

RESEARCH ARTICLE

THE DOSTOEVSKY IN JOAQUIN'S SELECTED FICTION: TOWARDS DEVELOPING A FILIPINO MODEL OF COMPARATIVE STUDY IN LITERATURE¹

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ABSTRACT

This study probed how deep the Russian Dostoevsky had influenced the Filipino Nick Joaquin's fiction using the former's own selected works as the main touchstone. It utilized the descriptive analytical method of research focusing on content employing theories on comparative literature. The primary data in this study were culled from three novels and twenty selected short stories from each novelist, along with the leading critical thoughts of Bakhtin, Sartre, Foucault and Lacan. Cleaving to the comparative analytical design of this study, a model of comparative study in literature was developed. Specifically, the following questions were sought: What Dostoevskian elements and influences resonate in Joaquin's fiction; What constructs inhere in Dostoevsky's and Joaquin's works?; What model for a comparative study in literature can be proposed? It is revealed that 16 elements and influences illuminated in the Russian fictionist's representative works bound within Joaquin's own texts. Relatively, the fictive worlds created by both novelists richly extend to the other spheres of human expression as sustained by select literary, philosophical, historical and psychological constructs, particularly Bakhtin's novelistic discourse, Sartre's stance on (dis)engagement, Foucault's author-function, and Lacan's consciousness theory. These findings affirm and reinforce Remak's assertion that comparative literature is the study of literature beyond the confines of one particular country and its relationship with

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the other spheres of knowledge and belief such as arts, philosophy, religion, history, the social sciences, etc.

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INTRODUCTION

From the late 19th century to the present, comparative literature has intensively advanced. Procedures of creative literature and the developmental tendencies proliferate, intensify and appear in literary scholarship within its various transformations, as they continually occur in the field of research as constituents or discipline (Durisin, 1984).

To Bassnett (1993), however, most people do not even start with comparative literature, but end up with it in some way or the other, veering from different points of departure. Admittedly, comparative literature has no coherent methodology, despite numerous attempts. Throughout the nineteenth century, the use of comparative literature was flexible and in its last two decades, comparative literature began to be instituted worldwide.

Critics until this very day, however, still wrestle with the question: *What is the object of study in comparative literature?*, but its significance as a field of study remains vital. In most leading Philippine universities, comparative literature is offered. At the University of the Philippines, for instance, the course is offered as area of specialization in the undergraduate and graduate levels, while at PNU, it is mere part of the PhD Literature program.

Undoubtedly, comparative literature has contributed a great deal to the general aspects of literary criticism. Of the different areas encompassed in it, the study of influences has always occupied an important place. In particular, Simon Jeune (in Prawer, 1973) considers 'influence' study as the very center of comparative literature. Gifford (in Bassnet, 1993), on the other hand, suggests that the most useful comparisons are those that writers themselves have accepted or challenged their readers to make. Gifford is referring to one writer who later on becomes conscious that an affinity

between himself and another writer exists such as the feeling of Henry James towards Turgenev, Pound on Propertius, and Pushkin about Byron.

In contrast, Jost (1974), a pioneering professor of Comparative Literature in the University of Illinois, suggested two methods of treating influence studies that remain valid; the comparatist may treat the question from the viewpoint of the writer who influences or from the viewpoint of the writer who is influenced.

Concerning its boundaries, Remak (1965) a pioneering American comparatist, claims that comparative literature goes:

... beyond the confines of one particular country and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts (e.g. painting , sculpture, architecture, music), philosophy, history the social sciences (e.g. politics, economics, sociology), the sciences, religion), etc., on the other. In brief, it is the comparison of literature with other spheres of human expression (p. 3).

Durisin (1984), a Slovak comparatist, supports the idea of Remak (1965) who himself claims that literary phenomenon is a living subject to transformation by history, showing many-sided affinities with the surrounding historical and social reality, with the cultural background of the artist and society with the preceding literary traditions, with the different branches of art, etc.

For her part, Hosillos (1968), a Filipino scholar, suggests that the comparative study of literature require a concentric vision, synthesizing sensibilities, and contextual perspectives that can comprehend the individual entities and their interrelationships simultaneously. She further claims that concentricism can reduce diversity in literature into organic wholeness and oneness without loss of individual identity of each literary work and of national literature. To exemplify this axiom, she points out various cases of mutual interpretation like Kafka and Dickens through their technique of the grotesque and Faulkner and Joaquin through their

dialectical peculiarities and tendencies.

Taking into account these basic models and insights of comparative literature, this current study is geared towards developing a model particularly in influence studies. Taking into account these basic models and insights of comparative literature, this current study is geared towards developing a model particularly in influence studies using specific contemporary literary theories of Bakhtin (1984) , Sartre (1956), Foucault (1985), and Lacan (1977) on the works of the Russian Fyodor Dostoevsky and the Filipino Nick Joaquin.

The researcher's interest of juxtaposing these two novelists for comparative study started when he came across an article (in San Juan, 1998) on Joaquin originally published in the *Philippine Free Press* (1947) that resounds the usual discourse in his fiction which seeks to reconcile things amidst their ambivalence:

I have no hobbies, no degrees; belong to no party, club, or association; and I like long walks; any kind of ginataan; Dickens and Booth Tarkington; the old Garbo pictures; anything with Fred Astaire... the *Opus Dei* according to the Dominican rite... Jimmy Durante and Cole Porter tunes...**The Brothers Karamazov**; Carmen Miranda; Paul's Epistles and Mark's gospel; Piedmont cigarettes... (San Juan, 1998): p. 194)

Evidently Joaquin acknowledges that he has been roused by Dostoevsky by citing the latter's masterpiece, **The Karamazov Brothers**.

The Karamazov Brothers has been widely acclaimed by critics as Dostoevsky's greatest work and consistently remained as one of the greatest of all time. In fact Ignat Avsey (in Dostoevsky 1994), a Latvian translator of the novel, hails it as "the Rome to which all the roads lead" for it synthesizes Dostoevsky's earlier works. Sigmund Freud commends **The Karamazov Brothers** as the most magnificent novel ever written (in Wellek, 1962). It was one of the few literary masterpieces that enormously influenced Freud's psychoanalytic

insights; the others being Sophocles' *Oedipus Rex* and Shakespeare's *Hamlet*.

More than just a general affirmation that Joaquin has been moved by the great Russian novelist, it is interesting to investigate deeper and more seriously the magnitude of Dostoevsky's influence in Joaquin, especially in his fiction using the aforementioned theories. Probably, Nick Joaquin greatly represents the Filipino soul as Dostoevsky does for the Russians; in that, both writers transcend the history and consciousness of their people.

This comparative study largely responds to Jost's (1974) challenge to the comparatist who should "not merely incorporate great works from all nations into his list of books to be read and analyzed; but rather, sees the correlation of significant literary events." Jost further asserts that the comparatist's endeavor should be to assign writers a place in the general history of ideas and aesthetics; hence, the more salient literary thoughts and insights of Bakhtin (1981), Sartre (1956), Foucault (1985) and Lacan (1977) in the presentation, analysis and interpretation of the data are indispensable. Their theories have been interpreted and reinterpreted that help enrich literary tradition in general.

To begin with, Bakhtin's (1981) "dialogism," emphasizes the relation between an author and his work, the work and its readers, and the relation of these three to the historical forces that surround them. Sartre (1956), by contrast, led in bringing existentialism to a wide international attention as his works fuse existentialist motifs with an agonized awareness of moral, existential issues and a wealth of psychological observations, rarely equaled since Dostoevsky's **Notes from Underground** (Kaufmann, 1975). Another French theoretician, Foucault (1985) was concerned with the historical analysis of discourse which has come to study not only the expressive value and formal transformations of discourse, but also its mode of existence: the modifications and variations, within any culture, of modes of circulation, valorization, attribution and appropriation. Finally, the French psychoanalytic critic Lacan (1977) brilliantly extended and refashioned the Freudian theory that provoked vigorous controversy in contemporary psychology and philosophy as he claims that Freud's unconscious account is an

independent system with an irremediable split within the human subject of "man's ex-centricity to himself."

Basically, the ambivalent themes of Dostoevsky could be traced in the works of Joaquin. In this regard San Juan (1988) affirms that Joaquin's own fiction has been formulated as the conflict between Christian freedom and pagan fatalism.

Both authors lived in the troubled times of their countries. Dostoevsky lived his life when Russia was undergoing social and political change in the 19th century. The different philosophies or world view vying for pre-eminence in Russia then seriously disturbed him. Joaquin, for his part, equally lived in a crucial moment of his country like the Japanese Occupation (1941-1945), the post-war period of socio-political rehabilitation, and the EDSA Revolution (1986). Joaquin unravels the unconscious side of the Filipinos to be made conscious about it, thus helping them grasp who they really are as a people, as Dostoevsky did for the Russians.

Indeed, these two writers are very interesting to analyze for this research which equally attempts to establish a model of comparative study in literature. Their being chosen as the subjects of the literary investigation may speak for it; both writers arguably best represent their respective races.

No research of the same interest has been done before, though both authors have been juxtaposed with other writers for the purpose of comparative study here and abroad. This study will then hopefully contribute to what Clements and other comparatists envision, especially in the development of comparative literature in Philippine literary studies. Beside its noble purpose of testing the commonalities of the two selected novelists, this present study sought to develop a model of comparative study in literature, particularly in tracing the influence of one author to another. More than just a mere critiquing and analysis, this research explored the "many-sided affinities of literary phenomenon" through some contemporary thoughts of Bakhtin (1981), Sartre (1956), Foucault (1985) and Lacan (1977) that may throw light in understanding Joaquin via his Russian counterpart, better yet in the Filipino writer's own merit.

STATEMENT OF THE PROBLEM

This study analyzed the influences of Fyodor Dostoevsky in Nick Joaquin's fiction. Specifically, it sought to answer the following questions:

1. What Dostoevskian elements and influences resonate in Joaquin's fiction?
2. What constructs- literary, philosophical, psychological, and historical- inhere in Dostoevsky's and Joaquin's works?
 - a. Bakhtin's novelistic discourse
 - b. Sartre's ideas on (dis)engagement
 - c. Lacan's theory on the unconscious
 - d. Foucault's author-function
3. What model for a comparative study of literature can be proposed?

METHODOLOGY

Research Design

This study traced the Dostoevskian elements and influences in Nick Joaquin's two novels and ten selected short stories using the former's **The Karamazov Brothers** and ten selected short stories as the main touchstone.

Using descriptive analytical method focusing on content, the study probed how deep the Russian novelist had influenced his Filipino counterpart. Lazar *et al.* (2010) aver that content analysis is normally an in-depth analysis that searches for theoretical interpretations that may generate new knowledge. This stance is necessary to the present work which envisions contributing to the sphere of comparative literature insofar as it traces the breadth and depth of the Russian novelist's influences on Joaquin's universality and craftsmanship. Specific theories on comparative literature such as those of Remak (1965), Hosillos (1968), Praver (1973) Jost (1974) ,Durisin (1984) and Bassnett (1993) were employed in designing the

model.

Initially, the recurring Dostoevskian themes, techniques and other elements in the novel **The Karamazov Brothers** and ten short stories by Dostoevsky were illuminated. Then these were contrasted with Joaquin's selected works, buttressed with select literary, philosophical, psychological and historical constructs of Bakhtin (1981), Sartre (1956), Foucault (1985) and Lacan (1977). Each Dostoevskian theme and technique found in Joaquin's works were explicated by citing evidences from the analyzed texts and quoting insights from the critical works of the aforementioned literary theorists.

The data in this study were primary texts: three novels and twenty selected short stories, along with the leading critical works of Bakhtin (1981), Sartre (1956), Foucault (1985) and Lacan (1977) that lend themselves well to the research slant. The secondary sources were books, critical researches, book reviews, theses and dissertations, and other literary commentaries from various sources related to the study.

Procedure

The procedure was divided into five phases:

Phase I – Selecting the authors for study

Phase II – Selecting and reading the works of the authors for comparative study

Phase III – Studying Bakhtin's, Sartre's, Lacan's and Foucault's specific theories/ideas suitable to the present study

Phase IV – Drawing out the Dostoevskian elements and influences on Joaquin's works from the analysis of Dostoevsky's works, specifically the following steps:

- a. deciphering the recurring elements and influences in Dostoevsky's works
- b. determining which of the recurring elements and influences in Dostoevsky's works resonate in Joaquin's selected fiction
- c. citing passages from these works and other relevant reading materials that support how these elements are portrayed

Phase V – Preparing the model for comparative study in literature

At first the researcher considered all the major works of Dostoevsky along with Joaquin's novels and leading short stories for this comparative study, but later on accepted the panel's suggestion during the colloquium that **The Karamazov Brothers** was enough to represent Dostoevsky's novels. To keep and assure the concurrence of this comparative study, the researcher came up with and adhered to the following criteria: (1) their works should be written in English or in their English translated version; (2) they are published or cited in anthologies; (3) there should be ten short stories from each novelist ranging from their earliest to the latest output; (4) their selected works should manifest or expound Dostoevskian elements and influences. Thus

TABLE 1. Final List of Selected Works from Each Novelist for Analysis.

Fyodor Dostoevsky	Year Published	Nick Joaquin	Year Published
The Karamazov Brothers	1881	The Woman Who Had Two Navels	1969
		Cave and Shadows	1983
<i>Mr. Prohartchin</i>	1846	<i>Three Generations</i>	1937
<i>The Honest Thief</i>	1848	<i>May Day Eve</i>	1947
<i>The Christmas Tree and a Wedding</i>	1848	<i>Candido's Apocalypse</i>	1965
<i>White Nights</i>	1848	<i>Doña Jeronima</i>	1965
<i>A Nasty Anecdote</i>	1862	<i>The Legend of the Dying Wanton</i>	1972
<i>The Crocodile</i>	1865	<i>The Summer Solstice</i>	1972
<i>Bobok</i>	1873	<i>Guardia de Honor</i>	1972
<i>The Meek One</i>	1876	<i>The Mass of Sylvestre</i>	1972
<i>The Peasant Marey</i>	1876	<i>The Order of Melkizedek</i>	1972
<i>The Dream of a Ridiculous Man</i>	1876	<i>The Legend of the Virgin's Jewel</i>	

RESULTS AND DISCUSSION

The literary investigation yielded that sixteen elements and influences illuminated in Dostoevsky's works resonate in Joaquin's own selected works:

1. The working of the split personality, as widely used in Dostoevsky's and Joaquin's fiction, reveals that human nature is capable of interplaying multiple characters

motivated by the clash of conscious and unconscious drives, alternation of good and evil, and conflicting values resulting into illness, hallucination, delusion, or even psychosis.

2. Suffering to Dostoevsky, as in Joaquin, serves as the way for their characters to seek spiritual redemption and to strengthen their moral faith.
3. The plight of suffering children remains as an unresolved issue in both writers, though both Dostoevsky and Joaquin imply that it is not the silence of God that causes the suffering of innocent people, but mankind itself, and that their agony is a part of the moral cleansing of the society to help it change for the better.
4. (Wo)Man's sense of alienation, as depicted in Dostoevsky's and Joaquin's works, is rooted in the constant growth of city life and prevalence of modern ideas that challenge the existing societal norms and consistently displace (wo)man's inner peace, leading into her/his disorientation, anxiety, radicalism, deviation, rejection, or even suicide.
5. The freedom of the existential (wo)man rests in her/his subjectivity (Lacan's notion) in that s/he is held responsible not only for personal action but more so for the 'significant others.'
6. Paradoxically, the problem of evil gives men unlimited freedom to fully appreciate or reject the ultimate or God, since transgressing the moral law, if unexpiated, would not hasten self-transcendence or spiritual change.
7. Destruction and resurrection reflects (wo)man's struggle for spiritual renewal by way of optimism from pessimism, bliss from despair, liberation from bondage, and realization from disillusionment.
8. Oedipal Complex seethes in **The Karamazov Brothers** as much as in Joaquin's selected works, though seemingly the Oedipal feeling appears stronger in the Russian novelist than in his Filipino counterpart, as shown in the disintegrated hunger of the Karamazov brothers for the motherly image and the conscious/unconscious hostility to their father.
9. Compassion for the criminals, the underdog, the misfits, the marginalized in both authors' works fosters the

unconditional love and the unquestioning compassion for them despite their condition.

10. The integration of religion to grasp Christianity better/deeper reveals that, although Dostoevsky is a Russian Orthodox and Joaquin a Catholic, they resemble in integrating the nuances of Christianity and its real essence such as confession, humility, compassion, tolerance, suffering, penance, self-transcendence and in enriching man's interior life.
11. The sister/brotherhood of wo(men) and the collective nature of guilt teach that despite (wo)man's individuality, each one is responsible towards each other's life.
12. The sick, delusional, and other psychotic characters abound in Dostoevsky, as they teem in Joaquin, yet instead of loathing them, both authors show the unconditional understanding of their thoughts, feelings and actions as rooted in their sense of lack, *jouissance*, hiatus, more than their psychosis.
13. The antimony of Sin and Grace holds that despite (wo)man's wickedness and rebellious nature, s/he could still redeem herself/himself to/through God; for, seemingly, the sinner is closer to God's Grace as long as s/he undergoes repentance, the desire to change for the better and self-transcendence.
14. A disastrous situation in a world operating without God responds to Dostoevsky's (via Ivan and Raskolnikov) infamous, pessimistic declaration: "If there is no God, everything is permitted," re-echoing the Nietzschean existential notion that "God is dead," some sort of permissiveness that will bring society into chaos and its eventual destruction in the absence of someone greater than the human being.
15. The scandalous scene, used as a literary style abounds in Dostoevsky's and Joaquin's selected works to a) highlight man's ambivalence, disintegration, or irrationality; b) enable the characters to come to grips with reality; c) help the characters have moral choices; d) and jolt the readers more than a lay bare technique of revealing the unconscious; hence, significant in both authors' desire for the individual's self-transcendence and the exposition of

the mysteries of human nature.

16. The dialectics of love and reason proves that, although love is at times described irrational, in Dostoevsky's and Joaquin's works, it conveys a realm of fulfillment and enlightenment that reason hardly grasps.

Contrastingly, the literary, philosophical, historical, and psychological constructs found in both Dostoevsky's and Joaquin's works focus on:

1. Bakhtin's novelistic discourse, such as the polyphonic voice, menippean satire and carnivalization, as shown in Dostoevsky's **The Karamazov Brothers**, *Bobok*, *The Dream of the Ridiculous Man*, *Mr. Prohartchin* and all of Joaquin's selected works.
2. Sartre's ideas on (dis)engagement, specifically the *en-soi* and *pour-soi*, freedom and responsibility, authenticity and anchoring, as depicted in Dostoevsky's **The Karamazov Brothers**, *Mr. Prohartchin*, *A Nasty Anecdote*, *The Dream of the Ridiculous Man*, *The Meek One* and *Bobok* and Joaquin's **Cave and Shadows**, **The Woman Who Had Two Navels**, *The Legend of the Dying Wanton*, *The Legend of the Virgin's Jewel*, *Summer Solstice* and *May Day Eve*.
3. Foucault's author-function, mainly on transdiscursivity, valorization and the characteristics of author-function as embedded in **The Karamazov Brothers**, *The Honest Thief*, *The Christmas Tree and a Wedding*, *White Nights*, *The Crocodile*, *Bobok*, *The Meek One*, *The Peasant Marey*, *The Dream of the Ridiculous Man* and all of Joaquin's representative works.
4. Lacan's theory on the unconscious – more pointedly on the supremacy of the signifier over the signified; the "I"; the triangulation of the Imaginary, the Symbolic and the Real; castration complex, the *object a* and hiatusness, as discerned in Dostoevsky's **The Karamazov Brothers**, *White Nights*, *A Nasty Anecdote* and *The Dream of the Ridiculous Man* and Joaquin's **Cave and Shadows**, **The Woman Who Had Two Navels**, *The Legend of the Dying Wanton*, *May Day Eve*, *Doña Jeronima*, *Summer Solstice*, *Three Generations*, *The Legend of the Dying Wanton*, *The*

Legend of the Virgin's Jewel and Candido's Apocalypse.

For a better understanding of the literary kinship between the two novelists, the following tables show how Dostoevsky and Joaquin are compared and contrasted using their selected works, as sources of data.

TABLE 2. Dostoevskian elements and influences that resonate in Joaquin's fiction.

Elements and Influences	Dostoevsky's selected fiction	Joaquin's selected fiction
1. The working of split personality	The Karamazov Brothers <i>A Nasty Anecdote</i> <i>The Dream of the Ridiculous Man</i>	Cave and Shadows The Woman Who Had Two Navels <i>Three Generations</i> <i>May Day Eve</i> <i>Candido's Apocalypse</i> <i>Doña Jeronima</i> <i>The Legend of the Dying Wanton</i>
2. Redemption through suffering	The Karamazov Brothers <i>The Honest Thief</i> <i>A Nasty Anecdote</i> <i>White Nights</i> <i>The Dream of the Ridiculous Man</i>	Cave and Shadows The Woman Who Had Two Navels <i>The Legend of the Dying Wanton</i> <i>Three Generations</i> <i>May Day Eve</i> <i>Doña Jeronima</i>
3. The plight of suffering children	The Karamazov Brothers <i>The Christmas Tree and a Wedding</i> <i>White Nights</i> <i>The Meek One</i> <i>The Dream of the Ridiculous Man</i>	Cave and Shadows The Woman Who Had Two Navels <i>Three Generations</i> <i>The Legend of the Dying Wanton</i>
4. Man's sense of alienation	The Karamazov Brothers <i>Mr. Prohartchin</i> <i>White Nights</i> <i>The Dream of the Ridiculous Man</i> <i>The Meek One</i>	Cave and Shadows The Woman Who Had Two Navels <i>Summer Solstice</i> <i>Candido's Apocalypse</i>

- | | | |
|---------------------------------|---|---|
| 1. 5. The freedom of man | The Karamazov Brothers
<i>The Christmas Tree and a Wedding</i>
<i>The Meek One</i>
<i>Bobok</i> | Cave and Shadows
The Woman Who Had Two Navels
<i>Three Generations</i>
<i>May Day Eve</i> |
| 6. The problem of evil | The Karamazov Brothers | Cave and Shadows
The Woman Who Had Two Navels
<i>Three Generations</i>
<i>The Legend of the Dying Wanton</i>
<i>May Day Eve</i>
<i>Doña Jeronima</i>
<i>Summer Solstice</i>
<i>Candido's Apocalypse</i>
<i>The Mass of St. Sylvestre</i>
<i>The Order of Melkizedek</i>
<i>The Legend of the Virgin's Jewel</i> |
| 7. Destruction and resurrection | The Karamazov Brothers
<i>The Honest Thief</i>
<i>White Nights</i>
<i>The Dream of the Ridiculous Man</i> | Cave and Shadows
The Woman Who Had Two Navels
<i>The Legend of the Dying Wanton</i>
<i>Candido's Apocalypse</i>
<i>Three Generations</i>
<i>May Day Eve</i>
<i>Doña Jeronima</i>
<i>Summer Solstice</i>
<i>The Mass of St. Sylvestre</i>
<i>The Order of Melkizedek</i>
<i>The Legend of the Virgin's Jewel</i> |
| 8. Oedipus complex | The Karamazov Brothers | Cave and Shadows
The Woman Who Had Two Navels
<i>Three Generations</i> |

9. Compassion for the criminals, the underdog
The Karamazov Brothers
Mr. Prohartchin
The Honest Thief
The Dream of the Ridiculous Man
10. The integration of religion to grasp Christianity better/deeper
The Karamazov Brothers
The Honest Thief
White Nights
11. The brotherhood of men and the collective nature of guilt
The Karamazov Brothers
Mr. Prohartchin
The Honest Thief
White Nights
The Dream of the Ridiculous Man
12. The sick and the delusional
The Karamazov Brothers
Mr. Prohartchin
The Dream of the Ridiculous Man
- Cave and Shadows**
The Woman Who Had Two Navels
The Legend of the Dying Wanton
- Cave and Shadows**
The Woman Who Had Two Navels
The Legend of the Dying Wanton
- Cave and Shadows**
The Woman Who Had Two Navels
The Legend of the Dying Wanton
- Cave and Shadows**
The Woman Who Had Two Navels
Three Generations
The Legend of the Dying Wanton
May Day Eve
Doña Jeronima
Summer Solstice
Candido's Apocalypse
The Mass of St. Sylvestre
The Order of Melkizedek
The Legend of the Virgin's Jewel
Guardia de Honor
13. The antimony of sin and grace
The Karamazov Brothers
The Honest Thief
White Nights
The Peasant Marey
The Dream of the Ridiculous Man
- Cave and Shadows**
The Woman Who Had Two Navels
Three Generations
Candido's Apocalypse
The Legend of the Dying Wanton

14. A disastrous situation of a world operating without God	The Karamazov Brothers <i>The Honest Thief</i> <i>The Dream of the Ridiculous Man</i>	Cave and Shadows The Woman Who Had Two Navels <i>Three Generations</i> <i>The Legend of the Dying Wanton</i> <i>Candido's Apocalypse</i> <i>The Legend of the Virgin's Jewel</i>
15. The scene of scandal	The Karamazov Brothers <i>A Nasty Anecdote</i> <i>The Crocodile</i> <i>Bobok</i> <i>Mr. Prohartchin</i> <i>The Meek One</i>	Cave and Shadows The Woman Who Had Two Navels <i>Three Generations</i> <i>The Legend of the Dying Wanton</i> <i>May Day Eve</i> <i>Doña Jeronima</i> <i>Summer Solstice</i> <i>The Mass of St. Sylvestre</i>
16. Love vs. Reason	The Karamazov Brothers <i>White Nights</i> <i>The Dream of the Ridiculous Man</i>	Cave and Shadows The Woman Who Had Two Navels <i>Three Generations</i> <i>The Legend of the Dying Wanton</i> <i>May Day Eve</i> <i>Doña Jeronima</i> <i>Summer Solstice</i> <i>Candido's Apocalypse</i> <i>The Mass of St. Sylvestre</i> <i>The Order of Melkizedek</i> <i>The Legend of the Virgin's Jewel</i>

TABLE 3. Confluence of constructs inherent in Dostoevsky's and Joaquin's selected works.

Literary, philosophical, psychological, and historical constructs	Dostoevsky's selected fiction	Joaquin's selected fiction
<p>A. Bakhtin's novelistic discourse</p> <ol style="list-style-type: none"> 1. polyphonic voices 2. heteroglossia 3. mennipean satire 4. carnivalization 	<p>The Karamazov Brothers</p> <p><i>Bobok</i></p> <p><i>The Dream of the Ridiculous Man</i></p> <p><i>Mr. Prokharchin</i></p>	<p>Cave and Shadows</p> <p>The Woman Who Had Two Navels</p> <p><i>Three Generations</i></p> <p><i>The Legend of the Dying Wanton</i></p> <p><i>May Day Eve</i></p> <p><i>Doña Jeronima</i></p> <p><i>Summer Solstice</i></p> <p><i>Candido's Apocalypse</i></p> <p><i>The Mass of St. Sylvestre</i></p> <p><i>The Order of Melkizedek</i></p> <p><i>The Legend of the Virgin's Jewel</i></p> <p><i>Guardia de Honor</i></p>
<p>B. Sartre's ideas on (dis)engagement</p> <ol style="list-style-type: none"> 1. <i>en-soi</i> and <i>pour-soi</i> 2. freedom and 3. authenticity 4. anchoring 	<p>The Karamazov Brothers</p> <p><i>Mr. Prokharchin</i></p> <p><i>A Nasty Anecdote</i></p> <p><i>The Dream of the Ridiculous Man</i></p> <p><i>The Meek One</i></p> <p><i>Bobok</i></p>	<p>Cave and Shadows</p> <p>The Woman Who Had Two Navels</p> <p><i>The Legend of the Dying Wanton</i></p> <p><i>The Legend of the Virgin's Jewel</i></p> <p><i>Summer Solstice</i></p> <p><i>May Day Eve</i></p>

<p>3. Foucault's author-function</p> <ol style="list-style-type: none"> 1. transdiscursivity 2. valorization 3. characteristics of author-function <ol style="list-style-type: none"> a. discourses are objects of appropriation b. the author does not affect all discourses in a universal constant way c. the author-function does not develop spontaneously d. all discourses endowed with author-function possess plurality of the self 	<p>The Karamazov Brothers</p> <p><i>The Honest Thief</i> <i>The Christmas Tree and a Wedding</i> <i>White Nights</i> <i>The Crocodile</i> <i>Bobok</i> <i>The Meek One</i> <i>The Peasant Marey</i></p> <p><i>The Dream of the Ridiculous Man</i></p>	<p>Cave and Shadows</p> <p>The Woman Who Had Two Navels</p> <p><i>The Legend of the Dying Wanton</i> <i>May Day Eve</i> <i>Doña Jeronima</i> <i>Summer Solstice</i> <i>Three Generations</i> <i>The Mass of St. Sylvestre</i> <i>The Order of Melkizedek</i> <i>The Legend of the Virgin's Jewel Guardia de Honor</i></p>
<p>4. Lacan's theory on the unconscious</p> <ol style="list-style-type: none"> a. the signifier over the b. signified c. the "I" d. the Imaginary, the Symbolic and the Real e. castration complex the object ahiatus 	<p>The Karamazov Brothers</p> <p><i>White Nights</i> <i>A Nasty Anecdote</i> <i>The Dream of the Ridiculous Man</i></p>	<p>Cave and Shadows</p> <p>The Woman Who Had Two Navels</p> <p><i>The Legend of the Dying Wanton</i> <i>May Day Eve</i> <i>Doña Jeronima</i> <i>Summer Solstice</i> <i>Three Generations</i> <i>The Legend of the Dying Wanton</i> <i>The Legend of the Virgin's Jewel</i></p>

Tables 2 and 3 indicate that Dostoevsky and Joaquin share common novelistic discourse and ideological constructs in many respects. Sixteen identified Dostoevskian elements and influences cast further light in Joaquin's representative works, particularly in his fiction. Notably, Dostoevsky's **The Karamazov Brothers** and Joaquin's **The Woman Who Had Two Navels** and **Cave and Shadows** strongly uphold these aforementioned elements and influences. Of

Joaquin's shorter fictions, *The Legend of the Dying Wanton* appears to be the most Dostoevskian, holding thirteen of these sixteen elements and influences, closely followed by *Three Generations* with twelve.

Further validating the claim that Joaquin has been influenced by Dostoevsky are the literary, philosophical historical, psychological constructs used in this study, as shown in Table 3. The works of both authors, particularly their three selected novels, correspond with some of the contemporary critical thoughts of Bakhtin (1981), Sartre (1956), Foucault (1985) and Lacan (1977).

Such confluence further reinforces Durisin's (1984) and Remak's (1965) belief to the effect that literary phenomenon is a living subject to transformation by history, showing many-sided affinities with the surrounding historical and social reality, with the artist's cultural background and society with the preceding literary traditions, linked to varied branches of art, etc.

Based on the conduct of this comparative analysis, textual evidences all point out, that indeed, Dostoevskian influences are evident in Joaquin's major literary output in fiction. Hence, a proposed model is presented:

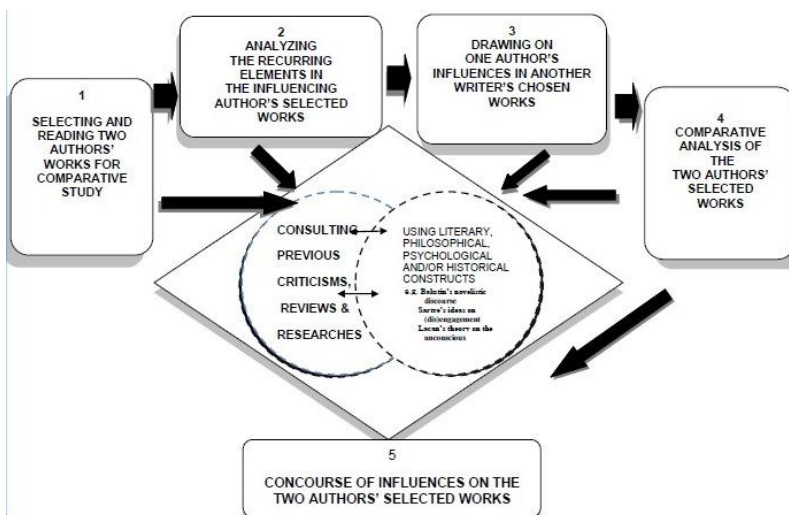


Figure 1. A Proposed Model for Comparative Study in Literature

1. **Selecting and Reading Authors' Works for Comparative Study.** The comparative procedure begins with selecting and reading the two authors' works for comparative study, in which, all the works of both authors are surveyed, assessed and confined, guided and supplemented with previous reviews/criticisms conducted on them. Doing this enables the comparatist to determine which of the two authors' works would empirically and systematically establish their kinship or concurrence. In this stage, the comparatist begins to bridge the gap between the two authors' coexisting elements in light of their genres, movements, themes, ideas, styles and other artistic qualities and values.
2. **Analyzing the recurring elements in the influencing author's selected works.** After limiting to specific texts for comparative analysis, the recurring elements in the influencing author's works are then identified, specified and classified, supported with the ideas from the chosen theories and passages from the selected texts. The result of this, later on, serves as the literary barometer or standard tool in systematically determining the influencing author's influences on the other author.
3. **Drawing on one author's influences in another writer's chosen works.** After deciphering the recurring elements and influences found in one author's works, the comparatist then determines which of these resonate in the influenced author's selected works. To support this endeavor, the comparatist correspondingly needs to cite passages from the selected works, buttressed with his chosen theories for the study and other affiliated reading materials that equally reinforce such elements and influences.
4. **Comparative Analysis of the Two Author's Selected Works.** Having listed all necessary data, the research does a comparative analysis, in its strict sense, is then made by contrasting the two authors' works, in which the comparatist explicates their literary commonalities (and differences). As done in the earlier phases, the comparatist adheres to the chosen theories or constructs with the critical reviews and studies on both authors to temper, reinforce, validate and revalidate his discussion and illustration of the data.
5. **Concourse of influences on the two authors' selected works.**

Corollarily, the concourse of influences on the two subjected authors is summarized and organized in a table or a grid to point out the mutual coexistence and organic connections of their works, reinforced by the chosen theories for the study.

CONCLUSIONS

Based on the above findings, the following conclusions were drawn:

1. Joaquin has been widely influenced by Dostoevsky in many literary and philosophical aspects.
2. Probably, one of the major reasons for Dostoevsky's and Joaquin's prominence as artists lies in their "trandiscusivity"- the interplay of discourse that traverses to the complex operation of discourse as a whole.
3. Both fictive worlds of Dostoevsky and Joaquin richly extend to the other spheres of human expression such as philosophy, history, religion, and psychology.
4. This study affirms and reinforces Remak's assertion that comparative literature is the study of literature beyond the confines of one particular country and its interdisciplinarity, better yet the relationship with the other spheres of knowledge and belief such as arts, philosophy, religion, history, the social sciences, if not culture in general.

RECOMMENDATIONS

In light of the findings and conclusions drawn from the study, the following research possibilities are recommended:

1. Other sociological, cultural and political theories be used to further validate the result of this study.
2. The model developed in this study be used in another Asian/Filipino literary giant juxtaposed with Dostoevsky.
3. Weber's sociological theory on theodicy of suffering be explored further in Dostoevsky's and a Filipino/Asian/European novelist's representative works.
4. Further application of the Lacanian construct be made in Philippine literary criticism to further expound it depths to the Filipino reader.

Equally, the following curricular possibilities are suggested:

1. Discuss first Sartre's, Lacan's, Foucault's philosophical, psychological and critical constructs before doing the Russian author and his Filipino counterpart.
2. Give justice to Dostoevsky, so that by merely resorting to watching the film versions of his major works – **Brothers Karamazov**, **Crime and Punishment** and **The Idiot**- lessens the gravitas of the printed novels. This notion should be clear to serious students of literature.
3. Some of the analyzed texts in this study may be included as reading texts/requirements in the upcoming Grade 12 of the K to12 curriculum, in which Philippine Literature and World Literature will be offered respectively.
4. Develop instructional materials in the Grade 12 program out of the comparative model proposed in this study to help students better understand the growth, development, interconnections of literature as a whole.
5. Before implementing the Grade 12 in the K-12 program, part of which include Philippine Literature and World Literature, a training program be conducted on teachers to handle these subjects to prepare and provide them with critical insights for interpretative analysis and evaluative judgment so as to have them updated and equipped with contemporary literary approaches such as New Historicism, Psychoanalysis, Deconstruction, Post-colonialism and Post-modernism.

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