

The Language of Fliptop among Filipino Youth: A Discourse Analysis

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Abstract: This qualitative research is a study on the lines of Fliptop talks performed by the Fliptop rappers employing Finnegan's (2008) discourse analysis. This is aimed to analyze the phonological, morphological and semantic features of the fliptop talk, to explore the structures in the lines of Fliptop among Filipino youth, and to uncover the various insights that can be gained from it. The corpora of the study included all the 20 Fliptop Videos downloaded from Youtube Channel of Fliptop. Results revealed that Fliptop contains phonological features such as assonance, consonance, deletion, lengthening, and rhyming. Morphological features include acronym, affixation, blending, borrowing, code mixing and switching, compounding, conversion or functional shifts, and dysphemism. Semantics presented the lexical category, meaning, and words used in the fliptop talks. Structure of Fliptop revolves on the personal attack (physical attributes), attack on the bars (rapping skills), extension: family members and friends, antithesis, profane words, figurative languages, sexual undertones, anime characters, homosexuality, and famous celebrities involvement.

Keywords: discourse analysis, fliptop talks, filipino youth, fliptop videos, Philippines

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I. INTRODUCTION

Internet is a global linking of computers that allows information transfer. It was established in the early 1960s by the U.S. Department of Defense primarily for military purposes. Since then, the continual improvement of the internet technology has provided an extraordinary level of public accessibility to a wide range of forms of communication, for example intra-organisational and inter-organisational email; data storage, management and transfer; social websites like Facebook; text messaging such as Twitter, and so forth (Wanajak, 2011).

One prominent internet site is YouTube. The site is a public video sharing web site which consists of user-generated content and ranks among the most successful Web 2.0 projects. Registered users can upload their videos to the server, share them with the world, watch all other videos uploaded to the site; and interact with the community. Unregistered users can watch all videos too but they are not permitted to upload; share their own content; and interact with the community (Varga, 2011).

Since its creation in 2005, YouTube has grown and evolved into one of the biggest sites on the internet. It has been the host of countless viral videos and it continues to attract users to its bottomless variety of content. The strength of YouTube is in the freedom it grants its users to create and explore around the site. Its many features allow users to utilize the site in a variety of ways. This is the reason why young Filipino YouTube users create their own experiences of YouTube (Ferraris, 2014).

However, it has been observed that some of the videos such as Fliptop rap battles have affected some of the aspects of youth advancement more specifically on the use of language. In the United State, one of the most intriguing linguistic aspects of contemporary hip hop culture is rap battling. Rap battling is a highly competitive and creative style of discourse whose aim is the verbal domination and embarrassment of one's opponent through a combination of creative rap lyrics and effective delivery (Fitzpatrick, 2005).

"Rap Battling," a highly competitive subtype of hip-hop discourse in which participants engage in "freestyling" – the creation of extemporaneous, rhymed discourse for the purpose of bolstering their own social standing or attacking that of their opponents. This provides many insights into the social and ideological underpinnings of hip hop culture. When the lines in the rap battle are examined, the lines demonstrate the prevalence of sexist, misogynistic, and homophobic language in hip hop songs. In hip hop culture, social capital is largely linked to the extent to which a speaker espouses heterosexual masculine values. While sexist and homophobic language retards hip hop's ability to be fully accepted into mainstream culture, it is indicative of a larger social trend – namely, that African Americans, who constitute the large majority of users of hip hop

language, have been denied access to traditional markers of social status, such as higher education and financial prosperity (Fitzpatrick, 2005).

Like many vernacular language varieties, hip hop language has been dismissed as “slang” or “bad English.” However, it is an extremely significant identity marker for its practitioners and despite certain features which may seem sexist or homophobic, hip hop language as a whole brings to light some larger sociological problems such as racism, and as such, hip hop culture has an enormous potential as a catalyst for positive social change (Yap, 2012).

In the Philippines, Fliptop rap battle is considered to be the first Filipino rap battle league which gained its recognition quickly after the uploaded several videos of such became viral on YouTube. Millions of Filipino youths shared the website of video which contained two men test each other’s wit with rhythmic and clever lines delivered in an impressive tongue-twisting manner. The men also test each other’s tolerance for insults (Yap, 2012). By looking at the lines of Fliptop talks, the lyrics are Filipino vulgar and cuss words which are viewed to spice up the interest of the youths, and thus, must be taken with a certain amount of prudence. The lines of the Fliptop talks are the central core of this study. The possible results of the study will be more significant if the linguistic features of those lines are highlighted, and this can be made possible using discourse analysis.

Discourse analysis is the investigation on the structure or patterns of language according to different patterns that people’s utterances follow when they take part in different domains of social life, familiar examples being ‘medical discourse’ and ‘political discourse’ (Jorgensen and Phillips, 2002). The substance of discourse analysis cannot be denied as it is significant for globalization and international communication. People around the world speak and use English for communication and interaction most particularly Filipino youth who are engaged in the Fliptop talks which are considered viral on Youtube. The lines in Fliptop are mostly cusswords and sacrilegious. To understand the Fliptop lines, discourse analysis is indispensable.

Fitzpatrick (2005) accentuated that battle as a somewhat generic cover term for several subtypes of discourse in hip hop language, although, properly speaking, a battle is a verbal contest which takes place in the context of a cipher. Typically, a battle is a real-time event in which participants square off one-on-one in a verbal contest. The principal linguistic technique which makes up the core of battling is called freestyling; it involves making up rhymes off the dome (i.e., extemporaneously) to insult one’s opponent. Because it is impossible to know in advance who one’s opponent will be in a battle, it is vital for MCs to be able to think on their feet, since something as simple as an opponent’s choice of clothing may provide material out of which battle rhymes can be constructed.

Fliptop rappers must be able to generate rhymes quickly, as silence in the cipher is most often perceived as a lack of skill. Creativity, technical proficiency, and cutthroat instincts are prized possessions in the battle. In formalized settings, such as battling competitions at a club, each participant might be given a limited amount of time; thus, participants must strike quickly and cannot wait around for inspiration. The battle lasts until the crowd drowns out the inferior participant with boos and catcalls, at which point the loser leaves and the winner stays to take on the next challenger.

To the extent that Fliptop lines can be used as a conduit for messages in a battle or in a beef, I have chosen some Fliptop lines for the purpose of discourse analysis. An analysis of the linguistic features of the Fliptop through discourse analysis may shed light on understanding the structures of the lines. Of paramount worth is the innovation of this research particularly within the contextual setting. Though there are a lot of researches about rap battling in the international arena, I have not yet come across linguistic features with with discourse analysis. This study makes an opportunity to add new input on the growing body knowledge and research and further to the literature on the topics of discourse analysis and Fliptop.

1.1 Purpose of the Study

The purpose of this qualitative study is to exemplify the method of employing discourse analysis on video content to analyze, identify and describe the linguistic features of the lines of Fliptop talks.

1.2 Research Question

1. What are the linguistic features of the fliptop talk among Filipino youth?

1.3 Theoretical Lens

This study is seen through the lens of Finegan (2004) that language system can be understood in terms of its structure. Structure encompasses words, phrases, and sentences, including intonation and stress. Meaning refers to the senses and referents of these elements of expression. Context refers to the social situation in which expression is uttered and includes whatever has been expressed earlier in that situation. It also relies on generally shared knowledge between speaker and hearer. What links expression and meaning is grammar. What links grammar and interpretation is context. Without attention to both grammar and context, we cannot understand how language works.

Discourse Analysis, a type of analysis in linguistics, studies the linguistic features of language. In a language, the structure must show how just a few elements combine into speech sounds, how just a few speech sounds combine to form a larger number of syllables, how syllables combine to produce word parts that carry meaning, and how languages package these word parts and a finite vocabulary into an infinite number of sentences. How the systematic principles of language structure help us understand utterances even when they we have not heard or read them before. In a sentence, we must examine the semantic relationships that organize sets of words.

Investigation of language structures starts by looking at words from several perspectives: the meaningful parts of words; the sounds and syllables that make up words; the principles that organize words into phrases and sentences; the semantic relationships that link words in sets (Finegan, 2004).

On the aspect of Fliptop, the term *beef* (Smitherman, 2000), is a “conflict, squabble, a problem. This is a long-standing disagreement between individuals or groups. The different sides in a beef may use battling as a way to defame the other side, although this is not necessary. However, the long-standing beef between Fliptop rappers in the study have provided some particularly relevant examples of battle-type discourse, even though the two artists eschew face-to-face battling in favor of using their lyrics on albums to attack one another.

Battling is one of the most intriguing linguistic aspects of contemporary hip hop culture which is a highly competitive and creative style of discourse whose aim is the verbal domination and embarrassment of one’s opponent through a combination of creative rap lyrics and effective delivery. Cipher (or cipa), the street-corner arena where many battles take place, is referred to as “the hyperactivated, communal Hip Hop lyrical testing and stomping grounds of verbal mastery (Alim, 2006). Recently, battling has gained popular recognition as a result of growing interest in hip hop as a whole.

Battle discourse contains intentions to negotiate respect and social status, while simultaneously functioning as a creative outlet for verbal art and craftsmanship. It is an intensely competitive speech genre whose aim is the verbal domination and humiliation of one’s opponents so as to decrease their status and increase one’s own (Fitzpatrick, 2005).

The notion of status corresponds to argument for the existence of a “linguistic marketplace” in which language is rarely used strictly for communicative purposes. Instead, using language becomes a way to accrue social capital or respect, which in turn gives future utterances greater credibility and provides a framework for the incremental accumulation of respect over time (Bourdieu’s, 1991).

Another point in battling is the code of the street, which governs behavior in inner-city communities, where hip hop originated and still finds its roots. As Anderson astutely notes, respect is hard to gain but easy to lose. Consequently, battling is often fiercely competitive, as losing means enduring a blow to one’s respect and credibility, making it that much harder to negotiate future transactions in the very hostile environment of hip hop culture’s linguistic marketplace (Anderson, 1999).

Finally, a sociological reality of contemporary masculinity, particularly masculinity in the hip hop community, deprives men of the power that some have asserted comes with practicing stereotypically masculine behaviors. Accordingly, language in Fliptop talks is most intense to to show superiority over ther opponent (Fitzpatrick, 2005)

II. METHODOLOGY

This chapter presents the method employed in this qualitative research. This included the research design used, role of the researcher, research participants, and the data collection. This part of this chapter also explored the issue on trustworthiness which included credibility, confirmability, transferability, dependability, ethical considerations and the analysis of research data.

2.1 Research Design

This research employed a descriptive qualitative method utilizing discourse analysis. This method is used at describing the data in words or making interpretations on the results. The present data included linguistic units like words, phrases, clauses, or sentences containing linguistic features that can be found in the lines of Fliptop talks.

Qualitative research is a system of inquiry which seeks to build a holistic, combined observations, interviews, and document reviews (Cresswell, 2013). It pursues in order to comprehend a specified research problem from the standpoint of the local population it involves. It has the ability to arrange for multifaceted textual descriptions and explanations of how people experience a given a research issue. It provides information about the human side of an issue that is, the often contradictory behaviors, beliefs, opinions, emotions, and relationship of individuals (Pope & Mays, 2000). It is a broad umbrella term that cover a wide range of techniques and philosophies, thus, it is not easy to define (Hennink, Hutter & Bailey (2010). Hennink, Hutter & Bailey (2010) emphasized that it is an approach that allows the researcher to examine people’s experiences in

detail by using a specific set of research methods such as in-depth interviews, focus group discussions, observation, content analysis, visual methods, and life histories.

The advantages of doing qualitative research include flexibility to follow unexpected ideas during research and explore processes effectively; sensitivity to contextual factors; ability to study symbolic dimensions and social meaning; increased opportunities; to develop empirically supported new ideas and theories; for in-depth and longitudinal explorations of leadership phenomena; and for more relevance and interest for practitioners (Cresswell, 2013).

On the types of qualitative approaches, this study specifically utilized content analysis. Research using qualitative content analysis focuses on the characteristics of language as communication with attention to the content or contextual meaning of the text (McTavish & Pirro, 1990; Tesch, 1990). The content of the text will be described based on the linguistic features and structure of the texts; hence, the term linguistic analysis was also be used. Linguistic analysis is the description of language with regard to its morphological, syntactical, and semantic structures. The qualitative content analysis object aims at sorting out the recorded communication such as transcription of interviews, discourses, protocols of observations, video tapes, and documents.

The levels of content include themes and main ideas of the text as primary content; context information (Becker & Lissman, 1973). In this study, the said design was employed in the lines of Fliptop talks among Filipino youth.

Since there was no direct observation to the participants, many challenges may arise on the process of collecting information about linguistic features of Fliptop as my study. This belongs to document analyses. Content analysis, as one example, may be done on these narratives. As noted, the records made using videotape or audiotape to collect information in nonparticipant observation may be considered documentary data and may be subjected to microanalysis (Erickson, 2012; Kaplan & Maxwell, 2005).

Several types of nonparticipant observation have been identified by Goetz and LeCompte (1984). The researcher primarily observes and records, and has no specific role as a participant. In this study I focused on the videos on Fliptop retrieved from the internet which serve as my research materials.

The use of existing downloaded videos as data is increasingly common for research to be undertaken with the videos that are already available rather than video generated by researchers for research. In this study, Finegan (2004) states that Discourse Analysis as a type of analyzing linguistic features studies the the fundamental function of every language system. It links meaning and expression—to provide verbal expression for thought and feeling. A grammar can be viewed as a coin whose two sides are expression and meaning and whose task is to systematically link the two. But language has a third face, so important in producing and interpreting utterances that it can override all else.

Expression encompasses words, phrases, and sentences, including intonation and stress. Meaning refers to the senses and referents of these elements of expression. Context refers to the social situation in which expression is uttered and includes whatever has been expressed earlier in that situation. It also relies on generally shared knowledge between speaker and hearer. What links expression and meaning is grammar. What links grammar and interpretation is context. Without attention to both grammar and context, we cannot understand how language works.

Words are the centerpiece of language, and when you think about languages you typically think of words. In examining language in this book, words are a focal point, and we begin our investigation of language structures by looking at words from several perspectives: the meaningful parts of words; the sounds and syllables that make up words; the principles that organize words into phrases and sentences; the semantic relationships that link words in sets (Finegan, 2004).

In a language, the structure must show how just a few elements combine into speech sounds, how just a few speech sounds combine to form a larger number of syllables, how syllables combine to produce word parts that carry meaning, and how languages package these word parts and a finite vocabulary into an infinite number of sentences. How the systematic principles of language structure help us understand utterances even when they we have not heard or read them before. In a sentence, we must examine the semantic relationships that organize sets of words (Finegan, 2008).

Further, qualitative research is a system of inquiry which seeks to build a holistic, largely narrative, description to inform the researcher's understanding of a social or cultural phenomenon. Qualitative research takes place in natural settings employing a combination of observations, interviews, and document reviews (Creswell, 1998).

This qualitative research study employed discourse analysis to analyze the linguistic features of Fliptop talk that include phonological, morphological, semantics, and structures in the lines of Fliptop among Filipino youth.

2.2 Role of the Researcher

Having the attempt at describing the phonological, morphological, semantic features and structures in the lines of Fliptop talk, background qualifications and experiences of the investigator are seemed necessary in qualitative research (Lincoln and Guba, 1988). In this academic undertaking, my roles as researcher in the qualitative process included as data gatherer, transcriber, translator, encoder, and analyst of the Fliptop downloaded from the Youtube channel. These are the tasks of the researchers in qualitative designs as articulated by Kvale (2006).

For the source of my data, I gathered the videos by downloading them. In my analysis, I transcribed, translated, organized, and analyzed the data to make it easy and for better analysis. As interpreter and analyst, I carefully interpreted and examined the lines of the Fliptop talks using the Lens of Finegan (2008). From that point, I made my explanation substantial on the findings or results from a linguistic point of view. Through the help of my adviser, I am confident that the discourse analysis of the texts is a scholarly one.

2.3 Research Materials

The corpora of the study included all the 20 Fliptop Videos downloaded from Youtube Channel of Fliptop. The videos include the Fliptop rap battles by the MCs which utilized Freestyle, the most common in all FlipTop tournaments that has no background music. The bars have no measure but it has a rhyme.

The 20 Fliptop videos were selected and believed to be sufficient since they met the inclusion standards in qualitative research. Clarck and Braun (2013) 10-100 materials for qualitative research is the suggested number for secondary sources. The ideal is 50 plus one if what is being analyzed involves single unit of analysis like sentence of negation in the email of a teacher, hence the need for 51 emails.

In my present study, however, several remarks and units of analysis were covered in one single video, hence, I selected the lower limit of the prescribed range of the number of secondary materials for qualitative analysis. It is vague exactly how 50-100 numbers were arrived at, yet rationalization insinuates to having ample data to illustrate linguistic patterns. The 20 Fliptop videos I analyzed in this paper were not meant to be taken as representative of all battles in the Fliptop community. I have chosen them in part for its relative accessibility and in part for the way in which they exemplify the linguistic features I wish to discuss in this paper. These Fliptop lines were taken from the following websites presented in the table 1.

2.4 Data Collection

In selecting the corpora of the study, there were chosen 20 downloaded videos from Youtube that were transcribed with the criteria set. These served as the corpora of the study which were dated from 2010 to 2016 Fliptop Battle Leagues. I went over with the videos by watching them several times for the deep comprehension. Upon watching, specific steps were followed: transcription of the Fliptop talks; studying the sound production, words, phrases, statements; recording the data gathered for the purpose of analysis. By then, I found out information needed for the study and answers for the research question. There was no interaction involved during the data collection, thus, the way the information was gathered is non-interactive. This technique seems analytical research that looks into the concepts and events through the analysis of

Table 1: *Videos on Fliptop Talks as Research Materials of the Study*

Code	Fliptop	Source
FT1	Abra vs. Zaito	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-abra-vs-zaito.html
FT2	Abra vs, Pricetag	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-abra-vs-pricetag.html
FT3	Abra vs. Aklas	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-abra-vs-aklas.html
FT4	Aklas vs. Loonie	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-aklas-vs-loonie.html
FT5	Dello vs. Shehyee	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-dello-vs-shehyee.html
FT6	Badang vs. Zaito	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-badang-vs-zaito.html
FT7	Loonie vs. Righteousone	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-loonie-vs-righteousone.html
FT8	Sinio vs. Zaito	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-sinio-vs-zaito.html
FT9	Basilyo vs. Zaito	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-bassilyo-vs-zaito.html

FT10	Dello vs. Bassilyo	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-bassilyo-vs-dello.html
FT11	TipsyD vs. Icarus	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-tipsyD-vs-Icarus.html
FT12	CrazyC vs. Zaito	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-crazyC-vs-zaito.html
FT13	Silencer vs. Zaito	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-silencer-vs-zaito.html
FT14	Spade vs. Invictus	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-spade-vs-invictus.html
FT15	Abra vs. Nothing Else	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-abra-vs-nothingelse.html
FT16	Rapido vs. Asser	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-rapido-vs-asser.html
FT17	Target vs. Dello	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-target-vs-dello.html
FT18	Dello vs. Zaito	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-dello-vs-zaito.html
FT19	Sinio vs. TipsyD	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-sinio-vs-tipsyD.html
FT20	Abra vs. Smugglaz	http://pinoyfliptopbattle.blogspot.com/2013/01/fliptop-abra-vs-smugglaz.html

documents. Being the researcher, I identified more technical linguistic features for analyzing and drawing conclusions from the information gathered.

I analyzed every Fliptop text being examined methodically using Finegan (2004) frameworks in macro as well as micro levels and the analysis of linguistic features in the corpora. This study made use of content analysis in analyzing the collected data. Hsieh and Shannon (2005) define content analysis as a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns. A panel of professionals validated the result of the analysis of the researcher. There will be a conduct of a peer review debriefing to validate the reliability and credibility of the results. The results of the analysis led to the drawing of insights and implications for future researches on the same topic.

2.5 Data Analysis

Content analysis as part of discourse analysis was used in analyzing the data considering the procedures as follows: identifying the specific date from the downloaded videos, categorizing the data needed based on the research questions, analyzing the data through discourse analysis, classifying into their types and transferring into data sheets, giving description and interpretation of the data as answers to the research questions, and drawing implications out of them.

The analysis of the corpora of the study focused on the phonological, morphological, semantic features and structures in the lines of Fliptop talk and the insights that can be gained from it. There were 20 downloaded Fliptop videos that were analyzed through the lens of Finegan (2008) that language system can be understood in terms of faces and of Fromkin, Rodman and Hyams (2009) on language structures.

2.6 Trustworthiness

Gay, Mills and Airasian (2006) revealed that researchers can establish the trustworthiness of their research studies and findings addressing all Lincoln and Guba's (1985) criteria for validity, namely, credibility, transferability, dependability and confirmability.

Gay, Mills and Airasian (2006) defined credibility as the ability of the researcher to take into account all of the complexities that present themselves in a study and to deal with patterns that are not easily explained. I addressed the credibility of the study by giving ample discussion on the linguistic features found in the data gathered. The transcription gives the researcher the text to analyze. The linguistic analyses of the Fliptop talks were considered. The technical assistance of my co-researchers was asked to do peer-debriefing by checking the analysis I conducted for the study. They checked the linguistic features of the Fliptop talks.

Transferability as defined by Gay et al. (2006) is the “researcher’s belief that everything is context-bound”. To address the transferability, thorough discussion on the method was intensified. To meet this standard, a comparison of similarities and differences of a given text to other texts was made to assure sound judgment of other possible contexts. In this sense, I carefully elaborated the details of all the processes involved which result to a vast description of the various approaches formulated. To ensure the possibility of transferability, the result of the study can be replicated to the contexts or settings.

Dependability refers to the stability of data. Ary, Jacobs and Razavieh (2002) accentuated that dependability is met by establishing an “audit trail”. To address dependability, the audit trail was accomplished in this study by involving my classmates and adviser in dissecting the process of collecting, analyzing and interpreting my information. I considered intensive conceptualization, careful data collection, systematic interpretation and reporting of the study results.

Confirmability is referred to as the “neutrality or objectivity of the data collected”. It can only be achieved by applying triangulation (Denzin and Lincoln, 2000). To address the confirmability, a series of readings were conducted to critically check the acceptability of the study. The readings will support and answer other verisimilitude issues. To make certain on the confirmability of my study, a certificate of a peer reviewer is appended.

2.7 Ethical Consideration

I followed the specific research guidelines established and mandated by the research committee of the institution. Research procedures and other considerations in the data collection were given consideration. It is clear that the study is exposed to plagiarism because of the secondary sources taken from the readings, ethical consideration must be observed.

Henceforth, this study was subjected for review of the Ethics Committee of the institution. This study used secondary data and the identified Fliptop talks are retrieved in an online archive. Since the videos were uploaded and can be watched by any audience, hence the corpora are considered all public documents. Moreover, since this study utilized hard data, it has little or no risk but still it needs to pass the Ethical Review Committee of the University of Mindanao, Professional Schools. The certification from the said committee is appended in this study.

This study was subjected to plagiarism check through Turnitin and gained below 15 percent which serves as the standard rating of the institution for a dissertation. This research is associated with several literatures on the topic. Cautious interpretation of the data was made understandable by using simple language to guide the readers. The expected outcome will not be made for the sole benefit of the researcher. The next step will be the publication of the study which will follow the standard set by the publishing company.

III. RESULTS

This chapter presents the results of the study supported by series of points regarding the analysis of the linguistic features of the Fliptop talk. The 20 videos were analyzed following the lens of Finegan (2008) in analyzing the features of a language.

Phonological features of Fliptop Talk

Phonological features in a language show how few elements combine into speech sounds, how just a few speech sounds combine to form a larger number of syllables, how syllables combine to produce word parts that carry meaning, and how languages package these word parts and a finite vocabulary into an infinite number of sentences. How the systematic principles of language structure help us understand utterances even when they we have not heard or read them before (Finegan, 2008). As analyzed, there were five phonological features present in the Fliptop talk. These are assonance, consonance, deletion, lengthening and rhyming.

Assonance

This feature includes the identity or similarity in sound between internal vowels in neighboring words. As shown in the data, assonance is evident in the Fliptop talk.

*Tatatatatatatata-tangina;
kataka-taka-taka-tarantado;
tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu;
Magkakapera ka, basta dumukita ka sa bakla;
Tara na, sige na; Kaya Abra,
hindi uubra yang mga obra;
tatanga-tanga; (FT1)*

Para sa unang bira ko.

Wala ng sipi-sipilyo.
Putang ina mo.;
Ikaw parang puke ng ina mo,
kasi ang baho-baho mo!;
Walang nagbago sa 'yo.
Parang slapstick maluto;
Baka pagalitan ka ng nanay mo.
Kasi amoy Baygon ang buhok mong ahay, kuto.;
Ako nga Abra dabango.
Ikaw parang puke ng mo.
Kase naman, ang baho mo; (**FT3**)

Ako ang pari ng tugma!
Wala akong kinakatakutan..
kahit gano kapangit ang mukha!;
Oras na para pabalikin ka
kung san ka man galing na lungga.
Mukhang sinapian ka na
naman ng anim na
raan at anim na
put anim na sumpa; (**FT4**)

Ang lakas ng tama mo.
Ako pa talaga napili mo.;
Ituloy mo.
Ano?
Kaya mo?; (**FT4**)

Tang ina mo ka!
Wala ka talagang kwenta!; (**FT5**)

Sinadya laban naming promo!
Tangina, capital P, pussy ang gago!;
Akala ko ba hari ng tugma 'to?
Bat tumatangging dumigma to?
Patay na 'yong tao.
Bat ka pa nandito?;
Bakit parang hindi siya?
Lalo kapag may gig kami sa probinsya;
To'y mistulang ilusyong nawala.
Kamumpetisyon ko na 'to puta
pampagana lang pala;
Wag ka sanang aburido.
Panlalait ng mga swangit aking paborito; (**FT6**)

The sample bars (Fliptop talk) shows the apparent use of assonance in constructing the bars. It is observed that most of the lines follow a format where the vowels rhyme at the end. One example is the line which ends with the vowel u (e.i. *tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu*). Another example is the line which ends with a (*Magkakapera ka, basta dumukita ka sa bakla; Tara na, sige na; Kaya Abra, hindi uubra yang mga obra; tatanga-tanga; FT1*). However, there are some lines which end with vowels but do not rhyme. In this case, *kataka-taka-taka-tarantado (FT1)*, the line ends with vowels a and o. This shows that the lines do not have certain format on the consistency of rhyming of vowels at the end of the Fliptop lines.

Consonance

It is a linguistic feature of speech sounds other than vowel: a speech sound produced by partly or totally blocking the path of air through the mouth. This feature can be found in the lines of Fliptop.

Yung cock, binablock, pag ako nag cock,

tingnan natin kung mabo-block; (FT1)

*Eto the game wanna be gumangster.
Pero yung game parody, yung swagger.
Putangina, gigisingin ko katawang lupa ng misis mo brother.
Pagdating sa pagiging sweet lover, jeepney driver,
sea shoe maker.
Yung misis mu, bibigyan ko ng see through duster.
At bibigyan ko ng mahaba-habang deep throne after;
Pauulanan kita ng meteor shower.
Mukha mo, pamato sa comet real hammer.
Ikaw puputakan kita ng sibor lancer, neon bluster, (FT1)*

triple barrel; (FT2)

Para pag pitak-pitak; (FT2)

pwedeng ikabit-ikabit; (FT2)

*May ganon? Hindi ka gangster jejemon.
Puro ka lang badboy image Harley Davidson.
Ikaw at ako, no match parang Carter kay LeBron.
Kulang ka sa diskarte Pareng Pemberton; (FT3)*

*Pound for pound to bawat suntok mala southpaw.
Yong mouth mo lock jaw.
Pati mga in-law, tingin sayo outlaw; (FT4)*

Cush-cush with a cush-cush, (FT4)

cactus with a cactus, (FT4)

kung-fush with a kung fush; (FT4)

*Bakit, may camera kaya ka nailalang?
Abra, wala naming lalabas eh, tamud ko lang; (FT5)*

*Wasak ang mukha, 15 inches magkabilang pisngi, nakasmiley. Sabay bibidyuhan ko
yong mukha mo zoom in, zoom out, twerk it like miley; (FT6)*

*Literal na hip man mo siya pero hindi talaga siya sumusunod.
Kasi mismong si Apezk, alam na bakla ka at bakla tinitira patalikod; (FT6)*

*Are you trippin'? ...
Makakita ka ng mga baling nagtatalunan sa kotse mo mala Blake Riffin; (FT7)*

*sumigaw! At may sumigaw!
At ang sinigaw?! Ahh walang sumigaw; (FT8)*

It is notable that the sample bars (Fliptop talk) contain the use of consonance in the bars. It is examined that the lines end with consonants. In the lines “*Yung cock, binablock, pag ako nag cock, tingnan natin kung mabo-block*” (FT1), the most common employed consonants are “*k*” (e.i *cock, binablock, nagcock, mabo-block*”). In the lines “*Eto the game wanna be gumangster. Pero yung game parody, yung swagger. Putangina, gigisingin ko katawang lupa ng misis mo brother. Pagdating sa pagiging sweet lover, jeepney driver, sea shoe maker. Yung misis mu, bibigyan ko ng see through duster. At bibigyan ko ng mahaba-habang deep throne after; Pauulanan kita ng meteor shower. Mukha mo, pamato sa comet real hammer. Ikaw puputakan kita ng sibor lancer, neon bluster*” (FT1), the commonly observed consonant at the end of each statement is “*r*”. It shows that the lines are structured to such format, having consonants at the end, to demonstrate artistic delivery and spontaneity despite abrupt duel.

This kind of formation is also common to some of the lines in the Fliptop talks. Some of the observed consonants are “t” (e.i. *Para pag pitak-pitak, pwedeng ikabit-ikabit FT2*); “n” consonant (e.i. *May ganon? Hindi ka gangster jejemon. Puro ka lang badboy image Harley Davidson. Ikaw at ako, no match parang Carter kay LeBron. Kulang ka sa diskarte Pareng Pemberton; FT3*); “w” consonant (e.i. *Pound for pound to bawat suntok mala southpaw. Yong mouth mo lock jaw. Pati mga in-law, tingin sayo outlaw; FT4*); “sh” consonant (e.i. *Cush-cush with a cush-cush; kung-fush with a kung fush; FT4*); “s” (e.i. *cactus with a cactus, FT4*); “g” (e.i. *Bakit, may camera kaya ka naiilang? Abra, wala naming lalabas eh, tamud ko lang; FT5*); “y” (e.i. *Wasak ang mukha, 15 inches magkabilang pisngi, nakasmiley. Sabay bibidyuhan ko yong mukha mo zoom in, zoom out, twerk it like miley; FT6*); “d” (e.i. *Literal na hip man mo siya pero hindi talaga siya sumusunod.; Kasi mismong si Apekz, alam na bakla ka at bakla tinitira patalikod; FT6*); “n” (e.i. *Are you trippin’? ... Makakita ka ng mga baling nagtatalunan sa kotse mo mala Blake Riffin; FT7*); “w” (e.i. *sumigaw! At may sumigaw! At ang sinigaw?! Ahh walang sumigaw; FT8*). However, consider the line (*triple barrel; FT2*). Though, it seems that the word “triple” ends with the vowel “e”, still, it sounds as if it ends with a consonant “l” because the word triple (‘tri-pəl) has a similar pronunciation with word barrel (‘ba-rəl).

Deletion

This is a linguistic feature which is used to refer to the process of removing a morpheme on the word. This feature is another element that is very evident in the lines Fliptop. Below illustrate the words that are present in the lines of Fliptop talks.

‘*and’on* for nandoon;
‘*andamin* for ang dami;
‘*andito* for nandito;
‘*anlakas* for ang lakas;
‘*ansabe* for ang sabi;
‘*asan* for nasaan;
‘*ayan* for ganyan;
‘*coz* for because;
‘*di* for hindi;
‘*diba* for hindi ba;
‘*dika* for hindi ka;
‘*dre* for padre;
‘*kala* for akala;
‘*kin* for akin;
‘*king ina* for Puking ina
‘*ko* for ako;
‘*kong* for akong;
‘*lalagay* for ilalagay;
‘*lam* for alam;
‘*meron* for mayroon;
‘*na’ku* for hay naku;
‘*nandon* for nandoon;
‘*nasan* for nasaan ;
‘*netong* for na itong;
‘*no* for ano;
‘*nong* for noong;
‘*nya* for niya;
‘*nyo* for ninyo;
‘*pag* for kapag;
‘*pano* for paano;
‘*stilong* for istilong;
‘*sya* for siya;
‘*taas* for itaas
‘*tangina* for Putang ina
‘*tanong* for itanong;
‘*tapos* for pagkatapos;
‘*tas* for tapos;
‘*tenga* for tainga;

'to for *ito*;
'tol for *utol*;
'tong for *itong*;
'tos for *tapos*;
'toy for *ito ay*;
'trippin for *tripping*;
'tsaka for *atsaka*;
'wag for *huwag*;
'yan for *iyang*;
'yang for *iyang*;
'yon for *iyon*;
'yong for *iyong*;
ako'y for *ako ay*;
asyenda for *hasyenda*;
b'wan for *buwan*;
ba't for *bakit*;
bro for *brother*;
bubwit for *bubuwit*;
d'on for *doon*;
d'yan for *diyan*;
do'n for *doon*;
don't for *do not*;
emo for *emotional*;
ga'no for *gaano*;
gan'to for *ganito*;
ika'y for *ikaw ay*;
ito'y for *ito ay*;
kaya'y for *kaya ay*;
ke for *kay*;
kesa for *kaysa*;
konteng for *kaunting*;
kun'di for *kung hindi*;
livin' for *living*;
meron for *mayroon*;
mo'y for *mo ay*;
n'ong for *noong*;
n'ya for *niya*;
n'yan for *niyan*;
n'yay for *niyay*;
n'yo for *ninyo*;
neto for *na ito*;
pa'no for *paano*;
papa'no for *papaano*;
pre for *pare*;
pwet for *puwit*;
ref' for *refrigerator*;
rock'n roll for *rock and roll*;
s'ge for *sige*;
s'ya for *siya*;
s'yang for *siyang*;
sa'kin for *sa aking*;
sa'min for *sa amin*;
sa'n for *nasaan*;
sa'yo for *sa iyo*;
sila'y for *sila ay*;
siya'y for *siya ay*;
ta's for *tapos*;
tayo'y for *tayo ay*;
ti'gnan for *tingnan*;

usapan for pag-uusapan;
wanna for want to be;
ya! for yes;
ye' for yes;
you're for you are

It is evident that a morpheme is deleted from the words in the Fliptop. The deleted morpheme is represented by an apostrophe /' / such as the word '*and'on* for *nandoon* (it's there). It likewise clear to note that those words consist of deleted morpheme can be found either at the beginning, middle or at the last part. The words with deleted morphemes at the beginning may appear to be like this: '*anlakas* for *ang lakas*; '*ansabe* for *ang sabi*; '*asan* for *nasaan*; '*ayan* for *ganyan*; '*coz* for *because*; '*di* for *hindi*; '*diba* for *hindi ba*. These are words with deleted morphemes at the middle: *d'on* for *doon*; *d'yan* for *dor diyan*; *do'n* for *doon*; *don't* for *do not*; *mo'y* for *mo ay*; *n'ong* for *noong*; *n'ya* for *niya*; *n'yan* for *niyan*; *n'yay* for *niyay*. There are also deleted morphemes at the final part such as: *ref'* for *refrigerator*; *ya!* for *yes*; *ye'* for *yes*; *you're* for *you are*.

Lengthening

This is referred to a linguistic feature which refers to the act of prolonging a particular sound. It is represented by a punctuation mark (:)

a:bot;
A:dik
A:nay
a:nghit
a:so
agwa:t
akasu:so
as:tig;
atra:so;
ba:ho
ba:nat;
ba:ngka:y;
ba:ttle;
baha:la;
bak:la;
bak:ya;
bala:kid;
bala:subas;
Bang:;
bang:ag;
bang:kay;
bangu:ngutin
bo:bong;
bong:ga;
bu:hay;
buha:ngin;
congra:ts;
dak:dak;
demo:nyo;
disa:ster;
du:go;
du:mihin;
du:wag;
dwe:lo;
fu:ck; *yo:u*;
ga:go;
ga:na;
ga:ngster;
gala:may;
hi:bang;

hika:in:si
hindi:;
hip:hop:
il:aw;
imbor:nal;
impyer:no;
inu:til;
ita:pal;
ka:ka:lubog;
ka.ngu:so;
ka.runungan
kaba:
kaba:yo;
kaka:rampot;
kasa:la:nan;
kawa:wa;
Ko:key;
kuto:b;
kwenta:;
la:ba:nan;
la:gim;
La:labas;
La:tin;
lag:lag;
laka:s;
Lalampasu:hin;
las:las;
lumba:an;
ma:itim;
ma:ta:lo;
ma:tanda;
maanga:s;
mabanga:s;
mag:ka:
mag:ta:go;
maga:galit;
magali:t;
morta:l;p
na:bugbog;
na:mbu:bug:bog;
na:untog;
nag:ni:ni:ngas;
nagbagsak:;
Nagma:matigas;
naka:kalungkot;
nala:os;
nanga:nga:moy;
nau:bos;
Negri:to;
nga:yon;
ng-abnorma:l;
no:o;
pa:nga:
pa:ngalan;
pa:ngit;
pa:pa:tulu:in;
pa:ri;
pa:tay;
pa:yat;

pag:sul:pot;
pagkada:pa;
pamba:ra;
pan:dak;
panla:lait;
Pasa:bog;
pawi:san;
paya:tot;
pe:ke;
pek:pek;
pina:gloloko;
pinagya:yabang;
Pricetagna:tics;
Pu:king ina;
pu:matay;
Pu:tang ina;
punto:d;
shi:t;
simi:lya;
sin- amoy;
sinunga:ling;
su:ki;
sum:pong;
supo:t;
ta: mud;
ta:e;
ta:kot;
ta:nga;
ta:ta:gilid;
tam:palasan;
Taran:ta:do;
taran:ta:do;
taran:tado;
Taranta:do;
That 's: gay!;
That 's: not men!;
tina:pak tapa:kan;
wa:g;
Wa:la;
wa:lang kwen:ta;
ya:bang;

Looking at the words in the lines of Fliptop, lengthening the words is examined. This is done to give emphasis on the meaning of a word. As observed, lengthening is present at the middle or ending of a word. In the examples like “*as:tig, atra:so, ba:ho, ba:nat, ba:ttle, ba:kya, bala:kid, bala:subas*”, the words illustrate lengthening at the middle of a word. Further, there are some words where the lengthening is placed at the final part like “*Bang:, panga:, hindi:,*”. It is also observed there a possibility that some words may contain more than one lengthening such as “*ka:ka:lubog; ka:ngu:so; kaka:rampot; kasa;la:nan; la:ba:nan*”. This variation shows that lengthening can be possible at the beginning, middle, last or the combination of the three.

Rhyming

It is another linguistic feature which shows a repetition of similar sounds (or the same sound) in two or more words, most often in the final syllables of lines in poems and songs. An example of rhyming include

*“Magkakapera ka,
basta dumukita ka sa bakla; (FT1)*

*Pero hindi ako Catholic,
Baptist o Methodist. (FT2)*

Ako ang pari ng lansangan tawagin nyo 'kong ghetto priest; (FT2)

Kaya para lang 'tong eksenang mula sa pelikulang the exorcist". (FT4)

In the examples given, it is discernible that rhyming may include words that end with rhyming scheme. In the sample given, the rhyme **ab bb bb** is observed. "*Magkaka-pera ka, basta dumukita ka sa bakla*" follows the rhyming scheme **aa** since the stanzas end with the same vowel "a". The line "*Pero hindi ako Catholic, Baptist o Methodist*" follows the scheme **bb** since the stanzas end with the consonants "t". The line "*Ako ang pari ng lansangan tawagin nyo 'kong ghetto priest; Kaya para lang 'tong eksenang mula sa pelikulang the exorcist*" follows the scheme **bb** since it also ends with the same consonant "t". In this view, rhyming does not follow specific format like words that have consistent rhyming schemes. The lines can be a combined rhyming scheme of vowels or consonants.

Morphological Features in Fliptop Talk

Morphology is the study of the structure of words, phrases, and sentences. As we observe the structure of words, phrases, and sentences, it is very necessary to study also how we use those structures in ordinary social interactions. We must see that languages provide alternative ways of saying the same thing, and monitor how those alternative ways accomplish socially and communicatively (Finnegan, 2008)

The morphological features in Fliptop talk are analyzed into nine levels namely: Acronym, Affixation, Blending, Borrowing, Code Mixing, Code Switching, Compounding, Conversion or Functional Shifts, Dysphemism.

Acronym

It is morphological feature that happens when a word formed from the initials or other parts of several words. The following are the samples:

BJ – Blow Job
CCTV – Closed Circuit Television Camera;
DD – Double Dead
FB – Face book
FMCC – Fake Moon Chat Community
G – Gangster
HIV – Human Immunodeficiency Virus
KJ – Kill joy
LDP – Lyrically Dead Poet
LGBT – Lesbian Gays Bisexual Transgender;
MB –Megabyte;
MC- Master of Ceremony
MOA – Mall of Asia
NOTI – Natural;
O.T. – autistic;
P- Pussy;
R.I.P - Rest in Peace;
T.L. – Team Leader
T.M. – Tarantado na, Magulang pa;
VIP – Very Important Person
UFO (unidentified flying objects)

In the acronym *bj (Blow Job)*, it is a cussword which refers to the oral sex. It is used to insult the opponent on his rapping skill. Since *bj* is done usually by gays, it usually connotes weakness in the construction of the lines in the Fliptop. The acronym *cctv* (closed circuit television camera) is used to describe a television system that sends its signal through wires to a limited number of televisions

In Fliptop, having denoted its technological innovation, the MCs must be keen observers and must be updated on the trends in constructing lines in Fliptop. The *dd* or double dead is a blatant word referring to the objective of trying to defeat the other MCs by giving multiple ways of doing it. The acronym *fb* (face book) is a prominent social networking site which refers to the fame or popularity gained by the MCs through the large number of likes in their Fliptop performance on the youtube videos.

In the acronym FMCC (fake moon chat community), this refers to the exclusive chat rooms or organization of the fliptopers. The g (gangster) denotes to an individual who belongs to the specific violent organization. This term is used to show superiority over the other through dangerous tactics in Fliptop. The hiv (human immunodeficiency virus) is a virus that causes AIDS. This is used to underestimate the opponent regarding his ability to deliver Fliptop lines. In kj (kill joy), this refers to someone who kills the group's enjoyment. Just like in Fliptop, kj refers to an fliptoper who stops the high standard in Fliptop because of the weak construction of lines.

The acronym ldp (lyrically dead poet) refers to the MC who is outcast in the circulation of prominence in the Fliptop world because of his incompetence. The lgbt, lesbian gays bisexual transgender, as used in the Fliptop, represents being weak. When an MC insult his opponent of being gay, that connotes his being inferior in the field. In mb (megabyte), it is a term used to describe an element of a computer. This acronym is used to brag someone's competence in Fliptop. Just like MB, an MC must have quick and sharp mind in the formation of the lines.

The mc (master of ceremony) refers to the rapper who delivers blatant, insulting and derogatory lines to intimidate and defeat the opponent. The acronym moa (mall of Asia) is a shopping mall in Pasay City. As used in the Fliptop, MOA is representing a prestige place for a Fliptop battle filed. In this acronym, the noti (natural) shows the innate excellent ability in formulation and delivery of the lines in Fliptop talks. The acronym o.t. is a short term for autistic. This represents a person who is incompetent in the realm of Fliptop. O.T. symbolizes stupidity of the MC in conceptualizing the Fliptop lines. The p is for pussy. Pussy refers to the female sex organ. MC usually uses P for attacking the female family members (mother, sister) and other extended family relations (grandmother, aunt, etc).

The r.i.p. is commonly used to shorten the expression Rest in Peace, which is usually used to pray someone who died to rest in heaven. However, this is opposite in Fliptop. When an mc utters rip during the Fliptop match, that MC wish his opponent to die through the painful defeat after the battle. This t.l. is short for the Team Leader which refers to the MC who is senior on the field and scouting for some potential mc. The acronym t.m. is shortened for the expression "Tarantado na, Magulang pa". This cussword refers to the old folk or parents. Meaning to say, the ability of the MC is outdated and considered dying. The vip refers to the Very Important Person. Being called VIP signifies superiority in the field of Fliptop battle. The ufo (unidentified flying objects) symbolizes the MCs supremacy on the excellent experience in Fliptop battling.

Affixation

This a linguistic term used to describe a morphological process where an affix is attached to a root or stem. Some of the affixes used in the Fliptop talks include: *Nag, Mag-, Pinaka-, Bina-, Buma -, Mapapa-, Makaka -, Naka, Ipu - Ka; -an;*

The affix **Nag-** when it is added to the rootwords *rejoice, bagsak, laban, DJ, kwento, inuman, English, katawang-tao*, the rootwords become an adjective as words like "*nagrejoice; nagbagsak; naglaban; nagDj; nagkwento; nag-iinuman; nag-English; nagkatawang-tao*". The affix **Mag-** when it is added to the rootwords *peace; ingay; suicide; nakaw; rebut; kantutan; pasalamat; malaki; pasa; walis; basura; baliw-baliwan; harap; threesome* become verbs as words such as *magpeace; mag-ingay; magsuicide; magnakaw; magrebut; magkantutan; magpasalamat; magmalaki; magpasa; magwawalis; magbasura; magbaliw-baliwan; magharap, magthreesome*. The affix **Pinaka-** when it is added to the rootwords *pangit; bobo; malupit tugma; tanga; demonyo; magaling; marami; mabilis; maliksi; payat, pranning* become adjective as words such as *pinakapangit; pinakabobo; pinakamalupit pinakatugma; pinakatanga; pinakademonyo; pinakamagaling; pinakamarami; pinakamabilis; pinakamaliksi; pinakapayat; pinakapranning*.

When the affix **Bina-** is added to the rootwords *block; balewala; bastos; bantayan* become adjective as words such as *binablock; binabalewala; binabastos; binabantayan*. The affix **Buma -** when added to the rootwords *bad boy; bad breath; bakla, banat; bara* become adjective as words such as *bumabad boy; bumabad breath; bumabakla, bumabanat; bumabara*. The **Mapapa-** affix when added to the rootwords *nganga, ahon, sigaw; iling* become adjective as words such as *mapapanganga, mapapaahon, mapapisigaw; mapapailing*. The affix **Makaka -** when added to the rootwords *laban; pantay; punta; suntok; harap; patay; sagupa; lagari; ramdam* become verbs as words like *makakalaban; makakapantay; makakapunta; makakasuntok; makakaharap; makakapatay; makakasagupa; makakalagari; makakaramdam*.

The affix **Naka-** when added to the rootwords *smiley; pouty; libing; tikim; patay; ratay; burol; upo* become adjectives as words like *nakasmiley; nakapouty; nakalibing; nakatikim; nakapatay; nakaratay; nakaburol; nakaupo*. The **ipu-** affix when added to the rootwords *pulbos; putok; pokpok ipuntirya; pukol* become verbs as words like *ipupulbos; ipuputok; ipupokpok; ipupuntirya; ipupukol*. The affixes **Ka; -an-** when added to the rootwords *gago; tanga; tapang; hayop; loko; tanyag; tamad; inom; tarantado; bobo* become adjective as words like *kagaguhan; katangahan; katapangan; kahayupan; kalokohan; katanyagan; katamaran; kainuman; katarantanduhan; kabobohan*. As seen in the examples, as we add the affixes **Ka; -an,**

there are also some derivations or changes. The word *gago* when added with *Ka;-an*, the vowel “o” was changed to vowel “u” such as *kagaguhan*. The same case is observed in the derivation happened to *hayop- kahayupan*. The word *hayop*, when added with the affixes *Ka;-an*, the vowel “o” was changed to vowel “u” such as *kahayupan*. The same case is observed to the derivation *inom-kainuman* and *tarantado-katarantaduhan*. Another observation is the case of *tamad-katamaran*. When the affixes **Ka; -an** are added to the words *tamad*, it becomes *katamaran*. As observed, the consonant “d” in *tamad* is replaced with “r” in *katamaran*. Adding affixes to the root words will change their lexical categories from noun to adjective, noun to verbs and others.

Blending

This is a linguistic feature where the beginning of one word is added to the end of another; the beginnings of two words are combined; two are words are blended around a common sequence of sounds. The samples are as follows:

commer (*commercial and rapper*)
scifi (*science fiction*)
Wifi (*wireless fidelity*)
Abradello (*Abra and Dello*)
artist (*artist and fist*)
Peklas – *Pekeng Perlas*
chillax (*chill and relax*)
Abrakosa (*Abra and Kakosa*)
evaquake- *evacuate and earthquake*
Chinito (*Half Chinese, half Hito*)

As observed, in the blended word **commer**, the beginning and ending of two words (**commercial** and **rapper**) are combined to form common sequence of sounds or word. The same case is present in the blended words **Chinito** (*Half Chinese, half Hito*); **chillax** (*chill and relax*); **Abrakosa** (*Abra and Kakosa*); **evaquake** (*evacuate and earthquake*) and **Peklas** (*Pekeng Perlas*). Blending also consist the beginnings of two words that are combined to form sequence of sounds such as: **Wifi** (*Wireless Fidelity*), **Abradello** (*Abra and Dello*), and **artist** (*Artist and Fist*).

Borrowing

This is a linguistic feature that refers to a word adopted from another language and completely or partially naturalized. The words in the Fliptop are adopted from different languages more particularly the English language. The examples are as follows:

Adik -	<i>Addict</i>
Asyenda-	<i>hacienda</i>
Bara-	<i>bar</i>
Base-	<i>base</i>
Beterano-	<i>veteran</i>
Bibidyuhan-	<i>to take a video</i>
Bilib-	<i>believe</i>
Brad	<i>brother</i>
Dedo-	<i>dead</i>
Demonyo-	<i>demon</i>
Desperado-	<i>desperate</i>
Dimensyon-	<i>dimension</i>
Dinamita-	<i>dynamite</i>
Depensa-	<i>defense</i>
Diperensya-	<i>difference</i>
Doble-	<i>double</i>
Dragon-	<i>dragon</i>
Dwelo-	<i>duel</i>
Eksperto-	<i>expert</i>
Eksplosibo-	<i>explosive</i>
Epek	<i>effect</i>
Eroplano-	<i>airplane</i>
Gimik-	<i>gimmick</i>
Hipokrito-	<i>hypocrite</i>

Ilusyon-	<i>illusion</i>
Inaassassinate-	<i>to assassinate</i>
Iniesprayan-	<i>spraying</i>
Insekto-	<i>insect</i>
Iskwater-	<i>squatter</i>
Isnater-	<i>snatcher</i>
Ispirito-	<i>spirit</i>
Istasyon-	<i>station</i>
Istilo-	<i>style</i>
Istorya-	<i>story</i>
Kampeon-	<i>champion</i>
Kikidnappin-	<i>to kidnap</i>
Kondisyon-	<i>condition</i>
Kultura-	<i>culture</i>
Lesinsyado-	<i>licensed</i>
Letra-	<i>letter</i>
Liriko-	<i>lyric</i>
Masaker-	<i>massacre</i>
Minemorize-	<i>memorized</i>
Miyembro-	<i>member</i>
Nagkukumunyon	<i>communion</i>
Nagpapakshol-	<i>fucks hole</i>
Nerbyos-	<i>nervous</i>
Opensa-	<i>offense</i>
Pakyu-	<i>fuck you</i>
Pinatitripan-	<i>being tripped on</i>
Piramida-	<i>pyramind</i>
Planeta-	<i>planet</i>
Praktis-	<i>practice</i>
Preparasyon-	<i>preparation</i>
Presinto-	<i>precinct</i>
Rehab-	<i>rehab (rehabilitate)</i>
Relasyon-	<i>relation</i>
Relihiyoso-	<i>religious</i>
Remedyá-	<i>remedy</i>
Simple-	<i>simple</i>
Sisendan-	<i>to send</i>
Solido-	<i>solid</i>
Trayanggulo-	<i>triangle</i>

The Filipino words in the Fliptop lines are remarkable for making use of borrowed words from the foreign languages. Some Filipino terms used in the Fliptop is taken from the English language. Considering the word “*adik*”, is a Filipino term which is taken from the English term addict. Further, trying to study the way the words are pronounced, it seems that they too have a little bit similarities like *adik* is pronounced as /ʔ-ˈdik/ while addict is pronounced as /ʔ-ˈdikt/. It only matters when the English word addict has /t/ sound at the end. It is similar to the case of “*Bara*” which is a Filipino term taken from the English term bar. In this, the vowel “a” is added at the end of the word *bar* to make it “*bara*”. The same case is present in the word “*Dedo*” which is taken from the English term *dead*. In this, the vowel “o” seems added at the end of a word *ded* as /ˈded-o/ to make it *dedo*, meaning dead. The word “*dwelo*” is taken from the word *duel*. As observed, the vowels “ue” of *duel* are replaced by the consonant “w” and the vowel “o” is being added at the end to make it “*dwelo*”. The “*dwelo*” is pronounced as /d(y)ü-ˈe(,) lō/ while *duel* is pronounced as /ˈdü-əl or ˈdyü-əl/. It can be noted that the pronunciation of the words “*dwelo*” and *duel* appears to be alike.

The word *depensa* is taken from the English term *defense*. Considering the word *depensa*, the consonant “p” replaced the consonant “f” and changed the vowel “e” to vowel “a” to make it *depensa* from *defense*. Apart from English language, the words from the Fliptop talks borrowed also words from Spanish language. The word “*asyenda*” is originally taken from the Spanish word *hacienda*. The way they are pronounced is somewhat similar since *asyenda* is pronounced as /ä-sē-ˈen-də/ while *hacienda* is pronounced as /,(h)ä-sē-ˈen-də/. As detected, most of the words employed by Fliptop talks are borrowed from foreign languages. Those borrowed

words undertake derivations such as change of spelling, additional morphemes and affixation, minimal pairs and still, retaining some of their spelling.

Code Mixing

This is another linguistic feature which is commonly known as intrasentential. In this, there is combination of English words and Filipino words in the lines of Fliptop talks. Code mixing is observed in the lines of Fliptop during the battle like:

- Una sa lahat, shout out sa mga nandito;* (FT2)
- Pakikamusta mo 'ko kay Santanas friends kami sa face book;* (FT3)
- Magpakamatay ka para next life mo caterpillar ka na;* (FT4)
- I do this for the culture yan ang lagi mong sinasabi sa media;* (FT6)
- Pero yong laway mo na panis na may sariling culture yong bacterial;* (FT8)
- Idol, papicture naman; Sa battle royale, sino ka ba?;* (FT9)

It is reflected in the examples how the words are mixed within the lines. Considering the line, “*Pakikamusta mo 'ko kay Santanas, friends kami sa face book*”. The “*Pakikamusta mo 'ko kay Santanas*” is a Filipino expression mixed with an English word “*friends*”, then, is followed by another Filipino words “*kami sa*”, and finally ends with a English word “*face book*”. This kind of scheme is also observed in the other examples.

Code Switching

This is another linguistic feature which is commonly known as intersentential. In this, there is a switch of words from one language to another language in the lines of Fliptop talks. Code switching is observed in the lines of Fliptop during the battle like:

- NagDJ (Disc Jockeying);*
- Gloves sa kamay para walang ebidensya;*
- Gunpowder sa kamay ipupulbos ko sa mukha mo;*
- nakapouty;*
- nakasmiley;*
- binablock;*
- inassassinate;*
- isang round;*
- hindi ka tunay na hiphop;*
- Nagrejoice;*
- Kung may axe effect, may Aklaz effect;*
- magsuicide;*
- parang acid in gas form;*
- tingnan mo nga itsura ng paa parang instrumental;*
- Bubula nanaman 'yang gilagid mo na parang bubble gum;*
- Para kang mongoloid;*

Switching is noteworthy on the examples given. In the examples, “*nagDJ, magsuicide; nagrejoice, nakasmiley; binablock; inassassinate*” the Filipino morphemes which are intrawords *nag-*, *mag-*, *naka-*, *bina-*, and *ina-* are attached to the English rootwords *DJ, suicide, rejoice, smiley, block, and assassinate*.

Consider the Fliptop line, “*Gunpowder sa kamay ipupulbos ko sa mukha mo*”. As shown, the line starts with the word *gunpowder* which is an English word, and is switched from English word to succeeding Filipino complements “*sa kamay ipupulbos ko sa mukha mo*”. In this, it is observed that the line starts from an English word and switched to Filipino complements.

Another example is the statement “*Para kang mongoloid*”. In this, the line starts with the Filipino complements “*Para kang...*” and switched to an English term “*mongoloid*”. This shows that code switching does not follow consistent on the format. The lines may contain English to Filipino (e.i. *Gloves sa kamay para walang ebidensya*), or Filipino to English (e.i. *tingnan mo nga itsura ng paa parang instrumental*).

Compounding

This is a linguistic features which has two words that are combined in their entirety. The examples are shown as follow:

Abradello;
Aklaz effect;
freestyle;
Gunpowder;
Gunshot;
mainstream;
motherfucker;
playstation
radioactive;
shotgun;
threesome;
underground;

In the samples given, the compounding employs the noun-noun composition like *abradello*, *gunpowder*, *mainstream* and *motherfucker*. The compounds *aklaz effect*, *gunshot* and *radioactive* utilized the noun-adjective composition. Another compounding is adjective-noun that is present in the examples like *freestyle* and *shotgun*.

The adjective-adjective composition is also checked such as *threesome*. The compound *playstation* utilized the verb-noun scheme. While the compound *underground*, is made up of *preposition-noun* composition.

Conversion or Functional Shifts

It is a word belonging to one category that can be converted to another category without any changes to the form of the word. Consider the samples below:

Putang ina, pag ako napamura sayo tol yun ang presyong kapatid; (FT5)

Pag isipan mo Abra masyado pang bata, ito'y free style ng isang tunay na makata; (FT7)

The lines in the Fliptop as shown above, demonstrate some examples of conversion or functional shifts since those words have shifted from category to another category. The line “*Putang ina, pag ako napamura sayo tol yun ang presyong kapatid*”, the underlined word contains the rootword “*mura (cheap)*” which belongs to the lexical category *adjective* is converted to verb. Originally, the word “*mura (cheap)*” is used as an adjective. But when the morpheme *napa-* is added to the rootword “*mura*” like “*napamura*”, it is converted to verb, meaning to trash talk. Consider the Fliptop line “*Pag isipan mo Abra masyado pang bata, ito'y free style ng isang tunay na makata*”, the underlined word “*bata (kid)*” is a noun. However, the way it is used in the line becomes adjective *bata (novice)*, and no longer a *bata (kid)* which is a noun.

Dysphemism

This is a linguistic feature that signifies an offensive expression deliberately substituted for a neutral one.

Mga pabebe kayo! (FT1)

Mukha kang pokpok! (FT2)

Masasaktan ang puso ng mga bobong fans! (FT4)

Ngayong gabi, masasaksihan nyo pano ako pumatay ng bakla! (FT5)

Pasasabugin ko yong nguso mo! (FT7)

The words above are expressed in a very intense and powerful manner that is intended to humiliate, insult, and intimidate the MCs so that the opponent will be distracted and defeated in the battle. The exclamation points (!) signify the intensity of emotions. The words are mostly cusswords such as “*Mga pabebe kayo! Mukha kang pokpok! Masasaktan ang puso ng mga bobong fans!*”. The words are straightforward and profane.

Semantics in Fliptop Talks

Table 2: Semantics in Fliptop talks

Morphemes	Semantics	Fliptop Talks
Abnoy (abnormal), Adjective	State of being crazy; insanity	<i>Mukha ng abnoy, sampung ulit tinawas.</i>
Adik (addict) noun/adjective	Someone who surrenders to something habitually or obsessively	<i>Ako, mukhang adik lang, ikaw, buong katawan mo adik.</i>
Agaw pansin, agaw eksena (attention seeker) Adjective	Some who wishes to have the interest or attention of others	<i>Agaw pansin, agaw eksena ka. Tingnan nyu, may bling-bling pa siya rito.</i>

Aklasi Adjective	Refers to a rapping style influenced by a rapper Aklas	<i>Ako si Aklasi, ang diyos ng kapangitan at kabahuan galing sa Babylonia.</i>
Alien Adjective	Refers to something that is different from what is used to; Strange to Fliptop Battle;	<i>Ako'y alien na galing sa malayong malayong di mo mararating</i>
Anime Noun	Refers to the style of animation in Japan and that uses colorful images, strong characters, and stories that a lot of action	<i>Wala kang alam sa anime iho. Di puta, ako si Zenki na pinalaya ng dakilang Badjula. Kung Samurai? Badusai, Kenshin Himura, Killer smile pati killer instinct ni Kilua at cross over skills ni Riyota.</i>
Artist (artist fist) noun	Denotes the excellent skills in rapping as influenced by Abra	<i>Artist? Baka artiface. Lahat kayo walang kwenta!</i>
Bakla (gay) noun/adjective	a Tagalog term which refers to somebody who has an interest to same sex	<i>Isa kang bakla, peke, mapagpanggap. That's not men, that's gay! Time!</i>
Bars Noun	A term which refers to the lines of the Fliptop talks	<i>Iyang mga bar mong di lang pambobo, pang abnormal din.</i>
Basura (trash) Noun	It denotes to something worth little or nothing;	<i>Isa kang hampaslupang basura na kelangan ng mawala.</i>
Bato (shabu) noun	An illegal and often harmful substance that people take for pleasure.	<i>Nakatira ka lang bato, feeling mo badboy ka na ng sobra?</i>
Bayag (scrotum) noun	A term which denotes to the external pouch that contains testicles of men and male animals; In Fliptop, it indicates the courage to fight	<i>Pano ka nagkaroon ng bayag para labanan ako?</i>
Baygon noun	A mosquito repellent.	<i>Baka pagalitan ka ng anay mo kasi amoy Baygon ang buhok mong ahay kuto.</i>
Beef noun	A term used for Rap battle in USA	<i>Abra, what's beef? What's beef? Malalaman mo yan mamaya sa labas pag inabangan ka namin ni Dello</i>
Beterano sa larangan (veteran in the field of Fliptop) Noun	Someone who has a lot of experience and skills in rap battling	<i>Gusto agad makatapat beterano sa larangan, desperado magkapangalan.</i>
Betlog (scrotum) Noun	A term which denotes to the external pouch that contains testicles of men and male animals.	<i>Isa kang tambay sa labas ng bahay. Para kang betlog na nakabantay. Tapos 'yong hugis ng ulo mo parang betlog na nakalaylay.</i>
Bobo (stupid) Adjective	Lack of ability to think normally; having or showing a lack of ability to learn and understand things; showing incompetence in the field of Fliptop	<i>Yang istilong mong unorthodox? Hindi lang pambobo, pang abnormal din.</i>
Cerberus Noun	A term which refers to a three-headed dog that in Greek mythology guards the entrance to Hades	<i>Tanga! Huli ka sa balita ang laro sa Cerberus. Sa mainstream, sa underground liga ni Anygma.</i>
Chicks noun	A term used to mean woman or girl; In fliptop, they refer to female fans	<i>Binubully ps yong mga fans kong chicks. Palibhasa, wala ka non.</i>
Communion noun	a Christian ritual in which bread is eaten and wine is drunk as a way of showing devotion to Jesus Christ; in Fliptop, it is the penetration of sperm cells	<i>Tas 'yong mga kapatid mong mga babae papaluhurin ko. Palalabas ko dila, don ko ilalagay tamud, parang nagkukomunyun.</i>
Crispy Cream noun	a brand of doughnut products; In Fliptop, it is a brand of toothpaste	<i>Ibig sabihin hindi lang yong ngipin mo, pati gilagid mo nangingitim. Kaya sa tuwing ikaw ay ngumiti, dumidilim. Ano ba</i>

		<i>tatak ng toothpaste mo ha? Crispy Cream?</i>
Demonyo (demon) noun	An evil spirit; a source or agent of evil, harm, distress, or ruin.	<i>Ako ang pari ng tugma. Wala akong kinakatakutang demonyo kahit gano pa kapangit ang mukha.</i>
Emcee (MC) noun	Master of ceremony; host, announcer; in Fliptop, it signifies the rapper who battle with another MC by humiliating and discriminating each other.	<i>Ikaw ay swerteng tanga. Wala ng maraming pakiusap. Ang makalaban ako ay maraming MC ang nangangarap.</i>
Emo adjective	Short for emotional; a style of rock music influenced by punk rock and featuring introspective and emotionally fraught lyrics.	<i>Murder breath kill? Tapos kagabi pa emo emoP pag palung palo ang ingay ingay kala mo tali talino?</i>
Etits (male sex organ) noun	A term used to refer to male sex organ	<i>Alamo bang ang pasensya ko ay kasing ikli ng etits mo?</i>
Extraterrestrial adjective	It is coming from or existing outside the planet	<i>Alright! Extraterrestrial ako! Ako, interdimensional! Ultraman swag.</i>
Faggot noun	It is usually a male homosexual	<i>I'm an arrogant beast and this faggot is weak... so logically equates to me saying I'm the veteran here bitch.</i>
Field Commander noun	A person who is in charge of a group of people: In Fliptop, it refers to superior rapper	<i>Kung ikaw field commander, tungaw! Shield ko marvel, kahit point black ang gun bars, back fire sa people power.</i>
Fliptop noun	a term used to signify a rap battle where the two emcees spit and insults each other	<i>Isa kang bakla, peke, mapagpanggap. Bat sa Fliptop bumalik ka pa?</i>
Freestyle noun	A competition where contenders are allowed to use freely their techniques	<i>Kala ko ba magaling ka sa Freestyle? Bat ganyan pa rin mga bars mo? Puro Freestyle, manghihinayang lahat bumuli ng ticket.</i>
Galing sa Probinsya (From province) Adjective	Refer to group of Fliptop Mcs who are considered novice in the field	<i>Mas magaling pa yata ditto yong mga pinapaakyat namin pag may gig kami yong galing sa probinsya</i>
Gangster Noun	Refer to a person who does violence	<i>Putangina ka! I am a gangster!</i>
Ghost writer noun	Someone who writes bars or script secretly for a Fliptop rapper	<i>Hindi ko kelangan ng ghost writer para patayin ka, at hindi ko rin kelangan ng ghost rider para paslangin ka.</i>
Hari ng Tugma (King of Rhyme) noun	Someone who is excellent in rhyming during Fliptop as influenced by Loonie	<i>Ako ang hari tugma! Wala ako</i>
Interdimensional Adjective	A term used to signify existing or occurring galaxies; in Fliptop, refers to out of this world skill	<i>Pag pinapunta ko na ditto yong mga tagakakabilang dimensyon na sinasabi mong interdimensional, malalaman mo.</i>
Iskwater noun	Someone who lives in a place or land without the permission of the owner	<i>Ako ay edukadong makata na nakikipag-alitan sa iskwater na ubod ng tanga.</i>
Jading (gay) Adjective	Sexually attracted to someone who is the same sex	<i>Tang ina ka! Ikaw ang bukod tanging jading ditto sa Fliptop</i>
Jakol (ejaculation) noun	The release of semen from penis; a short and sudden expression of emotion	<i>Isang araw nahuli ko si Abra na nagjajakol sa sulok habang hawak litrato ni April Boy</i>
Kalawakan (galaxy) Noun	Any one of the very large group of stars that make up the universe	<i>Wala kang pake kung ganito aking galawan kasi di naman ako ditto, taga kalawaka. Galing ako sa malayong malayong do mo mararating.</i>
Kingina	It is usually obscene, someone who	<i>Kingina mo ka! Gago ka!</i>

(Motherfucker) noun	is formidable, contemptible, or offensive	
Mahina, mahina, mahina (weak) adjective	A term for having little or no preparation in the Fliptop battle	<i>Ika nga ni Sinio, mahina, mahina, mahina. Isang buwan mong preparasyon, isang araw ko lang ginawa.</i>
Mainstream noun	A prevailing current or direction of phenomenon or influence	<i>Kaya kong tawirin ang underground at mainstream na parang langit at lupa ako si Constantine.</i>
Manananggal (a Filipino monster) noun	A term used to describe a female Filipino fictitious monster; In Fliptop, it refers to a person who shows sexually addicted	<i>Yong nanay mo na manananggal ng brief.</i>
Microscope noun	a laboratory device used for producing a larger view of very small objects so that they can be seen clearly; In Fliptop, it refers to being thin	<i>Ganito hitsura ng lamok pag sinilip sa microscope.</i>
Motherfucker noun	It is usually obscene, someone who is formidable, contemptible, or offensive	<i>Ako ang magiging Delonte ng nanay mo. Motherfucker! Mas malala pa k okay Batas kasi yong nanay mo sisibakin ko habang yong mga kapatid, pinapanood yon.</i>
Mosquito Noun	A term for a rap battle for the beginners	<i>Magaling pa si Ungkikola. Bat parabf off Anygma. Anong division 'to? Mosquito ba?</i>
Pareng Pemberton noun	A name used to describe gay and weak thing	<i>Kulang ka kasi sa diskarte Pareng Pemberton</i>
Peke adjective	Not real or genuine	<i>Isang kang hipokrito, bakal, peke, mapagpanggap.</i>
Pokpok (prostitute) Noun	A person who has sex with someone in exchange of money	<i>San dito mga fans ni Abra? Ikaw? Mukha kang pokpok</i>
Praning (insane) adjective	exhibiting mental disorder	<i>Tama ka. Isa akong praning. Praning na praning na praning.</i>
Punch line Noun	The words at the end of a joke or story that make it funny, surprising, etc.	<i>Mga punch line mong walang kwenta</i>
Pussy Noun	Vulgar; the female partner in sexual intercourse	<i>Tangina! Pussy ang gago! Capital P. Pussy ka talaga.</i>
Rebut Verb	To prove an argument is false using arguments or evidence	<i>Iyong mga rebut mong walang kwenta, parang ikaw.</i>
Rehab (Fliptop Fans) Noun	a program for helping people who have problems with drugs, alcohol, etc.; In Fliptop, it signifies to the crowd.	<i>Yow! Rehab! Mag-ingay!</i>
Santanas (Satan) noun	The rebellious angel who is the adversary of God and lord of evil	<i>Ako si Santanas na nagkatawang tao.</i>
Tamud (semen) noun	The sticky, whitish liquid containing sperm that is produced by a male's sex organ	<i>Abra, wala namang lalabas eh. Tamud ko lang.</i>
Threesome Noun	A group of people doing sexual intercourse	<i>So scandal nyu, pwede na kayong mag threesome</i>
Time noun	The thing that is measured as seconds, minures, hours, days, years, etc; In Fliptop, this signifies that the MC will stop his talk.	<i>Kaya sa ngalan ng ama, ng Fliptop at puki ng ina mo! Uprising siya, artist ako at ang rap game ay sa sambayang Filipino! Time!</i>
Unorthodox Adjective	Different from what is usually done or accepted; In Fliptop, it means, bars that do not rhyme.	<i>Yang istilo mong unorthodox? Di lang pambobo, pang abnormal din.</i>

Yow! Interjection	It signifies that the crowd must be quiet as the MC is about to start delivering his piece.	<i>Yow! Sa mga shows, events, gigs, concerts, albums pare, wala akong hit sayo; Mga fans ni Abra;</i>
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Semantics is the study of how meaning in language is created by the use and interrelationships of words, phrases, and sentences. The fundamental function of every language system is to link meaning and expression—to provide verbal expression for thought and feeling Finegan (2004). The words/phrases in the table on the previous page are commonly used in the Fliptop lines. The words are arranged in the alphabetical order and are analyzed according to their lexical category and meaning and how they are used in the Fliptop talks in the Table 2.

Structure of Fliptop

The structure of the Fliptop talks are anchored to Finegan (2004) who emphasized that expression encompasses words, phrases, and sentences, including intonation and stress. The structure of the Fliptop talks include: personal attack (physical attributes), attack on the bars (rapping skills), attack on the previous fliptop losses, attack on the extension: family members and friends, antithesis, profane words, figurative languages, sexual undertones, anime characters, homosexuality famous, and celebrities involvement. The table presents the structure of Fliptop talk.

Attack on the Physical Attributes

In Fliptop battle, personal attacks refer to the abusive remarks for evidence when attacking another MC or the opponent’s physical appearance. It is notable that any physical defects that may be used against you. Take a look at the examples below:

Abra ang liit mo; (FT1)
Baka pagalitan ng nanay mo kasi amoy baygon ang buhok mong ahay kuto.;?(FT8)

The examples are clear evidence of offending the opponent by humiliating him using his own negative physical attributes. Physical attributes could be in many forms. In the sample: “*Abra, ang liit mo*”, the personal attack is the word “*liit*” meaning, short. In this, the height opponent is being attacked. Another line is “*Baka pagalitan ng nanay mo kasi amoy baygon ang buhok mo*”. The line “*...amoy baygon ang buhok mo*”, the trait being attacked is the hair that smells like a mosquito repellent. This shows that bad smell is used to attack the opponent.

Attack on the Rapping Skills

The words below show how the MC tries to disgrace his opponent through blatant words stating incompetence in the construction and delivery of the Fliptop lines.

Yang istilo mong unorthodox, di lang pambobo, pang-abnormal din; (FT4)
Dahil pagdating sa tula, ang hindi pagtugma ang pinakamalala na mortal sin; (FT6)
Kala ko ba magaling ka sa Freestyle? (FT8)

The statement “*Yang istilo mong unorthodox, di lang pambobo, pang-abnormal din; Dahil pagdating sa tula, ang hindi pagtugma ang pinakamalala na mortal sin*”, The MC expressed how he underestimated the ability of his opponent in terms of not following the norms and standards in Fliptop battling. The word “*unorthodox*”, demonstrates weakness in terms being in field of Fliptop. One of the weaknesses shown is not following the structured format of rhyming. The phrase “*...ang hindi pagtugma ang pinakamalala na mortal sin*” shows that not following the rhyming scheme in delivering the lines must not be tolerated in Fliptop. The line “*Kala ko ba magaling ka sa Freestyle?*” shows on the critiquing the opponent of his inconsistency in one the styles in Fliptop. In this, it seems that the other MC here does not show total expertise in *Freestyling*.

Attack on other Fliptop Rappers

Attacking other MCs is part of the Fliptop lines. This is done to use their previous fights and how they defeated their previous opponents to show superiority.

Mas patatulan ko na lang si Disaster; (FT3)
Wala akong mapapala kay Smugglaz, kay Target at lalo naman kay Badang! (FT5)

Si Balakid, Budyang at si K-Jack, mukhang praning. (FT9)

The line “*Wala akong mapapala kay Smugglaz, kay Target at lalo naman kay Badang*” shows underestimation of other Fliptop MCs of their incompetence.

Attack on the Family Members and Friends

The words in Fliptop express how MCs attack the family members and other persons related to the opponent. The words are deliberate and excruciating intended to hurt and divert the attention of the opponent.

I will pop your pap's head. (FT5)

Say goodbye to your father at ako na ang bahala sa nabyuda nyang asawa.; (FT8)

Tas yong kapatid mong babae papaluhurin ko palalabas ko dila, dum ko 'lalalagay tamud, parang nagkukumunyo. (FT10)

The line “*I will pop your pap's head*” points out the use of threatening word “*pop*” which means to kill the father of the other MC. In this line, “*Say goodbye to your father at ako na ang bahala sa nabyuda nyang asawa*” intensifies that after killing the father of the opponent, he will take charge of his mother. Then, the sister of the opponent will be forced to bring out her tongue to perform oral sex. The use of these words become necessary to the MCs for them to divert the attention of their opponent.

Antithesis

There are some words in the Fliptop lines which state the opposite meanings from each other.

Season rapper kalaban istilong iskwater; (FT5)

Gangster na bakla; (FT9)

Congrats, may kapatid ka, bakla na mas maganda saiyo;(F19)

The line “*Season rapper kalaban istilong iskwater;*” emphasized the total opposite of the words in the line. The words “*season rapper*” affirms excellent MC while “*istilong iskwater*” points out inferiority in the field of Fliptop. The *season rapper* and *istilong iskwater* are totally opposing from each other. This same case is expressed in the line “*Gangster na bakla*”. This means that how can be someone consider a gangster “violent” if he is a gay. Another example is “*Congrats, may kapatid ka, bakla na mas maganda saiyo*”. This line combines the positive and negative elements. At first, the positive thing is stated when he congratulates his opponent and suddenly putting him down by saying he has a gay brother. Contradicting ideas are very evident.

Profane Words

Blatant words from the lines of Fliptop are very dominant. The words are very direct and delivered in a very intense way. The examples are as follows:

Mukha kang pokpok; (FT1)

Masasaktan ang puso ng mga bobong fans; (FT3)

Pasasabugin ko yong nguso mo; (FT8)

Figurative Languages

These refer to languages that use words or expressions with meanings that are different from their literal interpretation. Fliptop lines employed Figurative Languages such as follows:

Allusion

Anygma (Fliptop Battle); (FT2)

Jennifer Laude (killing someone like gay); (FT3)

Chito Miranda (Scandal); Loonie (Kagaguhan); (FT5)

Blake Griffin (total destruction); (FT6)

Ninoy Aquino (assassination); (FT7)

Anadiplosis

Pag-usapan nating yong multi; multi

mo yong laban kay

Smuglaz nya oh. Multi nya oh, tatatatatatatatata-tangina ka

Smuglaz; (FT1)

Anaphora

Basag kokote mo tol call free time. Basag

na bote tong Colt 45; (FT3)

	<i>Excited ka palagi pumasok dahil sa baon mo sasabihan pa mommy dagdagan mo please, pero ako? Excited ako pumasok dahil mas malaki pa kinikita kesa sa baon ko; (FT7)</i>
Antonomasia	<i>Pabebe, pokpok, paminta, jejemon (Abra's Fans); (FT7) idol (superiority complex); bakla (Abra); (FT9) Asyndeton Bakla. Peke. Mapagpanggap; (FT8)</i>
Chiasmus	<i>I got guns in my sounds, I got runs in my guns; (FT1)</i>
Conduplicado	<i>Kung may pulis pangkalawakan? May gang pangkalawakan; Hometown, sumigaw! At may sumigaw! At ang sinigaw?! Ahh walang sumigaw; (FT3)</i>
Epiphany	<i>Money is everything pero tumatagos ang bala sa pera kaya wag mong 'pagmamalaki sa kininangyan; (FT5)</i>
Epizeuxis	<i>Pero teka lang, teka lang. Teka lang teka lang.; (FT3) Lumaki kang spoiled. Lumaki kang spoiled. Lumaki kang spoiled;(FT8)</i>
Hyperbole	<i>Gunpowder ipupulobos ko sa mukha mo; (FT5) Gusto basagan ng mukha; I will pop your pap's head; (FT7) Tanggal ang puso sa likod parang baterya dun ka namatay; (FT8)</i>
Irony	<i>How ironic na bakla ka pero yong cock binablock mo na.; (FT9)</i>
Metaphor	<i>Asan na yong mga paminta? Jejemon?;(FT6) Ako malaking burat ng shots fire; Ikaw ay Rambo; (FT9) Ikaw ay Lando; Ako ang magiging Delonte West ng nanay mo; (FT10)</i>
Onomatopoeia	<i>Tugs, tugs, tugs, tugs (heartbeat); (FT1) Pak! (Gun sound); Tsu:pa (Gunshot sound); (FT4) Takatakatak! (Jigsaw Puzzle); Tantananan (Superman) (FT7) tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu-tsu (beatbox); (FT7)</i>
Personification	<i>NagDDJ si Budha; (FT1)</i>
Rhetorical Question	<i>Pano ka nagkaroon ng bayag para harapin ako?; (FT1) Are you trippin?; Bakit sa Fliptop, bumalik ka pa?; (FT3) Putangina, meron ba diyang Pricetagnatics?; (FT5)</i>
Simile	<i>Yong idol nya parang wish ko lang; (FT4) Ngayon alam mo na na pagkakaparehas natin, na magkasing ikli ng yong etits mo at aking pasensya; (FT7)</i>
Use of Questions	<i>Kala mo di mabibisto lahat ng mga sekreto mo? (FT1)</i>

Sexual Undertones

Words about sexual intercourse are very common either directly or indirectly. Consider the examples below:

Abra, wala na mang lalabas eh, tamud ko lang; (FT2)
Ngayon, tsinu-tsupa mo na siya para sa career mo (FT3)
So sa scandal na yon pwede na kayo mag threesome; (FT5)

Anime Characters

The Fliptop rappers associate also the skills in the battle to the qualities of those dominating anime characters. The examples are as follows:

Kung samurai? Badusai, Kenshin Himura, Killer smile pati killer instinct ni Kilua at cross over skills ni Riyota; (FT1)
Para maiba? Yaiba pwet mo. Ireray gun. Gusto mo fire arm; (FT2)
Far far wraa! Dragon ni Recca; (FT5)
Ano Goku na 'to?; Balewala yong mga botina nyo kung paan mo sya i-Freeza. (FT7)

Homosexuality

Most of the words which use to degrade the gays as signs of weakness and incompetence in the Fliptop battle are highly observed. Consider the examples below:

Kaya totoo yong kasabihan na magkakapera ka basta dumikit ka lang sa bakla; (FT2)
How ironic na bakla ka pero yong cock binablock mo; (FT8)
Hindi ka gangster, bakla ka, Price ganda; (FT9)

Famous Celebrities Involvement

Including celebrities in the lines of Fliptop is also common. The strengths and weaknesses of those celebrities are used to defame the opponent. The examples are as follows:

Tapos may kanta kang diwata kasama si Chito Miranda, pero kinalat mo yong scandal nila ni Neri; (FT1)
Ilang beses ng nakabalik bay Belo yong misis mu, kamukha pa rin ni Missy Eliot.; (FT3)
Ako maanga pero malove song mala Frank Sinatra.; (FT5)
Kaya yuck! Lady Gaga!; (FT6)
Ika'y biyak kay Che Guevarra; (FT8)

Super elemental Creatures

The creatures like aliens, animals, insects, beasts and myth creatures are used commonly in the lines of Fliptop. The examples are as follows:

Bago kita busugin ng malaimpaktong lyrics mo; (FT1)
Mukha sinapiyan ka nanaman ng anim na raan at anim naput anim na sumapa; (FT3)
Kampon ng lagim, lumayas ka sa katawan ng adik na 'to ngayon din; (FT8)
Kung may Fliptop observer, ako alien observer; (FT11)
Halimaw na mabilis tumira parang bulalakaw' (FT17)

Fiction Characters

Some fictional characters are also detected in the lines of Fliptop such as:

Dumating na daw si Superman.; (FT2)

Napapanang gamok nagiging The Hulk; (FT9)

Political Personalities

Some famous politicians are also being used as instruments in delivering the lines in Fliptop. The samples are as follows:

Pustahan tayo, huling ligo nito nong preisdente pa si Ramos; (FT2)

Pag nanalo si Duterte na Presidente, siguradong ikaw ang unang mamamatay. (FT9)

Blasphemy

Words that show disrespect to God or to something holy are included in the Fliptop lines.

Sa sobrang taas ng narrating ko?

Nabangga ko si Hesu Kristo (FT8)

IV. DISCUSSION

This academic undertaking attempt on discovering the discourse of Fliptop among Filipino Youth in terms of its phonological, morphological and semantic features of the fliptop talk, structures in the lines and insights can be gained from the fliptop talk. Analyzing the discourse of Fliptop may be arduous but through the lens of Finegan (2008), the task is guided and interpreted. In order to get necessary corpora, I downloaded videos from the Youtube channel and watched them over and over again to understand them deeply. I did transcription, coding and analysis of texts.

The videos contained duel of two MCs spitting, discriminating and crushing each other to win a fight. During the conduct of my study, as the researcher, I took the role of being encoder of the transcription and translation. I served as analyst for the information of this study.

Further, I only downloaded and transcribed 20 videos. I believed that the 20 videos were enough to get significant information I needed for my study.

4.1 Phonological Features of Fliptop Talks

It is common knowledge that Fliptop is a spoken language that involves sounds produced by the speech organs and is perceived by the ear while the written mode is presented by means of marks on paper and is deciphered by the eyes.

Osoba (2008) accentuated that Fliptop is derived on its impetus from the fact that certain sounds, when they appear in clusters, often have intriguing correlations with certain ideas or emotions. In other words such phonological features as assonance, consonance, deletion, lengthening, and rhyme have been recognized as having significant contributions to the total message being conveyed in a Fliptop talks. Thus, a careful explication of the spoken features of a poetic discourse is often crucial to a fuller understanding of the text owing to the fact that certain sounds tend to evoke ideas and emotions.

Certain sounds are acknowledged by majority of readers to be appropriate to certain ideas and inappropriate to others. The MC or the Fliptop rapper with a good ear will tend to select (consciously or unconsciously) certain sounds appropriate to the mood or subject of Fliptop line or lines he is writing and the sensitive reader will (consciously or unconsciously) accept for correct the colours with which the poet presents him (Mason, 1967).

In other words, certain vowel and consonant patterns are used in a significant manner in Fliptop. The relationship between sounds and emotions thus, all sounds, all colors, all forms, either because of their pre-ordained energies or because of long association, evoke indefinable and yet precise emotions and when sound and color and form are in a musical relations. They become as one sound, one color, and one form and evoke an emotion that is made out of their distinct evocations and one emotion (Yeats, 1924). In this sense, phonology must given emphasis.

A considerable knowledge of phonology is required for a good analysis of a text (Kolawole, 2003). Phonology focuses on the systematic structuring of sounds in languages. It examines which phonetic distinctions are significant enough to signal differences in meaning; the relationship between how sounds are pronounced and how they are stored in the mind; and the ways sounds are organized within words (Finegan, 2008). From the transcribed Fliptop talks, I was able to classify five sound features. In this study, these sound features include: assonance, consonance, deletion, lengthening, and rhyme.

Assonance is the identity or similarity in sound between internal vowels in neighboring words. As highlighted by Khodareza and Shabani (2015), a language is a systematic way of combining smaller units into larger units for the purpose of communication. For example, we combine the sounds of our language (phonemes) to form words (lexical items) according to the rules of the language(s) we speak.

Looking at the consonance, it is a speech sound other than vowel: a speech sound produced by partly or totally blocking the path of air through the mouth. The deletion is a process by which it removes a morpheme

on the word. Lengthening is the act of prolonging a sound; it is represented by a punctuation mark (:). Finally, rhyming is a repetition of similar sounds (or the same sound) in two or more words, most often in the final syllables of lines in poems and songs.

The rapper wants to display his rhyming ability in word-games. Non-sense words and sounds have been used to accompany the music for a long time, producing sounds that sometimes imitate tap dancing and rhythms from the dance halls. These party raps provide us with excellent material to examine the different kinds of rhyme. Most rhymes use one or more types of rhyme. Any person, who hears raps or reads a transcription of a rap, will immediately notice the strong end rhymes of the verses. The internal rhyme is also clearly represented (Shaw,1986).

Alliteration and initial rhyme are also used, but less frequently. The rhyme schema in most raps is AA/BB/CC/DD. Among the older raps find the schema ABBA, but this is not so frequently found in more recent raps. The rhythm of the verse in rap is very variable; in one verse the words are uttered in a fast recitation, while some verse words are spun out, sounds are extended. The alliterative in verse one speeds up the rhythm, while in verse two the spelling of the name slows down the rhythm (Smitherman, 1977).

Berry (1975) observes sound patterns that are not commonly found in all registered but are exploited in poetic/ literary language to strengthen the central thought of the work. The demonstration in this paper testifies to the communicative and aesthetic effects the use of assonance, consonance, deletion, lengthening, and rhyme has on Fliptop's message: it has not only reinforces the MC's message but enhances his art. The present exercise also points to the wealth of information "an all eyes and all ears" reader can draw from the puzzle that is poetry. It is hoped that more attention will be paid to the phonetic aspect of Fliptop language, especially in the course of digging deep in the phonological structures by language scholars and literary critics.

Rap performances are often a display of complex structures of communication. The rhymes are recited before the audience causes such reactions as shouting, laughing, whistling, handclapping and others. The crowd gives an evaluation of the rapper's performance (Shaw, 1986).

Rappers can also alternate much faster, rhyme after rhyme, in a rapid succession patterns. The pattern strengthens the verse-rhythm and puts more stress on one specific word. Patterns expand, as more rappers participate in the performance. The rap illustrations already given will have made clear how rappers often boast about their superiority over other rappers. Rivals are insulted, either ironically or seriously (Shaw,1986).

4.2 Morphological Features in Fliptop Talk

In Fliptop, the central idea is on the message. Language is a system of sounds and symbols and communication in any language is based on how to use that system. If you know the system, you have power over ideas and imagination. You can build, change, plan, play and destroy. Many words and expressions in hip hop represent regions, neighborhoods and cities.

Hiphop is dedicated to representing the words and expressions that represent and serve as a symbol for a region and area. It explores the language system of hip hop and how the word came into being, meanings and the overall development of the word and expression. It challenges everyone to represent their region with true bona fide words and present them to be researched, examined, challenged and celebrated (Hip Hop Archive, 2011)

Khodareza and Shabani (2015) accentuated that those lexical items can be combined to make grammatical structures, again according to the syntactic rules of our language(s). Language is essentially a rule-governed system of this kind, but there are other ways of thinking about how language works and what we do with it. We usually assume that we use language to say what we mean.

The morphological features in Fliptop talk are analyzed into nine levels namely: acronym, affixation, blending, borrowing, code mixing, code switching, compounding, conversion or functional shifts and dysphemism.

The acronym appens when a word formed from the initials or other parts of several words. Affixation is a morphological process where an affix is attached to a root or stem. Blending is where the beginning of one word is added to the end of another; the beginnings of two words are combined; two are words are blended around a common sequence of sounds. Borrowing is a word adopted from another language and completely or partially naturalized.

Code mixing is intrasentential while code-switching refers to intersentential. Compounding refers to the two words that are combined in their entirety. Dysphemism signifies an offensive expression deliberately substituted for a neutral one. Finally, conversion or functional shifts, is a word belonging to one category can be converted to another category without any changes to the form of the word.

The words one chooses, how one uses those words and builds a rhyme-pattern, in short, the way in which a male or female rapper composes the text, determines style.

Style represents the rapper's individual technique in the delivery of the bars. When it is the time to speak, the performance brings forward his or her personality. They project their identity, physical appearance

and style in the performance, hoping to get a positive response from the audience. Style can be expressed through intonation, body movement, facial expression etc., in a live performance. It is also an internal part of the rap itself (Toop, 1984).

4.3 Semantics in Fliptop Talks

Khodareza and Shabani (2015) stressed the processes by which we create meaning. They are actually very complicated indeed, so we are going to begin with some models of meaning. Language plays an important role in the creation of the reality that surrounds us. As an interdisciplinary field of inquiry, DA tries to study language use and its role in human society. I attempted to analyze the words according to their lexical category, meaning, and uses in the fliptop talks.

The words in Fliptop battle shows language dynamics and creativity. As observed, most of the words are slang. In a Fliptop battle, rapper use a number of slang words in their conversations (Folb, 1980).

The language use in Fliptop depends on some multiple factors. Language competence is developed at home and on the streets, through education and the socialization process. The use of a special language, for example, the slang, is a means of separating oneself from others. In rap, we find a combination of slang terminology. For most young Filipino, Baugh, (1983) and Smitherman (1977) intensify that the use of slang is connected with their peer group and life on the streets is found in rap lyrics.

4.4 Structure of Fliptop

The structure of the Fliptop talks are anchored to Finegan (2004) who emphasized that expression encompasses words, phrases, and sentences, including intonation and stress. Khodareza and Shabani (2015) shared that those lexical items can be combined to make grammatical structures. Language is essentially a rule-governed system of this kind, but there are other ways of thinking about how language works and what we do with it. We usually assume that we use language to say what we mean.

The structure of the Fliptop talks include: personal attack (physical attributes), attack on the bars (rapping skills), attack on the previous fliptop losses, attack on the extension: family members and friends, antithesis, profane words, figurative languages, sexual undertones, anime characters, homosexuality famous, and celebrities involvement.

The structure intends to make fun of others, even insult them. They boast about their sexual capacities, invent stories. Serious themes like racism, violence and drugs are also incorporated. Rappers draw inspiration from their own lives and give advice about life to younger generations (Gates, 1988).

Boasting and bragging is omnipresent in the structure of Fliptop. The bars contain insults, in a personal or general way. It is considered that the verbal contest or fight, in the context of hip-hop, as a way of speaking in which the speaker tries to prove his superiority by making the best, fastest, most interesting or original rap.

There exists a long tradition of 'boasting and bragging' in combination with verbal insult or fighting. A person who boasts about his verbal, physical or sexual abilities, can expect that his audience will review his claims (Kochman, 1981).

Handling of the structure of the Fliptop is a social skill. It is a means of expression of their their thoughts and emotion regarding social issues. It is believed that is could be their instrument in alleviating the present condition. The rappers observed social issues such denial literacy to some youth caused by poverty, violence, insults and obscenities.

The insults are part of street socialization. The verbal insults are an ambivalent activity combining play with real life such as the threat of violence. Insults are incorporated in many rap lyrics. The insults are speech acts in the larger speech event of the rap performance. The raps contain highly explicit lyrics, directed not towards mothers, but girlfriends. Sexual adventures in raps often have ironic or humorous intentions; young male and female test their limits and try out role models (Folb, 1980).

4.5 Implications for Practice

To study Fliptop is extremely interesting especially from the sociolinguistic point of view. Hip hop as such is originated in the society which is influenced by numerous social, cultural and political problems of today's society, such as racism, poverty, drug abuse and drug dealing, underage parenting, larceny and other criminal activities involving for example weapon possessions. These social aspects of course influence HHN and are represented in their art, which is natural. A reflection of one's self in one's art (Fitzpatrick, 2007).

This academic endeavor may shed light to those youth who are directly involved to destructive gang violence. Fliptop may lead to the hip-hop movement and will let the youth produce serious lyrics that examines life. The bars may cause the audience to react based on the message or information that deals with a variety of subjects. The message may stimulate young people to continue their education (Baugh, 1983). The raps can be

sharp criticisms of a certain condition. They treat such negative aspects of life as addiction, meaningless violence, homelessness, economic recession, teenage mothers, irresponsible fathers, unemployment, petty crime, suicide and others. Only the strong can survive in such a world (Levine, 1977).

Typically the people who come from Fliptop are self-sustaining people. What they do not do for themselves nobody else will. In the society where it is almost impossible to gain any kind of material success, respect is one of the basic and natural needs one can gain (Fitzpatrick, 2007).

The society in which hip hop was originated lives by relatively 'raw' rules. Stronger survives, weaker does not. The society is thus very competitive and to gain respect in this society is possible when you take it from somebody else. To humiliate other person is to promote one's self. This can be observed in the most typical rap contest called battle. Battle is a competition of two rappers against each other. They are supposed to respond to what the other one has to say and to dishonor the rival. Obviously, the better one wins and gains respect of the viewers (Fitzpatrick, 2007).

Battle discourse is intended to negotiate respect and social status, while simultaneously functioning as a creative outlet for verbal art and craftsmanship. It is an intensely competitive speech genre whose aim is the verbal domination and humiliation of one's opponents so as to decrease their status and increase one's own. (Fitzpatrick, 2007)

In this case language is the main mean of gaining respect. Ego, its importance is obvious. It is undeniable. If you speak like the others 'on the street' you present that you belong with them. This is a very logical and natural simile for HHN (for example members of one street gang always have a color to distinguish themselves and it is the same thing with the language) and for any society for that matter. Not only does the fact that they speak in the same way connects them, but it is also the fact that they speak differently from the mainstream society (Fitzpatrick, 2007).

In the forthcoming analysis I came across a word in Fliptop that would itself point this out. Its denotatum is a socially disadvantaged person who succeeded in either basketball or criminal activities and the word is baller. It is obvious that beforehand the only way to get out of the ghetto for a young African – American was to play basketball, now the meaning is spreading, but still in standard American English for this denotatum there is no one word. It is necessary to describe it.

But in Fliptop it is not enough to succeed. One has to see to it that everybody else knows it. Rather than let these success stories speak for themselves, however, many rappers fight even harder to sustain this new – found level of respect. In a fickle music industry, there is no guarantee of continued success over years or even months; thus, confrontational, in – your – face behavior becomes necessary to maintain record sales, financial stability, and consequently respect (Fitzpatrick, 2007).

Again it was very obvious from the analysis of Fliptop that social status is something very important for this community. Rappers tend to state how rich they are, or which material possessions they own loud and clear. This would be unacceptable elsewhere, but for HHNL it is typical. There are companies producing expensive cars, there are dollar bills, expensive drinks, drugs, all of that is a part of their expressing.

This is of course given by the conditions in which the people are raised. Extreme poverty and violence sets ground for this behavior and not only for taking pride in talking about doing criminal activities, but also doing criminal activities. Violence is natural there. Children who grow up in these communities cannot and do not know or recognize any other value systems (Fitzpatrick, 2007).

Anderson (1999) describes the conditions faced by many poor families on a daily basis and the way of life which has arisen from these socioeconomic circumstances. In a world where violence, drug trafficking, and broken families abound, the norms which govern “decent” behavior do not always apply.

The value system is also traceable in Fliptop battle. Where there are only a few terms for a denotatum in standard American English, for the same denotatum there are numerous terms in Fliptop. This applies to guns, bullets, act of killing, all sorts of drugs and so on.

4.6 Implications for Educational Practice

This results came out with the insights that can be gained from Fliptop is based on the paradigm of Finegan (2008) which pointed out that some significant issues on language may refer to the so called language dynamic. The insights that can be gained from the Fliptop talks include the creativity in terms of language, multiple meanings of words, and invention of new morphemes. These insights are indications that language indeed changes the way human beings change brought about by the radical technological innovation.

On the perspective of education, a series of strategies may be utilized in using Fliptop as one of the activities in teaching a lesson. For example, a lesson plan maybe be derived based on research and theories about media literacy and language acquisition. The lesson planning integrates the Fliptop, a series of short

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videos featuring different historically significant and popular persons/characters arguing for their superiority against each other in rap form. It is relevant to show concrete examples of how this type of texts and media literacy can be used to teach English.

This may showcase the possibility to design a lesson plan around a contemporary media text that touches upon several aspects of the curriculum criteria for English as well as promote media literacy. Using different types of media texts resonates with the wider text definition in the curriculum and can be a means to give students more varied and authentic tasks. Despite this, there is, in our experience, still a traditional view of texts, where books are valued higher than media texts.

Since YouTube is one of the most popular sites for young people (Hoechsmann & Pointz, 2012), and therefore we should acknowledge it as an important part of today's culture. By bringing popular culture into our lesson plan we connect the formal learning in school to the informal learning outside of the classroom.

Since the communicative approach to language has been emphasized in the new curriculum (Skolverket, 2011), the need to use authentic tasks has increased. Language learning has to be filled with content; we need something to communicate about. Epic Rap Battles of History offers the possibility to incorporate many aspects of language as well as link English to other subjects. Using Fliptop allows students to engage in tasks as diverse as finding and reviewing historical facts, creating their own rap battles, and discussing representation and culture. Fox (2008), as well as Guariento and Morley (2001), argues for the benefits of using non-educational, authentic material in the classroom. The main benefits, according to Fox (2008), are that it provides opportunities for authentic communication, to explore active interactions and to exercise productive, as well as receptive, skills. Guariento and Morley (2001) further claim that linguistic knowledge and increased fluency can be achieved through meaning focused language activities.

Media literacy is a set of competencies that allow us to comprehend, evaluate, question, make, enjoy and engage in media and its social and political influences on our everyday lives. It "has been identified as one of the key 21st-century skills" (Scheibe & Rogow, 2012) and, as such, is an important competence to teach in school. It can be a goal in itself, but it can also be incorporated in other subjects, with the focus of using media literacy to teach, rather than teaching media literacy.

Texts used for learning in school are traditionally written, whereas the ones that students meet outside of school are often multimodal, meaning they integrate a variety of forms such as visual images, sound, graphic design, and written text. Using multimodal texts for learning is a means to allow the students to use a variety of competencies.

Fliptop also may offer and deliver relevant information that will shed light in influencing people for their progress. The results stated that Fliptop possess highly profane and degrading words. It is alarming to note that these words may cause negative effects to other viewers, more particularly, the youth as a whole. That is the very reasons some influential individuals such as teachers, parents, students and the youth as a whole must take the challenge to cope with this transition of pendulum. Based on the results, there are some particular people who are in the frontline and address this dynamic.

For the MCs-Fliptop Rappers, they must take reflection on the powerful influence of language to the viewers or listeners. They must revisit the structure and content of the scripts they prepare. They must be very sensitive on the individuals who watch Fliptop, specifically the young audience. They must realize that they can still project their excellence in rapping without uttering bad words.

For the teachers, parents and guardians, they must be well updated on this matter for them to understand why some youth speak those words and may be of great partners in the guiding their children in watching Fliptop and in injecting positive values. They must think that the words they adapt might be also reflected in their behavior.

For the founder of the Fliptop, he may set some rules on the structure of the Fliptop talks to the MCs like avoiding derogatory words during their battle. The MCs must not only think of the prestige or profit they may possibly gain but must help in promoting eloquence and good communication skills to the youth.

For some religious leaders and sects, they must intensify the integration of politeness in speaking. They must initiate some programs that will strengthen their moral fabrication.

4.7 Implications for Future Research

As the researcher of this study, I would recommend that scholars who may want to pursue this undertaking about Fliptop shall discover how Fliptop may be used as strategy in teaching English language, literature and grammar. Language teachers may use Fliptop as one of the activities in developing the communicative competence of the students.

More specifically, I recommend that the Department of Education may consider Fliptop as one of the integrated skills in the K-12 program. They may develop program design integrating the learning competencies of the K-12 Program using the Fliptop talks.

4.8 Concluding Remarks

It is more than conducting this research in a language dynamic that I am interested with, but the gargantuan task of 21st century art of communication of the youth that has served as primary impetus for this knowledge attempt. It is about bringing to the frontline the value and importance of communication skill. My students served as part of my inspiration and my passion for this journey was heightened knowing that they may benefit from this. It is about helping the students to think before they speak and inspire others. It is in this way that I can be one of the change-makers of our nation even only in the zone of academic pace.

In this study, I realized that it is indeed true that only the word change does not change. I watched and listened to the videos of Fliptop which at first surprised and stunned me brought by the cusswords and highly profane words. I was brought by my parents and luckily, I have not heard those words from them. This put me into awe as the MCs utter those words as mere endearment. I was shocked about the radical change happened to language which I myself became stranger. However, despite this, as I engaged myself to studying Fliptop, I learned many positive things behind those negative words. I became conscious on the reality that we need to be objective in looking at everything, language to be specific.

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