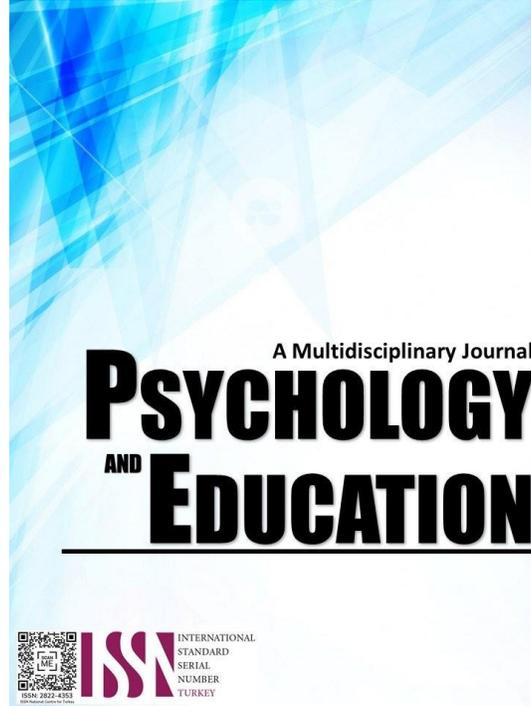


# **SPILL THE TEA: A CONVERSATION ANALYSIS OF THE OGIE DIAZ SHOWBIZ UPDATE TALK SHOW**



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## Spill the Tea: A Conversation Analysis of the Ogie Diaz Showbiz Update Talk Show

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### Abstract

This study examined the communication strategies employed in the Ogie Diaz Showbiz Update talk show, focusing on their role in shaping conversational dynamics and audience engagement. Using conversation analysis, 30 widely viewed episodes were analyzed to identify key strategies such as turn-taking, topic nomination, interruptions, repair mechanisms, and politeness strategies. The study aimed to determine how these strategies influenced the flow of discourse and contributed to the overall coherence of conversations within the talk show format. Findings revealed that the host, Ogie Diaz, skillfully utilized humor, repetition, and direct audience engagement to sustain fluid discussions. His approach helped maintain viewer interest and guided interactions effectively. Meanwhile, the guests employed elaboration, clarification techniques, and politeness strategies to navigate exchanges, ensuring smooth and cooperative dialogue. The study also observed that interruptions and overlaps introduced spontaneity into conversations, but excessive use sometimes led to disruptions and conversational breakdowns. Repair mechanisms, such as rephrasing and self-correction, played a crucial role in maintaining clarity, managing misunderstandings, and reinforcing the credibility of statements. Additionally, strategic pauses and silence were used to highlight important points, regulate the pacing of discussions, and create dramatic effects for the audience. This research emphasizes the significance of effective communication strategies in media discourse, particularly in Philippine talk shows. The findings provide valuable insights for educators, media practitioners, and students in improving communication skills, enriching critical engagement with media, and understanding the dynamics of structured dialogue in public conversations. Ultimately, this study contributes to the broader discourse on conversational strategies and their impact on audience perception.

**Keywords:** *communication strategies, conversation analysis, media discourse, politeness strategies, turn-taking, Philippine talk shows*

### Introduction

Talk shows worldwide utilize various communication strategies to shape conversational dynamics, achieving both positive and negative outcomes. The interaction between hosts and guests hinges on carefully employed communication strategies to ensure the cohesion of ideas and maintain politeness. When used effectively, these strategies promote engagement, enhance understanding, and stimulate meaningful and captivating discussions. However, their overuse can sometimes result in miscommunication or perceived impoliteness. For instance, monopolizing conversations, frequent interruptions, or veering off-topic may disrupt the flow of discourse, eventually affecting the clarity and reception of information. While communication strategies can facilitate smooth and dynamic exchanges, balancing their application is vital to maintaining harmony and ensuring productive conversations in talk shows.

Communication strategies, such as interruptions and turn-taking, play a dual role in shaping conversational dynamics, balancing between nurturing engagement and causing disruption. McLean (2024), through an analysis of American discussion shows, demonstrated that interruptions and overlaps were pivotal for sustaining viewer interest and creating dynamic conversations. By examining talk show transcripts, McLean observed that these strategies, when applied moderately, added spontaneity and energy to interactions. However, the study also found that excessive interruptions led to miscommunication and frustration, as speakers felt their ideas were not adequately valued. Similarly, in Belgium, Vranjem (2021) found that turn-taking mechanisms in psychotherapy encouraged cooperation but noted that overlapping talk often disrupted patient narratives. Hellman (2021), in her study on higher education seminars in Sweden, also revealed that structured turn-taking reinforced power asymmetry, with teachers often limiting students' speaking rights. These studies emphasized how turn-taking can either facilitate interaction or hinder communication, depending on context and participant dynamics.

Effective topic maintenance strategies are essential for fostering meaningful interactions and enhancing communication in both social and educational contexts. In the United Kingdom, Bannard et al. (2024) investigated topic maintenance among autistic children, finding that while autistic children were more likely to give off-topic or minimal responses, they still maintained conversation topics 62% of the time. This variability across individuals suggests that conversational abilities lie on a continuum influenced by factors such as age and theory of mind, emphasizing the need for classroom-wide approaches to support these skills. Likewise in Denmark, Cimenli, Jenks, and Sert (2022) highlighted the use of "rolling the ball back" (RBB), a strategy employed by English language learners in virtual exchanges to maintain discussions by reciprocating questions. Together, these studies emphasized the importance of targeted strategies to support topic maintenance, whether in peer interactions or structured learning environments.

Imagery and repetition are essential for enhancing clarity, emotional resonance, and audience engagement, but their misuse can hinder effective communication. Eslami and Ranjbar (2021) in the United States noted that vivid imagery enhances clarity and relatability,

though overuse can overwhelm audiences. In Maryland, Scott (2023) found that while imagery effectively connects thematic and contextual content, reliance on stereotypes risks alienation or misrepresentation. In addition, Giangola (2019) emphasized the critical role of repetition in maintaining conversational flow, particularly through implicit and explicit confirmations that reduce errors and build trust. These studies highlight the importance of strategically applying imagery and repetition to facilitate meaningful and effective communication.

Communication strategies on Asian talk shows reveal the delicate balance between strengthening dynamic discussions and maintaining clarity, where overuse or neglect of key techniques can undermine productive dialogue. In Taiwan, Hsieh (2018) found that interruptions and overlaps in political talk shows were used to assert dominance but often disrupted the flow and hindered audience understanding. In South Korea, Kim Ou-joon's informal tone and frequent off-topic rants appealed to younger viewers but frequently derailed discussions, leaving ideas incomplete (France-Presse, 2023). Additionally, Bao (2020) highlighted the role of silence as an essential communication tool, facilitating reflection and mental processing. On talk shows, pauses can highlight key points and allow for meaningful engagement. These examples illustrate how both verbal and non-verbal strategies must be balanced to ensure effective and engaging discourse.

Guests on Asian talk shows play a critical role in shaping conversations by employing strategies that balance engagement and meaningful dialogue. In Chinese online talk shows, Li and Zhao (2020) observed hosts and guests using topic nomination and maintenance strategies, aided by real-time audience feedback to keep discussions relevant. However, excessive repetition of sensational topics risked prioritizing entertainment over substance. In Japan, Misaka (2023) found that guests effectively used self-repair mechanisms during online discussions to clarify and sustain dialogue. Yet, cultural norms often discouraged open disagreement, resulting in less diverse perspectives. These findings underscore the importance of balancing assertiveness and cultural sensitivity to foster inclusive and meaningful discussions.

Repair strategies, including rephrasing and gestures, are essential for maintaining clarity and cultivating understanding in multilingual and intercultural contexts. In Hong Kong, Angeli et al. (2019) emphasized the effectiveness of rephrasing in enhancing empathy and addressing misunderstandings, with applications in customer support and conversational agents. In the realm of medical consultations, Cogo and Ting (2022) demonstrated how repetition and rephrasing facilitate meaning negotiation in English as a Lingua Franca (ELF), ensuring clear communication in critical interactions. Meanwhile in Japan, Canagarajah and Matsumoto (2020) highlighted the role of gestures, gaze, and embodied actions in resolving conversational difficulties among multilingual speakers, enabling collaborative dialogue and bridging epistemic gaps. These studies collectively demonstrate how rephrasing and gestures enhance interactional success in diverse settings, particularly where linguistic and cultural challenges arise.

In the Philippines, talk shows highlight the importance of communication strategies in shaping conversations and engaging audiences. Salvador (2018) found that Filipino hosts effectively used turn-taking and cultural references to connect with viewers, though excessive interruptions occasionally disrupted dialogue. Bearis et al. (2023) examined Toni Talks, identifying features like overlaps, interruptions, and back-channeling as critical for structuring interviews and maintaining coherence. In another context, Gelaga (2023) analyzed the dominant turn-taking strategies of former Presidential Spokesperson Harry Roque, noting how his assertive style influenced public perception. These studies underscore the role of turn-taking mechanisms in nurturing significant discussions across Philippine media platforms.

Politeness strategies are essential in conversations, shaping interactions to reflect cultural, social, and contextual nuances. Llorica and Sosas (2022) observed that Filipino teenagers used positive, negative, and off-record politeness strategies during household dialogues to maintain familial harmony, despite occasional lapses influenced by upbringing. Araneta et al. (2023) highlighted classroom conversations among Manobo students, where politeness strategies varied based on relationships with teachers and peers, fostering respectful and engaging exchanges. Alafnan and Rudio (2023) examined conversational elements in student-teacher email interactions, finding that Filipino students used indirect and elaborate strategies to build goodwill, while Malaysians favored concise and direct politeness with mitigating markers. These studies accentuate how politeness strategies adapt to cultural norms, enabling effective and respectful dialogue across different conversational contexts.

In the local context of Davao City, maintaining conversational coherence remains a challenge, particularly among students who struggle to provide relevant responses to even simple questions. In classroom discussions, it is common for students to hesitate or give off-topic answers when asked to elaborate on their thoughts, often resorting to brief, vague responses. For instance in Precious International School of Davao, during an open forum on a recent lesson, some students responded with unrelated ideas or repeated information without directly addressing the question. This difficulty in sustaining meaningful dialogue becomes more apparent when students engage in debates or structured discussions, where they tend to rely on memorized phrases rather than constructing coherent arguments. Additionally, casual conversations among students often reveal a mix of languages—English, Filipino, and Cebuano—sometimes leading to misunderstandings or fragmented exchanges. These instances emphasize the growing need to develop communication strategies that promote clarity, coherence, and active engagement in conversations, ensuring that students can articulate their ideas effectively across different contexts.

This study investigated the conversational strategies employed by Ogie Diaz in his talk show, focusing on how these techniques shape viewer perception, particularly among students. The urgency of this research stems from the growing concern over students' frequent

struggle to provide relevant responses to even simple questions, leading to conversational disconnects and a lack of coherence in their communication. Compounded by their role as daily consumers of media, this challenge emphasizes the need to analyze the strategies used in talk shows to better understand their influence on students' critical engagement with content. With a lack of local studies addressing conversational analysis in talk shows, this research filled an important gap. By equipping students with the ability to analyze and verify information presented in media, the study aimed to foster critical thinking, combat misinformation, and help students develop the skills needed for meaningful and relevant communication.

## Research Questions

This study intended to analyze and discover the communication strategies present in the Ogie Diaz Showbiz Update YouTube videos. Hence, this study ought to answer the following questions:

1. What are the communication strategies employed by the host in the Ogie Diaz Showbiz Update?
2. What are the communication strategies employed by the guests in the Ogie Diaz Showbiz Update?
3. How are repair mechanisms and politeness strategies utilized during the talk show to ensure mutual understanding, maintain rapport, and manage conversational dynamics?

## Methodology

### Research Design

This study employed a qualitative research approach in the parlance of conversation analysis. Conversation analysis, as a component of this methodology, investigated how individuals effectively and consistently maintain communication by employing several strategies, thus guaranteeing coherence and shared comprehension in the conversation. Conversation analysis, as described by Emrani (2019), involves examining the detailed structure and organization of talk-in-interaction, including the identification of turn-taking mechanisms, sequencing, and repair strategies. This approach is especially efficient in examining communication dynamics that go beyond linguistic components, as it captures the subtleties of interaction that quantitative methods may overlook (Brannan & Tenny, 2022).

In the context of this study, conversation analysis was used to reveal the communication strategies employed by host and guests of the Ogie Diaz Showbiz Update talk show, with a focus on their capacity to navigate and maintain effective relationships in the show via conversation analysis. This method was especially appropriate for examining the conversational dynamics in the show because it offered a methodical and comprehensive comprehension of how conversational methods are utilized to control and sustain interactions. The study intended to provide a detailed understanding of how communication techniques influence public opinion. This comprehensive approach guaranteed the thoroughness and profundity required to effectively examine the interplays and conversational strategies employed in the Ogie Diaz Showbiz Update talk show.

### Data Sources

The study analyzed thirty widely viewed episodes of the Ogie Diaz Showbiz Update talk show to examine communication strategies and politeness strategies. The inclusion criteria required episodes to have aired between 2023 and 2024, garnered at least 1 million views, featured interactions between one host and two to four guests, and had durations ranging from 20 to 35 minutes to balance comprehensive coverage with analytical manageability. Episodes that lacked significant conversational exchanges, relied primarily on non-verbal content, or fell outside the specified time frame were excluded. The selected episodes provided rich data for analysis due to their high-profile nature and significant engagement. Following Braun and Clarke's (2006) guidelines recommending 15 to 30 sources for thematic saturation, the study ensured sufficient data while maintaining depth. This approach was further supported by Bunce et al. (2006), who identified saturation within the first fifteen qualitative sources, and Mason (2010), who emphasized that well-selected samples allow for detailed scrutiny. Wang's (2020) findings also confirmed that video lengths of 20 to 35 minutes effectively capture substantial exchanges and maintain viewer engagement, ensuring a comprehensive and focused analysis of conversational patterns.

In this study, Ogie Diaz was identified as the host, while Mama Loi, Tita Jegs, Dyosa Pockoh, and Ate Mrena were considered guests. This classification was supported by Carnay (2022), who provided insights into their guest status. Their rotational participation, limited ownership of the platform, and role as contributors rather than co-creators affirmed their categorization as guests. Unlike a co-host setup, their appearances varied across episodes, reinforcing their status as supporting figures. The show's branding under Ogie Diaz's name and image further positioned him as the central figure, while the other personalities served supportive and guest-like roles. While numerous individuals appeared on the show, only thirty episodes met the inclusion criteria for this study, ensuring that high-quality data was analyzed.

Geographically, the study focused on the local context of Davao City, highlighting conversational challenges observed among young individuals in the area. Students in Davao often struggled to provide relevant responses to even simple questions, resulting in off-topic answers and conversational disconnects. By situating the analysis within this local context, the research aimed to examine how communication strategies, repair mechanisms, and politeness strategies are employed to navigate conversational dynamics. This study specifically focused on episodes conducted in Filipino, reflecting the language most commonly used in the show. However, other forms

of media content by Ogie Diaz, such as his social media posts, columns, blind items, and interviews outside the Ogie Diaz Showbiz Update talk show, were excluded. Additionally, as the research was limited to a single talk show, findings cannot be generalized to other formats or hosts in the Philippine media industry. The reliance on content analysis as the primary methodology further restricted the study to observed behaviors, without directly engaging participants for deeper insights.

The materials for this study were sourced from the YouTube channel of the Ogie Diaz Showbiz Update. According to Bausela (2016), corpora are used to identify specific patterns, phraseology, terminological variants, the frequency of conceptually relevant words, cohesive features, and so forth. The criteria for selecting the research materials included in the study will be as follows:

The corpora were from the episodes of the Ogie Diaz Showbiz Update on YouTube.

The corpora consisted of thirty (30) different episodes.

The episodes selected were popular or widely viewed episodes with one host and one to four guests.

From the criteria mentioned above, each corpus went through a thorough analysis that uncovered the communication strategies used in the Ogie Diaz showbiz updates. This selection ensured a comprehensive representation of the conversational dynamics within the showbiz reporting by Ogie Diaz.

Table 1. *List of Ogie Diaz Showbiz Update Episodes*

Code	Title	Source/Link
E1	Andrea Brillantes vs. Francine Diaz, Eto ang Isyu...	<a href="https://youtu.be/z8FzycfKDPk">https://youtu.be/z8FzycfKDPk</a>
E2	Nino Muhlach's Son Sandro, Traumatized! Atasha Muhlach, Nabuntis ni Vico Sotto?	<a href="https://youtu.be/MgO54pIbwLc">https://youtu.be/MgO54pIbwLc</a>
E3	Kim Chiu at Xian Lim, Hiwalay na Talaga! Fans ni Andrea, Ba't kayo Nagagalit?	<a href="https://youtu.be/VDP2vuv9mDg">https://youtu.be/VDP2vuv9mDg</a>
E4	Bea Alonzo at Dominic Roque, Hiwalay na ba? Ayon sa aming Source...	<a href="https://youtu.be/5zqNXpYhyW0">https://youtu.be/5zqNXpYhyW0</a>
E5	So eto ang Sinabi ni Paolo Contis...	<a href="https://youtu.be/vaku51NXrXw">https://youtu.be/vaku51NXrXw</a>
E6	Kaya Pala Naghiwalay sina Nadine Lustre at James Reid...	<a href="https://www.youtube.com/watch?v=gI2SdfVkJ7jA">https://www.youtube.com/watch?v=gI2SdfVkJ7jA</a>
E7	Ivana Alawi, Kontrobersyal! Bakit? Sam Milby at Catriona, Hiwalay na rin? LizQuen, sila pa rin ba?	<a href="https://www.youtube.com/watch?v=52KIGXH2Iig">https://www.youtube.com/watch?v=52KIGXH2Iig</a>
E8	Bea-Dom Wedding Nakadepende kay Marian Rivera? Gwapong Actor, Nabuntis ang GF!	<a href="https://www.youtube.com/watch?v=ke9U55VV9xQ">https://www.youtube.com/watch?v=ke9U55VV9xQ</a>
E9	Na-offend ako ni Liza Soberano? Enrique Gil, Bakit Tahimik ka?	<a href="https://www.youtube.com/watch?v=rMr9fKdkl88">https://www.youtube.com/watch?v=rMr9fKdkl88</a>
E10	Sandro Muhlach, Diring-diri! Bayani, Tatakbo! Arnold Clavio, Nagbilin!	<a href="https://www.youtube.com/watch?v=sunJyW_s_lo">https://www.youtube.com/watch?v=sunJyW_s_lo</a>
E11	Julia Montes, Umamin Na!	<a href="https://youtu.be/iks6gWdQGCU">https://youtu.be/iks6gWdQGCU</a>
E12	Pa-expire na ang Love ni Gerald kay Julia Barretto?	<a href="https://youtu.be/870OdkfKQnM">https://youtu.be/870OdkfKQnM</a>
E13	Yen Santos, may Anak na sa Isang Pulitiko?	<a href="https://youtu.be/0W09LBMX7jU">https://youtu.be/0W09LBMX7jU</a>
E14	KathDen, eto na nga ba ang Sign? Ba't Affected kayo kay Awra? New Show, eto na!	<a href="https://youtu.be/bmCcFSI_Hv4">https://youtu.be/bmCcFSI_Hv4</a>
E15	Di sina Vice Ganda at Heart ang Nagpauso ng Labubu, so sino? Ion, Umatras na! Willie, Ok ka lang?	<a href="https://youtu.be/dJJj661n0Co">https://youtu.be/dJJj661n0Co</a>
E16	KimPau, ano na? Julia Montes, Anak nga ba nila 'yon ni Coco Martin? Ms. Catering, Sumablay sa ASAP!	<a href="https://youtu.be/R09vRP6g95M">https://youtu.be/R09vRP6g95M</a>
E17	Xian Lim, di pala Invited? Karla, may "Sagot" kay Ms. Catering!	<a href="https://youtu.be/OKRnws5mrBg">https://youtu.be/OKRnws5mrBg</a>
E18	Yassi, Ikaw ba 'to? Bea Alonzo, Kelan Aamin? Claudine, Nasorpresa!	<a href="https://youtu.be/1x_9gG2mGrY">https://youtu.be/1x_9gG2mGrY</a>
E19	Vice, Angel, Dingdong, What can you Say? Karla, Pikon? Kris, Nagsalita na!	<a href="https://youtu.be/1htKOEBSuK4">https://youtu.be/1htKOEBSuK4</a>
E20	Ah, eto pala yung Sinasabi ni Dominic Roque! Bea, Why naman? Sam Milby, Mag-ingat!	<a href="https://youtu.be/kgaFEhtwQss">https://youtu.be/kgaFEhtwQss</a>
E21	Vice Ganda, Itinutulak! Cyber Libel again! Kim Chiu, Kawawa naman!	<a href="https://youtu.be/PyUVcLMJtO0">https://youtu.be/PyUVcLMJtO0</a>
E22	Xian Lim, Manggagamit? Vice Ganda, di Papipigil! Julia-Gerald, Invited n'yo ba si Dennis?	<a href="https://youtu.be/UoC7bEMiaZ8">https://youtu.be/UoC7bEMiaZ8</a>
E23	Pagdedemanda ni Bea Alonzo, eto lang ang Sagot namin... Liza Soberano at Ama, Ni-repost pa Talaga!	<a href="https://youtu.be/YJUuLAF7mVM">https://youtu.be/YJUuLAF7mVM</a>
E24	Jaclyn Jose, Pinaluha ang Industriya... Kim Chiu, Paano nga ba Inisplitan ni Xian Lim?	<a href="https://youtu.be/kWOBKAEjzN0">https://youtu.be/kWOBKAEjzN0</a>
E25	Bea at Dominic, "Nagkaayos na Sila!" Kim Chiu at Paulo, Hm... PBB, sa GMA-7 na?	<a href="https://youtu.be/1Kh4_bpYNsQ">https://youtu.be/1Kh4_bpYNsQ</a>
E26	Ilang Fans ni Heart Evangelista, Ba't kami ang Sinisisi? Kung Galit kami kay Donny?	<a href="https://youtu.be/0qLJocmgUFE">https://youtu.be/0qLJocmgUFE</a>
E27	Grabe naman si Enrique Gil! Nakakalokah! Young Actor, Nalokah sa Narinig	<a href="https://youtu.be/mlZY1dUaT9k">https://youtu.be/mlZY1dUaT9k</a>

	against Him!	
E28	Eto na! Claudine, Bubuwelta na kay Raymart! Lovi Poe, Ba't Tinapos sa BQ? Title, Walang Dating!	<a href="https://youtu.be/M3viVyG7JMM">https://youtu.be/M3viVyG7JMM</a>
E29	Sa DNA Issue sa Anak ni Richard at Sarah, ang Sabi ng Source ko... Ang Kulelat na Movie sa MMFF!	<a href="https://youtu.be/8UcoGPVb6OA">https://youtu.be/8UcoGPVb6OA</a>
E30	Dear KathNiel Fans...	<a href="https://youtu.be/tI4yIy_kImg">https://youtu.be/tI4yIy_kImg</a>

Each episode was selected based on its relevance to the research questions and its inclusion of the criteria mentioned, which ensured a comprehensive analysis of the communication strategies used in the Ogie Diaz Showbiz Update.

### Procedure

To gather data, the researcher first prepared and submitted a formal letter to the institution's president and the dean of the graduate school, requesting permission to conduct the study. Approval from the Research Ethics Committee (REC) was subsequently obtained to ensure the ethical acceptability of the research, which was expedited due to the non-involvement of human participants. Once approval was granted, the researcher collected episodes of the Ogie Diaz Showbiz Update talk show from YouTube, focusing on episodes that prominently showcased conversational dynamics between the host and guests. The inclusion criteria ensured that episodes with significant verbal exchanges and the required features, as specified in the data sources section, were selected.

The researcher transcribed each episode in detail, capturing not only the spoken words but also conversational nuances such as interruptions, pauses, overlaps, and tone shifts to preserve the integrity of the dialogue. Since the show is conducted in Filipino, the transcriptions were translated into English for analysis, ensuring accuracy and cultural sensitivity throughout the translation process. A debriefer, who was fluent in both Filipino and English, reviewed and discussed the transcriptions and translations with the researcher to maintain accuracy and reliability in interpreting the data. A certificate of review from the debriefer was secured to confirm this collaborative verification process.

The transcribed and translated episodes were analyzed using Tannen's framework on conversational discourse. This analysis focused on communication strategies, repair mechanisms, and politeness strategies to explore their use in sustaining conversational coherence and navigating complex conversational dynamics. The findings revealed patterns in how these strategies were employed and their impact on the effectiveness of communication within the context of the show.

### Data Analysis

The data analysis for this study was conducted using conversation analysis to examine the conversational dynamics in the Ogie Diaz Showbiz Update. The process began with transcribing each selected episode verbatim to capture the nuances of spoken language, including pauses, overlaps, and intonations.

Following transcription, the data was coded using Deborah Tannen's framework on conversational discourse, focusing on key communication strategies. The process involved the following steps:

**Selected Corpora.** Specific episodes of the Ogie Diaz Showbiz Update were chosen for analysis. These episodes were selected based on their relevance and richness in conversational dynamics.

**Recorded and Transcribed the Conversation.** Each selected episode was recorded in high quality. The conversation was transcribed verbatim, capturing all spoken elements, including pauses, overlaps, intonations, and any nonverbal cues.

**Identified the Sequence of Actions.** The transcript was analyzed to determine the sequence of actions within the conversation. The focus was on how participants navigated through the conversation, including topic nomination, maintenance, and shifts.

**Identified Patterns.** Recurring patterns in the conversation were identified. Attention was given to the use of specific words or phrases, the frequency of interruptions and overlaps, and the implementation of repair mechanisms and politeness strategies.

**Applied Conversation Analysis Principles.** Deborah Tannen's framework on conversational discourse was utilized to examine the conversational dynamics. Key elements such as imagery, repetition, and conversational repair mechanisms were analyzed to understand how these strategies influenced the flow and structure of the conversation.

**Validated by Expert.** After the analysis, the results were validated by a linguistics expert serving as a debriefer. This step ensured that the findings were accurate, reliable, and aligned with established principles of conversational discourse.

**Wrote the Conversation Analysis Report.** A report was compiled summarizing the findings. The selected episodes, observations regarding conversational strategies, and the overall analysis were described. Conclusions were included on how the communication strategies employed influenced the interaction and contributed to the show's dynamics.

This comprehensive analysis provided insights into the nuanced ways in which communication strategies contribute to effective interactions in the Ogie Diaz Showbiz Update talk show.

## Ethical Considerations

The primary concern of the researcher was the availability and accessibility of the data needed for the study. As this research centered on the analysis of publicly available data online, the researcher ensured that only legally accessible platforms were used. A formal letter was sent to the YouTube content creator requesting permission to analyze the episodes, but no response was received. However, since the data is publicly available, it was deemed acceptable for analysis in alignment with ethical research practices. To further ensure ethical standards, the study underwent approval by the Research Ethics Committee (REC). Additionally, two debriefers validated the study to confirm that it adhered to the necessary ethical considerations for a qualitative study. This approach protected the rights of the content owners, ensured the privacy of the research data, and avoided risks of plagiarism and copyright infringement. By adhering to these guidelines, the study maintained its integrity while respecting intellectual property and ethical research principles.

## Results and Discussion

This section presented the findings of the study based on the thematic analysis of conversational dynamics in the Ogie Diaz Showbiz Update. The results focused on the communication strategies employed by the host and guests, including repair mechanisms and politeness strategies, to maintain coherence and engagement. Following the framework of Conversational Discourse and Politeness Theories, the study analyzed 30 episodes to address the research questions. The discussion contextualized these findings within media discourse and explored their implications for practice, policy, education, and society.

### Communication Strategies of the Host

This section presented the communication strategies employed by Ogie Diaz in the Ogie Diaz Showbiz Update. These strategies included turn-taking, imagery, repetition, topic nomination, topic maintenance, interruptions and overlaps, repair, and the use of pauses and silence. Each strategy was thoroughly analyzed with examples from specific episodes.

Table 2.

Communication Strategies	Sample Lines
Turn-Taking	“Ano sa tingin mo?” (Ep. 3, 00:41) “ <i>What do you think?</i> ”
	“Ikaw na ang mag-explain dito,” (Ep. 10, 01:14) “ <i>You be the one to explain this.</i> ”
	“Tama ba?” (Ep. 12, 02:04) “ <i>Is it correct?</i> ”
	“Anong masasabi mo dito, Dyosa?” (Ep. 16, 02:32) “ <i>What can you say about this, Dyosa?</i> ”
	“Ikaw naman,” (Ep. 20, 03:19) “ <i>Your turn,</i> ”
Imagery	“Sa ganda ng kanyang income, sa ganda ng kanyang career, bakit kailangang sumuot pa dito?” (Ep. 7, 09:44) “ <i>With such a great income and a flourishing career, why get involved in this?</i> ”
	“Ngayon pa lang naramdaman yung paglabasan mo ng pintuan. Parang yinayakap ka nung init.” (Ep. 20, 01:06) “ <i>The moment you step out the door, you can already feel it. It’s like the heat is hugging you.</i> ”
	“Habang nananaginip ako, kinikilig ako.” (Ep. 25, 08:32) “ <i>While I was dreaming, I felt giddy with excitement.</i> ”
	“Medyo ang kalaban ni Coco, sarili niya. Yung rating na kalaban niya, yung rating din ng show niya.” (Ep. 28, 08:14)

	<p><i>"To some extent, Coco's enemy is himself. The ratings he's competing against are the ratings of his own show."</i></p>
Repetition	<p>"Kasi pag sinabi nilang sila pa din, ay naku, makakahinga na kami ng maluwig." (Ep. 30, 03:24)</p> <p><i>"Because if they say they're still together, oh my, we can finally breathe easy."</i></p> <p>"Lahat tayo, lahat tayo," (Ep. 2, 01:08)</p> <p><i>"All of us, all of us."</i></p> <p>"Sana tuloy pa... Sana tuloy ang kasal," (Ep. 4, 19:03)</p> <p><i>"I hope it continues... I hope the wedding pushes through."</i></p>
Topic Nomination	<p>"Totoo ba? Totoo ba?" (Ep. 9, 01:12)</p> <p><i>"Is it true? Is it true?"</i></p> <p>"Hindi ito madali, hindi ito madali," (Ep. 11, 03:45)</p> <p><i>"This is not easy, this is not easy."</i></p> <p>"Ang totoo, ang totoo," (Ep. 19, 02:25)</p> <p><i>"The truth is, the truth is."</i></p> <p>"Speaking of relationships, meron tayong update kay Kathryn," (Ep. 5, 01:54)</p> <p><i>"Speaking of relationships, we have an update about Kathryn."</i></p> <p>"Balita ko, may bagong project si Vice na pinag-uusapan ngayon." (Ep. 12, 02:42)</p> <p><i>"I heard that Vice has a new project that's being talked about right now."</i></p> <p>"At eto na ang tanong ng marami tungkol kay Kim at Xian." (Ep. 18, 04:10)</p> <p><i>"And here's the question many have about Kim and Xian."</i></p> <p>"Pero ang mainit dito, yung kay Heart Evangelista." (Ep. 22, 03:48)</p> <p><i>"But what's hot right now is about Heart Evangelista."</i></p> <p>"Diba. Ito na iba blind item ko. Nakakatawa to." (Ep. 27, 10:48)</p> <p><i>"Right. Here's another blind item. This one's funny."</i></p>
Topic Maintenance	<p>"Balik tayo dun sa sinabi ni Vice." (Ep. 6, 02:10)</p> <p><i>"Let's go back to what Vice said."</i></p> <p>"Pero wag natin kalimutan, ang point dito ay tungkol sa project niya." (Ep. 15, 05:45)</p> <p><i>"But let's not forget, the point here is about his project."</i></p> <p>"Kanina nabanggit natin ang tungkol sa movie, pero eto pa ang follow-up." (Ep. 20, 04:10)</p> <p><i>"Earlier, we mentioned the movie, but here's the follow-up."</i></p> <p>"Pero ang essence ng chika na ito ay yung nangyari sa taping." (Ep. 26, 05:22)</p> <p><i>"But the essence of this gossip is what happened during the taping."</i></p>

	<p>“Ang mahalaga dito ay paano nila iha-handle ang issue.” (Ep. 30, 06:40) <i>“The important thing here is how they will handle the issue.”</i></p>
Interruptions and Overlaps	<p>“Teka lang!” (Ep. 5, 01:12) <i>“Hold on!”</i></p> <p>“Sandali lang!” (Ep. 8, 02:11) <i>“Just a moment!”</i></p> <p>“Ito na, ito na!” (Ep. 14, 01:52) <i>“Here it is, here it is!”</i></p> <p>“Tama ka dyan, pero—” (Ep. 21, 03:04) <i>“You’re right about that, but-”</i></p>
Repair	<p>“Wait, hindi pala ganyan, ang totoo ay...” (Ep. 9, 02:11) <i>“Wait, that’s not it, the truth is...”</i></p> <p>“Ang ibig kong sabihin ay...” (Ep. 15, 03:04) <i>“What I mean is...”</i></p> <p>“Wala naman akong sinabing ganun ah?” (Ep. 16, 18:06) <i>“I didn’t say anything like that?”</i></p> <p>“I mean, hindi ganon. Ang point ko is...” (Ep. 28, 01:45) <i>“I mean, not like that. My point is...”</i></p> <p>“Pero sabi ng aking source, hindi raw totoo yun.” (Ep. 29, 14:23) <i>“But according to my source, that’s not true.”</i></p>
Pauses and Silence	<p>“Ito ang malaking balita... na may kinalaman sa isang sikat na artista.” (Ep. 3, 00:48) <i>“This is the big news... related to a famous celebrity.”</i></p> <p>“Ito ang tanong na hindi pa nasasagot...” (Ep. 5, 02:15) <i>“This is the question that remains unanswered...”</i></p>

Turn-taking. Turn-taking is described as how speakers take turns in a conversation to keep it organized and flowing smoothly. It helps prevent interruptions and ensures that everyone gets a chance to speak. In talk shows or interviews, turn-taking is managed through pauses, tone of voice, gestures, or direct invitations to talk. This study looked at how turn-taking happened in the Ogie Diaz Showbiz News Update talk show, showing how the host led the conversation, how guests joined in, and how guests were encouraged to speak. Understanding these patterns helped reveal who controls the discussion and how the host and guests interact with each other.

Turn-taking was a key element in Ogie Diaz’s conversational style, enabling him to regulate the flow of dialogue while ensuring inclusivity. For example, in Episode 3 (00:41), Ogie asked, “Ano sa tingin mo?”, [“What do you think?”] and paused, providing Mama Loi with the opportunity to share her input without interruption. In Episode 10 (01:14), he smoothly transitioned the conversational responsibility to Mama Loi with “Ikaw na ang mag-explain dito,” [“You be the one to explain this.”] facilitating collaboration and maintaining the discussion’s coherence. Similarly, in Episode 12 (02:04), Ogie used the question “Tama ba?” [“Is it correct?”] to invite Dyosa to validate or elaborate on his statement, encouraging active participation. In

Episode 16 (02:32), Ogie engaged Dyosa further by asking, “Anong masasabi mo dito, Dyosa?” [“What can you say about this, Dyosa?”] This prompted an opinion, sustaining the dynamic conversation. Also in Episode 20 (03:19), Ogie handed the floor with “Ikaw naman,” [“Your turn.”] promoting equitable dialogue.

Additionally, in Episode 1 (00:17), Ogie directly assigned speaking opportunities to his guests by asking, “Andrea Brillantes, nagseselos ka ba kay Francine?” [“Andrea Brillantes, are you jealous of Francine?”] and following up with “Seth, nanligaw ka ba kay Francine?” [“Seth, are you courting Francine?”] This technique transitioned topics and ensured structured participation. In Episode 5 (20:16), he

actively included Ernie by saying, “Anong masasabi mo dyan, Ernie?” [“What can you say about that, Ernie?”] highlighting turn allocation through direct address. In Episode 7 (05:49), Ogie introduced rumors about Ivana Alawi and Mayor Albee Benitez, stating, “May mga nakarating na sila ay nag-Japan, sila ay nag-Baguio,” [“There are reports that they went to Japan and Baguio.”] then leaving space for further discussion. Likewise in Episode 14 (07:29), Ogie guided a topic about Awra Briguela’s school uniform, saying, “Pinayagan si Awra na magpalda, na-excite si Awra... eh di ibigay natin yun,” [“Awra was allowed to wear a skirt, Awra got excited... so let’s give that to them.”] prompting Mama Loi to respond. Finally, in Episode 14

(11:51), he transitioned into a discussion about Kathryn Bernardo and Alden Richards, remarking, “Botong-boto yata si mommy Min kay Alden para kay Kathryn,” [“Mommy Min seems to strongly approve of Alden for Kathryn.”] allowing Mama Loi to elaborate.

The effectiveness of these examples supported key principles in communication theory. Ogie’s use of turn-taking aligned with Deborah Tannen’s Conversational Discourse Theory, which emphasized the role of structured turn-taking in fostering interaction. For instance, Ogie’s humorous remark in Episode 1 reinforced the idea that turn-taking could also be playful and engaging, a concept aligned with Skantze’s (2021) view that verbal cues regulate transitions between speakers while maintaining conversational rhythm. The smooth delegation in Episode 10 reflected Ajileye, Dozie, and Ekwuribe’s (2023) observation that effective turn-taking ensured meaningful contributions while minimizing conversational disruption. Moreover, Ogie’s interactive cue in Episode 12 aligned with Culling and Hadley’s (2022) emphasis on reciprocity in dialogue, which prevented interruptions and supported collaborative exchanges. Finally, Bearis et al. (2023) emphasized that structured turn-taking enhanced media discourse, as demonstrated by Ogie’s skillful management of conversational transitions across episodes. These examples demonstrated how turn-taking, supported by communication theory, contributed to the clarity, engagement, and inclusivity of interactions on the Ogie Diaz Showbiz Update.

**Imagery.** Imagery is a linguistic device that enhances communication by creating vivid mental pictures for listeners. This involves the use of descriptive language, metaphors, and comparisons to elicit sensory experiences and emotions, making discussions more engaging and relatable. In media discourse, particularly in talk shows, imagery serves to emphasize key points, add humor, and create dramatic effects that capture audience attention. Through carefully crafted expressions, speakers can make abstract ideas more concrete and complex narratives more accessible. In this study, analyzing imagery in the Ogie Diaz Showbiz News Update talk show provided understanding into how Ogie and his guests use figurative language to enrich the storytelling, build audience perception, and fortify the emotional impact of their discussions.

Ogie Diaz effectively utilized imagery to simplify complex ideas and create emotionally engaging narratives, captivating his audience with relatable mental pictures. For instance, in Episode 7 (09:44), he questioned, “Sa ganda ng kanyang income, sa ganda ng kanyang career, bakit kailangang sumuot pa dito?” [“With such a great income and a successful career, why would they still need to get involved in this?”] This statement created a stark contrast between a prosperous career and the challenges of a controversial situation, compelling the audience to visualize the perplexity of the decision. Another in Episode 20 (01:06), Ogie described a vivid sensory experience saying “Ngayon pa lang naramdaman yung paglabasan mo ng pintuan. Parang yinayakap ka nung init.” [“Only now did I feel it when you stepped out the door. It’s like the heat is embracing you.”] This metaphor made the audience feel the oppressive warmth, creating an immersive narrative moment. Furthermore in Episode 25 (08:32), he shared a whimsical dream experience with “Habang nananaginip ako, kinikilig ako.” [“While I was dreaming, I was feeling giddy.”] This imagery evoked the universality of pleasant dreams and emotional connection. Likewise in Episode 28 (08:14), he remarked, “Medyo ang kalaban ni Coco, sarili niya. Yung rating na kalaban niya, yung rating din ng show niya.” [“Coco’s main rival is somewhat himself. The ratings he’s competing against are also the ratings of his own show.”] This metaphor illustrated the internal struggle of outdoing one’s own success, a relatable and thought-provoking concept.

In Episode 30 (03:24), Ogie expressed the relief felt by fans awaiting confirmation of a relationship, “Kasi pag sinabi nilang sila pa din, ay naku, makakahinga na kami ng maluwag.” [“Because if they say they’re still together, oh my, we can finally breathe a sigh of relief.”] The metaphor of breathing easy captured the emotional weight and collective anticipation of the audience.

Additional examples from Episode 8 further illustrate Ogie’s mastery of imagery. In Episode 8 (03:45), he described the tension between Bea Alonzo and Dominic Roque regarding their wedding guest list, “Gusto rin ni Bea, magarbo, marangya, ganun. Eh si Dominic daw gusto niya, pili lang yung mga invited nila.” [“Bea also wants it grand and extravagant. But Dominic, they say, prefers to have only a select few invited.”] This contrast between extravagance and simplicity created a mental picture of conflicting values. Later in the episode (06:32), Ogie referenced Bea’s desire for a memorable wedding, “E kasi nga syempre kay Bea siguro eh once in a lifetime ito... Kumbaga ibuhos na natin kasi very memorable talaga kay Bea yan.” [“Well, of course, for Bea, this is probably a once-in-a-lifetime event... So, might as well go all out because it’s truly very memorable for her.”] The imagery evoked the significance of life milestones and personal priorities.

In Episode 11 (07:32), Ogie captured the dynamics of Bea Alonzo’s transfer to another network by saying “Yung pagkakahati-hati... parang ah Dilawan atsaka sa DDS.” [“The division... it’s like between the Dilawan and the DDS.”] This comparison vividly depicted the polarization of public opinion, tying a complex shift to a culturally familiar metaphor. Further, Ogie discussed Bea’s artistic passion in the same episode (02:22) “Isa sa mga rason ng kanyang paglilipat ay para ituloy yung kanyang craft para ipagpatuloy yung kanyang passion.” [“One of the reasons for their transfer is to continue their craft and pursue their passion.”] The imagery of continuing a craft brought to life the idea of pursuing one’s calling amidst challenges.

These examples demonstrated how Ogie's use of vivid metaphors and sensory imagery aligned with Deborah Tannen's Conversational Discourse Theory, which highlights the importance of dynamic language in engaging audiences. Eslami and Ranjbar (2021) emphasized that sensory imagery translates abstract ideas into relatable, tangible experiences, as seen in Ogie's metaphors like "the heat is hugging you" and "breathing easy." Zhang and Hu (2020) noted that visual and sensory imagery guides listeners' emotional responses, evident in Ogie's depiction of internal struggles and life milestones. Additionally, Scott (2023) observed that vivid imagery bridges thematic content with audience interpretation, a concept mirrored in Ogie's use of conflict and passion metaphors.

Through these examples, Ogie Diaz demonstrated the power of imagery as a tool to create emotional resonance, simplify complex ideas, and foster a deeper connection with his audience.

**Repetition.** Repetition is a key conversational strategy that reinforces ideas and emphasizes key points which involves the deliberate use of repeated words, phrases, or structures to create impact and clarify messages. In media discourse, particularly in talk shows, repetition serves as a rhetorical tool to focus on significant moments, add humor, or express strong emotions. It also functions as a way to manage turn-taking and encourage responses from the guests. In this study, analyzing repetition in the Ogie Diaz Showbiz News Update talk show revealed how Ogie and his guests utilized this technique to stress important topics and build emphasis in storytelling.

In Episode 2 (01:08), Ogie reiterated the phrase, "Lahat tayo, lahat tayo," ["All of us, all of us,"] during a discussion about celebrity fans, promoting a sense of unity and inclusivity. In Episode 9 (01:12), Ogie repeated the phrase, "Totoo ba? Totoo ba?" ["Is it true? Is it true?"] to emphasize the gravity of a controversial topic, ensuring its significance was not overlooked. In Episode 11 (03:45), Ogie reiterated, "Hindi ito madali, hindi ito madali," ["This is not easy, this is not easy."] during a reflective moment, highlighting the difficulty of a particular situation, enducing empathy, and drawing attention to the challenges faced. In Episode 19 (02:25), Ogie emphasized transparency by repeating, "Ang totoo, ang totoo," ["The truth is, the truth is."] creating a powerful sense of honesty and directness in his narrative.

Further in Episode 24 (16:55), Ogie repeated, "Acceptance, tapos moving on. Acceptance, tapos moving on." ["Acceptance, then moving on. Acceptance, then moving on."] to stress the importance of resilience and healing after a breakup. Likewise, in Episode 4 (19:03), Ogie expressed hope for a couple's future by repeating, "Sana tuloy pa... Sana tuloy ang kasal," ["I hope it still pushes through... I hope the wedding continues."] reinforcing optimism regarding their relationship. Lastly, in Episode 22 (07:42), Ogie repeated, "Kukurutin at kukurutin yan," ["That will keep getting pinched."] stressing the ongoing tension between Nikko and Vice Ganda.

The examples of repetition in these episodes align with theoretical insights into effective communication. Tannen's Conversational Discourse Theory emphasizes repetition as a means of maintaining cohesion and engagement in dialogue, a principle evident in Ogie's reiterative use of key phrases. Smith and Davidson (2020) asserted that repetition reinforces critical messages, as reflected in Episode 23's and Episode 27's chants. Wulandari and Suhartono (2021) highlighted repetition's role in fostering solidarity, as seen in Episode 2.

Lee and Mohd (2022) noted that repetition enhances emotional resonance, as demonstrated in Episode 1's lively exclamations that captivated the audience. Lastly, Reyes (2023) cautioned against overuse to prevent sensationalism. Ogie maintained a balance by using repetition selectively to energize and connect without losing focus on the discussion's substance.

Through his strategic and vibrant use of repetition, Ogie Diaz demonstrated how reiteration can clarify ideas, heighten emotional impact, and sustain audience interest, ensuring effective and memorable communication.

**Topic Nomination.** Topic Nomination is a fundamental strategy that allows speakers to introduce and steer discussions toward relevant subjects. It plays a crucial role in structuring conversations by ensuring smooth transitions and maintaining audience engagement. In media discourse, topic nomination helps the host control the flow of dialogue, signal shifts in discussion, and encourage guest participation. It can be achieved through direct statements, rhetorical questions, or subtle conversational cues that guide the discussion naturally. In this study, analyzing topic nomination in the Ogie Diaz Showbiz News Update talk show provided insights into how Ogie strategically introduced trending issues, celebrity controversies, and other significant topics.

Ogie Diaz adeptly used topic nomination to introduce timely and engaging subjects. By strategically shifting the discussion to high-interest themes, he captured viewer attention and guided conversations in a purposeful direction. For instance, in Episode 5 (01:54), Ogie transitioned to a trending topic with the statement, "Speaking of relationships, meron tayong update kay Kathryn," ["Speaking of relationships, we have an update about Kathryn."] effectively aligning the conversation with popular interests. The same in Episode 12 (02:42), wherein he remarked, "Balita ko, may bagong project si Vice na pinag-uusapan ngayon," ["I heard that Vice has a new project that's being talked about right now."] sparking curiosity by introducing a widely discussed celebrity project.

Moreover, in Episode 13 (13:05), Ogie addressed rumors surrounding Yen Santos with the statement, "Totoo ba? Na may anak si Yen Santos sa isang politician?" ["Is it true? That Yen Santos has a child with a politician?"] engaging viewers by tackling a sensitive and widely speculated issue. In Episode 14 (11:51), he steered the conversation toward the buzz about Kathryn Bernardo and Alden Richards with "Gustong-gusto na talaga ni mommy Min si Alden Richards para kay Kathryn Bernardo," ["Gustong-gusto na talaga ni mommy Min si Alden Richards para kay Kathryn Bernardo,"] tapping into audience curiosity about the KathDen

pairing. Further, in Episode 18 (04:10), he introduced an intriguing question with the remark, “At eto na ang tanong ng marami tungkol kay Kim at Xian,” [“And here’s the question many have about Kim and Xian.”] highlighting a topic that resonated with fans.

Additionally, in Episode 22 (03:48), he shifted focus to a hot issue, stating, “Pero ang mainit dito, yung kay Heart Evangelista,” [“But the hot topic here is about Heart Evangelista.”] demonstrating his knack for addressing timely and relevant topics. His ability to sustain audience interest was further exemplified in Episode 27 (10:48), where he teased a blind item with “Diba. Ito na iba blind item ko. Nakakatawa to,” [“Right. Here’s another blind item. This one’s funny.”] sparking curiosity and anticipation. In Episode 3 (18:33), he built on a related topic by noting, “Si Xian Lim kung hindi hinide or itinago ay idinelete ang mga videos nya sa kanyang YouTube ngayong araw December 12,” [“Xian Lim either hid or deleted his videos on his YouTube channel today, December 12.”] speculating further on their rumored breakup. Similarly, in Episode 29 (07:40), Ogie highlighted a viral issue, stating, “Anyway, ito na nga Loi no. Sa totoo lang, andami rin daw talagang nagtaka,” [“Anyway, here it is, Loi. To be honest, a lot of people were really surprised.”] as he brought up the MMFF Board of Jurors’ decision regarding the Rewind movie. Lastly, in Episode 8 (06:02), he delved deeper into the importance of wedding expenses in a celebrity breakup, emphasizing, “So nagtatalo sila. Syempre lumalaki yung gastos nila,” [“So they are arguing. Of course, their expenses are increasing.”] adding depth to the discussion. These examples underscored Ogie’s ability to thoughtfully nominate topics that resonated with his audience.

Ogie’s approach to topic nomination aligns with key theoretical and empirical insights on communication. Hoey and Kendrick (2018) highlighted the importance of effective topic nomination in sustaining participant involvement, a principle evident in Ogie’s smooth transitions. Salvador (2018) observed that Filipino talk shows thrive by balancing entertainment and information, which Ogie achieved by strategically aligning his topics with viewer interests. Li and Zhao (2020) emphasized the need to anticipate audience preferences, a skill Ogie demonstrated by focusing on celebrities and issues of public curiosity. Cruz and Reyes (2021) underscored that timely and engaging topics maintain audience focus, aligning with Ogie’s ability to introduce trending subjects. Lastly, Tannen’s (1989) Conversational Discourse Theory reinforced the value of managing topical shifts to sustain coherence, which Ogie consistently demonstrated by ensuring his transitions were relevant and natural.

By effectively using topic nomination, Ogie Diaz not only captured his audience’s attention but also maintained the momentum of discussions, solidifying his reputation as an engaging and audience-centered host. Topic Maintenance. Topic Maintenance is an aspect of conversational discourse that ensures discussions remain coherent, relevant, and engaging. It involves techniques such as elaboration, clarification, and redirection to keep the conversation focused on the central theme while allowing room for natural development. In media discussions, effective topic maintenance prevents unnecessary digressions and provides a structured yet dynamic exchange. Ogie Diaz employed strategies such as follow-up questions, reiteration, and smooth transitions to sustain dialogue and encourage further input from his guests. In this study, analyzing topic maintenance in the Ogie Diaz Showbiz News Update talk show provided insights into how Ogie Diaz and his guests skillfully managed discussions to retain audience interest.

Ogie Diaz consistently exhibited his expertise in maintaining focus and coherence during discussions by employing strategic topic maintenance techniques. For example, in Episode 6 (02:10), Ogie redirected the dialogue to its main point, stating, “Balik tayo dun sa sinabi ni Vice,” [“Let’s go back to what Vice said.”] effectively re-establishing the subject amidst potential digressions. Similarly, in Episode 15 (05:45), he reinforced the discussion’s focus by asserting, “Pero wag natin kalimutan, ang point dito ay tungkol sa project niya,” [“But let’s not forget, the point here is about his/her project.”] ensuring clarity and maintaining engagement. In Episode 20 (04:10), Ogie revisited an earlier topic, remarking, “Kanina nabanggit natin ang tungkol sa movie, pero eto pa ang follow-up,” [“Earlier, we mentioned the movie, but here’s the follow-up.”] demonstrating his ability to anchor the conversation while seamlessly introducing new details.

Further showcasing his skills, in Episode 26 (05:22), he emphasized the main takeaway, saying, “Pero ang essence ng chika na ito ay yung nangyari sa taping,” [“But the essence of this gossip is what happened during the taping.”] bringing the conversation back to its core. Additionally, in Episode 3 (14:06), Ogie ensured the conversation stayed on track by reminding, “Kasi nga, bawal ang malungkot sa Showtime,” [“Because sadness is not allowed on Showtime.”] reinforcing how Kim Chiu manages her emotions post-breakup. In Episode 5 (09:37), he redirected to the main discussion, stating, “Importante pa rin marinig natin yung panig nung kay Paolo tungkol sa isyung ito,” [“It’s still important for us to hear Paolo’s side regarding this issue.”] keeping the focus on Paolo Contis’ response to the controversy. Finally, in Episode 30 (06:40), he framed the discussion around its key resolution, remarking, “Ang mahalaga dito ay paano nila iha-handle ang issue,” [“The important thing here is how they will handle the issue.”] reinforcing the subject’s significance to ensure audience understanding.

Moreover, Ogie’s techniques aligned with foundational insights on conversational dynamics. Boland et al. (2023) emphasized that verbal cues are critical in sustaining topics, a strategy Ogie used to guide discussions seamlessly. Salvador (2018) noted that Filipino talk shows require balancing entertainment and coherence, which Ogie achieved through well-timed reinforcements. Cruz and Reyes (2021) highlighted that dynamic topic adjustments ensure continued audience engagement, reflected in Ogie’s revisiting of earlier themes. Additionally, Hoey and Kendrick’s (2018) findings on topic coherence and Tannen’s (1989) Conversational Discourse Theory affirmed the necessity of maintaining thematic continuity, a principle Ogie consistently demonstrated.

Through effective topic maintenance, Ogie ensured structured, engaging, and coherent dialogues that resonated with his audience, solidifying his reputation as a skilled and audience-centered host.

Interruptions and Overlaps. Interruptions and Overlaps play a vital role in shaping and engaging conversations in media discussions. These conversational features allow the host and guests to clarify points and redirect the discussion toward more relevant topics. In talk shows, interruptions are often used to interject new information and express agreement or disagreement. Meanwhile, overlaps occur naturally in fast-paced discussions where multiple speakers react simultaneously, adding spontaneity and authenticity to the exchange.

Ogie Diaz effectively employed interruptions and overlaps in the Ogie Diaz Showbiz News Update to regulate discussions and prevent miscommunication.

Interruptions and Overlaps were used successfully by Ogie Diaz wherein it allowed him to provide clarification and refocus discussions while maintaining an engaging atmosphere. For instance, in Episode 5 (01:12), Ogie interrupted with “Teka lang!” [“Wait a moment!”] during the guest’s comment to clarify a critical point, ensuring the conversation remained focused. In Episode 8 (02:11), he interjected with “Sandali lang!” [“Just a moment!”] while Mama Loi was speaking, effectively guiding the dialogue back to the main topic. Also, in Episode 9 (00:50), Ogie initiated an interruption with “Congratulations nga pala unang-una—” [“Congratulations, by the way, first of all—”] to highlight an important acknowledgment while seamlessly transitioning to another point. Further, in Episode 14 (01:52), Ogie humorously interrupted Dyosa with “Ito na, ito na!” [“Here it is, here it is!”] to shift the tone back to lightheartedness, demonstrating his ability to modulate the conversation’s mood.

Additionally, overlaps were used to facilitate smooth transitions, such as in Episode 21 (03:04), when Ogie responded with “Tama ka dyan, pero—” [“You’re right about that, but—”] seamlessly transitioning to his next point. In Episode 3 (08:29), Ogie added emphasis with “E, eto kaya nay haharapin mo.” [“So, this is what you’ll face, mother.”], using the overlap to maintain a steady conversational flow while adding humor. In Episode 4 (07:24), he cut in with “Sandali lang, patapusin mo kami, me lakad ka?” [“Wait a moment, let us finish, do you have somewhere to go?”] while a guest was explaining a point, injecting humor while keeping the discussion moving. Finally, in Episode 27 (00:33), Ogie excitedly overlapped with “Ayan na, eto na!” [“Here it comes, here it is!”], adding spontaneity and sustaining audience anticipation.

These examples demonstrated Ogie’s proficiency in using interruptions and overlaps to balance humor, clarity, and structure while moderating discussions. His interventions not only added spontaneity but also kept the dialogue cohesive and aligned with audience expectations.

Ogie’s use of interruptions and overlaps aligns with Tannen’s (1989) Conversational Discourse Theory, which emphasizes the role of such techniques in structuring and maintaining dialogue dynamics. Tannen posited that interruptions, while potentially disruptive, can serve as tools for clarification and emphasis, supporting conversational coherence. McLean (2024) observed that interruptions in talk shows often refocus discussions on critical points, thereby sustaining audience interest. Reyes (2020) highlighted that interruptions in Filipino talk shows balance spontaneity and structure, a norm evident in Ogie’s hosting style. Liu (2019) demonstrated how overlaps align with audience expectations, using humor and redirection to maintain engagement. Lastly, Boland et al. (2023) noted that overlaps are instrumental in managing transitions and ensuring coherence in multi-speaker settings. By applying these theoretical insights, Ogie’s strategic use of interruptions and overlaps not only enhanced the clarity and structure of discussions but also fortified his reputation as an engaging and culturally attuned host.

Repair. Repair is essential in maintaining effective communication, particularly in spontaneous conversations where misunderstandings may arise. These strategies involve self-correction, clarification, or rephrasing to ensure that the intended message is accurately conveyed. In media discourse, the host, Ogie Diaz, used repair strategies to rectify misstatements and address audience confusion. Whether through self-repair (correcting one’s own errors) or other-repair (clarifying a guest’s statement), these techniques contribute to a smooth and coherent discussion. By examining repair strategies in the Ogie Diaz Showbiz News Update talk show, this study focused on how Ogie Diaz and his guests direct conversational breakdowns and clarify their messages.

The host demonstrated mastery in using repair strategies to address miscommunications. These strategies ensured the accuracy of information while maintaining clarity and coherence in discussions. For example, in Episode 9 (02:11), Ogie self-corrected a detail about a celebrity rumor by stating, “Wait, hindi pala ganyan, ang totoo ay...” [“Wait, it’s not like that, the truth is...”], immediately correcting misinformation. Another instance occurred in Episode 15 (03:04), wherein Ogie noticed his guest’s puzzled expression and clarified his statement with, “Ang ibig kong sabihin ay...” [“What I mean is...”], effectively clearing the dialogue to avoid potential confusion. In Episode 28 (01:45), he preempted possible misinterpretation by rephrasing his point, saying, “I mean, hindi ganon. Ang point ko is...” [“I mean, it’s not like that. My point is...”], ensuring his intended message was conveyed clearly. Additionally, in Episode 16 (18:06), Ogie addressed an implied misunderstanding with, “Wala naman akong sinabing ganun ah?” [“I didn’t say anything like that, did I?”], maintaining accuracy in his statements.

Furthermore in Episode 6 (02:45), Ogie recognized an error and immediately corrected himself, saying, “Ay, hindi pala! Ang tama ay...” [“Oh, that’s not right! The correct one is...”], showing his attention to detail and commitment to accuracy. Also, in Episode 8 (03:12), he revised a misstatement after a guest’s reaction, adding, “Wait, wait, ang ibig kong sabihin ay...” [“Wait, wait, what I mean is...”] to prevent misinterpretation. In Episode 16 (05:30), Ogie addressed a misinterpreted statement by stating, “Hindi, ang gusto kong sabihin...” [“No, what I mean is...”], reinforcing his message to ensure proper understanding. Finally, in Episode 29 (14:23), Ogie



clarified a claim with, “Pero sabi ng aking source, hindi raw totoo yun.” [“But according to my source, that's supposedly not true.”], stimulating transparency by verifying the information before drawing conclusions.

Ogie’s use of repair strategies aligns with Tannen’s (1989) Conversational Discourse Theory, which emphasizes the dynamic nature of conversations and the necessity of addressing breakdowns to sustain coherence and engagement. Shank (2020) highlighted repair as critical for resolving misunderstandings and sustaining mutual understanding in human interactions, a principle Ogie adeptly applied. Albert and Ruiter (2018) observed that repair functions as a cognitive tool for rectifying comprehension issues, thereby enhancing the fluidity of dialogue. Santos’ (2021) findings on Filipino talk shows affirmed that repair strategies are vital for managing errors and fostering audience trust. Furthermore, Misaka’s (2023) study emphasized the effectiveness of self-initiated repairs in maintaining clarity and engagement, even in challenging conversational contexts. Through these repair mechanisms, Ogie ensured that his communication remained smooth, accurate, and engaging, demonstrating the effectiveness of these strategies in sustaining the integrity and impact of media discourse.

**Pauses and Silence.** Pauses and Silence play a vital role in conversational discourse, serving as strategic tools that enhance suspense and emphasis. These moments allow speakers to control the pacing of discussions and provide space for reflection. In media settings, particularly in talk shows, deliberate pauses can add dramatic effect, signal a transition, or give guests time to respond. By analyzing the use of pauses and silence in Ogie Diaz Showbiz News Update talk show, this study explored how Ogie Diaz utilized well-timed breaks to emphasize key points and maintain audience interest.

Ogie Diaz effectively implemented pauses and moments of silence to regulate conversational flow. These pauses not only added depth and emotion to the dialogue but also allowed the audience time to process critical points. For instance, in Episode 3 (00:48), Ogie paused after declaring, “Ito ang malaking balita...” [“This is the big news...”], creating suspense before revealing the topic. This calculated silence heightened audience anticipation and emphasized the significance of the forthcoming revelation. Likewise, in Episode 5 (02:15), Ogie paused after stating, “Ito ang tanong na hindi pa nasasagot...” [“This is the question that remains unanswered...”], inviting reflection on the question’s importance and drawing the audience further into the discussion. In Episode 12 (02:50), he adjusted the tone mid-sentence with, “Ang dami nangyayari pero... teka,” [“A lot is happening, but... wait.”], using a pause to redirect the dialogue while maintaining curiosity and engagement.

Furthermore, in Episode 24 (03:12), Ogie introduced a significant discussion with, “Ito na ang pinaka-mahalagang parte...” [“This is the most important part...”], then briefly stopped before finishing with, “...ng kontrobersiyang ito na dapat nating pag-usapan.” [“...of this controversy that we should discuss.”] This pause emphasized the importance of the topic and heightened audience anticipation. Similarly, in Episode 27 (03:12), Ogie remarked, “Ang daming mga bashers, pero alam mo, minsan napapaisip din ako... teka lang.” [“There are so many bashers, but you know, sometimes I also think... wait a minute.”], pausing to introduce a moment of introspection and balancing the conversation’s tone. In Episode 28 (08:44), he delivered a reflective statement, “Pero Loi, bakit nga ba namaalam na si Mokang? Bakit umalis na si Lovi Poe sa show?... teka lang.” [“But Loi, why did Mokang bid farewell? Why did Lovi Poe leave the show? ... hold on.”], employing a pause to emphasize the emotional weight of the subject matter. Lastly, in Episode 30 (02:55), Ogie hesitated after saying, “E, yun ang iniintay namin eh...” [“Well, that's what we've been waiting for...”], then continued, “...pero bakit ganito ang naging sagot niya?” [“...but why did he respond this way?”] The pause reflected uncertainty and built curiosity for the audience.

Ogie’s use of pauses aligns with Tannen’s (1989) Conversational Discourse Theory, which highlights the importance of pauses in managing conversational flow and ensuring clarity. Carter (2018) highlighted that pauses amplify the rhetorical impact of pivotal statements, a principle evident in Ogie’s delivery. Reyes (2019) observed that pauses in Filipino talk shows regulate conversational dynamics and enhance audience comprehension, aligning with Ogie’s techniques. Al-Mutairi’s (2020) research further supported the role of pauses in structuring interactions and achieving coherence in discussions. Misaka (2023) emphasized the emotional resonance pauses bring, particularly in handling sensitive topics, as demonstrated in Episodes 27 and 28. Lastly, Shank (2020) asserted that moments of silence enable reflective thinking, enhancing both the audience’s engagement and the speaker’s ability to guide the conversation. By using pauses strategically, Ogie effectively balanced dramatic tension with clarity, ensuring his communication remained engaging, reflective, and impactful.

**Communication Strategies of the Guests**

This section presented the communication strategies employed by the guests in the Ogie Diaz Showbiz Update. These strategies included turn-taking, imagery, repetition, topic nomination, topic maintenance, interruptions and overlaps, repair, and the use of pauses and silence. Each strategy was thoroughly analyzed with examples from specific episodes.

Table 3.

Communication Strategies	Sample Lines
Turn-Taking	“Tama ka dyan, pero may dagdag ako,” (Ep. 4, 01:24)

	<p><i>"You're right about that, but I have something to add."</i></p> <p>"Yes po kuya, napanood ko yan sa vlog ni Boss Toyo." (Ep. 9, 03:04)  <i>"Yes, kuya, I watched that on Boss Toyo's vlog."</i></p> <p>"Pwede ko bang idagdag ito?" (Ep. 11, 02:12)  <i>"Can I add this?"</i></p> <p>"Akin na to!" (Ep. 18, 01:45)  <i>"This is mine!"</i></p> <p>"Ikaw naman, Ogie!" (Ep. 22, 03:14)  <i>"Your turn, Ogie!"</i></p>
Imagery	<p>"Yung mga naipon niya, torta- Tapsilog, hotdog, kamote!" (Ep. 6, 14:05)  <i>"The things he saved up for—omelet, Tapsilog, hotdog, sweet potato!"</i></p> <p>"Nay, mamaya na. Ba't ayaw mong tumayo? Nay, basa yung ulo." (Ep. 12, 23:17)  <i>"Mom, later. Why don't you want to stand up? Mom, the head is wet."</i></p> <p>"Syempre dito tayo ngayon sa Rome, Italy pa rin... pero particularly dito sa, background po namin ay... ang Colosseo." (Ep. 14, 01:10)  <i>"Of course, we are still here in Rome, Italy... but specifically, in the background behind us is... the Colosseo."</i></p> <p>"Syempre kahit nandito tayo sa San Diego ngayon... ine-experience namin ng bonggang-bonggang flagship cruises and events." (Ep. 19, 01:21)  <i>"Of course, even though we're here in San Diego right now... we're fully experiencing the extravagant flagship cruises and events."</i></p> <p>"Parang yinayakap ka nung init." (Ep. 20, 01:13)  <i>"It's like the warmth is embracing you."</i></p>
Repetition	<p>"Totoo ba? Totoo ba?" (Ep. 1, 00:18)  <i>"Is it true? Is it true?"</i></p> <p>"Nakakaloka, nakakaloka," (Ep. 7, 02:11)  <i>"Crazy, crazy,"</i></p> <p>"Ganun ba? Ganun ba talaga?" (Ep. 10, 01:52)  <i>"Is that so? Is that really how it is?"</i></p> <p>"Eto na, eto na!" (Ep. 14, 03:05)  <i>"Here it is, here it is!"</i></p> <p>"Ang bigat, ang bigat," (Ep. 18, 02:03)  <i>"It's heavy, it's heavy,"</i></p>
Topic Nomination	<p>"Bago tayo magpatuloy, pag-usapan natin si Vice," (Ep. 4, 07:45)  <i>"Before we continue, let's talk about Vice."</i></p> <p>"Speaking of fans, may bagong balita kay Kathryn." (Ep. 8, 09:12)  <i>"Speaking of fans, there's new news about Kathryn."</i></p> <p>"Kaugnay nito, may sinabi si Dingdong na interesting." (Ep. 13, 10:15)</p>

	<p><i>"Related to this, Dingdong said something interesting."</i></p>
	<p>"Ngayon naman, tungkol naman ito sa love team ni Liza." (Ep. 17, 11:25)</p> <p><i>"Now, this is about Liza's love team."</i></p>
	<p>"Eto ang mainit ngayon, tungkol kay Dingdong at Marian." (Ep. 26, 02:00)</p> <p><i>"This is the hot topic right now, about Dingdong and Marian."</i></p>
Topic Maintenance	<p>"Balik tayo sa tanong kanina tungkol sa project ni Vice, kasi ito ang hinihintay ng lahat." (Ep. 18, 16:25)</p> <p><i>"Let's go back to the earlier question about Vice's project because this is what everyone has been waiting for."</i></p>
	<p>"Pero yung sinabi niya nung una, yun ang kailangan nating klaruhin." (Ep. 21, 17:40)</p> <p><i>"But what he said earlier, that's what we need to clarify."</i></p>
	<p>"Diba kanina nabanggit na natin ito, pero eto ang follow-up tungkol kay Heart." (Ep. 24, 16:15)</p> <p><i>"Didn't we mention this earlier, but here's the follow-up about Heart."</i></p>
	<p>"Teka lang, kasi itong part na ito yung hindi malinaw, diba?" (Ep. 27, 16:52)</p> <p><i>"Wait a moment, because this part isn't clear, right?"</i></p>
Interruptions and Overlaps	<p>"Dapat balikan natin yung mga sinabi niya nung umpisa." (Ep. 28, 17:35)</p> <p><i>"We should revisit what he said at the beginning."</i></p>
	<p>"Sandali, sandali!" (Ep. 3, 01:22)</p> <p><i>"Wait, wait!"</i></p>
	<p>"Oo nga, kasi..." (Ep. 8, 02:14)</p> <p><i>"That's true, because..."</i></p>
	<p>"Ayan na, eto na!" (Ep. 14, 02:45)</p> <p><i>"Here it is, here it comes!"</i></p>
	<p>"Hindi naman siguro ganun!" (Ep. 17, 01:35)</p> <p><i>"Surely it's not like that!"</i></p>
Repair	<p>"Teka, teka!" (Ep. 20, 02:50)</p> <p><i>"Hold on, hold on!"</i></p>
	<p>"Ayun te, hinarap niya. Deadma siya. Yun ang pagharap niya. Deadma siya." (Ep. 3, 06:46)</p> <p><i>"There it is, sis, she faced it. She ignored it. That's how she faced it—by ignoring it."</i></p>
	<p>"Think before you click." (Ep. 6, 04:23)</p> <p><i>"Think before you click."</i></p>
	<p>"Ay mali pala, ang ibig kong sabihin..." (Ep. 11, 02:41)</p> <p><i>"Oh, my mistake, what I meant was..."</i></p>
	<p>"Hindi pala ganun, ang totoo ay..." (Ep. 19, 03:15)</p> <p><i>"It's not like that, the truth is..."</i></p>
Pauses and Silence	<p>"Tama ba yung sinabi ko kanina?" (Ep. 27, 02:18)</p>

*"Was what I said earlier correct?"*

*"Eto ang tanong na di mo maiwasan... may third party nga ba sa hiwalayang ito?" (Ep. 4, 01:35)*

*"Here's the question you can't avoid... is there a third party involved in this separation?"*

*"Parang ang hirap sabihin... pero kailangan nating pag-usapan para malinawan ang lahat." (Ep. 13, 02:52)*

*"It's like it's hard to say... but we need to discuss this to clarify everything."*

*"Ito ang masakit na totoo... na hindi natin maibabalik ang nakaraan, kaya move on na lang." (Ep. 18, 03:12)*

*"This is the painful truth... we cannot bring back the past, so let's just move on."*

*"Sabi niya, ano bang sinasabi niyo Miss Dyosa? Kaya po umiiyak ang batang ito... kanina pa po walang sumusundo sa iskul. Nasan na po kayo?!"*

*(Ep. 20, 09:48)*

*"He said, what are you saying, Miss Dyosa? This child has been crying... no one has picked her up from school. Where are you?!"*

*"Oh? Ano to?... Ano kuya?" (Ep. 25, 05:25)*

*"Oh? What's this?... What, kuya?"*

Turn-Taking. The guests in the Ogie Diaz Showbiz Update consistently demonstrated effective turn-taking strategies that contributed to the smooth flow of communication. Such strategies were evident across various episodes, for instance in Episode 4 (01:24), Mama Loi transitioned fluidly by stating, "Tama ka dyan, pero may dagdag ako." ["You're right about that, but I have something to add."] This statement reinforced the collaborative exchange of ideas and maintained conversational cohesion. Similarly, in Episode 11 (02:12), Dyosa respectfully asked, "Pwede ko bang idagdag ito?" ["Can I add this?"] during a natural pause, showcasing her attentiveness and alignment with the flow of dialogue. This polite turn ensured a respectful and organized discussion.

Additionally, in Episode 9 (03:04), Ate Mrena affirmed her involvement in the conversation by stating, "Yes po kuya, napanood ko yan sa vlog ni Boss Toyo." ["Yes, I watched that in Boss Toyo's vlog."] This acknowledgment connected her response to the previous speaker's point, further enhancing conversational flow. In Episode 18 (01:45), Mama Loi's assertiveness was evident in her statement, "Akin na to!" ["This is mine!"], which added energy to the conversation without disrupting its structure. Then in Episode 22 (03:14), there was an emphasis on another form of effective turn-taking as Mama Loi invited Ogie to speak by saying, "Ikaw naman, Ogie!" ["Your turn, Ogie!"], facilitating a balanced and inclusive dialogue.

Moreover, Episode 13 (09:15) showcased Dyosa's ability to initiate a turn by reacting to a statement, stating, "Tekang lang, parang hindi naman yun ang sinabi niya dati ha?" ["Wait a minute, that's not what she said before, right?"] This introduced a shift in discussion while keeping it aligned with the ongoing topic. Then in Episode 14 (07:29), Mama Loi reinforced Ogie's point about Awra's school uniform issue by stating, "Kasi, Nay, sinuportahan siya ng University of the East." ["Because, Mom, he was supported by the University of the East."] This allowed her to contribute meaningfully without overlapping the conversation.

In Episode 26 (12:10), Mama Loi took her turn by questioning an earlier statement, saying, "Pero bakit parang nag-iba na yung tono nila ngayon?" ["But why does it seem like their tone has changed now?"] which encouraged further analysis and prompted additional discussion. Meanwhile, Episode 28 (22:23) demonstrated Dyosa's strategic turn-taking as she introduced a reflection on love and relationships, stating, "Nagmahalan, naghiwalay, tapos nagdedemandahan ngayon." ["They loved each other, separated, and now they're suing each other."] This smoothly directed the conversation to a broader perspective. Lastly, Episode 28 (07:26) highlighted Dyosa's playful interaction with Ogie through humor, as she interjected, "Nako, nagpapaka play safe ka na naman Tito Ogie." ["Oh no, you're playing it safe again, Uncle Ogie."] This witty remark not only reinforced her engagement but also kept the conversation lively and entertaining.

These examples align with Tannen's (1989) Conversational Discourse Theory, which asserts that turn-taking is a critical component of effective communication, ensuring reciprocity and coherence in multi-speaker interactions. Skantze's (2021) research further emphasizes the importance of adhering to conversational rules to facilitate smooth transitions. Ajileye, Dozie, and Ekwuribe's (2023) findings highlight the role of identifying natural pauses in enhancing collaborative dialogue, while Abbas's (2020) study stresses the value of assertive signaling in maintaining conversational momentum. Additionally, Bearis et al. (2023) observed that structured turn-

taking in talk shows promotes inclusivity and fosters engaging exchanges.

By skillfully employing these turn-taking strategies, the guests ensured the conversation's flow remained dynamic yet organized. Their approach fostered a lively and reciprocal discussion, effectively captivating the audience and enriching the talk show experience.

**Imagery.** The guests of Ogie Diaz effectively used imagery to enhance the emotional resonance of their discussions. For instance, in Episode 6 (14:05), Mama Loi humorously illustrated a relatable scenario with, ["What she saved up are omelets—Tapsilog, hotdog, sweet potato!"] This concrete depiction of simple priorities resonated with audiences through its vivid and down-to-earth imagery. Similarly, in Episode 12 (23:17), Dyosa evoked a heartfelt family moment with, "Nay, mamaya na. Ba't ayaw mong tumayo? Nay, basa yung ulo," ["Mom, later. Why don't you want to get up? Mom, your head is wet."] expressively portraying a tender exchange that highlighted maternal care.

In Episode 14 (01:10), the picturesque description, "Syempre dito tayo ngayon sa Rome, Italy pa rin... pero particularly dito sa, background po namin ay... ang Colosseo," ["Of course, we're still here in Rome, Italy... but particularly here, our background is... the Colosseo."] allowed viewers to imagine the grandeur of the location, bringing them closer to the guests' travel experiences. In Episode 19 (01:21), Mama Loi elevated the excitement of an event with, "Kahit nandito tayo sa San Diego ngayon... ine-experience namin ng bonggang-bonggang flagship cruises and events," ["Even though we're here in San Diego right now... we're experiencing the extravagant flagship cruises and events."] effectively creating a sense of extravagance and immersion.

In Episode 20 (01:13), she described the heat as, "Parang yinayakap ka nung init," ["It's like being embraced by the heat."] transforming a physical sensation into a relatable and almost poetic image that resonated with the audience's sensory memory. Additionally, in Episode 27 (03:39), Mama Loi captured the emotional impact of a performance with, "Ang mga basang-basang luha nila, ang nagpatutoo na effective at napakahusay ng performances ni Marian at ni Dingdong." ["Their very teary eyes proved that Marian and Dingdong's performances were effective and excellent."] This poignant imagery of tears underscored the performers' skill and the depth of audience connection.

Moreover, Episode 5 (18:51) featured Tita Jegs metaphorically describing love and destiny, stating, "Yung nililiyab mo, yung ginugusto mong tao hindi dumating sa'yo. Pero biglang may dumating sa'yo. Yun pala yung tamang tao." ["The person you're intensely desiring doesn't come to you. But suddenly, someone else arrives, and it turns out they're the right person."] This striking metaphor effectively illustrated the unpredictable nature of relationships. In Episode 7 (30:38), Mama Loi humorously described a washing machine's function, saying, "Just one push and it comes out dry and clean," ["Just one push and it comes out dry and clean,"] turning an everyday task into a vivid and comedic image. Meanwhile, Episode 20 (03:42) highlighted Mama Loi's ability to use descriptive language as she described a location's ambiance, saying, "Napaka fresh ng lugar," ["The place is very fresh."] emphasizing the refreshing and serene atmosphere of their surroundings. Lastly, in Episode 24 (21:55), Ate Mrena playfully exaggerated the weight of her makeup by saying, "Kuya, heavy to kuya." ["Brother, this is heavy, brother."] This lighthearted remark used imagery to comically illustrate her experience, making it more relatable and entertaining for the audience.

These descriptions align with Tannen's (1989) Conversational Discourse Theory, which posits that linguistic tools like imagery enrich discourse by fostering emotional resonance and aiding comprehension. Eslami and Ranjbar (2021) emphasized the transformative power of imagery in translating abstract ideas into accessible and memorable concepts, enhancing audience connection. Scott (2023) further argued that visual metaphors serve as bridges between thematic content and audience interpretation, making narratives more relatable and engaging. Zhang and Hu (2020) underscored that imagery not only guides emotional responses but also boosts the speaker's intent. By weaving vivid descriptions into their exchanges, the guests demonstrated a strategic use of imagery to strengthen audience engagement, ensure clarity, and enhance the emotional richness of their dialogue.

**Repetition.** The guests of Ogie Diaz skillfully employed repetition as a rhetorical tool to emphasize key ideas and express emotions. For example, in Episode 1 (00:18), Mama Loi repeated, "Totoo ba? Totoo ba?" ["Brother, this is heavy, brother."] to underscore her disbelief about a rumor, drawing the audience's attention to the topic's importance. Similar to Episode 7 (02:11), wherein Dyosa reiterated, "Nakakaloka, nakakaloka," ["It's crazy, it's crazy"] to heighten the emotional intensity of her astonishment, evoking a relatable reaction from viewers. In Episode 10 (01:52), Mama Loi echoed, "Ganun ba? Ganun ba talaga?" ["Is that so? Is it really like that?"] to seek clarification while simultaneously emphasizing the significance of the discussion point.

Further in Episode 14 (03:05), the emphatic repetition of "Eto na, eto na!" ["Here it is, here it is!"] conveyed excitement and anticipation, intensifying the momentum of the conversation. Simultaneously in Episode 18 (02:03), the phrase "Ang bigat, ang bigat," ["It's heavy, it's heavy."] vividly expressed the emotional weight of the subject matter, creating a more profound connection with the audience. Episode 20 (02:45) showcased Dyosa's persistence with "Hindi pa tapos, hindi pa tapos," ["Not yet finished, not yet finished."] emphasizing the importance of completing the narrative. Then in Episode 28 (01:38), the deliberate reiteration of "Ang totoo, ang totoo," ["Ang totoo, ang totoo,"] emphasized the urgency to clarify and affirm the truth of the matter being discussed.

Furthermore in Episode 5 (09:17), Ate Mrena reinforced her frustration by exclaiming, "Wala na! Wala na!" ["No more! No more!"] repeatedly, underlining the irreversible nature of the situation. In Episode 11 (12:20), Mama Loi echoed, "Sobra! Sobrang saya!" ["Excessive! Very happy!"] to emphasize the overwhelming joy brought by a heartwarming moment. In Episode 22 (07:55), Dyosa

animatedly repeated, “Bakit? Bakit? Bakit?” [“Why? Why? Why?”] to demand further explanation, effectively building suspense. Lastly, in Episode 26 (04:30), Ogie Diaz humorously emphasized disbelief by saying, “Hindi pwede! Hindi pwede!” [“Not allowed! Not allowed!”] reinforcing his comedic reaction to a surprising statement.

The guests’ use of repetition aligns flawlessly with Tannen’s (1989) Conversational Discourse Theory, which underscores the role of linguistic strategies in reinforcing key points and fostering meaningful exchanges. Smith and Davidson (2020) observed that repetition not only solidifies critical ideas but also enhances retention, a practice evident in the guests’ reiterative techniques. Lee and Mohd (2022) highlighted repetition’s ability to evoke emotional responses, as exemplified in Dyosa’s emphatic expressions. Wulandari and Suhartono (2021) emphasized repetition’s role in strengthening arguments and maintaining focus on pivotal themes, a strategy mirrored in Mama Loi’s clarifications. Misaka (2023) affirmed that repetition ensures coherence in dynamic conversations, aiding smoother transitions. Additionally, Zhang and Hu (2020) argued that repetition is instrumental in guiding the audience’s attention and ensuring critical messages are absorbed.

By using repetition effectively, the guests not only adhered to Tannen’s theoretical principles but also demonstrated its versatility in sustaining clarity, evoking emotional connections, and enriching the overall communication process.

**Topic Nomination.** The guests of Ogie demonstrated remarkable proficiency in topic nomination, smoothly introducing new subjects to sustain audience interest and maintain the flow of dialogue. For example, in Episode 4 (07:45), Mama Loi transitioned the discussion with, “Bago tayo magpatuloy, pag-usapan natin si Vice,” [“Before we continue, let’s talk about Vice.”] effectively guiding the conversation toward a relevant and timely topic. In Episode 8 (09:12), Dyosa linked a prior discussion to a trending issue, stating, “Speaking of fans, may bagong balita kay Kathryn,” [“Speaking of fans, there’s new news about Kathryn.”] aligning the dialogue with audience interests. In Episode 13 (10:15), Mama Loi bridged the current conversation with a related subject by saying, “Kaugnay nito, may sinabi si Dingdong na interesting,” [“Regarding this, Dingdong mentioned something interesting.”] maintaining coherence and enhancing relevance.

Then in Episode 17 (11:25), Mama Loi introduced another engaging subject, stating, “Ngayon naman, tungkol naman ito sa love team ni Liza,” [“Now, this is about Liza’s love team.”] transitioning to a topic that resonated with the viewers. Episode 26 (02:00) showcased her ability to highlight timely issues with, “Eto ang mainit ngayon, tungkol kay Dingdong at Marian,” [“Here’s the latest news about Dingdong and Marian.”] emphasizing the significance of trending topics. Further in Episode 30 (08:22), Dyosa shifted the focus to new developments, saying, “Ngayon naman, ang usapan ay tungkol sa bagong proyekto,” [“Now, the discussion is about the new project.”] ensuring the dialogue remained dynamic and forward-moving.

Moreover in Episode 24 (00:32), Ate Mrena nominated a compelling topic by asking, “Ano ba ang dahilan? Bakit inisplitan ni Xian Lim itong si Kim Chiu? Di ko kasi alam eh,” [“What is the reason? Why did Xian Lim break up with Kim Chiu? I don’t know.”] drawing curiosity and prompting an in-depth discussion. In Episode 26 (03:34), she introduced a controversial subject, questioning, “Hindi kaya iniisip nila kaya hindi sila nakalipad, may kinalaman kaya doon si Heart Evangelista?” [“Could it be that they’re thinking the reason they couldn’t fly is related to Heart Evangelista?”] adding intrigue to the conversation. In Episode 26 (07:31), Ate Mrena humorously shifted the discussion with, “Gusto ba nila nakalipad?” [“Do they want to fly?”] and then offered a playful solution, lightening the conversation while maintaining engagement. Finally, in Episode 28 (10:14), Dyosa transitioned the discussion towards a financial controversy, stating, “Usapang pera naman tayo, may bagong pasabog si Boy Abunda tungkol dito,” [“Let’s talk about money; Boy Abunda has a new revelation about this.”] steering the focus toward an issue that intrigued the audience.

The guests’ adept use of topic nomination aligns with Tannen’s (1989) Conversational Discourse Theory, which underscores the importance of managing topic transitions to maintain coherence in dialogue. Hoey and Kendrick (2018) emphasized that strategic topic nomination sustains participant involvement and enhances relevance, as seen in the guests’ smooth transitions to trending and meaningful subjects. Salvador (2018) noted that Filipino talk shows successfully balance entertainment with information by aligning topics with audience expectations, a technique evident in the contributions of Dyosa and Mama Loi. Li and Zhao (2020) observed that adaptability in topic selection ensures coherence and engagement, a principle reflected in the guests’ ability to connect discussions cohesively. Misaka (2023) affirmed that topic nomination helps guide dialogue progression, preventing stagnation and ensuring dynamic exchanges. Moreover, Zhang and Hu (2020) emphasized that skillful topic transitions foster continuity and deepen audience engagement, practices exemplified in the guests’ approach.

Through their strategic topic nomination, the guests adhered to Tannen’s theoretical framework, showcasing its role in sustaining the flow of communication, enhancing audience involvement, and ensuring the dynamic progression of discussions.

**Topic Maintenance.** The guests of Ogie Diaz demonstrated exceptional skills in maintaining focus and coherence in their discussions through strategic topic maintenance techniques. In Episode 18 (16:25), Mama Loi redirected the dialogue back to its core theme by stating, “Balik tayo sa tanong kanina tungkol sa project ni Vice, kasi ito ang hinihintay ng lahat.” [“Returning to the earlier question about Vice’s project, as this is what everyone has been anticipating.”] This deliberate realignment prevented the conversation from straying, ensuring the audience stayed engaged with the key subject. Also, in Episode 21 (17:40), Dyosa reinforced the discussion’s continuity by stating, “Pero yung sinabi niya nung una, yun ang kailangan nating klaruhin,” [“But what he said earlier, that’s what we need to clarify.”] emphasizing earlier remarks to align with the central ideas. Furthermore, in Episode 24 (16:15), Mama Loi integrated

prior statements into the current discussion, saying, “Diba kanina nabanggit na natin ito, pero eto ang follow-up tungkol kay Heart,” [“Earlier, we mentioned this, but here's a follow-up about Heart.”] blending continuity with fresh insights.

In Episode 27 (16:52), Mama Loi maintained focus by highlighting unclear points, stating, “Teka lang, kasi itong part na ito yung hindi malinaw, diba?” [“Wait a moment, because this part isn't clear, right?”] This approach underscored the importance of addressing gaps to ensure clarity. Similarly, in Episode 28 (17:35), Dyosa anchored the discussion to its initial remarks, saying, “Dapat balikan natin yung mga sinabi niya nung umpisa,” [“We should revisit what she said at the beginning.”] promoting structured and logical dialogue progression. Then in Episode 30 (16:10), Mama Loi revisited the primary question, stating, “Ngayon, balikan natin yung main point na tinanong tungkol kay Kathryn,” [“Now, let's revisit the main question about Kathryn.”] emphasizing the need to center the discussion around the main topic.

Furthermore in Episode 5 (09:37), Tita Jegs reinforced the discussion by stating, “So tinuturo nila si Yen bilang third party,” [“So they're pointing to Yen as the third party.”] ensuring that the conversation remained focused on the controversy surrounding Yen Santos. In Episode 19 (09:52), Dyosa maintained the relevance of the topic with, “Hindi pala amin yung bahay,” [“It turns out the house isn't ours.”] humorously bringing the discussion back to the ownership issue of the property. Meanwhile, in Episode 26 (17:25), Mama Loi ensured the discussion stayed on track by commenting, “Nagkokomento lang naman tayo nay sa mga napapanood natin eh no,” [“We're just commenting, ma'am, on what we're watching, right?”] supporting their role in entertainment news analysis. Lastly, in Episode 29 (10:11), Dyosa bridged past and present points in the discussion by saying, “Kasi kung ikukumpara natin sa dati, parang may pagbabago na sa tono niya,” [“Because if we compare it to before, it seems there's a change in his/her tone.”] drawing attention to shifts in perspective and maintaining the topic's progression.

These examples illustrate the guests' proficiency in revisiting and reinforcing key points to ensure cohesive and dynamic dialogue. This effective application of topic maintenance aligns with Tannen's (1989) Conversational Discourse Theory, which highlights the role of conversational cues in sustaining focus and coherence within interactions. Boland et al. (2023) supported this approach, noting that verbal cues are essential for preventing fragmented discussions and sustaining audience engagement, as demonstrated by the guests. Salvador (2018) emphasized the importance of linking previous remarks to maintain a structured balance of information and entertainment, a technique evident in the contributions of Mama Loi and Dyosa. Ratanakul (2019) affirmed that continuity captivates audiences by creating logical progression, ensuring discussions remain relevant and engaging. Misaka (2023) observed that topic maintenance allows for seamless transitions while reinforcing thematic alignment, further reflected in the guests' strategies. Lastly, Cruz and Reyes (2021) stressed the importance of anchoring conversations to prior statements to sustain audience focus, a practice consistently demonstrated by the guests.

Through these methods, the guests adhered to Tannen's framework, ensuring that their contributions promoted clarity, engagement, and cohesive discourse, making their discussions accessible and engaging for audiences.

**Interruptions and Overlaps.** The guests of Ogie Diaz frequently employed interruptions and overlaps, injecting moments of spontaneity and humor but occasionally disrupting the conversational flow due to their assertive nature. For instance, in Episode 3 (01:22), Mama Loi humorously interrupted Ogie's transition with, “Sandali, sandali!” [“Wait, wait!”] injecting levity into the exchange. While this aligned with McLean's (2024) assertion that interruptions can sustain audience interest by creating dynamic turns, the forceful nature of the interjection momentarily derailed the smooth progression of ideas. Likewise, in Episode 8 (02:14), Dyosa overlapped with, “Oo nga, kasi...” [“Yes, because...”] to affirm Ogie's point, showcasing cooperation as noted by Liu (2019). However, frequent overlaps risked overpowering the main speaker, leading to fragmented dialogue and detracting from the conversation's coherence.

In Episode 14 (02:45), Mama Loi interrupted with, “Ayan na, eto na!” [“Here it comes, this is it!”] to build excitement for a new topic, energizing the audience. Yet, this abrupt transition cut short the previous discussion, demonstrating Reyes's (2020) finding that interruptions in Filipino talk shows can disrupt conversational coherence when executed aggressively. In Episode 17 (01:35), Mama Loi interjected, “Hindi naman siguro ganun!” [“I don't think it's like that!”] to challenge a statement, promoting a momentarily contentious exchange. Additionally, in Episode 20 (02:50), Mama Loi exclaimed, “Teka, teka!” [“Wait, wait!”] to regain control of the dialogue, reflecting McLean's (2024) observation that interruptions often assert dominance but can destabilize flow if overly abrupt. In Episode 24 (03:00), Dyosa energized the conversation by stating, “Pero ang mas exciting dito...,” [“But what's more exciting here...”] effectively steering attention toward a new highlight while maintaining engagement. Also in Episode 30 (02:11), Mama Loi contributed, “Ako rin napansin ko yun,” [“I also noticed that.”] strengthening collaboration but briefly overlapping with another speaker's turn.

Further instances of interruptions and overlaps can be seen in Episode 20 (02:07), where Dyosa humorously interrupted Ogie with, “Tito Ernie, alam mo, pangarap ko makakita ng- ng lalaki na naka-underwear, pero hindi naman ikaw, Tito Ernie.” [“Tito Ernie, you know, it's my dream to see a man in underwear, but not you, Tito Ernie.”] This moment injected humor into the discussion but briefly diverted attention from the main topic. In Episode 29 (00:33), Dyosa suddenly cut in with a joke, “Ano ba ang ibig sabihin ng DNA? Di naman akin? Yun yun ba?” [“What does DNA mean? It's not mine? Is that it?”] while Mama Loi was explaining the DNA controversy, shifting the conversation's focus with a comedic interjection. Additionally, in Episode 29 (05:20), Mama Loi interrupted Ogie's discussion about the Metro Manila Film Festival movies by suddenly reacting with “Ow.” [“Ow.”] This reaction, although minor, momentarily diverted attention from Ogie's statement. Finally, in Episode 26 (04:11), Dyosa playfully cut in with, “Wag mong i-fast forward, Nay, ang daming juicy details diyan!” [“Don't fast forward, Nay, there are lots of juicy details there!”] when Ogie

attempted to summarize an issue too quickly, emphasizing the need to dwell on important aspects of the discussion.

These instances revealed the dual impact of interruptions and overlaps. While they often energized the dialogue and captured audience attention, their overuse and assertiveness occasionally hindered the smooth flow of communication. Tannen's (1989) Conversational Discourse Theory supports that interruptions, when mismanaged, can violate the expected turn-taking rules and destabilize interactional balance. McLean (2024) emphasized that while interruptions may inject dynamism, they should align with the discourse's rhythm to avoid disarray. Liu's (2019) insights into overlaps highlight their potential for fostering collaboration, but only when employed judiciously. Reyes (2020) further noted that aggressive interruptions, common in media contexts, can detract from clarity and audience comprehension. Salvador (2018) observed that Filipino talk shows often struggle to balance spontaneity and structure due to frequent interruptions, which can compromise the discussion's depth. Lastly, Cruz and Reyes (2021) emphasized the need for effective management of conversational dynamics to maintain coherence, a principle that was sometimes challenged in these episodes.

While interruptions and overlaps are powerful conversational tools, their misuse by the guests occasionally undermined the dialogue's fluidity and focus. However, their strategic use during critical moments highlighted their potential to enhance engagement when managed effectively.

**Repair.** Ogie's guests adeptly utilized repair strategies to address miscommunications, ensuring clarity and maintaining the integrity of the dialogue. For instance, in Episode 11 (02:41), Mama Loi corrected herself by saying, "Ay mali pala, ang ibig kong sabihin..." ["Oh, that's wrong, what I meant to say is..."] after misquoting a detail. This act of self-repair demonstrated her attentiveness to conversational accuracy, aligning with Albert and Ruiters' (2018) assertion that repair mechanisms are integral for sustaining mutual understanding in interactions. By promptly addressing her error, Mama Loi preserved the coherence of the discussion and enhanced the audience's comprehension. Also in Episode 19 (03:15), Dyosa clarified her earlier remark by stating, "Hindi pala ganun, ang totoo ay..." ["It's not like that, the truth is..."] ensuring the accuracy of the information presented. This proactive correction supported Santos' (2021) finding that repair strategies in Filipino talk shows are crucial for managing errors and rectifying misunderstandings.

In Episode 27 (02:18), Mama Loi employed collaborative repair by asking, "Tama ba yung sinabi ko kanina?" ["Was what I said earlier correct?"] inviting validation or correction from the other guests. This interactive approach emphasized the shared responsibility for maintaining conversational clarity. Earlier, in Episode 3 (06:46), Mama Loi exemplified a nuanced form of repair by reiterating, "Ayun te, hinarap niya. Deadma siya. Yun ang pagharap niya. Deadma siya," ["So, sis, she faced him. She ignored him. That's how she confronted him. She ignored him."] correcting and refining her description to ensure alignment with her intended message. Moreover, in Episode 6 (04:23), Dyosa emphasized the importance of careful communication by asserting, "Think before you click," a meta-repair strategy that served as both a correction and a cautionary note, reinforcing responsible discourse practices.

Further instances of repair can be observed in Episode 24 (06:30), where Ate Mrena self-corrected after a slip of the tongue, stating, "Ay hindi, joke lang, hindi pala ganun," ["Oh no, just kidding, it's not like that."] immediately clarifying misinformation before it could be misinterpreted. In Episode 25 (12:10), Ate Mrena revised a statement after Ogie questioned her, saying, "Hindi, ang ibig kong sabihin, hindi siya ang kasama niya doon, kundi yung isang friend," ["No, what I mean is, it wasn't her who was with him there, but another friend."] ensuring factual precision. Additionally, in Episode 26 (04:15), Tita Jegs amended a claim by clarifying, "Wait, hindi pala, ang totoo ay..." ["Wait, that's not right; the truth is..."] supporting accuracy in the conversation. Lastly, in Episode 13 (08:55), Mama Loi proactively clarified her intent by stating, "Hindi ko sinasabing mali siya, ang gusto kong ipunto ay..." ["I'm not saying he's wrong; what I want to point out is..."] preventing misinterpretation and sustaining clarity in the discussion.

These examples accentuate the guests' ability to navigate the dynamic nature of live talk show discussions through effective repair strategies. Tannen's (1989) Conversational Discourse Theory posits that repair is essential for sustaining the flow of interaction by resolving breakdowns and reestablishing coherence. Shank (2020) elaborated on this by emphasizing repair's reciprocal nature, where participants collaboratively address miscommunications to ensure mutual understanding. Santos (2021) highlighted the importance of repair in Filipino media, noting that it reinforces trust and maintains audience engagement. Albert and Ruiters' (2018) analysis of self-initiated repair further corroborated the guests' ability to adapt and correct their statements swiftly. Misaka's (2023) findings emphasized that collaborative repair fosters inclusivity and promotes active listener engagement, while Boland et al. (2023) stressed its role in enhancing the clarity and fluidity of discourse. By applying repair mechanisms effectively, Ogie's guests ensured that discussions remained clear, cohesive, and engaging, reinforcing the program's communicative impact.

**Pauses and Silence.** The guests of Ogie Diaz utilized pauses and moments of silence to heighten the emotional and dramatic impact of their statements, enriching the dialogue. For example, in Episode 4 (01:35), Mama Loi incorporated a dramatic pause after stating, "Eto ang tanong na di mo maiiwasan..." ["Here's the question you can't avoid..."] before revealing the critical detail "may third party nga ba sa hiwalayang ito?" ["may third party nga ba sa hiwalayang ito?"] This intentional pause amplified audience anticipation, emphasizing the significance of her statement. Carter's (2018) insights on rhetorical pauses highlighted their role in guiding audience focus and enhancing the emotional weight of pivotal moments. Also in Episode 13 (02:52), Dyosa paused after remarking, "Parang ang hirap sabihin..." ["It seems difficult to say..."] giving her words time to resonate with the audience, then saying "pero kailangan nating pag-usapan para malinawan ang lahat." ["ngunit kailangan nating pag-usapan ito upang malinawan ang lahat."] This moment of reflective silence aligned with Reyes's (2019) assertion that pauses in Filipino talk shows emphasize critical points and create space for deeper audience engagement.



In Episode 18 (03:12), Mama Loi paused mid-sentence after declaring, “Ito ang masakit na totoo...” [“This is the painful truth...”] to let the tension build, ensuring the weight of her message was fully absorbed then adding “na hindi natin maibabalik ang nakaraan, kaya move on na lang.” [“We cannot change the past, so let's move on.”] This use of silence strategically allowed the audience to fully grasp the emotional weight of her statement. In Episode 20 (09:48), Dyosa described a tense moment with pauses interspersed in her narration “Sabi niya, ano bang sinasabi niyo Miss Dyosa? Kaya po umiiyak ang batang ito... kanina pa po walang sumusundo sa iskul. Nasan na po kayo?!” [“She said, 'What are you saying, Miss Goddess? This child is crying... she's been waiting at school for a while with no one to pick her up. Where are you?!'”] The pauses in her delivery mirrored the urgency and confusion of the situation, effectively drawing the audience into the moment. Moreover in Episode 25 (05:25), Mama Loi used brief silences between her questions—“Oh? Ano to?... Ano kuya?” [“Oh? What's this?... What is it, brother?”]—to reflect uncertainty and curiosity, further engaging listeners.

Further examples highlight how Ogie’s guests maximized the power of pauses. In Episode 1 (24:39), Dyosa inserted a moment of silence after, “Ayoko nga! Hindi niyo ba alam! Tuwing kami’y manganganak kaming mga babae! Sa tuwi-tuwinay kami’y manganganak ang paa namin nasa kabilang hukay na!” [“I don't want to! Don't you know! Every time we women give birth! Every single time we give birth, we have one foot in the grave already!”] before humorously completing, “Pero hindi nyo rin alam na pati mga ulo naming mga lalake, nasa hukay din!” [“But you also don't know that even we men have our heads in the grave!”] The comedic effect was amplified by the well-timed pause, enhancing the punchline. Likewise in Episode 15 (08:30), Mama Loi hesitated before questioning Willie Revillame’s campaign strategy, using “Mmmm...” as a reflective pause before proceeding with, “Lumabas pa sinasabi niya na parang nakakahiya, nag-aaway away yung mga senador. Kaya yun din ang dahilan niya para pumasok at maging peacemaker.” [“He even mentioned that it's embarrassing, with senators fighting among themselves. That's also his reason for stepping in and becoming a peacemaker.”] The pause emphasized the weight of the political discussion.

In Episode 22 (05:15), Dyosa paused for a few seconds after stating, “Parang may hindi tama rito...” [“It seems something is not right here...”] before adding, “Alam mo yung feeling na may gustong sabihin pero hindi masabi?” [“Do you know the feeling of wanting to say something but can't?”] This strategic hesitation underscored the sense of suspicion and tension in the conversation. Finally in Episode 28 (06:50), Mama Loi allowed a silence to linger after the emotional line, “Tapos na, pero hindi ibig sabihin kinalimutan na...” [“It's over, but it doesn't mean it's forgotten...”] The quiet moment gave the audience space to process the sentiment, reinforcing the depth of the statement.

These examples illustrated how pauses and silence effectively shaped the communication dynamics, ensuring emotional depth and audience focus. Tannen’s (1989) Conversational Discourse Theory emphasizes the importance of timing and rhythm in communication, including the strategic use of silence to enhance interactional coherence. Carter (2018) stressed that pauses serve as rhetorical devices that elevate audience attention, while Reyes (2019) noted their role in regulating conversational flow and thematic emphasis in Filipino media. Al-Mutairi (2020) observed that well-timed silences in discussions foster reflection, ensuring critical moments resonate with listeners. Misaka’s (2023) findings further reinforced the value of pauses as tools for narrative pacing and maintaining audience engagement. Finally, Boland et al. (2023) highlighted their role in managing transitions and focusing the audience’s attention on pivotal aspects of discourse. The guests’ application of pauses and silence in these instances not only reinforced the clarity and depth of the discussions but also enhanced the program’s emotional and communicative effectiveness.

### Repair Strategies of the Guests

This section presented the repair strategies employed by the guests in the Ogie Diaz Showbiz Update. These strategies included asking for repetition, rephrasing, and using gestures. Each strategy was thoroughly analyzed with examples from specific episodes to illustrate how the guests addressed and resolved communication breakdowns. Through these mechanisms, the guests demonstrated their ability to maintain conversational coherence, ensure accuracy, and enhance audience understanding, showcasing the dynamic interplay of verbal and non-verbal cues in sustaining meaningful dialogues.

Table 4.

Repair Strategies	Sample Lines
Asking for Repetition	<p>“Ano ulit yung sinabi niya tungkol sa lawyer?” (Ep. 3, 07:12) <i>“What did he say again about the lawyer?”</i></p> <p>“Pakiulit, anong year nangyari yun?” (Ep. 9, 08:45) <i>“Can you repeat, what year did that happen?”</i></p> <p>“Pardon? Anong sinabi mo tungkol sa project niya?” (Ep. 12, 06:30) <i>“Pardon? What did you say about their project?”</i></p>

	<p>“Anong ibig sabihin ng sinulat niya?” (Ep. 15, 10:04)  <i>“What does their writing mean?”</i></p>
	<p>“Sandali, ano yung sinabing dahilan?” (Ep. 20, 07:25)  <i>“Wait, what was the reason given?”</i></p>
Rephrasing	<p>“Ang point ko ay hindi niya gusto yung setup, kaya umalis.” (Ep. 4, 07:45)  <i>“My point is, he didn’t like the setup, so he left.”</i></p> <p>“Hindi ko ibig sabihin na galit siya; I mean, disappointed lang siya.” (Ep. 11, 12:02)  <i>“I don’t mean that he’s angry; I mean, he’s just disappointed.”</i></p> <p>“Ang ibig kong sabihin, hindi sila naghiwalay, pero nag-cool off lang.” (Ep. 22, 09:15)  <i>“What I mean is, they didn’t break up, they just cooled off.”</i></p> <p>“Hindi yun pagkukulang niya; siguro misunderstanding lang.” (Ep. 28, 11:45)  <i>“That’s not his shortcoming; maybe it’s just a misunderstanding.”</i></p> <p>“Hindi pala ganun, ang totoo ay...” (Ep. 30, 13:53)  <i>“It’s not like that, the truth is...”</i></p>
Using Gestures	<p>Mama Loi nods and uses her hands to mimic opening a door while explaining a celebrity’s “exit strategy”. (Ep. 6, 08:34)</p> <p>Dyosa points toward the camera and gestures with her hands in a circular motion to emphasize continuity in a celebrity’s story. (Ep. 10, 11:05)</p> <p>Mama Loi waves her hands as if dismissing an idea, visually signaling disagreement during a debate. (Ep. 14, 09:22)</p> <p>Dyosa shrugs and raises her palms upward, indicating uncertainty while discussing rumors about a celebrity’s breakup. (Ep. 18, 13:40)</p> <p>Mama Loi tilts her head and gestures with an open palm to invite further explanation from Ogie about a trending issue. (Ep. 24, 07:45)</p>

Asking for Repetition. Asking for Repetition is a repair strategy used in conversations when a speaker requests for something to be repeated due to misunderstanding, unclear speech, or a need for clarification. This can be done through direct questions like “Ano ulit?” [“What again?”] or “Paki-ulit nga?” [“Can you repeat that?”], or by repeating part of the statement with a questioning tone. In the context of this study, this strategy highlighted how guests managed communication breakdowns. Given that showbiz talk often involves controversial topics, Asking for Repetition helped maintain accuracy and avoid misinterpretation, which is crucial in public discourse.

The guests of the Ogie Diaz Showbiz Update effectively utilized the repair strategy of asking for repetition to clarify statements and address misunderstandings. For example, in Episode 3 (07:12), Mama Loi asked, “Ano ulit yung sinabi niya tungkol sa lawyer?” [“What did she say about the lawyer again?”], emphasizing the importance of confirming critical legal details for accuracy and accessibility. In Episode 9 (08:45), Dyosa inquired, “Pakiulit, anong year nangyari yun?” [“Please repeat, what year did that happen?”] after missing a timeline detail, demonstrating attentiveness to the conversation. These instances align with Shank’s (2020) view that repair mechanisms foster mutual understanding, particularly in dynamic, multi-speaker settings. By seeking repetition, the guests avoided confusion and ensured the dialogue remained engaging and reliable.

In Episode 12 (06:30), Mama Loi sought clarification by asking, “Pardon? Anong sinabi mo tungkol sa project niya?” [“Pardon? What did you say about his/her project?”], making sure that she fully grasped the topic while maintaining the conversation’s flow. This aligns with Albert and Ruiters’s (2018) observation that repair mechanisms resolve comprehension issues, fostering meaningful exchanges.

Likewise, in Episode 15 (10:04), a question like, “Anong ibig sabihin ng sinulat niya?” [“What does her writing mean?”] demonstrated how repetition facilitated deeper understanding of nuanced topics. Moreover, in Episode 20 (07:25), the query

“Sandali, ano yung sinabing dahilan?” [“Wait a moment, what was the reason given?”] showed the importance of asking for clarification to maintain relevance in the discussion.

Additional instances enriched this strategy. In Episode 2 (00:31), Mama Loi simply asked, “Ha?” [“What?”] after Ogie’s statement, signaling that she missed or needed clarification. Similarly, in Episode 2 (13:17), she inquired, “Oh, among sabi? Kailan daw yung kasal?” to confirm details about Atasha Mulach’s wedding. In Episode 23 (16:25), Mama Loi asked Dyosa, “Ano nga yung sabi mo, Dyosa?” [“What did you say again, Dyosa?”], ensuring accuracy in their discussion of a pressing issue. Lastly, in Episode 27 (12:18), Dyosa repeated, “Pakiulit, paano mo nasabi na hindi totoo?” [“Please repeat, how did you say that it's not true?”] to challenge a claim and seek further explanation.

These examples underscore Tannen’s (1989) Conversational Discourse Theory, which highlights repair strategies as essential for maintaining clarity and coherence. Repetition ensures that all participants contribute actively and meaningfully to the dialogue’s progression. Shank’s (2020) assertion that repetition promotes inclusivity and Reyes’s (2019) observation that repair strategies sustain the rhythm of discourse in media settings are evident in these interactions. Ultimately, the guests’ use of asking for repetition proved highly effective in reinforcing clarity, deepening engagement, and ensuring the discussions resonated with the audience.

**Rephrasing.** Rephrasing is a repair strategy used in conversations where a speaker restates or reformulates their message to make it clearer, more understandable, or to correct a misunderstanding. This involves changing words, simplifying sentences, or restructuring statements while keeping the original meaning. In the context of this study, rephrasing is relevant because it showed how guests guarantee their message was accurately conveyed, especially in fast-paced discussions about controversial showbiz topics.

The guests of Ogie Diaz successfully used rephrasing as a repair strategy to address misunderstandings and soften remarks to maintain the smooth progression of discussions. For instance, in Episode 4 (07:45), Mama Loi clarified her earlier statement regarding a celebrity’s decision by rephrasing it as, “Ang point ko ay hindi niya gusto yung setup, kaya umalis.” [“My point is that she didn't like the setup, so she left.”] This adjustment ensured her message was both accurate and coherent, preventing potential misinterpretation. Likewise, in Episode 11 (12:02), Dyosa softened a potentially contentious comment by rephrasing it as, “Hindi ko ibig sabihin na galit siya; I mean, disappointed lang siya,” [“I don't mean that she's angry; I mean, she's just disappointed.”] maintaining emotional balance and preserving the harmony of the discussion.

In Episode 22 (09:15), Mama Loi further demonstrated this strategy when addressing a sensitive topic about a celebrity couple, stating, “Ang ibig kong sabihin, hindi sila naghiwalay, pero nag-cool off lang.” [“What I mean is, they didn't break up, they just took a break.”] This precise rephrasing clarified her point without escalating the tension of the conversation. Another example occurred in Episode 28 (11:45), where a statement was rephrased as, “Hindi yun pagkukulang niya; siguro misunderstanding lang,” [“That wasn't her shortcoming; maybe it was just a misunderstanding.”] which softened any potential criticism. In Episode 8 (09:18), Ate Mrena clarified her claim by restructuring her sentence, stating, “Na bago iallow ang isang teleserye kay Bea Alonzo, e dadaan muna kay Marian. Siya muna ang aalokin kuya. Kapag hindi tinanggap ni Marian, saka mapupunta kay Bea,” [“Before a teleserye is allowed for Bea Alonzo, it has to go through Marian first. She will be offered the role first. If Marian doesn't accept it, only then will it go to Bea.”] ensuring that her message was clearly understood.

Additionally, in Episode 15 (08:30), Mama Loi rephrased her statement mid-sentence, saying, “Mmmm... Lumabas pa sinasabi niya na parang nakakahiya, nag-aaway away yung mga senador. Kaya yun din ang dahilan niya para pumasok at maging peacemaker,” [“Mmmm... What she said made it seem embarrassing, like the senators were fighting among themselves. That's also the reason why she decided to step in and be a peacemaker.”] refining her point to be more precise. In Episode 16 (04:25), she adjusted her explanation for clarity, stating, “Paano ba nay dapat yung protocol pag ganyan? Pag may kinukuhang artist, tapos meron rin siyang management company?” [“What's the proper protocol in that situation, nay? When hiring an artist, but they also have a management company?”] to frame her question more effectively. Finally in Episode 14 (03:45), after a slight misstatement, she quickly corrected herself by saying, “Ay, oo nga pala. Sorry,” [“Oh, right. Sorry.”] before restating her point with better clarity.

Rephrasing proved instrumental in managing misunderstandings and sustaining the conversational flow. Albert and Ruiters (2018) emphasized that rephrasing is vital in dynamic interactions to foster mutual understanding among participants. Shank (2020) noted its effectiveness in addressing potential communication breakdowns and maintaining relational harmony, as illustrated in Dyosa’s softened remark in Episode 11. Santos’ (2021) research on Filipino talk shows also highlighted rephrasing’s role in clarifying ambiguities and aligning discussions with audience expectations. These practices resonate with Tannen’s (1989) Conversational Discourse Theory, which underscores the importance of repair mechanisms like rephrasing in maintaining coherence and inclusivity. Through deliberate rephrasing, the guests effectively addressed communication challenges, ensuring the discussions remained dynamic, structured, and emotionally balanced.

**Using Gestures.** Using Gestures is a repair strategy where speakers use hand movements, facial expressions, or body language to clarify their message and emphasize a point. This strategy is important in spoken interactions, especially in fast-paced discussions where verbal explanations may be unclear or incomplete. In the context of this study, gestures play a vital role in maintaining engagement

and ensuring clarity during celebrity discussions. Since showbiz talk often involves humor, emotions, and emphasis, nonverbal cues help express reactions, emphasize details, and support spoken explanations, making the conversation more effective and accessible to the audience.

The guests of the Ogie Diaz functionally employed gestures as a repair strategy to visually clarify their points and resolve potential misunderstandings. For example, in Episode 6 (08:34), Mama Loi used her hands to mimic opening a door while explaining a celebrity's "exit strategy," creating a vivid visual representation that reinforced her explanation and ensured comprehension among her co-guests and the audience. Similar with Episode 10 (11:05) wherein Dyosa emphasized the continuity of a celebrity's story by gesturing in circular hand movements, visually aligning her statements with a clear and structured context.

Further in Episode 14 (09:22), Mama Loi waved her hands dismissively to signal disagreement without interrupting the speaker, effectively communicating her perspective while preserving the conversational flow. Another instance occurred in Episode 18 (13:40), where Dyosa shrugged and raised her palms upward to express uncertainty about rumors surrounding a celebrity's breakup, adding a non-verbal layer of clarity to her verbal statements. Additionally, in Episode 24 (07:45), Mama Loi tilted her head and used an open palm gesture to invite further explanation from Ogie about a trending issue, fostering inclusivity in the discussion. Lastly, in Episode 30 (10:12), Dyosa pointed to her head and mimicked a thinking gesture, indicating her effort to recall a specific detail and maintaining the discussion's pace.

The guests' use of gestures effectively complement verbal communication, ensuring that conversations remain dynamic, inclusive, and engaging. Albert and Ruitter (2018) emphasized that gestures bridge comprehension gaps, particularly in multi-speaker settings, as seen in Mama Loi's illustrative gestures in Episode 6. Shank (2020) highlighted the role of non-verbal repair strategies, such as gestures, in clarifying ideas and adding depth to discussions, as demonstrated by Dyosa's emphasis on continuity in Episode 10. Misaka (2023) observed that non-verbal cues, like Mama Loi's dismissive gesture in Episode 14, help manage conversational challenges while maintaining relational harmony. Santos (2021) noted that gestures play a crucial role in Filipino talk shows for managing conversational flow and engaging the audience.

These practices also align with Tannen's (1989) Conversational Discourse Theory, which underscores the significance of multimodal communication, including gestures, in enhancing coherence and inclusivity. Through their adept use of gestures, the guests enriched the communication process by resolving ambiguities, fostering understanding, and maintaining a dynamic conversational environment.

### Politeness Strategies of the Guests

This section presented the politeness strategies employed by the guests in the Ogie Diaz Showbiz Update. These strategies included bald on-record, negative politeness, positive politeness, and off-record strategies. Each strategy was thoroughly analyzed with examples from specific episodes to illustrate how the guests maintained conversational harmony, ensured mutual respect, and steered sensitive topics.

Table 5.

Politeness Strategies	Sample Lines
Bald On-Record	"Kailangan niya talagang mag-apologize," (Ep. 3, 08:30) <i>"He really needs to apologize."</i>
	"Wala talagang excuse sa ginawa niya," (Ep. 6, 10:15) <i>"There's really no excuse for what he did."</i>
	"Hindi pwedeng ganito ang setup," (Ep. 9, 09:25) <i>"This setup can't be like this."</i>
	"Diretsuhin mo na, ano ba talaga ang nangyari?" (Ep. 15, 13:04) <i>"Get straight to the point, what really happened?"</i>
	"Sabihin mo na agad kung sino ang source mo," (Ep. 18, 14:45) <i>"Just tell us right away who your source is."</i>
Negative Politeness	"Pasensya na ha, pero hindi yata tugma ang sinabi mo kanina," (Ep. 4, 08:50)

	<p><i>"Sorry, but what you said earlier doesn't seem to match."</i></p> <p>"Pasensya ka na kung mali ang intindi ko," (Ep. 7, 10:25) <i>"Sorry if I misunderstood."</i></p> <p>"Pwede bang tanungin kung ano talaga ang plano nila?" (Ep. 13, 12:40) <i>"Can I ask what their real plan is?"</i></p> <p>"Kung okay lang, paki-explain naman ulit," (Ep. 20, 09:18) <i>"If it's okay, could you please explain it again?"</i></p> <p>"Sorry ha, pero medyo confusing yung sinabi kanina," (Ep. 25, 11:35) <i>"Sorry, but what was said earlier was a bit confusing."</i></p>
Positive Politeness	<p>"Ang ganda ng sinabi mo, Ogie," (Ep. 2, 07:15) <i>"What you said was beautiful, Ogie."</i></p> <p>"Salamat talaga sa pagiging bukas nila sa issue na ito," (Ep. 8, 12:05) <i>"Thank you so much for their openness about "Ang bait niya talaga, kaya siya minamahal ng fans." (Ep. 16, 09:45) "He's truly kind, which is why the fans love him."</i></p> <p>"Ang dami mong naiambag sa diskusyon, salamat," (Ep. 19, 14:12) <i>"You've contributed so much to the discussion, thank you."</i></p>
Off-Record Strategy	<p>"Ang saya talaga ng bonding natin dito, no?" (Ep. 26, 10:52) <i>"Our bonding here is really fun, isn't it?"</i></p> <p>"May mga ibang tao kasi na hindi nagbibigay ng tamang impormasyon," (Ep. 3, 11:40) <i>"There are some people who don't provide accurate information."</i></p> <p>"May mga nagkukwento na iba ang nangyari," (Ep. 6, 12:25) <i>"There are people telling a different version of what happened."</i></p> <p>"Parang may hindi sinasabi sa atin dito," (Ep. 10, 14:00) <i>"It seems like something is being kept from us here."</i></p> <p>"Sana lang magkaayos sila, no?" (Ep. 15, 13:55) <i>"Hopefully they can reconcile, right?"</i></p> <p>"Ang hirap talaga kapag maraming opinions," <i>"It's really difficult when there are so many opinions." (Ep. 20, 11:22)</i></p>

Bald On-Record. Bald On-Record is a politeness strategy where speakers express their thoughts directly, clearly, and without softening their statements. This strategy is used when urgency and clarity is prioritized over politeness. In the context of this study, bald on-

record statements are significant because they highlight how guests and hosts delivered straightforward opinions, criticisms, or facts, especially in discussing controversial showbiz topics. Since entertainment reporting often involves addressing sensitive issues, this strategy helped maintain transparency, assertiveness, and engagement with the audience, making conversations more impactful and direct.

The guests of the Ogie Diaz Showbiz Update talk show potently used bald on-record strategies to communicate direct and clear messages, especially in moments that required urgency and emphasis. In Episode 3 (08:30), Mama Loi stated, “Kailangan niya talagang mag-apologize,” [“He really needs to apologize.”] emphasizing the necessity of accountability in response to a celebrity’s controversial statement. Correspondingly, in Episode 6 (10:15), Dyosa remarked, “Wala talagang excuse sa ginawa niya,” [“There’s really no excuse for what he did.”] underscoring the gravity of the situation with an unambiguous tone. In

Episode 9 (09:25), Mama Loi critiqued an issue in showbiz contracts by firmly declaring, “Hindi pwedeng ganito ang setup,” [“This setup isn’t acceptable.”] leaving no room for misinterpretation.

Additionally, the direct appeal in Episode 15 (13:04), “Diretsuhin mo na, ano ba talaga ang nangyari?” [“Just be direct, what really happened?”], and the demand in Episode 18 (14:45), “Sabihin mo na agad kung sino ang source mo,” [“Just say right away who your source is.”] exemplified the guests’ use of this strategy to clarify critical points and sustain the dialogue’s focus. In Episode 22 (09:38), Mama Loi directly stated, “At hindi pa rin siya maka-move on, Mama Loi.” [“And he still can’t move on, Mama Loi.”] referring to Xian

Lim’s continuous mentions of Kim Chiu. Likewise, in Episode 22 (10:12), Dyosa declared, “Kung totoo man o hindi, dapat malinaw ang sagot nila,” [“Whether it’s true or not, their answer should be clear.”] emphasizing the need for clear responses from a celebrity couple. And finally in Episode 30 (12:22), Mama Loi firmly stated,

“Hindi na dapat pinag-uusapan yan.” [“That shouldn’t be talked about anymore.”], asserting that a particular issue should no longer be a topic of discussion.

This use of bald on-record strategies aligns with Brown and Levinson’s (1987) framework, which highlights the effectiveness of direct communication in prioritizing transparency over mitigating face-threatening acts (FTAs). Grin (2022) noted that such strategies are particularly impactful in high-stakes or fast-paced discussions, where clarity outweighs politeness. Shank (2020) emphasized their necessity in resolving misunderstandings and maintaining focus in dynamic, multi-speaker settings, while Safitri and Ambalegin (2019) pointed out that directness, though effective, can occasionally create tension within conversations. Moreover, Santos (2021) underscored that assertiveness in Filipino talk shows is culturally resonant and often required to address sensitive topics, further validating the effectiveness of the guests’ approach. Despite the occasional risk of confrontation, these strategies enabled the guests to address pressing issues with precision and fostered a transparent and engaging discourse.

By employing these strategies, the guests ensured that key issues were addressed directly, fostering impactful and transparent media discourse despite the potential for occasional tension.

**Negative Politeness.** Negative Politeness is a politeness strategy used when speakers want to show respect and soften statements to lessen the potential threat to someone’s face or dignity. This can include using apologies like hedging, indirect language, or polite requests. In the context of this study, negative politeness is relevant because guests often discussed sensitive and controversial topics in showbiz. To avoid sounding too harsh or direct, they used cautious phrasing, apologies, or indirect speech to maintain professionalism and avoid offending others. This strategy helps balance honesty with politeness, making conversations more diplomatic while still addressing important issues.

The guests of Ogie Diaz utilized negative politeness strategies to explore sensitive topics, soften disagreements, and maintain a respectful tone throughout their discussions. For instance, in Episode 4 (08:50), Mama Loi carefully expressed disagreement by stating, “Pasensya na ha, pero hindi yata tugma ang sinabi mo

kanina,” [“Sorry, but what you said earlier doesn’t seem to match.”] using hedging to lessen the impact of her critique. Uniformly, in Episode 7 (10:25), Dyosa maintained a collaborative tone by saying, “Pasensya ka na kung mali ang intindi ko,” [“Sorry if I misunderstood.”] acknowledging her own potential error to reduce tension.

Furthermore, Mama Loi’s deferential phrasing in Episode 13 (12:40), “Pwede bang tanungin kung ano talaga ang plano nila?” [“Can I ask what their actual plan is?”] demonstrated her effort to request information respectfully without appearing demanding. In Episode 20 (09:18), a polite inquiry, “Kung okay lang, paki-explain naman ulit,” [“If it’s okay, could you please explain it again?”] exemplified a thoughtful request for clarification. In Episode 22 (06:09), Mama Loi cautiously asked, “E pero wala naman siyang binabanggit na pangalan?” [“But he didn’t mention any names?”] to avoid directly accusing Xian Lim of referring to Kim Chiu.

In Episode 28 (17:40), Mama Loi softened a discussion about competing noontime shows by generalizing, “Sa bandang huli naman,

lahat ng mga manunood at netizen ang panalo.” [“In the end, all the viewers and netizens are the winners.”] to neutralize any tension. In Episode 29 (12:41), she mitigated a strong claim about Sarah Lahbati’s mother by stating, “Bakit kaya galit siya kay Sarah? E hindi nga pinapayagan si Sarah na walang bodyguard.” [“Why is she mad at Sarah? Sarah isn’t even allowed to go without a bodyguard.”] instead of directly asserting conflict. Finally, in Episode 14 (04:52), Mama Loi hesitated before asking, “So, siya ba pipili ng kanta? Sasabi ba sa kanya ang kakantahin?” [“So, will she be the one to choose the song? Will they tell her what to sing?”] deferring to Ogie’s expertise to avoid overstepping boundaries.

These examples align with Brown and Levinson’s (1987) framework of negative politeness, which emphasizes minimizing face-threatening acts through respect and deference. Grin (2022) highlighted the role of apologies, such as Dyosa’s in Episode 7, in preserving a cooperative and respectful conversational environment. Safitri and Ambalegin (2019) noted the importance of hedging and indirect phrasing, as reflected in Mama Loi’s remarks in Episodes 4 and 13, in sustaining social harmony during sensitive exchanges. These strategies further ensured that the dialogue remained inclusive, clear, and engaging, allowing the guests to address delicate issues thoughtfully while maintaining a positive dynamic. By incorporating negative politeness, the guests nurtured a respectful and collaborative atmosphere, strengthening the overall quality of their discussions.

**Positive Politeness.** Another politeness strategy is the Positive Politeness wherein speakers use friendly, inclusive, and appreciative language to build rapport, express solidarity, and create a warm atmosphere in conversations. This includes giving compliments, showing enthusiasm, using humor, expressing gratitude, and addressing others with endearments. In the context of this study, positive politeness is significant as it helped guests maintain a lighthearted and engaging tone, even when discussing sensitive or controversial showbiz topics. By expressing warmth, agreement, and encouragement, this strategy makes the discussion more relatable and enjoyable for both the hosts and the guests, cultivating a sense of connection and camaraderie.

The guests of the Ogie Diaz Showbiz Update talk show frequently used positive politeness strategies to build rapport, boost collaboration, and create an inclusive and engaging atmosphere. For instance, in Episode 2 (07:15), Mama Loi complimented Ogie by saying, “Ang ganda ng sinabi mo, Ogie,” [“What you said was beautiful, Ogie.”] affirming his contribution and expressing approval. In Episode 8 (12:05), Dyosa expressed gratitude, stating, “Salamat talaga sa pagiging bukas nila sa issue na ito,” [“Thank you so much for their openness about this issue.”] acknowledging openness and mutual effort to maintain a collaborative tone.

Further in another episode, Mama Loi praised a celebrity in Episode 16 (09:45) with, “Ang bait niya talaga, kaya siya minamahal ng fans,” [“She is really kind, that’s why the fans love her.”] stressing on shared values and creating an emotional connection with the audience. In Episode 19 (14:12), a heartfelt acknowledgment, “Ang dami mong naiambag sa diskusyon, salamat,” [“You contributed a lot to the discussion, thank you.”] fostered collaboration. Similarly, in Episode 26 (10:52), Mama Loi created a lighthearted atmosphere by saying, “Ang saya talaga ng bonding natin dito, no?” [“Our bonding here is really fun, isn’t it?”] emphasizing camaraderie and inclusivity.

Additionally, in Episode 6 (00:48), Mama Loi enthusiastically welcomed Dyosa back, saying, “Yeeeee! I’m baaack!” fortifying camaraderie and inclusion in the conversation. In Episode 14 (01:10), she excitedly expressed appreciation for their location, exclaiming, “Welcome sa Roma!” [“Welcome in Roma!”] adding warmth and excitement to their discussion. In Episode 15 (01:35), Mama Loi congratulated Ogie for his new show, stating, “Oh my, congratulations naaaaay!” reinforcing support and encouragement. Lastly, in Episode 19 (03:22), Mama Loi acknowledged the public perception of Dingdong, Vice, and Angel, saying, “Kasi nga nakikita ng mga tao na sila e talagang may puso para maglingkod,” [“Because people can see that they truly have a heart for serving.”] highlighting their positive traits and connection with the audience.

This consistent use of positive politeness aligns with Brown and Levinson’s (1987) framework, which underscores reducing social distance and fostering relational bonds through expressions of appreciation and interest. Safitri and Ambalegin (2019) highlighted how gratitude and compliments, as seen in Dyosa’s and Mama Loi’s remarks, encourage cooperation and reinforce interpersonal connections. Grin’s (2022) research further emphasized the importance of celebrating shared sentiments in enhancing social cohesion and creating a warm dialogue. By employing these strategies, the guests maintained conversational harmony, ensured audience engagement, and nurtured a collaborative and dynamic discussion environment. These approaches not only facilitated smooth interactions but also reinforced the inclusive and approachable nature of the show’s dialogue.

**Off-Record Strategy.** Under Politeness Strategy is the Off-Record Strategy wherein speakers use indirect, vague, or ambiguous language to hint at something without stating it directly. This allows them to avoid direct responsibility, lessen the impact of controversial statements, or leave room for interpretation. Common techniques include using metaphors, rhetorical questions, understatements, or suggestive comments. In the context of this study, off-record strategies are important because these helped guests discuss sensitive or controversial showbiz topics without sounding too harsh or confrontational. By using indirect speech, humor, or subtle hints, these expressed opinions while still maintaining diplomacy, keeping the discussion engaging and avoiding direct conflict with celebrities or the public.

The guests of Ogie Diaz compellingly employed off-record politeness strategies to address sensitive topics tactfully, which preserved a harmonious and engaging audience experience in their discussions. For example, in Episode 3 (11:40), Mama Loi remarked, “May mga ibang tao kasi na hindi nagbibigay ng tamang impormasyon,” [“Because some people don’t provide the correct information.”] subtly alluding to dishonesty without naming anyone directly. Identically, in Episode 6 (12:25), Dyosa observed, “May mga nagkukwento na iba ang nangyari,” [“There are people telling a different version of what happened.”] addressing a rumor in a way that

left her statement open to interpretation. In Episode 10 (14:00), Mama Loi remarked, “Parang may hindi sinasabi sa atin dito,” [“It seems like something is being kept from us here.”] subtly prompting speculation while refraining from explicit claims.

In Episode 15 (13:55), Mama Loi’s hopeful statement, “Sana lang magkaayos sila, no?” [“I just hope they make up, right?”] addressed a delicate issue while maintaining a positive tone. Another in Episode 20 (11:22), Dyosa reflected, “Ang hirap talaga kapag maraming opinions,” [“It’s really difficult when there are so many opinions.”] hinting at challenges without digging into specifics. Likewise in Episode 23 (11:26), Mama Loi ambiguously stated, “Hindi nay. Kasi diba sinasabi ng iba, pag nag-repost ka ng anything, parang naniniwala ka doon sa nirepost mo,” [“No, because isn’t it that some people say when you repost something, it’s like you believe in what you reposted?”] without confirming or denying whether Liza Soberano supported Bea Alonzo’s lawsuit.

Additionally, in Episode 28 (12:10), Dyosa commented, “May mga ganitong pangyayari talaga sa industriya,” [“These kinds of things really happen in the industry.”] to discuss a controversial issue indirectly. In Episode 11 (07:03), Mama Loi hinted, “So sino na yung nanay kaya na tinutukoy dito?” [“So, who is the mother being referred to here?”] instead of explicitly naming Annabelle Rama as the person referenced. Lastly, in Episode 4 (05:38), Mama Loi vaguely remarked, “Eh kasi merong ibang hindi pa nagsasalita tungkol dito,” [“Because some people haven’t spoken about this yet.”] implying that certain individuals were withholding information without directly accusing anyone.

These examples align with Brown and Levinson’s (1987) framework of off-record politeness, which enables speakers to avoid direct confrontation while encouraging interpretive freedom. Grin (2022) emphasized that such strategies are particularly effective in addressing sensitive topics without escalating conflict, as evidenced in Mama Loi’s and Dyosa’s remarks. Safitri and Ambalegin (2019) highlighted the role of indirectness in fostering social balance and promoting flexible interpretations, ensuring that discussions remain harmonious and inclusive. However, Sosas (2022) cautioned that the inherent ambiguity of off-record strategies could lead to misinterpretations, posing potential risks in maintaining clarity. Despite this limitation, the guests’ use of off-record politeness successfully facilitated a cooperative and reflective environment, encouraging audience engagement while preserving the integrity of their discourse. These practices underscore the importance of tactful communication in navigating sensitive and vital topics.

The theories used in this study—Conversational Discourse Theory and Politeness Theory—align closely with the findings in the Ogie Diaz Showbiz Update by explaining the structured and spontaneous nature of conversational exchanges. Conversational Discourse Theory, as emphasized in the results, supports the use of turn-taking, topic nomination, topic maintenance, interruptions, and repair strategies, which the host and guests employed to maintain engagement and coherence in discussions. The theory’s emphasis on structured yet flexible dialogue is evident in how Ogie Diaz and his guests handle fast-paced interactions while ensuring clarity and continuity. Similarly, Politeness Theory is highly applicable, as it contextualizes the strategic use of positive politeness, negative politeness, and bald-on record in shaping media discourse. The study’s findings demonstrated how these politeness strategies enhanced audience engagement, minimized conflict, and sustained an inviting conversational atmosphere, strengthening Tannen’s (1989) argument that discourse is inherently shaped by cultural and situational factors. By integrating these theories, the study successfully explains the communication strategies that sustain engaging, organized, and socially attuned discourse in digital talk show formats.

## Conclusions

The findings of this study provide meaningful insights into the communication strategies employed by the host and guests in Ogie Diaz Showbiz Update, as well as the role of repair mechanisms and politeness strategies in maintaining mutual understanding, rapport, and conversational flow.

Regarding first research question 1, the study identified that turn-taking was the most dominant communication strategy used by the host. This means that Ogie Diaz, as the main facilitator of the discussion, exercised control over the flow of conversation, ensuring smooth topic transitions, guiding discussions, and prompting guests to elaborate on their points. The high frequency of turn-taking suggests that effective communication relies on structured yet dynamic exchanges, making it essential in language teaching to train students in handling dialogue efficiently—practicing when to speak, when to yield the floor, and how to manage interruptions constructively.

For the second research question, the guests also actively engaged in turn-taking, but they frequently relied on other strategies such as topic nomination and topic maintenance to contribute to the discussion. Additionally, guests employed off-record strategies (indirect hints, vague statements) to address sensitive showbiz topics without making outright claims. This implies that in language teaching, students should not only develop the ability to take turns but also learn how to introduce and sustain topics effectively while balancing direct and indirect communication depending on the situation.

Addressing the third research question, the study found that repair mechanisms (such as asking for repetition and rephrasing) and politeness strategies played a crucial role in ensuring mutual understanding and maintaining rapport. Repair strategies like asking for clarification and rewording statements helped speakers manage misunderstandings and refine their messages, while politeness strategies—both positive (compliments, humor) and negative (hedging, apologizing)—were employed to soften criticisms, show respect, and avoid conflicts. In language education, this emphasizes the need for students to learn how to navigate conversations diplomatically by incorporating politeness strategies, recognizing breakdowns in communication, and effectively repairing them to

sustain meaningful interactions.

Overall, the study emphasized that communication is not just about speaking but about managing interaction strategically. The dominance of turn-taking and active engagement in the Ogie Diaz Showbiz Update talk show suggests that language teaching should prioritize interactive, discourse-based learning where students practice real-world conversational dynamics, negotiation of meaning, and discourse management. Additionally, understanding how repair mechanisms and politeness strategies operate in talk show settings equips students with the ability to communicate effectively in professional, academic, and social contexts—ensuring that conversations remain engaging, respectful, and constructive.

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