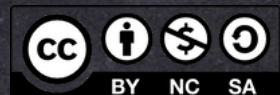


BERNAS ESTOCADAS

GLOSSARY OF ILONGGO TERMS

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Glossary

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Often in FMA communities outside the Philippines, especially where an eclectic approach is taken (borrowing techniques and drills from different FMA systems), non-Filipino speaking instructors often inadvertently mix terms from multiple Filipino languages and dialects without even being aware that they are doing so. This, coupled with words being written as they sound using local spelling conventions, often makes it very difficult for a student to track down the original meaning of the Filipino words being used. This can sometimes inadvertently alter the intended purpose or significance of a drill.

The Bernas Estocadas system is from the Negros Occidental region of the Philippines, where the spoken language is Ilonggo (also known as Hiligaynon). Ilonggo is a Binisaya language that is also spoken in a number of other Western Visayan provinces including Guimaras and Panay. Ilonggo is often said to be the “sweetest” language in the Philippines; and because they have a *malambing* accent (a Tagalog word meaning “soft or melodious”), speakers are said to sound peaceful even when actually angry.

Spelling of FMA terms is a fraught space, as already mentioned. However, it isn’t made any easier by the fact that vowel sounds like 'o' can be represented by 'u' and vice versa; or 'i' may be replaced by 'y'. It is worth noting that when writing Spanish loan words, authors will sometimes use the Spanish 'c' (eg. Combate) while at other times the Filipino 'k' will be used (eg. Kambyó), but the same words may be spelt either way (eg. Kombáte, or Cambio).

To eliminate some confusion, the majority of spellings used in this book, and glossary, come from the online *hiligaynon.pinoydictionary.com*, and the diacritics placed upon the words, which are often written without them, are provided to help non-Ilonggo speakers understand where the stress is placed for better pronunciation. Where no diacritic is provided the stress is usually on the penultimate syllable. Where a word has alternative spellings, both have been provided in the glossary so meanings are trackable.

Abakada (n.), the alphabet; often used to mean the “fundamentals” of an FMA system; see also *Abesedario*.

Abaniko (v.), to fan; to strike with a fanning motion; one of the four *Palabúlak* (flowers) or “vowels” of Bernas Estocadas.

Abante (v.), advancing.

Abesedario (n.), (or *Abecedario*), ABCs, basics, or fundamentals; see also *Abakada*.

Abierta (n.), open; an open guard position; the opposite of *Serrada*.

Agálon (n.), master.

Ákon (art.), my or mine; can also mean to acquire for oneself.

Alkontra Kargada (v.), (from *Kontra* “to go against” or “to oppose” and *Kargada* “cargo or load”), the principle of “meeting the force” when engaged in defence. In Bernas Estocadas *Depensa*, this includes turning to face the attacking limb directly, as you apply your “force against force” stick-to-stick block or stick-to-limb counterstrike. The opposite of *Paánod*.

Antíng-Antíng (n.), amulets, talismen, or charms, believed by the wearer to give them special powers, such as an ability to avoid being cut. Sometimes worn as tattoos.

Antis (pr.), before; to anticipate the opponent's intent, and to initiate your counter as they prepare to attack; attack on preparation.

Ápat (n.), four.

Árnis (n.), to fight, quarrel, or come to blows; stick-fighting; a rattan stick used for training or fighting. In Tagalog, “fencing”.

Arnisador (n.), a stick-fighter, whose weapon is both their sword and their armour (shield).

Atras (v.), withdrawing or retreating.

Bag-óhan (n.), new, beginner, green, inexperienced. The first student level.

Bakâ (v.), to straddle; in Bernas Estocadas the Horse Stance.

Balos (v.), to counter.

Balos Damô (n., v.), to perform multiple counters.

Bara Bara (n.), wild or patternless striking, where defence is ignored.

Bastón (n.), stick or cane; in Bernas Estocadas a stick of 29 inches. In Negros, also one of the names given to the practice of stick-fighting.

Bastónero (n.), a stick-fighter (a term that may suggest a lack of formal training).

Bátak (v.), to pull upwards, raise, or pull aloft. In Bernas Estocadas a powerful upward strike while shifting into a back stance.

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Bólo (n.), a large knife, machete or short sword, common as a "working blade" or utility weapon in the Philippines, and famously used by the Katipunan revolutionaries, and Filipino Scouts in WWII.

Búgsay (n.), a boat oar or paddle. Also describes a grip on the sungkod (longstick) in which it is held like a boat oar or paddle.

Bútong (v.), to pull or tug.

Chako (n.), the flail, hinged staff, or nunchaku.

Combat Henerál (n.), general combat; freeform expression using the core fighting concepts of the system.

Corto Máno (n.), close hand (keeping your arms close to your body), or close range (the distance at which you can strike with either hand and the butt of your weapon); or the in-fighting approach to combat.

Dága (n.), dagger

Dagaso (n.), literally "dagger smoke"; in Ilonggo the term used for the art of knife fighting.

Dág-dag (v.), drop; to strike straight downwards.

Dágway (n.), form; in Bernas Estocadas forms start out as a pre-set routine, but ultimately provide a structured base for improvisation.

Dásig (v.), to be quick, or to move fast.

De Lástiko (n.), elastic; an elastic strike that snaps out and back along the same trajectory.

De Púndo or **De Pondo** (v.), to stop; a strike that definitively stops at its intended target (with the feeling of breaking a coconut).

Derétso (n.), direct; a direct strike that penetrates through the target.

Depensa (v.), defence; in Bernas Estocadas the defensive techniques, and applied specifically to the 12 Blocks.

Depensa-Opensa (n., v.), attack-defence; the fundamental partner drill in Bernas Estocadas in which the defender executes the 12 Depensa, in response to the 12 Opensa delivered by the feeder.

Dóble (n.), double, duplicate, twin.

Dógsing (v.), to nudge, rough-house, or engage in light-touch play as if flirting; often exploratory play in relation to random attacks.

Duhá (n.), two, couple.

Dúlug Na (com.), Stop, Halt, Cease!

Dúmug (v.), to wrestle or grapple.

Dungánay (v.), to attack and defend simultaneously, to move at the same time.

Ekis (n.), a letter X; in Bernas Estocadas the Cross Stance.

Eskrimador (n.), a person with well developed skill in the combative use of the stick and sword.

Espáda (n.), sword.

Espáda y Dága (n.), the sword and dagger method of fighting.

Estocada (n.), (or *Estokada*), fighting methods, often suggesting the fencing actions of parry and thrust, or parry and counter, or a killing blow. The Spanish etymology includes the *Estoc*, a type of rapier or stiletto sword, that is now used exclusively by the Matador to kill a bull, in the coup de grâce action of a bullfight.

Garáhe (n., v.), garage; to park or chamber your stick in a resting position on your arm or shoulder.

Gínang (n.), Madame.

Gíning (n.), Miss.

Ginóo (n.), Mister or Sir.

Gúlang (adj.), ripening, maturing. The third student level.

Ginúnting (n.), a sword with a straight cutting edge, and a curved spine, like one side of a pair of scissors, hence its name which implies "scissoring". (See also *Talibóng*).

Gúnting (n., v.), to scissor; using a crossing motion to intercept the opponent's weapon arm, simultaneously parrying and hitting or cutting.

Habál (adj.), ripening, inflamed, reddish.

Hágbas (v.), to cut the grass; an upward strike to the knees or elbows.

Hánas (v.), to drill, to train, to rehearse, to become well-versed in, to become clever at, or to habituate; hard training against random attacks that pressure-tests the practitioner's defences and counters.

Hangáway (n.), fighter or warrior.

Hiláy Likód (n.), lean to the rear; in Bernas Estocadas the Back Stance.

Hiláy Tubang (n.), lean to the front; in Bernas Estocadas the Forward Stance.

Hínay (v.), to move slowly, gently, and leisurely.

Ímo (art.), yours, your turn.

Ímo-Ákon (n.), yours-mine; the turn-taking 'give-and-take' drill in Bernas Estocadas; the equivalent of *Sombrada* in other systems.

Ímon (adj.) jealous, jealousy.

Índis (n.), competition, match, tournament.

Isá (n.), one, single, sole.

Kayâ (n.), supine; palm facing up position of the hand (half *kayâ*) or torso facing up (full *kayâ*). The opposite of *Kulob*.

Kagát (v.), to snap, seize, or bite; the technique of closing the *Ngangáng Buáya* (crocodile's mouth) around the opponent's hand or wrist.

Kámbyo (v.), to change, exchange, or switch; a technique for switching sides of your opponent's arm through forearm or weapon contact.

Karanza (v.) (or often written as *Karenza* which you won't find in an Ilonggo dictionary), to be active, move about, or dance about; in FMA circles it means improvised freeform shadowboxing or shadow-fencing.

Káwat (v.) to steal or rob; or stealth, secrecy, slyness, wiliness, craftiness. In Bernas Estocadas the term given to sudden deceptive movements that rob the opponent of any time to defend appropriately.

Kinaádmán (n.), "old knowledge" or learning, wisdom, cleverness. The name often given to the spiritual knowledge associated with stick fighting in Escalante during GM Bernas' youth.

Kinadáan (n.), old, ancient, old custom.

Kíwal (v.), to lever; using your arm, leg, or torso to add leverage to a strike.

Kóro (v.), to form a circle.

Krossada (n.), to cross. The combination of Opensa 1 & 2.

Kúbay (v.), to line up, or to form in line, file, or row.

Kulob (n.), prone; palm facing down position of the hand (half *kulob*), or torso face down (full *kulob*). The opposite of *Kayâ*.

Lab-Ánáy (v.), "slash first"; a blade versus blade drill.

Labô (v.), to strike or slash; (ie. Opensa 10: a horizontal forehand strike to the opponent's head, or horizontal forehand slash to the neck).

Lakót (v.), to mix; in Bernas Estocadas, an advanced drill in which the strikes that start in *Abierta* are combined with strikes that start in *Serrada*, and vice versa.

Lansi (v.), to fake or feint.

Lántaw (v.), to watch or observe.

Lárgo Máno (n.), long hand (using full reach and extension), or fighting at long-range (the distance where your weapon can meet the opponent's extended hand, but not connect with their body without stepping; and a style of fighting in which you use your reach to fight at the maximum distance you can, aiming to 'defang the snake' or strike the opponent's weapon hand, before moving in to finish).

Liháy-Liháy (v.), to dodge, side-step, duck, or evade like a wave (as in a Boxer's bob & weave movement).

Línghod (adj.), immature, unripe, green, tender. The second student level.

Línya (n.), line or stroke; the path of a slash, strike, or thrust.

Lólo Ámo (neologism), grandmaster; literally "Grandfather Master", the founder of the system.

Manunúdlò (n.), teacher, instructor.

Médyo Máno (n.), medium hand or middle range, the distance at which the non-weapon hand can come into play for parrying, blocking, and jamming; and your weapon can now connect with the opponent's head and torso.

Mustrador (n.), someone who is representing an art, a kind of ambassador for the art.

Ngangáng Buáya (n.), open mouth of the crocodile; the position of the alive hand so it is ready to grasp the opponent's hand (see also *Kagát* to snap, seize, or bite).

Olisi (n.), a rod or stick; in Bernas Estocadas a walking stick of 36 inches, usually with a protuberance at one end that is gripped in the palm of the hand; also historically, one of the names for stick-fighting in Negros.

Opensa (n., v.), offence or attack; the offensive striking techniques of Bernas Estocadas, applied specifically to the 12 Strikes.

Opo (excl.), Yes!

Oramismo (pr.), at the same time; to counter the opponent in the same timing as their attack.

Orasyón (n.), a prayer or oration to the Divine, saints, or spirits; in Filipino Martial Arts often a special and secret incantation used as a means of empowering an amulet (see *Antíng-Antíng*).

Otso Otso (n.), Figure 8. The combination of an elevated Opensa 3 & 4.

Páres Páres (v.), to couple or to pair; a fundamental drill in Bernas Estocadas in which the 12 strikes and 12 blocks are practiced in pairs.

Pasunód (v.), to follow; in Bernas Estocadas, practicing strikes or blocks in a consecutive numerical sequence.

Paánod (v.), to float down the river; in Bernas Estocadas, the term used to describe "going with the force" of an attack, in contrast to *Alkontra Kargada*.

Pagsolóndan (n.), rules; the fundamental principles to be followed.

Pahúay (v.), to rest; a natural standing position with one's weapon hanging by their side.

- Paítway** (v.), to evade and parry overhead.
- Pakál** (n.), icepick or reverse grip on a knife.
- Palabúlak** (n.), flowers; “the vowels” of Bernas Estocadas including: *Abaníko*, *Pálpal*, *Wasíwas*, and *Redonda*.
- Palakát** (v.), to go; a footwork drill in Bernas Estocadas.
- Palápaw** (v.), to pass; in Bernas Estocadas a passing drill.
- Palígad** (v.), to pass, or let pass by. Another way of describing the TAPOS (after) timing.
- Pálpal** (v.), to stake or peg; Striking downwards with the tip of your weapon with palm in *Kulob* or *Kayâ* position; one of the four *Palabúlak* (flowers) or “vowels” of Bernas Estocadas. **Pamatî** (v.), to listen or hear.
- Pangúyat** (v.), to grasp hold; the method of holding the weapon.
- Paníndog** (n.), to stand; a stance drill in Bernas Estocadas.
- Pang-Áway** (v.), fighting practice; in Bernas Estocadas, the combative drills of the system.
- Pang-Ágaw** (v.), to seize, snatch, or take by force; the term for weapon disarming.
- Patadlong** (n.), Stake or standard grip on the knife.
- Páyong** (n.), umbrella; a block in which the tip of one's weapon is pointing to the ground and the weapon is used as a shield.
- Pekiti Tirsia** (n.), Literally "Close Third" (the equivalent of *Corto Mano*); Probably best translated into English as "Close Quarters" and used in Ilonggo as a reference to Eskrima in general, especially those systems of Eskrima with an emphasis on in-fighting; and the use of techniques that keep the arms close to the body (ie. striking with “closed armpits”).
- Pigar** (n.), to apply pressure to the opponent's weapon arm in order to maintain control or clear the line for a clean counterstrike.
- Pínùti** (n.), a cutlass type working sword or *Bólo*, that is relatively straight, with a slightly curved belly, and either a clip point or drop point tip.
- Posisyón** (n., v.), to position; methods of positioning your stick for combat. (See *Serrada*, *Abierta*, and *Séntro*).
- Preparar** (v.), to prepare; the system's central on-guard position.
- Púngkò** (v.), to sit or be seated; in Bernas Estocadas the Cat Stance.
- Punyál** (n.), dagger.
- Redonda** (n.), round; a circular strike that starts and ends in the same location; one of the four *Palabúlak* (flowers) or “vowels” of Bernas Estocadas.

Rompida (v.), to break. In Bernas Estocadas, vigorous, fast, hard, and powerful striking (not limited to a specific technique).

Sagáng (v.), to stop, prevent, ward off, or parry; blocking techniques.

Sagáng-Sagáng (v.), literally "blocking"; the name given to friendly "light-sparring", sometimes used as a warm up to something more intense.

Salamat (excl.), thank you.

Saludo (n., v.), to salute; a sign of respect and gratitude, by bringing the weapon hand over the heart, and bowing.

Sántikanay (v.), the practice of hitting sticks together, especially in double stick practice (often called *Sinawali* drills, a term actually referencing the herringbone pattern of weaving two sticks that is a signature move of many Filipino *Doble Bastón* systems).

Séntro (n.), central; a guard position with your weapon on the centreline.

Serrada (n.), closed; a closed guard position in which one's weapon rests across the centreline; the opposite of *Abierta*.

Siéte (n.), seven.

Sinawali (v.), to weave; the Herringbone striking pattern when using double sticks consisting of two right-to-left strikes, followed by a left-to-right strike. Typically, the first two strikes are *Deretso* or *De Pundo*, and the form of the final strike may vary between *De Lastiko* and *Redonda*.

Sípà (v.), to kick.

Súgod Na (com.), Start, Begin, Commence!

Súmbag (v.), to punch.

Súngkod (n.), a short staff or longstick of 45 inches, used with a two-handed grip, with a prominent protuberance at one end, that is used like the pommel of a sword, to stop one loosing one's grip on the weapon.

Tagápat (v.), four each; a principle or drill in which strikes or blocks are combined in groups of four.

Tagduhá (v.), two each; a principle or drill in which strikes or blocks are combined in groups of two.

Tagísa (v.), one each; a principle or drill in which strikes or blocks are applied as singular movements.

Tátlo (n.), three.

Tagtátlo (v.), three each; a principle or drill in which strikes or blocks are combined in groups of three.

Talibóng (n.), a large bolo, or sword, typically with a straight back and curved belly. (See also *Ginúnting*).

- Támpà** (v.), to slap or strike with the palm of the hand.
- Tapás** (v.), to cut down or to fell; the downward diagonal strikes of Bernas Estocadas (ie. Opena 1 & 2).
- Tapát** (v.), to end with resolve.
- Tapí** (v.), to brush off, or knock off course with a sudden blow. In Bernas Estocadas a parrying manoeuvre with the alive hand.
- Tapí Tapí** (v.), to knock away with the hands. In FMA, drills in which the players parry before slashing, striking, or thrusting.
- Tapík** (v.), to stick, cling, or adhere to.
- Tapos** (pr.), after; to allow the opponent's attack to conclude before executing your own counterattack (ie. evading and then countering).
- Taw-Taw** (n.), a fishing rod; suggesting a two-handed standard (or longsword-like) grip on the *Sungkod* (longstick).
- Totsada** (v.), to thrust; the thrusting attacks of Bernas Estocadas (Opena 5, 6, 8, & 12) that together form a cross shape.
- Tiémpro** or **Tyempo** (n.), time or timing.
- Tikalán** (n.), also *Tikalon*; a boaster, braggart, show-off, or chatterbox.
- Tíog** (v.), to spin or turn.
- Tulod** (v.), to push.
- Túmbada** (v.), to drop or knockdown; striking the ground with one's weapon to power your strike and evade an opponent's attack or counter.
- Tuwang-Tuwang** (n.), a reference to the wooden pole used to carry heavy object balanced over one's shoulders. In close-in fighting, it refers to a central grip in which either end, or even the centre of the *Sungkod* (longstick) can be used for striking.
- Utod** (n.), a sibling, a brother or sister; can be used as a term of solidarity and endearment.
- Wasíwas** (v.), to wave to and fro, to brandish, or to wag; the back and forth horizontal strikes that form one of the four *Palabúlak* of the system.
- Wáslík** (v.), to strike backwards, to whip, or turn back (as in Opena 9, or Depensa 7, 8, and 12).
- Wido** (n., v.), (from the Spanish *Oído* meaning "hearing") to learn by ear, or learning without formal instruction; a kind of street smarts; the old informal way of teaching Filipino Martial Arts.
- Witik** (v.), to flip or flick (in *De Lastiko* fashion). In Bernas Estocadas Opena 11, the upward vertical strike to the groin is specifically executed and referred to as a *Witik*.