

Performed Cultural Narrative of Kadalag-an Festival: The Representation of *Victoriabanon* Identity

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Abstract: Festival is a form of expression of the community in promoting its identity through the cultural narrative in performances. This research used narrative and ethnography to analyze the *Victoriabanon* identity through the oral story performed in *the Kadalag-an* festival. The researchers used the interview and observations in gathering primary data. The analyzed data revealed the elements of the of Kadalag-an festival. First, the plot has a beginning, a middle, and an end, emphasizing its natural continuity and unity. Second, the characters are mainly fictional and often symbolize qualities that make them relatable in everyday life; 3) the spectacle of performance represents both preservation and commodification of the *Victoriabanon* culture; and 4) narrative music heightens audience interest during performances. Moreover, the findings show that the performed cultural narrative of *the Kadalag-an* festival depicts both the material and non-material cultures, aside from integrating the group's socio-historical and political backgrounds. Lastly, the festival influences the reconstruction of a *Victoriabanon* identity by promoting and bringing out desired values and practices among the people. Thus, festival plays significant role in recreating the identity of people as they showcase the community's culture; in the process, it helps sustain its economic development and prosperity.

Keywords: Performance, cultural narrative, Kadalag-an Festival, Identity

1. Introduction

The world celebrates the festival to balance the dual needs of representing the local within a broader context of rapid social change (Sassatelli, 2008). In the Philippines, there is a long list of festivals that every Filipino love to watch and celebrate. Here in the province of Negros Occidental, people celebrate festival to commemorate the locals' patron saints, and to celebrate their culture. One of these is the *Kadalag-an* festival of Victorias city. This festival is religious and historical. Moreover, it is one of the "*huge cultural celebrations that attract local and foreign tourists due to its colorful and festive nature*" (Yu, 2014, p.1).

Falassi (1987) defined festivals in the classical cultural-anthropological perspective as "*an event, a social phenomenon, encountered in virtually all human cultures (2)*". Furthermore, festivals celebrate "*community values, ideologies, identity and continuity*" (Getz, 2010, p. 21) as well as "*promote a sense of community that provides residents their connections, belonging, support, empowerment, participation, and safety*" (Derrett, 2003, p. 49). It is a social activity based on the needs of people. It has become an existing tradition for an extended period, gradually established and passed from generation to generation (Congcong, 2014) through oral narratives and performances to promote culture and offer an opportunity to exchange information and ideas and learn (Cudny W. , 2013). In short, a festival is an event that provides a unique platform for cultural exchange, rejuvenation, or preservation (Clarke, 2016).

The various definitions of the festival emphasize the form of expression of the community in promoting their identities through the cultural narrative in performances. Festivals compose of different oral stories that allow people to learn about the history of a particular place or city.

The oral narrative is one of the major genres of oral-literary traditions that use spoken words to evoke action in a temporal sequence. It is one of the earliest prosaic performances in human civilizations. Oral narratives become a cultural device for creating cultural identities through reactions, everyday actions, and effects interwoven into the stories in current and dynamic spatial paradigms(Opondo, 2014).

For many people worldwide—particularly in areas where history and traditions are still conveyed more through speech than in writing—the transmission of oral narratives from one generation to the subsequent lies at the heart

of culture and memory. The local languages act as vehicles to transfer unique forms of cultural knowledge (Turin). The *Kadalag-an* festival of Victorias city is rooted in oral narrative. This narrative becomes an aesthetic device for forming the identity of people living in the community. The *Victorihanon* people use stories consciously or unconsciously to understand who they are and act. The cultural narrative explains people's worldviews and legitimizes their assumptions (Robinson, 2013).

The researcher conducted this study in this context. By analyzing *Victorihanon's* oral or cultural narrative as performed in the *Kadalag-an* festival, the researcher will explore their identities.

Statement of the Problem

This study aims to analyze the *Victorihanon* identity through the cultural narrative in the *Kadalag-an* festival. Specifically, it will answer the following questions:

- a. What are the elements of cultural narrative as performed in the *Kadalag-an* festival?
- b. What are the cultural symbols found in the *Kadalag-an* festival that depicts the *Victorihanon* identity?
- c. What are the influences of *Kadalag-an* festival in the reconstruction of the *Victorihanon* identity?

Theoretical Framework

The formalist, structuralist, and social constructionist theories framed this study. The formalist analysis is rooted in Aristotle's six elements of drama, especially in tragedy. These are plot, character, diction, thought, spectacle (scenic effect), and song (music) (Aristotle, 1925). Thus, the basis in analyzing the cultural narrative of the *Kadalag-an* festival in Victorias city is Aristotle's prescriptions on the elements of drama.

For the structuralist approach, Claude Lévi-Strauss's sign systems (Semiotics theory) were utilized in this study. Lévi-Strauss (1972) posits that the structures of myths prove formative and reflective of men's minds on the distinction between nature and culture. For him, "*all societies have kinship systems that such systems, or structures, may be homologous with the structure of the language of the society* (Hawkes, 2003, 23)." This language of society consists of semiotics, such as sign = signifier + signified. Semiotics expands the signifier to include objects, gestures, activities, sounds, images that the senses can perceive. This approach used in analyzing the cultural symbols found in *Kadalag-an* festival that represent the *Victorihanon* identity

Berger and Luckmann's (1966) social constructionist theory also frames this study. Based on this theory, social processes form the individual identity. It merely means that the social structure determines the processes involved. Conversely, the identities are the product of the interplay of "*the organism, the system of the society and individual consciousness react upon the given social structure, maintaining it, modifying it, or even reshaping it*" (157). Berger and Luckmann's conceptualization was employed to analyze how the *Kadalag-an* festival reconstructs the *Victorihanon* identity considering that identity is a crucial element of subjective reality.

II. Methodology

Research Design

This study employed narrative and ethnography as the analytical approaches anchored on qualitative research. The methods used in gathering the data were observations, interviews, document analysis, and archival document analysis of the cultural symbolism and influences of the *Kadalag-an* festival in Victorias city.

Participants of the Study

This study involved ten (10) participants in focus group discussions (FGD). The FGD convened with adult members of the community. These participants were selected based on the following criteria. First, residents of the city for ten years and more; second, 50 years old and above; third, regularly watched the City festival for five years or more; lastly, had full knowledge about the festival in terms of storyline and historical background.

Data Collection Procedure

The data was collected through field observations, visual analysis of videos, focus group discussions, and interviews with individual participants. Also, the proponents conducted a preliminary review of documented materials and archives on the Kadalag-an festival of Victorias city. The researcher also observed performances, recorded the whole event the audience's behavior, and took pictures while the assistant served as a videographer. The video coverage and audio were watched or listened to repeatedly for the analysis. In addition, the researcher accurately transcribed and coded and translated the interviewed data into English if needed. Lastly, the researchers stored all gathered data for safekeeping and future use.

III. Results and Discussions

1. The elements of cultural narrative as performed in Kadalag-an festival

The cultural narrative is a story told about a specific group of people—an ethnic or minority group within that nation, a band of pilgrims recounting their past, present, and future (White, 2018). Cultural narratives are rooted in stories of people living in a community who experienced and shared the same practices, beliefs, or culture. In short, the stories are "representations of the human social environment" (Sugiyama, 2018) shared through social interactions, texts, pictures, performances, and rituals (Rappaport, 2000). The narrative of the festival is composed of elements. These are plot, character, spectacle, and song.

1.1. Plot (mythos)

Plot refers to the sequence of events as it is told (Chatman, 1978). The events of a story are arranged in various ways to produce different plots. The function of the plot is "... to emphasize or de-emphasize certain story events. It also interprets and leaves others to inference, show or tell, comment or remain silent, and to focus on this or that aspect of an event or character (43)".

The Kadalag-an Festival of Victorias City plot started with the dance scene of 'The Early Beginning (Ang Ginsuguran),' showing the early settlers in the village fishing at the Malibaw River, a part of their daily routine. The Moro pirates and tulisanes disturb the peaceful life of the village when they attack and rob the household of Capitan Gregorio Conlu. The tulisanes capture Capitana Tutang, the wife of Gregorio, and their servant Micay despite the resistance put up by the natives against the invaders. While at sea, Capitana Tutang and Micay have thrown overboard to drown. While struggling in the water, Capitana Tutang sees a beautiful lady she believes is the Blessed Virgin coming to rescue her and Micay. When the two women reach home safely, Capitana Tutang prays and promises to buy an image of the lady who helped them. The Capitana receives the Nuestra Señora De Las Victorias statue, greatly resembling the lady who saved her and Micay from drowning. The pirates attempt to attack the village, but they are frightened by the sudden appearance of the Miraculous Lady accompanied by a man on a Banca holding a spear. The pirates ultimately sail away in their vintas. The next dance scene is the 'Upsurge of The Sugar Industry' (Pag-aseño sa industriya sa Kalamay).' This part highlights the vital role of the sugar industry in the development and progress of Victorias City. The scene features the local sugarcane workers (obreros) tilling the land, planting sugarcane, putting fertilizer, cleaning the area, and the sacada (workers from the nearby towns and provinces hired by the landowners) doing the karga-tapas. The term refers to harvesting and loading sugarcane on trucks/vehicles. The third and last dance scene is 'The Celebration of Life's Sweet Victories and Thanksgiving' (Pagpasalamat sa Matam-is nga Kadalag-an).' The scene depicts the manifestation of faith or devotion of the villagers to Nuestra Señora de las Victorias

The plot above highlights that the narrative has a beginning, middle, and end. The actions performed do not necessarily build up a single pattern, but the dance scenes are coherent, meaning:

A whole has a beginning, a middle, and an end. An opening follows anything by causal necessity. On the contrary, it is that which itself usually follows some other thing, either by necessity or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it. Therefore, a well-constructed plot must neither begin nor end at haphazard but conform to these principles. (Aristotle, Poetics VII).

It simply means that the whole is more than the sum of its parts. The relatedness of the events—all trace the history and progress of Victorias City—from the very beginning to the end unifies the plot.

1.2. Character (ethos)

Character is the second essential element of a tragedy. In Poetics, the character is not clearly defined, but Aristotle stated that "character refers to men's qualities" (Poetics VII). According to Landa (2014), the character is an element taken in the sense of "human being (personaje) but rather in the spirit of personality, disposition (carácter) (p.26)". Character is bound to action since it determines the possibility of acting in one way or another: choice and intention are its main defining traits.

The character in the Kadalag-an festival present as a **fictional being and character as a symbol**.

Fictional being found in the cultural narrative of the Kadalag-an festival is the Beautiful Lady, whose transfiguration is the Nuestra Señora De Las Victorias. While struggling in the water, Capitana Tutang sees a beautiful lady she believes is the Blessed Virgin. The lady goes on to rescue the Capitana and Micay. Many townsfolk believe that this lady with a sword riding on a Banca guards the Malihaw River against marauders. The *Victorihanon* created this character in their cultural narrative because they worshiped the Nuestra Señora De Las Victorias, who later designated their patron saint. In Thomasson's (2009) view, fictional characters are abstract artifacts created by authors in writing or telling stories based on their experience, and all come into existence at a time given certain types of human activity.

Some characters portrayed as the **character as a symbol**. Purwarno (2012) cited an action, person, place, word, or object can have a symbolic meaning. In this study, the researchers analyzed the characters based on their characteristics and attributes manifested through their performances.

Capitana Tutang as Faith. The concept of faith differs for each individual. Newman (2004) argued that faith is "the guiding principle by which individuals are either religious or spiritual. Hellwig (1990) added that "faith ranges in meaning from a general religious attitude on the one hand to personal acceptance of a specific set of beliefs on the other hand" (p.3). This definition simply means that faith is intensely personal and often seen as highly private. Her faith becomes more vital when she realizes that the Nuestra Señora De Las Victorias looks like a lady who has saved them. From then on, the people of Victorias City have lived peacefully, having faith that the Nuestra Señora De Las Victorias is always guarding them against the tulusanes. This scenario strengthens Fowler's (1995) claim that.

"Faith is a person's or a group's way of moving into the force field of life. It means finding coherence and giving meaning to the multiple forces and relations that make up our lives. Faith is a person's way of seeing him – or herself about others against a background of shared meaning and purpose (p. 4).

Tulusanes/Pirates as Violence. Violence is part of the human experience. The World Health Organization (2000) defines violence as the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, resulting in injury, death, psychological harm, maldevelopment, or deprivation. This definition simply means that violence may come in different forms, such as physical, psychological, mental, and emotional. The antagonists portrayed in the performed narrative of *the Kadalag-an* festival symbolize violence. The *tulusanes* rob the house of Capitana Tutang. These characters, as enacted, display fierce faces as they ransack the places. They also aggressively inflict pain and harm on the members of the community. Consequently, people in the village are frightened every time they hear their names. The early settlers to transfer to the mountain is to be far away from harm. In this case, violence indeed transforms communities' physical and social landscape. World Bank Report (2011) confirmed this statement that fear of violence prompts the physical separation of neighborhoods and erodes social cohesion, limits mobility, the same way it erodes governance by lessening citizens' trust in a state that is unable to protect them.

1.3. Spectacle (opsis)

Another element of a narrative is the spectacle. Spectacle usually refers to a person or thing exhibited to or set before, the public gaze as an object either (a) of curiosity or contempt, or (b) of marvel or admiration (Harris, 2007).

1.3.1. Spectacle as a cultural form. William's book entitled "Culture and Society 1780-1950" described how culture is interconnected with developing the people's social, economic, and political life (Williams, 1960). In this context, the Kadalag-an Festival performers depict how the city of Victorias has progressed. It starts with the portrayal of "Its early beginnings" (*Ang Ginsuguran*), set when the early settlers' life in the village still revolved around the Malihaw River, given that they were solely into simple farming and fishing. However, these settlers experience disturbance in their daily routine when the tulisanes invade them. In the next dance scene, entitled 'Upsurge of The Sugar Industry' (*Pag-asenso sa industriya sa Kalamay*), the townsfolk's life had become a bit more complex with obreros (farm workers). The Obreros are now plowing and planting sugarcane and harvesting it with their espading or cane knives afterward. The last dance scene, 'The Celebration of Life's Sweet Victories and Thanksgiving' (*Pagbasalamat sa Matam-is nga Kadalag-an*) implies that the present Victorias City is enjoying the progress. Thus, it is apparent that the performance aims to show the city's lived realities from a historical and cultural perspective. In this case, the Kadalag-an Festival depicts the *Victorihanon* long-held tradition of having thanksgiving celebrations after a long hard work on the farm.

1.3.2. Spectacle as commodification. Commodification refers to the act of relating to objects or persons in terms of their exchange value or sign-exchange value (Szeman I. , 2009). The production of events like festivities transmits ideology and consumerism, for which Horkheimer and Adorno consider culture as instruments of indoctrination and social control in the realm of cultural industries (Kellner D. , 2017). The spectacle of performance was in the dancers of the Kadalag-an festival showcasing the city's product like Victorias Sardines meant to urge people to buy a specific product to help the community's economy.

1.4. Music (melopoeia)

The song is the last element of the performed narrative. Aristotle (1925) pointed out that imitation, harmony, and rhythm are instincts in human nature. The lyrical compositions created for the *Kadalag-an* of Victorias City tell stories about the city's history and way of life. As already pointed out, the plot of the Kadalag-an Festival performance follows a storyline. It is reflected in the performance music as well. The first three stanzas below narrate the early beginnings (*ang ginsuguran*) of Victorias, thus educating the audience about the city's history.

<i>Tandaan ang ginsuguran</i>	<i>(Remember the history)</i>
<i>Tugkagawan Iya ngalan</i>	<i>(Tugkagawan is the name)</i>
<i>Bangod ang suba Isa sa mga ginhalinan</i>	<i>(Since the river is one of its roots)</i>
<i>Ang lugar nangin Malibaw naman</i>	<i>(The place is now called Maliban)</i>
<i>Mga Pirata kag tulisanes magsalakay</i>	<i>(When pirates and bandits attacked)</i>
<i>Sto. Casimiro kag Nuestra Senora de las Victorias</i>	<i>(Saint Casimero and Nuestra Senora de las Victorias saved the residents)</i>
<i>Pumuluyo ginluwas</i>	<i>(Because of victory)</i>
<i>Bangod nagmadinalag on</i>	<i>(The natives agreed to change the name)</i>
<i>Tumalandok nag ugyon nga islan ang ngalan Nuestra Senora de las Victorias</i>	<i>Nuestra Senora de las Victorias</i>

The following three stanzas describe the sugar industry's beginnings and success (*pag-asenso sang industriya sang kalamay*), bringing the city economic prosperity and renown both here and abroad. During the sugar boom in the 1900s, the Victorias Milling Company (VMC) sugar was among the top Philippine products exported to the United States of America and other countries.

<i>Natukiban ang tubo</i>	<i>(Sugarcane was discovered)</i>
<i>Maayo sa negosyo</i>	<i>(which is the best for business)</i>
<i>Obreros nagtanum, nag abono</i>	<i>(Workers planted, fertilized)</i>
<i>Hacienderos nagkenha sakada</i>	<i>(Landowners hired sacada)</i>
<i>Karga tapas ila Obra</i>	<i>(Their work is cutting and carrying)</i>
<i>Kag nagsanyog ang kalamay</i>	<i>(and the sugar industry upsurge)</i>
<i>Nabanungod sa mapino kag matam-is nga kalamay</i>	<i>(Because of sweet and refined sugar)</i>
<i>Bug-os mga kalibutan, ilabi na sa Pilipinas</i>	<i>(The whole world, especially the Philippines)</i>
<i>Gindayaw ang Victorias</i>	<i>(Praised Victorias)</i>

*Sa protekta kag giya sang Mahal nga Patrona (With the protection and guidance of the beloved Patron
Nuestra Señora de la Victoria Nuestra Señora de la Victoria)
Dugangan ang pangabudlay kag bili-ugyon, matam-is (Coupled with hard work and cooperation, sweet success
nga kadalag-an sa pala-abuton will be achieved in the future)*

The last stanza expresses jubilation for the city's success through community hard work and cooperation; thus, everyone is asked to join in the thanksgiving and celebration of 'life's sweet victories' (*pagpasalamat sa matam-is nga kadalag-an*). At the same time, the repeated word *asenso* is used somewhat like a mantra to motivate the *Victorihanon* to contribute more effort to maintain the city's prosperity.

2. Cultural Symbols found in the Kadalag-an festival depict the Victorihanon identity.

Austin (1979) stated that culture as a system of symbols is the "veil of interpretation between man [sic] and his environment" (45). The materials and non-material cultural symbols were also visible in the *Kadalag-an* festival performance.

2.1. Material culture refers to something movable, portable, and perceptible. It can be touched, and therefore it has a physical, material existence that is one component of human cultural practice" (Woodward, 2007, p. 14). The performers wear different costume as the manifestation of social standing. Old Visayan clothing varied according to the cost and current fashion and necessarily indicated social status. The textiles made were similarly altered. These are based in ascending order of value. They were abaca decorated with coloured cotton thread, cotton decorated with silk thread, imported print kinds of stuff, and elegant abaca woven of selected fibers almost as thin as silk. The women also wore coloured sheets, which joined on both ends. These were wrapped around their waists and dropped down to their ankles, just like the present-day *patadyung*. In addition, they had blouses with short sleeves and open-necked but closed at the front. Capitana Tutang, as the wife of *gobradorillo*, can be easily distinguished because of her imported print kinds of stuff. Thus, the *obreros* and *hacenderos* wear Visayan clothing based on their social status.

2.2. Non-material culture refers to the abstract ideas of any culture, such as its beliefs, customs, philosophy, patterns, and ways of communication like verbal and non-verbal, and its government (Mkandwire, 2011). For Kendall (2007), non-material culture consists of the "abstract or intangible human creations of a society that influence people's behavior such as language, beliefs, values, rules of behavior, family patterns, and political systems" (p.42). In short, these ideas, norms, values, or beliefs depend upon the culture of people they belong. A non-material culture festival commemorates some historical, cultural, or religious events. The performance of certain rituals does it "to give both individuals and their communities a sense of meaning and cohesiveness" (Opoku 7). The following discussion focuses on the non-material culture found in the Kadalag-an festival, such as spirituality, diligence, and the expression of thanksgiving. First is the **Belief in saints as adherence to Christianity and spirituality is the first non-material culture**. Spirituality exists in the hearts of humankind of all races, creeds, and cultures—both within and outside religious institutions. Spirituality presupposes certain qualities of mind, including compassion, gratitude, awareness of a transcendent dimension, and an appreciation for life, bringing meaning and purpose to existence (Vaughan F., 1991). The depiction and appearance of Nuestra Señora de Las Victorias in the *Kadalag-an Festival*, as performed in the *Kadalag-an Festival*, are clear indications that the *Victorihanon* possesses spiritual values associated with their Christian faith. The people believe in the existence of God. They think that saints guide them in their endeavors. The saints give them all the good fortune and favors they have received and those they still have to acquire. According to David (2017), the Filipino religious faith is legendary and beyond question. It is strong, and it goes into the core of their being. It is effusive and often dramatically affects their disposition and conduct. Another is the **livelihood as the manifestation of diligence**. A livelihood encompasses the capabilities, assets and activities required for a means of living (Chambers & Conway, 1991) of the people in the community. The Visayans are known as hardworking people. According to Saonoy (2003), food production was never a problem for this group. They subsisted on the rice or corn they cultivated or on the fish they got from the sea or rivers. They raised root crops to tide them over while waiting for the rice grains to harvest. In the Kadalag-an festival, performers demonstrate from the very beginning until the end the *Victorihanon* way of living. Their methods of farming and fishing were a clear indication of their diligence. They did not worry about finding their next meal because of the abundance of natural resources around them. They only needed to be diligent in cultivating the land and hunting for fish and fowl to survive. Despite modern methods, farmers in the area still use a carabao to plow the field, and fishers utilize a fishing net to catch fish.

Next is the Fiesta celebration as an expression of thanksgiving. Thus, the celebration of fiestas today reflects the Filipino Christian faith and the people's ancient tradition of thanksgiving. Filipinos, especially those living in local areas, go all out to celebrate these festivities to guarantee their family comfort in the coming year, believing that the bigger they spend, the more returns they will obtain (Ethnic Groups of Philippines, 2016). In *the Kadalag-an* festival, the third and last dance scene is "The Celebration of Life's Sweet Victories and Thanksgiving" (*Pagpasalamat sa Matam-is nga Kadalag-an*). The performers celebrate victory through the fiesta celebration. They used *banderetas*, arcs, and other ornaments during the performances.

3. Kadalag-an festival reconstructs the Victoriahanon identity through their values and practices.

The influences of festivities in the reconstruction of Victoriahanon identity are this study's last objective. According to Mead (1976), individual identity would reach its full development by organizing these individual attitudes of others into an organized social or group perspective and reflecting general societal norms and values. Berger and Luckmann's concept of an individual's identity strengthens this claim. They stated: "the identities produced by the interplay of the organism, individual consciousness, and social structure react upon the given social structure, maintaining it, modifying it, or even reshaping it" (p.157). In this study, the conceptualization of the *Victoriahanon* identity is based on the community's values and practices. However, such identity is reconstructed through social events like festivals. The social interactions and communication of members in their place during the event will undoubtedly influence their identity. Based on the criteria cited earlier, the researchers draw data through focus group discussion sessions among ten (10) community members.

3.1. Festivals' Influence in Affirming Victoriahanon Values

Every community's culture has a basic core set of values. These values consist of the ultimate ends or purposes of social action. According to Thome (2015), values play a vital role in "*motivating and guiding human action, which can be constitutive elements in the construction of personal and collective identities; they serve as a potent source of social integration but also of conflict and division*" (p.47). This study investigated the influences of festivity on the personal and social values of organizers, performers, and spectators.

3.1.1. Personal Values

Personal values are standards or principles that most describe one's self. Personal life experiences influence family, schools, relationships, religion, and other contexts (Elkind, 2016). This study's data show that the *Kadalag-an* festival influences the personal values of the performers, audience, and other community members. Based on observation and interviews conducted with community members, personal values such as Discipline, Hospitality, and Diligence developed among the *Victoriahanon*.

Discipline. Discipline is the essential moral quality a person must acquire in life. According to Odera (2012), discipline is vital because it trains individuals to develop responsible behavior leading to self-disciplined. This personal value is very apparent in this study among the community members, especially among the performers. During the performance, the tribes are well ordered and organized. They maintain the consistency of formation, distance, and alignment. The audience also just stays in their designated areas. It only shows that the value of discipline has been part of their life. The statements from an interviewee and an FGD participant below strengthen this claim:

FP5: Oo, kay kon naga-entra sila, malingaw sila sige practice kag indi magsige lagaw kag barkada. Kag nangin disiplinado sila. Kon ano ginahambal ko nagapamati kag nagatuman gid. (*Yes, because when they join, they enjoy practicing, and they don't have time to hang around with friends. And they became disciplined. Whatever I told them, they listened and followed.*)

IP6: Ang pinaka makita gid nga epekto sini is most of the performers have discipline. Because we believe that this significant value in the development of the individual, especially sa pamatan-on, we include it in the judging criteria. So, 30% gid ang discipline. (*The most apparent effect of this festivity is that most of the performers have developed discipline. We believe that this is a significant value to develop in the individual, especially in the youth. So, we include it in the criteria for judging; 30% allotted to discipline.*)

(Note: FP- FGD participant, IP- individual interview with Tourism officer)

The statements above imply that discipline is vital in building character, developing strength and unity, and fostering cooperation among group members. Discipline helps make the nation with good collaboration and agreement of the citizens. According to Mukherjee, the (2015), strength of a nation lies in it. Thus, it is significant for the progress of the community.

Hospitality. Filipinos are known internationally for their hospitality to visitors. They offer food to be served in high quantities for visitors (McKibbin, 1997). This kindness of Filipinos is one reason they are loved by tourists (Isamu Saito T. I., 2010). During the festival, people in the community prepare food for friends, visitors, and relatives from other places to witness the celebration. They welcome visitors with warm and genuine smiles. The lines below reveal the participants' hospitality.

FP3: May mga kiosko every barangay, nga may pagkaon. Makuha ka lang dira kay libre kag dayon sadsad. (*Every barangay has kiosks full of food offered for free. Anyone can get them; just continue walking.*)

FP7: oo biskan kainit gakadto gid kami kag galagaw, gakadto na kame sa balay sang amon paryenti sa syudad kay ga prepare gid na sila food para sa mga bisita nga taga-uma kag sa iban pa nga lugar. (*yes, we go and watch the festival, even if it's too hot. We go to our relatives' house in the city because they prepare food for visitors and relatives living in rural and other far places.*)

The declarations above indicate the hospitality of the people in the community. This Filipino value has long been observed. Early Filipinos like the *datu*s welcomed foreigners for barter and trade. Filipinos treated the Spaniards with great hospitality before the latter colonized the country (Thomas, 2016).

Diligence. Diligence is a virtue. A diligent person is determined and works hard to do something. In short, diligence is a combination of hard work and patience because persistence requires patience (Siddiqui, 2014). This personal value was demonstrated both by performers and stakeholders in the community. The festival influenced them to become diligent. Based on observations and interviews, the *Victorihanon* are industrious people. The value of diligence is innate to them, and their participation in the event strengthens it.

FP1: Ang akon nga bata, nagpisan. temprano pa na siya manghimos kag manyapon kame kag magsiling nga "Mama, may palaguwaon gali kami." Te gapasalamat ko eh kay daw may pagbag-o sa iya nga pamatasan. (*My daughter became diligent; she prepared early and ate dinner, and she would tell me, "Mama, we have a show." So, I am thankful that there is a change in her attitude.*)

IP6: Victorihanon are industrious people; they are determined as long as wala sila ginadaog-daog, pisan gid ya ang taga-Victorias. That is why nagsanyog gid ya mga tubo. (*The people of Victorias are industrious. They are determined as long as they are not oppressed. They are diligent people. That is why the sugar industry prospered.*)

The lines above reveal the innate diligence of the *Victorihanon*. According to Siddiqui, diligence is required in all spheres of life because this is the crucial ingredient for success. Those who use the sheer power of persistence succeed in their goals indeed.

3.1.2. Social Values

Social values are moral beliefs or principles that most people practice and accept for the common good. In short, it is a set of community values that fall outside their current professional framework (Johnston, 1992). In this study, the Kadalag-an festival in Victorias City helped develop the participants' social values: solidarity, compassion, happiness, and bravery.

Solidarity. Performers and stakeholders of the community are social creatures that need each other to interact. Poovan et al. (2006) claimed that the spirit of solidarity increases unity among the community members. In this context, the performers and stakeholders of each community demonstrated this value to achieve unity among them. All the stakeholders in the city involved themselves in the preparation of the events and during the festival itself, as one participant said during the focus group discussion (FGD):

R1: *nagahimbon kag naga kooperar gid ang tanan para sa kadalag-an sang tribu. (Everybody comes together and cooperates for the success of the tribe).*

It implies that the community members created a bond among themselves (solidarity) for the sake of the good of their tribe or community.

Compassion. Aside from solidarity, compassion for their teammates also became more pronounced among the festival stakeholders. The activities helped them become more compassionate with others by giving their full support and sharing their resources during the street parade and grand arena competition. This capacity for compassion was shared by a mother who was a participant in an FGD session:

R2: *Pareho sang bata ko nagabatyang siya sang kalooy sa isa ka member. Ginadala ya na sa balay ang isa ya ka upod kag antes maglakat ginpakaon ya na anay kay pigado man ang ginikanan. Nalooy man ko gani sa bata, te kada gab e antes sila magpractice, dira na siya sa Balay. (Like my daughter, she felt pity towards one of her [performance] members, so she started bringing this friend to our house, let her eat supper with us before they go out for practice. You see, the friend's parents are poor. I also felt compassion for the girl, so she stayed in our house every night before they went to practice.)*

This statement by a participant fittingly illustrates what Poovan *et al.* (2006) maintained as the meaning of compassion: "a social value where a human can understand the dilemmas of others and wanting to help them."

Happiness. Another societal value evident among the *Victorihanon* is happiness. They still genuinely smile and laugh despite their tiredness and hardships during their preparations for the festival. During one FGD, one participant said:

FP5: *Ang Kadalag-an festival kon nagsugod na ya, indi kame makabatyang kakapoy. Kay ang kalipay nagapangibabaw. Nalipay gid kame iya kon mag Kadalag-an kay te damo para gwaon. Makita mo ang mga tawo nga naga sinadya sa dalan. (When the Kadalag-an festival started, we no longer felt any fatigue; we felt happy instead. We feel happy every time the festival is held because there are many shows [to watch]. You can see a lot of people having fun on the street.)*

A Tourism Consultant reinforced the opinion expressed by the FGD participant in an interview who said, "people of Victorias are happy people. Masinadyahon kame maskin pa kaisa nagakabatyang sang kapigaduhon kag sang kakulangan sa panimalay, but we are all positive in life. Isa man na sa distinct quality namon nga Victorihanon. *(We are happy people. Despite being poor and lacking resources in our own homes, we all [have] positive [outlook] in life. It is a distinct quality of the Victorihanon).*

3.2. Practices

They were praying before every related festival activity. Practices here refer to the "patterned activities carried on by the whole communities of people, not just in one particular location, but across nations and generations" (Bass & Dykstra, 2008, p.9). Based on observation and interviews conducted among the stakeholders, performers pray before the start of the performances. The city starts its week-long activities with a celebration of the Holy mass to ask for their patron saint's intercession throughout the festivities. These practices strengthen their faith in God or their religion. The statements below are evidence of religious practices displayed by the people in their respective communities.

FP5: *sa akon ya nagadugang ang akon nga salig sa Mahal nga Makaako. Kada festival, ginapahanumdum gid ako sang Kaayuban ni Nuestra Señora de las Victorias, amo na nga naga rosary gid na kame sa balay. (For me, it strengthens my faith in God. Every holding of the festival reminds me of the goodness of our patron saint, Nuestra Señora de las Victorias. That's why we pray the rosary in the house.)*

The religiousness of the *Victorihanon* is indeed evident from the statements given by the participants. Moreover, these religious practices during the festivals strengthen their faith in God all the more.

They were showcasing the festival as both economic opportunity and cultural preservation. In a different sense, this dual practice can be considered sustainable development of a community practice or the entire community. Sustainable development means "development that meets the needs of the present without

compromising the ability of future generations to meet their own needs" (United Nations General Assembly, 1987, p. 43). In other words, the festival helps sustain the economic progress of the Victorias city and, at the same time, safeguard the local cultures for the younger generations to come. According to the interviewed tourism officer, the festival indeed helps promote the community's economic progress. Tourism grows every year because more and more people come into the city to watch the celebration. The revenues of the local traders increase at this time of the year. It gleaned from the following data drawn from the interviews:

FP4: May pag asenso ang ekonomiya sa syudad tungod sining Kadalag-an. Kada tuig, nagadamo ang mga tawo nga nagakadto sa Victorias, amo na ang amon nga local products like balin sa VMC damo naya nagabakal. (There is economic progress in the city because of the Kadalag-an festival. Every year, the number of people coming to Victorias [to join the festivities] increases. A lot of people buy our local products such as those from VMC as a consequence.)

The locals are convinced that holding annual festivals helps sustain the city's economic progress. According to Cudny (2014), festivals influence on people and the economy is increasing due to the advancements of the industrial age. The development of tourism, including festival tourism, results in an increase in income and more free time or growth of the average level of education.

Conclusions

The *Kadalag-an* festival has its elements of the cultural narrative that is indigenous. The plot, character, spectacle, and music/song depict the traditions and cultures of *Victorihanon*. Thus, despite modernity, the dramatic aesthetics of performances retain their authenticity.

The history of the place, the culture of the locals, and their social identity are reflected in the festival's cultural narratives. Historical backdrop and facts to tell the community story are one way of informing spectators of its humble beginnings. In addition, this identity helps people better understand and have a deeper connection to their place.

The festivities influence the personal and social values of *Victorihanon*. Their beliefs and practices strengthen their faith in God. It also sustains the economic progress of their place and, at the same time, preserves the cultural legacy of their ancestors. Therefore, the festival plays a significant role in creating the identity of the people and the image of the community/city as they help both showcase the community's culture and sustain its economic development and prosperity.

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