
Musical Mirroring of Social Predicaments in Aristotle “GLOC-9” Pollisco Song Compositions through Stylistic Lens

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Abstract: *This study was a stylistic analysis aimed at delineating the different social predicaments embedded in the ten (10) song compositions of GLOC-9. Particularly, it sought to: (1) identify the linguistic levels used in cascading the message and style of the songs along with semantics, lexicogrammar, phonology, and acoustic phonetics; (2) determine the stylistic devices under figures of speech used in the songs; (3) define the thematic levels presented in the songs along with the thematic concept and thematic statement; (4) specify the values or morals conveyed in the songs; and (5) discuss the social predicaments embedded in the songs. To further strategize the data gathering, the researchers used the Hallidayan Systemic-Functional Linguistic Theory in order to extract the different linguistic levels in the songs. Thus, the researchers found out that the social predicaments embedded in the song compositions that depicted social realities were: (1) social injustice; (2) violence; (3) prostitution; (4) drug addiction; (5) corruption; (6) gender discrimination; (7) killing; (8) poverty; and (9) brain drain mentality. Ergo, the results being demarcated in this study may help cultivate social awareness and provide positive implications in terms of transcending the minds of every Filipino, which is a crucial determinant in society and more especially in that of the nation.*

Keywords: *Musical Mirroring, Stylistic Analysis, Social Predicaments, Qualitative, Songs.*

1. INTRODUCTION

Stylistics is a field that illuminates the innovative use of language, shedding light on how individuals perceive and employ language in various contexts. Crystal and Davy (1975) define style, which is synonymous with stylistics, as the conscious or unconscious selection of linguistic features from the vast array of possibilities within language. Consequently, stylistics concerns itself with interpretation, as it seeks to unravel the meanings embedded within linguistic expressions. This intersection of language and interpretation underscores the essence of stylistic analysis.

Recognizing songs as literary products capable of eliciting profound emotional responses, the research employs them as primary artifacts for stylistic analysis. Within this framework, the study delves into the stylistic analysis of the song compositions of the renowned Filipino rapper, GLOC-9, born Aristotle Pollisco on October 18, 1977, in Binangonan, Rizal. Recognized as one of the preeminent Filipino rappers of all time, GLOC-9 has carved a niche for himself in the music industry by integrating poignant social commentary into his songs. Notable tracks such as "Bayad ko," "Dapat Tama," and "Hari ng Tondo" serve as focal points for stylistic scrutiny in this study.

The songs serve as the conduits for exploring how stylistic features influence the nuanced interpretation of lyrical compositions alongside the navigation of the social predicaments that are indeed rampant in the social landscape. Rooted in the social fabric of the Philippines, GLOC-9's songs traverse themes of injustice, violence, corruption, and poverty, reflecting his acute awareness of prevailing social predicaments.

In this context, this study extends beyond conventional literary texts to encompass songs as potent vehicles for artistic expression and societal critique. By scrutinizing the linguistic features of the songs, it paved the way for unveiling the underlying social realities embedded within GLOC-9's compositions. Through a comprehensive exploration of stylistic elements, including linguistic levels, stylistic devices, thematic levels, and moral or values underpinnings, the research endeavors to elucidate the creative process and intentions of the composer. Furthermore, by selecting songs that poignantly portray prevalent social issues, the study aims to evoke emotive responses from listeners while unraveling the multifaceted layers of GLOC-9's musical repertoire.

2. RELATED LITERATURE

Stylistic analysis in music has garnered attention from musicologists and linguists, focusing on how language and musical elements combine to convey meaning. According to Bhatia (1993), style reflects the individual artist's voice and the socio-political context in which they create. Songs that serve as vehicles for social criticism often employ powerful language and stylistic devices to amplify their messages. The manipulation of point of view and voice in song lyrics can intensify the emotional impact of the criticism being presented, allowing listeners to resonate with the social messages (Leech & Short, 2007). One of the primary areas of focus in the stylistic analysis of songs is the use of linguistic features, such as metaphor, simile, and allusion. Meanwhile, rhetorical devices play a significant role in enhancing the persuasiveness of social criticism in songs.



Barry (2008) notes that artists often employ these devices to engage listeners emotionally. For instance, Bob Dylan's "The Times They Are a-Changin'" uses repetition to create a rallying cry for social change, effectively galvanizing a generation to consider civil rights and other societal issues. The narrative structure of protest songs also warrants attention. According to Mitchell (2019), storytelling in songs often reflects the artist's personal experiences and broader cultural movements, revealing narrative elements that foreground issues such as identity and societal expectations, making them relatable and impactful.

Hodge and Kress (2016) argue that the effectiveness of social criticism in songs is often tied to the cultural context in which they are produced. The intertextual references within song lyrics can evoke a deeper understanding of societal issues and engage listeners who possess knowledge of the referenced material. It was supported by McLeod (2019) who articulated that different genres also employ distinctive stylistic techniques to communicate social concerns. For example, discusses how hip-hop artists utilize rhythm and rhyme as vehicles for social critique, often addressing issues of race, poverty, and systemic oppression. This genre's unique stylistic features enhance its capacity for critique. In doing such analysis, the listeners' backgrounds and personal experiences shape their interpretations of song lyrics, affecting how social criticism is perceived and understood (Frith, 2017).

Fiske (2020) emphasizes that a comprehensive stylistic analysis of social criticism in songs reveals the intricate ways artists communicate dissent and commentary on societal issues. By examining linguistic features, rhetorical devices, narrative structures, and the influence of genre, researchers can gain valuable insights into how music serves as a powerful tool for social change. Future studies might explore cross-cultural perspectives or the impact of digital media on the dissemination of socially critical music.

3. RESEARCH METHOD

The research methodology employed in this study was qualitative in nature, aiming for an in-depth exploration of GLOC-9's song compositions and their reflections on prevalent social predicaments in the Philippines. Central to this methodology was content analysis, which involved a comprehensive examination of the lyrical content of the selected songs. Through stylistic analysis, the study sought to elucidate various linguistic levels, stylistic devices, thematic elements, morals or values, and social predicaments embedded within GLOC-9's compositions.

The methodological framework was anchored on the Hallidayan Systemic-Functional Linguistic Theory, which facilitated the identification and analysis of linguistic features across multiple levels. Alongside, the data gathering involved the identification of linguistic levels, the determination of stylistic devices, defining thematic levels, specification of values and morals, and the discussion of the social predicaments embedded in the songs. The Hallidayan Systemic-Functional Linguistics (SFL) is a comprehensive framework for analyzing language, developed by linguist M.A.K. Halliday. It emphasizes the relationship between language and its social functions, focusing on how language operates in context. Conducting research using Hallidayan SFL involves a systematic approach to language

analysis, drawing on its principles to explore texts and their meanings. It follows the seven steps of Hallidayan SFL procedure.

- 1) **Define Research Objectives**
The study Determine the purpose of the study: examining specific texts, understanding language use in a particular context, exploring social meanings, etc, then formulate research questions or hypotheses based on the objectives.
- 2) **Select Data Source**
Ten selected song compositions of GLOC-9 were stylistically analyzed using Halliday's Systemic-Functional Linguistic Theory. Further, the determined stylistic devices, the defined thematic levels, the specified values or morals, and the discussion of the social predicaments embedded in the song compositions were thoroughly discussed chronologically
- 3) **Familiarize with Hallidayan SFL**
After selecting the songs, the researchers review the key concepts of SFL, including the metafunctions of language and the notions of mood, modality, field, tenor, and mode. Likewise, underscore the grammatical resources in terms of transitivity, process types, participant roles, and thematic structures.
- 4) **Data Preparation**
The songs were transcribed and organize for texts for analysis. This step also ensures that the data set is manageable and adequately represents the phenomena being studied.
- 5) **Conduct Linguistic Analysis**
The different stylistic levels of analysis were observed combined with the concept of Hallidayan SFL. The analysis centers on how meaning is constructed through the representation of experience, enact social relationships and engage with the audience. Moreover, it analyzes the organization and structure of the text,
- 6) **Contextual Analysis**
The next step is to investigate the broader social and situational context that influences language use (register analysis). In the study, it considers factors such as purpose, audience, and cultural context, exploring how these shape linguistic choices.
- 7) **Synthesize Findings**
After conducting the analysis of the selected songs, the next step is to synthesize the findings where insights were integrated from the linguistic analysis and contextual analysis to address the research questions. Moreover, it connects how findings contribute to understanding language use in the selected songs and the implications for social meanings. The conduct of this stylistic lens using Hallidayan Systemic-Functional Linguistics involves a detailed analysis of language's functions and meanings in context. By systematically examining the linguistic features of the selected songs under study through the lens of SFL, the researchers gain valuable insights into the interplay between language and social context, contributing to broader understanding of phenomenon under investigation.

4. RESULT AND DISCUSSION

The discussion of the ten selected song compositions of GLOC-9 were stylistically analyzed using Halliday’s Systemic-Functional Linguistic Theory. Further, the determined stylistic devices, the defined thematic levels, the specified values or morals, and the discussion of the social predicaments embedded in the song compositions were thoroughly discussed chronologically

Linguistic levels Used in Cascading the Message and Style of the Song Semantics

The study delved into formal semantics that focused on lexical relations, which elucidate connections between word meanings (Ocampo, 2020). These relations encompass synonymy, antonymy, hyponymy, and meronymy. The research primarily concentrated on the lexical dimension of semantics, aiming to establish correlations between the inherent semantic structure of lyrics and their underlying meanings. It underscored the significance of understanding the intricate web of lexical relations embedded within each song lyric to extract their nuanced meanings effectively.

Table 1. Linguistic levels Used in Cascading the Message and Style of the Song along Semantics

Song Title	Lyric	Formal Semantics	Formal Semantics
Bayad Ko	“Ang pag-aaral iginagapang upang kahirapan ay matakasan.” (Her education is being worked hard on to escape poverty.) – verse 1, line 5	Predicate Logic Semantics	Predicate Logic Semantics
Magda	“Ako ay nagtaka, nagtanong, nagkamot: "Bakit siya sumasayaw na sapatos lang ang suot?” (I started to wonder, I asked, scratched my head Why is she dancing with only her shoes on?) – verse 2, line 15-16 “Kayo po na nakaupo Subukan niyo namang tumayo” (To you who is seated, will you please try to stand up) – hook, lines 1-2 “Matatamis na mga salita parang latik na di niluto sa gata” (Sweet words like syrup not cooked in milk)- chorus, lines 5-6 Alas dose, hating gabi pwedeng pa-gramo	Discourse Semantics	Discourse Semantics

Upan	gramo kung gusto bumili” (Twelve o’clock midnight, you can pay by gram if you want to buy) - verse 1 lines 1-2	Implicature	Implicature
Payag		Metaphorical Language	Metaphorical Language
Norem		Quantification	Quantification

Song Title	Lyric	Lexical Semantics	Formal Semantics
<i>Norem</i>	<p>“<i>Nakulong na si kosa, nanlaban na si tropa</i>” (He’s been imprisoned while the troops have fought) - verse 2, line 9</p> <p>“<i>Tulog sa umaga, gising sa gabi</i>” (Asleep in the morning, awake at night) - post-chorus, line 2</p>	Synonymy	Predicate Logic Semantics
<i>Magda</i>	<p>“<i>Kahit di pumasok ang bola, ako’y tuwang tuwa</i>” (Even if the ball is not in, I am still</p>	Antonymy	

<p><i>Sirena</i></p>	<p>happy) - verse 2, line 8 <i>Pinangarap kong sa altar, ako'y iyong ihatid</i>" (I dreamed of you bringing me to the altar) - verse 4, line 21</p>	<p>Hyponymy</p>	<p>Discourse Semantics</p>
<p><i>Magda</i></p>		<p>Meronymy</p>	<p>Implicature Metaphorical Language Quantification</p>

In *Bayad Ko*, verse 1, line 5 employs predicate logic semantics, emphasizing the significance of education in combating poverty. It underscores the Filipino belief in resilience and the importance of parental sacrifice for their children's education, while children seek supplementary income to support their families. Similarly, in *Magda*, verse 2, lines 15 and 16 blend predicate logic semantics and discourse semantics. The sequence of actions performed by the speaker is followed by a reported speech, reflecting on the speaker's curiosity regarding a woman's behavior. This blend enhances the narrative depth and contextual

understanding within the song. In *Upuan*, the hook in lines 1 and 2 utilizes formal semantics to convey an implicature, urging those in power to take action on social issues. The imperative statement suggests a call to action, emphasizing the speaker's plea for change. Conversely, *Payag* employs metaphorical language in the chorus, using sensory imagery to critique insincere political promises. The metaphor of "sweet words" compared to "uncooked coconut milk residue" vividly portrays the lack of authenticity in politicians' pledges, especially after they gain power. Lastly, in *Norem*, verse 1, lines 1 and 2 integrate predicate logic semantics and quantification to depict a late-night scenario where goods are sold in small quantities, emphasizing the conditional nature of the transaction.

Overall, the analysis of these songs highlights the multifaceted use of formal semantics in Filipino music, enriching the lyrical experience and enhancing the depth of meaning within each composition. In essence, formal semantics played a crucial role in dissecting the grammatical meanings embedded within the lyrics of each song. In the context of lexical semantics, the song *Norem* employs synonymous words like "kosa" and "tropa," which respectively mean "jailmate" and "group of friends." However, "kosa" has evolved into a slang term for a friend. In *Magda*, the post-chorus juxtaposes contrasting terms: "umaga" (morning) and "gabi" (night), representing the beginning and end of the day. In *Sirena*, "bola" (ball) symbolizes basketball. Additionally, in *Magda*, the word "altar" in verse 4 refers to the church, symbolizing marriage. Researchers identified four types of lexical relations in GLOC-9's songs: synonymy, antonymy, hyponymy, and meronymy. These relationships highlight the connections between words, enriching their meanings. Through these lexical relations, the songs offer insights into universal themes, concerns, and connections, enhancing comprehension and appreciation.

Lexicogrammar

This study also examines the lexical patterns within the grammatical structure of selected songs and categorized them into transitivity and tense selection. Transitivity structures in language convey representational meaning, indicating what the clause is about. Halliday's transitivity model identifies six types of processes: material (action and occurrences), mental (experiences and consciousness), behavioral (human behavior), verbal (dialogue creation), relational (states of being and having), and existential (existence). These processes help elucidate the content and meaning conveyed through the songs' lyrics.

Table 1B. Linguistic Levels Used in Cascading the Message and Style of the Song along Lexicogrammar

Song Title	Clause	Process
Bayad Ko	“Si Mang Berto na sumakay sa may kanto” (Mang Berto who rode around the corner)	Material
	“Wag na tayong magpa- uto” (Let’s not get fooled)	Mental

The analysis suggests that GLOC-9 employs material processes to convey physical actions in his song compositions. Material processes involve tangible actions and are central to conveying concrete experiences. Additionally, mental processes emerge as the second most occurring process. This indicates GLOC-9's inclination towards expressing consciousness and personal experiences through his lyrics. Mental processes encompass perception, cognition, affection, and desire, reflecting the artist's introspective and emotive approach to songwriting.

Phonology

In this study, the term "phonology" referred to the categorical speech sounds found within the ten song compositions. It encompassed foundational music structures and was categorized into two: segmental and suprasegmental. The segmental aspect aims to identify the temporal boundaries of meaningful sections within the selected songs. Conversely, suprasegmental emphasizes the expressive meanings of the songs, incorporating pitch, length, and juncture to provide deeper insight into the contextual nuances of the music.

Table 1C. Linguistic Levels Used in Cascading the Message and Style of the Song along Phonology

Segmental Phonology – Dapat Tama			
Diphthongs	Consonant Cluster	Minimal Pairs	
<i>ga-bay</i>	<i>e-lek-syon</i>	<i>sabay-gabay</i>	
<i>ka-may</i>	<i>swe-las</i>	<i>tulay-tuloy</i>	
<i>ak-bay</i>	<i>pwes-to</i>	<i>tiwala-tiwali</i>	
Suprasegmental Phonology – Hari ng Tondo			
Stress	Pitch	Length	Juncture
<i>BUhay-buHAY</i>	<i>Tondo?</i>	<i>Labi</i>	<i>makulay,</i>
<i>BAka-baKA</i>	<i>Ko?</i>	<i>La.bi</i>	<i>takot,</i>

After codification, diphthongs were revealed as the most used segmental specifically in the song Dapat Tama while in suprasegmental feature, length and juncture holds the same equivalence in the song Hari ng Tondo.

Acoustic Phonetics

Acoustic phonetics extends beyond merely examining the physical characteristics of speech sounds to also include linguistically relevant acoustic properties. In the study, it involves crescendo (gradual increase in volume), decrescendo (gradual decrease in volume), slow-paced (indicating a slow speed of sound), and fast-paced (indicating rapid sound). These features were observed within songs, serving as the primary tool to reflect the diverse social predicaments prevalent in the Philippine context.

Table 1D. Linguistic Levels Used in Cascading the Message and Style of the Song along Acoustic Phonetics



Song Title	Lyric	Feature
Magda		Decrescendo
	<p>“Pinakilala niya lalaki na taga-Maynila” (she introduced a guy from Manila) - verse 1, line 16</p> <p>“Regalo ng Maykapal, ang ikaw ay makilala, Salamat sa alaala, nagmamahal, Magda” (It's a gift from above to be acquainted with you Thank you for the memories. Love, Magda) - verse 4, line 2- 6</p>	Slow-paced
	<p>‘Di ko maibaling ang pagtingin ko sa iba Minamahal ko siya, hahanapin ko si Magda” (I can't divert my feelings to someone else, I'm loving her still, I will look for Magda) - verse 2, line 4</p>	
	<p>“Agad siyang sumama sa'kin walang kakaba-kaba Angtrato niya sa'kin ay nobyo tila kataka-taka” (She quickly went off with me without nervousness She treats me like a boyfriend, it’s somewhat doubtful) - verse 3, line 1-2</p>	Crescendo
		Fast-paced

The song Magda delves on prostitution, exploring the various factors that influence individuals' lives in this context. The features of acoustic phonetics are evident in the song, reflecting the emotions and intensity of the message. In verse 2, lines 3 to 4, a crescendo is employed, gradually increasing in volume as the singer transitions from a low voice to a

louder one. This technique aims to create a lasting impact on the listeners by building up tension and intensity throughout the line. Conversely, in verse 1, line 16, a decrescendo is utilized to maintain clarity in the message while conveying a sense of sadness. The volume gradually decreases, emphasizing the emotional tone of the lyric. Moving on to verse 3, lines 1 to 2, a fast-paced delivery is evident, with the singer delivering the lines rapidly, reflecting a sense of urgency or intensity in the message. The quick tempo undermines the totality of the line, adding to its impact. Finally, in verse 4, lines 2 to 6, a slow-paced feature is employed, reflecting the initial context of the message and infusing sincerity and depth of emotion into the delivery. The deliberate slowing of the tempo adds weight to the message and enhances its emotional impact.

Stylistic Devices under Figures of Speech Used in the Songs

Four figures of speech were identified based on the lines of the songs: (1) simile; (2) metaphor; (3) personification and; (4) hyperbole.

Table 2. Stylistic Devices under Figures of Speech Used in the Songs

Song Title	Lyric	Figures of Speech
Upuan		Simile
Sirena	<p>“At ang kanin ay simputi ng gatas” (and rice that is as white as milk inside a box) - verse 1, line 9</p> <p>“Ako’y isang sirena”(I am a mermaid) -chorus, line 1</p>	Metaphor
Hari ng Tondo	<p>“Takot ang dilang sabihin ang lahat” (The tongue is scared to say it all) - verse 1, line 2-3</p> <p>“Kahit sa patalim kumapit” (Even if the knife's edge is gripped) – chorus, line2-3</p>	Personification
		Hyperbole

In Upuan, verse 1, line 9 employs a simile, comparing cooked rice to milk to suggest the wealth of the person in power. Contrastingly, Sirena utilizes metaphor in its chorus, comparing the singer ("ako'y") to a mermaid ("sirena"), symbolizing the fluidity and changeability akin to LGBTQIA+ identities. Hari ng Tondo employs personification in its chorus, attributing human traits to hands, suggesting their capacity for indignation. Hyperbole is evident in both Hari ng Tondo and Bayad Ko. In Hari ng Tondo, verse 2, line 5 exaggerates the consequences of outrage by likening it to scorching, while in Bayad Ko, various lines exaggerate the burdens faced by individuals, emphasizing their overwhelming responsibilities. Overall, these literary devices add depth and emotion to the songs, providing nuanced commentary on social issues and personal experiences.

Thematic Levels

Thematic level was crucial in terms of establishing the main idea of the subjects and themes that were embedded in the ten song compositions. Thus, for the comprehensive analysis, the general viewpoint and message of the songs were narrowed down into two specific levels namely: (1) thematic concept and (2) thematic statement.

Table 3. Thematic levels presented in the songs along with thematic concept and thematic statement

Lyric	Thematic Concept	Thematic Statement
<i>"Maagang umuwi ng bahay si Mang Berto May dalang supot ng pansit at mamon, Maligaya kahit sa bihirang pagkakataon"</i> (verse 1, lines 7-9)	Poverty	"Poverty lessen its repercussion through the aid of education."
<i>"Kahit ako ay bayaran at kaladkaring babaeng Alam ang amoy ng laway ng iba't ibang lalaki"</i> (verse 4, line 13)	Prostitution	"Prostitution is a lifetime suffering. It cannot remove the marks brought by the tragic past."

In the song Bayad Ko, the thematic concept seen was poverty, in which the textual evidence can be seen under verse 1 – lines 7 to 9. Poverty refers to the lack of adequate financial resources such that individuals, households, and entire communities do not have the means to subsist or acquire the basic necessities for a flourishing life. This means being so poor as to struggle to obtain food, clothing, shelter, and medicines (Chen, 2023). Poverty was seen in the shoes of Mang Berto, considering the line number 9 where it showcased that not all the time, he could provide supot ng pansit (a plastic of pancit) and mamon (a chiffon bread) whenever he wanted to. With little money to buy food, Filipinos have to survive on very

limited food (Welch, 2013). In this light, it succeeded in portraying the way most poor Filipino families celebrate simple acts of togetherness alongside having basic meals that a family can share together.

Comes the song Magda, the thematic concept was prostitution, and the textual evidence can be observed in verse 4 – line 13. It conveyed various descriptions about prostitution. In connection with this, an article entitled “Prostitution in the Philippines” identified three kinds of prostitutes in the Philippines. With that being said, Magda was the kind of prostitute who worked in bars, karaoke, and hotels, as can be justified throughout the context of the lyrics portrayed by the song.

Values or Morals

This study presented the different values or morals exhibited in the songs. Different responses and attitudes towards the embedded societal messages discussed in the songs served as an aid to elevate the morale of the listeners.

Table 4. Values or Morals conveyed in the songs

Song Title	Values or Morals
Hari ng Tondo Upuan	Courage

The values identified in the songs Hari ng Tondo and Upuan was courage. Beginning with the song Hari ng Tondo, it rendered great valour to fight, stand up, and break the norm. The same goes with the song Upuan, in which the line portrayed a courageous character, who stands and speaks for the truth.

From this assertion, courage was drawn, as the moral and value ruminated in the song and it was highly discernible. In accordance to Filipinos being courageous, especially in the pit of fallback, an article published by philstar.com entitled “Commentary: The Filipino Brand of Courage” stated that the Filipino veterans, some of whom perished in line of duty, embodied this kind of courage, and Filipinos should remember and honor them every day. Knowing their stories and perpetuating their heroic deeds are some ways in which Filipinos can pay tribute to the veterans.

Social Predicaments

The different songs portrayed major dilemmas that represented social realities, beginning from the household until the very extent of the construction of society. A detailed discussion was outline in Table 5.

Table 5. Social Predicaments embedded in the songs

Song Title	Social Predicaments
Bayad Ko	Poverty
Dapat Tama Upuan	Corruption



Hari ng Tondo	Violence and Killings
Magda	Prostitution
Norem	Poverty
Paliwanag Payag	Social Injustice
Sirena	Gender Discrimination
Walang Natira	Brain Drain Mentality

From the ten (10) song compositions of GLOC-9, the emphasis of the different social predicaments was embedded deliberately. Beginning with the song Bayad Ko, poverty was the central predicament faced by many Filipinos. In the song Dapat Tama and Upan, corruption was the major issue, which was still seen as a clamor until present. In the song Hari ng Tondo, violence and killings were mirrored, and different abuses were palpable. In the song Magda, prostitution is the root of the social dilemma that creates havoc to female youngsters. In the song Norem, drug addiction was dominant, in which Philippines still holds the record for drug slander within the country. Paliwanag and Payag showed social injustice in which Filipinos do not have wide access to equal human rights. The song Sirena discussed gender discrimination that creates a continuous noise to the sexuality of individuals. Lastly, the song Walang Natira addressed the issue of brain drain mentality, which caused the Philippines to sink into the global landscape.

5. CONCLUSION

Based on the findings, the linguistic analysis of GLOC-9's song compositions unveiled distinct linguistic levels that intricately interacted to convey the songs' main messages. Each level, from semantics to acoustic phonetics, played a crucial role in communicating the essence of the songs and reflected the researchers' dedication to extracting linguistic features embedded within them. Themes emerged reflecting prevalent social predicaments in the Philippines and resonated with Filipino lives, illustrating the adversities faced within society. Moreover, GLOC-9's compositions not only shed light on social realities but also imparted valuable morals and values to listeners. Through his music, the composer aimed to instill awareness and enlightenment regarding pressing issues in society, fostering a sense of introspection and action among listeners. With their social relevance and impactful delivery, these compositions functioned as potent tools for raising awareness and provoking thought on critical social predicaments, urging listeners to confront and address these challenges.

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