



The Socio-Cultural Impact of the Literary Works of Cebuano Writers and Poets

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Abstract

This study focused on the literary genres of Cebuano to find out its socio-cultural impact and awareness in the Cebu community. As such research, this is revealed in the socio-cultural histories of literary works, which serve as an imagination of creativity in genres like stories, poems, folklore, and other oral traditions. This study aimed to identify the level of awareness and acceptance of the respondents to Cebuano writers' works and oral traditions; strengthen the effects of the past and present literary works; and signify the cultural impact and preservation on the youth's perspectives and the evidence of the forms of Cebuano socio-cultural literary dimensions. The study used a quantitative- research method in which the sources of data were collected from the northern and southern parts of Cebu province; and the researcher-made questionnaire results were tabulated, tallied, and interpreted using the Likert scale. The results revealed that most of the younger respondents were not very well aware of some of the literary works. Only the elderly respondents stated that these literary works had been practiced since time immemorial and that folk life is influenced by the mental, cultural, and interaction modes of Cebuanos. They were more into crafting poems and short stories. Thus, respondents agreed to preserve the literary works of famous Cebuano writers. The findings of the study revealed the respondents' influence on the socio-cultural impact of the literary works on the literary skills of the Cebuanos, and reflected the interconnection and linkage of the works of art to Cebuano culture. Based on the findings, recommendations to encourage students to compile varied genres, exhibit literary works, and establish a mini-library of Cebuano writers and poets and their literary works were recommended.

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Keywords Cebuano Writers, Literary Works, Oral Tradition, Socio-cultural impact, Mimesis, Expressivism.

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RATIONALE OF THE STUDY

Literature's place in society is controversial, yet it is certain that it acts as a mirror, reflecting back to the reader the social reality (Gasset, 1968). The abundance of sources demonstrates that Cebuano literature gives readers a chance to analyze and reflect on the world around them. In conclusion, this discipline helps the readers to investigate, ponder, and create communication in order to get more

information about the questions that surround us in an endless manner and in an unstoppable circus until it provides the information that one desires. Literature reflects the reality of life, which continues to enlighten and gain knowledge whether or not it offers the solutions to life's unending concerns (Guerin, 2010). Literature has an impact on culture and society, which has an impact on how it is produced and read.



Thus, how one reads literary texts can inspire a variety of academic exchanges and discussions on the dissemination of knowledge, the integration of values, and the shaping of one's choices. These exchanges and discussion and debate can even set off conflicts and unavoidable scandals that could somehow make or break a society's order. It emphasizes the influence of one's perception of reality and the "actual reality" itself: the conflict between idealistic and practical ideals seen in literary plots and settings (Aguilar, 1997). Any literature scholar who studies this field learns to go deeper into and more closely examine the general functions of literature. It is possible to research, evaluate, compare, and analyze the sociocultural effects of Cebuano writers' work on literary aficionados as well as the society in which they live. By doing so, the readers can determine whether the Cebuano works can be classified as high or low culture, which influences a particular Cebuano's way of life or whether this fosters awareness and appreciation for non-Cebuanos. Everyone considers and discusses literature. This results in adopting the beliefs, values, traditions, and daily activities of the Cebuanos, which cannot be readily changed over time as they are anchored in Cebuano history. This is the establishment of national identity (Furniss & Micheal, 1996). To sum up, Cebuano literature honors the fundamental creative purposes of literature while also serving to amuse and thrill readers into its significant reality (Scott, 2018).

Literature is meant to serve a variety of purposes beyond simply pleasing, amusing, or moving its audience. One significant role is to draw the reader's attention to specific parts of life that a literary aficionado could discern in dramatic poetry or civic play, which are representative of certain facets of life in a particular community. The "The Bisaya Magasin," which is situated in Makati

City, Metro Manila, is the most well-known Filipino literary outlet for Cebuano writers, despite the fact that its bulk is from the Visayas and Mindanao areas. In the southern Philippines, there was a thriving group of writers who wrote in Cebuano, a language based on the commonly spoken manner or style. Therefore, "Cebuano literature" is frequently used to refer to the diverse oral community of speakers outside of the nation. Despite having distinct spoken variations, the written outputs are produced in the Cebuano-Visayan dialect, which is the language used by the majority of Cebuanos in the Visayas and Mindanao regions.

These noteworthy crafts reflect the knowledge and talent of the early inhabitants of the Philippine Islands, making them deserving of preservation as priceless symbols of Filipino culture. Additionally, the new literary academics would have the chance to develop not only a feeling of poetic awareness but also respect and value for the work that their forebears had accomplished in the past.

Therefore, this study was carried out to investigate the preservation of these literary classics as well as the level of awareness among young people to reinforce past and present literary works and to represent the socio-cultural influence.

OBJECTIVES OF THE STUDY

The study aims to identify the known writers of literary works in Cebu province and in the City of Cebu. Specifically, it identifies the level of awareness and acceptance of the Cebuanos on the significant values of the literary works of oral traditions through various literary genres, the degree of Cebuanos' strengthening the effects of the past and present literary works, the past literary works that signify cultural impact in their creative skills, the presentation of literature

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works of the Cebuano writers, and forms of evidences that preserve Cebuanos' socio-cultural literary dimensions.

THEORETICAL BACKGROUND OF THE STUDY

The study makes a strong assumption that the suggested HISTOLIT, the (Mini-Archive) on history and literature, will be a crucial tool to assist Cebuano poets and writers who wish to improve their historical and contemporary literary output. The chosen respondents were expected to participate in activities that would increase youth awareness of past and present literary masterpieces written by indigenous authors, revive earlier literary works, strengthen the connections between earlier and later literary works, increase youth awareness of earlier literary works, and foster an appreciation for their own Cebuano literary contributions. Therefore, expressivism and sociological mimesis were

applied in this study. This entry was posted on August 1, 2010.

Mimetic Theory serves as a signifier for a hidden signified, one that is always present but silent, one that the writer reproduces in a different way from life, reality, or nature. The signified is hidden by the signifier in the written text of literature; as a result, the reader must identify the signified that the signifier has replaced. In the Greek classical age, Plato and Aristotle imitated mimesis in slightly dissimilar yet connected ideas about literature as an imitation of life or reality, considering mimesis to be the primary critical method, as noted by Arias (2012). Plato advocated that literature be a duplicate of actuality and so twice distanced from reality, according to Mayers, who is mentioned in Arias. He says that rather than the world of appearances that people see via their senses, reality might be found

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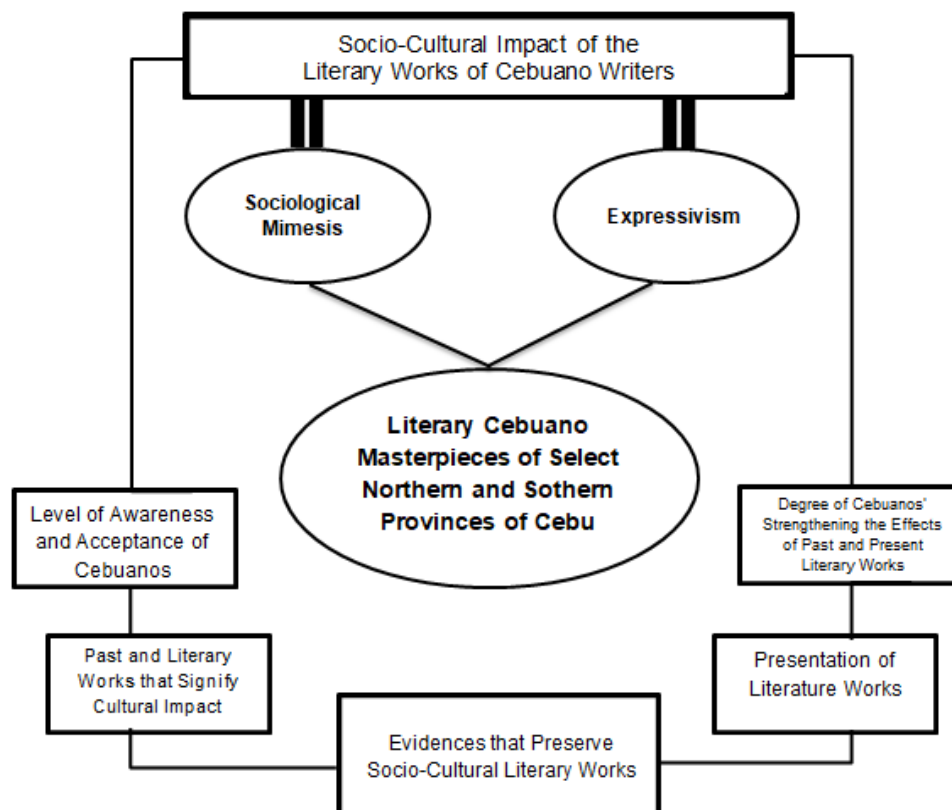


Figure 1. Schematic Diagram of the Theoretical Background of the Study

in what he terms "changeless ideas or forms." The things we see with our senses are just exact replicas of our conceptions of reality. The writer is only permitted to mimic or reproduce the world of appearances, so all of his creations are two steps removed from reality since they are copies of copies of reality (ideas) or objects (texts). Aristotle, on the other hand, disagrees with Plato regarding the location of reality while continuing to support the theory of mimesis. Aristotle does not think that the world of appearances is solely a reflection of concepts that never change; rather, he thinks that change is a basic function of nature, which he views as a creative force with purpose. The process by which the tangible acquires meaning and operates in line with established rules is reality. By taking a form and twisting it into a different matter or medium, the writer mimics reality. Therefore, the writer is both an imitator and a creator. As a result, art is somewhat of an advance on nature in that the writer has completed what nature is still trying to do." (Mayers, 1996).

The interaction between the poet and the artistic creation is central to **Expressivist Theory**. Originally a painting movement in Germany, "Expressionism" gradually expanded to include other literary arts. These three terms are what expressive theorists consistently refer to. They go beyond the objectivist theorists' recommendation that a poet should strive to avoid personality and that criticism should center on the idea that a poem represents an inner sensation made exterior and believe that authorial identity is something that should be conveyed by a literary work. Wordsworth's characterization of poetry as "feeling recollected in repose" remains a common perception and popular attitude, despite Eliot's attempts to emphasize the significance of intellect in poetry. In "Conjectures on Original Composition" by

Edward Young, two Romantic ideas are hinted at. First of all, attention shifted from the text and the reader to the author and his creations. Secondly, the emphasis was given more to originality and innate genius than literary rules and conventions. He agrees that the author's "spirit" and "taste," rather than his product, should be the targets of imitation. So, imitation or intuition are two ways that man can develop his creative imagination.

Because its literary critical perspective claims that some literary works are better understood by readers if they know something about the author's race, moment, and environment, expressivism is also known as subjective theory. According to Guerin et al. (85–94), the psychological critical approach is arguably the most contentious and misused of all literary criticism. (least appreciated). Although the psychological critical approach can be challenging to implement correctly to evaluate an analysis, it can also be exciting and gratifying.

From this vantage point, a literary piece may pique the reader's interest, amuse them, stimulate them, widen their experiences and imagination, or elevate them (Roberts, 2010). It develops as an idea out of the writer's desire to communicate a feeling or thought. The author begins by thinking that he needs to convey to his audience an experience or combination of experiences, whether they are genuine or imagined. By using his imagination, he develops new facts to represent real-life events or makes up new episodes, settings, and people, giving them thoughts and words to express themselves. He can decide to condense a lengthy factual or fictional tale into a few measured or rhythmic

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sentences. The end product is a unique work that fulfills the author's intent for it to be a literary article by presenting innovative literature.

These theories give a compelling point of view about the important and historical roles that literature has played in the development of humanity.

LITERATURE REVIEW

The chapter reviewed literary works by both domestic and foreign authors and provided pertinent data and investigational models for literary academics. The reviewed literature was made up of papers, essays, and articles that have been pertinent to the current research project.

Literature examines a range of major human experiences that deal with human compassion in a variety of literary works that are drawn from people's daily lives, attitudes, cultures, and hobbies. Readers are drawn to these works because they teach them useful lessons.

In this instance, it fulfills the literary goal of moving readers' hearts and minds through recurrent themes that sharpen their intellect and inspire them to act on their perceived moral principles. In any case, a person is impacted by literature and makes decisions based on reason or feeling. Literature's influence is a combination of intrinsic and external qualities being rewarded.

The purposes of literature can be divided into two categories: amusement and pleasure. Literature that serves as "propaganda" is merely one type that can be distinguished from creative work that evolves in response to the experiences of the author.

Another expressionist principle is the "living idea," according to Scott (2018), who said that Dickens' fiction popularizes already popular facts, ideas, and feelings. A literary aficionado must inevitably dig into the canon of literature that is thought to

have been passed down orally and handed down from generation to generation because of its close connection to society.

Literature from the precolonial era includes folk speeches and songs; folk tales; indigenous ceremonies; and mimetic dances, all of which attest to the country's rich cultural heritage and forge close ties with other Southeast Asian nations.

Filipino literature exists in many different forms and dialects. Some examples include the "tigmo" from Cebu, which is "bugtong" in Tagalog, the "patotodon" from Bicol, and the riddle in English, which employs wit to find answers to riddles because it uses metaphors.

Some wellknown proverbs and sayings illustrate ethical standards of conduct in the community and rhyme with rhymes.

Due to its close ties to the lyrical folk songs that discuss a resident's wishes, ambitions, aspirations, lifestyle, and love, the extended version known as "tanaga" is more emotionally revealing. The "harana" of Cebuano music is one of the indigenous artistic creations in the language that is still in existence today. "Tagay" drinking songs are another type of folk music (Cebuano and Waray).

Lullabies, love songs, serenades, poems, riddles, work songs, drinking songs sung during carousels, and verbal games like the "duplo," which became popular during funeral wakes, all served as illustrations of indigenous literary works that portrayed and described people's daily lives while transferring energy that resulted in motion and force. The folktales, epics, legends, myths, fables, and stories were diverse, exotic, imaginative, mystical, and filled with fantasy.

Most of them explained where locations and things came from. The "ethnoepics," according to Alburo (1995), were histories of various tribes who identified as "nations."

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There is little doubt that Spain ruled and conquered the Philippines for geopolitical reasons. This European civilization improved the languages and fostered liberal ideologies and internationalism, which had an impact on Filipino intellectuals and writers. As a result, the literature of this time was divided into religious and secular prose and poetry. Meditational poems on novenas and catechism were other examples of religious song lyrics. These were employed in the teaching of Spanish to Filipinos.

The majority of Cebuano writers came from the Visayas and Mindanao regions. Not only do writers from the Visayas and Mindanao write in Cebuano, but also written works in Cebuano is carefully produced and imbued with values.

There was a thriving group of Cebuano writers throughout the American era. The majority of them received recognition for their literary achievements, and as proof, Cebu City's main streets have their names (Evasco, 2002).

The most basic type of Cebuano poetry is "ambahan." This verse was cited in "balak," a poetic argument about love that occasionally featured musical accompaniment. The "Pasyon," a verse describing the life and suffering of Jesus Christ, was the longest poetic form. Secular Cebuano stories were written, but only the prose versions were published.

Not many words are used metaphorically in Visayan poetry, but there are subtle images that are created.

The scenes in (Bautista, 2018) may serve as a historical model for the beginnings of Cebuano literature by writers and poets who did not receive credit but should have been honored for their contribution that helped Cebuanos create their own poetic visions. As a result, these works of art and other types of evidence should be preserved for future generations.

Guerin (2010) noted that early translations of both the European and American models helped to shape the Cebuano writer's craft. Since English and then Tagalog gained popularity after the war, just one of the numerous pre-war magazines, *Bisaya*, has continued as Cebuano literature's primary outlet.

The literary works that depict the dominant social conventions and thought patterns in the country's society allow its diversity and richness to be best appreciated.

The rich literature of Cebuano is one ultimate source of past and present literary works by Filipinos over the years that represent the cultural imprint in their creative masterpieces to be preserved.

RESEARCH METHODOLOGY

This research employs the descriptive research design which made use of quantitative method. It used three-part researcher-made survey questionnaires with Likert Scale.

The descriptive research design, which used a quantitative-qualitative method, was used in this study. It made use of three-part survey questionnaires created by researchers that employed the Likert Scale. Using cluster sampling, the study's respondents included Thirty-five (35) authors and poets from the three northern towns of Tuburan, Tabuelan, and Balamban as well as Thirty-five (35) citizens of the southern towns of Argao, Dalaguete, and Boljoon of Cebu. They benefited directly from the development of their literary appreciation abilities. The literature of Cebu Province's northern and southern regions served as the data's primary sources.

The data's results were calculated and totaled using means and frequencies. They came from the three selected towns in Cebu's north and south, respectively. The towns of Tuburan, Tabuelan, Balamban, Argao, Dalaguete, and Boljoon, Cebu were among these favored locations.

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Due process and proper authorization letters were given to the barangay captains of the province of Cebu's chosen northern and southern regions for the purpose of conducting this research, and they were asked to approve the interviews. Because there was no physical, mental, or emotional harm caused during the study's conduct, this research has been conducted in accordance with ethical principles. The

filming and photography would be kept secret for privacy reasons.

RESULTS AND DISCUSSION

This part presented the results and discussion of the problems indicated in the study. The Table 1 discussed the results on the level of awareness and acceptance of the literary works which were originally produced by word of mouth or heard from one generation to generation.

Table 1. Level of Awareness and Acceptance of the Cebuanos on the Significant Values of the Literary Works of Oral Traditions

Literary Works	Total Respondents' Level of Awareness	Mean	Interpretation	Rank
Poems	399	4.07	Highly Aware And Acceptable	1
Stories	388	4.04	Highly Aware And Acceptable	2
Balotaw	22	3.26	Moderately Aware And Acceptable	3
Folklore	167	2.74	Moderately Aware And Acceptable	4
Kulilising Hari	89	2.47	Somewhat Aware And Acceptable	5
Duplo	68	2.19	Somewhat Aware and Acceptable	6
Linambay	25	1.47	Not Aware and Not Acceptable	7

Legend:

4.21-5.00= Very Highly Aware and Acceptable

3.41-4.20= Highly Aware and Acceptable

2.61-3.40= Moderately Aware and Acceptable

1.81-2.60= Slightly Aware and Acceptable

1.00-2.60= Not Aware and Not Acceptable

The results above showed that most of the respondents did not indicate the criteria on very highly aware and very highly acceptable of the literary works indicated and they are more familiar with the stories, poems, folklore and Balitaw. However, in case these are staged, they enjoy watching without the intent of responding to the essence of classifying the material they enjoy watching. Moreover, these oral

tradition and oral lore are considered as cultural materials and tradition transmitted orally from one generation to another. The poems and stories are marked as *Highly Aware and Acceptable* by the millennial but they are *Not Aware* of Linambay. The messages or testimony are verbally transmitted in speech or song and may take the form, for example, of folktales, sayings, ballads, songs, or chants. In this way, it is

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possible for a society to transmit oral history, oral literature, oral law and other knowledge across generations without a writing system.

So, in terms of appreciation of these literary works, most of the respondents enjoy listening and even recite some of them in programs and in literary activities and competitions. There are even some of these respondents who compose their own literary outputs specially the poems in Cebuano. A strong indication illustrates that most respondents expressed a **high level of awareness and acceptance** of the oral tradition especially that some radio stations play certain forms in a preferred program slot.

The barangay residents were more inclined to craft oral verses which they use when they come together after their works in the farms. In as far as the level of awareness of these indigenous literary works, most of the respondents confirmed that they have become familiar with them through their relatives, while there are some who heard about these literary works through their grandparents where some are also performers of the favorite genres. A good

number of respondents have replied that they become familiar of these works from their friends who are likewise considered as literary enthusiasts and are fond of composing their craft as a hobby. Social interaction with them encourages them to listen and witness presentations as a sort of entertainment. The parents are also considered as a good source of the sense of familiarity and awareness of these literary works because when they are at the primary level of education, they have heard sample stories and anecdotes related to them by their parents.

Parents in the traditional settings use to imbibe the children's foundation of their habits and attitudes through the little stories and anecdotes, legends and even folktales usually projecting values, a sense of heroism, and the formation of good manners and right conduct. In this manner, the children would grow with highly developed morale as well as observe the significance of respecting elders and even the younger ones beginning from their family which later on be extended to the community and society at large.

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Table 2. Degree of Relationship of the Past or Indigenous and Present Literary Works Strengthened by the Cebuanos

This portion presented the degree that the Cebuanos strengthened the impact of the past and the present literary works affecting humanity.

Degree of the Impact of the Relationship Between the Past and the Present Literary Works	Total Respondents' Agreement	Mean	Interpretation	Rank
<i>Religious practices</i>	440	4.78	Very Highly Significant	1
<i>Family Values</i>	417	4.48	Very Highly Significant	2
<i>Impact on Cebuano culture</i>	394	4.47	Very Highly Significant	3
<i>Historical significance</i>	343	4.45	Very Highly Significant	4
<i>Strength of unity</i>	401	4.41	Very Highly Significant	5



Preservation of cultural heritage	333	4.16	Highly Significant	6
Social Influence	373	4.14	Highly Significant	7
Writers' Stand on Tradition and Practices	292	4.05	Highly Significant	8
Assertion of the value of marital fidelity	355	4.03	Highly Significant	9

Legend:

4.21-5.00= Very Highly Significant

3.41-4.20= Highly Significant

2.61-3.40= Moderately Significant

1.81-2.60= Slightly Significant

1.00-2.60= Not Significant

The results presented an illustration to an equal degree of the relationship between the past and present literary works, with the effects on how these contribute to humanity that the Cebuanos consider worth preserving. The respondents recognize that these indigenous or past literary works are relevant to Cebuano culture, where behavioral patterns are socially acquired or transmitted during social interactions or learned through interactive communication. Most of the older respondents replied that these indigenous literary forms had been here since time immemorial. The degree of the impact of the relationship between religious practices, family values, Cebuano culture, historical significance, and strength of unity obtained the very high significant results as they ranked first to fifth respectively, while the preservation of cultural heritage, social influence, the writer's stand on tradition and practices, and the assertion of the value of marital fidelity obtained the high significant results as they ranked sixth to ninth respectively. This implies that these indigenous forms are very relevant in the molding of the customs, beliefs, values, and traditions of the townsfolk in modern times. As far as relevance to Cebuano culture, these indigenous literary works represent what

the Cebuano residents believe in as a tradition. Even some customs and practices are based on what most of these folks have heard or read from the stories shared from generation to generation. In line with the importance of social influence, it is clear that the Cebuanos have a folklife of cultural interactions with each other. This shows that the people who live in Cebu have a lot in common with each other.

These literary works have a high value in the southern and northern parts of Cebu because they influence their way of life, religious practices, and the use of Cebuano-Visayan dialects with various accents.

The indigenous literary works were considered fertile symbols in their contribution to strengthening family values, reflecting lines that elicit family values that are often evident in short stories, legends, epics, balitaw, poems, and even proverbs. Most of the respondents agreed that epics and legends reveal heroic scenes that inculcate family values and socialization. They confessed that they love reading epics and legends like the stories of Lam-ang, Maria Cacao, Sikalak and Sikabay, Bantugan and His 50 Wives, Hinilawod, and many more.

On the aspect of recognition of Cebuano identity, only a few of the respondents can

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associate the past literary works with indigenous and ethnic Cebuano identity, particularly those who are not given the opportunity to attend formal academic exposure. Preservation of cultural heritage

and historical significance is recognized as being strengthened by the Cebuanos who resort to reciting poems or telling stories when they come together to rest after a day's heavy work.

Table 3. The Extent that the Literary Works in the Past Signify the Cultural Influences on the Cebuanos' Literary Creative Works

This portion presented the extent that the literary works in the past signify the cultural impact of the Cebuanos in their literary Creative Works.

Past or Indigenous Literary Works	Total Respondents' Agreement	Mean	Interpretation	Rank
<i>Dula</i>	381	4.37	Very Highly Significant	1
<i>Short Stories or Folklore</i>	397	4.01	Highly Significant	2
<i>Balak</i>	385	3.97	Highly Significant	3
<i>Balitaw</i>	353	3.84	HS	4
<i>Duplo</i>	39	2.78	S	5
<i>Riddles</i>	350	3.76	HS	6
<i>Pasyon</i>	359	3.70	HS	7
<i>Linambay</i>	69	2.65	S	8
<i>Harana</i>	282	3.48	HS	9
<i>Kulilising Hari</i>	156	3.46	HS	10
<i>Dialogo</i>	202	3.36	S	11

Legend:

4.21-5.00= Very Highly Significant

3.41-4.20= Highly Significant

2.61-3.40= Moderately Significant

1.81-2.60= Slightly Significant

1.00-2.60= Not Significant

Most of the respondents belonging to the later generation, represented by a mean of 4.37, claimed that their enthusiasm to craft poems and even short stories is influenced by their exposure to the stage plays or dula occasionally staged in the towns in the past years, where they resort to after they're through with their tasks. Moreover, some of these indigenous literary works, like the balitaw, and even riddles, were performed as a common form of entertainment during their times as far back as they can remember. Likewise, short stories and balak obtained a mean of 4.0 and 3.97,

respectively, with an interpretation of "**Very Highly Significant**," which implied that these literary works have a high cultural impact. The stories in Cebuano Visayan were mostly about how the locals and groups of communal workers got together to have fun and forget about how tired they were from working all day.

The moral values and ethical contexts of these materials strongly invited the writers to compose simple written materials in the forms of poetry, riddles, and short stories. In some provinces in the southern part of Cebu, the local community organizations

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celebrated the town fiesta and included activities that touched the competitions in poetic presentations, short story telling, and even song compositions. They were convinced that the crafting of these outputs must be done because of social commitment or of personal intentions of releasing emotions via the mass media, including the internet. Some respondents crafted their literary outputs as an expression of thanksgiving and hope that their creative efforts would be recognized in the long run. However, some respondents representing the mean of 2.65-3.36 were unfamiliar with dialogo, duplo, and linambay; they claimed that these materials had no strong influence on their intention to write similar literary outputs in the form of scripts that were used as are performed orally; they occasionally watched performances based on scripts

written to display Cebuano culture relative to family lives and relationships; employment; entertainment; and communication.

The Cebuano writers were more aware of the art of writing with the increase in the number of writers who were able to acquire literary awards that encouraged them to increase knowledge and inspiration to compete with peers and enhance their writing skills. The Cebuano writers have a drive to publish their works as teaching literature using the Cebuano-Visayan dialect (Aguilar, 1997).

Measures in Preserving the Cebuano Literary Works by the Cebuano Writers

This portion presented the different measures or strategies conducted by the Cebuanos in preserving the Cebuano literary works.

Table 4: Strategies in Preserving the Cebuano Literary Works by the Cebuano Writers as viewed by the Respondents

<i>Initiated Measures in Preserving Cebuano Literary Works</i>	<i>Frequency</i>	<i>Percentage</i>	<i>Rank</i>
<i>Forming Poets and Writers' Associations like "LUDABI"</i>	99	99%	1
<i>Encouraging students to compile varied genres</i>	90	90%	2
<i>Exhibiting of literary works in the library as a form of source materials for the students</i>	84	84%	3
<i>Initiating poetry writing workshops</i>	82	82%	4
<i>Conducting Poetry Reading Sessions in Bantawan</i>	79	79%	5
<i>Conducting competitions of literary works in the past during occasions and local community celebrations</i>	77	77%	6
<i>Critiquing of Documentary works of the past poets and writers</i>	72	72%	7
<i>Organizing women writers like WILA</i>	70	70%	8
<i>Total</i>	653		

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The respondents agreed that certain strategies for preserving Cebuano literary works should be initiated so that these works by the famous Cebuano writers are preserved. They expressed that there was a need for their works to be preserved so that in the event of their departure from the writing field, their works would still be remembered and used by literature enthusiasts and even academics.

Among the different identified strategies, forming poets and writers' associations like the *LUDABI* ranked the highest because the Cebuanos recognized this organization as one avenue where the writers could organize themselves and expose their written outputs before the attending members and participants. Rank second, representing 13.782%, was to encourage students to compile various literary genres to keep abreast of these forms for them to refer to in the process if they dealt with their own literary crafts. Third in the rank, representing 12.863%, indicated the importance of exhibiting the students' literary works in the library as a form of source material, as they often visit the library to study and do research. Relative to this was the item on initiating poetry writing workshops, which the respondents considered fourth in the ranking, representing 12.557%. Most of the respondents who were exposed to writing had experience participating in writing workshops, particularly writing poems, stories, anecdotes, and some essays, and they believed that writing workshops would be offered as a good avenue for those enthusiasts to preserve this writing culture. The Cebuano Writers' organizations such as BATHALAD, WILA, and Tarantula provide a venue for young male and female writers to express their pieces through poetry readings conducted with multiple audiences. (Alburo, 1999).

Of relative importance, representing 12.557%, initiates a poetry writing

workshop where the writer-authors may be invited to participate in the presentation of their crafts while the rest of the literature enthusiasts witness the presentations, which will eventually motivate the potential poets or authors to come up with their individual masterpieces. A little gap between the items on conducting poetry reading sessions in Bantawan representing 12.098% and conducting literary competitions in the past which were presented during special occasions and local community celebrations representing 11.791% can be addressed because constant exposures to this nature of talent showcase may encourage the spectators who are invited by the art of presenting the craft. The next in rank, representing 11.026%, specifies critiquing documentary works of the past writers and poets. This requires an application of analytic skills and discussion of the context of the material.

Finally, the item on organizing women writers like that of WILA, or Women in Literary Arts in the Philippines, representing 10.719%, occupies the eighth position in the list because the women writers residing in the towns and provinces have very little chance of being reached out for the possibility of being registered, marking their willingness to be involved in this organization. However, in the current spectrum of poetic exercises, both men and women participate to render their craft before the audience or their listeners.

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Evidences that Reveal the Forms of Socio-Cultural Impact of the Identified Writers and Poets' Literary Influence on the Cebuanos

Table 5. Forms of Socio-Cultural Impact of the Poets and Writers' Literary Influences on the Cebuanos

<i>Forms of Socio-Cultural Impact</i>	<i>Strongly Agree</i>	<i>Percentage</i>	<i>Rank</i>	<i>Strongly Disagree</i>	<i>Percentage</i>
<i>Cebuano young writers write free verse poems in the Visayan spoken poetry</i>	90	90%	1	0	0
<i>Vis Pop songs are popularly composed</i>	85	85%	2	0	0
<i>Recognition of oral tradition in the academia (PASUC Cultural/ NCAA)</i>	78	88.6%	3	10	11.36%
<i>Children love listening and reading short stories and folklore</i>	64	84.2%	4	12	13.63%
<i>Political advertisements involve the vernacular in their campaign</i>	60	90.9%	5	6	9.09%
<i>Prayers and songs during observations of religious ceremonies are in the vernacular.</i>	57	85.07%	6	10	85.07%
<i>Marketing plans involve jingles and advertisements in the vernacular</i>	52	85.24%	7	9	14.75%
<i>Writers in the vernacular continue to write in the provinces</i>	38	88.4%	8	5	11.62%

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According to Table 5, the younger generation recognized the value of Cebuano composed genres by famous Cebuano writers and believed that these works represented the cultural values embedded in these literary works. Thus, the great impact is that the young writers are challenged to continue writing in Cebuano as the mother tongue, which will hopefully

revive the Philippine culture and preserve the Cebuano identity.

One socio-cultural impact of Cebuano writers on the respondents is for Cebuano youth to write in free verse in the sense of spoken poetry. It shows a positive influence on The Cebuano students confirm and substantiate that the writers had indeed influenced the younger generation to write



free verse poems in Visayan spoken word. This provides encouragement for the professors to continue facilitating students' interest in free verse, thus providing the young ones more avenues for competition, get-together sessions, and sharing the outputs to ignite their interest and to show that the continuity of the literary works that exude relevance in the preservation of the socio-cultural dimensions that reveal proficiency in the art of rhyming and verse making.

CONCLUSION AND RECOMMENDATIONS

The study revealed the respondents' influence on the sociocultural impact of the literary works on the literary abilities of the Cebuanos, which reflects the connection and linkage of the artistic works to Cebuano culture that closely observes the customs, principles, beliefs, traditions, superstitions, and prejudices of the folk or the common people that can be passed on to the new generations and serve as the cultural history to be preserved for the use of Cebu in the future. The recommendations included forming more associations on poets and writers; encouraging students to compile varied genres, exhibiting literary works, conducting more poetry reading sessions for neophytes; and establishing a mini library for literary works of the writers.

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