

# Images Of Cebuano Youth In Missing Filemon's Select Songs

**Leslie Lucernas-Caramihan, M.A., Niña Jen Ruta-Canayong, D.A.**

Teacher, Talisay City Central Elementary School  
Poblacion, Talisay City, Cebu, Philippines  
*boyksworld@yahoo.com*

College Professor, Department of Languages and Literature,  
Cebu Normal University, Cebu City, Philippines  
*ninajenruta@gmail.com*

**ABSTRACT:** This literary investigation looks into the evolving images of Cebuano youth in the three select rock songs of Missing Filemon and engages to the following aspects: (1) persona's significant experiences revealed in socio-linguistic and socio-cultural realities, (2) listeners' responses, and (3) poetic vision revealing evolving images of Cebuano youth. This assumption is underpinned by the literary theories of new criticism and affective criticism. This study uses the qualitative descriptive analysis in investigating the select songs. It investigates the important angles on: the presence of socio-linguistic and socio-cultural realities in the rock songs; the views or the responses of the Cebuano youth on the select songs under study; and the poetic vision which reveals evolving images of Cebuano youth. The results of the discourse analysis show that the select rock songs of Missing Filemon reveal the socio-linguistic and socio-cultural realities of the Cebuano youth as gleaned from the texts of the select songs in which these songs reflect the realities in the world of the Cebuano youth of today. The listeners being the direct addressees mirror the Cebuano youth of today and whose responses speak the realities of the Cebuano youth experiences of love, friendship, values, and the struggle and hardships in life. The select songs convey a meaning that the Cebuano youth are shaped by their society amidst the different social illnesses in language, education, religion, and in the community creating today's images of Cebuano youth. In conclusion, the select songs of missing Filemon namely Englisera, Prinsipal, and Suroy-Suroy reveal evolving images of Cebuano youth. The songs which are written in Sugbu-anun'g Binisaya embody the ideals, aspirations, and the voice of the young generation of today who are goal-oriented, self-reliant, true friend, religious, and discerning individuals.

**Keywords:** Cebuano youth, evolving images, persona's significant experiences, poetic vision, Sugbu-anun'g Binisaya

## Introduction

Cebuano literary written works mirror Cebuano life's experiences, views, ideologies and at the same time never lose their function for entertainment. These literary creations include the written works, spoken, or sung texts. A trace of literature is already evident long before. Cebuano's earliest written works including the word-of-mouth or sung texts also spring from oral tradition. From here, writers or poets gain a profound imagination on their works of poetry or any literary masterpiece. Cebuanos are good entertainers, avid listeners of music, and enthusiasts of songs. Music bonds humans together in shared emotional, physical, and spiritual experiences. It has the power to make everyone a better person, improves relationships, and makes a better society. As much, song empowers one's creativity and enriches a deep understanding of the human conditions [1]. The richness of songs prospers widely across the globe but language hinders the literature of songs from global acceptance for songs are so attached with poetry that translation fails the connection between text and music. Songs are for social, religious, and artistic expressions of the writer towards the social realities and apparently to human nature and experiences. Balitaw as a song is traditionally associated with the Visayas region which is ideally humorous and performed spontaneously to a preconceived theme. It is a dialog of songs in which a young woman and a young man compete to see who is better at improvising romantic verses. Maria Colina Gutierrez stresses that balitaw embodies faith, joy, hope, and values of Visayan life. The religious beliefs of the Cebuanos, their social relationships, their love, and friendships also find expression in balitaw. This song is popularized by a famous singer, Peter Alfafara as a performance before the outbreak of World War II [2].

Kulilising Hari on the other hand is a traditional cultural practice usually held in rural Cebuano houses when someone passes away. This is usually done after the prayer for the dead where the visitors, neighbors, and relatives gather around for a brief socialization. This drama is even revived by the chairman of Arts and Culture in Cebu, Miguel A. Magpale and Co-Chairman Hon. Arleigh Sitoy to expose the present-day Cebuanos to the cultural practices of the ancestors and make them aware of the cultural identity [3]. The text, music, and meaning of a song change as they pass from one generation to the next. Songs reflect the past as they incorporate into a changing world. Music becomes topical when its style changes to reflect current trends in the society. It is then when many great rock songs showed-up during the time when songs are continually evolving in different styles and forms. Rock song is one of the products of the modifications in the music industry. It becomes an inspiration to all the music artists whose inclination is into doing such style and genre while looking in through the texts. This has continually kept an inspiration in today's generation of some other younger foreign alternative rock bands. It is somehow not surprising that local artists have also great admiration to these people. The Filipino rock bands: Eraserheads, Apo Hiking Society and others with their passion and love to their chosen genre also create a sound in the music industry here and abroad. Cebu rock music industry in the Philippines has created another cultural phenomenon, a subgenre of Pinoy rock- the Bisrock or the Bisaya rock which the Cebu's rock scene is known for. This drive in making the native language, Bisaya, a Visayan language works in the texts of the songs make Cebu's rock scene distinct and stand out from the rest of the bands. Cebu gains the prestige and the limelight in Cebuano music

industry during the height of Bisrock in the country because its music is new and original. Surprisingly, a uniquely formed band evolves in the Queen City of the South, the pride of Cebu, a highly acclaimed Cebuano band—the Missing Filemon. The band is uniquely different from the other rock bands because of the language that it uses in its songs. Missing Filemon is the first rock band to record its album in Cebuano. This leads the band to fame. At first, the band is uncertain whether the listeners will embrace their songs since the use of the Cebuano language in the rock scene is new and it sounds “kinaraan” which refers to being out-mode or old-style song and “baduy” which means being old-fashioned or not updated to present music. The singer or composer of the band gains inspiration from his foreign and local idols. Such an inspiration leads him to create such original masterpiece in his own distinct native language. Fortunately, the band is able to produce its first album “Suroy–Suroy” written in its native Cebuano tongue. Few days after the release, some radio stations play their songs. In 2005, the band has produced another album, “Sine-Sine.” Missing Filemon gains good numbers of public listeners and receives an impressive response on their songs and has great invitations for television guestings, music bar and gigs here and outside Cebu. Then, different groups start to come out and form their own band and make original Cebuano compositions as well. The influence of the band makes Cebuano even proud in the Philippine music industry. The band is doing well in creating a name of its own keeping it original and distinct. Missing Filemon is nationally recognized by the highest award giving body, FAMAS (Filipino Academy of Movie and Arts) for their songs “Sine-Sine” which won as the Best Themesong in 2008 for an Indi film “Confessionals” [4]. This inspires the band to do more songs and keep the influence of the band a legacy. In an inclusive interview by the researchers, the love for one’s own language brings Lorenzo “Insoy” Niñal, being the singer or composer of the songs to write his own original compositions in Cebuano rather than conforming to what is now widely accepted or highly patronized by the public in versions of Filipino and English. This makes his band completely original, unique, and distinct from the rest in the world of rock music. Missing Filemon through its songs empowers the young social beings who are the youth of today to show concern and to be aware to the richness of one’s culture, traditions, and beliefs as these songs are solely reflections of the society, life’s challenges, societal issues, human nature and experiences. Hughes and Kroehler in their study, *Sociology The Core* (7th ed.) stress that sociological perspective invites someone to look beyond what is taken for granted about social lives and examine them in fresh and creative ways [5]. They also mention that sociological imagination allows someone to identify the links between one’s personal lives or experiences. The social force of life like what is happening now is a minute point at which personal lives and society intersect. C. Wright Mills, a sociologist, views the experiences, difficulties, and achievements of an individual as a reflection of the society and the time one lives [6]. In a society where young generations are highly increasing, their views, ideologies, and values are also fast changing. The select songs under this study mirror the Cebuano youth’s character, endeavour, experiences, hopes, and struggles. Thus, others easily label deliberately these young generation as one of the problems in society. According to Dr. Reah Fabrica from University of

Cebu, whose expertise is on sociology, the new young generation are assertive who take whatever their ideals into action, their blogs in social media are extremely intense, dress codes are alluring, and oppose to traditional social attitudes or roles. She adds that young people nowadays love to get involved in many ways. Sociologically, she says that youth do not stay stagnant and most likely they are not dormant. This present study is undertaken to gauge how the Cebuano youth of today perceive one’s native language in terms of music, whether it escalates to something new and up-to-date songs of rock or remains stuck to same old and outmoded genre. This investigation is relevant in today’s society since music reaches to all individuals in all ages; thus, the select songs are written in Cebuano language in which the use of the native tongue gives the Cebuanos their identity. The select songs under this study inspire the Cebuano youth to appreciate the local music and feel proud to one’s own native language amidst the global influences. The 80 students from Cebu Normal University and Asian College of Technology serve as the respondents of this present research. They are good listeners to the locally produced music of Missing Filemon written in original Cebuano language. The listeners’ responses are kept in privacy and are solely used in the investigation of this study. This makes the researchers of this study more interested to go for further study on exploring the Cebuano life, responses of the youths, and on how the band continue to rock the Cebu music rock scene with its incomparable creations in Cebuano. The strong influence of the band to the Cebuano youth thus calls for documentation and understanding on how the life and perspective of the new Cebuano youth generations receive and perceive the Visayan songs nowadays. This literary investigation makes someone aware of the beauty and uniqueness of one’s own native language in as much as developing one’s skill in poetry as basis in making songs, in telling different stories of one’s life and on how Bisrock has come of age in giving the Cebuano youngsters inspiration to get united in one theme that is the love for Sugbu-anun’g Binisaya.

## Objectives

This literary study investigates the presence of evolving images of Cebuano youth in Missing Filemon’s *Englisera*, *Prinsipal*, and *Suroy-Suroy*.

Specifically, it focuses on the following:

1. persona’s significant experiences revealed in socio-linguistic and socio-cultural realities;
2. listeners’ responses; and
3. poetic vision revealing evolving images of Cebuano youth.

## Methodology

### Literary Research Method Used

This study is a literary analysis on the poetic meaning revealing evolving images of Cebuano youth on the select rock songs of Missing Filemon. This research uses the qualitative method of descriptive analysis in which the select songs of Missing Filemon are analyzed and interpreted in a comprehensive discussion within the framework of new criticism and affectivism. This study also uses Triangulation as a process to increase the credibility and validity of this research by incorporating several viewpoints on: the analysis of the select songs- *Englisera*, *Prinsipal*, and *Suroy-Suroy*; the responses of the Cebuano youth listeners

from Cebu Normal University and Asian College of Technology accumulated during an interview and distribution of questionnaires; and the interview of the authorities in the field of sociology and anthropology.

### Sources of Data

The main sources of data which are essential to the investigation are the lyrical contents of the select rock songs of Missing Filemon's Englisera, Prinsipal, and Suroy-Suroy; an interview with the singer or composer of the band; and the listeners' responses of the 80 Cebuano youth ages 13 to 19 years old only from Cebu Normal University and Asian College of Technology, Cebu City. This study is focused on the select songs which are taken by the researchers of this study right straight from the singer or composer himself, Lorenzo Niñal, commonly called as Sir Insoy during an exclusive interview with him.

### Data-gathering Procedure

This study deals with the select songs of Missing Filemon. This employs the analysis of the texts specifically on the persona's significant experiences revealed socio-linguistic and socio-cultural realities, listeners' responses, and poetic vision revealing evolving images of Cebuano youth in each of the select songs.

### Results and Discussions

#### Persona's Significant Experiences Revealed in Socio-Linguistic and Socio-Cultural Realities

The persona's significant experiences are identified to reveal some socio-linguistic and socio-cultural realities to fully understand the select songs. The analyses of the literary texts are presented in the following discussion. Table 1 presents the socio-linguistic and socio-cultural realities as gleaned from the select songs of Missing Filemon-Englisera, Prinsipal, and Suroy-Suroy. In Englisera, the young generation expresses their desire to become more confident in themselves. They become disruptive to the mandates of the society, in their dreams, and in their individual aspiration as well. In a psychological point of view, the youths show instability with regards to their emotions. At one point, the man and the woman in a relationship sometimes become aggressive in showing their affections to other individuals, sometimes reluctant, and sometimes they get tired of expressing one's feelings. The use of the Cebuano language also becomes an issue when the Cebuano youths find it awkward to speak their language. At the end, the Cebuano youth listeners want to tell to the persona of the song that the use of the Cebuano language is something one must be proud of. It is giving the youth the identity of being a proud Cebuano who remain confident of its language, culture, and tradition to the rest of the world.

**Table1: Persona's Significant Experiences Revealed in Socio-Linguistic and Socio-Cultural Realities**

Select Cebuano Songs	Personae	Significant Experiences	
		Socio-Linguistic Realities	Socio-Cultural Realities
<b>ENGLISERA</b> (A Person Who Prefers To Speak English)	Lovers	Code-switching as a language phenome-non switches variety of lexical terms freely in different circum-stances.	Cebuano youth struggle to speak English and others find it odd and out-moded but others still remain proud with the Cebuano's culture and language.
<b>PRINSIPAL</b> (Principal)	Student	Language has range on social experiences	Cebuano youth aspire for a better and comfortable way of life and stay optimistic amidst all the adversities in life.
<b>SUROY-SUROY</b> (Strolling)	Observ-er	Language sends vital social messages  Code-switching is manifested	Cebuano youth whose future is still uncertain find each day a struggle and a survival.

Englisera presents socio-linguistic occurrences as gleaned from the stanzas of the song. It has an evidence of a language phenomenon, the code-switching, where the persona moves between two languages or dialects without the intention of doing it purposely. Stanzas 2, 5, 6, and 8 distinctly switch two different languages of Cebuano and English. Good deal of individuals switch languages to express certain ideas, thoughts, or views. In linguistics, code-switching happens during a conversation, the speaker uses between two or more languages or dialects. In terms of socio-cultural realities, the song expresses a lover who chases for his dearly loved. He is a kind of lover who does everything for love even if it causes him to break the trust of his elders. The persona struggles to utter words in English to impress his dearly loved and win her heart. The persona's beloved disfavours the use of Cebuano dialect and finds it outmoded upon hearing especially those words about love. This speaks of the Cebuano youths who prefer to converse with other people in English rather than patronizing one's own native tongue. The female persona in the song draws herself farther from her lover for an exchange of an 80-year old foreigner as the 7th stanza illuminates its resemblance to today's present youth who only care for money and become unmindful to what is called true love. Prinsipal speaks of a youth's usual dream of becoming rich and popular. Youth thought of fame as more important than finishing a degree. They want everything just to be in an instant, in a snap of a finger, or in the quickest way of achieving their dreams. The student, being the persona of the song wants to no longer invest one's time and effort in going to school when one could have the same success by only joining show business on television and big screens. The youth have always the reason on giving up their education. Cebuano youth are fanatics to television

screenings and auditions. Everybody seems so interested of becoming an actor or actress that they devote their time joining the thick crowd of other aspirants, enduring the long hours of waiting, and on not making it to their respective classes or work. Many television networks came to Cebu to entice the Cebuano youth in joining to different shows. The youth are being promised for money, house and lot, popularity and all the comfort in life. This becomes a social issue for the youth of today. Suroy-Suroy talks about the prevalent issues in the society like: drug addiction, theft, prostitution, etc. It reveals the challenges that everybody has to face each day. This poem speaks of the youth who are confused and uncertain to what life there would be to live where the world is full of debauchery. The youths are easily engrossed to worldly-pleasure in exchange for human happiness or comfort in life. The select rock songs of Missing Filemon reveal the socio-linguistic and socio-cultural realities of the Cebuano youth as gleaned from the texts of the three select songs. The songs reflect the realities in the world of the Cebuano youth of today.

### Listeners' Responses

The responses of the Cebuano youth after having read and heard the select songs of Missing Filemon are tabulated for a clearer view and understanding.

**Table 2. Listeners' Responses**

Select Cebuano Songs	Listeners' Responses	No. of Respondents	Percent age
<b>ENGLISH-SERA</b>	•Cebuanos have nothing to be ashamed of in using Cebuano language.	21	26%
	•They are motivated to patronize and love one's own native language, culture, and songs for these symbolize the Cebuano identity.	35	44%
	•They find themselves in resemblance with the persona's struggle to speak	14	18%
		10	12%
<b>PRINSIPAL</b>	•Cebuano youth are inspired to study first and never quit schooling to lend a better job in the future.	39	49%
	•Going to school is an ultimate role of a student or the young generation of today.	36	45%
	•Going to school sometimes gets boring and just wish for a job right away.	5	6%
<b>SUROY - SUROY</b>	•Youth find the song a picture of a reality on an everyday transactions of life.	27	34%
	•They have viewed the different social issues in Cebu through the song.	38	48%
		15	18%

The Cebuano youth being the direct addressees become the focus of this investigation. This includes the 80 students from Cebu Normal University and Asian College of Technology. The respondents are interviewed and questionnaires are also given to gather information needed for the study. These respondents are the listeners to the songs of Missing Filemon whose point of view on the select

songs are valued, analyzed, and tabulated. In Englishera, 5 top responses from the listeners are tabulated. Forty-four percent of the Cebuano youth listeners find the song inspiring and self-motivating to patronize one's own language, Bisaya; hence, it gives the Cebuano youth their identity whose culture, beliefs, language, songs, etc. are far uniquely different from those of the other regions. In stanza 7, listeners' response on seeing women who prefer to go for foreigners despite of the very big age gap receives the least number of responses, out of the 80 respondents only 10 or about 12% share the same insights. During the interview of these college and high school students, most of them seldom listen to Visayan songs or have a little interest in tuning in to radio station playing Cebuano-Visayan songs. This is because of the strong influence of the international songs which they always hear in the market of popular music promoted across the globe. Lorenzo "Insoy" Niñal narrates that the weakening of the local music which is caused by the lack of will and drive in promoting one's own language in the music scene. He initiates the drive to write songs in Cebuano language though hesitant at first yet he continues to believe in himself to bring his original music to the world and make other fellow Cebuanos even proud for its global acceptance. This makes Bisaya language a living language for the Cebuano-speaking community especially to the Bisrock community. In Prinsipal, the young listeners perceive the song as an escape from what is a reality. It speaks the reality of the youth of having wanting to earn money in an instant or in the quickest way and quit school. Gabutin, whose expertise is Anthropology, shares those sentiments. He stresses that youth easily imagine to a virtual world of instant opportunities and easy money forgetting the reality of still being young whose focus should still be on education first. The song awakens the listeners' heart to value education more despite the strong forces of the society's demand on early or untimely obligations placed in the hands of these young individuals. The song keeps an eye-opener to the 94% of the 80 respondents, the Cebuano youth particularly the students who stand as the personae of the song on not dropping school just for the sake of obtaining quick or instant money rather one must have to pursue and finish a degree for a better future [7]. Based in 2004 NSO APIS (Annual Poverty Indicators Survey), for secondary school children aged 12-15 years old, 896,325 or about 11% of the 7.9 million children in Philippines are not attending school. The survey shows that the primary reasons for not attending school are: lack of personal interest which ranks 3rd; parents cannot afford the expenses as 2nd; and employment or looking for work ranks 1<sup>st</sup> [8]. This result finds a connection to the persona of the song in which one likes to quit schooling in order to look for a job and be employed. The song, Prinsipal speaks the reality of the Cebuano students. In Suroy-Suroy, the youth as the addressees are mindful of the various social issues in the community. These young people find it obstructive to the growth and smooth flow of transactions in the place yet remains hopeful for its better change and progress if these worst issues are eradicated or be given an immediate remedy. Cebu is indeed a very sound place to live. Out of the 80 respondents, 38 of them or about 48% finds Suroy-Suroy a picture of a society addressed with the different prevalent social issues. The song mirrors how an individual struggles to survive in a society that is challenged by different problems and issues. In an interview with Dr. Reah Fabrica

who has an eye on the study of social behavior and society, she stresses that understanding Cebuano youth behavior takes one to understand their personal lives, the communities where they live, and the world that revolves the youth. She mentions that the youth nowadays are free-spirited, they do whatever is in their mind, and they are unstoppable into doing things which they thought as right and good for them. She observes how the Cebuano youth are shaped by their society. The society dictates the outcomes of one's own personal lives. In the song *Suroy-Suroy*, the persona experiences the hardships in life in which at the end of the day, the choice is for him or her to make whether to take life's challenges or to give up on them. The song leaves the listeners to think critically on human social life and on how the social world works.

### Poetic Vision Revealing Evolving Images of Cebuano Youth

This phase shows details on the poetic meaning of the select songs.

**Table 3. Poetic Vision Revealing Evolving Images of Cebuano Youth**

Select Cebuano Songs	Poetic Vision	Cebuano Youth Evolving Images
ENGLISER A	Love for one's own native language cherishes one's own identity. One has to believe, desire, plan, and must do whatever it takes all the way to accomplish one's goal in life.	Cebuano youth are high-sounding and goal-oriented.
PRINSIPAL	Live your dreams. Face your fears. Wealth doesn't last forever, but education does.	Cebuano youth are self-reliant.
SUROY-SUROY	Wandering does not show that you are lost but it just says you like to explore.	Cebuano youth are discerning people.

In *Englisera*, Cebuano youths are high-sounding and goal-oriented which state that the youth are just not alive on not to learn to speak the universal language. They remain optimistic to the hardship in life and find no reason to stop living. They are very driven to make one's life better and experience the comfort in life. *Englisera* is a reflection of young generation whose ideals in speaking English well make them sound intelligent, educated, well-off, and socialites. Youth always seek a place of recognition and belongingness through one's language. This trying to speak English is beneficial to the youth in communicating and understanding others in school, in workplace, or offices as this undertaking benefits the youth. Cebuano youth are products of the influence on the different cultures. The western culture plays a vital role in the development of the Cebuano culture like the love for Hollywood movies and including the love for its people as well. It is for the reason that these young Cebuanos find it amusing and new but still they indulge themselves into watching Philippine movies, short films, and soap operas right after work or school until they drop themselves to sleep. This remains evident that youth still appreciate and love one's own. Goal-oriented people set their goals in life and do anything to achieve it. They are willing to take the risks to achieve their dreams [8].

This speaks in parallel with the persona of the song who is so driven to look for work in order to financially help his or her family. The youth nowadays are more determined to reach their goals and in terms of school, they persist and persevere with their studies. *Prinsipal* views Cebuano youth as strong, self-reliant, and independent. This considers them to be called as individualists. In an individualistic culture, people are seen as independent, autonomous, or free. It focuses first on individuals' needs and looks for happiness on an individual level before looking to the group. The song gives a picture of a typical student who finds schooling tiring because of the poverty that this young man encounters, no school allowance, no enough food to eat, and life has been too hard on him or her. All he or she wishes now is to survive and get oneself out from this difficult situation of life. In an Anthropological point of view, *Gabutin* shares that youth in this new generation play a greater part in social change. The youth struggle in life as they cope with the poverty and other social ills but this has not stopped them from striving to get better in life [9]. *Suroy-Suroy* depicts the youth who go astray to a life's unpleasant course but not all those who wander are lost. Youth wander and sometimes get lost. This leads to a purposeful reason of seeing wrong things right straight on their eyes for the youth to take a lead in transforming things and making them right. The song features the social condition of a city in Cebu before all these present changes. A society is dynamic in which the presence of different behaviors creates great interaction of the individuals living in it. In a society where people are evolving in the passing of time has become more mechanical, more complex, and more critically interdependent where the individuals in the society choose a life they want to live. Cebuano youth are faced with the different challenges of poverty, drug addiction, prostitution, and peace and order in the society where they live yet they still find an escape to all these social illnesses. Cebuano youth are discerning individuals who distinguish the good from bad and having a good judgement to all the circumstances in life. Cebuano youth remain optimistic amidst the different problems and issues in the society [10]. The select songs convey a meaning that the Cebuano youth are shaped by their society amidst the different social illnesses in language, education, religion, and in community. These social issues help create the evolving images of Cebuano youth of this generation.

## Conclusion and Recommendations

### Summary of Findings

This study unveils the following findings:

1. The select rock songs of *Missing Filemon* reveal the socio-linguistic and socio-cultural realities of the Cebuano youth as gleaned from the texts of the songs in which these songs reflect the realities in the world of the Cebuano youth of today.
2. The listeners being the direct addressees mirror the Cebuano youth of today and whose responses speak the realities of the Cebuano youth experiences of love, friendship, values, and the struggle and hardships in life.
3. The select songs convey a meaning that the Cebuano youth are shaped by their society amidst the different social illnesses in language, education, religion, and in community creating today's evolving images of Cebuano youth.

## Conclusion

Based on the findings, the following conclusion is substantiated. Evolving images of Cebuano youth such as goal-oriented, self-reliant, true friend, religious, and discerning individuals are drawn from the select songs of Missing Filemon's Englisera, Prinsipal, and Suroy-Suroy which at the same time the songs also reveal the socio-linguistic and socio-cultural realities in a Cebuano society as these embody the Cebuano youth's ideals, aspirations and voice.

## Recommendations

The following recommendations are hereby offered based on the findings and conclusion.

1. The socio-linguistic and socio-cultural realities in Missing Filemon select songs be used in any literary researches parallel to the study of language and culture.
2. The listeners' responses be viewed to the Cebuano-speaking community as these reflect the real-life experiences of the Cebuano youth of today.
3. The poetic vision revealing evolving images of Cebuano youth be used in further analyses and investigation of Cebuano-Visayan Literature in college academes.

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## AUTHORS PROFILE

### About the Main Author



**Leslie Lucernas-Caramihan** is presently a Public School Teacher in Talisay City Central Elementary School, Poblacion, Talisay City, Cebu. She became a DepEd-RVII Writer of Instructional Plan for Grades 2, 3, and 4 at DepEd-Ecotech on July 28-August 1, 2015. She was the School Paper Adviser in Talisay City Central Elementary School from SY: 2010-2015. She also enriched herself professionally. She graduated Master

of Arts in Literature in Cebu Normal University, Osmeña Boulevard, Cebu City on March 2016. That is why; she is also interested in research studies for these can help her in her teaching. She also attended varied seminars and trainings to make her updated in her chosen profession.

### About the Corresponding Author



**Niña Jen Ruta-Canayong** is currently a professor of both Languages and Literature in the College of Arts and Sciences in Cebu Normal University, Cebu City. Simultaneously, she is handling undergraduate and graduate studies since 2010. She has been an effective and productive thesis/dissertation adviser since 2015. She is also an active panel member in any literary and language research studies and has been a

thesis/dissertation proof reader for numerous times. She finished Doctor of Arts in Literature and Communication in 2015 at Cebu Normal University. She also earned her Master of Arts in Literature in 2009 and graduated as Cum Laude with the course, Bachelor of Secondary Education major in English in 2006 at the same university. She has also published several research papers in different international journals, ASEAN indexed and CHED accredited journals. Lastly, she continues to update herself professionally by actively attending trainings and workshops related to her field of interests.