



MORPHO-SYNTACTIC CHARACTERISTICS OF GAY LANGUAGE: A LINGUISTIC ANALYSIS

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ABSTRACT

This study examined the morphological and semantic features of Gay Lingo as a creative form of communication within a digital context. Using a qualitative linguistic approach, social media posts were analyzed to identify the morphological processes and meanings constructed in actual discourse. The findings revealed that the most common word-formation processes include clipping, borrowing, eponymy, reduplication, word reversal, and clipping with affixation. Furthermore, the expressions used in Gay Lingo convey linguistic, emotional, and social meanings that vary depending on the context of use. The study also found that Gay Lingo serves functions beyond being a mere language variety; it acts as an important tool for expressing identity, solidarity, and social connection within the LGBTQ community. Through its innovative and dynamic nature, Gay Lingo enables speakers to create shared meanings and strengthen group membership. Overall, the study demonstrates that Gay Lingo is a systematic, meaningful, and powerful form of social expression that reflects both linguistic creativity and cultural identity in contemporary digital communication.

KEYWORDS: Morpho-syntactic, Morpho-semantic, Gay Language, Language, Linguistic Analysis, Education, Philippines

INTRODUCTION

Language is a dynamic and social phenomenon that continuously evolves alongside societal changes and the experiences of its speakers. It is not a static system because its forms, functions, and meanings shift according to culture, context, and social interaction. As a result, language serves not only as a tool for communication but also as a medium for expressing identity, power, and social experience. In this context, Gay Lingo has emerged as a unique language variety used by members of the LGBTQ community to communicate, construct identity, and foster social relationships.

Despite increasing recognition of LGBTQ rights and representation, many members of the community continue to experience discrimination within societies influenced by patriarchal and heteronormative norms. In response, Gay Lingo has developed as a linguistic resource that promotes solidarity, creates a sense of belonging, and provides a symbolic safe space for its users. At the same time, its highly creative and rapidly changing vocabulary may pose challenges to comprehension, particularly for individuals outside the community. Nevertheless, scholars have recognized Gay Lingo as an important cultural and linguistic phenomenon that contributes to the enrichment and evolution of the Filipino language.

According to Barrett, Gay Lingo incorporates elements from Filipino, English, Spanish, and other languages. It also draws from the names of celebrities, places, and popular cultural references, assigning them new meanings within the community. Furthermore, it adapts to local languages and dialects such as Cebuano, Hiligaynon, Waray, and Bicolano. Pascual and Silvano observed that Gay Lingo constantly changes, as older expressions gradually disappear and new ones emerge to maintain its

creativity, exclusivity, and relevance to contemporary social contexts.

The widespread use of social media has further expanded the reach of Gay Lingo. Platforms such as Facebook, Twitter, and Instagram provide spaces where users create, modify, and circulate linguistic innovations through posts, comments, and memes. Consequently, the study of Gay Lingo has become increasingly relevant in understanding how language evolves in digital communication. Although previous studies have examined Gay Lingo as a sociolect and a marker of identity, there remains a need for more systematic investigations of its morphological and semantic features.

This study aims to examine and describe the morpho-syntactic and semantic characteristics of Gay Lingo. Morphology concerns the structure and formation of words through processes such as affixation, reduplication, clipping, and other forms of lexical innovation, while syntax focuses on the arrangement of words within sentences. The study also investigates how meanings are constructed and transformed within Gay Lingo through linguistic, affective, and social dimensions.

The study is anchored in Finegan's (2008) morphological perspective, which argues that words are formed through systematic processes in which form and meaning are closely connected. This framework is complemented by Yule's theory of word formation, which includes processes such as borrowing, clipping, derivation, and other mechanisms of lexical creation. These theoretical perspectives emphasize that language change and word formation are natural and productive aspects of human communication.

The findings revealed several morphological processes in Gay Lingo, including clipping, borrowing, eponymy,



reduplication, reversal, and combinations of clipping and affixation. In addition, Gay Lingo expressions were found to carry linguistic, affective, and social meanings that vary according to context. These findings demonstrate that Gay Lingo is not merely a collection of slang expressions but a structured and meaningful linguistic system.

Overall, this study highlights the importance of Gay Lingo as a creative, dynamic, and socially significant form of communication. It serves as a powerful means of expressing identity, solidarity, and shared experiences within the LGBTQ community. Moreover, the study contributes to sociolinguistic scholarship by demonstrating how language reflects cultural diversity and social change while enriching the development of the Filipino language.

METHODOLOGY

Data of the Study

This study employed a qualitative content analysis approach to examine the morpho-syntactic and morpho-semantic features of Gay Lingo used by members of the LGBTQ community in Agusan del Sur, Philippines. The data were gathered from publicly available Facebook posts published between 2020 and 2021. Purposive sampling was utilized to select posts that met the following criteria: (1) the post was publicly accessible and contained textual content; (2) it included Gay Lingo expressions or creative morphological modifications; (3) it was clearly associated with the LGBTQ community; and (4) it was published within the specified period. Posts consisting solely of images or lacking sufficient textual content were excluded from the analysis. Through this procedure, twenty-eight (28) social media posts were selected as the corpus of the study.

The number of selected posts was considered adequate because the study adopted a qualitative design that emphasized depth of analysis and interpretation rather than statistical generalization. Data collection was guided by the principle of analytic saturation, wherein the process was concluded once recurring linguistic patterns emerged and no substantially new themes were identified. To ensure the ethical conduct of the research, all identifying information associated with the authors of the posts, including names, usernames, photographs, and other personal details, was removed or anonymized prior to analysis. This procedure protected participants' privacy while maintaining the authenticity and integrity of the linguistic data examined in the study.

Materials and Instruments

The primary materials used in this study were publicly available Facebook posts containing Gay Lingo and other creative forms of language use. These posts were selected based on their linguistic and social significance to examine how words are formed and how unique meanings are constructed within the community.

Documentation and textual analysis served as the principal research instruments for data collection and analysis. The researcher examined various morphological processes, including affixation, reduplication, clipping, blending, and code-switching, as well as the semantic meanings of words based on their referential, social, and affective contexts.

In addition, the analysis considered the identity of the writer, the intended audience, and the cultural context in which the language was used. These factors were taken into account to provide a deeper understanding of how Gay Lingo functions in actual communication and how it contributes to the expression of identity, social relationships, and community membership.

Research Design and Procedure

This study employed qualitative content analysis following the framework of Schreier (2012), which is a systematic method for analyzing the content and meanings embedded in textual data. The study was conducted in three phases.

In the first phase, the research concept, title, and research questions were developed in consultation with the research adviser. In the second phase, a systematic collection and documentation of publicly available social media posts relevant to the study were carried out. In the third phase, the collected data were organized and analyzed using tables and matrices to identify the morpho-syntactic and semantic characteristics of Gay Lingo.

The findings were subsequently interpreted in relation to existing literature and the theoretical framework to provide a deeper understanding of the results. Furthermore, the study adhered to ethical principles and the qualitative research standards of credibility, dependability, confirmability, and transferability to ensure the trustworthiness and rigor of the research process and findings.

RESULTS AND DISCUSSION

Morphological Features of Gay Language (Gay Lingo)

The morphological features of Gay Language, or Gay Lingo, demonstrate how words are formed through various linguistic processes. Analysis of the data revealed that the most common morphological processes include clipping, borrowing, eponymy, reduplication, reversal, and the combination of clipping and affixation. These processes highlight the creativity and innovation of LGBTQ speakers in adapting language to their communicative and social needs.

Among these processes, clipping is one of the most frequently used. According to Finegan (2008), clipping involves shortening a multisyllabic word into a more concise form while preserving its essential meaning. The findings indicate that clipping enables speakers to create distinctive expressions that facilitate communication, reinforce group identity, and contribute to the continuous development and evolution of Gay Lingo.



Table 1. Morpho-Syntactic Features Identified in Gay Lingo

Category	Utterances
Clipping	"So hags_baby ghurl?" (EOS21)
	"Naa koy dats pero ge hulaman ni maduks (MP20)
	Laps pa more (LJB21)
Borrowing	"maka inspire kung gwapa kaayo ang mamatay! Peru pag na disgrasya like ma bongkag ang nawung? Cgii kinsa man mag dool lugar? Fyi bagay rani sa mga dyosa peru pag chaka dapat kahoy oi haha"(SMF20)
Eponymy	Washington DC mi na dayun sa amu lakaw kay nag Lanie Mesalucha, Shunimal keeeyo (JED20)
	"Tse! Wakoy labot anang label makatilaaw rako okay na charot lang" (JRB21)
	Go Bayot! Judi magpa luya- luyal HHAHAHA (RNC21)
Reduplication	Sholamin sholamin chunsa ang pinaka shopa sa jumim! Jukimi ba nga sento baynte ang kurbada." (GLD21)
Reversal	"Labi na ug tugnaw nindot mag gunit sa emung yotots try ninyu boys" (EOS21)
Clipping with Affixation	Palahubog now, taichi soon! (JRB20)
Clipping with Suffixation	"Naa koy dats pero ge hulaman ni maduks " (MP21) "stress ng fuzzy antchee?" (SME20) nakche! (LJB21)
Clipping with Prefixation	Chuli yan (MNC21) "Shunga ka? Ernyak kaayo kag fes" (MNC20) Yotmi ang writer (RNN20)

Clipping

Table 1 presents the clipped words identified in Gay Lingo. Clipping is one of the most common morphological processes used by members of the LGBTQ community in everyday communication. Examples found in the data include *hags*, *daks*, *dats*, and *laps*. The word *hags* is derived from *haggard*, while *daks* comes from the Visayan word *dako* ("big"). Similarly, *dats* originates from the Visayan term *datung* ("money" or "wealth"), and *laps* is derived from *lapang*, meaning "to eat," "consume," or "finish eating." These examples demonstrate how Gay Lingo creatively shortens existing words while preserving their essential meanings.

According to Finegan (2008), clipping is a word-formation process in which a multisyllabic word is reduced to a shorter form without significantly changing its meaning. Other clipped forms identified in the data include *soma* from *pasensiya na* ("sorry"), *char* from *charot*, and *sok* from *sokemi*. The use of clipping allows speakers to communicate more efficiently while maintaining mutual understanding within the community. This process reflects the preference for brevity and linguistic innovation that characterizes Gay Lingo.

Blatt (2008) suggests that speakers often clip words because shorter forms are easier and faster to pronounce than longer expressions. This tendency can be observed in statements such as "So hags, baby girl," "Naa koy dats pero gihulaman ni Maduks," and "Na laps pa more." In these examples, the clipped forms remain understandable despite their shortened structures. The word *hags* continues to express tiredness or exhaustion, *dats* retains the meaning of money, and *laps* still refers to eating or consuming food. The preservation of meaning despite

structural reduction demonstrates the effectiveness of clipping as a communicative strategy.

The findings support Finegan's (2008) view that changes in word form are semantically motivated rather than arbitrary. Although words are shortened, their core meanings remain intact while gaining additional pragmatic functions such as informality, ease of pronunciation, and stronger group affiliation. The results also support Yule's (2010) theory that word formation occurs through recognized linguistic mechanisms, including clipping. Beyond its structural function, clipping serves as a marker of identity and solidarity within the LGBTQ community. It reflects the creativity of speakers in adapting language to their social experiences and cultural identity, making Gay Lingo both a linguistic and sociocultural phenomenon.

Borrowing

Borrowing is a linguistic process in which a language adopts words or expressions from another language and adapts them to its own linguistic system. According to McCarthy, borrowed words are often modified to fit the pronunciation patterns and communicative needs of the receiving language. In Gay Lingo, borrowing is a common word-formation process that demonstrates the creativity of speakers in incorporating linguistic elements from various languages and cultural sources. Examples identified in the data include *chaka*, *shunga*, *maduks*, *antchee*, *tamaychee*, and *heks*. The term *chaka* is derived from the horror movie character *Chucky* and is used to describe someone perceived as unattractive. *Shunga* originates from the Visayan word *tanga* ("foolish" or "stupid"), while *maduks* comes from the English word *mother*. Likewise,



antchee is derived from *auntie*, and *heks* originates from the Japanese word *heki*, meaning “okay” or “fine.”

These examples show that borrowing in Gay Lingo involves more than simply transferring words from one language to another. Instead, borrowed expressions undergo creative modifications in pronunciation, structure, and meaning. This is evident in the statement, “FYI, bagay ra mi sa mga dyosa pero pag chaka dapat kahoy oi” (SMF20), where *chaka* is used to describe a person with an undesirable appearance. Although the term originated from a movie character, it has acquired a distinct social meaning within the LGBTQ community.

The findings support Baitan’s (2002) observation that many Gay Lingo expressions function as a form of in-group communication. Borrowed words often become markers of identity and solidarity while remaining less accessible to outsiders. Furthermore, the results support Finegan’s (2008) view that changes in word form are closely linked to semantic and pragmatic functions, as well as Yule’s (2010) theory that borrowing is a productive mechanism for vocabulary expansion. Therefore, borrowing in Gay Lingo serves not only as a linguistic process but also as a sociolinguistic strategy that promotes identity, creativity, and community belonging among LGBTQ speakers.

Eponymy

Eponymy is a linguistic process in which the names of people, places, or well-known personalities become the source of new words or expressions (McCarthy, 2002). In Gay Lingo, this process can be observed in expressions such as *charot* and *Judi*, which are derived from the names of popular personalities in the Philippine entertainment industry. The term *charot* is associated with Charo Santos-Concio, while *Judi* is derived from the name Judy Ann Santos. According to Baitan (2002), these expressions become part of Gay Lingo because they are linked to the popularity and cultural familiarity of these public figures. As a result, the names gradually acquire new meanings that are widely recognized within the LGBTQ community.

Examples of eponymy can be found in the statements, “Tse wakoy labot anang label, makatilaw ra ko okay na, charot lang” (JRB21) and “Go bayot! Judi magpaluya-luya, ha ha ha” (RNC21). In the first example, *charot* means “just kidding” or “I’m only joking,” indicating that the statement is not meant to be taken seriously. In the second example, *Judi* is used to mean “no” or “not.” These examples illustrate how celebrity names are transformed into ordinary lexical items with meanings that differ from their original referents. Although the words originated from the names of famous individuals, they have developed distinct social meanings within the speech community.

The findings suggest that eponymy in Gay Lingo involves not only the adoption of names but also semantic shift and stylistic adaptation. This observation supports Finegan’s (2008) view that changes in word form are often accompanied by changes in meaning. The results also align with Yule’s (2010) theory that word creation is a natural and productive linguistic process. Furthermore, eponymy serves an important sociocultural function by acting as a marker of identity and group membership.

Through the creative use of celebrity names, speakers strengthen solidarity within the LGBTQ community while contributing to the continuing development and distinctiveness of Gay Lingo.

Reduplication

Reduplication is a morphological process that involves the repetition of a word or part of a word to create a new meaning, emphasis, or expressive effect (Finegan, 2008). In Gay Lingo, one example of this process is *sholamin sholamin*. The word *sholamin* is derived from the Filipino word *salamin* (“mirror”), which is associated with the well-known phrase from the Cinderella story, “Mirror, mirror on the wall.” The word is creatively modified through the addition of the prefix *sho-*, a stylistic feature commonly used in Gay Lingo. This expression appears in the statement: “Sholamin, sholamin chunsa ang pinaka shopa sa jumim! Jukimi ba nga sento baynte ang kurbada” (GLD21).

In this example, the repetition of *sholamin* creates a dramatic, humorous, and entertaining effect. While the literal meaning of the word refers to a mirror, its use in Gay Lingo functions as an expression of self-admiration, confidence, or playful exaggeration. According to Finegan (2008), reduplication is not simply the repetition of forms but a linguistic strategy that creates new meanings and communicative functions. Thus, the repeated form becomes more than a literal reference and serves as part of the community’s creative discourse.

Two common types of reduplication are evident in Gay Lingo. The first is **full reduplication**, as seen in expressions such as *bongga bongga*, which conveys strong admiration, excitement, or approval. The second is **partial reduplication**, illustrated by *keri-keri*, derived from *keri*, meaning “can do” or “capable.” In both cases, repetition intensifies the emotional and expressive value of the word.

The findings support Yule’s (2010) view that word formation is a natural and creative linguistic process. They also indicate that reduplication in Gay Lingo serves not only a structural function but also a sociocultural one. Through reduplication, speakers create a more expressive, colorful, and engaging style of communication while reinforcing group identity and shared cultural experiences within the LGBTQ community.

Reversal

Reversal is a morphological process in which the order of letters or syllables in a word is rearranged or reversed while generally preserving its core meaning. In Gay Lingo, an example of this process is the word *yotots*, which is derived from the Visayan term *totoy*, referring to the breasts or chest. The transformed form is further modified through the addition of the suffix *-s*, a common stylistic feature in Gay Lingo. This can be observed in the statement: “Labi na ug tugnaw nindot mag gunit sa inyong yotots try ninyo boys” (EOS21).

In this example, *yotots* serves as an alternative expression for *totoy*. Although the original meaning remains recognizable, the word acquires a distinct stylistic form that reflects the linguistic creativity of the LGBTQ community. According to Finegan (2008), changes in word structure are



systematic and often related to communicative and social functions. Thus, the use of *yotots* demonstrates that reversal is not merely a playful manipulation of language but a meaningful process of word formation.

The findings support Yule's (2010) view that the creation of new words is a natural and productive linguistic process. Through reversal, speakers generate innovative expressions while preserving the core meanings of the original words. This process enriches the vocabulary of Gay Lingo and contributes to its distinct linguistic identity. From a sociolinguistic perspective, Remoto (2008) explains that Gay Lingo functions as a code that promotes group identity and solidarity. Consequently, words such as **yotots** serve not only as alternative lexical forms but also as markers of community membership and cultural affiliation within the LGBTQ community.

Clipping and Affixation

Clipping and affixation is a morphological process that combines the shortening of a word with the addition of an affix to create a new lexical form. In Gay Lingo, this process serves as a creative strategy for producing expressions with distinctive stylistic and social meanings. Examples identified in the data include **taichi**, **maduks**, **antchee**, **chuli**, and **yotmi**. The term **taichi** is derived from the Visayan word **patay** ("dead"). The word is clipped to **tay** and then modified by adding the creative suffix **-chi**, resulting in **taichi**, which retains the original meaning. Similarly, **maduks** is derived from **maduk** and is modified with the suffix **-s** to refer to "mother." The word **antchee** originates from the English term **auntie**, which is clipped to **ant** and combined with the suffix **-chee**. Meanwhile, **chuli** comes from the Visayan word **lipong** ("dizzy"), which is reduced to **li** and combined with the prefix **chu-*. Another example is **yotmi**, derived from **bayot** ("gay"), which is clipped to **yot** and modified with the suffix **-mi**.

These forms can be observed in expressions such as "Palahubog now, taichi soon!" (JRB20), "Naa koy dats pero ge hulaman ni maduks" (MP21), "Stress na fuzzy antchee?" (SME20), "Chuli yan" (MNC21), and "Yotmi ang writer" (RNN20). According to Finegan (2008), word formation is a systematic process in which morphemes combine to create new meanings and expressions. Although affixes such as **-chi**, **-chee**, **-mi**, and **-s** are not traditional affixes in Filipino or Visayan, the data indicate that they function as productive creative morphemes in Gay Lingo.

The findings also support Yule's (2010) view that new words may emerge through multiple word-formation processes operating simultaneously. In Gay Lingo, clipping and affixation work together to produce expressions that carry strong stylistic and identity markers. As noted by Remoto (2008), Gay Lingo functions as a community code; therefore, clipping and affixation serve not only as morphological processes but also as sociolinguistic strategies that express identity, solidarity, and the linguistic creativity of the LGBTQ community.

Semantic Features of Gay Language

Linguistic Meaning

Linguistic meaning in Gay Lingo refers to the meaning of words based on their reference and communicative function. The data show that expressions such as **charot**, **taichi**, **sholamin**, and **judi** are not only creatively formed but also carry specific lexical and referential meanings within the LGBTQ community. For example, **charot** means "just kidding" or "a joke," while **taichi** refers to death or being "dead." Similarly, **sholamin** is associated with self-admiration or confidence, whereas **judi** functions as an expression meaning "no" or "not."

According to Finegan (2008), the meaning of a word may extend beyond its literal reference and become part of a community's symbolic system. This is evident in Gay Lingo, where words acquire meanings that are shaped by shared experiences and cultural practices. Thus, linguistic meaning in Gay Lingo plays an important role in communication, identity construction, and the creative expression of the LGBTQ community.

Affective Meaning

Affective meaning refers to the emotions, attitudes, or feelings conveyed by a word. In Gay Lingo, expressions such as **shunga**, **shungis**, and **ernyak** are commonly used to express annoyance, ridicule, humor, or playful criticism. For example, **shunga** is used to refer to someone who is foolish or silly, while **ernyak** refers to a "pervert" or a person with inappropriate sexual behavior. Although these words may carry negative literal meanings, their use within the LGBTQ community often gives them a lighter, more humorous, and less offensive tone.

According to Finegan (2008), the meaning of a word can become expressive and emotional depending on the context in which it is used. In Gay Lingo, such expressions allow speakers to communicate feelings and attitudes in a creative and entertaining manner. As a result, affective meaning becomes an important feature of Gay Lingo, enabling speakers to express emotions, personality, and social relationships while reinforcing solidarity and shared understanding within the LGBTQ community.

Social Meaning

Social meaning refers to the social information conveyed by a word about its speaker, including identity, relationships, and group affiliation. In Gay Lingo, expressions such as *antchee*, *shunawan*, *dats*, *keke*, and *maduks* reflect the social identity and experiences of the speakers. For instance, *antchee*, derived from the word *auntie*, may suggest sophistication, familiarity, or social connectedness within the community. Meanwhile, *shunawan*, a modified form of *Bunawan*, functions as a regional marker that reflects local identity and cultural affiliation.

According to Finegan (2008), language is not only a medium for conveying information but also a symbol of social status and identity. The findings indicate that words in Gay Lingo carry meanings that extend beyond their literal definitions. They



serve as markers of belonging, solidarity, and shared cultural experiences among members of the LGBTQ community. Through these expressions, speakers signal their membership in a particular social group and strengthen interpersonal connections. Consequently, the social meanings embedded in Gay Lingo demonstrate the close relationship between language, culture, identity, and social experience, highlighting its role as a distinctive form of communication within the LGBTQ community.

Perspectives on the Research Findings

The findings of the study reveal that Gay Lingo employs systematic yet highly creative processes of word formation. Morphological processes such as clipping, borrowing, eponymy, reduplication, reversal, and the combination of clipping and affixation demonstrate that Gay Lingo follows recognized mechanisms of word formation while adapting them to the unique linguistic style of the LGBTQ community. The use of creative affixes such as *-chi*, *-chee*, and *-s* further illustrates the productivity of innovative morphemes within this sociolect. These findings support the views of Finegan (2008) and Yule (2010), who argue that word formation is a systematic process in which form and meaning are closely related. At the same time, the results highlight the linguistic creativity of speakers in adapting language to their social and cultural environments.

The study also indicates that Gay Lingo serves as an important expression of identity and solidarity within the LGBTQ community. According to Harvey (2000), the use of gay language functions as a means of expressing identity and establishing group membership. The morphological and semantic features identified in this study act as symbolic markers that distinguish members of the community and create a shared linguistic code that may not be immediately understood by outsiders. However, the findings also suggest that Gay Lingo is not uniform, as regional variations exist in the expressions used. For instance, the term *shunawan* reflects a localized adaptation associated with Bunawan. This observation supports Lunzaga's (2011) view that Gay Lingo varies according to geographical location and social context.

From a semantic perspective, the study demonstrates that meanings in Gay Lingo often diverge from mainstream interpretations. For example, the word *laps* does not carry its ordinary meaning but instead refers to "eating" or "consuming food." This finding suggests that meaning is shaped by the social and discursive context of the community. Overall, the study confirms that Gay Lingo is not merely a creative form of speech but a structured and meaningful linguistic system that functions as a medium for identity, solidarity, and social positioning within the LGBTQ community.

Implications and Concluding Statement

The findings of this study demonstrate that Gay Lingo is a product of the creativity and continuous linguistic adaptation of members of the LGBTQ community in their everyday communication. The analysis revealed that Gay Lingo utilizes a variety of morphological processes, including clipping, borrowing, reduplication, affixation, eponymy, and reversal,

confirming that it is a structured and meaningful linguistic system rather than a random collection of slang expressions. These processes illustrate the community's ability to innovate and reshape language to suit its communicative and social needs.

The study further highlights the significant contribution of the LGBTQ community to the development and enrichment of language and culture. Through the documentation and analysis of Gay Lingo, a deeper understanding of its linguistic patterns and social functions is achieved. The findings also emphasize that Gay Lingo serves not only as a means of communication but also as a powerful symbol of identity, solidarity, and cultural belonging among its speakers.

Moreover, the study contributes to sociolinguistic research by demonstrating how language reflects social experiences, cultural values, and group affiliations. It provides valuable insights for educators, students, and researchers interested in language variation, identity, and community-based communication. Ultimately, the study affirms that Gay Lingo is an important component of contemporary Filipino linguistic culture. As a dynamic and evolving language variety, it continues to shape and reflect the experiences of the LGBTQ community while contributing to greater awareness, inclusivity, and appreciation of linguistic diversity in Philippine society.

Mga Sanggunian

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