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## Gender and Language: Exploring the Different Communication Patterns from Podcasts

Ronalyn Amoro<sup>1</sup>, Llanos Athenna Mariz<sup>2</sup>, Vergara Jasten<sup>3</sup>, Ana Mae Monteza, PhD<sup>4</sup>

<sup>1,2,3,4</sup>UM DIGOS College, Philippines

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**ABSTRACT:** This study investigates how communication patterns reflect social and cultural issues, focusing on gender and language. The study employs a Qualitative research design using a textual analysis analyzing the communication patterns of the podcast host highlights the use of semantics, lexicogrammar, and phonology in videos from the podcast on toxic Filipino traits and Culture of different linguistic traits used by males, women, lesbians, and homosexual speakers to convey their ideas and feelings. While vocabulary choices reflect social standards, phonological differences, such as intonation and speech rhythm, distinguish speech across genders. Furthermore, discourse tactics and methods for establishing rapport, negotiating meaning, or asserting identity are examined. Communication is portrayed as a social activity influenced by a means to exchange information. This aligns with Sustainable Development Goal 5 (Gender Equality) by improving knowledge and language role in promoting and undermining gender roles and its use as a tool for inclusion or exclusion, and simultaneously supports Sustainable Development 10 (Reduced Inequalities) by encouraging more inclusive communication practices through raising awareness of diverse linguistic environment.

**KEYWORDS :** Gender Equality, Gender Roles, Toxic Filipino Traits and Culture, Semantics, Lexicogrammar, Phonology

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### 1. INTRODUCTION

The way gender is structured shapes the individuals' tapestry, as well as the societies in which they are part. The three faces of gender: Linguistic Gender- the fundamental meaning of "gender" – a fundamental aspect of many languages, reflecting the groups of nouns into grammatical categories of genders (feminine, masculine, neuter, & etc.) Natural Gender, or Sex – pertains to the division of males and females; Social gender- is the social implications of individuals being a man, woman, or something else (Aleksandra 1). Language is a conventional framework of oral, gestural, or written symbols in which individuals, as part of a social group and its culture, express their ideas (Allen 10). Within the broader study of language and society, language and gender are currently a very active area of research and theory development (Holmes and Meyershoff 1). To conduct a study of gender and language, podcast opened this availability. A program made available in digital format for download over the internet. This allows researchers, to explore how individuals in certain groups of genders express themselves in a two-way dialogue (McHugh 216).

Gender has different styles of speaking, a type of communication style that shows and creates marginalized roles in society (McConnell-Ginet 1). Also, trans people use language to express themselves. For instance, to show they are perceived as women, transgender women often use feminine grammar. On the other hand, trans men may not use masculine language all the time; they can still be perceived as men through their style and actions. Some trans men may also use language that is considered feminine (Jones 217).

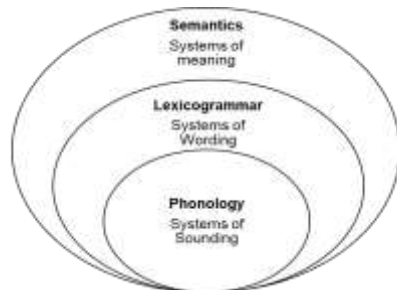
Studies on gender and language in various media already exist. Still, there are not many that concentrate on how gender affects communication styles in the setting of podcasts. Until now, books on gender and language have primarily been written from a sociolinguistic perspective, focusing on either gender inequalities in speech or sexism in language (Weatherall 3). On the other hand, other researchers employ socio-stylistic cognition to examine how women's communication patterns have evolved over time, focusing on their interactions from the 19th to the 21st century (Monteza and Miralles 1). To establish gendered identity, this research investigates how men and women use language to indicate gender limits and to communicate femininity and masculinity (Holmes 195). Lastly, other studies have shown that it is impossible to believe that homosexual and lesbian language comes from and is reflected by the speech of those who identify as such (Kulick 243).

According to (Supiatun et al. 6), their study on the value of comprehending and adjusting to various communication styles suggests that this can facilitate more fruitful and meaningful relationships, rather than only debating whether or not gender inequalities exist. It is more insightful to understand how gender is expressed through language in various contexts (Murachver and Janssen 185). When people of different genders and cultures come together, it offers a range of perspectives to achieve aims and goals (Mohindra et al. 18). Moreover, through a deep understanding of the differences in communication styles, our lives will be

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made easier (Giri 1). On the other hand, it implies that the outcomes need to consider the different aspects of the speaker to articulate the distinction that happens in the use of language (Simkins-Bullock & Wildman 149).

This study employs the M.A.K. Halliday Linguistic Strategy, a tristratal model of language. SFL is a linguistic strategy that was primarily created in the 1960s in the UK and Australia by M.A.K. Halliday and his adherents (Almurashi 71). According to (O'Donnell 2), Halliday's tradition, for instance, is more focused on the way language is used in social contexts to achieve specific goals. SFL, in terms of data, focuses on the discourses generated in written or oral language, as well as the information found in the texts, rather than addressing the way language is represented or processed in the human brain.



**Fig.1 M.A.K Halliday Linguistic Strategy; tristratal model of language**

Phonology (often known as graphology) is the study of segmental and suprasegmental. At the same time, Lexico-grammar highlights the discourse pattern. On the other hand, ideational, as a meta function, focuses on discourse semantics. These are the three methods to examine a text in SFL. The tristratal model of language is what SFL refers to as a model with three tiers. They're listed below (Almurashi 73).

## 2. RESEARCH OBJECTIVES

The study seeks to analyze the communication patterns of podcast hosts, focusing on the use of semantics, lexicogrammar, and phonology. Specifically, the study aims to delve into:

1. To Explore gender identity in communication styles in the dynamic and engaging format of podcast in Phonology.
2. To Examine gender identity in communication styles in the dynamic and engaging format of podcasts at the Lexicogrammar level.
3. To Delve gender identity in communication styles in the dynamic and engaging format of podcast in Semantics.

## 3. METHOD

### 3.1 Research Corpora

Analyzing the communication patterns from podcast hosts highlights the use of semantics, lexicogrammar, and phonology through videos from podcasts. Toxic Filipino Traits and Culture are the basis of the study to analyze. Additionally, the study's scope focuses on four genders: male, female, gay, and lesbian. Lastly, the four genders are represented in the chosen podcast, which also discusses Toxic Filipino Traits and Culture.

### 3.2 Research Design

The research design for this study uses a Qualitative research methodology using a textual analysis approach (Arya 173) to understand better how people see and understand the world. Additionally, textual analysis is a valuable method for researchers to explore how individuals from diverse cultural and subcultural backgrounds construct their identities and understand their position in the world (McKee 1). In conjunction with this, discourse analysis provides a framework for examining spoken or written language as evidence of broader social phenomena that transcend individual experiences (Taylor 2).

### 3.3 Data Gathering Procedure

This study analyzes how podcast host communicate differently based on their gender from the selected podcast. The researchers utilized the foundational framework of M.A.K Halliday, the SFL (Wang and Ma 6). Moreover, through watching and listening to a Podcast in a YouTube App, linguistic data were extracted, transcribed, and analyzed. Lastly, by analyzing the communication style, the researchers look for patterns in how they express themselves to identify their communication styles.

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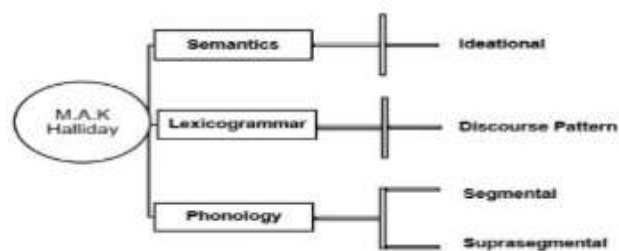


Fig.2 M.A.K Halliday Framework of Analysis

### 3.4 Ethical Considerations

The researchers adhere to ethical principles throughout the study.

**Privacy and Confidentiality.** The researchers will uphold respect for participants' views, avoiding misrepresentation, sensationalism, or distortion that may lead to harm. To prevent conflicts of interest, any potential biases or affiliations influencing the research be disclosed.

**Plagiarism.** The researchers ensured that the correct and accurate way of citing ideas from other writers and scholars was fully observed. To be able to do this, this paper was checked for grammar and plagiarism checking using the Grammarly and Turnitin software.

**Fabrication.** As this study is based on several existing studies, all information presented was meticulously prepared. Every source used in this research was taken from reputable academic publications and journals.

**Deceit.** No dishonesty of any kind was used in this paper's writing to undermine the respondents' well-being. The panel of experts reviewed and verified all of the written material.

**Authorship.** Lastly, this study considers authorship qualifications in the conduct of the study. Together with the research adviser's assistance and direction, the researchers made significant contributions to the analysis. The researchers and adviser collaboratively draft the article and revise it critically for important intellectual content.

## 4. FINDINGS AND DISCUSSIONS

### I. Phonological Exploration of Gender Identity in Communication Styles in Podcast.

Table 1: Segmental

	Male	Female	Lesbian	Gay
<b>Vowel Length</b>	Shortened	Lengthened	Lengthened	Lengthened
<b>Manner of</b>	Stops and	Fricatives and	Fricatives and	Fricatives
<b>Articulation</b>	Glides	Plosives	Nasals	and Plosives

#### Vowel Length

The examination of vowel length highlights unique speech patterns and indicates significant disparities across male, female, gay, and lesbian speakers. The speech style of male speakers is clipped and abrupt due to their tendency to shorten vowel sounds and frequently truncate last syllables. In both read and spontaneous speech, men often produce shorter vowel durations, which is consistent with (Weirich and Simpson's 4) findings. Examples like [For today's video, I am actually very passionate about this] and, [As for me, guys, as a guy, I focus on my own stuff] show how male speakers tend to shorten vowel sounds. Words such as **"today"** and **"guys,"** are pronounced with reduced or clipped final vowels, reflecting an overall shortening of vowel length.

*Female speakers*, on the other hand, tend to extend vowels, especially when highlighting words or conveying intense emotions. According to studies by (Bryd and Pellegrino et al. 20), women tend to use longer vowel durations, which enhances the expressiveness of their speech. This can be seen in words like **"lately"** and **"because,"** where vowel elongation adds to a more dynamic and emotionally charged tone, or in phrases like **"so bad,"** where the vowel in **"so"** is stretched to indicate intensity.

Additionally, *gay speakers* use melodic stretching to extend vowels, which gives their speech a lively, expressive quality. According to (Pierrehumbert et al. 4), gay men produce more vowels than heterosexual males because they have more vowel space. In terms like **"now"** (/nəʊ:/) and **"change"** (/tʃeɪndʒ:/), when vowels are prolonged for dramatic effect, this is evident.

*Lesbian speakers* are different because they emphasize lengthening fricatives over vowels. Lesbian and bisexual women produce less fronted vowels than heterosexual women, according to (Pierrehumbert et al. 4). Their speech has a lower pitch and intentional articulation and is more controlled and ordered. Words like **"comments"** and **"stop,"** where the last fricative sounds are lengthened rather than the vowels, are clear examples of this. Lesbian speakers stretch their fricatives, which leads to a precise and meticulous articulation style, in contrast to female and homosexual speakers, whose vowel elongation promotes expressiveness.

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### Manner of Articulation

*Male speakers* tend to speak more abruptly and plainly because they employ stops and glides more often. A crisp and distinct articulation is created by totally obstructing airflow before releasing it to produce stops like /t/ and /d/. This propensity for stops is consistent with studies that show men's speech is typically less flowing and more direct than that of women's and LGBT speakers. These sounds strengthen and increase clarity, supporting a firm and determined speech pattern.

*Female and gay speakers* favor fricatives and plosives, providing a softer and breathy articulation. Fricatives such as /s/ and /ʃ/ need continuous airflow, giving speech a more delicate character, whereas plosives such as /p/ and /b/ give emphasis. According to (Munson et al. 3), gay men typically make /s/ sounds with higher frequency peaks and longer durations, which adds to their dynamic speech pattern. Both homosexual and female speakers use these characteristics, but gay speakers place an even greater emphasis on fricatives, which reinforces stylized expressiveness.

*Lesbian speakers* differentiate themselves by using fricatives and nasal sounds instead of plosives. Sound reverberating through the nasal canal is a feature of nasals like /m/ and /n/, which help people speak more deliberately. According to (Van Borsel et al. 20), lesbian speakers frequently use careful articulation and a lower pitch, which supports their structured speech pattern. Lesbian speakers' usage of nasals produces a more grounded and deliberate articulation style than that of female and homosexual speakers, who employ fricatives and plosives to produce expressiveness.

**Table 2: Suprasegmental**

	Male	Female	Lesbian	Gay
<b>Intonation</b>	Mostly used falling	Mostly used rising	Mostly used falling	Mostly used a playful rising-falling pattern
<b>Volume</b>	Moderate	Moderate and Increased	Moderate, soft, and whisper	Moderate and Increased for humor
<b>Pacing</b>	Moderate	Moderate and Faster for Urgency and Excitement	Moderate and deliberate	Moderate and faster for excitement
<b>Tone</b>	Conversational	Emphatic, Conversational And sarcastic	Intimate and Frustrated	Humorous, warm, thoughtful
<b>Pauses</b>	Strategic For emphasis	Strategic for weight	Brief for thoughts and reflective	Strategic for recall

### INTONATION

Falling intonation, which *male speakers* primarily use, gives their message finality, authority, and conviction. According to (Bolinger 2), assertiveness and confidence are frequently linked to falling intonation. For example, "**Sa akin lang ang point ko doon dapat kanya-kanya kasi tayo ng buhay,**" [*For me, my point is that everyone has their own life to live.*] with its last intonation, emphasizes conviction and independence. *Male speakers* tend to communicate authoritatively and directly, which is reinforced by the falling rhythm.

Rising intonation is a common technique used by female speakers, especially when expressing emphasis, excitement, or doubt. According to (Lakoff 45), women's rising intonation frequently turns statements into inquiries, which makes discourse more participatory and engaging. "**Yes**" emphasizes agreement in the sentence, "**Yes, you give without the expectation of getting anything in return. Kung gusto mo Talaga mamigay. Di ba, that's out of the goodness of your own heart.**" [*Yes, you give without expecting anything in return- if you truly want to give. Right? That should come from the goodness of your heart.*] In contrast, "**Di ba**" carries a rising intonation that suggests a statement seeking confirmation. The final, decreasing intonation ensures expressiveness and emotional involvement by signaling the completion of the thought.

Like *male speakers*, lesbians tend to utilize dropping intonation, which adds to the tone of authority and seriousness. Lesbian and bisexual women make their speech grounded and intentional by using lower pitch and purposeful articulation, according to (Pierrehumbert et al. 4). The intonation of "**companies**" in the sentence "**Even in companies, like once you make a mistake, woohhh everyone knows it. But if you get something right...**" establishes a tone of matter-of-factness. While the final falling intonation emphasizes conviction and sincerity in their discourse, the pause following "**woohhh**" emphasizes introspection.

In order to make their speech livelier and more expressive, *gay speakers* usually employ rising intonation, which incorporates an exaggerated and fun rising-falling pattern. (Gaudio 30) discovered that gay men's speech sounds musical and captivating because they have a greater intonational range and more pitch variation than heterosexual guys. The intonation rises on "**one**" in the sentence "**What's true for one is not true for all,**" adding drama and emphasis. Gay speech is dynamic and performative, which is consistent with this rising-falling variance.

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### VOLUME

The volume of *male speakers* is moderate, with slight increases when humor, irony, or authority are emphasized. This is consistent with the findings of (Giles & Powesland 221), who discovered that men frequently strategically modify their speech loudness to reaffirm their aggression and self-assurance. Tannen claims that male speech frequently adopts a report style that is defined by authority, directness, and a controlled vocal delivery, all of which promote a methodical and uncomplicated approach to communication. Coates adds that in order to demonstrate their presence and clarity in conversation, male speakers usually keep their loudness and tone constant (Tannen, 110; Coates, 6).

The volume used by *female speakers* fluctuates based on the intensity of their emotions, moving from moderate to higher levels. They increase their loudness to make their discourse more dynamic and captivating while highlighting a topic or conveying intense emotions. While female speakers employ volume to improve expressiveness and interaction, male speakers' constant loudness contrasts with this fluctuation.

In order to convey earnestness or exasperation, lesbian speakers tend to speak at a modest level and soften their words. Instead of using abrupt volume rises, they employ quitter passages for emphasis in their deliberate and controlled discourse. *Lesbian speakers* purposefully reduce their loudness to increase the weight of their comments and reinforce a serious and purposeful tone, in contrast to female and homosexual speakers, who increase their volume for emphasis and passion. Additionally, according to (Munson et al., 203), who discovered that gay male speech frequently contains hyperbolic prosody, gay speakers amplify volume shifts even more than female speakers, reinforcing a playful and exaggerated tone. Gay speakers also vary their volume but have a tendency to increase it significantly when emphasizing humor or excitement.

### PACING

*Male speakers* steer clear of excessive speed fluctuations by keeping a moderate and constant tempo. Their steady tempo supports a straightforward and organized speech pattern. Male speakers maintain a steady pace, stressing control and clarity, in contrast to female and lesbian speakers who change their tempo for dramatic or emotional effect.

The tempo of *female speakers* varies according to the emotional situation. Their speech slows down during reflective periods and speeds up when they are excited or talking about pressing issues. In contrast to *male speakers'* consistent pacing, their expressiveness and engagement are enhanced by their ability to change speed, making discourse more interactive dynamically.

*Lesbian speakers*, like male speakers, speak at a slow, deliberate tempo. They take deliberate pauses to highlight their sincerity and clarity in their well-articulated speech. Lesbian speakers keep a controlled cadence, which reinforces a confident and purposeful tone, in contrast to female and gay speakers whose pacing fluctuates a lot.

*Gay speakers* pace erratically, frequently picking up speed when elated or narrating a funny story. Gay male speech contains quick speech bursts, which adds to its dynamic and captivating appeal; according to (Munson et al. 203), homosexual speakers employ faster, more dramatic transitions, which add to their dynamic and performative speech style, even though both female and homosexual speakers use pacing variation.

### tone

*Male speakers* typically speak in a conversational, neutral tone that changes depending on the situation. Compared to *female and gay speakers*, their tone is straightforward and self-assured and rarely varies in emotion. Male speakers, in contrast to these groups, speak more steadily, which emphasizes the direct and authoritative tone of their communication.

Women tend to communicate more forcefully and expressively, frequently using irony in a more forceful and expressive manner, frequently using irony or a theatrical tone. They use their tone changes to express intense feelings, particularly when talking about social issues or personal experiences. Female presenters dynamically change their tone to increase engagement, in contrast to male speakers who maintain a neutral tone.

*Lesbian speakers* prefer to speak in a private but serious tone, frequently expressing sincerity or dissatisfaction, especially in social or personal contexts. Unlike female or gay speakers, they have more deliberate and grounded speaking with fewer abrupt changes in tone. As a result, one develops a purposeful and confident speaking style that strengthens authority and assurance.

The tone used by *gay speakers* is expressive and amusing, frequently containing warmth and playfulness. According to (Gaudio 30), gay men often exaggerate tonal fluctuation for stylistic effect, which makes their speech sound performative and captivating; homosexual speakers add a theatrical or comic quality to their speeches, which makes them lively and entertaining, even though both female and homosexual speakers use tone shifts.

### PAUSES

*Male speakers* emphasize points with deliberate pauses to maintain focus and audience participation. They reinforce ordered speech with intentional pauses that are positioned to give processing time. Male speakers use pauses to order their speech, while female and lesbian speakers use them for dramatic or interactive purposes.

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Pauses are used by *female speakers* to create dramatic impact or to support their points. Speech becomes more expressive and engaging when these pauses are used for introspection or emotional accumulation. The pauses used by female speakers add emotional depth, in contrast to the structural role of pauses used by male speakers.

*Lesbian speakers* highlight important ideas using pauses, especially during serious conversations. Their pauses reinforce a controlled and deliberate speech pattern by allowing for intentional and significant, in contrast to those of female and homosexual speakers, who utilize them for dramatic or lighthearted effects.

*Gay speakers* frequently use deliberate, short pauses for humorous or introspective effect. Their entertaining and captivating pauses reinforce their lively talking style. Gay speakers employ pauses interactively, adding to a vibrant and performative rhythm, in contrast to feminine speakers who use them for emphasis.

## II. Lexicogrammatical Exploration of Gender Identity

Table 3: Lexicogrammatical Exploration

Code Switching	Symbolism	Unfiltered
Eloquence	Metaphor	Emphasis
Lexical Gap	Connotation	Venting
Proficiency	Resonance	Overwhelmed
Habit		Expressive Tool

### A. Code Switch

**“Ako ano, the Filipino trait that I find myself doing is ano Filipino time, I’m sorry.”**

*[The Filipino trait I catch myself doing is being late, or what we call 'Filipino time.' Sorry.] - Jan*

This sentence uses the word “*ano*” (“*what*”) which acts as a filler. The first “*ano*” (“*what*”) indicates hesitation or finding the right word that would highlight the “*Filipino trait*”. The second “*ano*” (“*what*”) introduces the phrase “*Filipino time*” that emphasizes a specific cultural norm describing Filipinos being late for appointments, gatherings, etc.

**“And a lot of older Filipinos parang ma-pride sila.”**

*[And a lot of older Filipinos seem to be prideful.] -Jan*

The introductory phrase “*and a lot of older Filipinos*” provides a clear subject setting the context for the observation to follow. The word “*parang*” (“*like*” or “*seem*”) functions as a marker of hedging. The speaker is expressing a degree of uncertainty or approximation, making the statement less direct and potentially offensive claim. On the other hand, “*ma-pride*” carries a negative connotation that’s not in line with the typical meaning of the word “*pride*”. It implies a sense of stubbornness, ego, or self-importance, unwilling to apologize or show humility. A pronoun “*sila*” (“*they*”) is also present in the sentence which refers to “*older Filipinos*”.

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It shows an alternating Tagalog and English phrase in the sentence, such as, "*kasi yung problem sa kanila*" followed by an English phrase, "*whether good news or bad news*". The use of code-mixing is also present in the sentence, which is evident in the phrase "*a line of work ko*". It combines a Tagalog preposition "*sa*" ("in") followed by an English phrase "*line of work*" and a Tagalog possessive pronoun "*ko*" ("my").

It starts with the phrase "*I'm just happy*," which sets out the tone, which establishes the English base language, followed by the Tagalog phrase "*na parang kayo na po-point out niyo*". The phrase "*na parang*" adds a layer of implications and emphasis, which is particularly significant as it suggests a gentle observation and softens the statement. Another verb phrase is "*na figure out niyo*." The prefix "*po*"

**"I'm just happy na parang kayo na po-point out niyo, na fi-figure out niyo na these are toxic traits na hindi dapat tularan."**

*[I'm just happy that you've pointed out and figured out that these are toxic traits that should not be emulated.] -Maui Tang*

of the verb "*point out*" and "*fi*" of the verb "*figure out*" are grammatical features of Tagalog that suggest a continuing action highlighting the aspect of the verb. The insertion of the Tagalog phrase "*na hindi dapat tularan*" from the English phrase "*these are toxic traits*" adds cultural relevance and

**"Hindi nalang sila naging happy for whatever the accomplishment"**

*[ They were just not happy with the accomplishment, whatever it was.] -Einj Chua*

nuances.

Firstly, the word "*Hindi*" (not) suggests a negative connotation. On the other hand, "*nalang*" signifies resignation or acceptance, which softens the negative connotation of the word "*Hindi*". Therefore, the phrase "*Hindi nalang*" sets a negative and softening tone that implies that a different outcome was concluded despite initial expectations. Moreover, the word "*nalang*" is used again right after the word "*happy*". It conveys that a specific reason for their happiness is just an uncomplicated feeling. Lastly, the use of "*whatever*" in the phrase "*for whatever the accomplishment*" signifies that the feeling of being happy is not only dependent on the accomplishment.

The phrase "*kunyari sila*" serves as an introductory phrase, a hypothetical scenario with a dash that indicates a pause or shift in the narrative. The phrase "*may nagka problem diba*" is composed of a particle "*nag*" (there is/are), a verb phrase "*nagka-problem*" (*nagkaroon ng problem*) meaning "*there was a problem*" and a tag question "*diba*" (*right*). The following clause, "*tayo parang nag-try mag*

**"Kunyari sila — may nagka-problem diba, tapos tayo parang nag-try mag talkback or tinry lang natin mag-explain. They expect us na tayo yung mag-apologize."**

*[Let's say there's a problem, right? Then, we try to talk back or explain ourselves. And they expect us to be the ones to apologize.] - Einj Chua*

*talkback*," was joined by a conjunction, "*tas*" (*then*). The word "*parang*" (*like/seem*) shows a comparison, setting the example "*nag-try mag talkback*," indicating an attempt to make a response or rebuttal. While the phrase "*tinry lang natin mag-explain*" emphasizes a soft attempt to respond and

**"Yeah, May times na nahuhuli ko yung self ko na nanglalait, which is bad"**

*[Yeah, there are times that I catch myself belittling others, which is bad] -Adea*

explain.

The word "*yeah*" shows agreement that functions as an affirmative interjection. The phrase "*may times*" is a code mix wherein two different languages are combined or used together. "*May*," a Filipino word which means "*there is/are*" and "*times*" is an English word. Together, it means "*there are times*". "*Na*" is a particle that means "*that*," which links to the following phrase "*nahuhuli ko yung self ko*," a Filipino phrase meaning "*I catch myself*", mixed with the English word "*self*". The English clause "*which is bad*" refers back to the Filipino word "*nanglalait*," meaning "*belittling*" or "*insulting*".

The phrase "*feeling nila*," meaning "*their feeling*," is a code mix with the use of the English word "*feeling*" and the Tagalog word "*nila*" that indicates "*they*" or "*their*". The use of "*na*," a particle, links the phrase "*yung pagsagot mo*," meaning "*your explanation*". The use of the word "*yung*,"

**"Parang feeling nila na yung pag explain mo is pag sagot na ng in a bad way"**

*[They seem to think that your explanation is being taken as an admission of guilt in a bad way] -Adea*

meaning "*that*," functions as a demonstrative pronoun that highlights the explanation. The word "*is*" acts as a copula, a linking verb links the preceding phrase "*pag sagot na ng*", meaning "*responding in a way*". The last phrase, "*in a bad*

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way," acts as an adverbial phrase; it modifies the phrase "*yung pagsagot na ng*" or "responding in a way".

Setting the context with the initial English clause

**"My family used to be very rich until nagkaroon ng away sa magkakapatid sa father side ko, nagkaka-agawan ng mana."**

*[My family used to be very rich until there was a conflict between my father's siblings over inheritance.] – Steven Bansil*

"My family used to be very rich" joined by a conjunction "until" that introduces the dependent clause "*nagkaroon ng away sa magkakapatid sa father side ko*," which means "there was a conflict between my father's siblings". The clause "*nagkaka-agawan ng mana*" meaning, "fighting over inheritance;" it uses a progressive verb "*nagkaka-agawan*" which describes an ongoing action using a present participle, e.g. "fighting."

**"Yun ang isang problema sa akin, I don't like to lie."**

*[That's one of my problems, I don't like to lie.]*

– Steven Bansil

The phrase "*yun ang isang problema sa akin*" translates to "that's one my problem/s" and is connected to the clause "I don't like to lie," which has simple present tense "don't like" and is joined by a comma "," that acts as a conjunction.

**"Bakit kailangan nilang ikompara yung kapanahonan nila sa kapanahonan natin when in fact, aside from people change, things change."**

*[Why do they need to compare their time to our time, when, in fact, aside from people changing, things also change.] – Chardie B.*

The statement starts with the interrogative word "*bakit*," meaning "why". The word "*nilang*" is a possessive pronoun that means "they". "*Yung*," meaning "that" or "those," is a demonstrative pronoun that points out the phrase "*kapanahonan nila*," which means "their time." The phrase "when in fact" acts as a conjunction that introduces a contrasting statement.

**"Our parents, they already have something in their minds kung ano yung gusto nila para sa atin"**

*[Our parents they already have something in their mind about what they want for us.] – Chardie B.*

The phrase "*our parents*," which acts as the subject of the sentence, is connected by a comma that acts as a conjunction to the following clause: "*They already have something in their minds*". The relative clause "*Kung ano yung gusto nila para sa atin*" translates to "what they want for us", and clarifies the phrase "something in their minds".

**"As much as we'd like to voice out, Hindi nila tini-take yon as a constructive criticism."**

*[As much as we'd like to voice out, they don't see it as constructive criticism.] -*

*Poca*

The sentence demonstrates an inter-sentential code-switching, where the shifting between languages happens between clauses or sentences. It is evident in the sentence where the first clause, "as much as we'd like to voice out," is in English and switches to the next clause, which was joined by a comma, "*hindi nila tini-take yon as a constructive criticism*" is Filipino with the English phrase "constructive criticism" that functions as a prepositional phrase that denotes feedback meant to improve something. The Filipino verb phrase "*tini-take*" is derived from the English word "take". "*tini*" is a prefix indicating a continuous action of taking.

**"Ang ginagawa nila, they kept on producing children without actually nurturing these children."**

*[What they did was they kept on producing children without actually nurturing these children.] – Poca*

The sentence starts with a Filipino phrase, "*ang ginagawa nila*," which translates to "what they are doing" and serves as the subject of the sentence. Whereas the following phrase, "they kept on producing children," is the predicate. On the other hand, the adverbial phrase "without actually nurturing these" modifies the verb phrase "kept on producing children", emphasizing the actual care among children.

**"Ito muna yung mabibigay ko ngayon kasi I'm still sorting sa job."**

*[This is all I can give for now because I'm still sorting out things with the job.] – Miss Deliciousness*

The verb "*mabibigay*", meaning "to give," is a future tense. However, the translation of the sentence is not the same as its actual translation. "To give" is an infinitive verb phrase indicating a purpose, whereas "can give" is a modal verb that indicates capability or possibility, which is used in the translation "this is all I 'can give' now" that explains a current limitation of giving or providing something. Moreover, the clause "I'm still sorting sa job"

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justifies the first clause, which was joined by the Filipino word “*kasi*”, a conjunction that means “*because*”. The use of the Filipino word “*sa*”, meaning “*the*,” between the English phrase “*I’m still sorting*” and the English word “*job*” acts as a preposition.

**“Kaya ngayon, since we are already providing something sa kanila, parang naiba na.”**

*[So now, since we’re already providing for them, it’s like things have changed.]*

– *Miss Deliciousness*

“*Kaya ngayon*,” meaning “*So now*”, acts as a conjunction. It connects to the previous context to the current situation, followed by an explanatory clause, “*since we are already providing something sa kanila*” which was introduced by another conjunction, “*since*,” and ends with the Filipino prepositional phrase “*sa kanila*” (“*for them*”). The ending phrase “*parang naiba na*” translates to “*it’s like things have change*” sets a calming tone that expresses a perceived change in the situation.

**“Parang pagkatapos kong mag social media, my attention span got really shorter”**

*[It seems like after I spend time on social media, my attention span got really shorter] – Aryn*

The phrase “*pagkatapos kong*” (“*after I*”) combines the preposition “*pagkatapos*” (“*after*”) and a possessive pronoun “*kong*” (“*I*”) which is a contracted form “*ko ng*” (“*my of*”) which makes the phrase complex. The word “*mag*” refers to the act of doing something. It implies “*to use*”, converting the noun “*social media*” into a verb form which makes the verb phrase “*mag social media*”, meaning “*spend time on social media*”.

**“Kung gusto mo talaga mamigay, that’s out of the goodness of your own heart”**

*[If you really want to give, that’s out of the goodness of your heart] - Aryn*

The conjunction “*kung*” (“*if*”) introduces the conditional clause “*gusto mo talaga mamigay*” (“*really want to give*”). The adverb “*talaga*” (“*really*”) gives emphasis to the intensity of the desire to give which is being motivated by the clause “*that’s out of the goodness of your heart*” conveying a sense of generosity or sincerity.

**“It is a way for them to kind of bring him down to their level na parang, okay, nag gold medal ka pero ganito ka naman”**

*[It is a way for them to kind of bring him down to their level, like, ‘okay, you won gold medal, but you’re still like this] - Inka*

The sentence starts with the clause “*It is a way for them to kind of bring him down to their level*” and ends with a phrase “*na parang*” (“*like*”), functions as a tag, introducing the direct quote “*‘okay, nag gold medal ka pero ganito ka naman*”. The noun phrase “*gold medal*” is combined to the prefix “*nag*” that acts as a marker, indicating a completed action which makes the noun phrase into a verb phrase “*nag gold medal*” (“*won a gold medal*”). The clause “*pero ganito ka naman*” (“*but you’re like this*”) sets a negative connotation dispising the idea of winning a gold medal.

**“Kasi yung utang na loob happens between like parent and child”**

*[Because the dept of gratitude happens between like parent and child] - Inka*

The sentence focuses on the idea of “*utang na loob*” (“*dept of gratitude*”) where it’s most likely to happen between parent-child relationship. The conjunction “*kasi*” (“*because*”) introduces the phrase “*utang na loob*” implying a sense of obligation. In this context, it talks about having the moral obligation to give back to the parents as a deep sense of gratitude for their sacrifices.

**“I focus on my own stuff, hindi ako masyado nag de-dwell sa buhay ng iba”**

*[I focus on my own stuff, I don’t dwell to much on the lives of others] - Anselmo*

Starting with the first clause “*I focus on my own stuff*” referring to the speaker’s personal matters. The verb phrase “*nag de-dwell*” combines the Filipino marker “*nag*” and the word “*dwell*” with a prefix “*de*”. It pertains to the act of spending a lot time thinking about things, particularly as highlighted in the phrase “*sa buhay ng iba*” (“*lives of others*”).

**“Whatever you said, hindi na yang ang pinapakinggan nila”**

*[Whatever you said, it’s not what they’re paying attention to] - Anselmo*

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The clause “*whatever you said*” sets the vagueness of the idea of what is being spoken. The following clause “*hindi na yan ang pinapakinggan nila*” which translates to “*it’s not what they’re paying attention to*” emphasizes the idea of disregarding the speaker’s words.

**“It’s deeply rooted within our culture na kasi”**

*[It’s deeply rooted within our culture, that’s why]*

– *Podcaster 7*

The phrase “*na kasi*” is added to the core statement “*it’s deeply rooted within our culture*”. The use of the phrase “*na kasi*” indicates an explanation or reason. It adds emphasis to the unspecified idea of the core statement.

**“Doesn’t mean naman na someone disagrees, ibig sabihin na mali na yon”**

*[Just because someone disagrees, doesn’t mean that it’s wrong]* – *Podcaster 19*

The word “*naman*” acts as a particle used to soften the tone negative statement “*doesn’t mean*”. The phrase “*ibig sabihin*”, meaning “*implies*” or “*means*”, highlights the subjective nature of disagreement. The phrase “*mali na yon*” translates to “*that it’s wrong*”, gives a contrasting tone which refers back to the disagreement.

### B. Symbolism

**“The most burat” - Adea**

In Filipino language, the word “*burat*” refers to the male’s private part or genital are. However, in this context, “*burat*” is used conveying a negative connotation that pertains to “*foolishness*” or “*stupidity*”.

**“Alam mo yung pagiging kanser ng Filipino?”**

*[You know how Filipinos can be so negative?]*

– *Maui Tang*

The word “*kanser/cancer*” is a serious life-threatening disease. However, it is used figuratively in this context which implies a negative behavior among Filipinos. It pertains to how Filipinos stir up a positive situation into a negative situation. The act of giving frustration; having something to say just to fill up their ego.

**“Edi wow nga e” – Maui Tang**

The word “*wow*” expresses a feeling of astonishment or admiration. In contrast, the term “*edi wow*” is a Tagalog expression that exhibits a way of being impressed at something sarcastically.

**“Ginagawang investment ang mga anak nila”**

*[Making their children as an investment]*

– *Podcaster 1*

In this context, “*investment*” is used where parents view their children as an asset. Parents expect that their children will be providing returns in the future and support them financially later in life as a way of giving back to their sacrifices.

**“That was close to home” – Podcaster 2**

The phrase is an idiomatic expression that implies resonance or relevance; It expresses a sense of connection.

**“Hindi ko naman sinasabing bukal sa kalooban ko lahat ng pinaggagawa ko”**

*[I’m not saying that everything I do is genuine]*

– *Podcaster 2*

The phrase “*bukal sa kalooban*” is an idiomatic expression that signifies purity and sincerity. It’s a genuine action or feeling of doing something driven by love or compassion. However, in this context, the speaker’s statement implies that the action is not genuine.

**“Will make you rags to riches”**

– *Podcaster 3*

The phrase “*rags to riches*” is a metaphorical expression which refers to change in fortune; from poverty to wealth. “*Rags*” symbolizes poverty, hardships, and struggle in life. While “*riches*” symbolizes wealth and success.

**“I love speaking my mind”**

– *Podcaster 3*

The statement implies a freedom of expression. It represents the idea of being true to oneself. In this context, the speaker shows authenticity of him being capable of showing or expressing himself as an individual.

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**“Since we already providing something, parang naiba, parang I’m from abroad na”**

*[Since we already providing something, seems like everything changed, it feels like I’m from abroad.] - Podcaster 5*

In the Philippine context, abroad or going abroad means to seek a better job that leads to Filipinos as OFW’s (Overseas Filipino Workers). However, in this context, the phrase “*I’m from abroad na*” refers back to the statement “*we are already providing something*”; the way people look at him/her changes as if he/she was from abroad.

### C. Unfiltered

**“Parang tang-ina! Ano ba gusto niyo?”**

*[Like fuck! What do you want?]*

**“Parang andami nating kaaway na matanda, potang-ina!”**

*[Motherfucker! It feels like we have a lot old enemies]*

**“So, kung gumagamit ka ng ‘edi-wow’, bobo ka gago!”**

*[So, if you use “edi-wow”, you’re stupid you moron] – Maui Tanø*

The use of the word “*tang-ina*” (fuck) and “*potang-ina*” (motherfucker) expresses an intense frustration or anger. It is an offensive curse word that adds a layer of aggression. The word “*gaga*” (moron) is a strong offensive insult that also shows aggression and making the nature of the statement derogatory. The word “*bobo*” (stupid) is not as strong as the other curse words; however, it still carries a negative connotation.

**“Bigla na lang mag-eexplode ta’s parang, what the fuck!”**

*[Suddenly it explodes then it feels like, what the fuck!]*

**“Shit! Ganyan ka kagalit sa’kin?”**

*[Shit! Are you that mad at me?] – Einj Chua*

While the use of the common English word and phrase “*shit*” and “*what the fuck*” aren’t as offensive as the Filipino curse words, it still has its negative connotation and may appear disrespectful in some context if use.

## III. Semantical Exploration of Gender Identity in Communication Style.

**Table 4: Ideational**

Negative Mindset	Family and Social Pressures	Mental Health Stigma
Crab Mentality	Meddling	Suppressed Emotions
Pride	Children as Investments	Ignoring Mental Health
Pessimism	Illegal Fixers	Body Shaming
Comparison	Lack of Discipline	Cancel Culture
Smart Shaming	Debt of Gratitude	Tardiness
Toxic Positivity	No support for arts	
Gossip		

### A. Traits

#### Crab Mentality

One of the universal characteristics shared by many people is crab mentality. It is a habit in which an individual feels envious of the accomplishments, advancements, and prosperity of another (Billote, et.al 36).

**“I think is yung ano crab mentality, na parang kailangan laging lamangan.”**

*[I think it’s related to crab mentality, like Filipinos think they have to overpower]*

**- Jan**

*It’s like when someone, when they get successful, other people feel jealous and they star to pull them down. – Podcaster 15*

*You know, this is when people just don’t want other people to succeed for some reason.*

**- Podcaster16**

**Ito iyong pinaka toxic na trait ng Filipino. Makikita rin natin to sa maraming aspecto sa mga filipino eh, sa pang araw-araw na bagay. Naghihilaan ang mga Filipino dahil sa crab mentality.**

*[This is the most toxic trait of Filipinos. We can also see this in a lot of aspects of us Filipinos’ daily lives. Filipinos are pulling each other down because of crab mentality.] - Podcaster 17*

A particular facet of the “crab mentality” problem that is frequently mentioned in connection with Filipino culture is encapsulated in Jan’s concept. But his notion that people “outweigh each other” implies a competitive mentality in which people feel pressured to outdo one another in order to establish their value. In the meantime, Podcasters 15, 16 and 17 all shared the same idea about crab mentality, which goes beyond merely bringing people down to keep them from succeeding. It also highlights the ongoing drive to be “better” than other people, and frequently resulting in unwholesome comparisons, jealousy, and insecurity.

### Pride

Being pride in oneself, or having one's passion cluster about the ego, is a central part of human nature (Scheff 399). Also, pride can signify arrogance, haughtiness, loftiness, or presumption (Dion 147).

**"A lot of older Filipino, ma pride sila. They will not admit to their mistakes. They'll say something unrelated to you, at itatapon nila sayo."** [*A lot of older Filipino, they are full of pride, they will not admit to their mistakes. They'll say something unrelated to the topic and lash out on you*] – Jan

**Kung may problem, parang tayo nag try mag talk back or nag try tayo mag explain, they expect us na tayo yung mag apologize, kahit sila yung naka sakit. Bakit hindi kayo ang mag sorry? Ma pride talaga.** [*Whenever we encounter a problem with them and we try to explain our side, they expect us to be the ones who should apologize. Even if they were actually the ones who did us wrong. Why shouldn't they apologize to us? They are really full of pride!*] – Einj Chua

Jan discusses the idea of pride in elderly Filipino society, which can be negative and lead to rejection of criticism, hiding mistakes, and opposition to change. Older Filipinos may choose a less direct approach by shifting the subject or lashing out in an unrelated manner. Meanwhile, Einj Chua shares her frustration with "Toxic Filipino Traits" and how pride can be a protective mechanism, but apologizing may make the people she mentions uncomfortable as it exposes their fragility or admits mistakes. Both speakers highlight the importance of understanding and addressing pride in elderly Filipino Society. That can be traced to Erick Erickson theory which they face the end of their lives with feelings of bitterness, depression, and despair as a result of their pridefulness.

### Pessimism

This pessimism about the world's possibilities has political implications. Those who do not anticipate things to improve in the first place are less likely to demand activities that will result in positive changes. The few optimists, on the other hand, will want to see the required changes to achieve the benefits they predict (Roser 4).

**"In general, ayoko ng, hindi talaga ako mahilig sa ano eh, alam mo yung pagiging cancer ng Filipino. Whether good news or bad news, especially sa line ng work ko, parang walang okay sa kanila, talagang sobrang negative lang nila. Sobrang positive ko na tao so hindi ko yun gusto"** [*In general, I really don't like that certain trait of Filipino where they're really negative. Especially in my line of work, they have negative views on certain things. I'm a positive person so I don't like that kind of trait/attitude.*] – Maui Tang

Maui Tang's idea of negativity in Filipinos suggests that it is a widespread and noteworthy feature of Filipino society or conduct. The phrase "in general" suggests that the speaker is addressing a group of people, but this can lead to stereotypes. Maui Tang uses the words "I really don't like" to express his personal opinion, capturing his emotions rather than objective truth. He also uses the term "that certain trait" to describe negativity as a particular quality, which can be seen as critical or contemptuous of a cultural feature. However, it is important to approach generalizations with caution, as they can reinforce unfavorable preconceptions and lead to misconceptions.

### Children as Investment

Children engage in certain types of tasks and meet responsibilities that are rooted in specific relationships and frameworks of moral beliefs, which create a sense of obligation toward them (Weisner 78).

**It also boils down, to how we respond from what is being expected from us, if we are talking about ginagawang investment ang mga anak, iyon na yun eh, iyon na yung ineexpect ng mga magulang natin from us. But tayo, na nagging investment, at ayaw natin yung mga nangyayari, ano ang gagawin natin? We actually have no choice. We can either maging kung ano yung ineexpect nila from us or we will change what is being nakasanayan. You can talk.** [*It also boils down to how we respond from what is being expected from us, if we are talking about children are being treated as investments, that's it, that's what our parents expect from us. But we, who have become an investment, and we don't like what's happening, what are we going to do? We actually have a choice, we can either become what they expect from us or we will change what has been the norm. You can talk!*] – Poca

**Minsan kasi ang problema, ginagawang investment ang mga anak nila, Yun yung nagging problema ng society, feeling ko, yung parents minsan masyado ng iniinstill sa bata na, Gawin mo to, ganyan, kasi pinag-aral kita.**

[*Sometimes the problem is that they treat their children as investments. That's the problem in society, I feel, that parents sometimes overly instill in their children, do this, do that, because I put you through school.*] – Steven Bansil

Poca's idea of parent-child interactions highlights the importance of viewing children as "investments" in a traditional approach. Parents desire to reap the rewards of their social, financial, or emotional investments in their children, leading to demands for achievement, compliance, or family responsibilities. This can cause stress and anxiety for children, who may feel pressured to meet their parents' expectations. Steven Bansil's assertion that some parents view their children as investments highlights the concern about parental expectations and societal constraints. High

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performance standards often linked to sacrifices, such as education, can lead to children feeling pressured to succeed in ways that align with their parents' wishes.

### Meddling

The term "meddling" has customarily carried with it strongly adverse sentiment, implying the unwelcome typically annoying attention that someone else is paying to one's affairs (Edgley and Brissett 2).

**Walang successful na tao na masyadong nakikialam sa buhay ng iba, if you want to be successful, you need to focus on your own staff.** *[There is no successful person who meddles too much in the lives of others, if you want to be successful, you need to focus on your own staff]*

– *Atty. Anselmo*

**Meron din sa mga kapit-bahay na chismosa. Gusto lang talaga mangialam sa buhay mo.** *[Those even come from your neighbors, who like to gossip. They just like to meddle in your life.] -Einj Chua*

**For example, nanay na pakialaemra, relatives na pakialamera, Maganda yung intentions nila pero hindi lang na execute ng maayos.** *[For example, mothers or relatives who like to meddle, they have good intentions, but they just weren't executed right.] - Jan*

Atty. Anselmo's idea suggests that successful individuals prioritize their own goals and obligations over others' personal matters. While Einj Chua's concept highlights the common feeling of uninvited intrusion and

judgment from community members, who may feel entitled to comment on others' lives, even if they are unsolicited. Moreover, Jan's idea acknowledges that many mothers and relatives want to help and show concern, but their methods may not be successful or detrimental. They may also violate limits by providing unwanted advice, making decisions on behalf of others, or pushing their views without understanding the potential impact on others.

### Suppressed Emotions

One reason for this frequent neglect is a lack of appreciation for the complex features involved in individual emotions, possibly due to the spell cast by the traditional distinction between reason and feeling, with its resulting tendency to simplify (Taylor 390).

**Hindi ka pinapayagan sumagot sa matatanda. Well, hindi ka pinapayagang makipagsalita ng bastos sa kanila. Pero sa personal, mas mabuti na makipag usap kayo para magkaintindihan kayo.** *[You're not allowed to talk back to the elders. Well, you're not allowed to speak rudely to them. But personally, it's better to communicate so that you'd understand each other]-Adea*

**Another toxic is yung pangangatwiran. May mga matatanda na the moment na hindi ka mag a-agree, like gusto ko lang eh share yung opinion ko, but for them against ka na sa kanila.** *[Another toxic trait is the reasoning. There are older people who, the moment you don't agree, like I just want to share my opinion, but for them, you're already against them] – Steven Bansil*

**As much as we would to voice out, hindi nila tinitake iyon as constructive criticism. They see that right away as "you're fighting back."** *[As much as we would voice out, they didn't take that as constructive criticism. They see that right away as "you're fighting back.] -Poca*

Adea highlights the conflict between honest communication and traditional respect for older adults. Traditional society values mutual understanding through communication, but it is essential to communicate for personal understanding. However, Steven Bansil highlights the common misconception that arguments are personal attacks, especially among older generations. This is often due to lack of perspectives and a distorted ego, which can make it challenging to embrace different perspectives. Lastly, Poca's idea emphasizes the importance of honest communication but also the challenge of reaching it due to misinterpretation of comments. The speaker emphasizes the need for honest communication and the need to respect the unique perspectives of older generations.

### Ignoring Mental Health

One reason for this frequent neglect is a lack of appreciation of the complex features involved in individual emotions, a lack due perhaps to the spell cast by the traditional distinction between reason on the one hand and feeling on the other, with its consequent tendency to simplify (Mesa and Lopez 390).

*Probably the attitude towards mental health that Filipinos tend to have. Well, I noticed, and also my personal experience. Sometimes, when you bring up something about mental health, like, for example, depression or anxiety, or even some more extreme cases. Filipinos tend to treat it as, it's either something that you should get over quickly like it's just an emotion. Or, on the opposite end, like you're a crazy person. So, it's like, "Why are you going to therapy? You're insane." -Podcaster 9*

Podcaster 9 shares the idea about the "Get over it" mentality among Filipinos, which often leads to the belief that mental health problems are temporary and should be resolved immediately. This mindset is usually rooted in ignorance about mental health and societal expectations of resilience. When discussing mental health issues, some people may be labeled as crazy, causing fear, embarrassment, and a reluctance to seek help. This stigma can also hinder open communication about a positive and supportive environment.

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### B. Practices

#### Smart Shaming

Smart shaming refers to the act of ridiculing someone who seems to be intelligent or more knowledgeable than others. In this situation, the person doing the shaming created negative emotions in their targets. Filipinos understand and perceive shame, known as "Hiya" in Filipino, as a component of a system that evaluates oneself and others. Consequently, shame influences actions, behaviors, and interactions with others and is connected to the concept of smart shaming (Biana 173).

*"There is smart shaming because they don't understand our dialogue. That's why it happens" – Atty. Anselmo*

**People who bring down others whenever they recite. For example, if somebody mentions more than the professor asked, they will give a very elaborate answer. In which the people seated around that person would say "Uy pabida naman to si ganito, pabida naman si ganyan." And it has to be fixed.** *[People who bring down others whenever they recite. For example, if somebody mentions more than the professor asked, they will give a very elaborate answer. In which the people seated around that person would say, "Hey, that person's such a show off." And it has to be fixed.] – Podcaster 18*

**Tatawagin kang pabibo if you're trying to excel.** *[They will call you "show-off" if you're trying to excel] – Jan*

Atty. Anselmo's idea focuses on the criticism and mockery experienced by individuals who display intelligence

or participate in sophisticated conversations. This intimidation can lead to defensive behavior, denigration, or discounting of better-informed individuals. Podcaster 18's idea addresses people who feel threatened by someone else's perceived "showing off" and view their behaviors unfavorably, even if they are trying to be helpful or contribute to the conversation. Lastly, Jan's idea aligns with Podcaster 18, but sometimes critics are uncomfortable with their skills or knowledge and feel threatened by the success or brilliance of others.

#### Comparison

According to social comparison theory, the propensity to judge oneself as superior to others and to compare oneself to others who are performing well are both associated with greater performance (Blanton et al. 420).

*"Theodore Roosevelt said one of my favorite quotes, "Comparison is a thief of joy". So, if you do your own thing, you will not get afflicted by the disease that is envy. When you think about it, right? Like if you are focused on whatever you need to do, and if you ignore other people" – Inka*

**Bakit kailangan nilang eh kompara yung kapanahunan nila, sa kapanahunan natin ngayon. Well, in fact, aside from people changing, things change. Yung noon, noon na yun. The reality before is different from the reality that we have now. Bakit kailangan eh kompara yung pinagdaanan niyo sa pinagdaanan namin?** *[Why do they need to compare their era with our era now? Well, in fact, aside from people changing, things change. Back then, that was then. The reality before is different from the reality that we have now. Why do you have to compare what you went through with what we went through?] – Chardie B.*

*For me, toxic culture is when our parents tend to compare their children to other children. They usually compare those people to those who are average people or those who are below average. – Podcaster 8*

Inka's idea emphasizes the importance of minimizing comparison and focusing on personal development rather than envying others' accomplishments. Chardie B's idea addresses the tendency of older people to idealize their youth, underestimating the challenges faced by younger generations. Moreover, Podcaster 8 shares the idea that comparison undermines a child's inherent worth and value. It encourages adolescents to develop self-confidence based on their abilities and achievements rather than seeking validation from external sources like parents' approval. However, constant comparison to others can cause guilt and embarrassment, leading to a competitive and hostile environment where children are pushed against each other instead of learning from one another. By focusing on personal growth and learning, we can overcome these challenges and

foster a more positive and supportive environment.

#### Illegal Fixers

Corruption is not just about isolated bribery incidents but also involves a network of middlemen, who are sometimes referred to as "fixers" in later literature. These middlemen use their informal connections and insider knowledge to help people get around bureaucratic obstacles and facilitate transactions that take place outside of official, legal channels (Susan 113).

*I think it's the practice of using fixers or getting connections with people who have power. And that forces a lot of people to spend unneeded money. Even though they're not legally supposed to. – Podcaster 14*

In his idea of this theme, Podcaster 14 shares the practice of "fixing" issues or getting favors through intermediaries or connections- often referred to as "fixers". The speaker explains a scenario in which people use their connections with influential people to accomplish tasks more quickly or circumvent formal procedures, even when such procedures

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are supposed to be impartial and open. Because it creates a system where access to services, permits, or opportunities isn't based on fairness or merit but instead on who you know or how much you can afford to pay, the speaker fears that this approach breeds inequality and unfairness.

### Lack of Discipline

According to (Ndamani 177), the study indicates that parents may contribute to a deficit of discipline in their children. Parents often transfer the responsibility of disciplining their kids to teachers, viewing their role in relation to discipline as separate from the school setting.

*I think a "Toxic Trait" Filipinos have is a lack of discipline, especially like in the small things. Like you know, just crossing the road, throwing trash. - Podcaster 6*

The 6<sup>th</sup> podcaster's idea concerns the apparent absence of discipline in minor, commonplace behaviors like trash and jaywalking. And this is frequently interpreted as a mirror image of a more significant social problem. According to the speaker, a lack of discipline is a powerfully toxic trait that suggests the conduct is damaging and has an adverse effect on society.

### Body Shaming

Body shaming refers to the act of conveying embarrassment regarding another person's body shape or size, which can lead to significant emotional distress, particularly during childhood. Body shaming is an important issue and has significant negative impacts on both the physical and mental well-being of an individual (Arumugam et.al 1068).

**In every family gathering, there's always this one adult saying "Uy tumaba ka na!" It increases your insecurities. It pries on everyone's insecurities. [In every family gathering, there's always this one adult saying, "Hey, you gained weight!" It increases your insecurities. It pries on everyone's insecurities]**

**-Podcaster 1**

**"Tas, Palagi kung may event, they say "Uy tumaba ka!" [Cause like all the time when there are events, they say, "Hey, you gained weight] -Podcaster 2**

**Yeah, sa family gatherings? Mahilig sila sa ganun, "Ay ang laki mo na." Hindi siya galing sa amin mga millennials or gen z. Galing siya sa mga oldies na mahilig silang "Oh Kailangan ikaw payat ka, kailangan ganito ka manamit, kailangan proper, kasi parang naka crop top ka" [Yeah, in family gatherings? They love saying "You've gotten so big already!" It's not from us who are Millennials of Gen Z. It's from the oldies who love to say "Oh you need to be slim; you have to dress in the proper way, cause it's like you're wearing crop top.] -Podcaster 3**

**Ganun na yung mga matatanda. Like, tignan mo tung babaeng to, nagsusuot ng bikini, pero ang taba-taba. Dapat mawala sa culture natin. Like body shaming. [Our grandparents, like, look at this girl, she's fat but wears swimsuit. That trait should be eliminated from our culture. Like body shaming.]**

**-Adea**

In the body shaming theme, Podcasters 1, 2, and 3 all express the same sentiment over the remarks made about them by an adult at every family gathering. These comments can be painful, as weight is a sensitive subject, and they can cause self-consciousness, inferiority, embarrassment, or insecurity. Adea believes that body shaming should be eradicated from our culture as it is an antiquated and damaging mindset. Disparaging remarks about appearance or weight are a form of judgment based on something difficult to alter. It can result in low self-esteem, anxiety, and despair, making people reluctant to engage in activities they enjoy. Everyone has the right to be comfortable and confident in their skin. Stopping body shaming and promoting an accepting and self-loving culture is crucial for promoting a more accepting and accepting society.

### C. Cultural Norms

#### Toxic Positivity

The adverse effects of toxic positivity extend beyond its harmful mental health consequences; it can also serve to perpetuate oppression by prompting individuals to overlook the oppression occurring around them and pushing them to "just be positive" (Upadhyay et al. 64).

*Making everything positive. Even if it's a negative situation already, yeah, sometimes we tend to look or think more positively, but we don't have any concrete steps or solutions for it anymore. - Podcaster 10*

**They put such a big weight on being positive. Parang, be positive, be positive, nalang, just stop being sad. Yung "be positive" movement/behavior, medyo toxic sa iyong mental health. [They put such a big weight on being a positive. Like, be positive, just be positive, stop being sad. The "Be Positive" movement/behavior is kind of toxic to your mental health.] - Jan**

This idea described in Podcaster 10 is a prevalent occurrence known as "toxic positivity." Sometimes, people tend to ignore the underlying problems and try to make circumstances seem better, even when they are fundamentally flawed. However, Jan believes that toxic optimism frequently entails downplaying or dismissing unpleasant feelings and events. Even when someone is dealing with significant difficulties, people may say things like "Be positive" or "Just be positive; just stop being sad." Although the goal of

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poisonous positivity may be to improve someone's mood, it frequently sidesteps dealing with the underlying problems. It might give people a false sense of hope and keep them from acting to improve or deal with their circumstances.

### Gossip

Gossip and rumors can be valuable tools for communication, social connection, and community cohesiveness, but they can pose disadvantages. Invasion of privacy, spreading of misleading information, and propagation of damaging stereotypes are all possible effects (Cuadra 15).

*For me, I feel like the most toxic Filipino trait is the Gossip culture here in the Philippines. I find it inappropriate or kind of rude to pry into other people's business and like share it with other people.*

**-Podcaster 12**

*For me, gossip is talking about people even though these things are not true.*

**-Podcaster 13**

Podcaster 12 is complaining about gossiping, a social activity that is prevalent in Filipino Society. According to the speaker, it is harmful to snoop about other people's personal life and then tell others about it. This behavior, which entails discussing people behind their backs without getting their permission and frequently in a way that could damage their reputation or personal life, makes the speaker feel disrespectful and intrusive. The speaker believes that this type of conduct is impolite since it betrays a disregard for the privacy of others. However, Podcaster 13's concept of gossip touches on the harm that results from disseminating untrue information or rumors about other people. The speaker emphasizes how harmful gossip can be, mainly when it contains inaccurate information. Lastly, the speaker believes it is improper to discuss individuals based on false or manufactured facts.

### Debt of Gratitude

Debt of gratitude extends beyond simple reciprocity and acts as a means for enhancing social ties. Nonetheless, its improper use can lead to emotional pressure on the recipient, frequently causing them to feel constrained by a heavy social obligation. It is crucial to teach the younger generation that the debt of gratitude must be based on goodwill and sincere care for others instead of being regarded merely as a social obligation that creates burdens (Casiño et al 322).

*"You give without the expectation of getting anything in return. If you really want to give, that's out of the goodness of your own" –Aryn*

*I want to say "utang na loob" or the concept of "Debt of gratitude". Cause when you do an act of kindness, or when you're trying to be kind to other people, doing things for them in the spirit of service, those people are expected to give back to them. It's like an exchange. But if you're truly genuine, and your intentions are clear, you wouldn't need anything in exchange, or you wouldn't want anything in return if you are doing those acts of kindness. -Podcaster 4*

*"Utang na loob" / Debt-of Gratitude. It's basically like when someone does you a favor.*

**-Podcaster 5**

**Kailangan mo pa magbigay ng marami, kasi pinalaki ka namin, hindi ka makakarating sa ganyang position ngayon kung hindi dahil saamin. [You need to give back more because we raised you. You wouldn't have reached that position now if it weren't for us.] – Miss Deliciousness**

Aryn's idea underlines the need for unassuming giving, which stems from a genuine desire to assist others without expecting anything in return. This approach promotes genuine relationships and starts a positive ripple effect across the planet. Podcaster 4 believes that giving without expecting anything in return can lead to a sense of obligation or debt, which can diminish the true character of goodwill and the genuineness of compassion. However, actual kindness is about giving without anything in return, promoting genuine relationships and starting a positive ripple effect. Podcaster 5 clarifies the concept of "Debt of Gratitude," which means feeling obliged to reimburse someone when they give you a favor, generating debt. Miss Deliciousness's idea suggests that success is directly related to the support and sacrifices made by their family, suggesting that successful individuals should "give back" to their family in some form, whether it's financial, emotional, or prioritizing their needs.

### No support for arts

The arts can have a foundational influence on personality development by presenting real alternative options of being. This is the most profound, pervasive, yet widely disregarded, potential worth of what can be learned from artists, and by no means solely in the formal education system (Best 80).

*For me, it's how they don't value the arts or even the music industry. And it's not easily accepted into society. – Podcaster 11*

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Podcaster 11's concept focuses on how some cultures or individuals frequently fail to treat the arts and music business appropriately. The first section is an expression of annoyance at the fact that the creative industries, music, and the arts are not accorded the same attention or significance as other disciplines like commerce, science, or technology. Additionally, the speaker's viewpoint emphasizes that the arts are not "easily accepted into society," which perhaps alludes to the difficulties that musicians and artists encounter in gaining genuine acceptance or understanding among the general public. There is frequently a gap, with society either undervaluing artists' contributions or failing to recognize their entire importance in the advancement of culture. Lastly, artists may find it difficult to blend in or be regarded seriously, particularly if their work pushes limits or questions social standards.

### Cancel Culture

The culture of cancellation has permeated digital culture, mainly targeting public people who defy flexible social standards. Cancel culture is a type of public shaming that began on social media to deprive someone of their customary clout or attention with the goal of spreading public conversation and making it less monopolized by those in positions of privilege (Velasco 1).

**For me, naman. Siguro iyong cancel culture. It doesn't mean naman na someone disagrees with your opinion ibig sabihin mali na iyon. Everybody has a different perspective naman sa mga bagay. So, what may be good to you may be bad to me, and what may be good to me may be bad to you. [For me, it's canceled culture. It doesn't easily mean that if someone disagrees with your opinion it's wrong already. Everybody has a different perspective on things anyway. So, what may be good to you may be bad to me.] – Podcaster 19**

Podcaster 19 critiques "cancel culture," which involves publicly shaming or boycotting individuals or organizations for disagreeing. He argues that modern culture tends to oversimplify complex issues and believes that everyone disagreeing with you is inherently wrong. The speaker emphasizes that disagreement is normal, and that what one person considers "good" or "right" may not be the same for another. He advocates for recognizing ambiguities and allowing opposing viewpoints to coexist without resorting to excluding or canceling someone simply because they disagree.

### Tardiness

Filipino time was likewise affected by the student's perception of punctuality- in instances where power was relatively equal, the ethical traits of the students became

evident. Consequently, Filipino time was recognized not merely as an issue of power dynamics but also as a reflection of personal character (Maliwanag 12).

**I think the most toxic Filipino trait is "Filipino Time." Usually, yung mga "Filipino time", lagi silang one hour late, kesa sa original na pinag-uusapan. Or two hours late, nasasayang na yung oras sa kahihintay sa kanila. [I think the most toxic Filipino trait is Filipino Time. Usually, those who do "Filipino Time" are 1 hour late to what you originally talked about, or two hours late, wherein your time gets wasted waiting for them.]**

– Podcaster 3

**Kasi madaming nagsasabi na parang "Be at this place at this time". And then they end up being there like an hour or two hours later. It's a personal problem in the beginning, and then it influences a lot of people also, so it became a cultural thing. [Cause a lot of people saying, "Be at this place at this time". And then they end up being there like an hour or two hours later. It's a personal problem in the beginning, and then it influences a lot of people also, so it became a culture thing.] -Podcaster 7**

Because some people may be an hour or more late for appointments, meetings, or activities, Podcaster 3 labeled "Filipino Time" as a Toxic Trait. Additionally, the notion that this is a "toxic trait" due to its detrimental qualities that damage people and relationships. It may be interpreted as disrespect for other's time and obligations, implying rudeness and carelessness. Persistent tardiness may also give the impression of unreliability, causing issues in personal and professional contexts. Podcaster 7 emphasized Filipino tardiness as a "culture thing," with the behavior becoming a pattern when repeated frequently enough. Others in their vicinity may notice and modify their conduct to conform to this pattern. This pattern is strengthened over time as social media becomes a shared knowledge of how time functions and a cultural norm. Both perspectives highlight the importance of understanding and addressing Filipino tardiness in order to maintain a positive and productive work environment.

## 5. Concluding Remarks

### 5.1 Concluding Remarks

The study seeks to analyze the communication patterns from different podcast hosts encompassing the associated tools, Phonology, Lexicogrammar, and Semantics. Whereas, the significance of these findings is the speech pattern of female and gay speakers is more expressive and dynamic, with vowel elongation, rising or playful intonation, and varying pacing for emphasis or engagement. In contrast,

the speech patterns of male and lesbian speakers are more controlled, structured, and deliberate, with falling intonation and slight variation in pacing and volume for clarity and authority. Furthermore, it shows that males, females, gays, and lesbians are capable of embedding code-switching in their conversational pattern, allowing them to express in a seamless and natural way, using code-switching to adapt to various social contexts, and emphasize or clarify complex ideas. Their use of symbolism provides a layer of meaning that evokes multiple emotions and interpretations. The male and female's use of unfiltered words suggests that these

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individuals are comfortable in intensely expressing themselves. Lastly, across gender, shared, different ideas were analyzed through semantical exploration of gender identity in communication style.

This study offers important insights into how people express themselves in various social circumstances by highlighting the significant influence of gender on language use and communication styles. However, the differences in communication between men, women, males, and homosexual people advance our knowledge of gendered communication and encourage inclusivity and awareness in a variety of contexts, including the media, the workplace, and education. Moreover, it emphasizes the different communication patterns of various genders for a better understanding of the variation. For future researchers, they can further explore more selected groups of individuals across gender, such as their socio-economic condition and educational background, to see if there is a communication pattern variation.

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