinos.

KEYWORDS

Magic Realism, Realities, Filipino Identity, Nick Joaquin, Stories.

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1. Introduction

The term 'magic realism' extensively refers to the style of writing or technique that includes magical and supernatural events narrated realistically. It challenges the nature of reality and highlights the creation process by blending fact with imagination. (Thamarana).

Franz Roh originated the term Magic Realism to characterize a new painting's return to Realism after Expressionism's more abstract style. Roh identified magic realism by its precise detail, seamless photographic clarity, and depiction of the 'magical' aspects of the rational world; it captured the eeriness of human existence and our modern technological environment. (Bowers).

Additionally, literary critic Angel Flores argues that magical realism blends the real with the fantastical. The supernatural elements in magical realism are often linked to the primal or mystical "native" mindset. Based on his previously published collection of short stories, *Historia Universal de la Infamia* (A Universal History of Infamy), he named Argentine author Jorge Luis Borges the first magical realist.

According to Bowers, magical realism, perhaps the most common term, often refers to literature, particularly those with magical or supernatural phenomena presented in an otherwise real-world or mundane setting, commonly found in novels and dramatic performances.

The Philippines, which had a lengthy Spanish occupation, a brief Japanese occupation, and a dictatorship—not to mention an ongoing relationship with the United States—may be seen as fertile ground for magical realism. Critics consider Nick Joaquin a magical realist for his stories, which feature realism and the fantastic (Chao).

Nick Joaquin is the most excellent Filipino writer of the twentieth century. Born on May 4, 1917, in Manila, Joaquin grew up in a household under the shadow of American rule but with material and familial ties to the late Spanish colonial culture and the turbulent legacy of the Philippine Revolution (Rafael).

His most celebrated short works and plays, written between the 1940s and mid-1960s, span the end of U.S. colonial rule, the Japanese occupation, Manila's near-total destruction from World War II, and its uneven reconstruction in the post-colonial era. His stories, for which he coined the term "Tropical Gothic," were shaped by the spiritual pull of Spanish Catholicism, the violence and promise of American colonialism, the profound destructiveness of the Pacific War, and the turbulent beginnings of the post-colonial era (Rafael).

Magic realism explores societal issues from every possible angle uniquely and enchantingly. Nick Joaquin delivers a fantastic perspective so the readers can embrace and understand reality better. The literary genre of magic realism makes reality conspicuous. It uses fantasy to reveal profound and often uncomfortable truths about the world and give readers a better way to acknowledge them.

This study focuses on the relevance of magical realism in contemporary literature. It presents Nick Joaquin's short stories' plot, setting, and characters as an opportunity for learners to recognize and understand the creative elements that border magic and reality.

Filipinos need to understand the impact of magic realism, especially in Philippine literature. It is one way of embracing our culture and understanding our identity as Filipinos from rich and diverse customs and traditions.

This study aims to provide supplementary discourse and impart a broader understanding and appreciation for stories centered around the Philippines' superstitions, myths, and legends. It focuses on Nick Joaquin's creative works and provides a critical analysis that reveals the presence of magical realism.

2. Theoretical Background

This literary study assumes that Nick Joaquin's select short stories, *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve*, reveal elements of magic realism juxtaposed with reality.

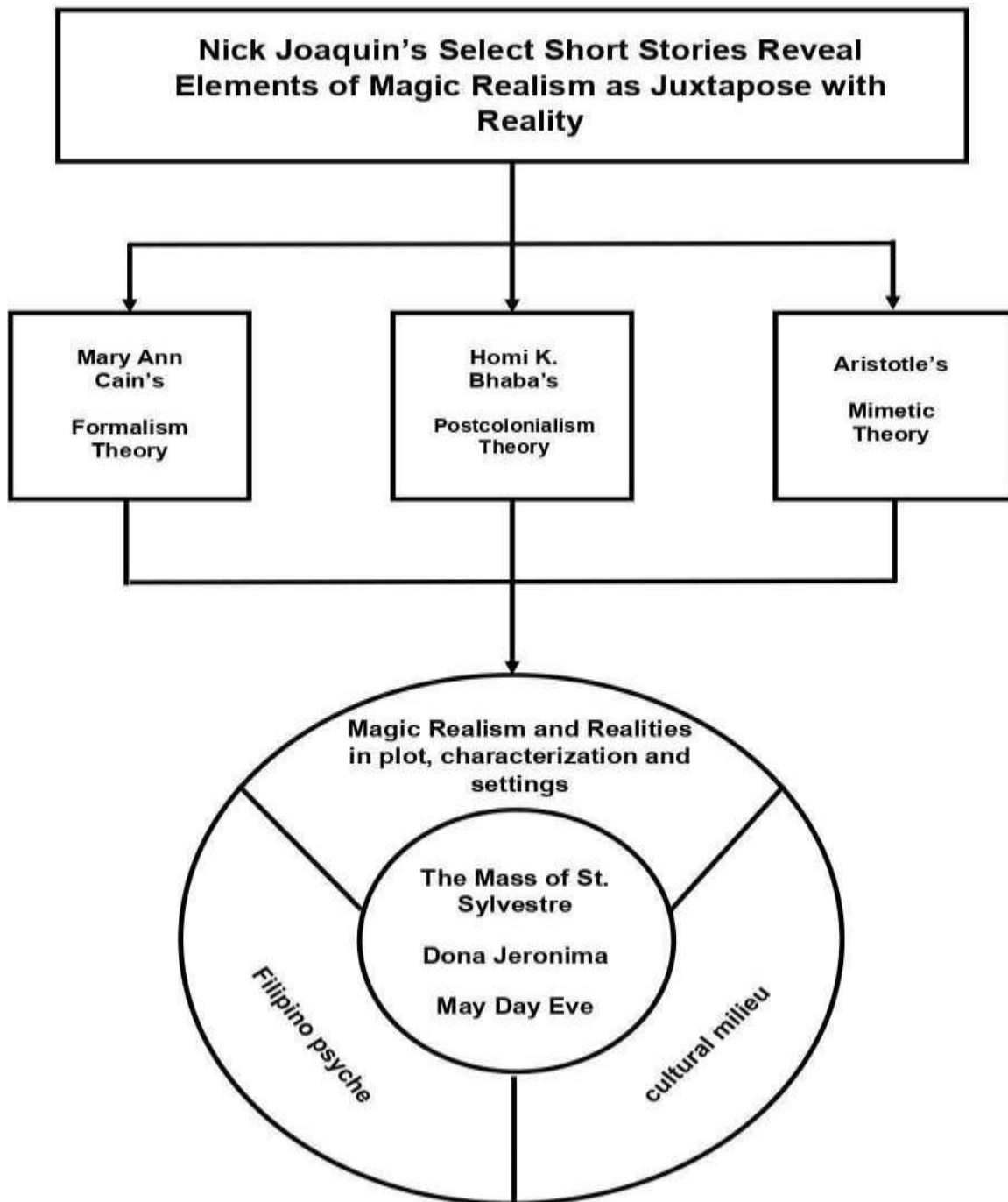


Figure 1: A Schematic Presentation of the Theoretical and Conceptual Framework of the Study

The assumption is supported by the literary theories of Mary Ann Cain's Formalism Theory, Homi K. Bhaba's Postcolonialism Theory, and Aristotle's Mimetic Theory.

The first theory is the Formalism Theory. New World Encyclopedia defines formalism as a literary approach that excludes intellectual, biographical, and historical contexts while analyzing a text. It signifies that literature is content that aims to detach fallaciousness from it.

Typically, considering literary forms necessary while eliminating superfluous perspectives, Formalists endeavor to trace the developmental evolution of different literary forms.

Mary Ann Cain describes Formalism as an approach that treats a text as a standalone, complete entity, separate from the writer

who produced it (89). In literary theory, it aims to analyze, evaluate, and interpret the features of a text. As such, the approach puts less importance on the work's cultural, historical, and biographical context. The elements explored include grammar, syntax, and literary devices.

Dones (7) added that Formal Criticism seeks to make literary criticism a scientific study whose meaning is revealed through dissecting a literary work, examining the literary elements, and determining how they contributed to the literary piece's essential unity.

Formalism is a critical approach in which the text under discussion is considered primarily as a structure of words. That is, the main focus is on language arrangement rather than the implications of the words or the biographical and historical relevance of the work in question (Mattersen).

Moreover, formalists disagreed about what specific elements make a literary work "good" or "bad," but generally, Formalists maintain that a literary work contains certain intrinsic features, and the theory "...defined and addressed the specifically literary qualities in the text" (Richter, 699).

Formalists assume that the keys to understanding a text exist within "the text itself" (a common saying among New Critics) and thus focus a great deal on, you guessed it, form (Tyson, 118).

In 2007, Levinson wrote that new formalism wants to reinvigorate literary analysis by focusing on form in context. In a survey of new formalist approaches, Levinson identifies two types: "normative formalism" is interested in the aesthetic effects of the text as a work of literature, while "activist formalism" concentrates on how formal structures, within and outside literature, assert ethical, critical, and political force (559).

This study uses the formalism approach to evaluate the plot and examine the theme in the short stories. These play an essential part in understanding the stories' progression, leading to the revelation of the creative elements present in the text.

The second theory is Homi K. Bhaba's Postcolonialism Theory. Postcolonial literature often addresses the problems and consequences of a country's decolonization, especially questions relating to the political and cultural independence of formerly subjugated people and themes such as racialism and colonialism (Hart and Goldie).

According to Huddart, Homi K. Bhaba, a crucial colonial discourse theorist, developed several of the field's neologisms and critical concepts, such as hybridity, third space, mimicry, difference, and ambivalence, to target Western canonical works like Shakespeare's *The Tempest*, Charlotte Brontë's *Jane Eyre*, and Joseph Conrad's *Heart of Darkness*, among others.

Homi K. Bhabha feels the postcolonial world should valorize spaces of mixing, where truth and authenticity are sacrificed for ambiguity. He argues that this space of hybridity offers the most profound challenge to colonialism (Bhabha 113).

Postcolonial critic Edward Said wrote that various literary theories have evolved. Postcolonialism addresses the role of literature in perpetuating and challenging what he refers to as cultural imperialism.

Mambrol cites that postcolonial criticism intends to unveil literary figures, themes, and representatives that have enforced imperial ideology, colonial domination, and continuing Western hegemony. Postcolonial critics reinterpret and examine the values of literary texts by focusing on the contexts in which they were produced and revealing the colonial ideologies concealed within.

Furthermore, Mambrol added that postcolonial literary criticism undermines the universalist claims of literature, identifies colonial sympathies in the canon, and replaces the colonial metanarratives with counter-narratives of resistance by rewriting history and asserting cultural identities through strategies such as separatism, nativism, cultural syncretism, hybridity, mimicry, active participation, and assimilation.

In *Post-Colonial Drama: theory, practice, politics*, Helen Gilbert and Joanne Tompkins write: ... "A theory of postcolonialism must, then, respond to more than the merely chronological construction of post-independence, and to more than just the discursive experience of imperialism."

As Boehmer points out in *Postcolonial Poetics*, an in-depth engagement with postcolonial literature as literature – with its formal, aesthetic dimension – is still rare. Postcolonial criticism is commonly more concerned with a text's historical and

political context than with its literary aesthetics (Effe).

In post-colonialism, this study emphasizes how the Philippines' post-colonial era shapes the characterization. It is essential to examine the era when the short stories are set as it affects how the characters perceived the Filipino culture and traditions that influenced their personal decisions.

The last theory is Aristotle's Mimetic Theory. Mimesis is a philosophy and literary critical approach that includes such definitions as the presentation of the self, expression, resemblance, imitation, and representation (Gebauer and Wulf 1). Plato and Aristotle both saw mimesis as a representation of nature, including that of human nature, reflected in the dramas produced during their time. For example, in his works *Ion* and *The Republic*, Plato wrote that poetry is the art of divine madness, so the poet does not speak the truth instead of possessing knowledge or art. As such, truth is a concern for the philosophers (532c).

Like Plato's writings about mimesis, Aristotle defined mimesis as the perfection and imitation of nature. Art is not only imitation but also the use of mathematical ideas and symmetry in the search for the perfect, the timeless, and contrasting being with becoming. Aristotle wrote that nature is full of change, decay, and cycles, but art can also search for what is everlasting and the first causes of natural phenomena.

In Aristotle's Four Causes, he discusses the first, the formal cause, which is like a blueprint or an immortal idea. The second cause is the material cause, or what a thing is made of. The third cause is the efficient cause, the process, and agent by which the thing is made. The fourth, the final cause, is the good, or the purpose and end of a thing, known as *telos*.

According to Plato, all artistic creation is a form of imitation: that which exists (in the "world of ideas") is a type created by God; the concrete things man perceives in his existence are shadowy representations of this ideal type.

Mimesis is sometimes used to refer to the self-consistency of a represented world and the availability of in-game rationalizations for gameplay elements. In this context, mimesis has an associated grade: highly self-consistent worlds that provide explanations for their puzzles and game mechanics are said to display a higher degree of mimesis. This usage can be traced to the essay "Crimes Against Mimesis" (Roger).

Meanwhile, in *Mimesis and Alterity*, anthropologist Michael Taussig examines how people from one culture adopt another's nature and culture (the process of mimesis) while distancing themselves from it (the process of alterity).

On the other hand, Aristotle, speaking of tragedy, stressed that it was an "imitation of an action"—that of a man falling from a higher to a lower estate. In Hamlet's speech to the actors, Shakespeare referred to the purpose of playing as being "...to hold, as 'twere, the mirror up to nature." Thus, by skillfully selecting and presenting his material, an artist may purposefully seek to "imitate" the action of life.

Furthermore, Michael Davis, a translator and commentator of Aristotle, writes:

At first glance, mimesis seems to be a stylizing of reality in which the ordinary features of our world are brought into focus by a certain exaggeration, the relationship of the imitation to the object it imitates being something like the relationship of dancing to walking. Imitation always involves selecting something from the continuum of experience, thus giving boundaries to what really has no beginning or end. Mimesis involves a framing of reality that announces that what is contained within the frame is not simply real. Thus, the more "real" the imitation, the more fraudulent it becomes.

One of the best-known modern studies of mimesis, understood as a form of realism in literature, is Erich Auerbach's *Mimesis: The Representation of Reality in Western Literature*, which opens with a famous comparison between the way the world is represented in Homer's *Odyssey* and the way it appears in the Bible. From these two seminal Western texts, Auerbach builds the foundation for a unified theory of representation that spans the entire history of Western literature, including the Modernist novels written when Auerbach began his study. This study uses the mimetic approach to unravel the presence of creative elements of magical realism that are reflected in the conflict that surrounds the characters in the stories. The significance of the characters and their struggles can be delved deeper using the mimetic theory.

These critical theories will illuminate the significance of magic realism and help readers today understand Philippine culture, its impact on our daily lives, and how it forms our identity.

3. Objective of the Study

This study aims to explore the Filipino psyche through an analysis of the elements of magic realism in Nick Joaquin's works, specifically "The Mass at St. Sylvestre," "Doña Jeronima," and "May Day Eve." By examining the interplay between the magical and the real in the narrative structures, including the plot, characterization, and setting, the research seeks to uncover how this hybridity reflects the cultural and social backgrounds of the stories. Furthermore, the study delves into how these narrative elements reveal the Filipino experience, thoughts, and orientation, offering insights into the collective consciousness and identity shaped by historical and cultural contexts.

4. Review of Related Readings

4.1 Related Literature Reviewed

Classified as a literary trend in postmodernism, magic realism is introduced as both a style of fiction and a literary genre that contains magical elements introduced into a realistic atmosphere to gain a deeper and better understanding of reality. Hart suggests that these magical elements are explained and accepted like everyday occurrences presented straightforwardly and matter-of-factly. In the article *Introduction: Why We Need Another Study of Magic Realism*, Bortolussi said that in scholarly circles, the proliferation of critical studies on magic realism that have been generated over the past three-quarters of a century and that continue to get published points to a similar degree of interest and intellectual curiosity. "From the production and marketing perspective, the sheer number of novels and stories that are still being written as and classified under this rubric on an international level would suggest that, far from having exhausted its potential, the attraction and popularity of magic realism have increased," she added.

It is also important to note that as opposed to the fantastic genre, the magical realist universe is "not as a flight from reality but as a flight simulator, an artificial world within the real world, meant to prepare us for a better grasp of it (Arva 78- 79).

Latin America became the focus of the style's development, with the first wave of magical realist texts written by such well-known names as Jorge Luis Borges, Alejo Carpentier, and Gabriel Garcia Marquez. The Nobel Prize winner is widely considered one of the most significant writers of the twentieth century.

In the article *Elements of Magic Realism: A Reading of Garcia Marquez's One Hundred Years of Solitude and Salman Rushdie's Midnight's Children*, Srikanth asserts that the main features of the magic realism genre include how the characters mainly accept the magical things that happen in the stories and how the events in the stories take place in the setting, where the "gap' between two worlds

-- the real and the magic; these two worlds are often represented by the worlds of the dead and the living" (331).

In *Cien Anos de Soledad* or *One Hundred Years of Solitude*, Marquez (277) demonstrates just how ordinary such ineffable events are viewed: Remedios the Beauty and her sister-in-law Fernanda are outside hanging laundry up to dry when Remedios pales and raised into the air by a delicate wind, floating up into the sky as she waves goodbye, "no sooner had Remedios the Beauty ascended to heaven in body and soul than the inconsiderate Fernanda was going about mumbling to herself because her sheets had been carried off."

Marquez's literary attitude towards the common man and his relationship with mythic stories can be traced back to the vast, supposedly haunted house owned by his grandparents in Aracataca, where Marquez spent his childhood. The young Marquez lived in the coastal region of Colombia, which had a vital mix of African and Hispanic cultures. Raymond L. Williams viewed it as "the perfect physical setting for magical realism." Aracataca became the basis for Marquez's creation of Macondo and its characters. In other words, Marquez was rarely inspired by external influences but, through experience, crafted the mythical village of Macondo from his childhood memories of Columbia (Chao 20).

Anderson wrote in her Honors Program Projects' paper *A New Definition of Magic Realism: An Analysis of Three Novels as Examples of Magic Realism in a Postcolonial Diaspora* about Gabriel Garcia Marquez's *One Hundred Years of Solitude* as the basis for magic realism.

The novel deals with the fictional town of Macondo and the Buendia family that inhabits it. From beginning to end, generations of Buendias are haunted by an untranslatable text given to them by Melquiades, a gypsy man who introduced the first Jose Arcadio to wonders such as ice and magnets.

Amaranta Ursula consummates a relationship with her nephew Aureliano Babilonia as the novel closes. She births a child with the tail of a pig—an act that brings to completion the original Úrsula's fear that in marrying her cousin José Arcadio,

their child would be born with a pig's tail. At this point, when the novel has come full circle, the untranslatable text is translated. It is revealed that Melquíades knew all along the fate of the Buendía family: the text was "[t]he history of the family, written by Melquíades, down to the most trivial details, one hundred years ahead of time" (García Márquez 415). The novel ends with the destruction of Macondo and the Buendía family in a hurricane of an apocalyptic nature.

Furthermore, in Morrison's *Paradise*, she utilizes one of the many general features of magic realism. She endows her characters with meaningful names and mysterious personalities through symbolism and allusion. These heroines, mainly the five female protagonists, are combined to reflect their characters or have reflected each other. The myths and religious tales from the origin of African black men influence the story, and the plot is developed as an annular or spiraling movement. The meaning is delivered by accumulating the narration, and the description characters display a film-like montage attraction from outsiders to the nearest and from summary to the detail (Chen 974).

As a modern genre of literature, magic realism transcends the limits of imagination in its ability to depict reality and manifest magic simultaneously. It points out that "magic isn't the opposite of reality but is reality itself" (Roh 70).

In the Philippines, a short story that explores the beautiful world of magic realism and comparable to stories like Gabriel Garcia Marquez's *One Hundred Years of Solitude*, Laura Esquivel's *Like Water for Chocolate*, and Isabel Allende's *The House of the Spirits* is called *Lirio* written originally in the Hiligaynon language of the Philippines by Peter Solis Nery. In the essay *The Butterfly Effect, Part 1* Solis discusses the magic realism style of the award-winning Hiligaynon short story.

Accordingly, the very first line of the story gives the readers the feel of magic realism as it sets the tone and atmosphere of foreboding. The presence of butterflies at Lirio's birth is a strong driving force. Butterflies, in many ancient literatures, are the symbol of the soul. Filipinos, too, have this tradition of connecting and identifying butterflies with the wandering soul of the beloved departed. The gathering of butterflies serves as a leitmotif (a recurrent theme or image) in the story as a swarm of butterflies traverses the entire story. Butterflies are ever present at significant points in the protagonist's life. Towards the end, butterflies emerge from Lirio's mouth as she metamorphoses into a lily, locally known as *liryo*. This symbolizes her soul leaving her body and eventually giving life to an inanimate object, the lily plant.

It is essential to look back on the Philippines' rich culture of myth and urban legends before delving deeper into the short stories that incorporate the elements of magic realism. Our ancestors brought an extraordinary culture of superstition that, in one way or another, cultivated and shaped our values as Filipinos.

In Francisco Demetrio y Radaza's *Dictionary of Philippine Folk Beliefs and Customs*, he gives insight into man's motivation for belief. He begins by discussing the word *tuo*, which means "to believe" in Cebuano. *Tuo-tuo*, a reduplication of the word *tuo*, means "to spread superstition or to pretend."

In the same book, Radaza stated that based on his study of definitions, Filipino superstitions ranged from trivial to unreal. Of the trivial, he mentioned the belief that if a man should hear a knock on his door at night, he should wait until his name is called, and only then he may say, "Yes, I am coming," because his visitor may be an evil spirit. Of the unreal, he mentioned the belief that at midnight on Holy Friday, the bells of a belfry become soft and that whoever bites off a piece and swallows it will possess the power to jump the height or the distance of ten feet.

Despite the lack of explanation as to why we should continue the culture of myths and superstition, Filipinos accept and practice the beliefs that most of our ancestors started many centuries ago. In a way, the study of magic realism provides the connection between man and nature, which is somehow not an alien concept anymore for most Filipinos.

4.2 Related Studies Reviewed

In his paper, "The Application of Philippine Mythology in Magical Realism," Chao suggests using the wealth of myth in Philippine literature to produce magical realist stories. According to Chao (25), examining Philippine history from pre-colonial times is essential in tracing the development of Philippine literature and its involvement in Philippine magical realist texts.

Tribunal in her *Magic Realism in Hiligaynon Urban Legends* cites a Hiligaynon urban legend *Ang Milagro ni San Vicente Ferrer sang Brgy. Vito, Sagay* (The Miracle of San Vicente Ferrer of Brgy. Vito, Sagay). The story shows magical realism when a woodman tries to follow the fisherman and his wife's boat. They get rid of the wood, but it continues to shadow them until they bring it home. In this situation, a highly detailed, realistic setting is invaded by something too strange to believe.

The urban legend was categorized as magical realism when the wood turned into the statue of Saint Vicente Ferrer. The miraculous events confused the people, so they explained that miracles are from God and that Saint Vicente Ferrer is God's way of helping the weary and sick (39). According to Zamora, people claimed that Saint Vicente Ferrer healed them because they believed in "pinata."

In addition to the several male writers of magic realism, Thamarana, in his paper *Magic Realism in English Literature and Its Significance*, cites Isabel Allende with her famous 1982 novel *The House of the Spirits* as one of the vital magic realistic works. It presents three generations' memories, revealing Latin America's turbulent personal, political, and social realities. In the same work, Allende recreates her past by interweaving the stories of three generations of the fictional Trueba family. It is a blending of realistic and fantastic details, adding an emotionally resonant dimension to the characterizations and to the theme of self-discovery through love (265).

Subanpan-Yu, in his paper *Possible Worlds: Magic Realism in The Kingdom of this World and My Sad Republic*, takes on the post-war narrative of the novel *My Sad Republic*. Written by Eric Gamalinda, *My Sad Republic* is a novel that deals with repression and anger, retells the history of the Philippine revolution, and focuses on the lives of the male characters: Isio, a faith-healing rebel leader, and Tomas Agustin, a general in the military. Isio's character is based on a real-life person known to be "the Pope of Negros." In part, the novel also tells the story of Asuncion, the woman for whom love the two men wage war.

As a post-war literary genre, Subanpan-Yu emphasizes the importance of magic realism in redemption, which in most magic realism stories often comes in the form or idea of love (303). The contradictions, inversions, and complexities of magic realism emerge from differing perspectives and world views, from recognizing their existence. According to Gamalinda, it is a literary genre born from the trust of the world's different realities.

In his essay, Mambrol further elaborates on postcolonialism as the political and social attitude that opposes colonial power recognizes the effects of colonialism on other nations, and refers to nations that have gained independence from the rule of another imperial state, just like the Philippines. Further, he suggests that the effects of colonialism include the attempts to change the colonized people's way of thinking and belief to accept the cultural attitudes and definitions of colonial power.

Furthermore, Mikhail Bakhtin asserts that magical realism expresses three postcolonial elements. The first is narrative structure: magical realism can present the postcolonial context from both the colonized people's and the colonizer's perspectives through its narrative structure and themes. The second is the ability to produce a text that reveals the tensions and gaps of representation in such a context. Lastly, it provides a means to fill in the gaps of cultural representation in a postcolonial context by recuperating the fragments and voices of forgotten or subsumed histories from the point of view of the colonized.

Subsequently, the postmodernist critic Stephen Slemon explains that there are two discourses in the narrative, the magical and the real, each with a different perspective. As he explains, neither is dominant but is in constant tension with and opposition to the other.

Mirsadeqi (4) cites that the school of magical realism can be defined in two ways: 1) it can be considered merely a technique in telling the story, and 2) a method for narrating a story based on a particular attitude towards reality. These are not merely techniques but rather a belief, a reality that is more complex and mysterious than what appears in the first place. This school is a mixture of reality, legendary elements, dreamlike and imaginative events, and myths or folklore.

Since then, critics have come to associate this literature genre with the everyday, prosaic world that contains elements of unexplainable or magical qualities that do not necessarily concern the character of the fictional world. In the words of Amaryll Chanady, "In magical realism, the "magic" just is, it exists, and, therefore, is unquestioned" (23-24).

When thinking about magic realism, people immediately consider using fantasy and its elements. However, these two things are very different, according to Ghosh in his paper *Magic Realism in Salman Rushdie's Midnight's Children and Gabriel Garcia Marquez's One Hundred Years of Solitude: A Comparative Study*. In fantasy literature, from the beginning to the end, we are made to believe that all supernatural or extraordinary happenings are not real; in magic realist works, what happens is just the opposite. Here, the inexplicable and unnatural things are blended with reality so that we do not even question them. We are made to believe that these fabulous events are also part of reality (15).

5. Literary Research Methodology

5.1 Literary Research Method Used

This study uses qualitative methods and discourse analysis. The qualitative method is collecting and analyzing non-numerical data, and literary discourse analysis involves the examination of language beyond the sentence to understand how it functions in a social context. This qualitative literary research uses literary discourse analysis, focusing on the elements of magic realism as revealed in the plot, setting, and characterization. In the literary discourse analysis of magic realism in select Nick Joaquin's short stories, the theoretical perspective of mimesis, post-colonialism, and formalism are used as scholarly bases of interpretation.

5.1.1 Sources of Data

The primary source of data is taken from *The Woman Had Two Navels and Tales of the Tropical Gothic*, Copyrighted 2017 by Penguin Random House LLC, 375 Hudson Street, New York, New York. The book has 432 pages and in hardbound.

The secondary sources are magazines, books, electronic data, journals, unpublished and published theses and dissertations, and newspapers.

5.1.2 Data-gathering Procedure

This study follows Three (3) phases. Phase 1. Magic Realism and Realities in plot, characterization, and setting, Phase 2. Cultural Milieu and Phase 3. Filipino Psyche.

5.1.2.1 Phase 1. Story Elements Analysis

a) Story Elements

The first part of the phase explores the story elements of Nick Joaquin's select stories, namely *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve*. Using the formalism theory, this phase analyzes the elements of the plot, such as introduction, rising action, climax, falling action, and conclusion, to determine the elements of reality and how they juxtapose with the elements of magic realism present in the short stories.

Table 1. Story Elements of *The Mass of St. Sylvestre*

Story Elements	Lines Sharing Hybridity	Fantasy	Reality

Table 2. Story Elements for *Dona Jeronima*

Story Elements	Lines Sharing Hybridity	Fantasy	Reality

Table 3. Story Elements for *May Day Eve*

Story Elements	Lines Sharing Hybridity	Fantasy	Reality

b) Characterization

The second part of the phase explores the characterization of Nick Joaquin’s select stories, namely *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve*. Using the mimetic theory, this phase analyzes the characters and how their characterizations are presented to determine how the elements of reality mimic the elements of magic realism in the short stories.

Table 4. Characterization for *The Mass of St. Sylvestre*

Characters	Characterization	Elements of Reality	Elements of Magic Realism

Table 5. Characterization for *Dona Jeronima*

Characters	Characterization	Elements of Reality	Elements of Magic Realism

Table 6. Characterization for *May Day Eve*

Characters	Characterization	Elements of Reality	Elements of Magic Realism

c) Setting

The third part of the phase explores the setting of Nick Joaquin's select stories, namely *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve*. Using the post-colonial theory, this phase analyzes the setting of each story to determine the elements of reality and how they juxtaposed with the elements of magic realism present in the short stories.

Table 7. Setting Analysis

Title	Settings	Elements of Reality	Elements of Magic Realism

5.1.2.2 Phase 2. Story Milieu Analysis

The second phase explores the cultural milieu of Nick Joaquin's select stories, namely *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve*. This phase discusses the external cultural background in which social actions occur. It points to the social and cultural aspects of life and how they juxtaposed with the elements of magic realism present in the short stories.

Table 8. Story Milieu Analysis

Stories	Hybridity in Magic Realism	Cultural Background	Social Background

5.1.2.3 Phase 3. Filipino Psyche Analysis

The third phase explores the Filipino psyche of Nick Joaquin's select stories: *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve*. It refers to the psychology born out of the experience, thought, and orientation of the Filipinos, based on Filipino culture and language and how they juxtaposed with the elements of magic realism in the short stories.

Table 9. Filipino Psyche Analysis for *The Mass of St. Sylvestre*

Hybridity in Magic Realism	Filipino Psyche					
	Experience		Thoughts		Orientation	
	Fantasy	Reality	Fantasy	Reality	Fantasy	Reality

Table 10. Filipino Psyche Analysis for *Dona Jeronima*

Hybridity in Magic Realism	Filipino Psyche					
	Experience		Thoughts		Orientation	
	Fantasy	Reality	Fantasy	Reality	Fantasy	Reality

Table 11. Filipino Psyche Analysis for *May Day Eve*

Hybridity in Magic Realism	Filipino Psyche					
	Experience		Thoughts		Orientation	
	Fantasy	Reality	Fantasy	Reality	Fantasy	Reality

5.2 Data Analysis

This literary study uses a qualitative method, which is descriptive in design. This critical study theorizes that magical elements are revealed in Nick Joaquin’s select short stories entitled *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve* using the Formalist, Mimesis, and Postcolonial theories of critical analysis. In the first part of the data presentation, the plot analysis will discuss the plot elements of the select short stories. The discussion will focus on unraveling reality and magic realism elements in the Introduction, Rising Action, Climax, Falling Action, and Conclusion. The second table will discuss the characterization of the primary characters in the three short stories. Using the mimesis theory, the data will reveal how the characters respond to the elements of magic realism in a real-life setting. The third and last data will present the setting analysis. The selected short stories’ settings are important in understanding the elements of magical realism and crucial in setting the tone and atmosphere of the magic and reality combined into one.

6. Data Presentation, Analysis, And Interpretation

6.1 Story Elements Analysis

6.1.1 Story Elements

The first part of the phase explores the story elements of Nick Joaquin’s select stories, namely *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve*. Using the formalism theory, this phase analyzes the elements of the plot, such as introduction, rising action, climax, falling action, and conclusion, to determine the elements of reality and how they juxtapose with the elements of magic realism present in the short stories.

In the story *The Mass of St. Sylvestre*, the introduction reads: " To open their doors to the New Year, the Romans invoked the God Janus, patron of doors and beginnings, whose two faces (one staring forward, the other backward) caricature man’s ability to dwell in the past while speeding into the future."

opens with the story’s setting and significant event: a New Year’s Eve mass.

Mateo, the Maestro, was a magus who lived in Manila during the early 18th century and was feared by many as a sorcerer. He was known to be like Nostradamus, intruded with black magic upon the sacred scene – and was punished for it. Like all magians, the Maestro was obsessed by a fear of death and the idea of immortality. After his vain experiments, he would bitterly gaze out the window and reflect how, a few steps down the street, in the cathedral, there was yearly said a Mass which – had he but power to behold it – could increase his life by a thousand years.

Table 1. Story Elements for *The Mass of St. Sylvestre*

Story Elements	Lines Sharing Hybridity	Fantasy	Reality
Introduction	God Janus, patron of doors and beginnings (32) St. Sylvestre comes arrayed in cloth-of- gold and crowned with the tiara (32)	Irony regarding author's perspective	New Year
Rising Action	High altar procession (35) Dark naves suddenly light up (35)	Incorporation of myth	Mass procession
Climax	Garlanded boys bore torches; flower- crowned girls carried lamps (35) A glittering angel lifted the Great Flag of the City (35)	Hybridity	Sacristans
Falling Action	The mass drew to a close. (36) Mateo the Maestro had turned into stone. (36)	The Supernatural and Natural	New Year's Eve mass
Conclusion	The cathedral is a field of rubble. (37) Blocks and blocks of ruins stretching all around me in the silent moonlight. (37)	Realistic setting	Church

The rising action points to the time when Mateo the Maestro joined the New Year's Eve mass and hid himself in the cathedral, having grafted into his eye- sockets a pair of eyeballs ravished from the dead. The lines:

"just before midnight, he saw the dark naves suddenly light up and a procession forming at the high

altar,"

suggest the elements of magic building up in the setting of the story. This scenario rouses the curiosity of the Maestro, leading him to follow the procession down the street to the Puerto Postigo. Soon after, "

garlanded boys bore torches; flower-crowned girls carried lamps,"

appeared on the scene signifying the climax of the scene where St. Andre, attired in apostolic red and wreathed laurel appeared. The mass had finally begun. From the church, the procession complete with chanting trailed the Puerta Postigo road and entered the city as the wild bells greeted the New Year, as two processions were merging and flowing together to the cathedral. Inside the church, Mateo finally struggled to stay awake.

"His head swelled and swayed, the purloined eyes fought to squeeze loose from the sockets, slumber pressed down on him like an iron weight around his neck though he stabbed and stabbed his arms till both arms were bloody blobs of chopped flesh. "

As the mass drew to a close, Mateo the Maestro was,

"writhing and sweating, bleeding and smarting."

The elements of magic realism become more evident in the lines

"Mateo strained forward, leaning over the kneeling shepherds and forcing his agonized eyes open. St. Sylvestre was standing with his back to the altar – but had he turned his face, or was that a second face that stared back at Mateo? Mateo retreated slowly but could not wrench his eyes from those magnetic eyes below. He dropped down slowly, irresistibly, to his knees – still staring, still fascinated, his mouth agape. Then he ceased to move: his bones stiffened; his flesh froze. There he knelt moveless – one more kneeling and fascinated figure in a tableau of kneeling and fascinated figures. Mateo the Maestro had turned into stone."

Mateo the Maestro had finally become immortal. But,

"every New Year's Eve, at midnight, he returns to life. His flesh unfreezes, his blood liquefies, his bones unlock, and he descends from the retablo to join the procession to the Puerta Postigo; sees the New Year come in; hears the Mass of St. Sylvestre; and at the stroke of one o'clock turns into stone again. And so, it will be with him until he seen a thousand New Years."

Towards the conclusion of the short story, the nameless narrator is revealed to be Francis Xavier Zhdolajczyk, a soldier who lives on Barnum Street in Brooklyn. In his letter, he wrote about the parade he saw and

"some kind of knights in armor, moving on top of them. Behind the walls I could clearly see a lot of rooftops and church towers and they were none of them smashed up at all."

But just when Francis was about to take a snap of what he saw, *"I am for a nice view – but right when I was going to snap the shutter, the bells stopped ringing – and just like that – it all disappeared. There was no crowd no ,bishops no ,altar, and no cathedral. I was standing on a stack of ruins, and there was nothing but ruins around. Just blocks and blocks and ruins stretching all around me in the silent moonlight..."*

The conclusion suggests that all Francis saw could be an illusion or a product of his imagination. The story about Mateo the Maestro was popular around Manila during that time, and it could have influenced what Francis Xavier saw and heard. But it was New Year's Eve when he witnessed this likely event when

"around midnight, I woke up from a doze and heard music. So, I stuck my head out and I saw a kind of parade coming up the road."

The mass is an exemplification of a magical story in a real-world setting. Dona Jeronima is a legend associated with a cave along the Pasig River, and first recorded from oral tradition by Jose Rizal towards the close of the nineteenth century. Rizal called it *"Dona Geronima La Encantada."*

The short story opens with plenty of magic realism elements, as evidenced in the lines:

"a giant cross shining in the air, tracked the mirage to the horizon and came upon the desert aisle"

"a tumult of bells, banners, fireworks, and music, and returning in decay, terribly altered, terribly aged, mere skin and bone and wild eye."

Table 2. Story Elements for *Dona Jeronima*

Story Elements	Lines Sharing Hybridity	Fantasy	Reality
Introduction	Giant cross shining in the air (131) Tumult of bells, banners, fireworks, and music (131) Wrath of the waters (131)	Realistic setting	Midnight party
Rising Action	A woman in white veiled from head to foot (136) A woman on a rock above white and faceless (136)	Critique	A woman wearing a white veil
Climax	Lights twinkling in the cave She had doffed bridal white for penitential mauve (147)	Realistic setting	Stars at night
Falling Action	Flapping of wing and a darkness in the air (154) Great bats, reappearing, wheeled slowly over the cave (154)	Realistic setting	Bats at night
Conclusion	Golden dishes shining under the water (156)	The Supernatural and Natural	Silverware

The Archbishop of Manila was called to a council in Mexico but on the way there, he fell in with pirates who seized his ship, looted the holds, slew the crew, and were stringing up the archbishop to a mast when a sudden storm ripped up and wrecked both pirate craft and the Philippine galleon.

The archbishop remains on the island for a year, until he is rescued by a passing ship and brought back to his city. Upon his return,

marked by a celebration with such revery for the archbishop that it would "stun the eye and seize the soul" (132), the archbishop realizes he has been living in irony and hypocrisy. He realizes that the power he held as a holy figure was treated as more valuable than his piety, and as a result "felt under no more obligation to show himself in public" (135) and decides to retreat into solitude and become a hermit, with his servant Gaspar. In Nick Joaquin's "Doña Jeronima", a deserted isle, a river, a cave become methods of articulation of the intrusion of Spain into local Filipino culture thereby giving the Filipino natural world a chance to tell a differently worded history.

Further, in the rising action, the archbishop started to feel anxious, as evident in the lines:

"but the stillness he wooed, in many a trance and vigil, eluded him; uneasiness encumbered contemplation; and the soul that sought silence but shook with anxiety as the archbishop grew more and more aware of eyes watching and feet following – of a something assaulting his solitude. He was being haunted."

He started to notice a "whiteness hovering yonder, just before he looked up or over a shoulder, merely felt, not seen, though every day closer, and presently, from the corner of an eye, barely glimpsed as a flash of white vanishing in the foliage..." The archbishop later confirmed the whiteness to be a woman,

"a woman in white and veiled in white from head to foot." "He had looked up and beheld her on a rock above, white and faceless, and not moving till he moved, whereupon she seemed to dissolve into the moonlight."

In the climax, the archbishop identified the woman who has been "dogging" him as he asked her in the lines,

"who are you, woman, and why have you been dogging me all this time?"

It was Jeronima, the woman who claimed to be

"abandoned by a lover who vowed to love her forever. I spoke in parable what is a true history. And I come to lay claim on the man, that he may at last make good his word."

The archbishop noticed that *grief had dimmed her young lovely face, and she had doffed bridal white for penitential mauve, a white cord round her waist, a black shroud on her head.* Jeronima wanted the archbishop to honor his word and that is to love her forever and ever. Towards the falling action, the story centers around the archbishop and his servant, Gaspar. Gaspar said to him:

"Truly, my lord, this is a holy woman and one dear heaven. So do you stay here while I go and upbraid the brutes that persecute her."

The conclusion centers around the cave where Dona Jeronima was banished. The lines:

"many a night of moon does the cave gleam with lights and tinkle with music and revelry,"

suggest there are magical elements going on in the area.

"Dona Jeronima has been dining with her lover."

May Day Eve is a story about two individual lovers who believed that by looking in the mirror, then chanting an incantation, you will see the person who you'll be married to if it goes well. Otherwise, you will see the 'devil' or the 'witch'. Written in 1947, legends and superstitions, such as devils and witches are quite common.

The introduction of the short story describes a mystic May eve where young men and women are gathered at a party to dance and have a good time. The lines

"the old people had ordered that the dancing should stop at ten o'clock but it was almost midnight before the carriages came filing up to the front door,"

suggest that the night is still young for everyone to stop having such a great and nice time. In the middle of the night,

“blind black houses muttered hush-hush, their tiled roofs looming like sinister chessboards against a wild sky murky with clouds, save where an evil young moon prowled about in a corner or where a murderous wind whirled, whistling, and whining...”

Table 3. Story Elements for *May Day Eve*

Elements of Plot	Lines Sharing Hybridity	Fantasy	Reality
Introduction	Tiled roofs looming like sinister chessboards (53) Murderous wind whirled, whistling and whining (53)	Irony regarding author’s perspective	Roof made of tiles
Rising Action	Gold frame carved into leaves and flowers and mysterious curlicues (56) Small white ghost that the darkness bodied forth (56)	The Supernatural and Natural	Mirror
Climax	Charms like yours have no need for a candle, fair one (57) Smiling at me was the face of the devil (57)	Magical elements	A monster, devil
Falling Action	She will bewitch you, eat your heart and drink your blood! (61)	Magical elements	A witch
Conclusion	The clackety- clack of the watchman’s boots on the cobbles (63) The clang-clang of his lantern against his knee (63)	Authorial reticence	A man walking

Furthermore, the rising action tells us about the time when Agueda decided to look at the mirror and whisper the incantation to see what lies in her future. It was no ordinary mirror, it was

"a big antique mirror with a gold frame carved into leaves and flowers and mysterious curlicues. She saw herself approaching fearfully in it: a small white ghost that the darkness bodied forth – but not willingly, not completely, for her eyes and hair were so dark that the dace approaching in the mirror seemed only a mask that floated forward; a bright mask with two holes gaping in it; blown forward by the white cloud of her gown."

As soon as Agueda approached the mirror, she closed her eyes and whispered the incantation.

"When she had finished, such a terror took hold of her that she felt unable to move, unable to open her eyes, and thought she would stand there forever, enchanted."

Towards the climax, Dona Agueda was telling her daughter about her experience when she looked at the mirror. She described to her what she saw in the mirror and what she felt during that encounter. She was frightened, as evident in the lines,

*"I opened my eyes and there in the mirror, smiling at me over my left shoulder, was the face of the devil."
"Oh, my poor little Mama! And were you very frightened?"*

her daughter asked.

"You can imagine. And that is why good little girls do not look into mirrors except when their mother tells them."

The falling action revolves around Don Badoy's realization when he caught his grandson who almost did the same incantation and ritual he had when he was young: look at the mirror to see his future wife. As Don Badoy Montiya comes home to his old home at Intramuros, Manila late at night, memories of his youth came back when he found his grandson chanting an old spell in front of a mirror.

He was furious.

"He took the boy by the hair, pulled him along into the room, sat down on a chair, and drew the boy between his knees. "Now, put your candle down on the floor, son, and let us talk this over. So, you want your wife already, hey? You want to see here in advance, hey? But do you know that these are wicked games and that wicked boys who played them are in danger of seeing horrors?"

Out of horror, his grandson confessed,

"Well, the boys did warn me I might see a witch instead."

Don Badoy confirmed that, indeed, he would,

"Exactly! A witch so horrible you may die of fright. And she will bewitch you, she will torture you; she will eat your heart and drink your blood!"

The conclusion of the short story is an emotional allude to Dona Agueda and Don Badoy's love story. This is evident in the closing lines:

"And remembering how she had sobbed so piteously; remembering how she had bitten his hand and fled and how he had sung aloud in the dark room and surprised his heart in the instant of falling in love."

"The tears streaming down his cheeks and the wind in his hair and one hand pressed to his mount while from up the street came the clackety-clack of the watchman's boots on the cobbles, and the clang-clang of his lantern against his knee, and the mighty roll of his great voice booming through the night:

"Guardia sereno-o-o! A las doce han dado-o-o!"

The story elements of all the short stories displays the characteristics of magic realism, such as hybridity, the supernatural and natural, critique, and realistic setting carefully woven into the realities of religion, marriage, and spiritual ambitions during the post-colonial era.

6.1.2 Characterization

This phase explores the characterizations in the story. They are analyzed to determine the both the elements of magic realism as juxtaposed with realities in the story *The Mass of St. Sylvestre, Dona Jeronima, and May Day Eve*.

The story *The Mass of St. Sylvestre* is focused on the beliefs and obsession of a magus named Mateo the Maestro. Many believed that he was a sorcerer and an intruder on the sacred scene, the Mass, and was punished for it. The Maestro lived in Manila in the early 18th century. He was also known as a musician, artist, doctor, philosopher, chemist, and scholar. With his white long hair flowing down to his shoulders and a thin white beard, he might look as frail as a mummy, but don't be fooled. He was still as sharp as a child. Like all magians, Mateo the Maestro was obsessed with the idea of immortality but after several attempts to prove it, his efforts remained fruitless.

He heard about the yearly Mass and how it could increase his life by a thousand years but only to find out that the Mass or the holy mysteries could only be observed by the eyes of the dead. A monstrous idea arose from The Maestro's mind: pluck out the eye sockets of a dead human. And so, on New Year's Eve, Mateo the Maestro hid himself in the cathedral, wearing a pair of eyeballs bewitched from the dead.

Table 4. Characterization For The Mass Of St. Sylvestre

Characters	Characterization	Elements of Reality	Elements of Magic Realism
Mateo the Maestro	magus	professional	sorcerer
St. Sylvestre	patron	pope confessor	caricature with two faces
Francis Xavier Zhdolajczyk	Galvanized Iron (GI)	Military man	stationed at the Walled City witnessed the Mass on New Year's Eve

The character of St. Sylvestre was derived from the God Janus, patron of doors and beginnings. He was described as having two faces—one looking ahead and the other looking back—symbolizing humanity's tendency to reflect on the past while rushing toward the future. St. Sylvestre was the Roman counterpart of God Janus in Christianity. His feast falls on the last day of the year, and during midnight of that day, with the Keys of his Office, the papal saint appears and opens the gates of all the principal archiepiscopal cities and celebrates the first Mass of the year in their cathedrals. As the city greeted the New Year as wild as the bells, St. Sylvestre entered the city and two processions merging and flowing together to the cathedral.

Lastly, Francis Xavier Zhdolajczyk was a military man who claimed to have witnessed the Mass of St. Sylvestre on New Year's Eve, 1945. He was part of the Liberation Forces who were stationed at the Walled City. He was among the GI who was assigned there as soon as it opened to the public. The unknown narrator of the story wrote a letter to Francis Xavier who lives on Barnum Street in Brooklyn to inquire about his full account about what he witnessed on New Year's Eve in 1945. Set in the 17th century, *Dona Jeronima* is a secret love story of the powerful Archbishop of Manila. The archbishop dedicated his life to the church after spending a transformative year in complete isolation on a desolate island, free from worldly distractions. He was an overzealous man who quelled his worldly ambitions but when he was discovered and returned to civilization, he was a changed man; no longer the ambitious and fiery religious personality he once was.

His life turned upside down when his past life resurfaced, and a strange woman appears in his church. The woman he loved, who he spurned for the church, now demanded recompense. His past came back to him in the form of the beautiful and radiant woman who was the love of his youth. She wanted to claim him as hers based on his solemn oath, one he made before he became a priest.

Table 5. Characterization for Dona Jeronima

Characters	Characterization	Elements of Reality	Elements of Magic Realism
Archbishop of Manila	<ul style="list-style-type: none"> - ambitious youth - nimble friar - turbulent archbishop - unbowed warrior 	<ul style="list-style-type: none"> - archbishop of Manila - saint 	<ul style="list-style-type: none"> - longing for spiritual infancy - haunted by the ghosts of himself
Jeronima	<ul style="list-style-type: none"> - bishop's old love - a woman abandoned by her lover 	<ul style="list-style-type: none"> - a strange woman from the past - a woman in white with her face hidden in white veil 	<ul style="list-style-type: none"> - a witch - a sorceress - a diwata - a nymph
Gaspar	<ul style="list-style-type: none"> - the archbishop's servant 	<ul style="list-style-type: none"> - a protective servant to his master 	<ul style="list-style-type: none"> - witnessed the witch's cold, dead body

Even though the archbishop was shown the ring he gave to her as proof of her pledge, he vehemently refused her, Jeronima.

Jeronima was the old woman who came back and wanted to reclaim her past lover, the archbishop. In front of the archbishop, she made a "complaint" as the woman who was abandoned by a lover who vowed to love her forever. Jeronima spoke so earnestly that the archbishop felt compassion for her, and anger at her betrayer. Jeronima demanded justice, as evidenced in the line

"If you cannot give me love, you shall give me justice!"

Pleading repentance and redemption, Jeronima had one more request from the archbishop. This request is written in the lines,

"Let me live again on the opposite bank from you. In a village outside the city, on the east riverbank, is a cave where I could go. Give me leave to dwell there, as a penitent, as an anchorite, to expiate my sins and to grope my way to heaven", to which the archbishop agreed. He said, *"You have my leave, and I shall order that none may touch you in your cave."*

However, during Jeronima's penitent in her cave on the Pasig, the archbishop heard that as she took abode in the cave, wondrous things happened to the villages nearby. Several remarkable events took place, such as the niggard river now gave fish in abundance, rain fell in its season and fell prodigally, field and orchard flowed with fruit, cattle fattened and multiplied, and barren women suddenly quickened. But contrary to exultation, the villagers took these events as superstitious suspicious, and too good to be true, probably a work related to witchcraft and sorcery.

Together with Gaspar, the archbishop rode forth from the city at twilight to investigate what villagers call witchcraft in Jeronima's cave. And there, both Gaspar and the archbishop witnessed

"...the prostate woman prayed, moaning and groaning, lifting imploring hands to heaven, like some mythic victim of the gods chained to a rock."

Gaspar, rising and drawing his sword, said to his master:

"Truly, my lord, this is a damned witch and one near to hell! So do you stay here while I go and slay the noxious dam and her tupper."

In an instant, Gaspar was scrambling down the bank to the cave but only heard silence and saw darkness. He glanced about and made out the form of a woman lying alone on the ground, covered with her rags and sacking. With the help of the moonlight's beam, he saw that no breath moved in her. Lifting the shroud away from her body, he touched her and felt her flesh as cold as the night wind. Gaspar dropped to his knees and whispered a prayer over her.

"From that day on, Dona Jeronima has been sharing the Pasig with her lover. The cave she occupies was, in pagan times ('tis said), the abode of a nymph who was gay and kind. Fishermen who chanced to see this diwata sitting outside her cave on the riverbank, combing out her long hair, knew the river would teem with fish for them."

Agueda accused Badoy as a fastidious man, but he just dismissed the idea and mocked Agueda even more.

"He groped and found her hand and touched it to his lips and. She shuddered in her white gown."

However, as Don Badoy aged, he couldn't help but look back on that night he looked at the mirror and wished to see his future wife. This happened one night

"...till on his way down the hall, chancing to glance into the sala, he shuddered, he stopped, his blood ran cold – for he had seen a face in the mirror there – a ghostly candlelit face with the eyes closed and the lips moving, a face that he suddenly felt he had seen there before..."

Table 6. Characterization For May Day Eve

Characters	Characterization	Elements of Reality	Elements of Magic Realism
Don Badoy Montiya	- vain - good looking man - revengeful	- sentimental - old man	- claimed he saw the face of the witch in the mirror
Dona Agueda	- curious - resentful - rebellious - hardheaded	- emotional - old woman	- saw the face of the devil in the mirror
Agueda's daughter	- vain - curious girl	- eager to know her mother's story	- believes in the devil from her mother's story
Badoy's grandson	- mischievous boy	- want to know who he will marry	- believes in superstitious belief
Anastasia	- an old woman loyal to her mistress	- believes in the superstitious beliefs - an old gypsy	- accused of being a witch - a <i>maga</i>

Don Badoy was astonished only to see his grandson looking at his reflection in the mirror.

As a young girl, Agueda was bold and resented Don Badoy's advances towards her. However, her curiosity led her astray when she recited the incantation in front of a mirror:

Mirror, mirror, show to me him whose woman I will be.

Agueda saw Badoy and their marriage turned into a bitter one due because the foundation of their marriage was not love but

rather a burning passion. Once the fire died down, their union failed. Dona Agueda's sentiments in her marriage as she grew old are evidenced in these lines:

"She had been a mere heap of white hair and bones in the end: a whimpering withered consumptive, lashing out with her cruel tongue; her eyes like live coals; her face like ashes... Now, nothing! – nothing save a name on a stone; save a stone in a graveyard – nothing! Nothing at all! Was left of the young girl who had flamed so vividly in a mirror one wild May Day midnight, long, long ago.

The vanity of Dona Agueda's daughter endangers her to repeat history itself as she listens to her mother talk about her experience when she closed her eyes and whispered the incantation. Her eagerness to know what her mother saw in the mirror, as she said in the lines,

"And what did you see, Mama? Oh, what was it?"

"But what was it, Mama? Oh, please go on! What did you see?"

When Dona Agueda revealed that she saw the devil, she didn't fail to remind her self-regarding daughter to

"You must stop this naughty habit, darling, of admiring yourself in every mirror you pass – or you may see something frightful some day."

Don Badoy's grandson was a mischievous boy who, like his grandfather, also wanted to know who he will marry in the future. The lad was about to recite the incantation in front of the mirror while holding a candle when his grandfather found him. Don Badoy confronted his grandson, to which the lad replied,

"It was just foolishness, Grandpa. They told me I would see my wife. The boys at school said I would her if I looked in a mirror tonight and said: Mirror, mirror, show to me her whose lover I will be."

This confrontation reminded Don Badoy of his own encounter with the witch when he recited the incantation in the mirror, thus he warned his grandson,

"A witch so horrible you may die of fright. And she will bewitch you, she will torture you, she will eat your heart and drink your blood!"

The characteristics of the people in the stories reveal the attitude, behavior, and actions of the Filipinos during the post-colonial era, such as chasing the impossibility of immortality, giving in to the pride of achieving personal and spiritual ambitions, and believing in the magic of superstitious beliefs.

6.1.3 Setting

This phase explores the settings in the story. They are analyzed to determine both the elements of magic realism as juxtaposed with realities in the story *The Mass of St. Sylvestre, Dona Jeronima, and May Day Eve*.

The short story *The Mass of St. Sylvestre* re-narrates the local story of St. Sylvestre as an archetype of the culture that is concealed and in danger of being obliterated. He embeds the story within a historical catastrophe in Manila and after the Second World War. As a historian and writer, Joaquin employs concrete space, time, and local culture to reveal the struggle between the past and the present, as well as the tension between the official and the repressed culture (Valoojerdi).

Table 7. Setting Analysis

Title	Settings	Elements of Reality	Elements of Magic Realism
The Mass of St. Sylvestre	Intramuros	Old Manila	Realistic setting
Dona Jeronima	A deserted isle A river A cave	The ruins of Manila devastated by World War II	Hybridity
May Day Eve	Don Badoy's home in Manila	May evening, 1847	The Supernatural and Natural

Manila plays an integral part in almost all of Nick Joaquin's short stories in the compilation of *The Woman Who Had Two Novels and Tales of the Tropical Gothic*.

In particular, *The Mass of St. Sylvestre* employs Intramuros as the place where history, culture, and magic realism created the clues for the hidden side of history and its relevance to the present. Knaps and Hermann suggest that territories become significant to people due to memories related to them or symbolic meanings that are given to and derived from them. In the short story, the cathedral is a place where Mateo the Maestro was hoping to find the answers to immortality. In the last part of the story, the author reveals an American soldier who witnessed the New Year's Eve mass long after the Spaniards left the country. Nick Joaquin created a foreigner character who doesn't believe in a mass in the post-colonial Manila setting to emphasize that the mass was not a product of cultural delusion. The American soldier was not a believer as written in the lines

"I didn't know all that about living a thousand years or I might have acted otherwise. If that stuff is true—what a chance I missed!" (37).

The time and place are also definitive of culture and identity, as evidenced in the lines:

"That night – it was New Year's Eve – I'd come back to camp early because I was feeling homesick... Around midnight I woke up from a doze and hear music. So, I stuck my head out and I saw a kind of parade coming up the road" (37)

"I turned my head just then – and there was the Walled City, and there was the Walled City, and it wasn't smashed up at all." (38).

Furthermore, the short story *Dona Jeronima* is set in various places that each play significance in revealing both the reality and magic realism elements.

First, the deserted isle. This is where the archbishop was trapped in a shipwreck that transformed him from being an overzealous man to a man of piety and vowed to dedicate his life to the church. The deserted isle gave the friar so many thoughts to think about and one of them is his worldly ambitions. Disregarding his past and the life he led before, he came up with a decision of devoting his life to church and to God. A setting or an environment can play an important role in influencing life decisions. On that deserted island, the archbishop decided upon where his reality would lead him as soon as he got back on land. When he was found and returned, he is no longer the same man.

Second, the river. The river in the short story is said to be the Pasig River nowadays. In a study *Nature and Cultural History in Nick Joaquin's "Dona Jeronima"*, Tope suggests that just like the two big bodies of water the Pasig River connects (Laguna de Bay and Manila Bay), Dona Jeronima and the Archbishop are also connected by the river. While the river brings them together, it also separates them when the time and circumstance demand it. Dona Jeronima waits for the return of her lover, for the river to flow back, but her young man has been swallowed by the sea of pleasure and power (142).

Lastly, the cave. The cave is where Dona Jeronima retreated after vowing to live the life of an ascetic and a penitent. The archbishop confronted his guilt by granting Dona Jeronima of her desire to live a solitary life in a cave after confessing the selfishness of her request that the archbishop honors his promise of marriage to her. While living in the pristine, pre-colonial cave, Dona Jeronima embraced her freedom and isolation. She led a different life inside the cave, and its darkness somehow symbolizing her despair, agony, and sorrows. In the darkness, Dona Jeronima becomes a "wild" object, not human but a creature of nature no different from the cave or its bats who are witness to her adversaries as evidenced in these lines:

"The moon rose high, and still higher, and the night chill sharpened, but still the prostrate woman prayed, moaning and groaning, lifting imploring hands to heaven like some mythic victim of the gods chained to a rock. The tremor lasted but a moment, and she fell, as though dropped on her knees, where she stayed a while, swaying and shivering, her face in her hands. Then she rose and disappeared into the darkness of the cave" (DJ 80).

Now, in Christianity and pagan worship, Dona Jeronima is regarded as not only anchorite and penitent, but also a priestess and nymph. She became the cave's creature.

In *May Day Eve*, the setting took place in a typical Filipino home in the 18th century. During those days, the belief of fortune telling is quite prevalent. The little yet significant blend of horror, fiction, devil, and witches made the short story a moving piece of magic realism. The simple setting of the short story reinforces the complexity of the characters and their youthful indecisions and regrets. Everything started at the simple home of Don Badoy, and towards the end of the story, the same thing was about to happen to his grandson in the same setting. However, Don Badoy was quick to prevent it and stop history from repeating itself.

The old-world setting of the story can be pictured as a family-oriented environment and is rooted in strong superstitious beliefs as well as fortune telling. The story opened in a ball at a *hacienda* and the younger versions of the main characters were introduced as two people who really don't like each other's company. This conflict is displayed in the lines:

"Let me go," Agueda said as Badoy groped and found her hand and touched it to his lips. She shuddered in her white gown. "No. Say you forgive me first. Say you forgive me, Agueda."

Just like the two short stories, Don Badoy's house was in 18th century Manila. Because the main themes of *May Day Eve* were marriage, youth, and fortune-telling, using a simple home evokes strong Filipino identity and culture. Filipinos are known to be great believers of superstitious beliefs and *May Day Eve* highlights that distinct Filipino attitude. When their marriage failed, both Don Badoy and Dona Agueda recalled how their gullible youthful selves allowed them to be lured into the treacherous world of superstition.

Before their children and grandchildren succumb to the same mistakes they have committed in the past, they were wise enough to lecture them about the devil and the witch they both saw in the mirror. The mirror is also a vital object in the story as a symbolism of the Filipinos' vanity. The magical elements are effortlessly combined with everyday objects, such as the mirror, to bring a valuable story that highlights the Filipino culture and the magic that are unknowingly a part of our identity as Filipinos.

The setting of the short stories, including the church, a simple Filipino home, and the ruins of Old Manila, reflect the realities of the pre-colonial era and bring the elements of magic realism, such as realistic setting, hybridity, and the natural and supernatural into a real-life scenario.

The magical and real aspects of hybridities are present in the short stories and reveal that the existence of magic realism juxtaposes with the realities where the story elements, characters, and settings are shaped and created during the post-colonial era.

6.2 Story Milieu Analysis

In the short story *The Mass of St. Sylvestre*, it seems that Joaquin employs Walled City or Intramuros as the setting to manifest how culture (as history) and place (here, Intramuros), interact (Valoojerdi). Place, as Cresswell writes, "is not just a thing in the world but a way of understanding the world" (11)

Table 8. Story Milieu Analysis

Stories	Hybridity in Magic Realism	Cultural Background	Social Background
The Mass of St. Sylvestre	Christianity	Hybridity	Walled City or Intramuros (Old Manila)
Dona Jeronima	- Folklore love story - Legend of a cave along Pasig River	Critique	17 th century galleon
May Day Eve	- Fortune telling - Superstitious beliefs	The Supernatural and Natural	18 th century house of Badoy

Manila played a fundamental role in the short story because it is where the events took place. Further, it is where the merging of the past and present shaped the Filipino culture, especially in attending masses on New Year's Eve. It is also interesting to note that the modern-day superstition and beliefs about falling asleep during mass originated from this short story.

Manila has been a cathedral city almost from its foundation; for centuries it was one of only two cities (Goa being the other) to whose gates the New Year's key-bearer made his annual visitation. For this purpose, St. Sylvestre always used the Puerta Postigo, which is – of the seven gates of our city – the one reserved for the private use of the viceroys and the archbishops. There he is met by the great St. Andrew, principal patron of Manila, accompanied by St. Potenciana, who is our minor patroness, and by St. Francis and St. Dominic, the guardians of our walls (32).

Manila reveals an interwoven stories of the past and the present, especially during the Spanish colonization. In the short story, Manila's architecture brought by the Spanish meets with the Filipino identity accepting the changes of the Spanish period and altering its Filipino culture into more of a Spanish-influenced one.

Further, *Dona Jeronima* is a love story that's set in the 17th century between an archbishop and his past love who resurfaced after the bishop was trapped in the galleon. It is a story of a youthful romance a Spanish youth and a girl named Jeronima. The romance fails because of the forgetfulness and the absorbing ambition of the man "in the days of the galleons." He becomes a friar, and then concurrent Archbishop of Manila and Governor General of the Philippines, just as he had aspired to be. Tracked down and brought to account for his youthful promise of marriage to Jeronima, he talks the woman into becoming an anchorite in a cave on the bank of Pasig River. From this cave she passes into legend (Hornedo).

After the friar's ordeal, Jeronima resurfaced in his life seemingly like a ghost. The short story centered around love story, forgiveness and redemption which later turned into an unexpected twist of becoming a Filipino legend. The magic realism elements in this story didn't manifest until it came to falling action. Several events unfold in between the story, but the cultural milieu of the Spanish past set in a Filipino cave unraveled fully towards the end of the story. Somehow, the story points to the emotional motivation of Jeronima to rekindle her relationship with the archbishop. The city of Manila still plays a vital role in shaping the story as it is the place where the friar was welcomed as a holy man who has been rescued miraculously by the sign of Cross after being trapped in a shipwrecked on a barren island in the Pacific.

Jeronima's desire to live a life together with the archbishop dissolved in an instant knowing that he is no longer interested in fulfilling his promise of marriage to her. Upon the archbishop's advice, Jeronima took abode in the cave for a holy recluse to become a nun. Upon living in the cave, Jeronima was accused as a witch which is a common Filipino superstitious belief to accuse women who bring suspicious changes to the community, such as bringing a fruitful harvest. As soon as Jeronima dies, she was

remembered as part of the legend of the cave along Pasig River as enchanted, and for *washing her golden dishes (silverware according to Rizal) by throwing them in the river.*

According to Hornedo, Nick Joaquin’s prize-winning short story, “*Dona Jeronima*” is an expanded and modernized version of a traditional legend heard from oral tradition by Rizal in 1868 and subsequently recorded in writing which was published in transcript and Tagalog translation in 1961, and in facsimile and English translation in 1962, and then adapted as short story by Joaquin in 1965.

Just like the two short stories discussed, *May Day Eve* was also set in Intramuros, Manila where Don Badoy and Dona Agueda made the curse of their marriage. The story happened during the youthful days of Badoy and Agueda who both were driven by their curiosity to know their future partners which eventually led to the doom of their marriage.

The story was written after World War II and became one of Nick Joaquin’s signatures, classic stories. Superstitious beliefs have become a huge part of the Filipino culture which originated as oral tradition from our ancestors. We often hear superstitious beliefs from our parents, and they often used it to scare us as young children at nighttime to keep us from going out and playing. These superstitious beliefs shaped the Filipino culture and identity in the short story *May Day Eve*.

Dona Agueda and Don Badoy’s love story started when they were young, and in the present, Dona Agueda’s daughter and Don Badoy’s grandson possess the same curiosity they both have: the desire to look in the mirror and know who their future partner will be. Learning the lesson the hard way, they both advised their young counterparts to refrain from doing this tradition of looking in the mirror because it will do nothing good for them.

May Day Eve is a short story that centered on displaying the Filipino culture and superstitious beliefs and the consequences that came with them. It is all about vanity, family, marriage, and lessons learned later in life. In general, it gives us a deeper understanding of what it’s like to live in the Filipino culture and how our Filipino beliefs shape our characters whether as a son, daughter, grandson, mother, father, wife, and husband.

The story milieu of the short stories displays the different cultural and social background during the postcolonial era and how the Filipinos deal with the changes and accept the magical and real aspects of hybridities as a conventional part of their reality.

6.3 Filipino Psyche Analysis

This phase summarizes the Filipino psyche collectively revealed in the short fictions *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve*.

Table 9. Filipino Psyche Analysis for *The Mass of St. Sylvestre*

Hybridity in Magic Realism	Filipino Psyche					
	Experience		Thoughts		Experience	
	Fantasy	Reality	Fantasy	Reality	Fantasy	Reality
a great crowd of Holy Souls	hundreds of ringing bells and fountains	celebrations	Robed in bridal white	sacred	Crowned with roses	divinity

magus of Manila intruded with black magic	incessant wanderings all over the country acquiring mastery of the arts	Love for travel Passion for learning	Dead eyes plucked out	The belief of superstition- on	Conjugating Latin Narrating the lives of saints	Religious devotional
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The Mass of St. Sylvestre is a short story full of postcolonialism debris. It follows the story of Mateo the Maestro who turned into a stone after witnessing a New Year's Eve mass at the cathedral in the walled City or also known as Intramuros nowadays. The narratives of the short story become a confrontation of the past and present as the influence brought by the American colonization played a major role as to how the mass became a popular story nowadays.

The Filipino identity of the Walled City got lost after the American colonization as it intertwined with the American rule and was given a new identity. The evidence is suggested in these lines towards the closing paragraphs of the short story:

"And just as soon as the liberation forces opened the Walled City to the public, I went to see what ward had left of our heritage from four centuries. Nothing had been left..."

"In what cathedral would he say his Mass? The retablo of the Pastoral Adoration has been smashed into pieces and dispersed into dust. Does the release Mateo the Maestro from his enchantment - or must he still, on New Year eve, reassemble a living body from stone fragments to fulfil his penance of a thousand years" (37).

The memories in the cathedral and the New Year's Eve mass gave rise to some Filipino traditions and continues to be a huge part of Filipino identity, especially in Christianity. It has also become an important part of Filipino homes and values as springboard for parents to teach about the importance of the church and attending mass.

For Mateo the Maestro, New Year's Eve was not just a celebration of the last night of the year. It was a defining moment for him and his ambition to become immortal. A lot of Filipinos are religious and believe in the sacred role of church ceremonies, especially during important holidays, such as the New Year.

However, the Magus, Mateo has a different agenda in attending that mass. Coming from a history of black magic and his wanderings all over the world to master his passion for the arts, he conjugated a plan that night. As the mass was believed to grant immortality, Mateo used black magic and brought *"dead eyes plucked out from the dead"* as his offering to ensure that his wish be granted.

Although prevalent in the ancient times, there are still several Filipino communities who believed and practiced black magic, witchcraft, and sorcery, especially in far-flung barangays. This is one Filipino trait highlighted in the short fiction The Mass of St. Sylvestre. But instead of using an ordinary Filipino man, the story cleverly utilizes the character of a magus, one that practices sorcery to be the center of chasing the desire of every mortal man, that is to become immortal.

The Maestro's love for traveling allowed him to journey in other places and devote his life to his craft. In his mortal life on earth, his lifelong desire was to achieve a life that never ends. Driven by his passion to journey the mortal life longer, Mateo the Maestro did everything and found several means to achieve his worldly dream.

Filipinos are known to be religious and devotees. In Filipino homes, parents teach their kids to pray, especially when they want something, whether a toy car for kids or dream job for working adults. This Filipino trait of holding on faith is one of the many lessons that the short fiction The Mass of St. Sylvestre is trying to teach to the readers.

Table 10. Filipino Psyche Analysis for *Dona Jeronima*

Hybridity in Magic Realism	Filipino Psyche					
	Experience		Thoughts		Orientation	
	Fantasy	Reality	Fantasy	Reality	Fantasy	Reality
power that fused the spiritual and temporal	hungering for heights spiritual infancy	ambitious divinity	turbulent archbishop unbowed warrior	overbearing egoistical	fires of the flesh ghosts of himself	lust for power craving for glory
church, quickest avenue to the high places of the world	Wrath of the waters shores of a deserted aisle	struggles solitary adventure	miracle man – as saint stricken by metaphysical hungers	vanity greed	a passing ship fervor wane, crowds thin	resilience transient

Moreover, *Dona Jeronima* gives meaning to the native natural world through its own version of presenting the supernatural in a Filipino’s point of view. Despite the intrusion of Spain into local Filipino culture, the short story maintains the elements of spiritual refuge combined with the elements of magic realism.

The short story revolves around the archbishop (the dweller) and *Jeronima* (the intruder), the childhood sweetheart of the archbishop who resurfaced in his life. The elements of real-life setting such as the river are utilized to exemplify the emotions of the characters.

The river that he could no longer bear to see, that had roared through his delirium, now rushed through his mind, through his despair, never still, never stopping, until it seemed the hemorrhage of the unstaunched wound of his life. The river that was childhood’s friend and youth’s matchmakers had become the old man’s friend” (73).

Nature and spiritual elements give an impact on the lives of the characters and the world they live in. The elements of nature, such as caves and rivers, are incorporated with magic realism to highlight the intensity of emotions and convey the message and lessons of the story. On the other, the spiritual factors, like the church and Christianity shaped the identity of the characters which influenced them in their decision-making and how they acted in the whole narrative of the short story.

These natural images and narratives in “*Doña Jeronima*” provide one lens by which Nick Joaquin can be appreciated. The mix of natural images makes the natural world an actor in history and culture and makes nature a node in a nation’s still unwritten history (Tope).

Dona Jeronima is a story of love, greed, spiritual longing, and devotion. The archbishop was seeking power rather than piety and he thought that the church was the quickest way for him to have access to the high places of the world. In his spiritual infancy, he was hungering for heights and wanting more. As he was trapped on an inhabited island after a shipwreck, he finds himself craving for glory as soon as he steps again on land.

In his quest for power and hunger for glory, nature played a fundamental role in the archbishop’s life, as well as the secondary character, *Jeronima*. Filipinos are great nature lovers because of the undeniable beauty of our nature-surrounded places. Hence the symbolisms in the story include the *wrath of the waters*, the *shores of a deserted aisle*, a *passing ship*, and more.

With this great love of nature springs the respect that we offer to the trees and rivers as most Filipinos believe that they too are places inhabited by creatures not visible to the human eye or commonly called *dili ingon-ato*. Nature is with the archbishop as he struggled in a deserted islet and nature was indeed there for *Jeronima* when she was redeeming herself in a cave, living a

solitary life.

Filipinos have several ways of respecting and celebrating nature. That’s why nature is seen as an integral part in most of the Filipino’s short fictions. Nature is a part the Filipino identity and what is the better way of acknowledging it and paying homage to it than making it an essential and irrevocable part of our literature.

Furthermore, the central theme of the short story May Day Eve is love and marriage. It displays how the Filipino youth regard marriage, especially during the old days. The incorporation of superstitious beliefs and rituals gives a pivotal twist to the plot and that it later on tries to resolve as a conflict. However, the characters of the story are in a place where they couldn’t undo their past, so they try to prevent it from happening again amongst their loved ones.

Table 11. Filipino Psyche Analysis for *May Day Eve*

Hybridity in Magic Realism	Filipino Psyche					
	Experience		Thoughts		Orientation	
	Fantasy	Reality	Fantasy	Reality	Fantasy	Reality
Mystic May eve	devil bewitchment	love and hatred	night of divination	tragedy of love	blind black houses	conservatism
	bursting with wild spirits	festive	night of lovers	torturous marriage	muttered hush	
					witches abroad in the night	superstitious beliefs
dead mask bloomed into her living face	her face a mask that floated forward	pretentious	the heart grows old	old age	unbearable Maytime memories	dejected
	a white cloud of her gown	purity	dust gathers in the mind	regrets	young girl who flamed vividly	anger

Filipinos are known to be close-knit families, so it’s not uncommon to pass one generation of tradition and beliefs to the younger generation. But with the families of the main characters, Agueda and Badoy, they wanted to put an end to this belief of looking in the mirror to know who your future partner will be. Because to them, it did nothing good and had become the root of all evil in their life and marriage.

May Day Eve also highlights vanity, which is also common among Filipinos. Vanity is sometimes a way of life or self-expression for most people. In the story, vanity was the springboard for both characters’ downfall. The mirror can also symbolize illusion which led the characters to believe that love can be based on passion alone nor on superstitious beliefs and in fate.

A lot happened in that one mystic May eve which is why the story is interesting, especially to the Filipinos of the 18th century. Filipinos have a conservative culture and May Day Eve is a combination of all the essential Filipino culture most Filipinos grow up with, including family ties, traditions, and superstitions. Most Filipino families value superstitious beliefs as they believed it was one of the most important teachings their ancestors had bequeathed them.

As the principal characters narrated their past to their grandson and granddaughter, the story highlights regrets, too. In the torturous marriage that Dona Agueda and Don Badoy lived through, they expressed their sorrow, hate, and remorse of their decision on that one May eve. As redemption, they tried to warn their granddaughter and grandson not to commit the mistakes they made to prevent history from repeating itself.

With this, Filipino children are accustomed to hearing superstitious beliefs from their parents to discipline them. It includes not

sweeping the floor at night, not taking a shower during Good Friday, not singing while eating, and many more. While many kids obey their parents because they believe their parents know best, the characters in the story of May Day Eve defied the established superstition and later on faced the consequences of their actions.

The Filipino psyche, including the experience, thoughts, and orientation of Filipinos, is depicted in the different short stories, enabling the characters to deal with the magical and real aspects of hybridities that serve as conflicts and challenges to overcome their need for a sense of belonging, spiritual refuge, and the tragedy of love and marriage.

7. Conclusion

This study assessed the Filipino psyche as reflected in the magic realism of Nick Joaquin's narratives, specifically in "The Mass at St. Sylvestre," "Doña Jeronima," and "May Day Eve." By analyzing the fusion of magical and realistic elements within the plot, characterization, and setting, the research aims to uncover how these literary hybridities illuminate the cultural and social backgrounds embedded in the stories. Additionally, the study intends to reveal how these aspects contribute to the understanding of the Filipino experience, thoughts, and orientation, thereby offering a deeper insight into the nation's collective consciousness.

The short stories analyzed in this study reveal that the magical and real aspects of hybridities are deeply intertwined with the realities shaped during the pre- and post-colonial era, where story elements, characters, and settings are crafted. These narratives showcase a milieu reflecting the cultural and social backgrounds of the postcolonial period, illustrating how Filipinos navigated and accepted the fusion of magical and real elements as integral to their lived experiences. Furthermore, the Filipino psyche—encompassing the experience, thoughts, and orientation of the characters—is portrayed through their engagement with these hybridities, which present conflicts and challenges that underscore their pursuit of belonging, spiritual refuge, and the complex dynamics of love and marriage.

The findings of this study are limited by the specific focus on the selected short stories, which may not fully capture the entire spectrum of Filipino literature or the varied experiences of the Filipino psyche across different historical and cultural contexts. The analysis is confined to the elements of magic realism and their interplay with the realities of the pre- and post-colonial eras, which may not encompass the broader or more nuanced manifestations of these hybridities in other works or periods. Additionally, the study's emphasis on the postcolonial milieu and its impact on Filipino identity may overlook the diverse responses to colonial influence and the multifaceted ways in which different communities navigate the intersections of magic and reality. These limitations suggest that further research is needed to explore a wider range of texts and cultural contexts to obtain comprehensive understanding of the Filipino psyche and its literary representations.

Based on the findings of this research, it has been found that the Filipino Psyche through magic realism and the magical and real aspects of hybridities are revealed in Nick Joaquin's selected Philippine short fiction, namely, *The Mass of St. Sylvestre*, *Dona Jeronima*, and *May Day Eve*.

Based on the sub-problems and their findings, the following recommendations are proposed: Future research should undertake a more in-depth and advanced study that focuses on a unified theme within the story elements, characterization, and setting to further illuminate the prevalence of magical and real aspects of hybridities, particularly in the post-war era. Additionally, a concentrated analysis of specific conflicts from the post-colonial period is recommended to deepen the understanding of the cultural and social backgrounds, thereby identifying the interplay of these hybridities. Broadening the research to encompass a wider array of stories would offer deeper insights into the Filipino psyche, shedding light on the experiences, thoughts, and perspectives of everyday Filipinos. It would also allow for an exploration of how these cultural hybridities have manifested throughout both pre-colonial and post-colonial eras.

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