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Tracing The Historical and Cultural Significance of Major Festivals in Misamis Occidental: A Textual Historical Analysis

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Abstract

The study aimed to trace the historical and cultural significance of the Inug-og Festival of Oroquieta City and the Dalit Festival of Tangub City, and determined how the findings be integrated in local literature instruction. Qualitative textual-historical analysis and comparative case – study approach. The materials used in the manuscript included local historical texts, liturgical materials, participant responses, and festival video documentation. The records reviewed associate both festivals with Subanen cultural traditions and Catholic devotion. The festivals differ in performance forms, materials, settings, and patterns of participation. The festivals represent related but distinct expressions of cultural memory, community identity, and religious practice. A contextualized instructional module may use their documented histories and cultural features to support local literature teaching. The findings should be interpreted in light of the available source materials and the need for systematic documentation.

Keywords

Inug-og Festival; Dalit Festival; Subanen Heritage

1. Introduction

Festivals are vital cultural expressions that allow communities to preserve their traditions, share experiences, and reinforce a sense of identity. In the Philippines, local festivals often reflect the interaction of Indigenous traditions, religious practice, and contemporary civic life. Their meanings therefore need to be understood within the historical and social contexts in which communities maintain and adapt them.

Festival clothing, performance, and material culture can communicate heritage and provide visible ways for communities to express identity. Research on traditional festival costumes discusses their role in cultural revival (Minhus & Huie, 2021), while studies of festival identity show that authenticity and place associations can shape how festivals are understood by participants and visitors (Chhabra et al., 2003; Lee & Jan, 2022). Research on multicultural festivals also highlights their potential contribution to social connection and a sense of community (Hassanli et al., 2021; Arcodia & Whitford, 2006). The Ati-Atihan Festival provides a related Philippine example of how devotion, mythmaking,

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and cultural memory intersect in festival performance (Tiatco, 2024). These studies offer comparative perspectives but do not, by themselves, establish the historical details of the Inug-og or Dalit Festivals.

Cultural identity, intergenerational knowledge, and inclusive education are relevant to the study of local festivals. Festival studies examine how events express shared memory and collective identity (Getz, 2010; Getz & Page, 2016), and how participation may influence community identity (Mohanty & Dash, 2023). In the Philippine context, cultural celebrations can be considered alongside scholarship on culturally responsive education and the role of local cultural knowledge in learning (Gay, 2013). Local claims about specific festivals, however, require evidence from historical records and community sources rather than general festival scholarship alone.

Indigenous communities in Mindanao maintain distinct histories, social systems, and cultural practices. In Misamis Occidental, Subanen heritage is an important part of the province's cultural background (Misamis Occidental Provincial Government, n.d.), while recent research on Subanen language vitality underscores the relationship among language, social conditions, and cultural sustainability (Banguisa et al., 2025). These perspectives support careful documentation of local traditions and respect for the community contexts in which cultural knowledge is maintained.

Misamis Occidental has a cultural history shaped in part by Subanen communities and their traditions. Local celebrations, including the Inug-og Festival in Oroquieta City and the Dalit Festival in Tangub City, provide opportunities to examine how Indigenous cultural elements and Catholic devotion appear together in public celebrations. Research on Indigenous identity, language vitality, and cultural sustainability provides a broader scholarly context for documenting local heritage (Banguisa et al., 2025).

Despite the public visibility of festivals, their historical meanings can be obscured when accounts focus mainly on performance, tourism, or event management. A comparative examination of historical and textual records can help identify how cultural symbols, religious practices, and institutional involvement shape the festivals over time. Such analysis can also provide locally grounded material for literature instruction, where cultural texts can help students connect literary interpretation with community histories and identities.

A textual-historical approach can help examine festivals through written narratives, archival materials, oral accounts, and symbolic elements. Document analysis can also help researchers evaluate the context, purpose, and limitations of historical materials (Bowen, 2009; Prior, 2003). Research on culturally responsive pedagogy suggests that locally meaningful materials can connect school learning with students' cultural contexts (Gay, 2013; Ladson-Billings, 1995; Gruenewald, 2003). This study applies these perspectives to the comparative examination of the Inug-og and Dalit Festivals.

2. Methodology

The study uses a qualitative textual-historical analysis within a comparative case-study approach. Bartlett and Vavrus (2017) describe comparative case study research as an approach that examines connections across contexts, institutional levels, and time. Document analysis is suitable for systematically examining written and recorded materials, but researchers must assess their context, purpose, credibility, and limitations (Bowen, 2009; Prior, 2003). Qualitative content analysis offers a structured way to interpret meaning in text while making the analytic approach explicit (Hsieh & Shannon, 2005; Schreier, 2012). In this study, the Inug-og Festival and the Dalit Festival serve as the

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two cases. The comparison focuses on how historical accounts and festival-related materials represent origins, cultural meanings, religious influences, governance, and modernization.

According to the source manuscript, the materials considered include historical texts available in the city libraries of Oroquieta and Tangub, participant responses, liturgical materials, and festival video records. These source types are retained as reported by the authors. The manuscript does not provide a complete inventory of documents, dates, participant characteristics, interview procedures, or a source-selection protocol; these details should be added before journal submission to make the study replicable.

The materials were compared across four areas: (1) origin narratives and historical sources; (2) cultural meanings, symbols, and forms of participation; (3) the influence of religion, governance, and historical change; and (4) responses to modernization. The comparison was organized around the two festival cases and interpreted in relation to the study questions. To strengthen transparency, the final submission should explain how categories were developed, how conflicting accounts were handled, and how interpretations were checked against source context. These practices align with recommendations for transparent qualitative analysis and trustworthiness (Braun & Clarke, 2006, 2021; Nowell et al., 2017). Claims about historical origins and specific government initiatives should be supported with traceable primary records or citations to verifiable scholarly sources.

This is the case of the festival: Case 1 (Festival A) - Dalit Festival and Case 2 (Festival B) – Inug-og Festival.

3. Results and Discussion

The findings below compare the two festivals as represented in the historical and textual materials described in the manuscript. They are organized by the study questions rather than by the label "Problem."

The manuscript identifies local historical texts, participant responses, liturgical materials, and festival video records as sources describing the Inug-og and Dalit Festivals. The accounts reviewed associate both festivals with Subanen cultural traditions and with Catholic observances honoring Our Lady of the Holy Rosary in Oroquieta City and St. Michael the Archangel in Tangub City. The manuscript interprets these elements as evidence of cultural and religious foundations that coexist in the festivals. For publication, the authors should identify the specific titles, dates, custodians, and provenance of the documents and recordings supporting each claim. The manuscript describes the Inug-og Festival as emphasizing communal thanksgiving, folk dance, processional floats, street performances, Indigenous materials, and broad community participation. It characterizes the Dalit Festival as more closely organized around liturgical praise, choral singing, religious drama, church vestments, religious icons, and defined church-led roles. The comparison suggests different emphases in public expression and organization, while both festivals connect community identity with religious practice. Because some distinctions—particularly claims about commercialization and "devotional purity"—are interpretive, they should be supported by specific examples from the source corpus and phrased without implying that either festival is culturally uniform.

The manuscript presents religious institutions and local government bodies as important to the festivals' continued organization. Catholic practices shape devotional elements, while municipal support, tourism initiatives, and event logistics are described as contributing to the festivals' formal

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public presentation. The analysis suggests that festival development is not attributable to a single influence: community practices, religious observance, and civic administration interact. Specific claims about ordinances, funding, or partnerships with the National Commission for Culture and the Arts should be cited to the relevant official records in the final version.

The manuscript reports that organized street performances, social-media promotion, tourism activities, choreography, and production technologies have expanded the festivals' public visibility. It also states that prayer, ritual, and cultural performance continue to express historical and religious connections. Taken together, the accounts suggest a process of adaptation rather than a simple opposition between tradition and modernity. The available manuscript, however, does not provide dated examples or a systematic timeline of these changes; the discussion should therefore be read as a synthesis of the materials reported rather than a definitive chronology.

Table 1 summarizes the key contrasts and commonalities reported in the manuscript. These are analytical summaries of the authors' source-based descriptions and should be checked against the underlying records before publication.

Table 1

Comparative Features of the Inug-og and Dalit Festivals

Dimension	Inug-og Festival (Oroquieta City)	Dalit Festival (Tangub City)
Reported cultural emphasis	Communal thanksgiving and Subanen cultural associations	Liturgical praise and Catholic devotional practice
Performance forms	Folk dance, processional floats, street performances	Choral singing and religious/liturgical drama
Materials and symbols described	Indigenous materials and local crafts	Church vestments, religious icons, ecclesiastical items
Participation and organization	Broad community participation; flexible roles	More church-led organization; defined roles
Typical setting/calendar described	Markets and streets; linked in the manuscript to community/agricultural schedules	Church or sacred spaces; linked to the liturgical calendar
Modern adaptations reported	Organized performances, tourism promotion, social media	Organized performances and public presentation alongside devotional practices
Shared features	Community identity, gratitude, cultural memory, and religious meaning	Community identity, gratitude, cultural memory, and religious meaning

Note. This table summarizes claims made in the manuscript. Confirm each distinction against identified primary sources and avoid treating the descriptions as exhaustive or fixed.

The comparison provides a potential basis for a local-literature module that asks students to examine how festivals represent cultural memory, symbolism, belief, and change. Possible learning activities include comparing source excerpts, identifying symbols and performance features, constructing a timeline from documented records, and reflecting on how cultural practices communicate community values. These are proposed instructional implications, not evidence that a completed module has

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already been validated. A subsequent development study should specify the module's learning outcomes, activities, assessment criteria, expert validation, and student evaluation.

Figure 1

Analytical Framework for Comparing the Two Festivals

Historical and textual sources\n(local histories • participant responses • liturgical materials • video records)
↓
Comparative analysis of the two cases\n(Inug-og Festival ↔ Dalit Festival)
↓
Four analytical dimensions\n(origins • cultural meanings and symbols • religion and governance • modernization)\n↓\nSynthesis of cultural continuities, differences, and implications for local literature instruction

4. Conclusion

The comparison indicates that the Inug-og and Dalit Festivals are represented in the available materials as distinct local celebrations shaped by Subanen cultural associations, Catholic devotion, community participation, and civic organization. Their performance forms and patterns of organization differ, while both contribute to the expression of local identity and cultural memory. The manuscript also reports contemporary adaptations in promotion and presentation, although the evidence presented does not establish a detailed chronology of change. These findings can inform the design of a contextualized local-literature module, but the module's development and validation should be reported as a separate, documented process.

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