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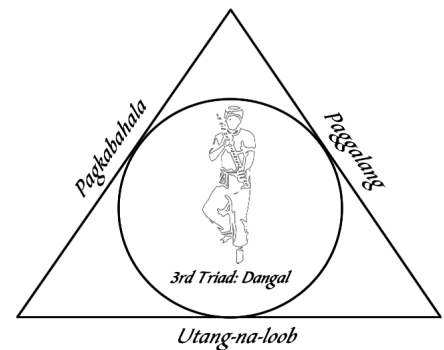
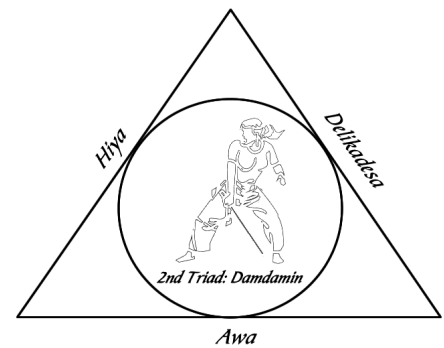
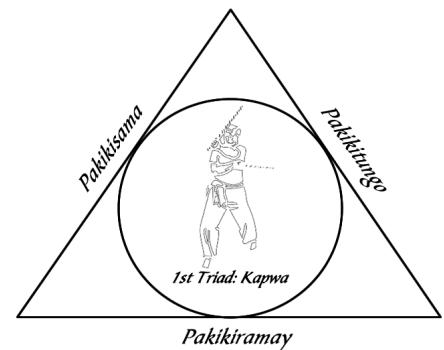
Informative

Propagating the Filipino Martial Arts and the Culture of the Philippines

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The Filipino Way



Mr. Felipe 'Bot' Jocano Jr.

Filipino Martial Way: The Path Of The Mandirigma

1st Triad: Kapwa

Pakikisama

Pakikitungo

Pakikiramay

2nd Triad: Damdamin

Hiya

Delikadesa

Awa

3rd Triad: Dangal

Pagkabahala

Paggalang

Utang~na~Loob

The FMA Informative is excited and honored that it could get Mr. Felipe ‘Bot’ Jocano Jr. to complete the series “The Filipino Way.”

The original series planned by Mr. Jocano was:

1st Triad: Kapwa

1. Pakikisama - Rapid Journal, Volume 11 Number 3 * Book 41 - 2007
2. Pakikitungo - Rapid Journal, Volume 11 Number 4 * Book 42 - 2007
3. Pakikiramay - Rapid Journal, Volume 12 Number 1 * Book 43 - 2007

2nd Triad: Damdamin

1. Hiya - Rapid Journal, Volume 13 Number 1 * Book 47 - 2008
2. Awa
3. Utang-na-loob

3rd Triad: Dangal

1. Delikadesa - Rapid Journal, Volume 14 Number 1 * Book 51 - 2009
2. Bahala
3. Galang

However with the magazine Rapid Journal closing its doors and Mr. Jocano being so busy the series was never completed. The owner of the FMA Digest tried to work with Mr. Jocano to finish the series but due to Mr. Jocano’s schedule it was never accomplished.

While a staff member of the FMA Informative was visiting the Philippines in February/March of 2013 he talked to Mr. Jocano about finishing the series knowing that the readers would be very interested.

So the FMA Informative sent Mr. Jocano what the FMA Digest had and as you can see Mr. Jacano un-dated and slightly changed some of the topics of the “The Filipino Way,” topics, however with this update this is an outstanding issue that should be on the book shelf in your library.

Felipe ‘Bot’ Jocano Jr.

Teaches the under graduate courses mostly focusing on anthropology of the body (what one would call body senses and humanity) at the University of the Philippines. Felipe also teaches courses such as Filipino folklore and introduction to Philippine culture.

Each issue features practitioners of martial arts and other internal arts, other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts, the culture of the Philippines and other related subjects.

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Filipino Martial Way: *The Path Of The Mandirigma*

The paradox of learning martial arts is that not only do we learn how to fight someone else, but we must also learn how to get along with other people. Martial arts teach us physical power, manifested in learning how to wield weapons, kick, punch, throw our opponents, as well as restrain them. Martial arts also teach us mental power, in learning patience, strategizing, when to move and when to stay still. Because martial arts are about realizing potentials, it can be said that one-half of martial arts training is learning to become powerful. Whether or not the individual fully achieves his or her capabilities or powers is an entirely different matter altogether, one that depends on other factors, such as whether or not the student works hard at it and the willingness of the teacher to teach everything he or she can.

But with power comes responsibility. This is the other half I mentioned earlier. Just because we become more powerful than we had been before does not mean that we can simply use it in any way we see fit. Historically, martial arts practitioners have always been governed by ethical and moral rules that reflect their cultural backgrounds. For example, the practice of Chinese martial arts is governed by wude, or martial morality (Liang, Yang and Wu 1994: 9-20). Martial morality is said to be divisible into two: morality of deed, which includes humility, respect, righteousness, trust and loyalty; and morality of mind, which includes will, endurance, perseverance, patience and courage. Practitioners of Malay Silat are required

to exercise self-control and to seek a solution through dialogue first before resorting to combat (Shamsuddin 2005:41-43). This is part of a broader term called *adat*, which can loosely be translated to mean respect, among many other things.

Where do we learn these moral standards? What are the sources of martial virtue? In various cultures, across time and space, we find that for as long as there is a distinct class of individuals whose function is to fight and defend the community, there is also a set of rules expressly to regulate this fighting function. In cultural anthropology, this set of rules are rooted in values, guides for living that are integral to a community's shared outlook upon the world, as well as explicit propositions for how to live (and in some cases die as well). This work is an exploration of Filipino value systems and their relevance to the modern practitioner of the Filipino martial arts.

The value system, then, that governs behavior, including the practice of martial arts, is known as *asal*. *Asal* is the standard by which our daily interaction is judged. *Asal* is often used to denote behavior in terms of good/bad (*mabuting asal/masamang asal*) and human/animal (*asal tao/asal hayop*). To be able to control one's self is the mark of humanity; to act as one pleases without consideration for others is the mark of an animal. Thus, apart from learning how to be powerful, another primary concept that governs the teaching and learning of the martial arts is restraint. The visual image that accompanies the idea of

restraint is that of being tied down or having one's movement limited in some manner. Restraint may be voluntary or involuntary. Voluntary restraint involves giving up something or refraining from a particular action in order to achieve a perceived greater end. An involuntary restraint is of course an imposed restriction on one's movement or actions. Restraint, when accepted willingly, need not be a negative thing altogether. Some things are restrained so that there is room to do - or to be other things in life. Thus, a self-imposed restraint on some habits, e.g. drinking alcoholic beverages frees up time and money for martial arts practice. But some forms of restraint, apart from being involuntary, are coercive in nature. They are used by the strong to prey upon the weak. In an abusive relationship, one party may resort to various means including physical ones, to impose their will upon the other party, regardless of the latter's wishes. Such forms of restraint are unacceptable to everyone at large.

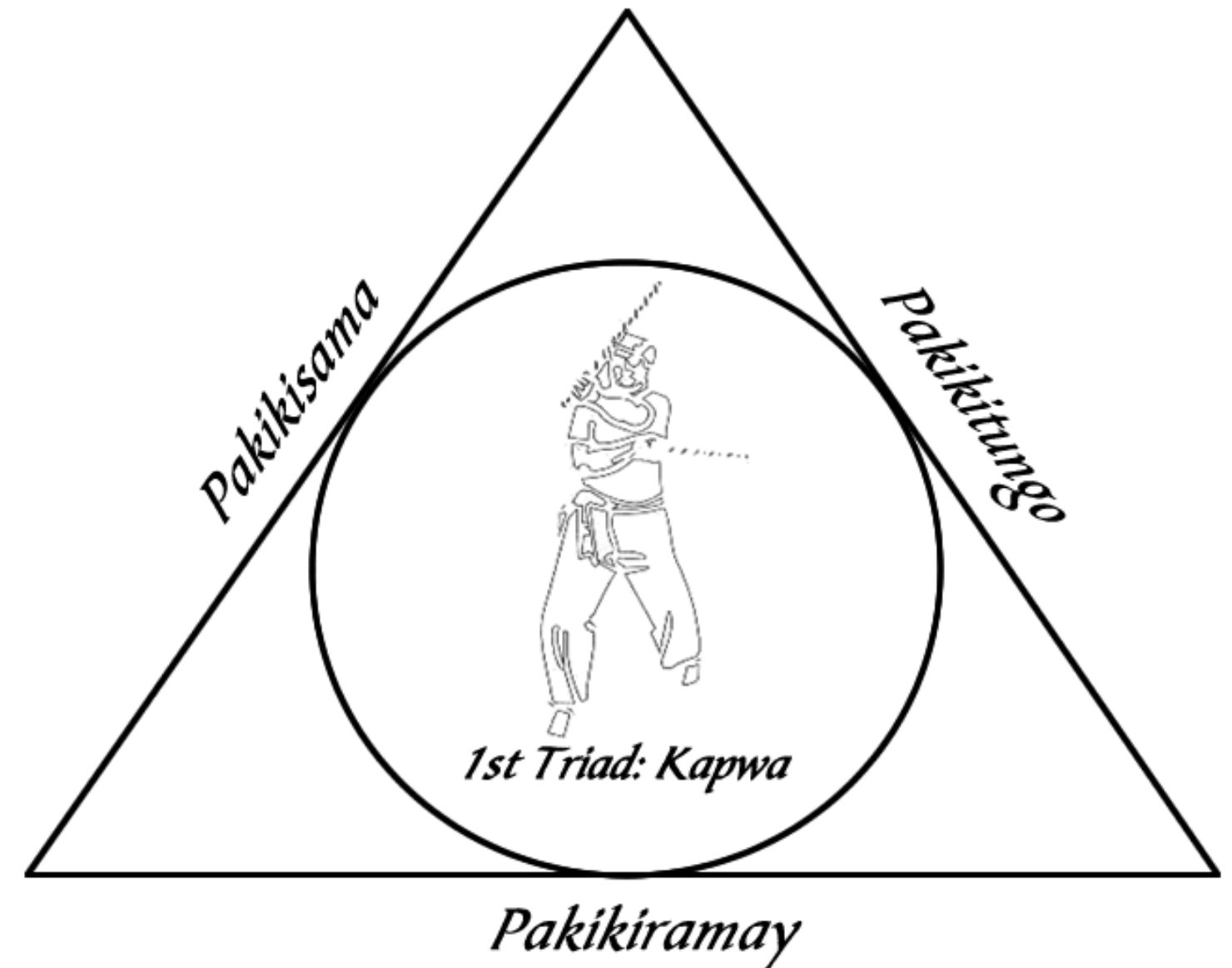
For martial artists, the restraint being spoken of here, however, is not the restraint of the weak by the strong. Rather, it is the self-imposed restraint of the power of the practitioner. It is the willingness to refrain from using one's power to impose one's will upon others against their own desires. Self-restraint is in a sense the embodiment of acting responsibly. It does not mean, however, that the martial artist should always be passive especially if such passivity entails inaction in the face of what is wrong. On the contrary, even as the martial artist is expected to act

with restraint and responsibility, he or she should also take a stand for what he or she believes to be right.

In this cultural model of *asal*, three major themes are ex-

plored here. These are *kapwa*, literally meaning other, *damdamin* literally meaning feelings, used here to denote emotions, and *dangal* or honor. Each of these

themes is exemplified by normative behaviors, or appropriate ways of behaving in relation to others.



KAPWA: The Self in Others

Taking others into consideration is part of the indigenous value system, captured by the term *kapwa*. *Kapwa* connotes self-in-others, in other words, one is defined not solely by one's self but also by

one's relationship to other people. We are who we are, not only because of who and what we say we are, but also because of the way we relate to other people around us. There is therefore a constant

feedback between our behavior and their reactions to us. *Kapwa* is exemplified by three normative behaviors: *pakikisama*, *pakikitungo* and *pakikiramay*.

Pakikisama

This ideal of self-restraint and responsible behavior is given further expression in the normative behavior known in Pilipino as pakikisama. Pakikisama literally refers to coming along with someone. It means in one sense subordinating one's own pride, ego and desire to give way to someone else or to help that other person. Pakikisama also connotes concern for others' well being, as well as being supportive of and helpful to these others at all times. It does not mean bowing to peer group pressure, especially if giving in to these pressures involves compromising moral standards. Such accommodation under the circumstances is only temporary especially if the outcome of the circumstances is not within one's control.

To subordinate one's own pride, ego and desire is not easy to do at all, especially if one is practicing martial arts. Martial arts practice, when taught and done correctly can increase one's physical capabilities. This in turn can feed one's self-pride, boost the ego and increase the desire for recognition. For some, this can even lead to the desire to be feared. The danger is that the way to fulfill these desires, gain recognition and increased self-worth is through the use of one's personal martial power, often at the expense of oth-

ers. Thus, in practice, the instructor leading the training constantly admonishes the students to exercise control. On a practical level this is for the protection of training partners. But on another level, the exercise of control also has to do with maintaining amity and harmony with fellow students regardless of skill or rank. Students with poor control and the tendency to hurt their partners are dealt with either by suspension or expulsion or else by being ignored by everyone else, including the teacher. Hindi magaling makisama (does not get along well) or else hindi marunong makisama (does not know how to get along) are the pronouncements upon such behavior. A martial artist who is marunong or magaling makisama (knows how to get along/can get along well) acts with restraint during the appropriate times during training. Sometimes, however, pakikisama may also entail having to acknowledge and put up with others' personal limitations. Pakikisama in such circumstances involves putting off dealing with the errant fellow member for a time, possibly until he or she realizes the error of his or her ways (which may take a long time) or else talking to the person concerned away from the presence of others about his or her behavior.

Pakikisama is not for

students alone. Even the instructors and teachers of the martial arts have to learn how to get along with each other for the sake of their students and themselves. Issues of pride, ego and desire become magnified when the individual begins to teach martial arts because of the presence of students who are willing to listen and obey what the teacher says, at least as far as martial arts practice is concerned. Thus, in order to increase one's own stature at the expense of others, backbiting begins to take place. Instructors put each other down even in the presence of students and begin interrupting each others' teaching sessions (if they happen to be from the same club) simply in order to show off. Such behavior should not be allowed to take place among martial arts teachers. Instead, the teachers should take the lead in modeling pakikisama for their students. In this way, their credibility is enhanced and their teaching becomes more real.



Pakikitungo

To able to do the Filipino martial arts well, one has to have a sense of flow. That is, movements and techniques follow each other seamlessly, with minimum pauses or breaks in between. To flow well, one has to be flexible and to be able to move from position to position, from stance to stance. Techniques emerge out of one's stance and position regardless of the style, since the possibilities of executing them successfully are dependent on where one is at any given moment. Hence, footwork and position training are of the utmost importance. Power is also important, but the proper delivery of power in techniques also depends on positioning and footwork.

To flow properly is to be able to adjust to the partner's (or opponent's) movements. Each movement from the other should spark a response in the practitioner, such that openings are instantly seen and acted upon. At the same time, the response to these openings is defined by the situation. In teaching, these openings are pointed out to the student so that he or she can correct these weaknesses. In partner training between classmates or peers, these openings may even be offered so as to provoke particular responses that leave their own openings. Similarly, peer partner training is also useful for learning how to adjust one's self to another person's location and movement at any given time in such a way as to minimize one's openings and exploit the other's own openings. In a combat situation, openings are to be exploited quickly, efficiently and whenever justifiable, as ruthlessly as possible.

Various training and fighting skills (single stick, single sword, stick and dagger, sword and dagger, double stick, double sword, long weapons, improvised weapons, hand strikes, foot strikes, grappling, throwing) have this concept of flow at their core. Movement, sensitivity and a sense of being in the moment are developed through various drills that in turn are based on the concept of flow.

The ability to flow in the Filipino martial arts stands as a useful metaphor for a normative behavior known as **pakikitungo**. **Pakikitungo** has several meanings:

- To adjust;
- To act humbly;
- To relate with other people humbly;
- To deal with critical situations appropriately;
- To maintain grace under pressure.

To adjust: During skills training, partners adjust continuously to each other, learning to read intention and react accordingly. Partner training enables both participants to keep improving their timing and accuracy of response. Beyond skills training, however, the ability to adjust is valuable in daily life. A carryover of the ability to read intentions in training is the ability to read other people's actions and to adjust accordingly. It takes a fair amount of humility and self-control to be able to do this, since we are not always in command of the situation. To be able to adjust and flow well, one has to be careful with what one says and does - in a metaphor-



ical sense, choosing one's verbal and social foot-work carefully.

To act humbly: Humility is espoused as one of the virtues of the martial artist of any style. In a way, the practice of humility is related to one's ability to flow. It takes a great deal of sacrifice of our ego to accept that our positions may not always be perfect and to move to a better position instead of just simply standing there and slugging it out. In relating to others, acting humbly is also a social expression of physical training: to flow and move to another position is analogous to acting humbly and to concede our position for now, in view of a greater objective, which is harmony with our fellows.

To relate to other people properly: In physical practice, flowing requires the ability to exchange techniques properly and in the correct manner. One reason is of course the safety of both practitioners. It can be argued that overdoing this can lead to poor technique; but actually, on the other hand, if proper defense is taught, then there is no reason why practice cannot be realistic as long as both partners temper their intention in other to protect each other (and prolong practice time). Similarly, inasmuch as we control our execution of techniques in practice

so also are we careful with our words and actions so as to be able to relate to others properly. Self-restraint, good manners and humility enhance our relationship with our training partners; they should also be the hallmark of our dealings with other people outside of our martial arts circles. The irony here is that in cases of danger or threats coming from other people, we can then lessen our restraint and be as forceful as the situation demands, without overstepping legal and ethical boundaries. This is still part of being humble - to have the demeanor of doves yet the ferocity of tigers when necessary.

To deal with critical situations appropriately: Diskarte is a local slang term signifying the ability to discern a situation quickly and to act accordingly. Originally applied to card games, diskarte has become a part of one's repertoire of social skills. It is also an appropriate term for the

sharpness of eye and sensitivity to the situation demanded during the training process, such that the practitioner can read changes of intent given off by the partner and act accordingly. Also, in a potentially dangerous situation, to be magaling dumiskarte means that such a person can read the potential danger and take steps to protect himself or herself. Diskarte applies not only to the training process but also to everyday social relationships. Part of being able to use diskarte is to pick up the changes that may happen in our relationships, such as potential conflicts, and to act quickly to defuse them; which may also include being gracious to the other party involved and giving way for the moment.

To maintain grace under pressure: Martial arts training in general is also about maintaining one's composure under pressure. The training process can indeed be

demanding, since the practitioner's entire being is put to the test, physically, mentally and psychologically. In training, the purpose of the pressure is to improve the overall state of the practitioner. Outside of the training hall, pressure comes upon us in different ways, and as a consequence of events and activities beyond our control. The ability to maintain grace under pressure should be the same inside and outside of the training area. This grace should be extended to all other people and should be evident in the way we treat them. Do we snap at everyone around us when feeling the pressure? Or can we maintain a state of calm and grace regardless of the way we are treated by others? How we react in these situations says a great deal about our character and whether our martial arts training has indeed changed us for the better - or worse.

a so-cially cohesive unit, then this would not be a problem since the unity of the membership is clearly proven under pressure. To a great extent, in many of the local martial arts groups in existence here, this is true.

But this sense of empathy can be extended further. What is the reason we train in martial arts? Why do we do this? For whom do we train? Who gains from all this martial knowledge?

We have two answers to the questions above. We can do this for ourselves...or we can do this for others. But there are some ramifications to these answers as well. When asked why we train in martial arts, it is common to all of us to say that we are training to learn how to protect ourselves. Thus, we train for ourselves. Our agenda is self-defense...and it ends there. Another answer heard nowadays is that we train in order to become fitter. Physical fitness (losing weight is one way to achieve it) and health maintenance are now a main part of our agenda (Inevitably, one will have to spend for new clothes as one becomes fitter). Again, we are training for ourselves. Another answer also heard nowadays is to excel in a sport. This is especially true for the martial arts that now have a sporting element. Professional martial athletes, especially those playing for the country, are supported by their institutions. Thus, to be able to play in a sport one loves and be paid for it, not to mention the recognition that comes with success, is certainly motiva-

tion for practice! Granted these are good and proper reasons - and yet they are only reflections of our personal agendas, our personal goals in learning the martial arts.

Who benefits from all our training? Sometimes we train directly for ourselves as seen above. We learn to defend ourselves. We become fitter than before. Again we are the direct beneficiaries of our own efforts. Sometimes though, we train for others. By this, I mean that we train so that other people may admire us for our accomplishments. We strive to become better-looking to become more admired and sought after. We desire to win and win and win so that our families would be proud of us. Though we train for others, we are still the beneficiaries - and so we actually train for ourselves.

To be truly able to do this for others without allowing personal ambition, desire and gain to get in the way requires that we begin to look outward from our own selves and to empathize with others, especially those who have less in life than we do. Pakikiramay as proactive compassion, as contrasted to responding to crisis, means that we take positive steps to look after the welfare of other people. Because of our training, we become stronger and more powerful (hopefully) in many ways that others are not. But with our strength and power come responsibility. This means that it is no longer enough to simply gain strength and power through training: we should also learn how to

harness what we have gotten from our martial training for the empowerment of others as well.

I know of two fine FMA practitioners whose students come primarily from the urban poor. They don't get paid for their teaching: but they love their students and look after them. I believe that without their presence, perhaps many of the young people who train with them now would be going astray. Another FMA teacher I know runs programs for ladies self-defense on a regular basis. Granted that many of the enrollees cannot afford to pay much for instruction, he still continues to teach regardless of the time and effort involved and relatively low pay. Still another FMA teacher devotes his time supporting the programs of an NGO and he does this by teaching the community children where this NGO has established a presence, free of charge.

It is this sense of linking with others that should characterize the way we practice our respective martial arts, regardless of country and culture of origin. Through pakikisama, pakikitungo and pakikiramay, we learn to look beyond our own desires and objectives in learning and teaching the martial arts. We learn that we are not in and of ourselves, rather that we are part of a larger community. Our training should not only make of us stronger and more powerful individuals but also better members of our respective communities.

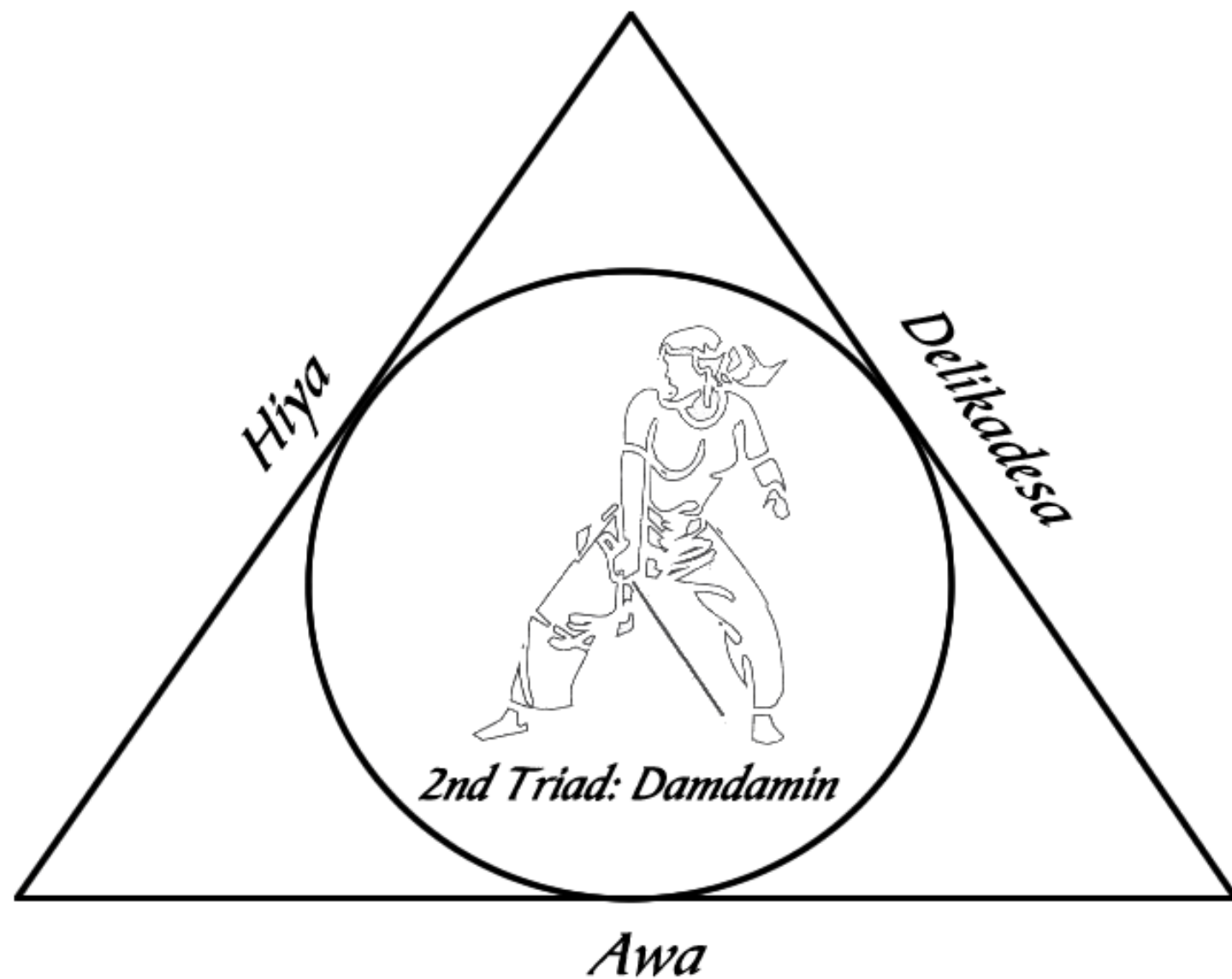
Pakikiramay

The closest translation of pakikiramay is compassion. Yet, as most translations go, it is far from perfect, for there are nuances that are difficult to capture in English. The root word of pakikiramay is damay. Damay has many shades of meaning, but it translates as being involved with someone else's activities, fortunes or misfortunes. Some usages are as follows: dinamay siya - he/she was thought to be involved; damayan - involvement with each other; huwag mo akong idamay - don't involve me. Pakikiramay as compassion therefore is not only the feeling of

compassion but specifically connotes active involvement in times of crisis. Thus, nakikiramay kami sa inyo literally means we are one with you in this moment of crisis. As a normative behavior, it is quite close to pakikisama and pakikitungo, both of which were discussed earlier. It is, however, more specific as contrasted to the first two. Thus, pakikiramay is expressed when people rush to help during a road accident. Pakikiramay is expressed when a friend needs comfort and encouragement during an emotional crisis. Pakikiramay is expressed when sharing what you

have with others in need.

Although in ordinary usage, pakikiramay can best be described as crisis-oriented compassion, how can it be applied to martial arts practice? Since pakikiramay is about active compassion (compassion in action), a certain sense of empathy for the other is needed. On one level, pakikiramay is extended to one's martial brethren. Thus, accidents and mishaps in the club (or dojo or gym or school) should be met with active involvement in the condition of the person who suffered the accident or mishap. If the club were



Damdamin: Emotions in Culture

We often say that rationality is using logical thinking divorced from the emotions. However, in everyday life, that is not always true. Emotions often balance out the logic we use to make decisions. Emotions help us address the moral and ethical, and this includes the martial arts as well. Damdamin refers to the emotional imperatives that form part

of our value system. Damdamin is an integral part of the process of judging an act as good or bad, its appropriateness, its justness (or not) and so on. Damdamin also forms part of the intuitive evaluative process we call dating (literally arrival). Thus, we say of a person who's coming on too strongly (as in loud and overbearing) "Ang lakas ng dating!"

Similarly, a shy and timid person is "Ang hina naman ng dating!" If someone does something we don't like, we say "Ang sama ng dating nun, ah!" (Literally, that action came across negatively). This section of this model addresses three emotional normative behaviors: hiya, delikadesa, awa.

Hiya

At some point in one's martial arts training, he or she will encounter issues in relationships with other martial artists that involve face. Face refers to one's perception of how he or she stands in relation to others. Face involves one's sense of amor proprio - a degree of personal sensitivity to one's position. It is a metaphor for how we see the way others see us - a social form of our physical faces.

Why is face so important for the martial artist? Because it reflects issues of accomplishment and individual standing: In the martial arts world, one's standing is based on one's achievements in his or her style. It follows that the more one has accomplished, the more one's status increases. One gains more face as a result. Accomplishments in the martial world may be based on any of several areas: being a consistent tournament champion; being well-known for having used his/her art in real-life situations; being an effective teacher; and so on. This is by no means an exhaustive list, but it does reflect some of the many ways in which our arts have shaped the way we see ourselves and see others.

If our sense of face can be built up as a result of the recognition of our accomplishments by others, it also follows as well that it can be eroded as well when people refuse to give due recognition to what we have done or worse, denigrate or downgrade it. Thus, a well-known martial artist becomes the subject of whispering behind his/her back: "Hindi naman talaga yan magaling." (He/she's not really

that good); "Ala yan, kayang kaya ko siya." (He/she's nothing, I can handle him/her); "Kaya nanalo yan, niluto yung laban." (The reason he/she won is that they cooked the tournament [a slang term for arranging the outcome in advance]). The issue isn't whether these allegations are true of any martial artist or not - the issue is how these happenings affect us, both personally and in our relationships with others.

The sense of face is not, however tied exclusively to issues of recognition of accomplishments. The act of acknowledging or refusing to acknowledge, the existence of other people is another areas in which face matters a great deal. Thus, to greet someone is to give them face; to ignore someone you know well is to take away face.

While often translated as shame or embarrassment, hiya embodies more than these two emotional conditions. Hiya is part of the emotional dimension of our relationship to other people. Thus, we judge relationships using hiya as part of the matrix of unspoken yet real norms. For example: "Wag na, nakakahiya naman..." may mean that the speaker is declining a favor because it may be potentially embarrassing for him/her to receive it - whether or not the speaker may actually want it. On the other hand, the speaker may be declining for formality's sake, only to accept it when pressed to do so - and so that the giver ay hindi mapahiya (will not be put to shame) if the speaker stands firm on the refusal to ac-

cept the favor.

"Napahiya ako!" means that the speaker has been shamed. To utter this also means that the speaker is angered by the cause of his/her shame. Anger, apart from embarrassment and shame, may also factor in one's expression of hiya. Under particular circumstances, hiya leads to anger, which in turn may lead to disruption of relationships, unless the situation is addressed. Corollary to this is the utterance "wag mo akong hiyain!" (Don't embarrass me - which poorly captures the emotional nuances in the original phrase).

On the other side of the coin, while one's social face is eroded because of hiya, it is also possible to be proactive and make sure that the other's face is kept intact. "Bigyan mo naman ng kahihiyan" is a reminder not to embarrass another person. While it literally means giving someone hiya, in this context it also means ensuring that the other's face is kept whole - and if it were possible to add to that face by building up the person, then it should be done.

There are other many other nuances of hiya that cannot be addressed completely here - but the main question remains - what is the relevance of understanding hiya for the martial artist (of whatever art)? We do have to remember that our practice of martial arts is not solely about the pursuit of personal power, in this case defined as our capabilities to inflict harm or control it. Beyond the attainment of fighting or self-defense capability

are questions of ethical behavior - in which the notion of hiya plays a part.

Thus, although we learn to become stronger and to develop our techniques, we should also learn to temper our character as well. In this case, it means that as we become more proficient in our martial art, we should also grow in our ability to get along with others. Although on the one hand, it

means learning how to treat others well, it also means re-straining one's self from unduly embarrassing or shaming another without cause or reason.

This last phrase is a tricky one. At times, we will be in situations wherein no matter what we do or say, someone will be embarrassed. These may be unavoidable - but it is up to us to decide whether or not to seek out such

situations. However, in most cases, we can always choose what to do with our relationship to someone else. It is because we have access to power that we are also responsible for what we do with it. If we can win and yet allow the other to keep his/her face, then we have acted responsibly with what we have learned.

Note: *I am indebted both to my father, Dr. F. Landa Jocano, and to one of my professors, Dr. Elizabeth de Castro, for stimulating discussions on the nature of hiya, from the perspectives of cultural anthropology and psychology respectively. Any mistakes made here are mine alone.*

Delikadesa: Space in Martial Arts Training

All the different forms of martial arts have as one of their core skill sets the control of space. The way space is controlled is exemplified by the following elements:

1. Ranges or distances at which techniques may or may not be effective. Some techniques work better at certain distances, while others are flexible enough to be adjusted for differences in distance. Thus, kicks work best within the range of one's extended foot. Punches and strikes are ideal within arm's reach.

2. Ideal positions or angles from which to deliver techniques. These ideal positions are defined in terms of control of a particular point in space, such that the delivery of the technique is unimpeded. Examples of ideal positions in FMA include the outside of an opponent's position such that his or her arm holding a weapon

can be trapped or closed down (what in some styles is called sirada or closed).

3. Movement patterns are ways to control space, whether through the use of the feet (footwork patterns and methods) or through the hands (exemplified by different hand movements and positions, movement being defined by the transition between positions).

Through these elements, techniques come alive as means to control the space of an opponent and ultimately the opponent's body. While punching (linear), striking (circular), kicking, locking and throwing are how we often see techniques (and how we are taught), these are actually individual movements. What makes these movements more effective is the mastery of space.

The control of space is often situational. In an encounter, there are circumstances that would lead to the use of particular

movements and strategies as ideal means of controlling space. Distance, angles and emotional states (to name three) are elements that play critical roles in the encounter. I include emotional states since the perceived emotional state of the other person as well as your own may influence the result of the encounter. This requires sensitivity both to one's own feelings and states and to the state of another person. Thus, in training, we are often admonished to relax and allow our bodies to do the movements. What is not often taught in a systematic way is how to perceive the other person's emotional state through their body language. A person who can sense an opponent's emotional state immediately even if the other person is trying to hide it, has an immense advantage in an encounter.

I began this discussion with physical space since in many ways, individual behavior is everywhere governed by a sense of place. This sense of place is what shapes our

choices of action, in some cases, moment by moment. In an encounter, creating more space (as in leaving as quickly as possible), is certainly a desirable option, since the goal of training should be the ability to survive. (Being absent at an encounter certainly increases the chances of survival). If leaving is not an option, then being able to use space in order to overwhelm an attacker is necessary in order to maximize survival.

Similarly, this sense of place and social space is a necessary part of our being able to get along with our fellows. In many ways, this is what constrains us from doing and saying things that would cause trouble or create rifts in our relationships. In Pilipino, we would call this sense of place delikadesa, adapted from the Spanish word delicadeza.

Delikadesa is the norm that governs refinement of behavior or acts of propriety. It is shaped both by a sense of self, that is by how one sees one's self, and by the sense of one's standing in the community. The sense of selfhood referred to here encompasses the way we see and deal with ourselves, our self-image if you will, including our sense of self-respect. It is our social face, the complex whole that encompasses both public image and inner feelings. In this respect, there is no gap between - the public image and inner feelings are part of a continuum. The concept of hiya probably best captures this continuum between the inner and the outer aspects of our selves (see previous article in this series). Hiya as an emotional state is also rooted in one's public face. The more face is eroded by social circumstances, the more painful for the person so treated.

While hiya refers to the often painful feelings of embarrassment, shame, hesitation and doubt, delikadesa refers to the sense of place, a kind of refinement or sense of propriety. In a way, to act with delikadesa is to act appropriately according to the situation. Delikadesa is based upon one's grasp of a situation and how to best act in response to it. Delikadesa enables a person to navigate social situations. However, this requires a keenly developed sense of place and metaphorically, a sense of space. This sensitivity and appropriate action are in turn guided by a strong sense of ethical behavior.

Examples of delikadesa include knowing when not to press an issue because it would not be appropriate; when to give way as a matter of respect and courtesy; when to act in the interest of another. Knowing what course of action to take is developed over one's life-time. It is learned both by watching what other people do and by being told what is right and wrong. However, while delikadesa involved doing what is appropriate at the right time, one may also choose to not do so. Such actions are deemed walang delikadesa and such a person is colloquially labeled makapal ang mukha (literally thick-faced). Such a label means that the person so called is callous, having no regard for how other people feel. One example I have personally witnessed was when a visitor to a martial arts class decided to take in on himself to correct the stance of one of the students without having any explicit permission from the teacher. The student naturally was affronted and told the visitor that if anyone would correct him, it would be

his teacher, not the visitor. Another example was when a long-absent student returned to his club practice and began ordering about the beginner students. The teacher noticed what he was doing, called him over and in no uncertain terms, reminded him that since he had been gone a long time, he should at least review what he had learned before he would be allowed to assist in teaching the beginners. The student didn't take it very well and didn't return anymore. Other examples include boasting about one's accomplishments, all too often common among martial artists.

The lack of delikadesa has its consequences, the least of which is possible ostracism. People would refuse to deal with someone who does not act from a sense of place and in fact, such behavior can provoke conflict on many levels. Relationships are broken; friends become enemies; former lovers now hate each other; and even families are torn apart.

What relevance does this discussion on delikadesa have for the practicing martial artist? We train in the ways of power; we train in how to improve our strength and execution of techniques. We strive to grow in our skill level. For the more competitively inclined, upgrading of sports technology as applied to martial arts is a must. Does having delikadesa really make that much of a difference in our practice of the martial arts?

As martial artists, it behooves us to act wisely and think clearly about our relationship to other people. Ideally a large part of our sense of selfhood should be defined by our sense of honor (dangal). To act with honor (mangangangal) is to act with due concern and respect for someone else's face

or standing. It is to behave knowing one's place in a setting and not to be unduly pushy or else act in any other dishonorable manner. Thus, as an example, it involves giving face to a teacher when visiting a martial arts class. One of the best episodes I have witnessed was when a martial arts teacher was visiting a class that his friend, another martial artist, was teaching. The first teacher offered to be

the dummy for the techniques that his friend was teaching the class. In doing so, he gave face to his friend in front of the students. At the same time, both men were able to learn from each other's respective styles.

Ideally, martial arts should be more than just the practice of fighting skills. While the physical skill is important (or these would not be martial arts anymore), the

martial arts should also be vehicles for developing a sense of responsibility for one's actions, for consideration towards others and for developing and refining ethical standards. A high sense of morality and ethical awareness on a base of constantly improving physical skill is what we should constantly be striving for.

For practitioners of Filipino martial arts (FMA), various terms in Pilipino can serve as a guide to developing the kind of mercy and compassion rooted in Filipino culture. Awa is a word for an emotional state that is crisis-oriented. The closest translations are pity, compassion, mercy, kindheartedness and sincerity, depending on the context of use. In general, awa is crisis-oriented; as an emotion, it is other-oriented, since (ideally) it is supposed to be manifested when another person is in a critical situation.

However, the range of meanings attributed to awa also holds other meanings for the martial artist. Firstly, mercy and compassion balances and tempers power and strength. Martial arts, especially the FMA, train the practitioner to take the initiative, especially in potentially deadly situations. This is where the intelligent use of force comes in, as seen in the various training modalities

of the different martial arts. Inevitably, as we progress in our learning, we have to deal with and resolve the issues of force and power vis-à-vis responsibility. If we ever have to use what we have learned, at what point will our defense turn into offense? At what point will protection from assault actually turn into assault it-self? When we reach that critical point, we can choose to sustain our counterattacks until the assailant is driven off. Or, we can continue until the assailant is either injured or dead, because we have now become the attacker. Awa as mercy and compassion guides our decision-making, even in the heat of the moment. Out of awa, we can modulate our force; or we can choose to ignore our sense of awa and escalate our force. The choice is ours, but there are always legal and ethical consequences for each and every action we take.

Secondly, awa as kindheartedness and sincerity enables

us to go beyond the stereotypes of the martial artist as being obsessed with power and strength. In fact, awa allows us to use the strength and power we have gained in practice proactively for the good of other people. In many instances, martial artists have looked for ways in which to use their skills for the benefit of others in the community. Thus, we find them teaching their skills for law enforcement, civilian community peace and order (barangay tanod), women's self defense, etc. In this case, inculcating awa as a guide not only for training in martial arts but also in daily life has led to the transformation of the search for power and strength into the quest to make a difference in others' lives, from being self-centered to being other centered.

To be maaawain is not to be weak, as quoted at the beginning of this article. Rather, to be maaawain is to rely on a strength that goes beyond mere physicality, that has its roots deep within the person.

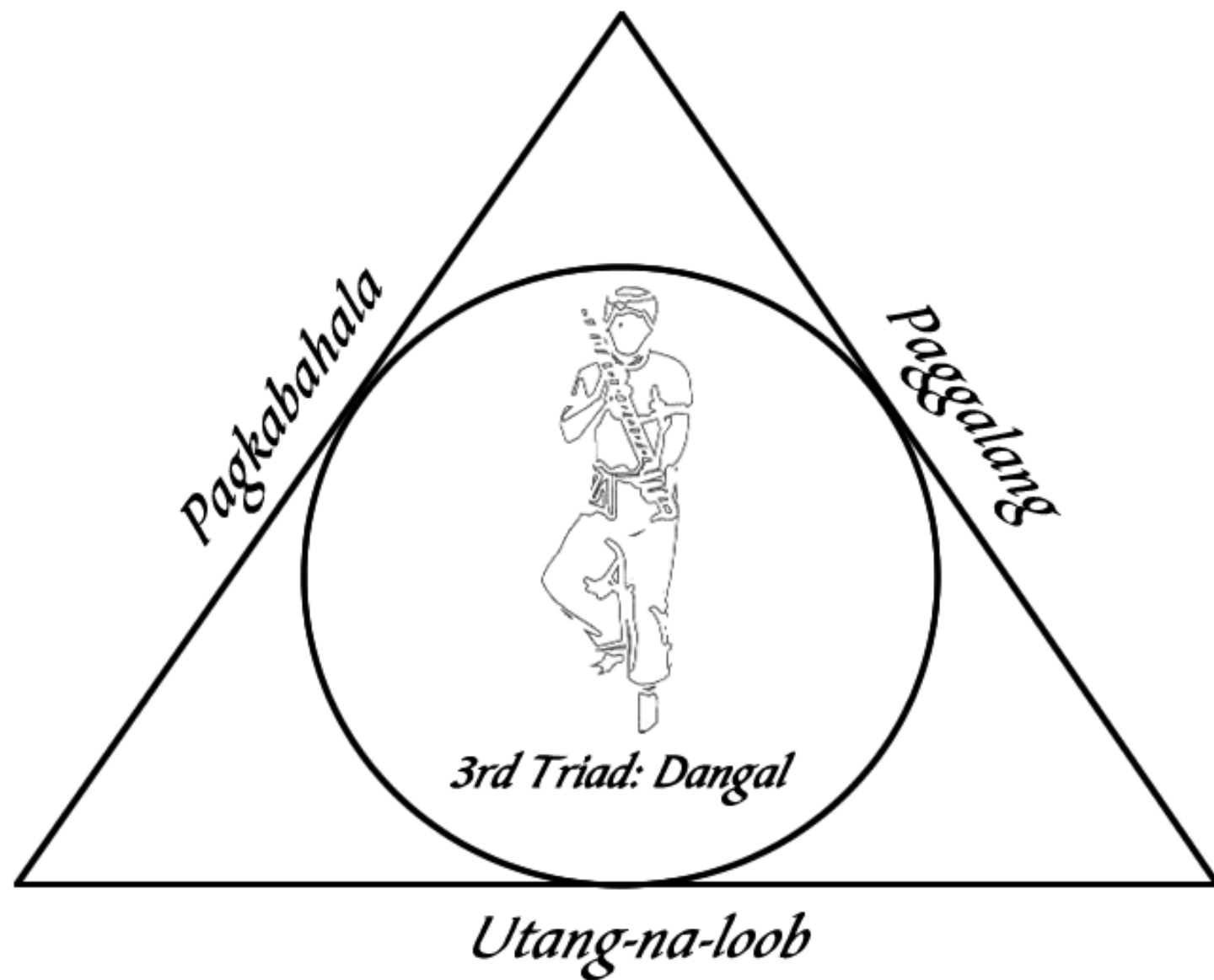
Awa

"Mercy is for the weak!" thunders the villain in the movie *The Karate Kid*. This phrase echoes a common perception among many, that to show mercy and compassion is a sign of weakness. Or is it? At their core, the various martial arts are about power. On a physical level, they are about imposing one's will on another person while avoiding the imposition of someone else's will on one's self. Thus, the different drills and techniques always have an attacker and a defender; the attacker moves to initiate aggressive action (punches, kicks, grabs) while the defender responds with blocks, parries and releasing techniques. Both attacker and defender

go through a set pattern of movements that would eventually lead to free-style attack and defense. Variations on this theme abound, with some teachers showing their students options that range from restraining the opponent to actually terminating them. With this range of choices of techniques, the student is actually being taught that there are many ways to deal with an opponent (or opponents).

However, in the quest for power and strength, it is all too easy to forget the subtle lessons being taught by the martial arts, that power and strength need to be balanced by mercy and compassion. Power for its own sake all too easily leads to the temptation

to use that power without thought or consideration for the welfare of others. This is magnified in martial arts practice since the expression of that power is through the use of physical force. Without mercy and compassion, the quest to gain power and strength all too easily leads to the inflation of the ego. I have been witness to the ways in which some martial artists of my acquaintance have, instead of improving their characters, become more and more egotistical as the years went by. What brought them up short was encountering people who were unmoved by their displays of ego and, as the American slang phrase has it, cut them off at the knees (metaphorically of course).



Dangal “Honor and the Martial Artist”

In this overview on the Filipino martial way, we come to the third major category of values in traditional Filipino culture: dangal, the moral and ethical dimension of Filipino social life. By the terms moral and ethical dimension, I do not necessarily mean that it is founded on any particular religious doctrine, but rather that it is socially constructed. Dangal refers to the concept of social honor and dignity shared in many communities in the Philippines.

In the previous sections, I have tackled different aspects of Filipino value system by examining different normative behaviors, such as hiya, delikadesa, awa, pakikisama, pakikitungo and pakikiramay and what these would mean for Filipino martial artists, i.e., Filipinos who practice martial arts, not just Filipino martial arts per se. In this concluding essay, I will tackle the concept of social honor and dignity, also known as dangal. Apart from the overarching

concept of honor, the normative behaviors that support this value will also be discussed in terms of what they imply for the martial artist.

A person is described as marangal when he or she displays dangal in daily behavior. The closest gloss in English is the word honorable, that is, to act with honor. The concept of honor in the English language connotes being consistent, that is, keeping one’s word all the time. This is especially

important for martial artists in general, since the martial arts, when learned properly, bestow a tremendous degree of personal physical power on the practitioner. It therefore behooves the martial artist to act in a manner consistent with what one has said he or she will do, even if it hurts. This is an indicator of responsibility and maturity and hence the capacity to control one’s self, an important facet of martial training (Morgan 1992).

In the Philippine setting, such a person is known as being isang salita lang, literally one word only. Such a person is known as being matapat or faithful and true to his or her word. However, this is but one dimension of being marangal or honorable. To be marangal is to act according to the following manner:

1. To know what is morally right; this means that when faced with a question of the right or wrong thing to do, one has to find out more about the real situation before making any judgments
2. Feeling what is morally right, that is to look at an act in the context of commonly defined principles of honesty, fairness, self-discipline and integrity
3. Acting in a way that is morally desirable, in other words, in

concordance with the first two principles above.

For the martial artist, this has implications about when to act and how, and not all actions need the use of martial skill. However, it is the manner of thinking and acting as a martial artist should that makes a difference. It is in the application of the principles of dangal, as well as its supporting norms, that should make a practitioner stand out among others. It is not that there are no honorable people among non-martial artists; it is that a martial artist should be more honorable than others. This sounds easy to do but is difficult in practice.

I know of several cases wherein martial artists (no names or styles mentioned here) of my acquaintance proved to be men and women of impeccable honor. It could be said that they were people who were isang salita lang. Whatever they said they would do, they could be relied upon to follow through with their promises. This extended from the most trivial or mundane to the most critical. One group, for example, with whom I had the pleasure of working, was known for its honor in the use of time. If an appointment was set for a particular time,

the members would show up at least thirty minutes ahead of time, so as not to cause the other party inconvenience by waiting. Another individual, a Master himself, was also a craftsman who made weapons for training and actual use, also is a person of isang salita lang.

On the other hand, I have also known others who were skilled practitioners and yet their actions often left something to be desired. They would agree to one thing and then doing another, and when taken to task for it, would make all sorts of excuses and reasons for their actions. It could be said that hindi sila isang salita, or that they were not of one word about their actions. The phrase has some interesting connotations - if you are of one word, you are consistent. Your actions reflect your words. If you are not of one word, then you need to explain and justify why you are not consistent - you need many words to do so.

Dangal as a concept is concretized by the following behavioral norms: pagkabahala, paggalang and utang na loob (Jocano 1997). These have to do with empowerment, respect and reciprocal obligations respectively.

Pagkabahala

Pagkabahala is rooted in the term bahala, which means to take charge or to be responsible for. This concept should be of interest to martial artists, since on a deeper level, our training should take us beyond memorization of techniques to learning how to take

charge of critical situations (which is why there are two person training practices, from drills to free sparring). Thus, one can hear bahala ka na diyan, which means you’re in charge. This can be a form of empowerment, as it can mean confidence in one’s abilities.

For some arnisador that I know, this was a boost to them, since this was uttered in the context of allowing them to teach a class. This marked the transition from student to teacher and the recognition that the student was now capable of making it on his own, provided

he still maintained his ties to his teacher. Ako na po ang bahala is a statement of confidence in one's abilities - and one's teacher, since ideally one shouldn't be saying this without being sure of what his or her teacher has taught.

Pagkabahala is also seen in how senior students watch out for the welfare of junior students, and in how the teacher in turn will look out for all of them. Perhaps the best way to show that this norm has been internalized is when it is transferred to situations outside of training. It reflects on the teacher and the kind of training received when the students are recognized for the difference in their character - in their willingness to watch out for others and to look out for their welfare.

Pagkabahala in martial practice then means that students - and teachers watch out for each other. The teacher shows pagkabahala to the students by watching over every facet of their training, ensuring that their training is up to the standards required by the style. The student shows pagkabahala to the teacher by supporting the teacher, and wherever possible, meeting the teacher's needs. Bahala sila sa isa't isa - they take care of each other.

Students also watch out for each other - by supporting each other in training. As training partners, students have implicit obligations to bring out the best from each other, by mutual training. This means mutual encouragement and mutually pushing each other

to do their very best. For students for whom this is part of their dynamic, this mutual encouragement and pushing means meeting with each other for additional training outside of class hours. For at least one group I have known, this extra training time would take up to 6 hours at a stretch. Over time (at least 6 days a week) this has resulted in tremendous gains in their skill levels. Pagkabahala also means that students ensure that they do not injure each other even as they push each other harder and harder. Tempers have to be controlled so that even when accidents happen, they would not be taken personally and instead as learning experiences.

dent happens that reveals the weaknesses otherwise hidden from view. Because of the respect shown to the position, it can take some time for the person to be aware that he or she is losing that respect.

Then there is the respect that is internal. This means that the respect for another is not solely due to the position the person occupies - it has to do with who and what the person is. This is because people see the person for who and what that person is, even if he or she is not aware of it. This is because of the person's character - how that person carries himself or herself, whether he or she keeps his or her word - a person of utmost character. Such a person is said to be kagalang-galang, decent or respectable. In the martial arts world, respect is the twin of skill as one's social capital; you may be respected for your skill but not always for your character. However, it is one's character that determines whether people will truly respect you, not only for your ability but also because of the kind of person that you are. I have met martial artists of truly amazing skill and an even more outstanding character. They truly deserved the respect

they got from friends and students, not only because of their skills but even more so because of who they were as people. All of them were decent, humble, friendly and kind; they went out of their way to help those in need, at times without even thinking about the cost to themselves. Many were teachers; and many were students.

Respect is both vertical and horizontal. Respect running along the vertical plane means that a person may be respected because he or she holds a position higher than another; by virtue of occupying that position, a person is respected. This is especially true for martial arts teachers. Filipino martial arts Guro, by virtue of their being teachers, are respected due to their position in the martial arts hierarchy. In systems where there is a formalized ranking, there are clear indicators of positions such as various colored belts, the number of stripes on a belt, and so on. However, respect on a vertical plane does not only run upward: it also should flow downward as well. By this I mean that it is not only the student who respects the teacher due to the teacher's position; the teacher must also respect

the student because the student is a person and deserves to be treated as such. Again I have known both kinds of teachers, those who deserved respect and in turn respected their students, and those who demanded respect but did not respect their students in turn.

The horizontal plane of respect in turn refers to the way in which students (and Guro) treat each other. Mutual respect is important in the martial arts world; how one deals with fellow students is also an indicator of how one deals with other people outside of one's immediate martial circle. Do students treat each other the way they would want to be treated (the famous golden rule)? Do they mutually support and encourage each other? Or is training time a perpetual game of one-upmanship, a never-ending round of putting each other down (but not spending time in real skill development)? The way the students treat each other is an indicator of how the teacher models character for them. If the saying goes like father like son, then how much more is the observation like teacher like student true.

Paggalang

Paggalang or respect is something that we as martial artists become familiar with quickly. Upon starting training, we quickly become oriented to the way things are carried out in the training area. We learn how to show courtesy to the teacher and to the senior students we train with. In some schools, there are formalities that are explained to the beginning student, with the expectation that these would become part of the daily habits of the individual. I have visited schools where paggalang was clearly demonstrated by the teacher and his students to a visiting teacher from another style, in that he and his students showed their courtesies to the latter. In other schools that I know

of, the respect was not as formal, but it was very real in the way the students and teacher treated each other. Finally, I have visited some schools where there was, shall we say, very little in the way of respect demonstrated, unless you could count the respect of a gang of friends (barkada) as being in this category, for that was what the school was - a barkada.

Respect comes in two forms: external and internal. Respect is external when it comes from outside - you respect a person because of the status or the position the person occupies. This is evident when dealing with people in institutional settings, for example offices. People will show respect to the office of the person,

not always to the holder of the office. Thus an elected leader may be shown respect because of the person's being an elected leader - but that may end there if the person is known to have character issues. Similarly, a martial arts teacher may be shown respect because of his or her position - but if the said teacher has known character flaws, the respect usually ends at the position occupied by the teacher. I have known teachers who were respected because they were in a position to teach - but respect from their peers was another matter. Character flaws have a way of being noticed by one's peers and soon word gets around. The only time a person will be confronted about these will be when an inci-

Utang-na-loob

Utang-na-loob, translated as debt of gratitude, is the third pillar that supports the concept of dangal. It is a reciprocal relationship of mutual obligation, often binding two or more parties together. In the everyday setting, an utang-na-loob relationship is incurred when one party does something for another that cannot easily

be repaid. Thus, saving the life of a stranger puts the latter into one's debt, an utang-na-loob that is not repaid by mere financial means, but rather by an equivalent action - or even a series of actions. However, most people see this as a one-way relationship - the one to whom utang-na-loob is owed has the upper hand. It is not unusual

for this to be abused, in that the one to whom utang-na-loob is owed can twist the relationship to his or her own advantage. Eventually the debtor becomes tired of the whole thing and conflict ensues.

Ideally, however, there should be a reciprocal relationship. In its idealized form, an utang-na-loob relationship sets into mo-

tion a series of actions in which both parties perform a series of actions beneficial to each other. This becomes relevant for martial artists. Students are obligated to their teachers for having agreed to teach them and for taking them under their wing. I have known teachers who went all out in supporting their students, even to the point of lending them things that they needed when times were hard. Their students reciprocated in gratitude by in turn going all out in supporting their teacher. Teachers of martial arts also in turn should reciprocate the support given by their students by teaching them to the best of their ability and according to the student's capacity to absorb the teachings. However, be warned: like in all human things, utang-na-loob is also subject to abuse. Teachers are known to take unfair advantage of their students; students have also taken their teachers for granted.

I have known students who were supportive of the teachers who agreed to teach them. However, something went wrong along the way. As it turned out, their teachers were fraudulent, passing themselves off as masters of their martial arts when in fact they were not. During their training time, the so-called masters acted as though they deserved the treatment given to them by their students. When the truth came out, the student-teacher relationships were broken and there was much bitterness over the whole affair.

Then there was the other side. Again, martial arts teachers I have known were also taken for granted by their students. The teachers were models of generosity and humility. But their generosity in teaching their students was not met with the commensurate support from their students. One student I knew was so stingy with his support he would not even

contribute to the teacher's fare for his travel. Apparently, these students believed that they were entitled to free tuition, and refused to consider the economic realities their teachers faced. Eventually, the teachers stopped teaching them and refused to have anything to do with them anymore.

In looking back on this overview of Filipino values for the martial artist, I wish to point out that they are not necessarily superior or inferior to those of other countries and cultures. They are, however, useful guides for daily living. In addition, while I speak mainly to other Filipino martial artists (not just practitioners of FMA), it is my hope that non-Filipino martial artists would learn something from this series and thereby gain insights into what we are as a people.

Mabuhay.



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Published since 1996, Rapid Journal is the only martial arts journal from the Philippines. Through the years it has maintained its standard by providing quality materials on the Filipino martial artist and his practice. With topics ranging from the internal arts of Chinese martial arts, to the exotic arts of Pencak Silat, it also places much emphasis on the indigenous martial arts found in the Philippines. Over the years, it has published articles which have made its mark in Filipino martial arts writing such as the works of Felipe 'Bot' Jocano, Jr.'s "Arnis: A Question of Origins"; Pedro Reyes', "Filipino Martial Tradition", and Ned R. Nepangue's, "Cebuano Eskrima", to name just a few.

A number of back issues are available while supplies last. Contact: Mr. Go directly at danielgo1261@yahoo.com or via his cell phone number of (0916) 425-8340. The cover and table of contents to every issue may be viewed in the Past Issues section.

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School Submission

The schools listed teach Filipino martial arts, either as the main curriculum or an added curriculum.

If you have a school that teaches Filipino martial arts, or you are an instructor that teaches, but does not have a school, list the school or style so individuals who wish to experience, learn and gain knowledge have the opportunity.

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We reserve the right to use any photo(s) as cover material or additional compensation. We also reserve the right to edit material and to crop photographs.

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Physical manuscripts should be typed in black, double spaced, and set to 1-1/2 margins (right and left).

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