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## More than Conquerors

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and his friends realize that the fight is not enjoyable after all. "Lunacy" is a somnambulistic chronicling of the past and present of a teacher of grammar and economics. The past flashes by, and he recalls his friends: ". . . where were they now? . . . the moon was now on the other side of the eaves. The piano notes sounded loud but far and haunting like a memory . . . outside, the moon painted the world with white silence" (p. 52).

Leoncio Deriada's stories entertain as they provoke thought. The familiar, the problematic are candidly presented by characters who pulsate with life as they face their respective purgatories. Although some narration (in the title story, "Summer in Ventura," "The Coin Divers," and "Lunacy") tends to lag at moments, symbols are unlabored, images highly suggestive. But always, Deriada has an insight to share.

The stories in this collection have appeared in various national and campus publications. Gathering them together into an anthology has been a service not only to the student and the teacher in search of new Philippine short stories to study, but also to the critic interested in the development of a talented writer of short fiction, and to the reader who will be won by the range of Philippine experience unfolded, and the array of characters who struggle and survive.

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MORE THAN CONQUERORS. By Edilberto K. Tiempo. Quezon City: New Day Publishers, 1981. 132 pages.

With the present clamor for freedom and justice, the second edition (revised and re-set) of Edilberto K. Tiempo's prize-winning novel, first published in 1964, is apropos. In *More Than Conquerors*, Tiempo writes of the Philippine resistance movement against the Japanese Imperial Army during the Second World War, of the problems of resistance and collaboration, of heroism. With masterful craftsmanship, he presents characters in the arena of choice, or in the darkness of prison cells, groping for reasons to withstand torture, deception or intimidation. To what extent, then, can the human spirit withstand anguish and ordeals? What strengthens men to endure unspeakable agony? These are the questions to which the novel addresses itself.

The resistance or guerilla movement is upheld by the sturdy and committed men who refuse to acquiesce to an uneasy peace through collaboration, choosing the life of guerillas in the hills over realtive comfort in the towns. Exemplar and leader is Señor Miguel Alonzo (Nyor Miguel), a lawyer and the editor of the anti-Japanese paper, the *Guardian*, in the last issue of which he

listed "puppets and held each one accountable for the kind of comfort he was giving the enemy" (p. 5). His prized possessions are a small printing press, a case of drawers, and other printing materials. He is of course the object of a Japanese manhunt.

The novel focuses on the loyal and unflinching Bantayan brothers, Andres, Pablo, and Jose. The youngest, Jose, refuses to divulge the secret army's headquarters. He dies by the Japanese torture device known as the "horizontal spread eagle," a painful crucifixion witnessed by his brothers. Pablo's heroism stuns Japanese officialdom, when he exposes their deceit at a Propaganda rally, recalling the murder of Jose: "Because to love your country as my murdered brother did, and as my brother there does — to love your country is a crime!" (p. 114). He is put into a long jute sack weighted by a rock and hoisted into the water. The Japanese captain uses several methods to break Andres' spirit, but to no avail. He finally offers sympathy: "I'm proud I'm a Japanese as you're proud of being a Filipino. I think I love my country as well as anybody. My tragedy, Mr. Bantayan, is this war . . . I don't believe in this war . . ." (p. 89).

Heroism of another type is shown by the Japanese colonel's woman. Convent-bred, she gets caught in the war, and has no choice but to be congenial to the conquerors. When Andres is commanded to dig his own grave, she asks the colonel: "Darling, why don't you give him to me? You've always admired my shooting. I'm sure I can hit him between the eyes" (p. 128). While slipping her hand through the colonel's arm, she grabs his Luger and pushes it into his side. As Andres runs into an alley, he hears a shot.

Of similar calibre is lawyer Augusto Sanchez, who openly greets Andres before the Japanese guard, fearlessly admitting a dangerous friendship. Manuel Lim is a Chinese mestizo whose father hides dirty money. But he solicits money for the resistance army, and breaks his customary silence by comforting Andres.

On the side of the collaborators, Paul MacFarland, the radio man, is spared the "stench of urine and feces" (p. 35). By simply reading on the air what the Japanese want him to, he "can live in the best hotel. . . although guarded . . . [eat] well and even . . . [have] female company" (p. 28). The puppet governor is a sponge and a nonentity. He lives a comfortable life with the enemy, while he protects his businesses. Belonging to the same breed is Ananias Sandoval, caninely devoted secretary to the Japanese high command.

An interesting character is Lieutenant Hayashi Nakamura, a bred-to-the-bone Japanese Imperial soldier, whom Tiempo uses to present the motives of Japanization in the Philippines: "Asia for the Asians," which Andres corrects as "Asia for the Japanese." As Nakamura puts it: "Japan's ultimate survival is inevitably linked with a clash with the west . . . economic victory was a moral victory, that an oriental country without firing a shot could

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

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

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

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

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

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

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