

THE HISTORICAL CONTEXT OF DYANGGO RITUAL DANCE

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Abstract

The Dyanggo Ritual Dance of Nassiping Gattaran, Cagayan was seen, documented, and studied for the purpose of this study. In order to complete this work, the Dyanggo ceremonial dance was recorded, and its components were analyzed and characterized in terms of their historical context, costumes, props, musical accompaniment, and dance motions. The cultural characteristics of the Cagayan people that were revealed in these dances were investigated, and the predominating ideas that were discovered in the dances were documented. The interview was used to collect the information that was supplied regarding the dance. In order to learn more about the peculiarities of this ethnic group, documentary and thematic analyses of this dance were conducted. According to the findings of the study, the focus of these dances was all about Cagayano people who had converted to Christianity, and they reflect the way of life and values of the Cagayano people. According to the findings, the Cagayan ceremonial dance depicts the Cagayano traditional qualities such as bravery, determination, generosity and a humanitarian attitude, fraternity, and religious devotion. However, the authenticity of this Cagayan ceremonial dance has been diminished in part as a result of changes made to the clothing and props used in the performance. In addition, the cultural ethnic tribes of Cagayan have cultural characteristics and customs that are unique in comparison to those of the other cultural ethnic tribes in the Philippines. It was also discovered that the dance represents the ceremonial peoples' hesitancy to adopt Christianity at first, but that they eventually did so in a faithful manner.

Keywords: Cagayan ethnic dances, Dyanggo, ceremonial dance,

INTRODUCTION

Traditional dances are comprised of essential components that provide the individual with a variety of social benefits. There is a historical basis for each and every folk dance, and when these dances are chosen and utilized in an informed manner, they can make a positive contribution to a variety of educational endeavors.

According to Kruger & Saayman (2013), one of the most appropriate leisure activities for the people in the community is folk dancing since it reflects one's passion for one's own culture. As a result, folk dancing is one of the most fitting recreational activities.

When a group begins to view themselves not through the vantage point of their individual experience, wants, and views on their ritual worldview and value systems, an authentic dance's identity will begin to develop, Larson (2009). This moment is known as the "aha moment." In that case, what is being presented is only a distortion or caricature.

Looking at our cultural legacy from a distance will not only prevent us from enjoying it, but it will also substantially lessen its significance and distance us from it. Because of a focus on education and the prevalence of commercialism in the media, this is exactly what has been transpiring across the entirety of Asia, and more specifically in the Philippines, Lee, Kyle, & Scott (2012). On the other hand, this seems to neglect the ancient communal ideals and spiritual practices of Asia.

Therefore, the only way to uncover the brilliance, comprehend the fullest potential and strength of ritual dances, the educational system should develop a way of seeing the people's authentic selves and, as a result, revel in their boundless power and energy. This is the only way to uncover the genius, fathom the fullest potential and strength of ritual dances.

should first learn about the traditions of the people they serve, and only then should they develop educational policies. In education, this is referred to as the cultural approach. It is vital that the culture be studied in order for the school to produce curriculum offerings that are relevant to the local life styles. This will allow the school to be more responsive to the needs of the people that it serves. To be an effective change agent, one needs to have a deep understanding of the culture of the people with whom he interacts on a daily basis. Consistent with these cultural constitutional provisions, Section 16 of Executive Order No. 117, series of 1987 on the reorganization of the Department of Education, Culture and Sports (DECS) mandated the renaming of the Bureau of Sports Development (BSD) to the Bureau of Physical Education and Sports (BPES), with specific functions to discharge, including the following:

- a. Develop human resources through mass-based sports education;
- b. Improve general fitness of the citizenry;
- c. Promote socio-cultural integration through the revival of the ritual games and sports; and,
- d. Identify and nurture sports talents, traditional games and physical education activities and perform other functions as may be provided by law.

The Bureau of Physical Education and School Sports (BPES) Revised Program and Project was required by the Department of Education, Culture and Sports (DECS) Order No. 35, series of 1996.

The current focus on the maintenance and revitalization of their culture makes it essential to investigate their folk history. [Case in point:] The collecting and preserving of these will pave the way for the study, enjoyment, and ingestion of Filipino cultural norms and practices.

The traditional dances of a nation and its people reveal a great deal about both. They depict the conventions, traditions, philosophies, and superstitious beliefs of daily life as well as the events that take place.

Singing, dancing, and feasting are all things that the Filipinos enjoy doing together as a group. These have been defining characteristics of their way of life for a good many centuries. Almost every event is marked with festivities that include dancing and feasting. There is a dance and song for every occasion, including being born, courting a potential spouse, getting married, going to battle, planting crops, and harvesting them.

Traditions of dance are passed down from one generation to the next. Authentic dances are highly regionalized and can only be found in a certain geographic region. The scope of others extends to the regional and national levels.

The Philippines are made up of a large number of islands, and as a result of the islands' dispersed locations, the country's culture encompasses a wide range of dance styles. The method of dances, dancing steps, and arm movements might vary greatly depending on the customs and traditions. Grace, rhythm, and melodies have been an integral part of Filipino culture ever since before the arrival of Christopher Columbus (Pavelo and Beran, 1972).

The school needs to do more to ensure the survival of this one-of-a-kind culture since the cultural history that is expressed via dances is extremely important for passing down to younger generations. It is the duty of the administrator of the school to see to it that the elements of cultural heritage are incorporated into the curriculum where they are most appropriate. One of these is the MAPEH curriculum, which is taught in high schools, and the Fold Dances curriculum, which is taught in colleges.

The dance has the potential to be employed as an enrichment activity within the Social Sciences. Therefore, it has been decided that the work of recording the original dances that were performed in Cagayan is important.

Statement of the Problem

The main purpose of the study was to document and analyze the Dyanggo Ritual Dance. Specifically, the following questions had to be answered:

1. What are the characteristics of Dyanggo ritual dance in terms of:
 - a. Historical background
 - b. Costume
 - c. Props
 - d. Musical instrument
 - e. Dance movements
2. What cultural traits of the Cagayanos are revealed in these dance?
3. What dominant concepts are found in Cagayan ritual dance?

METHODOLOGY

Research Design

When it came to collecting data for the study, the researcher opted to employ the qualitative research design. The researcher conducted in-depth observations and vital information interviews concerning the unpublished ritual dances that were discovered in Cagayan. A series of photographs documenting the various moves, clothes, and props used were taken.

Locale of the Study

Cagayan was the location of this study, which was carried out there. It was only applicable inside the Gattaran Municipality. With a total land area of 70.75 hectares, the town of Gattaran is ranked as the third largest in the province.

Respondents and Sampling Procedure

In this particular study, a method known as purposeful sampling was applied. Participants in this study served as the most important sources of information regarding the Dyanggo ritual dance. These people not only have the background information on the dances, but they are also dancers themselves, and they perform at major gatherings and fiestas. All of the interviewees were brought up in the same barrio since they were infants. Their ages range anywhere from 37 to 91 years old, on average.

Research Instrument

The researcher developed an interview guide for her to use so that she could more easily collect the information that was required. The interview guide's primary emphasis was placed on the following aspects of the performance: the historical context, the clothing, the music, the props, and the features of the dance moves. These previously unpublished Dyanggo ritual dances were annotated with the help of this guide.

Data Gathering Procedure

The purpose of the interview was to collect data directly from the key informants of the location through the use of personal and verbal inquiries. The interview was employed. The purpose of this was to gather information regarding the existing ritual dance that can be found in Nassiping, Gattaran. This was carried out following the guide that was discussed earlier. Documentary analysis was also carried out in order to fully comprehend the significance of each dance.

In the process of creating a record of the dance, a recorder was utilized to capture the vocal or instrumental music, as well as the beat, that accompanied the dance. We asked the key informants to hum the melody or music, and then we notated it such that it could be played on the piano.

Photographs were taken of the dancers' costumes while they were performing, in addition to capturing some of the most memorable moments of the performances. In addition to that, a video camera was employed to record all of the unique motions that the dancers exhibited.

Analysis of Data

The data were analyzed using thematic analysis, and particular attention was paid to identifying patterns in terms of the history, motivation, and connotation of the various dance motions that were documented. The particular significance of the steps, in addition to the descriptions provided by the responders.

DISCUSSION OF RESULT AND FINDINGS

Dyanggo Dance of Nassiping, Gattaran

A. Costume

This unique dance requires the wearer to don a white gown and angel wings, which are provided by the audience. It also comprises dried banana leaves to wrap the body of the dancers, two papaya of a standard size and either a banana flower or a large eggplant to act as the genital organs. Mascara or horned masks made of clay and paper are another component of this item. The traditional attire for performing this ritual dance consists of a thick bag or abaca that has been decorated with chicken feathers. However, due to the complexity involved in its construction and preparation, this original outfit was not typically put into use.

B. Props

During the dance, many props are utilized, including swords for the angels, a shield known as a "kalatak," and a rope constructed out of dried banana stalks for the Dyanggos.

C. Musical Accompaniment

The beat of the song is not measured in any specific way. The speed is sluggish, almost like someone is strolling across space. The melody only covers a limited range, which is equal to one octave. It is made up of two distinct sections, the chorus and the three verses. Thus A B1 A B2 A B3 A. The song also illustrates how and why Saint Michael had to expel the Dyanggos, as well as the manner in which he expelled them from their home. In other words, this music tells a narrative that is a summary of the ritual that is being performed.

St. Michael Hymn

St. Michael Hymn
(translated by: Mr. Bernardino Cumagun)

Miguel HeneralValiente
Miguel HeneralValiente
De, dios, mandoToca, armastocaarmas

Michael Valiant General
Michael Valiant General
For God's sake, take arms and march!

Contra luzbel que a mayores
Contra luzbel que a mayors
Em el cielo se la vanta
Em el cielo se la vanta
Em los dar dos de sualhaba
Por que abrasa de luzbel
(rehartado entre susancas) 3X

Against Lucifer who is the leader (2X)
For a revolution is ignited (2X)
Drive them away
Because they are the followers of Lucifer
Attack them at all sides (3X)
Make sure that they are totally driven away

Aser to leer, el Corazon
Vol cordosuervialama
Equiem come Dios repito
Tre cante mora rogarcias

There can be no other than God
Who can help us to win
In a sweet harmonious revolution

El cieloem dulce harmona
Por Miguel Victoria sanies
El punto bajo empierno
Cantadoami Miguel Agala 3X

For the victory of Michael
At the court under the King
Singing with triumph
At the altar of Michael (3X)

D. Characteristics of the Dance Movements

The slow, heavy steps are meant to convey an unwillingness to accept Christianity. The fact that Ybanags usually have a small bend in their knees and trunk indicates that they are always ready to protect themselves. The raised hand position also conveys the message that Ybanags are extremely tolerant people who are always willing to accept change for the sake of the community's development.

E. Dyanggo, the Hidden Ritual

On the eighth day of September, on the eve of the feast day of St. Michael, who is the patron saint of Nassiping, Gattaran, and Cagayan, church bells toll, and at twelve o'clock in the afternoon, the Dyanggos, in full costume-honed mask, blackened bodies, and whips in low, come out of their hiding places to frighten and scare away the people of the town. Their goal is to terrify the They continue doing this till four in the afternoon while they wait for the procession of Saint Michael around the community. As soon as they get sight of their saint, they immediately

begin whipping and lassoing him in an attempt to engage him in a duel. But none of their efforts are successful since they are eventually overcome by his strength and succumb to it. After the battle, the icon of Saint Michael is brought back to the church, and the weaker and vanquished Dyanggos run back to their hiding places.

The next day, at six in the morning on the feast day of September 29, the figure of Saint Michael is brought out once more for a parade across the town. The revitalized Dyanggos emerge from their hiding places once more, but this time they face opposition from eleven (11), ensuring that they are unable to approach him. Nevertheless, they give chase to him with no letup until they get to the church. In a last ditch effort to stop the enthroning of the picture of Saint Michael at the altar, the Dyanggos whip and lasso him in order to force the angels to confront them and answer their challenge to a battle of will and strength. After a drawn-out exchange of words, the angels eventually emerge victorious and are successful in driving the Dyanggos away.

Once all of the Dyanggos have left, Saint Michael is carried into the church and enthroned there after being brought there. The next part of the ceremony involves the entire community joining together to sing a song of appreciation to the community's patron saint.

F. Dyanggo Ritual Dance (Ybanag/Ibanag)

During the celebration of Saint Michael, this customary dance is performed upon approaching the Nassiping church. It is done thus as a sign of respect. The ritual dance is performed by the Dyanggos as the bell continues to ring. The majority of the time, the movements are carried out simultaneously with every subsequent figure or stride, albeit with distinct foot movements, different arm/head positions, and different measurement. The Dyanggos being knocked to the ground as the dance comes to a close. The angels, as they are being knocked down, turn their backs to the statue of Saint Michael and bow before it. They then rise to their feet and exult, having emerged victorious and having succeeded in driving away the Dyanggos.

A. Cultural Traits of the Cagayanos as Revealed in the Dance

This traditional dance is performed when one approaches the Nassiping church in honor of Saint Michael, who is celebrated during this time of year. As a mark of respect, it is done in this manner. The Dyanggos are the individuals who are responsible for performing the ritual dance while the bell continues to ring. The bulk of the time, the movements are performed concurrently with every consecutive figure or stride. Despite the fact that there are separate foot movements, different arm/head postures, and different measurement, the movements are carried out simultaneously. As the dance draws to an end, the Dyanggos are being brought to the ground. As they are being destroyed, the angels kneel down and turn their backs to the statue of Saint Michael that is in the center of the room. Then, having emerged victorious and having been successful in driving away the Dyanggos, they stand to their feet and celebrate in their accomplishment.

B. Dominant Concepts in The Dance

Because they are a highly distinct performance that remembers the rule of Christianity in Cagayan, they are regarded as being a religious rite. This is due to the fact that they represent a religious observance. In the Philippines, particularly in the province of Cagayan, the Catholic church has been known to practice pagan ceremonies and rituals in order to convert people to Catholicism.

This ritual dance has been performed up until the present day, and the locals hold a high regard for it. Not only does it infuse the culture of the people, but it also educates the minds of the Cagayanos regarding the complete mystery of their patron saint, Saint Michael.

Another idea that may be derived from the dances is the fact that the pagan Ibanags of Cagayan resisted vehemently the efforts of early Christian missionaries to convert them to the Christian faith. This is something that can be deduced from the fact that the Ibanags danced. In the course of Philippine history, the fierce opposition to the spread of Christianity that was put up by the indigenous Ibanags was consistent with that of other civilizations and tribes in the Philippines during the time when Christianity was first being introduced to the nation.

There are, however, individuals and groups of people who are opposed to change, just as there are in every other human activity that requires change. The effort of evangelizing Christianity to the indigenous Ibanags has, like any other pioneering endeavor, been fraught with challenges and has been met with significant resistance. This is to be expected. This labor agony would consist of the violent struggle and occasional battles between the pagans and the early missionaries, as shown in the dance. This conflict would have begun about the time of the birth of Christ. However, because the early Christians were so persistent in their missionary work, the indigenous people eventually converted to Christianity after appreciating the value of what the Christians were doing for Christ and recognizing the pointlessness of continuing to oppose.

CONCLUSIONS

1. Cagayan ritual dance portray the Cagayan's cultural values like courage, determination, charity and humanitarian or brotherhood and religiosity;
2. Cagayan ritual dance have partially suffered loss of authenticity due to modification on costumes and props;
3. Cagayan's cultural ethnic tribes have cultural traits and practices in the Philippines as shown in their dance movements and dance flames;
4. The dance depict the ritual people's reluctance to embrace Christianity but eventually faithfully accepted it;
5. The locale where the ritual dance originated has a historic significance in the cultural, social, and political development of the Ibanags as ethnic tribe of Cagayan.

RECOMMENDATIONS

The researcher gives the following recommendations:

1. The ritual dances should be taught and performed in authentic manner;
2. Music, Arts, Physical Education and Health (MAPEH), and Social Science teachers should realize the potentials and values of folk dancing and endeavor to teach, preserve and propagate them to be handed down from generation to generation;

3. Whenever these dance is performed, performers or choreographers should insist on an authentic costuming, music and props;
4. The church, school and the Department of Tourism should hand-in-hand preserve and promote ritual dances as tourist attraction;
5. The literature herein included and other similar literatures should be preserved for use of future researchers;
6. There should be more intensive and extensive researches on folk dances particularly on regional and tribal levels.

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