

JUXTAPOSING CONTEMPORARY GEN Z SLANG WITH PROSPERO COVAR'S BODY-AND-POT METAPHOR

MARVIN R. REYES

DEPARTMENT OF LANGUAGES AND LITERATURE

SAN BEDA UNIVERSITY

mrreyes@sanbeda.edu.ph

Language evolves, and language moves across generations. Though time may change, language will remain dynamic. The wording may change, but the significance and meaning remain constant. The current trend of Generation Z, or Gen Z, words may be considered the most used expressions coined in daily conversations and communications, not only on social media but also in daily conversations. Thus, Gen Z language has become part of formal and informal discourses. Interestingly, Gen Z language can be reflected in the conceptualization of Filipino identity and psyche based on the Body-Pot metaphor of Prospero Covar, a notable Filipino anthropologist and scholar. This study will examine the common ground between Gen Z language use and Prospero Covar's philosophy and how this becomes culturally, sociologically, and linguistically interesting and significant. The interconnections or juxtapositions of word usage may be considered a contributing aspect in establishing the philosophy of Covar's work as still relevant today.

Keywords: *Filipinolohiya, Gen Z, Slang Language, Body-Pot Metaphor, Prospero Covar*

Copyright:

Online: Asean Citation Index, DOAJ.
This work is licensed under the Creative
Common Attribution License © 2026.
Print: Philippine Copyright © September
2026 San Beda University

How to cite this article:

Reyes, M. (2026). Juxtaposing Contemporary
Gen Z Slang with Prospero Covar's Body-
And-Pot Metaphor. *Scientia - The International
Journal on the Liberal Arts*, 15(2), 40–51. <https://doi.org/10.57106/scientia.v15i2.224>

Dates:

Received: June 6, 2026
Revised: August 28, 2026
Accepted: September 10, 2026
Published(Online): Sept. 30, 2026

Read online



Scan this QR
code with your
smart phone or
mobile device to
read online



Prospero Covar's (PC) metaphor of the body/human body (*katawan*) and pot (*banga*) has a deep positioning in Filipino psychology and philosophy, particularly in efforts to articulate an indigenous epistemology grounded in lived experience. On one hand, Covar frames the human body as a culturally saturated *sisdlan*, which is a container of values, emotions, social relations, and remnants of the past. (Covar, 1998). On the other hand, the pot, which is conceptualized in this context as an urn, can be considered a literal household object and a symbolic structure that is meant to organize and systematize decor and other household ornaments. It contains, preserves, and transforms what is placed within it, much like culture itself. Ideally, the structure of the pot, which was described as the *Manunggul Jar*, has three meaningful segments: the outer (*labas*), the inner (*loob*), and the deeper (*lalim*) parts. The outer is the obvious composition of the pot that can be perceived by the senses. The outer has a visualization of the design, the length, the width, and the overall projection of a pot as an image. The cover of the pot, seen from the outside, is illustrated with a boatman gently rowing his boat, carrying another person (soul) on their way to the final resting place. The design associates the pot with an urn, symbolically equating it to death, which is the end of one's purpose. The idea emerges from the soul (*kaluluwa*), which is the deep (*lalim*) aspect of the pot.

The human body is just like a pot. It has the outer, inner, and deeper parts. Same with the human soul. The body is the container, like a pot. The soul rests there in its deepest part, along with budhi (understanding, mind, and consciousness) (trans) (Covar, 1998).

The pot can be fully seen in the illustration below:



Manunggul Jar from Ipuun Point, Palawan (Google Image)

Covar's perspective is that knowledge does not exist independently of the body. Understanding emerges through embodied practice, social interaction, and metaphorical reasoning rooted in daily living. The epistemological stance challenges Western dualism that separates mind and body, instead asserting that cognition, emotion, and social meaning are inseparable from the body (*katawan*). Covar's concept of *Filipinolohiya* is a notable step that emphasizes the context and idealism involved in achieving a national identity and Filipino persona (*kaakuhan*). *Filipinolohiya* is thus rooted in a worldview and committed to the development of Filipino civilization (*social identity*). (Salazar, 1998).

From this perspective, a direction emerges that may adopt a contemporary linguistic lens, including the language of Gen Z, which can be considered slang. This generation is surrounded by the rapid advancement of digital technology, social media, and mobile communication platforms, and unlike previous generations,



Gen Z has been immersed in a world where the internet is a fundamental part of daily life, shaping their interactions, values, habits, and notably their language (Marzona, Y. et al., 2025).

The use of slang as trivial or culturally impoverished is considered playful, ironic, or influenced by global competitiveness. In the local context, slang is embodied and may be connected to the aptness of a metaphor that may be equidistantly articulated to the Filipinolohiya concept of Covar's body-pot metaphor. The underlying and significant logic behind the consistency of its usage and communicability can be understood as a cultural production, in which Gen Z slang serves as the banga (pot), the pivot point through which meanings emerge and are negotiated, leading to the identification of different social realities.

The meaning of events around us and the natural world was symbolized on the walls of caves even in very early human cultures. Although other species communicate, they cannot speculate about others' intentions, while humans can convey their own and attribute them to others' behavior. These abilities form the foundations of human culture as informational and meaning systems that each generation passes on to the next. Language is a *universal hardwired attribute*, but all cultures have developed their own variances and means of expression. Examining the differences between languages helps us understand important components of cultural evolutionary history. Some communications are non-verbal, and cultures also impart meaning to variations in non-verbal behavior. (Krum, K., and Larsen, K., 2013.)

The use of juxtaposition as a frame for the chosen Gen Z slang words, in relation to Covar's body-and-pot metaphor, structured a more nationalistic cultural production and a more profound understanding of the evolutionary development of society, culture, and nationhood. This study reflects that, despite the influence of the current state of language and cultural acceptance, the body-pot metaphor can still be adapted and understood, potentially leading to a more realistic and acceptable reality regarding nationalistic transformation, changes, and awareness.

JUXTAPOSITION AS METHOD

The use of juxtaposition as a method deliberately combines the philosophical context of the body-pot metaphor with the linguistic significance of Gen Z words. Juxtaposition in general is an intentional placement of two objects of thought into a single field of attention, held there long enough for whatever is going to appear between them to appear. (Matta, 2026). Emphasizing Covar's cultural philosophy and cultural direction, the linguistic basis of Gen Z words may coincide with it, entrenching a more insightful and deeper usage. By means of juxtaposition, we can reflect on similarities and differences, thus leading to a linear philosophical mindset and generational linguistic dynamism.

From the linguistic perspective, slang is often characterized as non-standard, transitory, and socially marked, though it is a significant factor because it demonstrates a crucial role in identity construction, in-group solidarity, and the expression of stance (Eckert, 2000; Bucholtz, 2011).

Slang language is communicative, as it transcends a specific timeframe or epoch while



maintaining the flexibility to alter spelling or create an unusual term. Slang may serve as a bridge to understand not only the generational gap but also propositional content pragmatically or epistemologically. These meanings equate strongly with Covar's emphasis on relationality and embodied meaning.

In the cultural studies area, the body-pot metaphor is at the fulcrum of designating its subtle arrangement of influence in terms of power and cultural assessment. Occasionally, the language of the youth is a response to marginalization, surveillance, or generational tension, allowing people to carve out symbolic spaces of autonomy (Hall & Jefferson, 1976). In the Philippine context, Gen Z slang may be reconciled with local traditions and the globalized era, producing expressions that can be considered local, *glocal*, generational, and metropolitan. Juxtaposing these perspectives with Covar's metaphor leads to a deeper introspection: linguistic dynamism and innovation do not occur in a cultural vacuum. Whatever the composition of Gen Z linguistic wordings, whether based on the internet, accidental, or mass influence, some portions will ideally connect to Covar's metaphor, which is a bridge to establish a concrete sense of Filipino identity. This suggests that the *body* is the ultimate repository of enriching meaning and sense regardless of generation.

INTERSECTION OF GEN Z SLANG AND THE METAPHOR OF BODY-POT

There are ten chosen slangs/words that will be the subject of this study. They are randomly chosen based on how they are casually used on the internet, particularly on social media or in daily conversation, as influenced by current events or social developments. Most of these words were associated with body-pot metaphors,

thus emphasizing the human body spirit. In principle, Covar stated that the Filipino has a complex personhood associated with body parts contrasted in binary opposition (*in and out*). (Covar, 1998). In this respect, we can connect these ten randomly chosen words to the principle of the body-pot metaphor.

The chosen words are as follows:

Gen Z Slang	Meaning	Metaphor of Human Body
paldo	earning a big amount of money	pinalad
ka-chika/ Chika	a buddy or confidante that you always talk to or go along with	kaututang-dila
slay	to show off or boast	pinulbusan ang dibdib
gumimik	to go outside/partying	may nunal sa paa
deadma	nodding on someone	inirapan
omsim	that's the point	pagtaas ng binlalaki
delelu	delusional/unrealistic/dreaming	malayo ang tingin/ nakatulala/ nakapangalumbaba
cringe	scary	makatindig-balahibo
awit	it hurts	masakit sa puso
face card	beautiful face/pleasant face/personality	magandang mukha

Most of the words can be heard or used in the so-called Gen Z dictionary, which is TikTok. TikTok nowadays is considered their personal and social platform. It is their mechanism not only for presenting themselves through videos or live streams but also as their ultimate source of entertainment and information. Though the execution is informal, linguistic references shape meanings that people create, circulate, and understand. Unlike traditional dictionaries that formalize language retrospectively, TikTok enables the present-day situation to stretch into real-time meaning-making through repetition, which occurs via uploading, downloading, reposting, sharing as a story (points of view or mindset), commenting, or even just giving a simple like. These actions emerge through repeated usage, audiovisual and communal



agreement (Zulli & Zulli, 2022). By means of this kind of mechanism or systematized digital habit, Gen Z may encounter a certain situation, idea, or emotion that may be put into words, thus redefining terms and culturally specific expressions that imbue meaning through performance rather than explanation. The language used on TikTok is a product of a conceptualized habitual digital rhythm in which words are coined through tone, facial expression, gesture, and social situations. In a deep sense, TikTok is a digital playground, and a fountain of words may flow. This linguistic creativity tends to establish not only self-expression but also the sharing of similar cultural experiences (Sawe, 2025).

As Abidin (2021) notes, platform-based communication encourages vernacular creativity where users collectively negotiate meaning through trends, sounds, and remixing practices. Moreover, TikTok accelerates linguistic change by algorithmically amplifying popular expressions, allowing certain terms to quickly become part of Gen Z's everyday vocabulary (Kasye et al., 2021). At this level, TikTok and the meanings and words coined within it are products of the platform's role as a digital dictionary and exploratory source of ideas based on the perspective of the users themselves. In this way, the TikTok wordings selected for study reflect their linguistic significance and their communal, experiential, and cultural production. By serving as a space where language is learned, tested, and normalized through shared digital experience, TikTok effectively operates as Gen Z's dictionary, redefining how language authority and meaning are constructed in the digital age.

Covar's body-and-pot metaphor has a strong resonance that lingers in cognition and metaphorical perspective. Lakoff and Johnson (1980) argue that abstract concepts are structured

through bodily experience, a claim that aligns closely with Covar's insistence on embodiment as the foundation of knowledge. In totality, the entire pot as described by Covar represents the whole body, which serves as the repository of meaning and embodiment for statements that may lead to understanding emotions, relationships, judgments of physical sensations, and spatial orientation.

However, Covar's contribution extends beyond cognitive linguistics by situating embodiment within a specific cultural and historical context, whereas conceptual metaphor theory often aspires to universality; Covar emphasizes particularity. The Filipino body is shaped by shared communal values, colonialism, and everyday practices, all of which inform how metaphors are generated and interpreted.

This distinction is crucial for analyzing the selected Gen Z slang, as some of the chosen words may seem culturalistic, but they still foreground Covar's framework, which is rooted in the Filipino sense and psyche.

ANALYSIS OF THE SELECTED GEN Z SLANGS

The first term is *paldo*, which means earning or having a large amount of money or delivering huge success and luck. It parallels the idea that a person's fate embodies fortune, whether through their efforts or through fate that nourishes their wealth. In Filipino cultural logic, luck and success may adhere to a person's attitude when circumstances are favorable. A *pinalad* individual carries fortune in their *katawan*, visible in their comportment and social interactions. *Paldo* may be linked to the path in your hand, which reflects how you work for it. It is linked to the ancient belief in how your hand works.



Kapalaran is a twin term of *guhít ng palad*. It is also derived from *palad* and refers to one's fate, destiny, or fortune. Filipinos believe that everyone is assigned a role to play in life. This is your destiny or fate. You can be born poor or rich. You can be physically deformed from birth. You can be dark-skinned or blessed with a fair complexion. Whatever, this is your *kapalaran*. (Tayag, 2023)

Filipino cultural beliefs about luck (*whether good, suwerte, or bad, malas*) are embedded in social life and practices, such as the lottery, one-time big-time practices, and major life events like promotions, salary increases, or receiving cash gifts or expensive items. Filipinos view luck not as a chance but as clinging to hope, faith in fate, and unforeseen prosperity or misfortune, which are all results of uncertain circumstances.

Clacio and Estabaya (2024) found that beliefs in luck and misfortune are significant in Filipino psychology, affecting motivations and actions, especially in lottery participation, where *suwerte* serves as a form of aspiration and coping mechanism in the face of poverty and uncertainty. This illustrates that the concepts of luck in hand or in fate are both cultural expressions of psychosocial hope and risk.

Secondly, the expression “*ka-chika*” or “*chika*,” which refers to a confidante or close conversational partner, resonates with *kaututang-dila* (two or more intimate friends who have familiar connectedness and have the same mindset toward anything or something). In Filipino culture, interpersonal relationships are often characterized by deep relational bonds that go beyond casual acquaintance. The cultural significance of *kaututang-dila* can be better understood within the larger framework that emphasizes relational friendship (Tagalog Dictionary, n.d.). *kaututang-dila* <https://tagalog.pinoydictionary.com/word/kaututang-dila/>. *Kapwa* is a core Filipino psychological concept that describes the inseparability of self and

others, where another person is viewed not as a detached *other* but as part of the self's extended social circle. Socialization amongst Gen Z is casual, fluid, and dynamic. Whoever they meet, even for a short period, becomes their confidante and creates a community with them. Bodily coordination is emphasized and comes into contact with the intimacy of the psyche. Speech is localized in the mouth, rendering intimacy as a bodily act. Trust is measured by who is granted access to one's tongue, reinforcing the idea that social bonds are forged through embodied communication. In Gen Z usage, *chika* extends this intimacy into digital and casual contexts, yet metaphorical grounding remains unchanged.

Thirdly, the term *slay*, which is used to denote excellence or confident self-presentation, parallels “*pinulbusan ang dibdib*.” Pride and confidence are situated in the *dibdib*, which is historically associated with courage and emotional strength. These words are more on display positioning particularly in social media, where concrete visualization becomes central. Such expressions may embody confidence as described in a metaphorical sense. In contemporary Filipino youth culture, it functions much like saying *you are excellent at that* or *you are very stylish*, which in Filipino conversational contexts signals positive evaluation and encouragement within peer groups (Smart Parenting Philippines, 2025). This linguistic innovation is a pattern of how Filipino youth use social media, particularly TikTok, as an expression of generative meanings and playful customization of social media. *Slay* may be considered an old English word, but in this generation's perspective, *slay* is a product of self-expression on social media. On TikTok, Filipino youth use slang to signal their membership in the digital community and express their cultural identities. (Sawe, 2025) The construction of digital identity may not be native in nature, but it shares a local discourse to build acceptance



and verification of oneself, which is on the same principle as the body, as expressed by the metaphor of Covar.

Fourthly, *gumimik* or *palagimik*, which can also be categorically acknowledged as 90s slang, is still in the upbeat for this generation's language. Its inclusion in the 2015 Oxford Dictionary list is a technical and final manifestation that the word is already accepted formally. Because of its effective usage, it is still part of the kaleidoscopic Gen Z words. Gumimik, which means to go out or hang out in social leisure, aligns with *may nunal sa paa* (in other words, it may also be considered as that *nunal* or mole that signifies the reason why the person always wants to go out, depending on his or her preference). There is a sense of movement and restlessness as attested, but his or her feet thus suggest an urge for mobility. Covar's metaphor highlights how desire and inclination are experienced bodily rather than abstractly. Gen Z's use of gimik or gumimik indicates the level of lifestyle while maintaining the coordination of the body and how it moves.

A resistance movement is an aggressive or non-aggressive resistance to the beliefs, values, and practices of the dominant society. A reformative movement is a relatively conscious attempt, aggressive or non-aggressive, on the part of a subordinated group to obtain personal and social integration through a selected rejection, modification, and synthesis of both traditional and alien cultural components. (Covar, 1973).

Fifth is *deadma*, which, just like the word "gimik," is also considered 90s slang and may be categorically recognized as gay language. Its resurrection can be seen from many angles and meanings, but ideally it is a combination of ignoring, smearing, and head nodding that signals disagreement or a lack of full acceptance of a situation or reality. Others may raise their eyebrows as a facial signal in response to a

disagreement, indicating that they do not support the opposing view. The bodily expression is significant in this context, as it conveys motions and actions. Occasionally, it denotes the Filipino form of smearing, or *inirapan*, which is defined as superlatively not in agreement. This metaphor underscores how social relations are negotiated through subtle gestures. Through this complex interaction, a lexical term appears and tends to reflect an embodiment.

The sixth term is "*omsim*," which expresses an affirmation or agreement. Categorically, it may also connote the idea of saying *on-point*. Through gesture, some may lift a finger (either the thumb or the pointing finger) to emphasize a strong *standpoint*. Consent and validation are enacted through gesture, reinforcing Covar's emphasis on performative embodiment. In the digital emphasis, fingers, which are symbolic figures, can be translated through emojis or icons that consistently express different meanings, interpretations, and expressions.

Semiotic influences operate in this context, as thumbing is a small movement that indicates you agree on purpose, thus extending the agreement on point. Omsim is a product of *tadbalik* or *baliktad* or reverting words, in conveying an expression. It may also sound like 80s wording, but since there are factors that affect Gen Z culture, sometimes looking backward, *tadbalik* wordings have become acceptable. Omsim may also connote casual conversations among younger Filipinos as a quick way to show conviction or agreement (Republic Asia Magazine). Indeed, the easiest way to use body language to convey an agreed idea is to use hand gestures, particularly with the fingers. By context and culture, Filipinos love using shortcuts, especially when it comes to message relaying. Omsim, aside from the revert form, is a quick expression and hand gesture that easily and lightly acknowledges one's



approval. Omsim is a strong manifestation of the embodiment that connects current language slang with human body parts.

The seventh term is *delulu*. The term “delulu” is derived from the word “delusional,” which carries a psychological connotation. In a profound way of sensing psychological issues, delusional is a state that can define the ongoing status of the mind that thinks of something that does not exactly exist. For others, delusional may be categorized as an illness, but somehow it can be considered as something *you are daydreaming*. In Filipino cultural expression, daydreaming, or *nangangarap ng gising* is putting the state of mind into something that cannot be actualized; therefore, you are digging into the sense of staring at something that is so deep. In Gen Z language, delulu denotes delusion or unrealistic dreaming that corresponds to the metaphor *malayo ang tingin* (staring too far, as thinking intensely) or *nakapangalumbaba* (sitting with your chin resting on your palm). Psychological detachment is rendered visible through bodily orientation. The gaze becomes a marker of cognitive distance, illustrating how internal states are externalized through the body. The gesture reflects that Filipinos are expressive and artistic, and they release their feelings or emotions as best they can. Delulu may also pertain to the idea of fantasizing about something that is not suited.

The eighth term is *cringe*. This word has been considered part of formal English conversation ever since. Cringe, synonymous with “shudder,” “shake,” “flush,” or “blush,” is defined as something strange and therefore not acceptable. In the Gen Z slang context, it is associated with fear or discomfort, or something that is scary. In the Filipino worldview, anything that is scary has a bodily effect called *makatindig-balahibo*, which means your body hair stands up due to the chilling effect. Fear, as dictated by the brain,

is inscribed on the skin, rendering emotion as a physiological response. The direct mapping of affect onto the body exemplifies Covar’s claim that the body is the primary site of knowing.

The body is grounded in lived and embodied experience rather than purely abstract cognition. It is clearly embedded in culture and history, serving as a medium through which meaning and values are produced. Filipino ways of knowing are therefore experiential and situated, shaped by everyday practices and communal life rather than detached intellectual reasoning (Covar, 1998).

This embodied mode of knowing is closely associated with the local philosophy of *loob*, *kapwa*, and *damdamin* that emphasizes shared social experiences.

Enriquez (1992) explains that Filipino psychology assumes that understanding arises from felt and relational interaction where the body and emotions play a central role in cognition. In this sense, the body knows before conscious reflection, and learning happens through participation and engagement rather than abstraction. Furthermore, Covar’s emphasis on embodied knowledge supports the broader framework of *Pantayong Pananaw*, which asserts that knowledge should arise from within the cultural experience of Filipinos themselves (Salazar, 1991). By recognizing the body as the primary site of knowing, Covar contributes to the decolonization of knowledge, affirming indigenous epistemologies that validate embodied, holistic, and culturally grounded ways of understanding. Cringe may be an effect of something that tells the body to react; thus, a knowledgeable interaction takes place.

The ninth term is *awit*. In the context of linguistic translation, “awit” is a Filipino direct translation for “a song.” However, slang is a product of playful emphasis on words, wordings, spellings, or their usage. Awit is taken from a short expression of



Aw which means *Ouch* (an English term that tells you that you are getting hurt). Therefore, *awit* in this context is an expression of saying that you are getting hurt. It is an expression of emotional pain or disappointment that resonates with the body language *masakit sa puso* (it is painful to know, to feel, not in a literal context, as the heart is hurting/painful/attacks that define an illness or sickly condition). Emotional suffering is localized in the heart. Physiologically, it is the brain that tells you that you are getting hurt; in the Filipino context, hurting is closely associated with the heart. This reinforces the Filipino tendency to express emotional distress through physical symptoms, which is an effective and communicative experience. Despite its playful tone, *Awit* retains this deep-seated metaphor of embodied hurt.

Finally, the last term is the face *card*. This word is used in the context of its nature, having been coined due to the current popularity of TikTok and other forms of social media such as X and Reddit. A face card is simple to understand, as it defines what is pleasing and acceptable in beauty.

In the philosophical sense, the standardization of beauty is pleasing physically and personally. The face is the ultimate core for assessing standard beauty, physically speaking. Beauty connotes value, thus describing the person as someone with *magandang mukha* (appealing/pleasing face). The face is a legitimate social symbol for acceptance, recognition, desirability, and communicative interaction. In this regard, the metaphorical sense is that the body is a symbol and at the same time a source of social appeal. The face is the ultimate sense of one's communicative function in society. It is through the face that we relay a message that is more appreciative and functional.

PRAGMATICS, PERFORMANCE, AND THE DIGITAL SOCIAL BODY

The chosen Gen Z slang/words may explain how the body and its parts act as a social fulcrum. Slang terms, as discussed, are contextualized based on their intonation, connotation, and bodily mobility even in text-based communication. This aligns with Covar's view that meaning is relational and situational. It arises from social interaction and specific cultural contexts (Covar, 1998). Meanings are produced through interactions with individuals who have the same historicity, values, and ways of communicating. In this sense, understanding is always embedded in relation (*ugnayan*) and situation (*kalagayan*), making meaning inseparable from the social world in which it is expressed. Covar emphasizes that Filipino meanings emerge through interaction with others (*kapwa*), where the self is defined not in isolation but in relation to the community.

Words and gestures depend on how interaction takes place with one another. There is a specific cultural and historical context that argues that the notion and effectiveness of connection and communication are based on time, place, and commonality of experience. Any gesture or practice expressed in words may have profound meaning, but it does not change or remove its context and usage. The situational nature of meaning underscores the limitations of universal or context-free interpretations, particularly those imposed by Western influences. He also situates the relational and situational view of meanings in alignment with the broader framework of *Pantayong Pananaw*, which insists that knowledge and meaning must be generated from within a shared cultural discourse rather than from an external observer's standpoint (Salazar, 1991). Meaning can be understood only if it is through the same cultural lens or common



ground. The connection between the relational and situational aspects contributes to the decolonization of knowledge and understanding. It validates old Filipino ways of meaning-making that focus on social interaction, thus making them more pragmatic than a generic abstract context.

Digital platforms complicate embodiment due to their advanced technological capabilities, yet they intensify symbolic presence. All abstract symbolisms, like emojis, memes, and, of course, slang terms, benefit from physical absence by invoking shared embodied experiences. It is in this case that Gen Z slang, particularly the Gen Z-chosen words, is nothing but a linguistic strategy for re-embodiment. These expressions reflect the humor, creativity, and evolving cultural dynamics of Filipino youth. The blending of traditional Filipino language elements with modern internet-inspired expressions demonstrates a dynamic linguistic adaptation to digital environments. (Sawe, 2025).

CULTURAL AND SOCIOLOGICAL IMPLICATIONS: THE CONTINUITY OF THE METAPHOR IN THE DIGITALIZATION OF SELF

The convergence of Gen Z slang, particularly those ten chosen words as mentioned above, and Covar's metaphor reflects the strong continuity of the Filipino psyche and philosophy amid the TikTok era. It is a testament that indeed youth language, particularly that of Gen Zs, still replicates the cultural sense and sensibility. Filipino epistemology emphasizes relational and communal ways of knowing where knowledge is shaped through shared experience (*karanasan*), empathy (*pakikipagkapwa-tao*), and collective validation rather than purely individual reasoning (Enriquez, 1992). The quest for the truth is often established through social interaction

and mutual understanding, highlighting the importance of context, relationships, and cultural values in meaning-making. The path to attaining the epistemological level can be traced in Gen Z language use, particularly through the internet, specifically the platform TikTok. Just like the word *omsim*, it functions not merely as a casual affirmation but as a social marker of agreement and shared truth within a peer group. For Filipino youth, TikTok has become a digital playground where they can experiment with language, blending traditional Filipino words with modern, internet-inspired expression. (Sawe, 2025) By using such expressions, Gen Z speakers reinforce social validation and intimacy, aligning with the Filipino psyche that focuses on consensual and communal understanding. Contemporary Gen Z language can be foreseen as a modern extension of traditional Filipino ways of thinking that adapts to the digital adjustment and generational differences. Gen Z slang demonstrates how cultural logic can still be aligned with the new conditions while retaining the principles on hold. Sociologically and linguistically, Gen Z slang reflects the appreciation of the youth and their identity within globalization, economic challenges, and digital surveillance by anchoring new experiences in familiar body metaphors. Young Filipinos maintain cultural blending while asserting generational differences. Slang becomes a reference that allows the youth to emphasize belongingness and difference at the same time.

FROM POT TO PLATFORM

Juxtaposing contemporary Gen Z slang with Prospero Covar's body-pot metaphor implies that the Filipino psyche remains deeply embodied even as its expressions evolve based on the influence of the modernity of the digital landscape. Gen Z slang serves as the modern



banga, a receptacle through which meanings are kept, transformed, and used in digital spaces. Rather than signaling an epistemic rupture, these linguistic innovations attest to the resilience, adaptability, and continued relevance and adaptability of Filipino cultural epistemology. Indeed, Prospero Covar's philosophy testifies to the adaptability and stability of Filipino expressions through language. Although the wording has changed, its usage and its cultural, sociological, and epistemological significance remain coherent and flexible, perhaps from this generation to the next. The flexibility of Gen Z language reflects Filipino epistemology's adaptive and relational nature of knowing as an ultimate means to better understand the very Filipino concept of establishing identity and self-worth.

The pot is a concrete instrument that defines its stillness not only as a container for everyday use but also as a permanent shield of the ashes from the body until the end. The pot instrumentalizes the direction of describing a typical and simple concept of thought, understanding, and adjusting not only in terms of knowledge and senses but also in what goes beyond consciousness. Prospero Covar's metaphor is a modest way to understand the deep meaning of comprehending Filipino ideas and ideals. It is an enormous way of stating how beautiful Filipino epistemological prowess is and how flexible it is, passing from generation to generation. Gen Z slang is fluid and subjective and encompasses technology and the naivety of life. It so happens that because of the construction of some Gen Z words and expressions, Covar's body-pot metaphors have been justified and established. Each Filipino body part signifies a common concern that emphasizes meaning. That meaning extends even to current youth language, which can be understood as Gen Z language. This language, though a product of the creative worldview of the youth or the influence

of technology through social media, can be considered fluid and dynamic, as it tends to expound its enormous meaning from the time it was coined (current context) and even way back before (tracing Covar's referential concept of the metaphor).

The ten chosen words that have been subject to scrutiny embody the connection or the juxtaposition from the two opposite directions. One can somehow be considered indigent in context, while the other is situated within the magnanimity of the Gen Z world. However, Covar's explanation of Filipino epistemology enables us to expand our understanding of how the body-pot context can still be applied and manifested in contemporary times. This evidence is a clear indication that Covar's metaphor has a strong foundation, enabling a strong Filipino identification of its psyche. The pot is a grounded manifestation, suggesting that there is an explanation beyond each mysterious segment of it, which is deeply rooted in Filipino anthropology, history, and culture. Gen Z slang languages are examples that demonstrate the continuity of Covar's ultimate thought and authority in Filipino anthropology, culture, psychology, and linguistics. The two juxtaposed aspects notably indicate that indigenous thought can still be illustrated in the internet and social media turns. The analysis of Gen Z language and Covar's thought reveals a value. The body is indeed a temple of knowledge that understands each situation, perhaps not only in a local sense but also through a universal means. Filipino identification is colorful because of its association with the pot, so it is easy to understand how slang and Gen Z language are used. These languages entail communicative approaches to know and understand that, indeed, in this generation, bodily expression can define a lot of wisdom and knowledge.



REFERENCES

- Abidin, C. (2021). Mapping Internet celebrity on Tiktok: exploring attention economies and visibility labours. *Cultural Science Journal*, 12(1), 77-103. <https://dou.org/10.5334/csci.140>.
- Androoutsopoulos, J. (2014). Computer-mediated communication and linguistic landscapes. *Language & Communication*, 40, 1-5. <httpS://doi.org/10.1016/j.langcom.2014.02.002>.
- Boyd, d. (2014). *It's Complicated: The Social Lives of Networked Teens*. Yale University Press.
- Buchholtz, M. (2011). *White Kids: Language, race and Styles of Youth Identity*: Cambridge University Press.
- Bulloch, H. (2023). Magic, luck and permeable personhood in the Philippines. *Journal of Southeast Asian Studies*. <https://doi.org/10.1080/1683478X.2023.2221147>.
- Clacio, A.C. & Estabaya, M.T. (2024). Pananalig sa Papel ng Suwerte at Malas: Ang Ligaya ng Lotto sa Pag-asa ng mga Pilipino. *International Journal of Multidisciplinary Educational Research and Innovation*, 2(1), 44-62. <https://doi.org/10.5281/zenodo.8325388>.
- Covar, P.R. (1973). Vol. 21, No. 3/4, NATIONAL CONVENTION '73: Papers from the Philippine Sociological Society's National Convention 1973 (July–October 1973), pp. 283-287.
- Covar, P.R. (1998). *The Filipino as a Global Village*. University of the Philippines Press.
- Covar, P.R. (1998). "Kalamang Bayang Dalumat ng Pagkataong Pilipino." Sa kanyang
- Larangan: Seminal Essays on Philippine Culture. Maynila: NCCA. mp. 9-19.
- Eckert, P. (2000). *Linguistic Variation as Social Practice*. Blackwell.
- Eckert, P. (2012). Three Waves of Variation Study. The Emergence of Meaning in the Study of Sociolinguistic Variation. *Annual Review of Anthropology*, 41, 87-100. <https://doi.org/10.1146/annurev-anthro-092611-145828>.
- Hall, S. & Jefferson, T. (1976). *Resistance Through Rituals*. Hutchinson.
- Herring, S.C. (2013). Discourse in Web 2.0: Familiar, Reconfigured and Emergent in D. Tannen & A.M. Trester (eds.), *Discourse 2.0* (pp1-25). Georgetown University Press.
- Jenkins, H., Ito, M., & Boyd, D. (2016). *Participatory Culture in a Networked Era*. Polity Press.
- Kaye, D.B. V., Chen, X., & Zeng, J. (2021). The Co-Evolution of Two Chinese mobile Short Video apps: Parallel platformization of Douyin and Tiktok. *Mobile Media & Communication*, 9(2), 229-253. <https://doi.org/10.1177/2050157920952120>.
- Krumov, K & Larsen, K. (2013). "The Evolution of Language and Socio-Culture", *Cross-Cultural Psychology: Why Culture Matters*, <https://doi.org/10.1108/978-1-62396-318-720251006>.
- Lakoff, G. & Johnson, M. (1980). *Metaphors We Live By*. University of Chicago Press.
- Marzona, Y. Language Change in the Communication of Generation Z. (2025). *Jurnal Ilmiah Langue and Parole*, 8(2), 153-161. <https://doi.org/10.36057/jilp.v8i2.734>
- Matta, D. (Daoud) . (2026). Juxtaposition as a Deliberate Cognitive Method: The Value of Putting Things Together. *Zenodo*. <https://doi.org/10.5281/zenodo.21977249>.
- Pernnycook, A. (2017). *The Cultural Politics of English as an International Language*: Routledge.
- Republic Asia Media (2023). *New Filipino and the Gen Z Slangs*. Republic Asia Media. <https://republicasiamedia.com/generation/new-filipino-and-the-gen-z-slangs/>.
- Salazar, Z.A. (1991). *Ang pantayong pananaw Bilang Diskursong Pangkabihasnan*. Palimbagan ng Lahi.
- Salazar, Z.A. (1998). "Philippine Studies" and "Pilipinolohiya" Past, Present and Future of Two Heuristic Views in the Study of the Philippines. In *Malayan Connection; Ang Pilipinas sa Diwang Malayo*. Quezon City: Palimbagan ng Lahi.
- Sawe, M. (2025). Digital Identity and Linguistic Play: A Study of Filipino Tiktok Slang among Generation Z. in *International Journal of Research and Innovation in Social Science (IJRISS)* ISSN No. 2454-6186 | DOI: 10.47772/IJRISS | Volume IX Issue II February 2025
- Smart Parenting Philippines. (2025 January 17). Gen Z, Gen Alpha Slang Words: A Parent's Ultimate Guide. <https://www.smartparenting.com.ph/parenting/big-kids/gen-z-gen-alpha-slang-words-guide-a5076-20250117-lfrm>
- Tagliamonte, S. (2016). *Tenn Talk: The Language of Adolescents*. Cambridge University Press.
- Tagalog Dictionary. (n.d). *Kaututang-Dila* <https://tagalog.pinoydictionary.com/word/kaututang-dila>
- Tayag, N. (2023). In. *The Palm of Our Hand*. In *Dateline Ibalon*, <https://dateline-ibalon.com/2023/05/in-the-palm-of-our-hand-nick-tayag/>
- Zulli, D. & Zulli, D. J. (2022). Extending the Internet Meme: Conceptualizing Technological Mimesis and Imitation Publics on Tiktok. *New Media & society*, 24(8), 1872-1892. <https://doi.org/10.1177/1461444820983603>

