

Revealing Online Toxicity: A Critical Discourse Analysis of Promotional Content by a Single TikTok and YouTube Influencer

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ABSTRACT

Social media has become one of the primary platforms through which individuals communicate, express opinions, and construct online identities. Although these platforms support freedom of expression, they also enable harmful communication, including online toxicity. Social media influencers, given their large audiences and persuasive reach, play an important role in shaping online behavior and discourse. This study examines how online toxicity is discursively constructed and promoted in the content of a single TikTok and YouTube influencer, referred to as Jazmine, based on a corpus of six videos: five uploaded directly by the influencer and one obtained from a third-party commentary channel. The analysis draws on Norman Fairclough's three-dimensional model of Critical Discourse Analysis (CDA) to examine three interconnected dimensions: the textual features of Jazmine's videos, the processes of content production and audience interaction, and the broader sociocultural context in which the discourse is produced and consumed. Particular attention is given to linguistic choices, rhetorical strategies, and communicative patterns that contribute to the construction and normalization of toxic behavior. The findings indicate that Jazmine's content displays recurring instances of derogatory language, mockery, provocation, and hostile expression framed as humor or entertainment, and that these discursive strategies appear designed to encourage audience engagement while presenting aggressive communication as acceptable online behavior. As a single-case study, these findings illustrate rather than generalize how influencer-generated content can reinforce toxic discourse by framing harmful interactions as entertaining and socially rewarding. The study contributes to Critical Discourse Analysis and digital media studies by highlighting the role of social media personalities in shaping online communication and by underscoring the need for digital literacy and responsible content creation.

Keywords: Critical Discourse Analysis, Influencer, Online Toxicity, Toxic Behavior

INTRODUCTION

Critical Discourse Analysis (CDA) is one of the branches of linguistics concerned with the relationship between language, power, and ideology. It is also referred to as Critical Linguistics, although Critical Discourse Analysis is the more widely used term (Awaliah et al., 2024). CDA examines how language is used to construct meaning and how the meaning constructed through language is shaped by social power. Awaliah et al. (2024) further note that questions of power and ideological struggle remain central across CDA scholarship.

Having outlined the scope of CDA, this introduction now turns to a domain in which struggles over power and ideology are particularly visible, namely the discourse surrounding feminism. The feminist movement, also referred to as liberal feminism, is a set of ideologies that emphasize individual liberty (Baehr, 2017), and it has remained the subject of continuous public discussion since its emergence. Sampe (2022) notes that liberal feminists support this position alongside the broader goal of women's independence. Although women have not stopped advocating for their rights, the media through which these messages are delivered has changed considerably. Public demonstration in physical spaces has become less common, and a growing number of women now advocate for feminist causes through social media platforms such as TikTok and Instagram.

Although the feminist movement originated with the aim of advancing women's rights, the strategies through which these rights are pursued have shifted over time. Feminism, in its core aims, seeks equal rights and an improved social position for women. In the contemporary digital landscape, however, some content marketed as feminist advocacy departs from these aims: rather than promoting equal rights, certain social media videos depict women disparaging or belittling men as a means of asserting women's status. Such content, this study argues, is more accurately characterized as exhibiting features of toxic discourse than as an expression of genuine feminist advocacy, a claim that is substantiated through the analysis presented in the Findings and Discussion section rather than asserted here as settled fact.

Building on the discussion of feminism and toxicity above, this study situates its focus at the intersection of these two concepts. According to Dent (2020) and Naples and Hawkesworth (2008), stereotypes concerning the domestication of women continue to be reproduced in contemporary society and remain especially prevalent within ethnic cultures where such practices are not grounded in human rights values. Awaliah et al. (2024) describe domestication as the subordination of women's roles to those of men. These traditional views began to be challenged following the emergence of the feminist movement (Coté, 2005; Dent, 2020), one of whose central agendas is the pursuit of gender equality. The literature reviewed above suggests that feminist discourse can, under certain conditions, be discursively co-opted to justify hostility toward another gender rather than to advance genuine equality; in some instances, the pursuit of gender equality has taken an aggressive form in which discourse ostensibly advocating for women risks reproducing the very hostility it claims to oppose.

Several prior studies have examined the representation of women in media. Nahdliyah and Robot (2024) found that femicide coverage across the media outlets they examined portrayed women as weak and resigned to the treatment of men. Leon and Schmidt (2021), examining female characters in animated films, found that the rejection of domestication and the pursuit of emancipation were realized through independence and through Disney characters adopting traditionally masculine attributes to challenge conventional gender roles. Awaliah et al. (2024) found that the representation of a Sundanese film's main character emphasized the importance of gender equity, in contrast to traditional views that confine women's responsibilities to the household. Nurhabibah et al. (2023), applying a semiotic approach to a TikTok video, found that the content addressed the legal implications of marital status for maintenance rights. Prasetyaningrum and Ahdiani (2024), analyzing identity development in *The Queen's Gambit*, concluded that intersecting forms of gender discrimination faced by the main character produced complex and mixed outcomes in her identity development.

While the five studies reviewed above examine the representation and roles of women in media, none directly investigates how feminist discourse can become a vehicle for toxicity when disseminated through social media. This study addresses that gap by examining the

discourse strategies through which ostensibly feminist content can normalize hostility. As an empirical vehicle for this investigation, the study analyzes the TikTok and YouTube content of a creator known online as Jazmine (TikTok: @jazzybaby99; YouTube: @jazminetan), whose videos became the subject of public criticism and cancellation by social media users. Guided by Fairclough's CDA framework, this study analyzes Jazmine's videos to examine how toxicity, defined as harmful and aggressive communication of which harassment is one manifestation (Sheth et al., 2021), is discursively constructed and promoted.

Because this study involves an identifiable social media user, and because a family member appears incidentally in part of the analyzed content, a brief note on research ethics is warranted at this point. Jazmine's publicly used TikTok and YouTube handles are retained in this study on the grounds that her content and public identity had already become the subject of public commentary and criticism prior to this research, consistent with a public-interest justification commonly applied to studies of public-facing digital content. Her younger sister, who appears in some of the analyzed videos, is referred to only in relation to her role within the recorded content and is not otherwise identified. Since online toxicity can spread rapidly across social media platforms, this study aims to describe how such toxicity is discursively constructed and disseminated in Jazmine's content.

LITERATURE REVIEW

CRITICAL DISCOURSE ANALYSIS

Norman Fairclough's Critical Discourse Analysis provides a foundational framework for studying the relationship between language, power, and ideology. One of the primary aims of CDA is to understand the role of language in constructing meaning by deconstructing social practices to examine how particular kinds of information are communicated (Saeed & Khan, 2022). Susanti (2019) similarly describes CDA as an analysis of the relationship between language and the range of contextual components involved in its use. Fairclough's CDA is best known for its three-dimensional model, developed to analyze the linguistic dimensions of discourse (Fairclough, 2001).

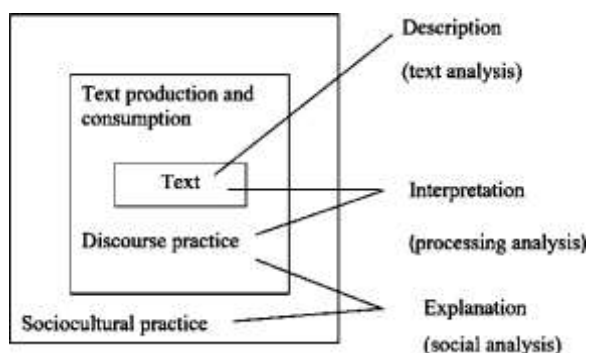


Figure 1. Fairclough's Three-Dimensional Framework for Critical Discourse Analysis (CDA).

The three dimensions are: (1) text analysis (description), (2) discursive practice (interpretation), and (3) social practice (explanation). The first dimension concerns the linguistic description of content and form, encompassing both spoken and written texts as objects of textual analysis (Susanti, 2019). Turhan (2017) notes that the concept of "text" also extends to images, sound, color, and other semiotic modes. The second dimension examines

the production and consumption of texts, focusing on how they are interpreted within specific social contexts. The third-dimension concerns social practice, namely the social and historical processes that shape how discourse is produced and received (Turhan, 2017).

Although power and ideology occupy a central place in Fairclough's framework, as noted in the opening of this study, their analytical operationalization requires further specification. In this study, power is examined through the linguistic choices that position individuals and groups asymmetrically within discourse, namely through evaluative and intensifying language that constructs certain actors as targets of ridicule or exclusion while constructing the speaker and her audience as an in-group. The analytic categories examined in the Findings and Discussion section, namely adjectives, conjunctions, interjections, and slang, are treated in this study not as general stylistic features but as the specific linguistic resources through which such positioning and ideological alignment are enacted.

SELF-REPRESENTATION AND FEMINISTS IN SOCIAL MEDIA

Irawati et al. (2024) note that content produced by women on social media attracts greater attention when it foregrounds physical attractiveness, and argue that this dynamic has intensified competition among women to present idealized versions of themselves online. The fear of missing out on social experiences also contributes to this pattern of self-representation (Haidar et al., 2023). Irawati et al. (2024) further argue that this competitive pressure to present an idealized self can become counterproductive when the resulting content disregards moral, religious, or cultural boundaries.

Social media carries both beneficial and detrimental effects. On the positive side, it offers a platform through which individuals of all genders can present their authentic selves. However, the same openness that enables self-expression also makes explicit or provocative content available to a wide public audience. When such content is perceived negatively by viewers, its creator may face public criticism or cancellation, with consequences that extend into the creator's personal life.

Because social media is accessible to users of all genders, feminists have also used these platforms to voice their views. Feminists advocate for equal rights for women and support efforts to challenge stereotypes and discrimination. Given the platforms' global reach, social media has become a tool through which many communities, including feminist communities, express their positions (Parahita, 2019; Purwaningtyas, 2021). Parahita (2019) found that feminists who create social media accounts do so partly to establish a digital safe space and to share personal experiences, while Purwaningtyas (2021) found that discourse produced by feminists on social media is oriented toward gender equality and women's empowerment. The pressures of self-representation discussed above are relevant to this study because they establish the discursive environment, shaped by competition, visibility, and audience approval, within which the toxic communication examined in the following section is produced and sustained.

ONLINE TOXICITY

As discussed above, social media offers a space for self-expression and interpersonal interaction, and not merely for posting content but also for direct communication among users (Walia, 2023). This openness, however, has also enabled the misuse of these platforms, most notably through toxic behavior, giving rise to the broader problem of online toxicity. Hanscom

et al. (2024) identify negativity, misinformation, and harassment as three principal forms through which online toxicity manifests, and argue further that toxicity typically requires a target, since it is defined through opposition to another entity.

In this study, the analytic categories examined in the Findings and Discussion, namely adjectives, conjunctions, interjections, and slang, are understood as linguistic instantiations of these forms of toxicity. Negative adjectives and vulgar intensifiers are treated as markers of negativity directed at named or implied targets; the Pinterest-search sequence discussed later, presented as though it straightforwardly demonstrates a factual outcome, is treated as an instance of misinformation; and the recurring derogatory language and mockery directed at other individuals across the corpus are treated as instances of harassment. Conjunctions and interjections are examined for the more limited role they play in organizing and intensifying these expressions, rather than as independent markers of a specific toxicity type.

Online toxicity is practiced not only by ordinary social media users but also by prominent content creators and influencers. Given their considerable reach, the toxic behavior of such figures carries the potential for wider negative consequences, both for viewers and for the creators themselves, particularly when this behavior is not merely practiced but actively promoted. In some cases, influencers who display toxic behavior are not only criticized but also supported by followers who adopt similar patterns of behavior, treating the influencer as a role model.

METHOD

This study employs a qualitative research design with a descriptive approach, focusing on the discursive construction of toxicity in the content of a TikTok and YouTube creator known as Jazmine. The corpus consists of six videos: five uploaded directly by Jazmine and one obtained from a third-party YouTube commentary channel.

The first video was uploaded on Jazmine's official TikTok account under the thumbnail title "Doing My Sister's Makeup" on September 10, 2024, with a duration of two minutes and thirty-seven seconds. The second through fifth videos were drawn from Jazmine's YouTube Shorts. The second video, captioned "Pinterest is a girl's girl," was uploaded on September 17, 2024. The third video, titled "skin texture is perfectly normal," was uploaded on January 18, 2024, with a duration of twelve seconds. The fourth video, titled "my first-time getting Botox," was uploaded on March 21, 2024, with a duration of fifty-five seconds. The fifth video, titled "MY 'CHILL GIRL' ERA IS GONE," was uploaded on January 22, 2024, with a duration of one minute and six seconds. The sixth video was drawn from a YouTube channel named Kelly Scholas, which republished footage from a video that Jazmine had since deleted from both her TikTok and YouTube accounts; this video, titled "When the 'Girls' Girl' Act Falls Apart: Jazmine Tan," was uploaded on February 13, 2025.

The six videos were purposively selected from Jazmine's broader body of published content on the basis of two criteria: first, that the content contained explicit references to gender, feminism, or interactions between the creator and other individuals, since these were the videos most directly relevant to the study's focus on gendered discourse and toxicity; and second, that the videos had either attracted substantial public engagement and subsequent third-party discussion or had been the specific subject of public criticism and cancellation directed at the creator. Jazmine's full public output across TikTok and YouTube, comprising several dozen videos at the time of data collection, constituted the population from which this sample

was drawn. Videos that did not address gender-related themes, such as unrelated lifestyle or beauty content, were excluded from consideration. The resulting sample is therefore best understood as a purposive, criterion-based selection intended to capture the videos most central to the phenomenon under investigation, rather than a representative or randomly drawn sample of the creator's overall output; this limitation is acknowledged in the Conclusion.

Because Videos 1 through 5 remain publicly accessible on Jazmine's own accounts, no independent verification of authenticity was required for this portion of the corpus. Video 6, however, was obtained from a third-party commentary channel republishing footage that Jazmine had deleted from her own accounts. The relevant excerpt was cross-checked for visual continuity, including framing, lighting, and uninterrupted dialogue, to assess whether it had been altered in a manner that changed its meaning, and no indications of manipulation were identified. Because this excerpt could not be verified directly against Jazmine's original upload, however, findings drawn from Video 6 are treated with appropriate caution and are cross-referenced with corroborating commentary where available. All data used in this study, including Video 6, were drawn from content that was publicly accessible at the time of analysis, and the study did not involve direct interaction with the creator, her family members, or her audience. No institutional ethics review was therefore sought, consistent with common practice for research based on publicly available social media content.

The audio content of each video was transcribed using the subtitles provided by the content creator. Because captions supplied directly by a video's creator more closely reflect the creator's intended wording than platform-generated automatic captions, this source was judged to offer a reasonably reliable basis for transcription. The resulting transcripts were nonetheless checked by the researchers against the corresponding video audio prior to analysis to confirm their accuracy, since the textual analysis presented in Tables 1 through 4 depends directly on the precision of the transcribed text.

These data were analyzed using Fairclough's three-dimensional model, comprising text analysis, discursive practice, and social practice. Coding was conducted by both researchers independently, following an initial joint reading of the corpus to identify candidate excerpts illustrating each of the four linguistic categories examined in the Findings. Excerpts were retained for analysis only where both researchers agreed that they represented an instance of the relevant category; where initial readings diverged, the excerpts were discussed jointly, including consideration of alternative, non-toxic readings, until agreement was reached or the excerpt was excluded from the analysis.

FINDINGS AND DISCUSSION

The following section presents the findings of the study, followed by a discussion in which the textual analysis, discursive practice, and social practice dimensions are described in turn.

TEXTUAL ANALYSIS

The textual analysis examines the linguistic features employed in Jazmine's videos to construct meaning and communicate ideological positions. Following Fairclough's (1995) Critical Discourse Analysis framework, this level of analysis focuses on the text itself, including the vocabulary, grammar, and rhetorical devices used to convey particular messages.

The analysis reveals that Jazmine strategically employs various linguistic features to shape audience perceptions and normalize toxic discourse. Her lexical and grammatical choices

contribute to portraying certain individuals negatively while encouraging audience engagement through emotionally charged and informal language. To provide a systematic analysis, this section is organized into four linguistic categories: the use of adjectives, the use of conjunctions, the use of interjections, and the use of slang. Each category demonstrates how specific language choices function to construct evaluations, intensify emotions, establish logical relationships, and strengthen solidarity between the influencer and her followers. Collectively, these linguistic strategies contribute to the promotion and normalization of online toxicity within the examined content.

THE USE OF ADJECTIVES

Adjectives are evaluative linguistic features that express speakers' judgments, attitudes, and perceptions toward people or events. This section examines how Jazmine uses adjectives to construct and reinforce toxic discourse.

Table 1. The Use of Adjectives

Positive Adjectives	Negative Adjectives
• That is so <u>cool</u>. • ...-texture is <u>normal</u> it happens to everyone. • ...my ultimate goal in life is to be a <u>hot</u> milf • ...and I'm very <u>expressive</u> with my face • ...and I'm fucking <u>proud</u> of it.	• Boys go to Jupiter to get more <u>stupider</u>. • Open Pinterest and then search <u>ugly</u> girls • I do not trust <u>cheap viral</u> clinics • That's how <u>crazy</u> I am... • ...with going on <u>low-effort</u> date... • You need to be fucking <u>insane</u>. • ...to be absolutely fucking <u>mental</u> • ...to be completely <u>unapologetic</u> • You know what? <u>Crazy insane</u> girls get princess treatment

Based on Table 1, the contrast between the use of positive and negative adjectives is evident. Across the six-video corpus, five distinct positive adjective tokens (cool, normal, hot, expressive, proud) are identified, compared to nine negative adjective tokens (stupider, ugly, cheap, crazy, low-effort, insane, mental, unapologetic, and a further paired instance of crazy and insane), indicating that negative adjectives appear nearly twice as frequently as positive ones within the analyzed videos. The first negative adjective originates from a well-known children's rhyme traditionally used to tease peers on the playground. In the video, the rhyme is rendered as "Girls go to college to get more knowledge; boys go to Jupiter to get more stupider." No dedicated academic literature discusses this specific rhyme, although a 1993 article in the Los Angeles Times documents a comparable children's version of it. A grammatical inconsistency appears in the phrase "more stupider," since the comparative suffix "-er" is redundant once "more" has already been used; within the register of a children's rhyme, however, this is a conventional feature of the genre rather than a matter for analytical concern.

Two readings of this rhyme are possible. On one hand, its use could be interpreted as lighthearted intergenerational banter, consistent with its traditional function as a playground rhyme exchanged between children without any serious intent to cause harm. On the other hand, the specific context in which the rhyme is deployed in the video, as the opening of a

segment in which the older sister instructs the younger sister to disregard boys altogether, suggests that the rhyme is repurposed to frame boys collectively as intellectually inferior rather than simply to tease. This study favors the latter, toxic-discourse reading because the rhyme is not presented in isolation, as it typically would be in playground use, but is embedded within a broader sequence of commentary that consistently constructs boys as a category deserving derision, a pattern examined further in the discussion of interjections and slang below. Although it is a playful rhyme, its placement as the opening segment of a video devoted to reinforcing this framing is therefore treated as a contributing element of Jazmine's broader discursive construction of toxicity, rather than as an isolated instance of harmless banter. Within the same video, Jazmine tells her younger sister that engaging with boys, particularly in a romantic context, is not worthwhile at her age, framing academic focus as the priority for girls during adolescence; since the rhyme concludes with the word “stupider,” the video also implicitly reinforces the idea that boys are inherently unintelligent.

Several negative adjectives are also paired with vulgar intensifiers to emphasize points made by Jazmine. Words such as “crazy,” “insane,” and “mental” carry closely related meanings but are concentrated within a single video to convey the speaker's emotional intensity. Jazmine uses “crazy” and “insane” together in the same sentence to describe a group of girls, a pairing that suggests the girls being described exceed an ordinary sense of “crazy.” “Mental” functions as a comparably forceful substitute for “crazy,” since the term is often associated with dangerousness and thereby reinforces negative stereotypes surrounding mental health (Wilkinson, 2019). Jazmine also uses the phrases “ugly boys” and “ugly girls” in a video in which she instructs her younger sister to search for these terms on Pinterest, a search that returns results for “ugly boys” but none for “ugly girls.” Although a small number of positive adjectives also appear in the corpus, they occur within the same videos that contain a greater proportion of negative adjectives, and their presence does not offset the videos' overall toxic framing.

THE USE OF CONJUNCTIONS

Conjunctions organize ideas by expressing relationships such as cause, contrast, and addition. The following analysis explores how these linguistic features contribute to the construction of online toxicity in Jazmine's videos.

Table 2. The Use of Conjunctions

List of Conjunctions
• Today, we will be doing my baby sister's makeup <u>while</u> we talk about boys. • Open Pinterest, <u>and</u> then search ugly girls • ..., <u>and</u> then search for ugly boys

The subordinating conjunction “while” signals the two activities occurring simultaneously in the video, informing viewers in advance that the content creator will style her younger sister's hair and makeup while discussing boys with her. The coordinating conjunction “and,” followed by the adverb “then,” instructs the sister on the next action to take

after completing an initial task. For viewers unable to see what is being typed or searched on the tablet held by the content creator's sister, these conjunctions clarify the sequence of actions taking place in the video.

THE USE OF INTERJECTIONS

Interjections function as markers of emotional expression that add emphasis and intensity to discourse. This section analyzes how Jazmine's use of interjections contributes to the promotion of online toxicity.

Table 3. The Use of Interjections

List of Interjections
• ... while we talk about boys. <u>Ewie!</u> • <u>Oh my God!</u> We couldn't find any... • <u>Oh my God!</u> There's actual results

Quirk et al. (1985), as cited in Cruz (2010), define interjections as words or phrases used to express emotional exclamation. Table 3 presents examples of interjections identified in the corpus. The first interjection, "Ewie," functions as a childlike variant of "Ew" and is used by the younger sister in response to her older sister's comment about boys, signaling discomfort or distaste toward the topic. In Video 2, the same interjection, "Oh my God," is used twice by the younger sister: first to express surprise at being unable to locate posts of "ugly girls" on Pinterest, and again upon finding results for "ugly boys," reinforcing the video's framing that "Pinterest is a girl's girl" because no unflattering search results exist for girls.

THE USE OF SLANG

Slang is frequently used in social media communication to create a casual and relatable tone. The following analysis explores how Jazmine's use of slang contributes to the promotion of online toxicity.

Table 4. The Use of Slang

List of Slangs
• <u>Baby girl</u>, today we will be ... • ... that Pinterest is a <u>girl's girl</u> • ... to get more stupider. <u>Slay!</u> • My ultimate goal in life is to be a hot <u>MILF</u>. • ...being a <u>chill girl</u> is a fucking scam. • Crazy insane girls get <u>princess treatment</u>.

Although "baby girl," when used as slang, can refer to an attractive man, it is also commonly used to address girls or women, functioning similarly to affectionate terms such as "honey" or "sweetie." "Girl's girl" is a slang expression associated with Generation Z that refers to a girl who supports other girls, though it is sometimes conflated with feminist identity. "Slay," which literally denotes violent killing, is used colloquially to describe someone or something as exceptionally impressive.

MILF, an abbreviated and sexually explicit descriptor for a woman who has children or is in early middle age, is used by Jazmine to describe her aspiration in life, implying a desire to remain sexually attractive even as the video's own framing suggests that reaching her mid-twenties may eventually work against this goal. "Chill," which literally denotes unpleasant coldness, functions in slang as a descriptor for someone calm and relaxed. Finally, "princess treatment" refers to the deference, respect, and care extended to a woman as though she were treated as royalty, a phrase that has become popular among younger social media users. Vacalares et al. (2023) note that Generation Z slang is typically formed by repurposing familiar words with new, often distorted meanings, which supports the conclusion that the slang identified in this corpus is directed primarily toward a Generation Z audience.

DISCURSIVE PRACTICE

Discursive practice is the process involved in the production, distribution, and consumption of texts (Fairclough, 1995). The table below shows the strategies used by Jazmine in her TikTok and YouTube videos.

Table 5. The Strategies Used by Jazmine

Strategies Used in Videos	Examples in the Text
Girly Slangs	- <u>Baby girl</u>, today... - Pinterest is a <u>Girl's girl</u> - ...boys get stupider. <u>Slay!</u> - ...girls get <u>princess treatment</u>
Story Telling and Fake Content	- This morning I saw this girl in my Pilates class, right... - I remember going here as a teenager... - Open Pinterest and then search ugly girls...
Product Placements	- ...announcement to start wearing <u>retinol</u> - I've decided to go back to <u>Erha Ultimate</u> (for botox)
Collaborate with Younger Sister	- June, did you know? - Today we will be doing my baby sister's makeup while we talk about boys.

Through her persona as an older sister and her self-branding as a "girl's girl," Jazmine addresses her audience as "Baby Girl," a term of address that signals her target audience of young women and constructs a sense of sisterhood between herself and her viewers. She draws on additional slang commonly associated with girls to keep her content relatable. In one video, Jazmine and her sister use "Slay" to express satisfaction with the idea that girls are becoming more educated while boys are framed as becoming "more stupid." Storytelling is another recurring strategy across her videos, lending the content a conversational tone that mimics the intimacy of a conversation between sisters or close friends. This narrative approach also

generates curiosity, since audiences tend to engage more closely with stories framed as personal experience shared by someone they perceive as close to them.

Within her storytelling, Jazmine occasionally incorporates product placement, integrated smoothly enough that it does not immediately register as sponsored content. In one video, she recounts an experience at a Pilates class in which she initially mistook a twenty-one-year-old woman for a young mother, using this anecdote to introduce a recommendation that girls begin using retinol to slow visible signs of aging. Her video titled “Pinterest is a girl's girl” received substantial engagement online. Because the video presents its search outcome as though it were straightforwardly demonstrated rather than staged, and because easily consumable content of this kind is more likely to be accepted at face value and to circulate widely (Sheth et al., 2021), the video's persuasive design plausibly increased the likelihood that viewers took its claims at face value. However, no comment data, engagement statistics, or audience survey were analyzed in this study, and this claim should therefore be read as an inference about the discourse's persuasive design rather than as a confirmed account of how the video was actually received.

According to an allegation made by the YouTube channel Puzzly, in a video titled “Jazmine Tan Career is OVER After This 1 Video” published on March 18, 2025, the Pinterest search result shown in Jazmine's video is fabricated. Puzzly points to the tablet screen held by Jazmine's younger sister and claims that searching “ugly girls” and “ugly boys” on Pinterest returns no results for either term, and further alleges that the apparent “results” for ugly girls originated from a personal Pinterest board created by Jazmine herself. Because Puzzly and Kelly Scholas, the channel from which Video 6 in this corpus is drawn, are third-party commentary channels rather than neutral archival sources, and because their content constitutes commentary on and criticism of Jazmine rather than independently verified reporting, this study treats their claims as allegations attributed to their respective sources rather than as established fact. This distinction is particularly relevant to Table 5, since the contested-content category presented there rests substantially on Puzzly's allegation rather than on independent verification by the present researchers.

Beyond this contested claim, Jazmine has cultivated closeness with her audience not only through her “older sister” persona but also by including her younger sister in several videos. This inclusion of a family member exposes an element of Jazmine's personal life to viewers, which may deepen their sense of connection to her and suggest to younger viewers that other girls share a similar outlook to Jazmine's.

SOCIAL PRACTICES

The following discussion addresses the broader social reception of Jazmine's videos. Because the corpus and method of this study, as described above, do not include primary audience data such as viewer comments, engagement statistics, or interviews, this section is presented as a theoretically grounded interpretive discussion drawing on established media reception literature, rather than as an empirical finding derived from directly analyzed audience data.

The reception of Jazmine's videos appears to divide audiences into two broadly contrasting groups: those who support her content and those who criticize it. Supporters, particularly her followers, embrace the “girl's girl” narrative promoted in her videos and describe her messages as empowering, humorous, and relatable. Critics, conversely, argue that the content does not represent genuine feminism or women's empowerment but instead perpetuates online toxicity through gender-based hostility, stereotyping, and personal attacks. This polarization illustrates how audiences actively negotiate media meaning according to their own values, experiences, and ideological positions, rather than passively accepting a creator's intended message (Hall, 1980). Within digital platforms, audience interpretation is further shaped by algorithmic exposure, community norms, and parasocial relationships, which strengthen users' identification with content creators and reinforce existing beliefs (Abidin, 2021; Bishop, 2022).

The positive reception among Jazmine's followers can be understood through the concept of ideological validation. Followers who already hold similar beliefs about gender relations are more likely to interpret her content as affirming their worldview. Wijesiriwardene et al. (2020) argue that individuals who display toxic behavior may nevertheless be perceived as friendly, charismatic, or trustworthy, which allows harmful messages to circulate under the guise of humor or empowerment. Within online communities, repeated exposure to content that aligns with existing attitudes tends to produce echo chambers, in which users continually receive confirmation of their beliefs while alternative viewpoints are marginalized (Cinelli et al., 2021). Jazmine's content therefore appears to function not only as entertainment but also as a form of ideological reinforcement, allowing followers to interpret their own opinions as socially validated by both the creator and other members of the audience. This pattern is consistent with Social Identity Theory, which holds that individuals tend to seek affirmation from groups that share their values, thereby strengthening in-group solidarity while distancing themselves from out-groups (Tajfel & Turner, 1986).

By contrast, several YouTube commentators and online creators have challenged Jazmine's self-presentation as a “girl's girl.” Channels including CocCrazy, Kelly Scholas, Exposer Facts, RKH Media, and Puzzly criticize her for framing hostility toward men as a form of female empowerment while, in their view, simultaneously engaging in behavior that undermines other women. Because these are named third-party channels producing commentary directed at a named individual rather than neutral or independently verified sources, their claims are treated in this study as partisan commentary rather than confirmed evidence; where their allegations inform the analysis, as in the discussion of Video 6 and the Pinterest search sequence above, this is stated explicitly rather than presented as established fact. One frequently discussed example concerns Jazmine's video *There Are More Pretty Girls Than Handsome Men*, in which she compares the attractiveness of women and men in a manner that portrays men as generally inferior. Critics argue that this discourse promotes gender antagonism rather than gender equality, in tension with feminist principles that advocate equality and mutual respect rather than the devaluation of another gender (hooks, 2000). Contemporary feminist scholarship similarly emphasizes that feminist discourse should

challenge systemic inequality without reproducing prejudice or discrimination against other social groups (Banet-Weiser, 2018).

Critics further point to instances in which Jazmine mocks another woman's physical appearance before promoting a beauty product within the same video, a pattern viewed as hypocritical given her public image as a supporter of women. Rather than fostering solidarity among women, this practice reinforces appearance-based judgment and the beauty standards that feminist movements have long sought to challenge. Prior research indicates that appearance-based ridicule on social media contributes to body dissatisfaction, social comparison, and psychological distress among viewers, particularly young women (Fardouly & Vartanian, 2016; Tiggemann & Anderberg, 2020). From the standpoint of online communication ethics, this behavior also aligns with cyberbullying, which Walia (2023) identifies as among the most prevalent forms of online toxicity; cyberbullying extends beyond explicit harassment to include repeated ridicule, humiliation, and public shaming intended to damage another person's dignity or reputation (Kowalski et al., 2014). Such practices normalize aggressive communication and diminish empathy within online communities.

A further point of criticism concerns Jazmine's public disclosure of receiving Botox alongside messages encouraging women to embrace themselves as they are. Critics argue that this inconsistency undermines the authenticity of her "girl's girl" identity, since it implicitly reinforces unrealistic beauty standards. Research on beauty influencers suggests that creators who simultaneously advocate self-acceptance and promote cosmetic enhancement may unintentionally produce contradictory messages that heighten appearance-related anxiety among audiences (Casale et al., 2021). Within influencer culture, audiences increasingly evaluate creators not only by the content they produce but also by the consistency between their stated values and personal practices, making perceived hypocrisy a significant factor shaping credibility and audience trust (Audrezet et al., 2020).

At the same time, supporters continue to defend Jazmine's content by interpreting it as satire, humor, or exaggerated commentary rather than genuine hostility. Some followers actively participate in this discourse by expressing negative stereotypes about men, treating such comments as harmless entertainment or as a means of affirming women's confidence. This pattern reflects the normalization of toxic communication through repeated exposure, whereby hostile expressions become socially acceptable once they are framed as jokes or empowerment. Suler (2004) describes this tendency as the online disinhibition effect, whereby individuals express more extreme opinions in digital environments than they would in face-to-face interaction. Research on toxic online cultures similarly indicates that repeated engagement with aggressive humor gradually desensitizes audiences to harmful language and increases the likelihood that such behavior will be reproduced in subsequent online interactions (Matamoros-Fernández, 2017).

The divergent responses to Jazmine's videos can ultimately be attributed to differences in audience characteristics, emotional involvement, and ideological orientation. Viewers who identify with Jazmine's perspective are more likely to interpret her messages positively, while those who prioritize inclusive feminism and respectful communication are more likely to

perceive the same content as promoting hostility and online toxicity. This divergence also reflects the participatory nature of social media, in which audiences actively construct meaning rather than passively consuming information. Jazmine's content thus illustrates how influencer discourse can function simultaneously as a source of empowerment for one audience segment and as a reinforcement of toxic communication, gender polarization, and cyberbullying for another. These findings suggest that influencer narratives merit examination not only through their linguistic features but also through the broader social practices and ideological consequences they generate within digital communities.

CONCLUSION

This study highlights how online toxicity can be constructed, normalized, and amplified through the discourse of a female social media influencer. The findings demonstrate that several videos uploaded by Jazmine contain recurring forms of toxic communication, including derogatory language, mockery, personal attacks, and provocative statements that target other individuals. By adopting a *girl's girl* persona, Jazmine presents herself as supportive of women while simultaneously employing discursive strategies that encourage hostility, ridicule, and exclusion toward those who are portrayed as deserving criticism. This contradiction illustrates how positive online identities can be strategically used to legitimize toxic behavior and make it appear entertaining or socially acceptable.

The analysis further reveals that Jazmine does not merely participate in toxic interactions but also engages in communicative practices that resemble cyberbullying by repeatedly directing negative evaluations toward specific individuals. Moreover, her audience actively reinforces this discourse by expressing agreement, defending her viewpoints, and reproducing similar hostile language in the comment sections. These interactions indicate that influencer discourse extends beyond individual expression and contributes to the formation of online communities that normalize and reproduce toxic communication through shared ideologies and collective participation.

This study contributes to the growing literature on CDA and digital communication by demonstrating how influencers can shape audience attitudes and legitimize harmful online behavior through language and digital performance. Nevertheless, the study is limited by its focus on a single influencer and a relatively small corpus of social media content. Future research should examine multiple influencers across different social media platforms to provide broader comparative insights into the discursive construction of online toxicity. Further studies may also investigate various forms of toxicity, such as body shaming, hate speech, harassment, cancel culture, and misogynistic discourse, as well as explore audience reception and the long-term influence of toxic online communities on digital communication practices.

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