



Describing the Phonological Features of Gay Lingo: Notes from the Films of Vice Ganda

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Abstract

This study examines the segmental phonological features of contemporary Tagalog Gay Lingo as reflected in selected Vice Ganda films available on YouTube. Employing a qualitative-descriptive design, the researcher collected Gay Lingo expressions from video materials, transcribed relevant utterances, verified pronunciation through repeated viewing, and assigned corresponding spellings and meanings for analysis. The study identified the consonant and vowel phonemes present in the gathered lexical items, including nasal, plosive, fricative, affricate, tap, lateral, and glide consonants, together with the five vowel phonemes /a, e, i, o, u/. Findings reveal phonological processes such as the alternation of /b/ and /v/, frequent use of affricates and digraphs such as ch and sh, and the occurrence of consonant clusters and diphthongs across initial, medial, and final positions. The data also show that many Gay Lingo forms are highly creative, media-driven, and phonologically dynamic, reflecting the innovative practices of speakers and the influence of popular culture. Although Gay Lingo is not an official language, it functions as a significant linguistic resource that demonstrates language change, identity expression, and the vitality of contemporary Filipino speech. These findings underscore the importance of studying sociolects in Philippine linguistic scholarship.

1. Introduction

Language varies across different social groups, and sociolects make noticeable how social association and identity are reflected in patterned linguistic form. In the Philippine context, Labor et al. (2023) show that Filipino queer language is not simply a collection of fashionable or stylish expressions but an adaptive and productive variety shaped by recurring linguistic processes such as clipping, affixation, recontextualization, mutation, and stylized reversal. Based on recent evidence, some studies, for instance Atienza (2023), suggest that its use now extends beyond private in-group communication and is also being utilized in public interaction, social media, and even in texting, which further highlights its sociolinguistic vitality and wider recognizability in modern Filipino discourse (Ulla et al., 2024; Quimosing-Ocay & Ocampo, 2024). Because sociolects may exhibit systematic sound patterning, Filipino gay lingo should be examined not only as a social or cultural code but also as a real and valid object of phonological description (Magpale, 2024).

Despite this growing body of work, recent scholarship on Filipino queer language has focused mainly on surface-level analysis such as lexical, semantic, and morpho-sociolinguistic creativity (Ulla et al., 2024; Quimosing-Ocay & Ocampo, 2024). This means that the segmental phonology of contemporary Tagalog gay lingo remains comparatively unexplored. This gap is

noteworthy because a phonological account can clarify whether the apparent playfulness of gay lingo is supported by recurring segmental patterns, alternations, and phonotactic preferences rather than by random lexical invention alone. Although Baran (2023) has shown that a Philippine gay lingo variety may involve systematic phonological distortion and lexification, comparable descriptions of contemporary Tagalog forms circulating in highly visible media texts remain limited.

In general, this study addresses that gap by describing the segmental phonological features of contemporary Tagalog gay lingo as used in selected films of Vice Ganda available on YouTube. Specifically, this paper identifies the consonant and vowel phonemes attested in the corpus and describes prominent phonological patterns in their distribution and combination. By concentrating on the segmental structure of an extensively circulated queer sociolect, the study contributes a more focused linguistic account of Tagalog gay lingo and helps strengthen phonological analysis within Philippine sociolinguistics.

2. Review of Related Literature

Philippine Gay Lingo has often been described as a sociolect marked by creativity, concealment, and in-group expression. Earlier studies note that it progresses through playful manipulation of familiar words and the adaptation of popular names, borrowed forms, and culturally recognizable expressions (Cabelita & Gacrama, 2020; Nuncio et al., 2021). For a study that is focused more on phonology, what is more important is that such creativity is not purely lexical or stylistic; it is also expressed through patterned sound manipulation.

Recent Philippine scholarship further shows that queer language practices are not only morphologically inventive but also socially situated across digital, institutional, and community contexts, where identity, class, self-presentation, and linguistic creativity intersect in patterned ways (Atienza, 2023; Labor et al., 2023; Almoite, 2025; Escabal et al., 2025). In his study of Cebuano/Binisayâ gay lingo, Baran (2023) found that lexification often involves phonological distortion, segment inversion, and altered phonotactic patterns while the language remains anchored in the source language. His findings suggest that gay-lingo forms are not random inventions but structured linguistic outputs that can be defined in terms of phoneme inventory, sound alternation, and phonological processes.

This particular idea is strengthened by more recent work on Filipino queer language. Ulla et al. (2024) identify processes such as mutation, clipping, neologism, recontextualization, and stylized reversal with affixation, showing that queer language in the Philippines is highly adaptive and linguistically patterned. Likewise, Quimosing-Ocay and Ocampo (2024) note that sward speak usually employs phoneme addition, final-phoneme change, clipping, affixation, and code-switching, demonstrating that sound reshaping is a recurring strategy in the formation of gay-lingo expressions.

A phonological description of Tagalog Gay Lingo must also be read against the broader sound system of Filipino. Ardini et al. (2024) discuss the relatively stable vowel system of Filipino, including the five vowels /a, e, i, o, u/, while Magpale (2024) highlights the relevance of segmental inventory and sociolectal diversity in Philippine phonology. In addition, Flores (2023) shows that phonological processes remain essential in explaining how sounds are modified and organized in actual speech. These studies are useful for the present research because many Gay Lingo forms preserve recognizable Filipino vowel patterns while creatively manipulating consonants, digraphs, affricates, diphthongs, and clusters.

Overall, the literature strongly suggests that Tagalog Gay Lingo should be studied not only as a social code but also as a phonologically organized sociolect. While previous researchers such as Labor et al. (2023) established its creativity and social function, more recent studies support the view that its forms are shaped by identifiable segmental and phonotactic processes. This makes phonological analysis — particularly analysis that focuses on consonants, vowels, affricates, digraphs, syllable structure, consonant clusters, and diphthongs — an appropriate

and necessary approach for describing Gay Lingo as used in contemporary media texts such as Vice Ganda's films (Millo, 2024).

In response to the reality described above, this study aims to contribute new knowledge regarding the widening scope of Gay Lingo in the Philippines. For this reason, the study focuses on expanding the topic through the following objectives.

3. Research Objectives

- To identify and describe the segmental aspect of contemporary Tagalog Gay Lingo as observed in the films of Vice Ganda.
- To explain the characteristics of the segmental aspect of Gay Lingo observed in the films of Vice Ganda according to its manner of use.

4. Theoretical Framework

This paper is anchored in Tatham's Theory of Phonology (1999, cited in Lazo, 2019), which states that this classical theory may be used to identify the place and manner of articulation used in classifying consonants, as well as the high, low, front, and back systems of vowels. Its purpose is to identify sounds and how they are produced according to their articulation. Through this framework, the researcher can more systematically and clearly pursue the goals of the study.

Romero (2019) also mentioned Queer Theory, which, according to him, is not a single or systematic conceptual or methodological framework but a collection of intellectual engagements with the relationships among gender, sex, and sexual desire. If queer theory is a school of thought, then it is one marked by highly unorthodox disciplinary perspectives. He also notes that the term describes a diverse set of critical practices and priorities: readings of representations of same-sex desire in literary texts, film, music, and images; analyses of the social and political power relations of sexuality; critiques of the sex-gender system; and studies of transsexual and transgender identification, sadomasochism, and desire.

5. Methodology

Research Design

This study used a qualitative-descriptive design to describe the segmental phonological features of contemporary Tagalog Gay Lingo found in selected films of Vice Ganda available on YouTube. The researcher utilized this design because it allows a study to remain close to the data and to present a clear description of naturally occurring linguistic forms without excessive abstraction. As noted by Lazo (2019), citing Restifiza (2012), qualitative description is especially appropriate when the goal is to document and explain observable language features in actual use.

Data Gathering Procedure

The researcher selected YouTube videos featuring Vice Ganda and limited the corpus to clips that contained clear and audible instances of Gay Lingo in conversational contexts. In choosing the videos, the researcher used purposive selection and included only materials with sufficiently clear audio for repeated listening and phonological checking. As mentioned by Janah et al. (2024), video data are useful in language research because they preserve spoken interaction and allow the researcher to revisit verbal and contextual details during analysis.

Data Analysis Procedure

The researcher gathered YouTube videos relevant to the objectives of the study. The conversations, especially the important words gathered, were transcribed and organized to serve as primary data (Eftekhari, 2024). The videos were reviewed again to verify the manner of pronunciation, then the words gathered from the videos were assigned proper spelling and meaning.

Next, the researcher grouped the collected items according to their segmental features, including consonants, vowels, affricates, fricatives, digraphs, diphthongs, and consonant clusters. After this, the researcher examined each sound according to its distribution in initial, medial, and final position, then described recurring patterns in the data, such as consonant alternation, use of affricate-like spellings, and the presence of diphthongs and clusters.

Limitations of the Study

This study is limited by its reliance on a corpus consisting of selected Vice Ganda films available on YouTube. Because the dataset comes from one focal entertainment source, the forms analyzed here may reflect a specific, media-mediated variety of Tagalog Gay Lingo rather than the full range of forms used across different speakers, regions, and communicative settings. In addition, the corpus is based on filmed and edited dialogue, which may carry features of performance, scripting, and stylization that differ from natural everyday interaction. Because of this, the phonological patterns identified in the study should be read as an initial description of a particular media-based variety associated with Vice Ganda's film discourse, not as an exhaustive account of Tagalog Gay Lingo as a whole.

The corpus consisted of selected scenes from the Vice Ganda films *Sisterakas*, *The Unkabogable Praybeyt Benjamin*, and *The Amazing Praybeyt Benjamin*, together with other Vice Ganda full-length film uploads screened as part of the selected media corpus.

6. Discussion

The data collected went through a rigorous investigation that begins with the collection of lexical items from the films and then proceeds to the analysis of consonant and vowel phonemes, including their distribution in initial, medial, and final positions, as well as related features such as affricates, fricatives, digraphs, consonant clusters, diphthongs, and syllable structure. Through this discussion, the study aims to show how the recorded forms display recurring sound-based patterns within the selected dataset and how these patterns contribute to a more systematic linguistic description of Tagalog Gay Lingo as represented in Vice Ganda's media discourse.

Table 1 presents a list of Gay Lingo words gathered from Vice Ganda's films on YouTube. The researcher included the Gay Lingo term together with its Filipino equivalent to simplify understanding.

Table 1. Gay Lingo Words Observed in Vice Ganda's Films

| Gay Lingo | English / Filipino Equivalent |
|-----------|-------------------------------|
| kota | quota / target reached |
| bahamas | flood |
| portugal | long time / took long |
| chareng | just kidding |
| tiffany | tip |
| jigo | bathe |
| sho-o | person |
| serepella | delicious |
| sinetch | who |
| itech | this |
| jundalo | soldier |
| vaklush | gay / queer person |

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| | |
|--------------------------|--------------------------------|
| vivo chiwawa viva mehiko | show-stealing / very prominent |
| eksaherada | exaggerated / overacting |
| shunga | stupid / foolish |
| sisterakas | sister / older sister |
| kakabogin | defeat / outdo |
| push mo yern | do it / go ahead |
| kabog | defeated / outdone |
| keri | can / okay |
| sinetchiwerikyelz | who are you / who are you all |
| pudra | father |
| tegibels | dead |
| papsie | father / dad |
| echosera | deceiver / pretender |
| kutchukahen | talk to / converse with |
| buleponitch | telephone |
| jimberna | annoyance / irritation |
| borpateda | sibling |
| inlabey | in love / fell in love |
| kalma moreno | just calm down |
| atashi | I / me |
| spluka | speech / language |
| jijigawan | to court |
| krumaylabey | cried |
| getchikola | understood |
| bortawan | body |
| majopit | near / close |
| jumotok | exploded |
| ikawchit na | you are the one |
| knows mo yern | you know that |
| krukruk inamersh | hello |
| chumika | answered / spoke |
| mamshie | friend / motherly address |
| ganern | like that / that way |
| unkabogable | unbeatable / unmatched |
| jijiguraduhin | to make sure / ensure |
| ketch | my / mine / ko |
| wititich | no / not |
| kekemberlu | will move / will make a move |
| bekilu | gay / queer person |

| | |
|-------------|-----------------------|
| nakakalerki | crazy-making / absurd |
| echosera | deceiver / pretender |
| charot | joke |

The Phonology of Gay Lingo

This section provides an initial, corpus-based description of selected segmental phonological features of Tagalog Gay Lingo as observed in the Vice Ganda film data. The discussion is limited to the lexical items gathered from the selected videos and does not claim to represent the full phonological system of Gay Lingo in the Philippines.

Table 2. Consonant Phonemes of Gay Lingo

| | Bilabial | Dental | Alveolar | Palatal | Velar | Glottal |
|-----------|----------|--------|----------|---------|-------|---------|
| Nasal | m | n | | | ng | |
| Plosives | p b | t d | | | k g | |
| Affricate | | dʒ tʃ | | | | |
| Fricative | f v | t d | s z ʃ | | | h |
| Tap | | | r | | | |
| Lateral | | | l | | | |
| Glide | w | | | y | | |

The consonant and vowel patterns described here reflect only the forms documented in the selected Vice Ganda film excerpts. These patterns should therefore be read as tendencies within the present corpus rather than as exhaustive features of all contemporary Tagalog Gay Lingo.

Nasal Consonants

The nasal phonemes identified are the bilabial [m], the dental [n], and the velar [ng]. Table 3 presents examples of Gay Lingo words containing these phonemes.

Table 3. Nasal Consonant Phonemes in Gay Lingo

| | Initial | Medial | Final |
|----|---|---|--|
| m | vivo chiwawa viva mehiko (very prominent); majopit (near/close) | bahamas (flood); jimberna (anger/annoyance) | |
| n | nakakalerki (crazy-making) | jundalo (soldier); buleponitch (telephone); inlabey (in love) | kakabogin (to defeat); yern (that); jimberna (anger) |
| ng | | shunga (stupid) | chareng (joke) |

Plosives

Plosives refer to sounds produced by creating a restriction in the vocal tract and building up pressure before releasing it (Flores, 2023). In the words identified as Gay Lingo, six plosives were recorded. These are the voiceless bilabial [p], the voiced bilabials [b] and [v], the voiceless dental [t], the voiced dental [d], and the velars [k] and [g].

In the examples of Gay Lingo words, the free alternation of the phonemes [p] and [f], and [b] and [v], is particularly noticeable, even though they differ in sound. A possible reason may be observed in Table 4, since they are articulated in nearly the same way and differ mainly in voicing, which results in an immediate change in sound.

Table 4. Plosive Consonant Phonemes in Gay Lingo

| | Initial | Medial | Final |
|-----|---|---------------------------------|--------------------|
| p | portugal (long time); pudra (father) | serepella (delicious) | |
| b/v | bahamas (flood); vavlush (gay) | buleponitch (telephone) | |
| t | tegibels (dead) | kota (target/quantity achieved) | majopit (near) |
| d | | jundalo (soldier) | |
| k | kakabogin (to defeat); kutchukahen (to talk to) | sisterakas (sister) | jumotok (exploded) |
| g | | jjigo (to bathe) | |

Fricatives and Affricates

Fricative sounds, as discussed by Magpale (2024), are produced through a slight restriction in the vocal tract and the forcing of air through a narrow passage. Affricates, on the other hand, are a rapid sequence of a plosive followed by a fricative release (Magpale, 2024).

Based on the analysis of the Gay Lingo words recorded from Vice Ganda's films, the following fricatives were identified: the labials [f] and [v], the alveolars [s] and [z], which appear to alternate in some contexts, the glottal [h], and the affricate [dʒ].

Table 5. Fricative and Affricate Consonant Phonemes in Gay Lingo

| | Initial | Medial | Final |
|----|--|-------------------------------------|--------------------------|
| f | | tiffany (tip) | |
| v | vavlush (gay) | | |
| s | shunga (stupid) | | tegibels (dead) |
| dʒ | jimberna (annoyance); jijigawan (to court) | majopit (near) | |
| tʃ | chumika (to speak / answered) | kutchukahen (to talk to) | wititich (not) |
| ʃ | sho-o (person) | mamshie (friend / motherly address) | krukruk inamersh (hello) |

Vowel Phonemes of Gay Lingo

This section discusses the vowel phonemes of Gay Lingo based on the words identified in Vice Ganda's films. Gay Lingo contains the following vowels: [a], [e], [i], [o], and [u].

Table 6. Vowel Phonemes of Gay Lingo

| | Front | Central | Back |
|------|-------|---------|------|
| High | i | | u |
| Mid | e | | o |
| Low | | a | |

Front vowels. The vowels under this category are pronounced when the tongue is positioned somewhat toward the front of the mouth. In this manner, the tongue also rises slightly and creates enough space to articulate a vowel (Baran, 2023). Under this category, two vowels were identified from the Gay Lingo words recorded from Vice Ganda's films: [e] and

[i]. The difference between the two lies mainly in the degree of height applied during pronunciation. When [i] is pronounced, the tongue is positioned somewhat higher, whereas when [e] is pronounced, the tongue is positioned more toward the middle.

Back vowels. The vowels under this category are pronounced with the tongue slightly retracted toward the back of the mouth. In this case, the tongue is also raised toward the top with enough opening to produce a vowel (Ardini et al., 2024). Two vowels were identified under this category from the Gay Lingo words recorded from Vice Ganda's films: [o] and [u]. These two differ mainly in the degree of height used by the speaker. When [u] is pronounced, the tongue is positioned higher; when [o] is pronounced, the tongue is positioned more toward the middle.

Low vowel. Low vowels are produced by lowering the tongue toward the floor of the oral cavity, creating the widest possible opening (Baran, 2023). In this case, the tongue is drawn to a central or slightly back position. Under this category, the vowel identified in the Gay Lingo words recorded from Vice Ganda's films is [a].

Syllable Structure

Syllables are composed of vowels and consonants to form words; these are essential components that give words meaningful sound. A syllable must consist of a consonant plus a vowel, or of a vowel alone. It can be observed that in most Gay Lingo words, syllables usually begin with a consonant, and only rarely with a vowel. Exceptions occur when the word is borrowed from a foreign source or derived using an English prefix, such as unkabogable.

Table 7. Syllable Structure

| | Initial | Medial | Final |
|---|--------------------------|--------------------------|--------------------------|
| i | inlabey (in love) | inlabey (in love) | inlabey (in love) |
| a | atashi (I/me) | atashi (I/me) | atashi (I/me) |
| u | unkabogable (unbeatable) | unkabogable (unbeatable) | unkabogable (unbeatable) |

Clusters, Diphthongs, and Digraphs

Syllables composed of consonant clusters and vowels are called clusters (Quimosing-Ocay & Ocampo, 2024). This linguistic phenomenon was also observed in the analysis of Gay Lingo words in Vice Ganda's films. It is noticeable that the phoneme [k] is often used as the initial sound in many of the recorded words. In addition, three consonants may appear within a single syllable, which is uncommon in many other languages. Consonant clusters may occur in different parts of the word.

Gay Lingo has two semivowel sounds, the phonemes [w] and [y], which are important in the formation of diphthongs. In addition, Ardini et al. (2024) mention that diphthongs consist of vowel sounds combined with the semivowels [w] and [y]; flexible tongue movement occurs when a vowel sound combines with either of these consonantal sounds. They also argue that some diphthongs frequently used in words are /aw/, /ay/, /ey/, /iy/, /oy/, and /uy/. However, from the analysis of the recorded Gay Lingo words, the following diphthongs were identified, and they may also occur in different parts of a word.

Digraphs are combinations of letters within one syllable representing the sound of a single phoneme. In this analysis, the digraphs [ch] and [sh] were found to be used, and it was also observed that the digraphs [ff] and [ll] occur in Gay Lingo words.

Table 8. Clusters, Diphthongs, and Digraphs

| | Initial | Medial | Final |
|--|----------------|---------------|--------------|
|--|----------------|---------------|--------------|

| | | | |
|------------|--|---|-----------------------------------|
| Clusters | krumaylabey [kr]; krukruk inamersh [kr] | vaklush [kl]; sinetchiwerikyelz [ky]; pudra [dr]; spluka [pl] | |
| Diphthongs | | krumaylabey [ay]; ikawchit [aw] | inlabey [ey]; krumaylabey [ey] |
| Digraphs | charot (joke) | serepella (delicious); tiffany (tip) | vaklush (gay) |

Synthesis of Major Phonological Patterns

The analysis of the selected Vice Ganda film corpus suggests that the recorded Tagalog Gay Lingo items rely largely on phonological resources already familiar in Filipino, particularly a five-vowel system and a consonant inventory that includes nasals, plosives, fricatives, affricates, liquids, and glides. What makes the corpus distinctive, therefore, is not the presence of an entirely separate sound system, but the creative reshaping, redistribution, and stylistic recombination of familiar segmental material into socially marked lexical forms. In this sense, the present data support the view of Millo (2024) that Gay Lingo is not merely a lexical trend but a sociolect whose expressiveness also operates through patterned phonological manipulation.

A particularly noticeable pattern in the corpus is the manipulation of consonants for stylistic effect. The alternation of /b/ and /v/, illustrated by forms such as vaklush in relation to bakla, and the frequent appearance of affricate- and fricative-like spellings such as ch and sh, point to a preference for acoustically marked and socially recognizable sound shapes. These features make many expressions sound more stylized, emphatic, and performative than their non-Gay Lingo counterparts. This observation aligns with Baran's (2023) description of Philippine gay varieties as involving phonological distortion and altered phonotactics, and it also resonates with Ulla et al.'s (2024) and Escabal et al.'s (2025) claim that Filipino queer language is structurally dynamic and sustained by recurrent strategies of mutation and stylized transformation.

The corpus also reveals that phonotactic creativity is central to the formation of many items. Consonant clusters such as /kr/, /kl/, /ky/, /dr/, and /pl/, along with diphthongs such as /aw/, /ay/, and /ey/, give many expressions a distinctive rhythmic and auditory profile. At the same time, vowel-initial forms appear less frequently and tend to occur in remodeled or borrowed items such as inlabey and unkabogable. These tendencies suggest that the dataset favors consonant-led, high-impact forms that are memorable in performance and easily recognizable in media circulation. Such patterned reshaping is consistent with Quimosing-Ocay and Ocampo's (2024) and Almoite's (2025) finding that sward speak commonly develops through phoneme addition, final-phoneme modification, clipping, affixation, and other recurring formal strategies rather than random invention alone.

The vowel patterns in the corpus further suggest continuity with broader Filipino phonology. The consistent presence of /a, e, i, o, u/ indicates that many Gay Lingo forms remain anchored in the relatively stable vocalic system associated with Filipino, even while consonantal and syllabic structures become more playful and variable. The occurrence of diphthongs likewise reflects broader Philippine phonological tendencies rather than a wholly separate vocalic organization. In this respect, the corpus demonstrates innovation within continuity: the forms depart stylistically from ordinary Filipino usage, yet they remain intelligible because they continue to draw from recognizable local phonological resources. This interpretation is compatible with recent comparative work showing the stability of Filipino vowel and diphthong patterns across related linguistic varieties.

All in all, these patterns indicate that the selected dataset reflects a phonologically organized and stylistically dynamic form of Tagalog Gay Lingo. In the corpus, linguistic creativity emerges not only through lexical novelty but also through recurring segmental

manipulation, marked consonant choices, and phonotactic reshaping that give the forms their distinctive social and performative texture. Because the study is limited to selected data from the films of Vice Ganda, this synthesis should be read as an initial, media-based account rather than an exhaustive description of Tagalog Gay Lingo as a whole. Even so, the findings strengthen the argument that Gay Lingo deserves treatment as a legitimate object of phonological inquiry within Philippine sociolinguistics.

7. Conclusion

After analyzing the recorded examples of Gay Lingo from selected Vice Ganda films, the study identified several salient segmental patterns within this specific corpus. These observations should be understood as limited to the collected media data and not as a comprehensive description of all forms and uses of Tagalog Gay Lingo. Nevertheless, the existence of this kind of language in society, brought about by people's creativity, only proves that language is alive and further reinforces its dynamic nature. Bautista (2012) and Labor et al. (2023), in discussing the dynamic nature of language, argued that this situation exists because language reaches the demographic state of its users and that the success of language education depends on repeatedly reminding people of changes and of their role in those changes. This is clear evidence that language continues to generate new forms over time. The emergence of this kind of vocabulary is among the phenomena that further enrich the knowledge and culture of the Philippines.

In addition, the study of language, particularly its proper use, can greatly help achieve unity that may contribute to improving the economy of a community (Samarca & Sandoval, 2022). Although some concepts in Gay Lingo have changed in the way they are used, they still draw from the rules of the Filipino language. This remains a step toward strengthening the study of the phonological aspect of languages in the Philippines. Gay Lingo may therefore be regarded as a tool for better understanding changes in the aspects, functions, and characteristics of language in the Philippines. As it continues to grow, changes in language will also continue, opening new knowledge for students, educators, and language researchers.

Moreover, the effect of media on the changes experienced by language also cannot be denied, as seen in how Vice Ganda's films helped spread Gay Lingo not only in the Philippines but also in other parts of the world. Thus, technology should also be considered, not only time, as a factor that helps shape language change, whether in positive or negative ways. Regardless of the forms made possible by technology and historical time, humans should remain at the center and in the lead, for it is humans who use language. As Samarca and Sandoval (2022) noted, human linguistic creativity is evident in how people express all their experiences and thoughts in the language they acquired and learned.

To sum up, this study offers an initial phonological description of selected Tagalog Gay Lingo forms found in Vice Ganda's films. The data indicate that the recorded items display identifiable segmental and phonotactic patterns, but these findings remain preliminary and corpus-specific. A broader dataset from other speakers, platforms, and regions is still needed before stronger generalizations can be made about Tagalog Gay Lingo as a whole. The occurrence of patterned consonant and vowel realizations, together with the use of affricates, digraphs, diphthongs, and clusters, validates that Gay Lingo is linguistically structured rather than arbitrary. Its presence in popular media further reveals its status as a site of linguistic innovation, identity work, and ongoing change in the languages of the Philippines. These findings highlight the need to treat Gay Lingo as a legitimate object of phonological and sociolinguistic inquiry within Philippine language studies.

8. Recommendations

In light of the findings, future studies may expand the scope of analysis by examining a wider corpus of Gay Lingo expressions drawn from other media forms such as television

programs, online platforms, radio discourse, and social media interactions. A broader corpus may provide a more comprehensive account of the variation and evolution of Gay Lingo across communicative contexts.

The results are limited only to the data gathered; therefore, future studies should cover a broader scope in the study of Gay Lingo. This study focused only on the segmental aspect of Gay Lingo; it would be beneficial if its suprasegmental aspect were also analyzed. Newly emerging words under this variety should be monitored, because, as mentioned, language changes rapidly with the pace of time. A wider range of knowledge related to the topic may be discovered if more sources are consulted. Lastly, a comparative study should be conducted on the similarities and differences among Gay Lingo varieties from different regions of the Philippines.

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