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## Pangalay

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demonstrate a workable pattern of inter-racial understanding . . ." (p. 91).

Edilberto Tiempo's war novel is intense in its examination of humanity at war, with a singular vision of men under stress. The dramatization of the triumph of the human spirit is based on a pattern wrought by a plot which develops from Andres and his brothers, and lineally extends to the other characters through sharp character contrasts, Calamity is shown to externalize the best or the worst in men, with the former paramount in this novel.

In spite of some tendency to editorialize and to hasten effects, the novel is a powerful appeal for freedom and against imperialism. The protagonists' grandeur of spirit indeed makes them "more than conquerors."

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PANGALAY. By Ligaya Fernando-Amilbangsa. Filipinas Foundation, Inc., 1983. 207 pages.

The award for best art book given to *Pangalay* by the Manila Critics Circle is ample proof of the visual appeal of this book on the dances of the Tau Sug, the Samal, the Badjaw and Jama Mapun of the Sulu Archipelago. The black and white photographs of the dancers in motion, the explanatory detailed photos of how costumes are worn by both men and women, the twenty-three pages of color photographs of costumes, accessories and jewelry are all part of the profuse illustrations with which this book is richly endowed. Add to this the lucid charts on dance classification and the *lunsay* dance notation, and the most uninterested reader soon becomes engrossed in the book.

The contents are divided into six chapters, the first two dealing with dance classification according to style and function. Ms. Amilbangsa proceeds to describe the *pangalay*, "the premier dance prototype" of the inhabitants of Sulu and Tawi-tawi, and its ramifications according to function, such as the courtship dance, the game-song dance, the mimetic, the occupational, the ritual and the spectator dance. For male performers, a dance based on martial art forms called *langka* has evolved. The third dance style, the *lunsay*, is a group performance participated in by young and old, and is indigenous to Cagayan de Sulu. These three styles of dancing are explicitly outlined in two artistic charts.

The third chapter on dance postures and gestures explains the chief sources of body movements, which are mostly confined to the upper torso, and entail the sinuous movements of arms, hands, wrists, fingers, elbows and shoulders, all deliberately coordinated to produce an effect of languor.

Movement of the feet is minimal, confined chiefly to the flexing of knees and the occasional lifting of heels or toes, since more often dancers have to perform in a limited space. An invaluable visual aid included in this chapter is contained in three pages of shadow figures silhouetting the basic *pangalay* postures and gestures.

Dance costumes today reveal a strong Javanese-Indian influence. For the female dancer it consists of a tight-fitting blouse with tight long sleeves called a *biyatawi*, loose pantaloons called *sawal kantiu* and a tubular skirt called *patadjung* which is folded and draped over the left shoulder and left to hang over the right hip. The male dancer's costume consists of a short jacket which is collarless and with tight sleeves called a *badju-lapi*, skin-tight long trousers called *sawal kuput-mahaba* and a colorful handwoven sash called a *kandit*. An important contribution in this chapter consisting of detailed full page drawings and patterns of costumes worn by men and women, should appeal to folk dancers and dance troupes.

Traditional jewelry of the Tau Sug, Samal, Badjaw and Jama Mapun attracts attention for their exotic forms and designs. Female dancers are permitted to wear ostentatious jewelry although the men are inhibited from doing so by strict Muslim tradition. Jewelry runs the gamut, from bracelets to necklaces, pendants, earrings, rings, brooches, hairpins, combs, a buckle (an ornamentation allowed a male dancer) and buttons, which are the main decorations on the *biyatawi* and the *badjulapi*.

Chapter five deals with dance properties necessary in a dance performance which have "made these dances a veritable mine of ethnohistorical information," to quote the author of the book. Properties for female dancers consist of the *janggal*, the metal finger extensions used to amplify the movements of hand and fingers; the fan, an accessory of *pagsangbay* dancers; and the *panumping*, a cardboard crown decorated with tinfoil, beads, sequins and tassels. A male dancer requires a *barung* or a *kris*, when performing a martial dance. The principal prop of ritual dances is a miniature *lepa* (Badjaw houseboat) decorated with square flags and buntings. Another important property is the *tabil*, a tassled decorative wall covering used as a backdrop for dancers. Food offerings are placed on a footed brass tray called *batunjang* or on a *talam*, a plain brass tray minus a base.

For the layman, the identification and classification of the different playing styles of *kulintangan* music, and the specific uses for it, are a revelation. Outside of Sulu and Tawi-tawi, music lovers would not be aware that such styles as Tau Sug style, Tabawan style, Badjaw style, or Jama Mapun style could be differentiated. Nor would they know that there are such types as dawn music, or music intended solely for listening, or *kulintangan* music exclusively as accompaniment for *pangalay* dancing. Such subtleties would have been lost on an outsider.

Other percussive instruments used for dance accompaniment are three

types of brass gongs, two kinds of drums, and two local versions of the xylophone: the *gabbang* and the *bintang*. Two traditional stringed instruments are the *biula*, a violin that is played resting on the chest; and the *gitgit*, a two-stringed instrument made from coconut shell. Woodwind instruments made from bamboo are played as solo instruments in Sulu and Tawi-tawi. These include the *suling*, the *sawnay*, the *pulaw* and a jew's harp. Clicking instruments are used to mark time for certain dances such as the *Tariray* and *Bulah-bulah*. Among the Samal and Badjaw shell clappers are popular, while elsewhere in the Sulu Archipelago bamboo or hardwood clappers are favored.

This book utilizes simple language that is easily understood and, although it is liberally spiced with local or colloquial terminology, these are all explained clearly, leaving no doubts as to their meaning. The author is a dedicated researcher and meticulous dance artist, who has not only observed these dances to collect her data, but also participated in dances identified with female performers. Further insight was gained by listening to experts on dances and rituals, and by exposure to traditional music as rendered by musicians of the region.

The main objective of the book as stated in the introduction, focuses on the hope that it will help "revive, stimulate and sustain interest in the gradually disappearing dance and dance-related folk artistic expressions of the Tau Sug, Samal, Badjaw and Jama Mapun." This book has filled the gap in our knowledge of the traditional dances of a little-known group comprising a part of our Muslim population in the South. Unlike its predecessors, Alejandro's *Philippine Dance: Mainstream and Cross-Currents* (1978), and Ms. Goquingco's *Dances of the Emerald Isles* (1980), which were "panoramic impression(s) on dances in the Philippines," Ms. Amilbangsa's book zeroes in on a small ethnic group. The author makes recommendations that include encouragement and funding of dance research, recording of dance postures and gestures for preservation purposes, dance education on a national scale, government or foundation grants for groups that propagate traditional dance. All these would make the Filipino people realize the excellent qualities of indigenous performing arts and artists, and thus help to develop a national identity and pride. We hope that other writers will be challenged by this work to conduct and publish research on the dances of other regions and ethnic groups.

Milagros C. Jamir