

Research Article

Uncovering Literary Conflicts in F. Sionil Jose's Novel-My Brother, My Executioner

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Abstract: Literature as it mirrors life and society, unravels varied forms of literary conflict. This paper uncovers this harsh and conflicting struggles among characters using F. Sionil Jose's novel *My Brother, My Executioner*. Using discourse analysis, the paper uncovers lenses of conflict in literature depicted by the author through his work. This includes internal, where character battles within the self (man vs self), triggered by their feelings, fears, and contradictory impulses. Second, is external conflict, where confrontations occur in the outside environment as collision between external forces occurs. This form of conflict is manifested through man vs. man, man vs. society, and man vs. fate respectively. Finally, the paper reveal and speculate underlying issues posited in the novel formulating societal conflict themes unveiled in the story. These brutal insinuations and portrayal of the gaps between peasants and the elites, and the opposition of ideals and beliefs between two brothers leading to a greater understanding of the elusive meaning of freedom and rights in which the life Filipinos are reflected.

Keywords: Literature, conflict, class struggles, societal conflict themes, novel.

Introduction

Conflict is considered as the prominent feature of humanity. Throughout life, man constantly struggles for survival and life. Creates and destroy in search of what best portrayed his identity as a person. As man interacts with others and live in the world, he experiences varied flashes on conflicts that make up himself, his perceptions, beliefs, and his personality. St. Augustine describes conflict as one of the two natures of man-good and evil. Whenever the adherence to these two natures collides conflict arises. It manifests from disagreement, disapproval, distrust, anger, quarrel, hatred, killing, destruction, and even war (Waltz, 2007). Any untoward attitude that charges up social, emotional, and psychological atmosphere may result to conflict.

Literature as it mirrors life and society, unravels varied forms conflict (Maiese, 2003). It draws from multiple lenses of life through the printed letters which is represented by the stories, poems, novels and characters that reflects the soul of the author in his struggles and victories over life's forces. As man struggles over these forces, he creates his identity and build his character. He experiences life victories and defeat and made him more of what he is.

Even in time immemorial, literature has been the foundation of humanities culture, belief, norms, folklores, and traditions. Stories has been found trough lips of ancient human civilizations as they charted the stars, depict meanings from planets and constellations, navigate the wide and vast oceans, and beyond and beneath woodland realm, literature existed (Lorenzo, 2014). From the encrypted

tablets in caves and walls, relics, treasures, and golds of the past, through ancient monuments, sculptures and buildings depicts ways of life and struggles of our pre-Hispanic ancestors as they thrive portraying ways of life and accounts of our historical traditions and practices.

Like any literary forms, the Philippine literature best depicts these forms of conflict as our country has been constantly fighting over internal strife and struggles throughout history. The colonization that we experienced from the hands of foreign empires—the Spain, Japanese and United States, makes us an imperial artifact governed by sets of shifting power relationships (Rafael, 2018). This shifts vividly manifested as the country made its claim over our territory of more than 7000 islands on the eastern edge insular of the Southeast Asia for more than decades of bloodshed and war.

Throughout these impeccable histories, authors of uses literature as a tool for expression and revelation of the current crises that succumb the nation. It also serves as a mirror that showcase the resiliency and heart of Filipinos who risk their lives for the country's freedom and governance. Francia (2014) explained that our emotions and its plots expose both internal and external conflicts within and outside ourselves are mirrored in these printed pages. Literature draws the heart of people towards life and arose reflections of the self and experiences manifested in it.

As an instrument of revolution, written literary works portrays the societal injustice, political turmoil, genocidal conquests ironed into words exploiting corruption and ignites sense of nationalism in the hearts of the people. *The pen is mightier than a sword*. This adage quoted from Dr. Jose P. Rizal proves that written works, as symbolized by a pen, serves as a more peaceful dissent than that of a sword as portrayal of violent rebellion. The expression of truth is more lethal than power. A pen is more deadly than a machinegun. No one can ever kill the truth (Jimenez, 2020).

My Brother, My Executioner of Francisco Sionil Jose portrays how literature, draws connection of people to life. F. Sionil Jose, as considered as the Philippines widely translated author, is best for his epic works and novels known as the Rosales Saga-five novels encompassing hundreds of years of Philippine history and a vivid documentary of human life (Morales, 2012). Moreover, the author is also born in December 3, 1924 in a small town of Rosales, Pangasinan which also appears in his novels. His works constitute classic imaginative creation of the Philippine life highlighting the social struggles and colonial history of the nation marveled by the characters in his stories. His works evoke themes of rebellion and skirmishes of Filipino revolution as they vent towards actions against deprivation and oppression of a class-divided society. It also mirrors the life of two brother whose opposing views led them in a dilemma of unavoidable conflict towards each other and the uprising of the Huks hording for another guerilla war, for peasant's right over the land and against landlords governing their hometown.

The work of F. Sionil Jose upholds Filipino's situations captivating the societal trauma and tragedies under the control of corrupted government. The novel will provide lenses of the varied conflicts inflicting the characters decisions reflected on the letters of his writings. His brutal insinuations and portrayal of the gaps between peasants and the elites serves as medium for greater understanding of the elusive meaning of freedom and rights. It also depicts hard work of working class depicted by the characters in a vertical division of superior-inferior cluster fundamental to concept of conflict in the novel.

A difference in class is a disparity in money, power, or esteem, access to land and property has historically been associated with class character and politics in the evolution of history (Levien, *et al.*, 2018). The demands of the ruling class for producing more goods and the resistance of the minority class have driven these shifts in societal structure. Likewise, famous philosopher and theories Karl Marx, from his theory of Marxism exemplify these on his Communist Manifesto and explained that:

The history of all hitherto existing in society is the history of class struggles. Freeman and slave...oppressor and oppressed, stood in constant opposition to one another, carried on an interrupted now hidden, now open fight, fight that each time ended, either revolutionary reconstitution of society at large, or in the common ruin of the contending classes (p. 31).

Chambre, Henri and McLellan, David T. (2020) explained that causative factor for class struggle happens when people have become cognizant of their loss, the despair for forfeited rights, of their hostility and maneuvered to organize and wage toward revolution. The requiems in the letters of Philippine literary texts illustrate and exemplifies a clear-cut picture of subjugated people, by poverty and illiteracy revealing the evils of a capitalist state.

In history we see our country unfolding. In literature we see our lives unfolding, and we feel and share the experience of sacredness. (p. 512)

F. Sionil' represents both intricacies and complexities governed in the real-life sufferings of the underprivileged. The realism of his depictions fills the crevasse of misunderstanding and vagueness to the truth of a class-divided reality.

Research Objectives

This study sought to analyze an in-depth understanding of the work of F. Sionil Jose's *My Brother, My Executioner* as it portrays varied forms of literary conflict manifested by each character and the situations they faced in the story. Lastly, the study will endeavor to describe societal conflict themes depicted in the novel.

Methodology

The novel "*My Brother, My My Executioner*" by F. Sionil Jose is the primary material of the study. This research uses qualitative design anchored on discourse analysis of literary conflict depicted from the novel. Discourse analysis intends to analyze and describe, the content, structure, and functions of messages and utterance taken from the literary context using which serves as touchstone of a macro-oriented paradigm that views society as an arena of inequality that frames diversity of societal struggle.

In the given analysis, conflict is portrayed by into variety of categories (Hicks and Hutchins, 1992; Fleming, 2017). This includes internal, where character battles within the self (man vs self), triggered by their feelings, fears, and contradictory impulses. Second, is external conflict, where confrontations occur in the outside environment. Lenses of this conflict includes man vs. man, man vs. society, and man vs. fate.

The researcher upon reading the cited novel consolidates utterance given by main characters and situation where confrontations rises and how events in the plot transpire. He also forges sensitivity to the author's metaphors of exploiting images of truths of socials issues, century-old culture of repression, poverty, and struggles as pinnacle of national introspection. Likewise, analysis of these contents, structure, functions and messages were thematically analyzed and evaluated. This is, thus, ultimately done irrespective of the societal conflict themes to fully comprehend how it is genuinely reflected by the author. To revel and speculate underlying issues posited in the novel by F. Sionil in this Rosales Saga.

It probes on the issues of conflicts and class struggles which is highly resembles the peasants and class working society eminent in the real-life scenarios of Filipinos. Hence, the differences of these beliefs crafted in the image and allegorical existence of each character. Thus, the study showcases the materialistic class-driven world in which is despoiled and corrupted by the elites and powerful individuals in the society. The cited theory also explained that there are no definite relations that bind or divide human beings and shape their productive and creative capacities except for the being in

conflict. Marxist Social Conflict Theory always insists upon the issue of class relations and class struggles in which individuals act and react to surrounding circumstances on their attempts to recover their status as human beings. This lens provides a comprehensive analysis for the researcher in accessing a more radical recasting of the literary work.

Results and Discussion

1. Varied Forms of Literary Conflict

In the novel *“My Brother, My Executioner”* different forms of conflicts were exhibited by Filipinos. Conflict portrays disagreement or collision of principles, beliefs, and perspectives (Webb, 2007). In the very beginning of the novel Luis Aspari battled on his hesitation of visiting his hometown in Rosales for a very long time. *“Four years that Luis had stayed away...”* (p.1) The chapter illustrate that Luis can go home every weekend in Rosales if he would want to since it is just two hundred kilometers from Manila. However, the character never wanted to. He preferred the life he has with his brother, mother, and grandfather in Sipnget. As the line goes *“he had not intended to go back to Rosales to manage the hacienda...this huge house was nothing but stabs of stone, solid pieces of wood and polished floors, and servants who flitted at his slightest whims... but he knew he was an Asperri now and that made all the difference.”* (pp.7-8)

The character throws series of flashbacks on his old self with his brother scorching the streets for food and how his peasant life is mere a façade of his real identity. Despite of which Luis did want the life of luxury, but a life of love and family he has once in Sipnget. *“I am home. I am home. This is the place honored in the mind and sanctified in the heart.”* (p. 21). These words transpired unto Luis’ lips as he visited his hometown, Sipnget after seeing his father. Burns (2017) shared the importance of building shared values among family members in formulating a strong sense of family identity rooted on faith. This is the reason why despite the *“sultan-like life”* (p. 10). Luis have in being an Asperri he clings and value more the family he had grown up with. *“That is where I belong.”* (p. 19). Filipinos are grounded for a tightly bonded and strong family ties which is considered the foundation of the society (Milarao, 1997).

a) Internal Conflict

Internal conflict is manifested by Luis Asperri the illegitimate son of Don Vicente Asperri and brother to Victor as he struggles over himself in taking actions and decisions in novel. In the part where Luis is talking to Trining, his mind was off and had a thought: *“how can I tell her, how can I say that I am now a stranger among my own people?”* Luis just said softly to her... *“you won’t understand.”* (p. 35) he sighed...opened the azotea and feel the breeze and scent of the garden. The character portrays depthless thoughts on the *“change”* than occur in Rosales in all the years he had been away. In his visitation to his hometown, Sipnget people looked upon him differently *“as if no breath of life has blown through...people in the streets gazed with an imprint of lassitude and surrender in their tired, brown faces”* (p. 7)

Likewise, in his encounter with Victor in his house in Manila. After coming from the party at Dante’s Luis went home tired. As he opens the door and turn on the lights, Vic was waiting for him in the dark. After recognizing him Luis embraced him and asked him to eat and for anything he wants. Vic refused and they had their usual conversation of the changes that took place in Rosales and Vic’s disappearance away from their family in Sipnget. In their conversation Vic announced that he was the new *“Commander Vic”* (p.71) and he also elucidated that Don Vicente Asperri, Luis’ father, must return the property of the people.– *“all his property- must go back to the people whom he robbed.”* (p.70)

The scene develops the man vs. self, internal conflict, by allowing Luis to fully justify his belief as to what identity will he chose upon knowing that his brother Victor becomes the leader of Huks army who defile elites and landlords throughout the country. Goodwin (2001) explained that Huks or HUKBALAP was a communist guerrilla movement formed by peasant farmers in the Central Luzon

who are against the Japanese empire but in latter extended their rebellion against the government and the elites and landowners. Having these in mind, Luis felt troubled about his conversation with his brother.

“The first thought that came to him was Vic’s visit. He could vividly remember snatches of their long talk...and was curious than ever about how Vic confronted him. Vic confide in him. Knowing this, he felt a great weight pressed upon him.” (p. 78)

In addition to this, Luis remembers the note attached on the stone that left a warning among the Asperri which is stated as:

“The land belongs to the people and the people will get what is rightfully theirs. The next message will be delivered with a bullet.” -Commander Victor (p.37)

Having remembered this creates anxiety in the mind of Luis marveling to how things turned out this way. Both he and his brother seemed to part ways in their belief and views as to what is right and what is wrong. As Luis prefer a more humanitarian and logical approach, Vic is more on rebellion and confrontational. As conflict serves a backbone to every story, these obstacles shapes characters identity and personality. Dramatic incidents further transform characters and allows them to adapt to changes and cope with the growing tension around them (Bolea, 2020; Jordan, 2021). Both Victor and Luis grown up to become man of their actions as both tend to take responsibility what they believe are just and true.

b) External Conflict

Throughout the novel constant exchanged of rebuttals between characters are manifested which heighten the tension among the characters into greater oppositions and disputes. Luis married to Trining is a festive celebration in the town of Rosales. Little did Luis know that adjacent the joyous occasion are screams for help and bloodshed as people in Sipnget were annihilated by the overwhelming forces of the Constabulary soldiers and Don Vicente’s civilian guards. It was to his horror when he visited that barren land, the town of youth was left empty and desolated. He came across an old man and asked him:

“How did this happen? Did the whole village burn down? ...Tell me where are the people? How did this happen” (p. 97)

His face was gaunt, the eyes were tired, the chin withered until Luis finally realized that the man was his Tio Joven. He had not told Luis at first on the horrendous story behind all these but when was asked about his mother and the replied was *“It was too late now.”* Upon hearing these words Luis felt a sudden panic pounding on his chest. His mind was blank and as if he had lost of words at that encounter.

“Nena-your mother–she is alive, but your grandfather is dead-and so are many others” (p. 97)

Man vs fate is this conflict depicted in this scene where Sipnget being alleged as town-supporters of the Huks were brutally massacred by the Constabulary Soldiers and civilian guards of Don Vicente Asperri. For this form of conflict characters are trapped by inevitable destiny (Fawkes, 2021). Although from the very beginning of the story it is told that the people of Sipnget are trying to oppose the laws of the harvest having landowners get half of their yields. Santos, his chauffeur, explained that *“times are changing...the tenants they are getting organized, and they cannot be threatened anymore.”* (p. 4). Likewise, in his conversation with his mother and grandfather when he visited them and was ask about the money Luis sent them, they said: *“what we saved...we gave to our leaders. You don’t know who they are, but you must know now. Someday son, we will get back the land your grandfather lost.”*

"We hold meetings. Our leaders are different now. They told us that we have been slaves ...the only strength we have is in our numbers-the poor are much more numerous than the rich... and someday we will triumph." (p. 33).

His mother and grandfather indirectly admit that they are supporters of certain leaders in the community. These words might have leaked in the Asperri's which triggered suspicions and actions from authorities. To suppress which might be an uprising and rebellion among the working class, actions were taken by the authority. Don Vicente with the civilian guards and Constabulary soldiers ravage Sipnget and the people to their destructive fate. *"they said that our village was evil, that there were Huks among us..."* (p. 99). The crying words from Tio Joven reminiscing the horrors of the massacre.

Moreover, a *man vs man* conflict is more prevalent in chapters of the novel. This was illustrated when an argument broke up between Luis and Don Vicente Asperi on the issue of Luis family in Sipnget. Don Vicente insists on the importance of the check points, the patrols and the civilian guards. Luis contradicts the use of it since the real jungle is not the outside world but the real predators on the lands. The old man shook his ruefully and said:

"Will you be the savior of the oppressed and the weak. My son-there are no oppressors, there are no oppressed. There are only people who seized opportunities to make their lives better. The poor are virtuous? The worst enemies of the poor are their own kind-because they are vicious, lazy because they refuse to change." (p. 15). Luis cut the argument explaining that they are the one who refuse to change. *"We have grown to the comforts, to the habits of the past."*

More so in the massacre in Sipnget which killed the villagers in the town as well as his grandfather and causing his mother wonder and lost. Luis confronts his father saying he should have not done such thing. They should have conscience because they are not animals. Don Vicente rasped contemptuously and explained: *"I didn't approve of it, that I feel remorse it. It is a tragic that they were killed, but there was some firing firing from the village-don't you understand? The fired back."* Luis left as it is pointless to argue. (p. 107)

Upon return to Manila, Luis made a drastic decision he planned to write and published an article that will siphon the remorse death of the people in Sipnget. It was to be published in their local paper—*Our Time*. *"I cannot let is pass- I'll will have to lay it open—the whole mess...I know the village, the people. It is gone. I saw the charred posts, the mass grave where the victims were buried...it is my own father I am fighting now."* (p. 112)

Finally, the second encounter of Victor and Luis. Victor advice Luis to flee when there is still a chance. He came to Luis when they sent Trining to the hospital for her labor of her brother' son. When Luis ask Vic *"Why do want us to leave?"* (p.170) He only replied *"because you are my brother"*. This only shows that Victor's actions negate his role in uprising of guerillas in their hometown. He doesn't want Luis to be hurt in the mass revolt that would occur when he goes back to Rosales. In this melancholic utterance, Luis said: *"My brother, My Executioner"* (p. 173) Luis cried out embracing his brother in trying to persuade Vic not to pursue the inevitable war that was about to happen. Vic pushed him away and without another word walked out the door and disappeared. Dimaano (2018) explained that Filipinos exile himself or diaspora silent at home or escapist for variety of reasons in order to start anew in search of a better life. As an exile, a person moves away from his home or country voluntarily or compelled due as cause economic, political and social revolts and crisis (Galdon, 1972; Khan, 2015). The last chapter of the novel mirror's diaspora of Filipino people in the town of Rosales in order to avoid the war. Everyone in the mansion, town and village fled while gunshots and loud metallic clatters of vehicles, shouts which rocketed up the house and chaos flooded the break of dawn of Luis and Ester. Little did Luis know they are only ones who remain in the house while everybody already left.

The last scene portrayed that nothing has remained except the violence of war that was bearing down upon Luis and on his house which his grandfather helped to build. The town and he surrounding areas could be reflected from the vantage with thick flames which licked the sky with red throbbing hues melted into darkness. There were gunshots all over the place and the last thing Luis knew is that his wife, Trining was hit by it.

Luis was in panic. Man vs society best depicts this part of the story because as Luis called for help and ask for his servants to assist him in aiding Trining but there was no movement in the house. It when he realized that *“Trining was right— they were alone in house. Everybody was gone-(p. 184).* This clearly shows the conflict mentioned for as Luis verified all—even servants were all gone. Even Santos who was considered *“trusted servant”* leave without bidding goodbye. Moreover, succeeding lines point out:

“the servant had known about the attack and none of them had warned him. Was it because they hated him and wanted him to die—or was it because, no matter what he did he will always be his father’s son? He felt miserable at their perfidy, they who lived with him, who had partaken of his food, and played with him in his childhood.”

He strangled a sob and fled back in their room where his wife lay bleeding. I must stop he said to himself, and in the darkness, he groped for anything to stop the bleeding. He lighted a new match stick and in the feeble light Trining’s face was dreamy and unafraid. ‘Does it hurt?’ he repeated, wanting desperately to hear her assure him that it did not...” (p. 184)

Into the dying breath of Trining, he was asking Luis to live and leave her for the sake of their child. The death of his wife left Luis thoughts to wander as he looked at everything he has vanishes away. *“Does death hurt?” (p. 191).* This was his remorse as anger which serves as his mover or compulsion that titillated his mind away from his adorned prose and poetry of beliefs.

2. Societal conflict themes in F. Sionil Jose’s *My Brother, My Executioner*

Marx’s societal conflict theory (Dekoter, 2018) mirrors the sustained harshness of Filipino condition a varied element of societal conflict themes reflected in the novel.

a) Class struggles

The oppression and division between class workers and elite landowners is very visible themes reflected in the entire novel. Panceles (1970) emphasized the conflicts arising from labor-oriented parties and capitalist over their rights. In the novel Luis grandfather narrated that the land they owned was taken away by the powerful and privileged. *“Fifty years....the old man sighed ruefully. But what happened? They stretched the roads across the fields and dammed the creeks, so that water could flow only to their farms. They built railroad, too, right across the dikes we built, and finally they brought their lawyers and this learned man said: This land is ours and this spot is wide enough for your grave is yours. And we said nothing and did nothing because they were learned. Of what is the use of a bolo before a gun? Like the bagos, we were raised in God’s futile ways...” (p. 24).*

More so the annihilation of the Sipnget in hands of the Constabulary soldiers and the civilian guards in accuse of the village as Huk supporters proves that class repressions and exploitations in the current Philippine situation. The least educated and the most desperate workers become victims of oppressions.

Jeong and Micheal (2008) quoted on that conflict are rooted on class antagonism where classes arise out of differing material interests. The lines provide clear cut picture of the division and unfair exploitation of one class, the Asperri, and the peasants, people of Sipnget. The uprising of oppressed towards the land-grabbing landlords paved way for a more drastic actions in the story.

b) Brotherly Conflict

The title of the novel itself presents that inevitable clash between two brothers of opposing belief. This becomes the hardest challenge for the main character, Luis Asperri trying persuade his brother Victor of the more reasonable way of confrontation. However, Victor remain steadfast of his ideals and roles as new commander of the group of Huks. In their first confrontations and exchanged of arguments Vic announced: *"It has been dirty, dirtier than the war we went through. I thought that after the Liberation all the fighting would cease, but it has been that way. It's iglier now—and so sad—and yet, what must be done must be done."* (p. 75).

Through the long dreary chat, Vic just left with a mere smile and finally disappeared in the shadows. It seemed that a primeval darkness, thicker than the night, had dropped like a final curtain between them.

c) Conflicting Feelings

In the very start of the novel, Luis shows unparalleled affection towards his cousin Trining. Not only that he had picked up her at the convent school upon returning to Rosales but a deeper affection was revealed in their stay at the mansion, when Trining comforts him after his conflict with his father Don Vicente Asperri. *"he rose and pulled her to him, felt the trembling of her lips, tasted their sweet honey-salt, felt her breath warm and soft on his face smelled the scent of her hair."* (p. 17). This actuation proves romantic relationship between Luis and Trining; however, upon return to Manila, Luis also shows gestures of affection towards Ester, the daughter of Dante's, the publishing company where Luis is working.

It was the night, where the company holds a party to celebrate Mr. Dante's Anniversary. When Luis disappeared and went to the garden slope, Ester looked for him and had intimate conversations leaving a word: *"I think I am beginning to love you."* (p. 53). Luis pressed his forefingers to her lips and feelings of affection remains as they depart.

Luis even compared the two saying that *"he could not quite forget Ester on the azotea with him-her smile and the way she spoke earnestly, and plaintively. She was not like Trining, who was sensual and all woman..."* (p. 61). Adverse in all these lingering emotions that befall Luis, he married Trining over Ester after the death of Don Vicente, his father, take charge of Rosales.

d) Guilt of Lost

Luis' feeling of guilt in the midst of unimaginable fate of all individuals important to him: the death of his grandfather at the Massacre in Sipnget and the loss of his mother, the suicide of Ester, the death of his father, and the death of Trining. All these muttered and resonates to his very soul as the uprising surges across the land.

He exclaimed in anguish: *"but it is the dead that hurts us most, for we cannot ask them questions, bring them to heel, or confirm with what was it was that made them what they were. Even in death, something of the man lives on—the visitation of his sins."*

The bitter lost of his love ones caused Luis suffer in much greater pain and anguish. All that he has were burned down to the ground as he was stranded in the chaotic war and turmoil. What was left of is the guilt and despair that if he had only taken heed of the warning much death might have been prevented. Venting anger from within, he framed his mind into vengeance:

"What a waste –thought crossed his mind: if I should live longer and if there still be plenty of potent chemistry in his flesh, I would be like the son I leave behind. I would only bring rot to those whose lives I will touch. Better then to be exorcised from this land, better then succumb finally to the avenging fires that I have fanned. What I have known that would convince me that life had meaning? My wife the dearly beloved life and youth that she had given up for me; the beautiful world of

Sipnget, the mornings washed with dew; Mother's touch ...If I die tonight it will be just physical death, for I have long since died and only memory has framed me here, here where I trod, and searched and searched ...but found nothing. (p. 192)

Luis under his despair and guilt finally make up his mind. He is ready to die if his death is the price of sins committed before him along with the family name he bears. At least he would not cause any more harm to people he loved and treasured. This realization of the author in the conflict of his guilt and anguished materializes in these concluding statements. For he believes that everything is already lost. Nothing more can be changed and all things bear nothing else. In his context of *in vino veritas*—in violence *and truth*, Luis will not flee anymore but face whatever fate lies ahead.

Conclusion

Literature reflects breath of life inside each author's creative imagination. Life itself is a struggle to begin with and these battles complements a value-driven life. Philippine literature is a paramount of beautiful stories of Filipinos struggles and success. The novel "*My Brother, My Executioner*" by F. Sionil Jose depicts prominent lenses of conflicts which shapes characters and propel them into action. Thus, the novel gained the populace admiration and consider it the "most dramatic novel" in the third series of F. Sionil's *Rosales Saga* in 1973.

The novel features several forms of conflicts that provides crucial tension among and between characters driving the chronicle onward while highlighting the characters' motivations, strengths, weaknesses, and values. Two main forms of conflicts were uncovered in the novel using discourse analysis. These are internal and external conflict.

Under the internal conflict, a man vs self is manifested as Luis Asperri struggles over himself in trying to identify himself as Asperri, as an illegitimate son of his father and landlord, Don Vicente Asperri. Moments in the novel that he doesn't want to go back because he still doesn't accept the name he bears, but he wanted to see his true family at Sipnget. It is viewed that the character portrays depthless thoughts as to the "change" that governs his hometown—Rosales. His encounter with Victor, his brother left him confused and in anguish for the revelation that he is the new leader of the Huks bearing the name of Commander Vic. This heightens the conflict as series of opposing views take place leading Luis to marvel with anxiety and distress as both of them took opposite beliefs as to what is just and right. Vic wanted to take back the land by force while Luis tries to persuade him with a more reasonable approach.

Likewise, external conflicts were vividly identified as man vs fate, man vs man; and man vs. society respectively. Man vs fate tailored on the massacre of the villagers in Sipnget which caused the death of his grandfather and lost of his mother. These events happen simultaneously and ironically during the festive wedding of Luis to Trining, his cousin. Sipnget was accused of being Huk supporters forcing Don Vicente to take the village down by overwhelming forces of his Constabulary soldiers and civilian guards. The tragic incident breeds the next conflict which is man vs man where Luis confronts his father. Unease with the tragedy, Luis decided to ruin his father's reputation and the government by publishing an article reflecting the carnage and inhumane acts in Sipnget in their weekly journal *Our Time* and releasing it to the public. It was when he knew that his father whom he hated already died back in Rosales. The article causes several political and public disputes.

Likewise, Vics second visit to him while Trining is having Luis' baby is another form of this conflict. The conversation of two brothers aggravates as the Huks were about to uprising warning Luis not to go back and escape as soon as possible. Vic's warning serves as the only bond holding them together for, they brothers. Luis did not take heed of this causing more tragic events to occur.

In the last part, man vs society is reflected as the Huks forces charges in the town. Only Luis and Trining were left at the mansion while everybody else abandon them. The gunshots and mayhem

outside accidentally killed Trining with a bullet while consoling his distress husband amid the chaotic war. Luis called for help but nobody aids them.

Moreover, societal conflict themes were drawn upon analyzing the discourse and actions expressed by the given characters. Themes depicted were: class struggles, brotherly conflict, conflicting feelings, and guilt of lost. Class struggles illustrate the division of class of people as portrayed by the villagers at Sipnget as the working class or peasants; and Don Vicente Asperri the elite and landlord. Brotherly conflict was represented by Victor and Luis due to their opposing ideals and belief. Vic taking the side of the Huks and leading the uprising while Luis in non-violent and reasonable methods.

Conflicting feelings manifested when Luis identifies meaning for love as he chooses between Trining and Ester. In the end Luis married Trining and take over Rosales. Lastly, the guilt of lost. Luis did not take heed of his brother's warning witness the fall of Rosales in the hands of the Huk. All that he has was destroyed together his wife—Trining.

The struggle and oppression that Filipinos experiences in varied times in history are mirrored by F. Sionil in his novel. It depicts certain tragedy and lost that propels us in taking actions in difficult circumstances and teachings of the past. This can serve as reflections and reference in understanding better the struggles Filipino undergo and make appropriate decisions and actions in life.

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