

Negros Panaad Festival Dances: A Reflection of Negrenses' Cultural Identity

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Abstract - *Negrense cultural identity has been slowly eroded with the dynamics of virtual colonial cultural influences through social media. This sad state prompted the creation and organization of some cultural festival that will reawaken the cultural awareness and consciousness of every Negrense. This study aimed to analyze Negros Panaad festival dances to unearth the embedded cultural contexts which encapsulate the Negrenses' Cultural Identity. The descriptive-narrative approach was employed to gather different dance characteristics, including historical background/context, movement description, costumes, accessories, props/dance implements, and music/rhythm. To examine the participants' understanding of the dance, its relation to everyday life activities, and worldview, the focused group discussion, and direct observation were conducted. Ten choreographers, ten dancers, five barangay officials, and five old-aged key informants, with a total of 30, served as participants of the study coming from different local government units joining the Panaad festival dances. Significant findings revealed that these dance characteristics manifested from festival dances were solid shreds of evidence of the different cultural contexts which rightfully mirrors the rootedness and the cultural undertone of Negrenses as a person in general. This suggests that understanding different cultural contexts lead to an understanding of the Negrenses' Cultural Identity.*

Keywords: *Festival Dances, Dance Characteristics, Cultural Context, Cultural Identity*

INTRODUCTION

The coming of technology in this millennial culture awakened the already threatened Filipino cultural identity. This is coupled with varied cultures and traditions introduced by the waves of colonial rule that have reached the Philippine shores.

De Leon [1] tackles these issues and challenges that Filipinos face in reckoning with their identity as a nation and offers penetrating perspectives on how to overcome this. He further said that Filipinos should undergo a healing process and an evolutionary quest for self-identity through the arts.

Moreover, De Leon [1] said art had served humanity from time immemorial, presenting itself as a looking glass into a society's innermost core, touching society's way of being and consciousness and revealing its deep-seated cultural norms and values. For instance, dance as art occupies an essential place in the social structure of all human cultures throughout history [2]. It is perhaps the oldest of the arts, reflecting man's desire to communicate; history, religion, and diverse cultural traditions and heritage.

The Philippines is predominantly rich in folk dances. These dances have become a strong medium through which the Filipino expresses their cultural

beginnings, the drama of their lives as people, and the Filipino soul and identity. Philippine folk dances are rituals in character. There is a good variety of occupational, courtship, festival, and war dances which add color to the rich Filipino culture [3].

Today as our cultural tradition continuously evolves alongside the dynamics of cultural-artistic influences. Most of these folk dances are often encapsulated among our local dance festivals during the fiestas. These fiestas captured huge audiences from among the community members and where most people could have access to watch the dances frequently and had been an integral part of the community celebration and way of life.

Some present-day festival began as pagan or animist rites of thanksgiving, fertility, or prayers for rain. Eventually, secular sectors feature beauty pageants, cockfights, cultural presentations, exhibits, and street dancing. With the introduction of Christianity by the Spanish friars, elements of Christian belief and ceremony were added. The people transferred the object of their worship to the saints, although they did not completely abandon their native impulses and styles. Christianity turned native to a

certain extent and became a vehicle to the Filipino way of spiritual and communal expression [4].

David [5] also added that a festival, commonly known as a "Fiesta," is part of Filipino culture. Each city or province has a local fiesta. In the Philippines, a fiesta is celebrated with a patron saint as the center of the celebration. There is a fiesta going on at any time in the Philippines. A fiesta is a special time with a banquet for kin and friends. They are always colorful and unique. Like most Asian countries, the Philippines is rich in culture and tradition.

Similarly, the province of Negros Occidental has its local festival is that is held every third week of April, the *Panaad* Festival. Dubbed as the festival of all festivals in Negros, organized in 1993 to showcases the best of Negros Occidental's colorful festivals, the local trade and industry, tourism potentials, its unique history, arts, and culture, tasteful delicacies, major products, and its people. "*Panaad*" is a Hiligaynon word, which means a "vow" or a promise, has all the perfect ingredients that are genuinely *Negrense* [6].

The weeklong festival kicks-off with the spectacular festival dances competition of different towns and cities all over the Negros Province. Colorful street dancing usually highlights the *Panaad* festival celebration, where most people enjoy dancing on the streets as part of the festival revelers.

The premise cited above foregrounded the idea of conducting this academic investigation to ascertain the *Negrenses'* Identity, as reflected in the *Panaad* Festival Dances.

METHODS

Research Design

To determine the Negros *Panaad* Festival dances' dance characteristics which include the historical background/context, peculiar dance movement patterns, costumes and accessories, props/dance implements, and music/rhythm, the researcher employed the descriptive-narrative approach alongside with fieldwork as tools of research to gather information from the participants to be recorded and analyzed. This approach is designed to reveal a target audiences' range of perceptions that directed responses with reference to specific problems or issues. The researcher elicited stories of experiences and events from people to gain access to their feelings and thoughts and how they make sense and interpret their experiences [7]. The narrative inquiry which is the umbrella term that captures personal and human

dimensions of knowledge and perceptions over the time, and takes account of the relationship between individual's or group experience and actual context [8].

Participants

In this study, a total of 30 participants composed of ten choreographers, ten dancers, five barangay officials, and five old-aged key informants with a total of 30 respondents coming five different festival dance groups of the local government units joining the *Panaad* Festival Dances.

Instrument

A non-structured interview guide, in-depth interview, focused group discussion, and even direct observation, were utilized during the study. This is to ensure the spontaneous intellectual discourse with the participants and likewise to make certain that no pertinent questions and information should be left unanswered and unsettled.

Data Gathering Procedure

In the gathering of data, the following phases or procedures were observed.

- (1) *Preparatory stage* (Gadgets, documents, and permits were secured, and proper coordination from the authorities and participants were made);
- (2) *Initial Data Gathering* (Old video footages of the identified festivals was initially viewed and analyzed for the construction of unstructured interview guide and determination of other data needed); and
- (3) *Fieldwork and Actual Dance Documentation* (Dancers were requested to dance, and this follows with an in-depth interview and a focus group discussion with all the research participants).

Ethical Considerations

The ethical consideration was highly considered to meet the utmost confidential protection of the informants by securing an approval letter and waiver and consent of the persons involved in the process before the scheduled fieldwork dance documentation.

Data Analysis

The process of data analysis in qualitative research involves making sense of the collected information by (a) preparing the data for analysis, (b) conducting different analyses (c) moving deeper into an understanding of the phenomenon (d) representing the data, and (f) interpreting the findings [9]. Specifically, narrative analysis was applied, which

extends the idea of analyzing written text to viewing narrations as text, whether in naturally occurring conversations or in interviews [10,11]. And finally, also utilized was the thematic analysis of the festival dances, its meaning, relationship to everyday life activities, and people's worldview for the extraction of the cultural contexts of all festival dances which are reflective of the *Negrenses'* cultural identity.

RESULTS AND DISCUSSION

The Negros Panaad Festival Dances

There were five different festival dances showcased in the Negros Occidental *Panaad* Festival. These festival dances are distinctively unique from each other in terms of Historical Background/Context, Movement Patterns Peculiar to the Dance, Costumes and Accessories, Props and Dance Implements, Music and Rhythm.

Historical Background/ Context

The origin or historical background of the dance provides the true nature and characteristics of the dance. It also answers pertinent questions about dance, such as; where it originated? How and when was it started? Who initiated it? and why was it celebrated that way? These pieces of information provide a deeper understanding as to how each dance was contextually framed.

The *Masskara* festival is an annual tourist attraction in the city of Bacolod held every 19th of October. In the '80s, Bacolod suffers from economic turmoil, which includes the worst sea tragedy. M.V. Don Juan sank, which lost almost hundreds of lives of people who are mostly *Bacolodnon*, the sudden drop in the price of sugar in the world market, and the insurgency problem that threatened the lives of the whole community. The *Bacolodnon* refused to be fazed by such fate. They wanted to show that they can manage themselves and remain happy despite these trials. Thus, the idea of the *Masskara* Festival was conceived. Since then, Bacolod was known to be the "city of smiles." The word "mass" meaning the crowd and the Spanish word for "kara" for the face. The smiling mask reflects the positive outlook in the life of the *Bacolodnon* [12].

The *Babaylan* festival started in 1998 and celebrated every 19th of February. The story of *Babaylan* is anchored on the legend of Mount Kanlaon, historical facts and myths, and the recent events that continually make up the city's history. *Babaylan* is the Village historian and keeper of

oracles, folklore, epics, poems, and trivia. He keeps, makes, and performs the community's rituals from planting to harvest, birth to death, and others. *Babaylan* was found to be one of the most exciting pieces of evidence that speaks so much of the culture of *Bagonhon* [13].

The *Dinagsa* Festival is a yearly thanksgiving celebration of the people of Cadiz in Honor of Senior Sto. Niño every fourth Sunday of January. The festival highlights the cultural beginnings of the formerly known *Ati-atihan* festival of the city. With the desire of the community's cultural sector to establish a unique and distinctive identity for the City of Cadiz, the name *Dinagsa* was born. "*Dinagsa*" is a Hiligaynon term, which means "coming together of" or "proliferation of" can be construed to several meanings and understandings, like the multitude of believers to Sto. Niño. Numerous huge sperm whales that beached the shoreline of the city were also found on the coastline. The growing numbers of "*Buriring* (a unique specie of fish commonly found in the city of Cadiz)" and the abundance of the different variety of fishes and the popular dried fish are the few things that Cadiznon should be grateful of; these blessings were believed to be provided by the good Sto. Niño.

Out of the people's search for cultural identity, the *Pintaflares festival* was conceived in 1992. The streets of San Carlos city explode with *Pintaflares* dancers every fifth day of November. The *Pintaflares* is coined from the words "pintados" the concept behind the *Nabingkalan* Tattoo Festival, and "Flores," the Spanish word for flowers that dominated the theme of the dances of flowers [14].

Kansilay Festival is a drama and a dance put into one characterized the *Kansilay* Festival of Silay City, which was initiated in 1995 through the efforts of the culturally inclined individuals of the city. The unique festival displays the colorful life of a beautiful princess *Kansilay*, from whom the city got its name. The street is filled with thousands of people every second week of June in time with City's Charter day celebration [15].

Peculiar Dance Movements Patterns

Peculiar dance steps found in each dance are distinctly unique from each festival. It is also exclusively and innately found in a particular festival. At some point, it may have a semblance of some similar steps with the other, but it is entirely different in terms of meaning or idea that the festival is trying to convey.

Masskara movements are mostly bouncing walk while holding the hands and alternate raising of the arms up and down, tilting of the head, series of a kickball change and pivot turn. These movements can be generally interpreted and described as a celebration of life, depicting the multi-faceted and colorful lifestyle of *Bacolodnon* [16]

Babaylan's movements show the traditional rituals beliefs of a typical farmworker. Dancers wished that their prayers will be heard and granted through the help of their intercessor. Several praising movements like the vowing of the heads showing so much respect and raising of both arms upward as if entrusting nor surrendering it up to their gods and the *Babaylan*, at times they shake their arms begging for help while looking up the skies as if waiting for a miracle to happen [17].

The *Dinagsa* movements were mostly imitations of a typical black and kinky haired *Ati* in his quest for food and survival. *Dinagsa* festival dancing is a way of thanksgiving for the graces received from Sto. Niño. Thus, movements found are anchored on praising by raising an open arm while looking up above, followed by kneeling and bowing gestures. Most peculiar among the movements is the cross's sign with their hands, like what most Catholics are doing [18].

Pintaflores movements are full of the shoulder raising, series of running steps, and foot stamping. Frequent bowing of heads and extending an open arm are innately embedded movements as they traditionally welcome their visitors with thanksgiving in the form of street dancing [19]

Kansilay movements often display holding of the hands, lifting of the girls, and a mock sword fighting. These movements are said to be a reflection of a bloody battle against *Lunok* in her quest for justice and freedom. A couple of dances between *Kansilay* and *Lawaan* is also often found as they exchange their romantic gestures of caress and love [20].

Costumes and Accessories

Attire or clothing is also referred to as a dance costume worn by a dancer when performing before a big crowd. The dance costume is patterned after the traditional and typical attire used by the natives while working in the field. Moreover, a costume may portray or relate to some characteristic, mood, or theme of the dance.

Additionally, a folk costume expresses an identity through costume, usually associated with a

geographic area or a period in history. It can also indicate social, marital, or religious status. If the costume is used to represent a specific ethnic group's culture or identity, it is usually known as an ethnic costume. Such costumes often come in two forms: one for everyday occasions, the other for traditional festivals and formal wear [21].

Masskara basic costumes for both boys and girls were in tight-fitting long pants and long sleeves. Attached to the hips of the girls are an improvised overskirt and long wide belt for boys. Costumes are mostly adorned with glittered sequins-cloth and feathers. Well-crafted and decorated mask made of fiberglass is the focal point of the overall *Masskara* costumes [16].

The *Babaylan's* basic costumes for boys they wore an earth color long pants match with a long sleeves cotton shirt. In contrast, girls wore *patadyong* (a locally handwoven checkered tube skirt usually made in Panay Island) and short sleeves shirt or blouse for girls and a piece of cloth covering the dancers' head called *putong* [17].

Dinagsa costume uses the black latex paint for a black skin effect, Type fitting stretchable shirt for the upper garment but mostly bare or top-less, and this is paired with a *bahag* (G-string) for the lower garment. A headdress mostly made of rubber materials and adorned with different chicken feathers are usually worn with their costume [22].

Pintaflores dancers wore tight-fitting clothing all over the body. They called "jumpsuit" Together with different body parts, these are fully-painted with flower designs. They are also using headdress made of soft rubber mats decorated with different varieties and colors of flowers [19].

Kansilay Festival costumes for boys are made of an improvised huge-collar dress and a gartered short. A piece of cloth is tied around their head. Whereas, the girls wear a tube as an upper garment with separate gartered sleeves and stylized panty skirt covering the white stocking inside. The four major characters, namely: *Lunok*, *Lawaan*, *Diwata*, and *Kansilay* had distinctive costumes. *Kansilay*, like a princess, wore a long gown and decorated mostly with purple-pink flowers. Both *Lunok* and *Lawaan*, like a prince, wore a vest and string pants [23].

Props and Dance Implements

The use of multiple properties and dance implements could add more colors and complexities, which is a variation to one's choreography. To

maximize the use of these implements, the dancers/choreographers should know the rationale of such use in the dance. Proficiency in the correct execution of movements with implements is essential in the dance [24].

Many forms of dance do require special equipment or apparel. In some cases, dance equipment and apparel only help create the mood, like the spiky high heels worn for Latin and ballroom dancing. In other cases, a unique pair of shoes is necessary for dancing a full-length ballet [25].

Masskara Festival usually used huge panel boards and colorful masks with headdresses, multi-colored cloths, umbrellas, and makeshift butterfly wings [16]. *Babaylan* festival uses bolo, sugarcane stalks and leaves, and coconut leaves as props and dance implementations [17]. And *Dinagsa* Festival utilized a meter-long thin bamboo pole or small wood trunks as an improvised arrow used for hunting fish [21]. Moreover, *Pintaflares* Festival would use an array of props ranges from a bunch of flowers with a scarf attached to it, small flags, long-neck native baskets, and umbrellas also painted with flowers [19] and finally, *Kansilay* Festival uses a makeshift sword as an implement [22].

Music and Rhythm

Some of our popular folk songs accompany most of our folk dances. An analysis of the message found in the folk song can help you understand and provide more insights on how to connect the dance steps with music. At times, the music's mood and tempo also suggest possible expressions that can be used in dancing. However, there are also festival dances that only make use of their unique rhythmic beats [3].

Masskara Festival is usually accompanied by popular *Hiligaynon* songs arranged in a samba beat canned music. *Babaylan* Festival is using an indigenous instrument made of bamboos as an accompaniment. The sounds are somewhat mystical and enchanted. *Dinagsa* Festival convoyed with a tribal beat making use of varied percussive instruments like drums. *Pintaflares* Festival, make use of live drums, lyre, and even trumpets. And lastly, *Kansilay* festival, an original *Hiligaynon* composition about the legend of *Kansilay* was recorded and used as the official canned music for the dance.

Cultural Context of the Different Negros *Panaad* Festival Dances

The cultural context of the dances may be gleaned on their identified dance characteristics,

meaning, relationship to everyday life activities, the worldview of the *Negrenses*, and the emerging theme. These cultural contexts were instruments through which the configurations of the distinctive cultural character traits of *Negrenses* were identified. See tables 1,2,3,4, and 5 of five different festivals in APPENDIX, were contextually framed and analyzed.

The discussions mentioned above of different dance descriptions of dance festivals are a clear manifestation of peoples' different stories from all walks of life. The various contexts may have different perspectives: may it be animistic in form, imitative or show colonial influence, contemporary or new, native or purely Filipino in style. All of these are products of dissimilar expressions and perceptions of any *Negrense* that constitute the dance's cultural contexts.

The *Negrenses'* Cultural Identity

Cultural identity forms part of the characteristic traits derived from the various *Negros Panaad* Festival Dances' cultural contexts as reflected from the different dance characteristics (historical background/context, peculiar dance movements, costume and accessories, props /dance implements, and music/rhythm). These are identifiable as purely and truly *Negrense*.

1. **Optimistic** – *Negrenses in general* never says no or surrender. They do not immediately lose hope. In particular, *Bacolodnon*, the people behind the *Masskara* Festival, is believed to be optimistic in life's adversities. They remain steadfast and untarnished despite trials. They are fun-loving, full of enthusiasm and energy, and, above all, have a very colorful and exciting lifestyle.
2. **Believer of traditional beliefs** – Some *Negrenses* is still untouched by the recent changes in this new age of technology. A lot of their people still practiced and recognized the help of their intercessors. *Bagonhon*, as a *Negrense*, still engaged in the traditional way of living. These are manifested in their *Babaylan* Festival. The festival features the ritual performed by its people before the actual planting is done. The natives seek the intercession of the *Babaylan* in anticipation of the rain and a bountiful harvest.
3. **Religious** – *Negrense's* religiosity is very much evident. Most festivals are celebrated as a form of thanksgiving to the Divine Providence. Image of Saints is adorned, placed at the pedestal, and considered the center of the celebration.



Diagram 2. Shows the Negrenses' Cultural Identity from the Five Negros Panaad Festival Dances

"*Utang na Loob*" (Debt of Gratitude) is an innate attitude of the *Negrense*, most notably the *Cadiznon*. *Dinagsa* Festival is a manifestation of thanksgiving and in bringing back the glory to the Almighty. Peoples' devotion and religiosity are reflected in the dances.

4. **Luxurious, extravagant, and hospital** - *Negrenses* have elaborate and ornate celebrations in almost all occasions in life. One typical occasion is that of giving a warm welcome to guests or visitors. *San Carloseños*, being a *Negrense*, is also popularly known for its extravagant and luxurious lifestyle. The display of various forms of flowers as an adornment during the festival, coupled with tattoos of different shapes, forms, and colors of beautiful flowers that are intricately designed and painted in various parts of the body, are valid evidence of people's love for art and beauty.
5. **Seeker of peace, justice, and freedom** – *Negrenses* are peace-loving, always willing to

spare life for the welfare of the majority. *Silaynon*, as a *Negrense*, noted to be a seeker of peace, justice, and freedom. Their love for art and culture is well reflected in the adornment for their costume and the dances showcased in *Kansilay* Festival. *Silaynon* is best remembered for their one of a kind *Kansilay* Street-Dance Drama Festival, which features a fearless but loving princess who selflessly offered her life for peace, justice, and freedom.

CONCLUSION

The dance characteristics of five *Panaad* festival dances portrayed the unique attributes of the *Negrenses*. The intricacies of the festivals can be attributed to the complexities of the *Negrenses' lives* and their artistic influences. However, such observations cannot be generalized though it could be on a certain aspect but not entirely conclusive. This study has certain limitations and parameters since it is only grounded in five dance festivals. Today, there is

an emerging festival representing the outermost part of the Negros Island, which might reveal nor divulge unique and different characteristics not mention in the current study, which is worth studying in the future.

Having identified such limitations, yet these dance characteristics (movements descriptions, costumes, accessories, props/dance implements, music, and rhythm, including the historical background/context) were substantial evidence found in the cultural context of each dance festival which these dances emanated.

It is inferred that in-depth understanding of the Nergros *Panaad* festival dances cultural context leads to the knowledge of the *Negrenses*' Cultural Identity.

Along this line, the dance community, local government units, *Panaad* organizers, and tourism sectors are encouraged to conduct similar researches and support some research initiatives that will further enrich the *Negrense's* cultural awareness and understanding.

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Table 1. *Masskara Festival of Bacolod City, Negros Occidental*

Dance Characteristics	Description and Meaning	Relationship to Everyday life Activities & People's Worldview	Emerging Theme
Historical Background/ Context	<p><i>Masskara</i> Festival was conceived due to the economic turmoil that beseeched the province. The word "mass" meaning the crowd and the Spanish word for "kara" for the face.</p> <p>The festival is a reflection of the positive outlook in the life of the <i>Bacolodnon</i>.</p>	<p>The colors of <i>Masskara</i> are reflections of their day-to-day living that is always full of challenges and surprises. Different smiling masks used, also to show the diversity of people from all walks of life.</p> <p><i>Masskara</i> is perceived as a celebration of life, a showcase of the <i>Bacolodnon's</i> talents and ingenuity.</p>	<p>The gloomy past of <i>Masskara</i> Festival, as described in its background, to the transition of its iconic costumes and mask, matched with extravagant costumes and accessories and nonetheless, accompanied by hearth-popping samba music. <i>Masskara</i> Festival emerged as the mere reflections of the <i>Bacolodnon'</i> and <i>Negrenses' optimism amidst the struggles and challenges</i>. Its peoples' resilience was once tested when Don Juan sea tragedy happens, which caused hundreds of lives, vis-a-vis, with sugarcane economic drop in the world market and continuous disarray brought about by the insurgency that disrupted the growth of Negros economic gain. This social and economic turbulence, did not waiver and shake the very foundation of people's faith and hope to the Divine Providence. They all remain positive and still look for the beauty of life that God gave them.</p>
Peculiar Dance Movements	<p>The iconic tilting of heads with masks and holding of hands display the <i>Bacolodnons'</i> positivity and unity despite the problem.</p>	<p>The festival is their way of expressing their great desire to survive and succeed despite the crises.</p>	
Costume and Accessories	<p>The colors, volumes, huge sizes, and intricate designs of costumes, accessories, and props represented <i>Bacolodnons'</i> diversity, exciting life, big hopes, and dreams. Smiling faces are also an expression of peoples' love for fun and happiness.</p>		
Props /Dance Implements			
Music/Rhythm	<p>Catchy samba beats showcased <i>Bacolodnons</i> as light-hearted and jolly persons.</p>		

Table 2. Babaylan Festival of Bago City, Negros Occidental

Dance Characteristics	Description and Meaning	Relationship to Everyday life Activities & People's Worldview	Emerging Theme
Historical Background/ Context	The history tells that Negrense was once and up to now, particularly in the village has that part of their historical beginnings that is still grounded on superficial beliefs and beings.	People's lives had been relegated to the field. They used to clean, cultivate the soil, plow the field, plant, irrigate, and wait for the harvest time. The residents believed that the Babaylan always intercedes any activity they had in lifelike planting. Likewise, they assured that their plea would be granted.	"Local beliefs and tradition live on," particularly to the locals of the City of Bago, located on the outskirts of the city. These people would seldom go to the población (town proper) perhaps once a month and hardly reach the signals and frequencies of the internet and television. This is why the resident's life out there that is so simple and pure. Traces of the past could vividly be seen in almost all facets of their lives; may in health, education, and other social functions; these practices are well-preserved, particularly by the elders. Today, the ritual is still mimicked on any occasion, like if there is a newly opened business establishment in the city. This is done with the belief that they drive- away the evil spirit for the business to prosper. Visibly, it could also be observed when they welcome their visitors and dignitaries in the city and other related social functions. <i>Bagonhon</i> is still grounded with this "living tradition" and "old-aged traditional beliefs."
Peculiar Dance Movements	<i>Babaylan's</i> movements manifest the warding-off of the evil spirit and while doing some rituals of praising, like talking to the spirit and asking their gods for some favors. This is also an act of being thankful for granting their wishes.	The people believed and experienced the feeling of appeasement and satisfaction upon the intercession of the <i>Babaylan</i> .	
Costume and Accessories	Costumes of the <i>babaylans</i> are typical to a commoner or a people residing in a small village.		
Props/Dance Implements	Bolo, sugarcane stalks and leaves, and coconut leaves represent all the implements used in the farm.		
Music/Rhythm	Indigenous instruments made of bamboos were used as accompaniment. The sounds are somewhat mystical and enchanted. The music gives an impression of another dimension and the world of the unknown.		

Table 3. Dinagsa Festival of Cadiz City, Negros Occidental

Dance Characteristics	Description and Meaning	Relationship to Everyday life Activities & People's Worldview	Emerging Theme
Historical Background/ Context	The <i>Dinagsa</i> Festival is a thanksgiving celebration, proliferation of faith, and believers to Senior Santo Niño.	Nowadays, fishing is still considered as the main source of living of the <i>Cadiznon</i> . One of the reasons they are thankful.	From a typical black “ <i>Ati</i> ” concept as a tribes' protector and a warrior, they simulate the role and work of child Jesus “Santo Nino” to the faithful local parishioners. Such <i>faith and religiosity</i> are deeply rooted in the <i>Cadiznon</i> culture and become an epitome of hope and salvation for every individual. Today, this dominating black colored “ <i>ati</i> ” turned-out to be intertwined with a kaleidoscope of colors. Such an emerging event, captured the interest of thousands of people to throng the city streets “ <i>To Dagsa</i> ”. This, in turn, people were amazed by the overwhelming success and attention it gets. These beautiful works were all attributed as blessings from “Santo Nino” by the residents. Moreover, this religious event is looked forward to each year not only by the residents of Cadiz but also by nearby towns and cities. These eventualities, further people's faith, and religiosity.
Peculiar Dance Movements	Rhythmic gestures of catching fishes dominate the dance. This is attributed to their act of thanksgiving to St. Niño due to a good catch. Most peculiar among the movements is the cross's sign with their hands while praising and kneeling, like what most Catholics are doing.	The focal point of the celebration is attributed to Sto. Niño, this further strengthens their faith and religiosity. <i>Dinagsa</i> is believed to be physiologically therapeutic celebrations, which can make people feel unloaded of their problems every time they join the festival.	
Costume and Accessories	The costume is a reflection of a typical “ <i>Ati</i> ” matched with headdress serve as headcover or protection against their hostile environment in the forest.		
Props /Dance Implements	An improvised arrow is used as dance implement for self- protection and in search of food.		
Music/Rhythm	The tribal beat produced with a drum serves as accompaniment for dance.		

Table 4. *Pintaflores Festival of San Carlos City, Negros Occidental*

Dance Characteristics	Description and Meaning	Relationship to Everyday life Activities & People’s Worldview	Emerging Theme
Historical Background/ Context	The <i>Pintaflores</i> is coined from the words “pintados” the concept behind the <i>Nabingkalan</i> Tattoo Festival, and “Flores”, the Spanish word for flowers.	For the people of San Carlos, their lavish way of welcoming their visitors and guests in their festivals is not done simply as a gesture of being hospitable for their guests alone. It is also their way of thanking God for the blessings, they received.	Each year as the <i>Pintaflores</i> is celebrated, the local themes that usually dominate the presentation are the portrayal of the "good and the evil. The plot of the story would start where the "evil" at first succeeded in its wrongdoings, but ultimately towards the end, the "good" would always end up triumphant over evil deeds. Another one peculiar dance formation that is dominating in the presentation is the flower formation. This also signifies the importance and beauty of oneness and cooperation among its people in their fight and struggles against the countless of life's adversities. But despite all of these, <i>San Carloseños</i> , are still grateful for they surpassed all of these. Such an act is very much visible in their traditional <i>hospitable, luxurious and extravagant ways of welcoming its guest</i> continues. Parade participants garb themselves with beautiful glittered costumes and multiple flowers printed on their skins and body in various sizes and shapes.
Peculiar Dance Movements	Frequent bowing of heads and extending an open arm are expressions of varied emotions and excitements for guests and visitors.	Tattoo printing is evidenced by their talents, crafts, and love for art and beauty, where several forms and designs of flowers are printed on their skin.	
Costume and Accessories	The tight-fitting clothing fully-painted with flower designs and headdresses depicts their love for body painting and flowers, which they use as adornment in houses, churches, and in welcoming their visitors.		
Props /Dance Implements	Extremely colorful and vibrant baskets of flowers, scarfs, and umbrellas used to fascinate the coming visitors and guests.		
Music/Rhythm	Drums, lyre, and trumpets add more color, texture, and melody to <i>pintaflores</i> rhythmic beat.		

Table 5. *Kansilay Festival of Silay City, Negros Occidental*

Dance Characteristics	Description and Meaning	Relationship to Everyday life Activities & People’s Worldview	Emerging Theme
Historical Background/ Context	The festival retells the story of <i>Kansilay</i> struggles in a legend against an evil ruler during her time. <i>Kansilay</i> ’s death serves as a moral lesson among <i>Silaynon</i> ’s to fight for is right and just.	The festival dance is legend-based, but the main idea of the movements can be closely associated with the day-to-day struggle of every <i>Silaynon</i> to survive for a living. On the one hand, they also have their battles, that they also want to seek justice and be finally free from the bondage of a burdensome and worrisome kind of life. For the <i>Silaynons</i> , they love to seek, justice, and freedom from all things that are unjustly happening.	The story of Silay City is not only as old as the legend of <i>kansilay</i> . However, its historical past is well-preserved with the mere presence of a reasonable number of Spanish houses built and standing sturdy at Silay población, witnessing as the story of Silay unfolded over several decades ago. These structures have been witnessed of the opulence way of life, <i>Silaynons</i> have before. Silay then was known as the “Paris de Negros”, because of its semblance of the historic Paris in France. Be as it may, <i>Silaynons</i> ’ glorious life, but it also has its darkest days in the history as the famous legend of <i>Kansilay</i> narrated. It also had fair-share of history to tell how its people fought, then from the harness of life as it is today. <i>Kansilay</i> , being a strong woman in the story, is often being associated with several women of Silay, who are empowered and equally given opportunities with that of her opposite sex. A woman who knows her fundamental right and raises voice, once being negated or offended, is a <i>seeker of peace, justice, and freedom</i> .
Peculiar Dance Movements	These movements are a reflection of a bloody battle between <i>Kansilay</i> and <i>Lunok</i> in her quest for justice and freedom. Couple dance of <i>Lawaan</i> and <i>Kansilay</i> exchange their romantic gestures of caress and love for each other.		
Costume and Accessories	Generally, the costume is a reflection of a warrior. The four major characters, namely: <i>Lunok</i> , <i>Lawaan</i> , <i>Diwata</i> , and <i>Kansilay</i> had their distinctive costumes, which signify their vital roles in a story.		
Props /Dance Implements	A makeshift sword is a symbol of courage.		
Music/Rhythm	Original Hiligaynon composition about the legend is used as the official canned music. The music has different dynamics, which can be closely correlated with the dynamism of <i>Kansilay</i> .		