

## “Kapit sa Patalim”: Social Stratification and Social Realism in Gloc-9’s Select Lyrical Poems

DOI: <https://doi.org/10.47175/rielsj.v5i3.1020>

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### ABSTRACT

*The Philippines is a country that values music tremendously. Filipino composers create music that reflects the passions that drive political and social awareness in the Philippines. Serving as a voice for every citizen who is a victim of society and demonstrating the importance of music as a transforming force for national awareness, Filipino songwriters make songs reflecting the challenges of every Filipino. Music is a tool for political and social criticism. It is a means of addressing social injustice. In Aristotle Pollisco's (Gloc-9) five select lyrical poems, this study distinguished the expressions of the Filipinos' struggle with social class and difficulties of the working people. Gloc-9 uses music to depict the challenges of Filipinos, highlighting delinquency, criminality, societal, and political issues, and how parents must scrimp and save to send their children to school and provide them with a bright future. This research focused on Filipinos and their unwavering tenacity in the face of societal challenges. It would delve more into how Aristotle Pollisco, better known by his stage name as Gloc-9, uses music to express these issues. This research attempted to bring Gloc-9 to the Gen-Zs (12-24 years old) whose musical tastes have shifted towards Westernized themes, which are improper and irrelevant to their age.*

### KEYWORDS

*Classical Marxist theory; lyrical poem; realism; social stratification; social theory*

## INTRODUCTION

The Philippines is a country that has the utmost love for music. Filipino composers write songs that are reflective of the passion that drives political and social consciousness in the society. The lyrics convey nationalistic sentiments and serve as a platform for presenting societal issues.

The lyricism signifies a transforming force for national consciousness. It is very much evident as Filipino composers create songs showcasing the struggles of every Filipino that serves as a voice to every citizen who is the victim of society. It is utilized as an instrument for political and social criticism and a vehicle to address social justice. It tackles issues of injustice and social causes. It can raise social consciousness and national causes for Filipinos. Filipinos use music as a medium to reach the masses and use its power to inspire and give awareness to people.

This research is based on the notion of “kapit sa patalim”; the social stratification that is visible among Filipinos. These common themes are present in Gloc-9’s songs highlighting the social reality without embellishments. Aristotle Condenueno Pollisco - born October 18, 1977, who is known professionally as Gloc-9, is a Filipino rapper, singer, and songwriter. He was described as "a blacksmith of words and letters, and a true Filipino

poet." Gloc-9's His songwriting is specific to these shores, in that it is based on his personal stories of struggle but rejects narcissism and self-aggrandizement. His songs insist on seeing the nation with compassion on the one hand and fearlessness on the other, and their calls for radical change are expressed in terms that are both familiar and painful. The mission of this research is to produce creative outputs such as short stories, poems, and a play that will be utilized by the students, teachers, and researchers as well as showcasing the social issues that are relevant today.

In Aristotle Pollisco's (Gloc-9) five select lyrical poems, he utilizes music to convey the struggles of the Filipinos that highlight delinquency, criminalities, political issues in the society, and how parents need to scrimp and save to send their children to school and give them a good future. The depiction of reality in Gloc-9's five select lyrical poems lead the society to voice out their sentiments that had been long neglected by those in power.

This study described and analyzed the Filipinos and their unerring resilience towards societal issues. This will probe further into how Aristotle Pollisco, known professionally as Gloc-9, utilizes his talent in composing to manifest these existing problems. His rap songs have become anthems for many Filipinos due to his great lyricality and striking message. Some of the new generations of rappers and composers are drawn to a type of music in which they are more emancipated using explicit language that romanticizes substance abuse and breaking regulations. Showcasing his ability to tell stories through autobiographical, simple love ballads, character-driven, and social commentary songs, Gloc-9 has composed and produced a massive repertoire of more than two decades.

Few studies are available today about Filipino Rap Music and how it manifests underlying issues in society (e.g. Cooper, 2020). Few is known about Gloc-9's rap songs and how their lyricism exactly mirrors what is behind the Filipino working class, OFWs' criminalities or delinquencies, and every parent's sacrifice to their children. From this perspective, this study introduced Gloc-9 to the younger generation and presented his purpose of crafting nationalistic, provocative, and critical compositions. This study would also attempt to reduce inequalities, and to ensure the political participation and contribution of all people, regardless of age, sex, disability, race, ethnicity, origin, religion, economic or other status. to the sustainable development goal 10 on the reduction of inequalities (SDG 10).

This study assumed that Gloc-9's Upuan, Sampaguita, Walang Natira, Hari ng Tondo, and Industriya reveal social stratification and social realism. This is anchored on the mimetic theory by Aristotle and Classical Marxist theory. The first framework used in this study is the mimetic theory. Aristotle's Poetics begins with the observation that mimesis is a valuable method of artistic expression. Aristotle (2017) defined rhythm, language, and harmony as the fundamental channels that enable artistic imitation. After stating that epic, tragedy, comedy, dystopia, and playing the flute or lyre are all forms of mimesis (Aristotle, 2017). Aristotle (2017) also pointed out that mimesis is achieved in different ways in various art forms, and the purpose and nature of mimesis differs in each case. After establishing that language, rhythm, and harmony are said to be the media of the dramatic form of mimesis, he posited that these media manifest themselves as the six elements of tragedy, namely, myth or plot, ethos or characters, dianoia or argument, lexicon or diction, meropeia, or music, and finally opsis, or visual spectacle (Aristotle, 2017).

The concept of mimesis undergoes a significant shift with Aristotle. It keeps its model copy status, but due to a philosophical shift, the Platonic denigration is reversed. According to Aristotle, persistent existence is not transcendental. While an artist includes certain universal qualities in his work, he falls short of any absolute universal model

(Aristotle, 2017). Aristotle (2017) defined the pleasure-giving quality of mimesis in Poetics, as follows:

"the instinct of imitation is instilled in man from childhood, and the difference between man and other animals is that he is the most imitative creature, that he learns his first lessons through imitation. And the pleasure we feel in what is imitated is equally universal, and the pleasure we feel in what is imitated is equally universal (Aristotle, 2017). Thus the reason people take pleasure in seeing similarities is because they see them and learn or infer, and perhaps say: 'Ah, that is he'" (Aristotle, 2017).

Although the form (eidos) of each object existed, it was not a transcendent reality but something found in nature that nature itself strives to achieve. Furthermore, for Aristotle (2017), art is said to aid nature in this effort to achieve perfection of form. This interpretation of Aristotle's metaphysics is based on his two oft-quoted maxims, "art imitates nature" and "artists can imitate things as they ought to be." (Aristotle, 2017).

According to Karl Marx, all fights are ultimately "the struggles of the several classes," however, there are struggles that are not class struggles at the beginning (Das, 2020). Marxism is a materialist philosophy that seeks to understand the universe via the physical, natural world, and the society in which we live. By being so dissimilar to prior beliefs, it aimed to regress people's thinking (Das, 2020).

Karl Marx (1818—1883) developed a comprehensive theory of the relationship between social classes and social structures, especially the relationship between social classes in capitalist societies (Das, 2020). In a capitalist economy, the means of production (raw materials, machines, etc. the means of distribution (transport, etc.), and the means of exchange (financial companies and banks, etc.) are concentrated in a few hands. In effect, they are concentrated in fewer hands. Interpersonal relationships include, for example, the relationship between the "boss" and the management, the supervisors/foremen/women/middle managers., manufacturing workers, financial enterprises, telesales centers, offices, and schools, according to Marx's social relations of production (Das, 2020).

The classical Marxist tradition can contribute to the radicalization of the masses, the resolution of the crisis of mass political leadership, and the pursuit of a people's democratic society beyond the domination of capital. (Das, 2020). According to Marxism, society advances through the conflict between conflicting forces where the struggle between opposing classes is what causes societal change (Das, 2020). Classical Marxism emphasizes two main contradictions: one between the development of productive forces and capitalist social relations of production and exchange, and the other between the national framework of capitalist states and the global character of the capitalist economy. Both contradictions make it fundamentally impossible for humanity to meet its socio-ecological needs and live in peace (Das, 2020).

The essence of the Marxist tradition is that it regards class as the most important social relation and division, and capitalism, as a form of class society, as the most important cause of humanity's socio-ecological problems. (Das, 2020). Throughout history, class conflict has arisen because of one class's exploitation by another.

Within the overall framework of class exploitation, Marxism investigated the lives of ordinary people in terms of the effects of social oppression and anti-people government actions (Das, 2020). It is a space for ideas that support and reflect the demands made on property-owning classes and their governments to abolish class relations and capitalism to establish a society that is democratic in every sphere of life, ecologically sustainable, and based on international solidarity of people living in various parts of the world (Das, 2020).

The concept of social class has a well-defined theoretical content in the works of

classical political economists, who defined class in terms of the distinctive income obtained by each category of individuals (class). When integrated with the traditional labor value theory, it has resulted in a theory of capitalist class exploitation of the working class. Class exploitations are evident in the lyrics in Gloc-9's select song lyrics. Several of his compositions tackle poverty and how the higher class took advantage of the power they have. The theory of classes is one of the most contentious chapters in the social sciences since it is at the forefront of debate among the various theoretical schools that have been developed within the subject. Capitalism has always given capitalists the upper hand in manipulating people with their power. Gloc-9's compositions show the lack of choices in that the working class could lift their status from the rags.

Marxist class theory contradicts both common sense and official occupational classifications based on status or sector ('white-collar employment,' service work, 'professionals, 'atypical employment,' and so on) (O'Neill & Wayne, 2017). The majority of Marxists base their understanding of social classes on Marx's depiction of production relations and the labor theory of value. Understanding exploitation, theorizing the multiple stages of capitalism, analyzing the crisis tendencies of capitalism, and studying the state and imperialism are all dependent on the latter (O'Neill & Wayne, 2017). As a theoretical basis for the construction of his class theory, Marx accepts the classical political economy approach to classes. The initial condition that defined his or her class integration is the precise position that each "person" receives in the social relations of production.

None of this is to ignore the presence of divisions in the working class. The argument is simply that, in the long run, capitalism tends to exert unifying pressures on the proletariat that can push groups who did not do so to identify themselves with the wider working-class movement. It is this pressure that will ultimately lead to new explosions of working-class struggle, likely centered on new working-class forces forged by contemporary capitalism (O'Neill & Wayne, 2017).

Inequality is generated by structural relations, advantages and disadvantages are attached to positions in social structure. The personal characteristics of capitalists and workers do not matter much for the process that generates inequality. The inequality creates antagonistic interests that are attached to the positions, which are empty places. The inequality creates antagonistic interests that are, so to speak, attached to the positions, which are empty places. These antagonistic interests create conflicts that may change the social structure (Sorensen, 1996), The existence of social inequality is the fact that resources are unequally distributed over social positions – as given (Mackebach, 2012).

According to Das (2020), these demands include (1) general democratic rights such as free speech and assembly, as well as specific democratic rights of oppressed groups such as women and racialized and indigenous peoples, (2) economic and environmental improvements, and (3) gaining state power and using it to expropriate capitalists and large-scale landowners (9). Morris (2000) also pointed out that Wealth and income, housing and environment, education and social skills, status, and esteem, are unequally divided in our society, so predictably, a wide range of indicators of health show pronounced social inequalities. It is possible to hypothesize genetic variation between classes and society then weighs the benefits and drawbacks.

Global inequality is tremendous. There are substantial social and economic disparities across countries and within countries. This is evident in the pricing of commodities created in poorer countries for sale in wealthy countries. Only a little fraction of the sale price goes to the people who manufacture the goods (Blackburn, 2008). Individuals, groups, organizations, regions, and states all have different costs and benefits when it comes to goods. Economic (e.g., income, land ownership, labor power), political (e.g., household

authority, workplace authority, legal authority), cultural (e.g., lifestyle), social (e.g., access to a social network, that is, social capital), honorific (e.g., prestige, reputation), civil (e.g., rights, citizenship), and human (e.g., skills and formal education, that is, cultural capital; on the notion of capital) goods and resources may be (Faist 3).

Faist (2016) argued the unequal distribution of such resources implies different chances of access to and movement between social positions—for example, between classes. These inequalities make a difference in opportunities and life chances. Some inequalities are not necessarily directly observable, especially those connected to deep patterns such as class structure; others, by contrast, are readily observable and measurable, such as the social mobility of individuals and groups. Gloc-9's select lyrical poems are written to highlight social inequalities, particularly the presence of a social class. His lyrics depict the difficulties faced by Filipinos living in the country's slums, as well as how they are denied the same opportunities as the country's elite.

This study used two theories: first, the literary elements were subsumed in Aristotle's (2017) Mimetic Theory which present the depiction of reality in the lyrical poem; secondly, Karl Marx's Classical Marxist Theory would present the themes of social stratification and social realism.

In Kerbo's social stratification, he defined social stratification as a ranking of people or groups of people within a society. It was defined by the earliest sociologists as something more than the almost universal inequalities that exist in all but the least complex of societies. Social stratification refers to a system with predictable rules behind the ranking of individuals and groups which theories of social stratification are meant to uncover and understand. In Komarov's (1993) paper about social stratification and social structure, he highlighted that the existence of a system of social stratification also implies some form of legitimation of the ranking of people and the unequal distribution of valued goods, services, and prestige.

Komarov (1993) added that in western Sociology, stratification is analyzed at three levels: (1) culture, which produces the values and norms that regulate (2) the social system or the system of human interaction, and (3) the behavior and motivational sphere of the individual. The concrete forms of social stratification are the product of the intersection of two principal factors-social differentiation and the dominant system of social values and cultural standards.

Johnson's (2013) paper about social stratification emphasized those members of society that are deemed more valuable or that contribute more to society are rewarded with a larger share of the goods and services. Once social differences exist, values are often placed upon individuals' different attributes and functions within society. This step is termed social inequality (Johnson, 2013). In the Functional Theory of Stratification by Philip Veliz, the functionalist view of social stratification suggests that social inequality is a necessary component of any social inequality. Social inequality or social stratification is necessary because it encourages the most talented individuals to fulfill the most important roles in society (Veliz, 2017).

According to Cooper's (2020) thesis, activism, identity, and Rap in the Philippine Diaspora, rap music created by Filipino youth in the diaspora reflect the long and complex history of US-Philippine ties at the heart of Filipino presence and geography in the US. He also stated that one common aspect of Filipino rap artists is their frequent embrace of activism and community organization as portrayed in their lyrics and personal lives. The consumption and creation of rap music provide youth with a culturally relevant art form to analyze their own lived realities and give them a space within collective activism where they can begin to form solidarity co-ethnically as well as between the diaspora and the



homeland (Cooper, 2020). Social stratification is one of the common themes in rap songs, especially in Gloc-9's five select lyrical poems. In the five select lyrical poems, Gloc-9 utilizes rap to struggle against the claws of capitalism and social inequality.

In Philippine social realism, realism is not a style phrase. Rather, it is a common point of view that strives to reveal or lay bare the facts of Philippine society as well as ideas for changing and transcending these constraints to attain a truly human order (Flores, 2016). Social realism is also depicted in Gloc-9's five select lyrical poems as he exposes the struggles of ordinary Filipino citizens to have equal rights and aims to let those in power see their situations. Flores (2016) noted that social realism in the Philippines emphasizes the choice of contemporary subject matter drawn from the conditions and events of one's period. The artist actively places himself and his work in the context of history and society (Flores, 2016). It is an intellectual attitude because it requires an active and practical connection with the people who are the focus of the work as well as participation in current issues that influence our lives. The foundation of social realism is a keen awareness of conflict.

Ranjithkumar (2020), threw light on the cultural inequalities and their effects on human life. It portrays the cultural clash that exists between urban and rural societies and presents how people living in a poor village are denied the basic need for survival (1). The paper presents the characteristics of social realism where it exposes the life struggle of the protagonist and the current situation in Indian society. Gloc-9's five select lyrical poems address the societal struggles of ordinary Filipinos. He exposes political issues, corruption, poverty, and crimes.

In Cooper's (2020), Filipino American youth have been able to use the art form of rap music as a tool to enhance, analyze and share their experiences integrating with different sectors of Philippine society including students, workers, and indigenous people within a larger movement for social change. In doing so, they have helped in forging transnational links between themselves and the homeland. On a local level artist, involvement in hip-hop has been used as a culturally relevant tool within community organizations, especially around the mentorship of youth.

Both local and international artists can locate "Filipino-ness" alongside other racialized youth in the United States and as part of larger geography mapped by colonization, migration, and activism (Cooper, 2020). Rap music has become a platform for Filipino rappers and songwriters to share their experiences in society. Gloc-9's five select lyrical poems highlight the abuse of power in politics as well as the social inequalities experienced by ordinary Filipinos.

In Bert Adams and R.A Sydie's sociological theory, they cited Parson's (1970) *Equality and Inequality in Modern Society, or Social Stratification Revisited* where Parsons' (1970) primary concern throughout his life was the problem of order in society. To Parson (1970), the class inequality or "stratification is to an important degree an integrating structure of the social system" But what about class conflict, which Parsons (1970) admitted did occur, given the scarcity of rewards? The class conflict was developed because (1) a competitive job system means that some people are losers; (2) people resist authority in organizations; (3) those in power sometimes exploit others; (4) conflicting ideologies emerge and exist; (5) attitudes and values vary across classes, and (6) the promise of equal opportunity will not be fulfilled. It is important to note that Parsons (1970) spoke of strata, not classes. He pointed to widespread consensus on occupation as the primary criterion of stratification, and on the ranking of occupations.

In Rutkowski's (2015) *employment and poverty in the Philippines*, he discovered that poverty is ubiquitous in the Philippines at work. On one hand, it is caused by low labor

productivity, which reflects the workforce's lack of education and skills (Rutkowski, 2015). On the other hand, a dearth of productive job options is to blame. This could lead to a vicious cycle in which workers have no motivation to develop in tents because few opportunities required abilities. Simultaneously, because people lack the necessary abilities, skill-intensive occupations are not being created. The last ten years have seen little improvement in this condition. It has created jobs, but not much in the way of a fundamental change (Rutkowski, 2015). The newly created jobs are nonetheless "bad" occupations in the sense that they are informal and precarious, pay little, and rarely move workers out of poverty. Although younger workers are better educated than older workers, a considerable percentage of kids, particularly those from low-income families, lack the education and skills necessary to accept more productive and well-paying professions. Even better-educated workers, however, frequently wind up in low-skilled and "bad" employment, meaning that "excellent" jobs are scarce (Rutkowski, 2015).

In "Economic Insecurity and social stratification" Annual Review of Sociology Western, Bruce (2000), noted that the vast majority of studies looking into the relationship between race and criminality employ racial composition metrics to control for "cultural context" or "race effects" (Bruce, 2000). Delinquent conduct is influenced by both family and peers; however, it is vital to highlight that each of these mechanisms can be influenced by macroeconomic, political, and social influences. According to Roscigno & Bruce (1995) families living in low-income areas are less able to participate in or support activities that place adolescents in monitored contexts where they are exposed to life-enhancing behavioral options (Bruce, 2000).

Furthermore, peer groups in disadvantaged areas tend to reject conventional behaviors and embrace behaviors associated with thrill-seeking, fearlessness, and toughness (Bruce, 2000). In short, the effects of structural disadvantages on delinquency can be mediated through or perhaps even amplified by the weakening of family influence and strengthening of deviant peer groups.

Viesca (2012) emphasized the group, Native Guns, which is composed of two Filipino-Americans who started as underground rappers in Los Angeles. They use rap music to call out injustices, racism, and oppression. Native Guns prescribe an understanding of the global and systematic forms of inequality that capitalism, colonialism, and white supremacy wreck in urban communities of color in the U.S. and the Third World as an important step for fostering the conditions for change (Viesca, 2012). This is closely tied to the themes of social realism.

In Social Realism: The Turns of a Term in the Philippines by Flores (2016) showed that urban poverty is a recurring subject among social realists. Slums and squatter areas have appeared strongly in contemporary urban life, much as they did in Edgar Fernandez's paintings. Low salaries and unemployment go hand in hand with a lack of economic and educational advancement prospects (Flores, 2016). Adi Baens Santos believes that social realism shows not just the miseries of the masses and the repressive conditions in which they live, but the artists' ambitions for a better life and that art, while reflecting reality, is also a catalyst for change (Flores, 2016).

In the book of Orbeta (2005), Poverty, vulnerability and family size: Evidence from the Philippines, one of the reasons for thrift and saving is poverty, as shows that no matter what poverty measure one uses, there is a clear indication that poverty worsens as one moves from a smaller to a bigger family size household. The absence of drastic changes is easily explained by the well-known attitude of Filipino parents to always keep their children in school for as long as possible. It means that even though a lower proportion of children are attending schools with higher family sizes, the expenditure per student can still

not be maintained as family size increases (Orbeta, 2005). This reveals the kind of difficulties large households are facing in trying to keep their children in school to maintain a reverend Filipino tradition (174-178). Rising prices would not create serious problems if incomes were rising at the same pace. The relationship between median family income and published college prices overstate the amount students pay for college because it ignores the discounts of the published Price of the grant aid students receive that lowers the prices they pay. It also conceals growing inequality in the distribution of income (Orbeta, 2005).

Cooper's (2020) thesis, *Activism, Identity, and Rap in the Philippine Diaspora*, and Viesca's study about *Native Guns and Stray Bullets, Cultural Activism, and LA Rap*, both showed how rap music was used to address societal concerns and educate audiences about them. This study tried to introduce Gloc-9 as a well-known rapper in the Philippines who uses rap music to depict social realities and stratification that exist in the country allowing listeners to engage and become aware of these pressing issues.

To sum up, this study examined how Filipino rapper Gloc-9 addresses social stratification and realism in five lyrical poems, leveraging Aristotle's Mimetic Theory and Classical Marxist Theory. Gloc-9's compositions reflect societal struggles, echoing Aristotle's emphasis on language and harmony while spotlighting class conflicts akin to Marxist theory. By analyzing urban poverty, political injustice, and economic disparity, Gloc-9's rap serves as a platform for social critique, amplifying the voices of ordinary Filipinos and contributing to cultural activism. This research underscores rap music's role in advocating for change and fostering awareness of societal issues within the Philippines and the diaspora.

### **Statement of the Problem**

This study described and analyzed the social realism and social stratification in the select song lyrics of Gloc-9 as a basis to propose creative works. Specifically, these are the following questions: 1) What social issues are realistically revealed via the formalistic elements of the song lyrics? 1.1. tone, 1.2. imagery, 1.3. symbol, 1.4. poetic vision, and 1.5. metaphor and 2: In what ways do the song lyrics perform or construct social stratification via the following: 2.1. class differences and 2.2. social inequalities?

### **RESEARCH METHODS**

This section of the study presents the qualitative method to be used, the sources of data, and the data-gathering procedure.

#### **Method**

This study used a qualitative method through content analysis. It is a conceptual approach to understanding what a text is about, considering content from a particular theoretical perspective, such as sociohistorical, gender, cultural, or thematic studies. Few types of research are available today about Rap Music and how it manifests underlying issues in society. Globally, western rappers utilize rap music as a protest against the government and discussions about race (Rodman, 2006; Wesch, 2020). This study will mainly focus on Gloc-9 and the manifestation of social stratification and social evidence in his rap songs.

#### **Sources of Data**

The sources of data in this study are Gloc-9's five select lyrical poem's *Upuan*, *Sampaguita*, *Walang Natira*, *Hari Ng Tondo*, and *Industriya*. These are the criteria for



picking the songs: first, the researchers based it on their popularity and awards. In the year of 2010, *Upuan* won Tambayan 101.9 Opm Awards Song of the Year; in 2011, *Walang Natira* won Best Rap Recording in the 25<sup>th</sup> Awit Awards; in 2012, *Hari ng Tondo* won the Best Theme Song in FAMAS Award; in 2017, *Industriya* won the Awit Award for Best Rap/Hip-hop Recording; and in 2020, *Sampaguita* was nominated in Best Collaboration Award in the 34<sup>th</sup> Awit Award. In studying closely to these songs, they shared a common theme which is social issues. Aristotle Condenuevo Pollisco (born October 18, 1977), known professionally as Gloc-9, is a Filipino rapper, singer, and songwriter. He was chosen for his meaningful tracks which mirror societal issues and realities compared to new rap artists whose genre of music has leaned more toward the westernized themes, inappropriate and irrelevant to their age.

### **Data Gathering Procedure**

Three phases were done to complete the proposed creative output such as a compilation of poems from Gloc-9's five select lyrical poems: literary elements of Gloc-9's five select lyrical poems; key themes of classical Marxist theory; and construction of the proposed creative outputs. In the first phase, social issues are realistically revealed through the formalistic elements in Gloc-9's five select lyrical poems. In this phase, the literary elements were disclosed in the select lyrical poems based on the social issues that are revealed. The analysis of the literary elements was based on tone, imagery, symbol, poetic vision, and metaphor. The second phase focused on the Construction of Social Stratification in Terms of Class Differences and Social Inequalities in Gloc-9's Five Select Lyrical Poems. In the analysis, the construction of social stratification was based on the class differences and social inequalities.

## **RESULTS AND DISCUSSION**

This section presents the key findings of the study.

Table 1 displays social difficulties that are genuinely shown through formalistic components including tone, imagery, symbol, poetic vision, and metaphor in the five select lyrical poems.

**Table 1.** Social Issues are Revealed Realistically via the Formalistic Elements

<b>Formalistic Elements</b>	<b>Descriptions</b>
Tone	<u>defiance</u> and juxtaposition of being hopeful and hopeless ( <i>Upuan</i> ) <u>regret</u> and <u>longing</u> and being <u>apologetic</u> ( <i>Sampaguita</i> ) sanguine, <u>forlorn</u> , and tragedy ( <i>Walang Natira</i> ) <u>fear</u> , sympathy and <u>outrage</u> ( <i>Hari ng Tondo</i> ) <u>warning</u> to the working class who want to be successful in the industry ( <i>Industriya</i> )
Imagery	use of descriptive language ( <i>Upuan</i> ) use of figurative words ( <i>Sampaguita</i> ) use of direct words ( <i>Walang Natira</i> ) use of vivid words to depict a scene ( <i>Hari ng Tondo</i> ) evocative scenarios that reflect reality ( <i>Industriya</i> )
Symbol	encapsulates additional meaning that contributes to its significance ( <i>Upuan</i> ) OFW father which symbolizes challenges with his family being apart from him

	( <i>Sampaguita</i> ) incorporates important symbols like fruits to deepen the meaning ( <i>Walang Natira, Hari ng Tondo and Industriya</i> )
Poetic Vision	how the working class struggles in the abuse of power ( <i>Upuan</i> ) uses the flower Jasmine to personify regrets and longing ( <i>Sampaguita</i> ) life of Overseas Foreign Working being away from home ( <i>Walang Natira</i> ) life of people experiencing abuse of power in Tondo, Manila ( <i>Hari ng Tondo</i> ) struggle of the people who gamble their luck in industry ( <i>Industriya</i> )
Metaphor	concealing the reality by masking it with figurative language ( <i>Upuan; Hari ng Tondo, Industriya</i> ) metaphorizing the feeling of regret and longing ( <i>Sampaguita</i> )

Table 1 shows the social issues revealed through the formalistic elements evident in the five lyrical poems. The tone emphasizes the various emotions of the persona depending on the context-fear, regret, longing, and others. In imagery, descriptive, figurative and evocative words are used to illustrate scenarios reflecting the lives of Filipinos from different walks of life. The lyrical songs also demonstrate varied symbols and poetic visions that represent challenges while metaphors are used to provide vivid pictures of relevant situations happening in the lives of the Filipinos.

The five select lyrical poems highlight societal challenges that are pervasive in our society. First, the lyrical poem *Upuan* discusses the misuse of power, inequalities in social structure, and the working class's appeal to the elites to try and understand their predicament. Second, *Sampaguita* discusses the difficulties a parent faces as an Overseas Filipino Worker (OFW), a situation that is typical in the Philippines because the nation's breadwinners are forced to look for employment that pays significantly higher wages. Third is *Walang Natira*, it is a song that speaks of the industry that is our export of our people as overseas Filipino workers; it speaks of it as a crisis where nothing is left for the nation, as it dies speak of it as an industry where bodies and lives are seen as products and are necessarily sacrificed. Fourth is *Hari ng Tondo*, it is a story of grit and tragedy. It is the scene for a variety of grim, violent crime and despair stories in which it looks at the area with a somber yet hopeful perspective, yet it is a much more intriguing portrait than Tondo is normally presented.

Lastly, *Industriya* portrays fame in such a way that many people yearn for it but are blinded by it. It's a cautionary tale about the dangers of fame and how it can overwhelm people. The five select lyrical poems elicit a picture with the use of good descriptive language for the readers in which it uses common phrases that portray real-life situations. This result confirms Rutkowski's (2015) study that employment and poverty in the Philippines is widespread due to low labor productivity, dearth of productive job opportunities, and lack of skills and training. Hence, the results of this study support Cooper's (2020) studies which illustrated the way rap music was used to address societal concerns and educate audiences about them.

These are the following extracts of the social issues revealed through the formalistic elements:

(1) Tone

“Kayo po na nkaupo, Subukan nyo namang tumayo. At baka matanaw at baka matanaw na nyo. Ang tunay na kalagayan ko.” (S1L1-4, *Upuan*)  
 (“*To you who are seated, will you please try to stand up maybe you’ll have a glimpse and maybe you will all have a glimpse of my real condition*”)

Extract 1 demonstrates defiance and juxtaposition of being hopeful and hopeless in the lyrical poem, *Upuan*. This is addressed to the politicians and elites who are not mindful of the situations of the Filipino working class.

(2) Imagery

“Sa halimuyak ng ‘yong paboritong Sampaguaita” (S2L39, *Sampaguaita*)  
 (“*to the scent of your favorite Jasmine*”)

Extract 2 provides an imagery of the scent of Jasmine, a very fragrant flower and is considered as the national flower of the Philippines.

(3) Symbol

“Kahit sa patalim kumapit” (S4L1, *Hari ng Tondo*)  
 (“*Even if the knife’s edge is gripped.*”)

Extract 3 demonstrates poverty that even if the people are in danger, they take the risk. Tondo has also been known to be a very dangerous place when someone is an outsider.

(4) Poetic Vision

“Kahit saan man mapadpad. Sa iyo pa rin ako babalik giliw. Sa halimuyak ng yong paboritong sampaguaita” (S2L37-39, *Sampaguaita*)  
 (“*No matter where I come back to you my beloved. to the scent of your favorite Jasmine.*”)

Extract 4 illustrates the poetic vision of coming back with the scent of Jasmine.

(5) Metaphor

“Baka mabansagan ka na hari ng Tondo (S4L16, *Hari ng Tondo*)  
 (“*You might be labeled as the king of Tondo*”)

Extract 5 shows a metaphor of being a king representing power in Tondo Manila.

**Table 2.** Details how social stratification is constructed in terms of class distinctions and social inequities

Title of the Lyrical Poems	Class Differences	Social Inequalities
<i>Upuan</i>	division between the elite and the working class	how the working class struggles with the negligence of those in higher ups
<i>Sampaguaita</i>	indirect depiction of class differences through an OFW forced to work abroad	struggle of a father working abroad
<i>Walang Natira</i>	struggle of OFW	working abroad to suffice the needs of the family
<i>Hari ng Tondo</i>	people in power must be respected by the masses	lack of liberty of the poor compared to the wealth

<i>Industriya</i>	disparity in opportunities	the working class struggle to grasp opportunities unlike the wealth who have all the chances
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Table 2 demonstrates the social stratification in the lyrical poems of Gloc-9. Specifically, the class differences and social inequalities are the basis in revealing the said social stratification in the Philippines. The working class and elites were distinguished such as the working class' struggles of working abroad in order to provide the needs of the family. In addition, limited resources and opportunities of the working class and the need to respect the upper class despite being abused.

The five select lyrical poems highlight instances of insubordination, distinctions in social strata, and the working class's appeal to the elitists to try to understand their predicament. In the lyrical poem's depiction of the abuse of power and ignorance of responsibility, the class divide is evident. The current state of affairs in the Philippines is reflected in it. Reality is being revolted against. To increase their fortune, elites are even granted positions in the government. A wider range of anomalies can occur when someone is in a position to make relationships with and interact with people who share similar goals or professions. Further, the exploitation of one class by another has led to class conflict throughout history. The fundamental idea of the Marxist tradition is that class is the most significant social relationship and cleavage and that capitalism, which is a kind of class society, is the primary cause of social and ecological issues facing humanity (Das, 2020).

In addition, young Filipino Americans have been able to use rap music as a means of enhancing, analyzing, and sharing their experiences integrating with various facets of Philippine society, including students, workers, and indigenous people, as part of a larger movement for social change, according to Cooper's (2020) Activism, Identity, and Rap in the Philippine Diaspora. This is related to the way that Gloc 9 depicts socioeconomic inequality and social reality in the songs he writes. He utilized rap music to present the social realities that the Filipino people are confronting.

To demonstrate the social stratifications, these are the following extracts:

(6) Class Differences

“Malapit nang magsimula ang aking paglalakbay. Pabalik sa ‘king pamilya kahit napakalayo. Mula sa lugar na para kumita ay dinayo” (S2L43-45, *Sampaguita*)  
*(My journey was about to begin. Going back to my family even though (I am) away from. from a foreign country to earn a living)*

Extract 6 demonstrates a breadwinner who is working abroad for his/her family's needs.

(7) Social Inequalities

“Di ko alam kong talagang maraming hari. O mataas lang ang bakod. O nagbubulag-bulagan lang po kayo.” (S1L39-41, *Upuan*)  
*(I do not know if there are really many kings. Or the bars are just high. Or you only pretend to be blind.)*

**CONCLUSION**

The social issues are revealed in the lyrical poem realistically via the formalistic elements, namely, the tone which conveys strong emotion and purpose, imagery which elicits pictures with the use of good descriptive language for the readers, symbol which encapsulates additional meaning that contributes to its significance, a poetic vision which

talks about the message, and metaphor which tries to conceal the reality by masking it behind the word figuratively. In addition, the construction of social stratification in terms of class differences is shown by the visible division between the elite and the working class. It is also emphasizing class distinctions and disparities. Social inequality is shown how society's obligations fall disproportionately on the working class. It manifests social inequalities as the division of the elite and working-class differ through the opportunity they get. As the working-class struggle to grasp the opportunity, they can have. Therefore, the lyrical poems of Gloc-9 Upan, Sampaguita, Walang Natira, Hari ng Tondo, and Industriya were anchored on Social Stratification and Social Realism.

Based on the conclusion, the following suggestions are made for additional research: First, determine and discuss how music is utilized to portray the struggles that Filipinos face - stressing criminality, delinquency, societal politics, and how parents must scrimp and save money to send their kids to school and give them a bright future. Third, different poetic compositions that emphasize social realism and social stratification could be done and performed by Filipino national and local artists to raise the level of awareness of the Filipinos. Finally, future studies might be conducted to grasp more about how music is used to portray societal and political crises and how it is used to make a difference.

This study is significant to the students majoring in Bachelor of Arts in Literature, teachers, literary researchers and other researchers, and literary critics. First, the findings of the study will be a substantial help to Literature students to be able to analyze social stratification in Filipino Rap Music and encourage them to produce creative outputs.

Second, this study would also be helpful to the literature teachers to enrich their research and pedagogical skills in discussing empirical studies on lyrical poems relevant to social stratification. Third, this study would be beneficial to literary researchers as a reference in conducting research relating to Classical Marxist Theory and the relationship between music and literature through lyricism. Fourth, this study will be beneficial to literary critics as the basis for literary criticism in relation to the use of Classical Marxist Theory as its literary movement. Lastly, this study is beneficial to future researchers as a reference for related studies. This will serve as a guide and basis for other researchers studying Filipino Rap Music and the creative outputs will also be open for the researchers to be used in their future studies.

## **ACKNOWLEDGEMENTS**

The researchers would like to extend their sincere thanks to the Department of English and Literary Studies—the former Dean of College of Arts and Sciences, Dr. Christian Ray Licen, Dr. Sunliegh C. Gador, Dr. Mirasol S. Lim, Prof. Bejay Bolivar, and Prof. Ian Jarabelo, for their comments and suggestions for the revision of their paper. They are also deeply grateful to their friends and families for their unwavering support.

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