

# Sociopragmatic Analysis of Filipino Celebrities' Posts and Fans' Comments

Russel J. Aporbo<sup>1</sup>

<sup>1</sup> University of Mindanao Tagum College, Tagum City, Philippines

Correspondence: Maria Lorraine B. Anino, Laira Glee M. Patalino, Nicol Ann Sab, University of Mindanao Tagum College, Philippines

Received: February 1, 2023

Accepted: March 7, 2023

Online Published: May 17, 2023

doi:10.5430/wjel.v13n5p544

URL: <https://doi.org/10.5430/wjel.v13n5p544>

## Abstract

The phenomenon of hate speech occurring in one's nation and the relationship between social media celebrities and their audience is very interesting to draw. Social media has changed how people interact, comprehend, and respond to online discourse. This paper looks at the topics posted by celebrities as sources of information through the lens of the dimensions of online persona and hostile fan comments through impoliteness theory and Crystal's theory of language and technology, respectively. The data were collected from the leading social media platforms in the Philippines, namely, Facebook, Instagram, and Twitter. The study shows that toxic online discourse was pervasive during the entire election period. Most celebrities use the public dimension (41%) and social media fans frequently on graphology (88%), bald-on record (33%), and sarcasm or mock politeness strategy (33%). The study also found two primary trigger mechanisms: the surrounding context of the social media celebrity's post and the social media fans' behavior in their use of language.

**Keywords:** crystal's theory, dimensions of online persona, impoliteness, socio-pragmatics, social media

## 1. Introduction

In today's cultural and technological climate, social media has dominated the human's endless stream of communication (Fuchs, 2021). Social media is a term used to describe the engagement of individuals or groups over the internet and in digital environments in which they generate, publish, and occasionally trade views, photos, videos, and other material (Boulianne, 2019). With the pervasiveness of social media across all ages, more detailed scrutiny should be done to how social media content has changed the way people interact, understand, and react to online dialogues among diverse viewpoints. The use of language displays a person's personality (Subyantoro & Apriyanto, 2020). In other words, a person's linguistic choices represent their personality. A nation's language also reflects its culture's personSSSalinity. (Rangkuti & Lubis, 2018).

Social media celebrities usually target a specific audience in specific contexts. Most social media texts are short online conversational posts or comments that do not contain enough manageable information for the audience to comprehend and respond in a short stretch of time (Rajak, 2020). Celebrities can post a certain content that could be misinterpreted by the audience (Enke & Borchers, 2019) and their intentions are sometimes based on culturally, religiously, politically, or socially constrained features, making it difficult for them to express their message as effectively as they could. With its fast rippling effect, the social media users tend to implicate the negative inference through commenting which often contain hoax or slander.

In Indonesia, Ningsih, TriaWidya (2018) analyzed that the highest strategies realized by social media users in celebrities' Instagram was negative impoliteness. In the Philippines, Tabbanor (2020) examined that Filipino celebrities connect with their followers, reveal personal information, establish identities, shape beliefs and behavior, and demonstrate parasocial links with their people. The study revealed that social media platforms like Facebook and Instagram used by both celebrities and fans made it possible to develop parasocial interaction or relationships that were not available before the rise of social media. This shows that comments made by fans are conventionally an expression and personal opinion of what they saw or interpreted based on the posts of their idols. In Davao City, Garcia (2020) wrote in her article the issue on Davao Conyo's tweet after he shared his thoughts about President Rodrigo Duterte's speech on the social media platform; received mass hate and dissonant comments. When the social media text is interpreted within the discourse context of government sedition, the result of its interpretation will be integrated into the idea of hating the government.

As of the third quarter of 2021, Facebook dominated the social media landscape in the Philippines with 96.2% of internet users accessing the platform. Within the same period, Instagram has 75.7% users, and 59.2% users on Twitter (Statista Research Department, 2022). The Philippines has been branded "The Social Media Capital of the World" due to its widespread use of social networking sites (Mateo, 2018).

This phenomenon of hate speech is very interesting to be examined concerning the various events that occurred lately due to the digitalization of politics in the Philippines; allowing netizens' political involvement which caused unrest in the community.

Existing research initially mentioned brought up new concepts and ideas generally on socio-pragmatic analysis about celebrities' posts and fans' comments. However, we have not encountered research focusing on what comments the fans generate based on the celebrities' posts. Social media nowadays is a good source of data for linguistic analysis and exploration. With the pervasiveness of social media across all ages and the change in its culture, we are intrigued on where these comments came from and the chance of misinterpretations, irrelevance,

and outdated responses on social media celebrities' posts and fans' comments. Furthermore, when celebrities use social media to connect with their fans, this study assists them in sustaining and realizing their mental health, well-being, and self-worth. This study will also show social changes that occur in the Philippines that affect the people's use of language on social media. Apart from that, this opens a new viewpoint on how inconsistencies in meaning or semantic errors can lead to deceptive communication between two parties. The result of this study opens new avenues for future researches and may serve as a source of hypotheses for further qualitative-discourse researches and other socio-pragmatic analysis. Furthermore, the result also builds on an additional body of knowledge and for utilization and publication.

This Qualitative-Discourse Analysis study would append on the consciousness of publications made by celebrities which in return induces the fans with misleading information observed in any social media platforms especially Facebook, Instagram, and Twitter. The result of this study can theoretically and practically benefit the people. Theoretically, results can be included on the body of knowledge about the utilization of Five Dimensions of Online Persona (2017), Crystal's Theory of Language and Technology (2001), and Impoliteness Theory by Culpeper (2011) as a lens in analyzing discourses. On the other hand, it can practically merit celebrities because they are the primary focus of these situations. Their fans will gain as well, since this will educate them to thoroughly examine posts, and finally, social media users in general.

This study will analyze and limit on the 100 online posts and comments based on the three adopted models and theory; Five Dimensions of Online Dimensions of Online Persona (2017), Crystal's Theory of Language and Technology (2001), and Impoliteness Theory by Culpeper (2011). The data will be taken from dialogues based on the fans' comments on celebrities' Facebook, Instagram, and Twitter posts, collected through comprehensive reading with a focus on the socio-pragmatic strategies used by Social Media Celebrities on their online posts. However, we accept the weakness of this study which hinders us to attain the desired broadness of this research. Because of the limited corpora that will be used, results may not be generalized and may not aid on the validity of our conclusions.

This portion of the paper discusses the different perspectives in connection with socio-pragmatic analysis on celebrities' posts and fans' comments. This review comprises the following topics: Social Media Celebrities and their Online Posts, Social Media Fans and their Comments; Positive Posts, Negative Posts, and Socio-pragmatic Strategies in Social Media Posts.

### *1.1 Social Media Celebrities and Their Online Posts*

Social media celebrities' appearance on social media serves a decisive part in creating their identity. Their identity on social media platforms like Facebook, Instagram, and Twitter, offers an opportunity to reach their audience in a more personal and engaging sense. Their accounts or pages serve as a tool to obliterate the boundary lines of their public-private life, and the original content of these accounts is also a reliable source for public details. In addition, these personalities may influence consumer preferences and common practices by publishing unique online materials (Martineau, 2019).

The popularity of social media grows and evolves on a regular basis as technological advances continue, allowing users to showcase themselves to a larger audience as well as changing the discourse and the culture surrounding the media (Hansen, 2021). Social media celebrities (e.g. content creators or micro-influencers) have created a system to be in the spotlight, communities of like-minded audiences provide avenues to talk about things and topics that interest them, such as getting involved in social media rage and sharing one's opinion about politics, celebrities' relationship issues, cultural appropriation, self-image; and their fans subscribe as a way to keep up with what they do on a daily basis.

Social media celebrities make regular posts on social media, generating large followings and attention of investigative fans who pay close attention to their lifestyle and standpoint on a certain subject matter (Khamis et.al. 2017). In a similar study, researchers KhalafY. & Rezk (2019), investigates the communicative functions of social media posts and status updates. They have recognized the use of language by social media users to accomplish a variety of tasks and how everyone expresses oneself differently. Some utilize jokes or quotations, while others use their own words to describe their thoughts. However, with the Filipino fans' strong attachment and admiration even to micro-influencers on social media; their susceptibility to celebrities' captions on Facebook, Instagram and Twitter posts may be attributed to social media fans misinterpreting the message due to lack of refined reasoning abilities (De Guzman, 2019). As a result of this interaction, we can usually see fans commenting on online posts and even create another dimension of misleading-issue-generating discourse.

Political information as one of the central themes observed in social media; online platforms create new possibilities for public awareness but also new grounds of misinformation and deception (Lewis, 2018). An example of this existing phenomenon, "COVID exposed the administration for what it truly is, the people deserve aid, compassion, and honesty, not threats and lies." said Nadine Lustre, a Filipina actress, on her Instagram account. Several fans of the actress praised her, while others condemned her and had other opinions about the matter. Persons with significant skill and just a desire to disseminate political information via social media strive to rethink what it means to be an "influencer."

In addition, Mark Averilla, known as Macoy Dubs, utilized his famous character "Aunt Julie" to enlighten the "awakened boomers" and the millennials in the Philippines about how false information and injustice affects the way people live. By expressing his political views, he was "canceled" by the citizens. This shows that content from social media platforms depends on differences in public make-up and user involvement. These two factors all impact the structure of the specific information presented by users in relation to the contents they published and how the information is presented (Hiaeshutter-Rice, 2020).

Furthermore, a famous and recent example of false information perpetrated by a Facebook media influencer Mocha Uson, also the former

presidential assistant communications secretary of the Presidential Communications Operations Office (PCOO), received a lot of backlash on Facebook on May 28, 2017, during the Marawi crisis, for uploading a picture on Facebook of uniformed men whom she described as soldiers of the Philippine Army (Salavierra, 2017). Many people assumed the individuals in the photo were Filipino soldiers after seeing the post. Netizens with a sharp eye for detail, on the other hand, recognized that the picture was of Honduran authorities.

Some Facebook, Instagram and Twitter influencers are currently related to the large spread of false news and hyper-partisan articles with hidden agendas, which frequently result in hyper-polarized internet social groups, conflicting story lines, and misleading information (Doyo, 2017). The diverse interests of social media influencers, as well as their engagement in political news, demonstrate the influence of social media on impact in political and media settings is more intricate than simply replacing voices of pre-existing organizations.

On top of that, Popular Culture and Contemporary Art has been a well-liked subject matter in social media among artists globally, exploring the imagery of celebrity culture. Solenn Heussaff, one of the Filipino celebrity Contemporary artists constantly posts her paintings and other crafts as her way of marketing herself to the public community. In some recent online controversies, the Facebook celebrity artist Heussaff said that she wanted to show in her art that “Filipinos deserve better” after being criticized for supposedly using “poverty porn” to promote her upcoming solo art exhibit. A CNN article describes poverty porn as a “tactic used by nonprofits and charity organizations to gain empathy and contributions from donors by showing exploitative imagery of people living in destitute conditions.” Heussaff in a Facebook post shared that she has been “thinking a lot about the comments” about her photo and explained that she wanted “to show the reality of Filipinos.” Moreover, the Facebook celebrity also apologized to those who were “hurt” by her post and said that it wasn’t her intention “to hurt or offend anyone.”

The introduction of social media has drastically altered human contact. It has provided new opportunities, such as emerging “social media celebrities” who are renowned only because of what they publish on their online profiles. While the capacity to share knowledge with millions of other individuals has numerous advantages, it also has certain drawbacks. (David R. Stukus 2019).

### *1.2 Social Media Fans and Their Comments*

Facebook, Instagram, and Twitter posts by social media celebrities and fan’s comments are an excellent reference point of language investigation and examination of data for various existing user-generated contexts. The study of Ayunon (2018) reveals that in most situations, Facebook postings and other engagements tend to contravene Grice’s maxims. However, it is emphasized that individuals disregard the maxims so that specific purposes can be achieved. These include integration of humor into the public conversation and mixture of irony and sarcasm. On top of that, the message you wish to express is not entirely reflected on the words you utilize but regarding on the context and the significance involved, it may depend on the interpretation of the audience.

Previous studies about Facebook’s linguistic analysis have been conducted by some researchers. Hanifah (2013), for instance, has studied the sorts of maxims that male and female Facebook users fail to observe, as well as how male and female users fail to observe the maxims in their conversations. Another study was conducted by Hasan & Idrees (2020) in which they analyzed the pragmatic aspects of the English social media comments on posts related to online learning at the time of Covid19 and how social media, as a new and interesting essential trend, leads to a rise in language and linguistic diversity in people’s online comments. In relation to the celebrity and fan relationship.

### *1.3 Positive Posts*

Celebrities post a certain content, share their personal events daily, or even express their personal opinions about a certain issue; carrying out their roles as public figures. However, though the author’s intention does not mean to oppose or violate anything, most of their posts do not contain enough manageable information for the audience to comprehend and respond in a short stretch of time, and online fans do not take time to mind the context and its intended message. This is reflected in some works such as: Hansen (2021) in his study “The Digital Audience-How Social Media Platforms Encourage Behavior Between Content Creators and their Audiences” which analyzed the strategies used by social media celebrities use, how they form and portray their identities on social media, and how their fans interact and respond through commenting. As a result of this interaction, we can usually see fans commenting on their posts creating another dimension of misleading-issue-generating discourse. We can even observe how fans begin to argue in the comment section of their post over some praises or insults that someone else previously wrote in this section (Ocaña Looor, 2019).

From the previous segment, written in Cupin’s recent article on Rappler publicizing backlash over a photo of a Facebook celebrity artist posted to advertise an upcoming art exhibit; actor and artist Solenn Heussaff issued an apology to the public after posting her photo sitting cross-legged on a wooden chair showing a massive painting with her custom rugs beneath and one of Metro Manila’s impoverished urban communities as her setting. Though it was clear what the artist said on her invitation, “This exhibit expresses my love, appreciation and hope for our country and our people.” Still, a lot of people cannot seem to comprehend the artist’s intention and vision of art. “While the rug is fabulous, your backdrop is tone deaf. There’s a difference between art and capitalizing on that aesthetic. It’s called poverty porn. Please try again,” said a comment on Facebook. Moreover, on Heussaff’s Instagram account, the celebrity actually responded to her followers’ clamors: “Poverty porn? Is this how you sell your art Ms. Solenn?” The artist replies, “This is not poverty porn. If you read my caption and get to see the whole show you will understand and not be so quick to judge.” In a socio-pragmatic sense, this online discourse implies that education level, cultural background, and even the social condition plays an important role in understanding and responding to the online text (Apriyanti, 2019). In addition, Lunenberg (2010) states that, “different perceptions of the message, language barriers, interruptions, emotions, and attitudes are examples of noise”.

#### 1.4 Negative Posts

Linh (2018) highlighted that the uploads of various social media celebrities are labeled as outstanding content if they are centered on current trends and norms, based on self-creativity, reactions from enlarged fans, and comment rating. When they are psychologically engaged, updated, and nurtured by current engaging material, their content improves. In general, they regularly promote new posts or videos on social media, which likely makes most of them well-known and accessible to the online community. As a result, some claim that social media is "toxic because of politics and government," while others are dubious of how social networking sites, such as Facebook, act as places for individuals to express political viewpoints and deepen political debates.

This "toxicity" stems from superficial internet conversations, which eventually escalate to "ad hominem" accusations when disagreements arise (Andaya, 2018). It becomes toxic when certain people insult instead of educating, attack instead of developing, and, more often, "cancel" instead of validating, when they differ on their points of view. An example of this is the post of a Filipina singer and actress named Janella Salvador on one of her social media accounts posting a Facebook status stating "This pandemic showed us how unbelievably embarrassing our government is... Please vote wisely next time." she said. Since the Philippines is a democratic country, anyone can freely express their thoughts, her post gained both positive and negative reactions from the netizens, which is usually a possibility when someone posts their opinions online. The artist received unrelated and harsh comments like "Buang man siguro ka?" (Are you crazy?) and "Bulok na artista!" (Stupid actress!). It is really a fact that being a celebrity in the Philippines or anywhere else, carries weight and influence especially that they are considered as a public figure (Cupin, 2020).

#### 1.5 Sociopragmatic Strategies in Social Media Posts

When communicating with others, each person has a unique manner and approach to using language. Some people are often self-conscious about the words they use and resort to unpleasant language to convey themselves. However, there are fundamental social interaction standards that we must examine and appreciate in order to develop a meaningful dialogue among diverse viewpoints. In relation to socio-pragmatic studies. Another interesting research was conducted by Ningsih (2018), which investigates the impoliteness strategies realized by social media users in celebrities' Instagram posts. According to the analysis of the study, the main reason and goal of celebrities in using impoliteness strategies on their Instagram posts was to vent bad sentiments, entertain followers, and fulfill social goals. Also, celebrities' fans use impolite approaches to show disagreement, show dissatisfaction, to mock the celebrity, and to clarify something.

Another study was conducted by Hansen (2021), who analyzed and discussed the relation between audience and content creators and how these content creators (celebrities) present themselves to the online community particularly on the most used online platform, and how they influence the communities that surround them. On top of that, Hansen (2021) focused on answering the question "What methods do content creators apply in order to appeal and engage with their audience?". Hansen (2021) associated key researchers in supporting the relation of the content creator, platform and audience used in this study namely Karine Nahon and Jeff Hemsley's *Going Viral* (2013) which defines the many mechanisms through which virality might arise as well as the ideas of gatekeepers. Jill Walker Rettberg's *Blogging* (2014) and *Seeing Ourselves Through Technology* (2014) using social media, brings up intriguing modern ideas on identity and self-representation. Lastly, Christopher Moore, Kim Barbour, and Katje Lee and their perspectives on personas in the article *Five Dimensions of Online Persona* (2017) which seeks to trace the work that has already been done to investigate subjectivity and the public presentation of the self via social media platforms. This concept identifies and explains the five dimensions of persona as public, mediated, performative, collective and having intentional value.

Significantly, another way for social media influencers to potentially influence their audiences is to take an authentic approach that promotes brands and the newest trends by leveraging their online profiles to work with brands and negotiate with sponsorships. As stated by Audrezet et al. (2020), social media influencers handle authenticity by expressing enthusiasm and providing a factual reflection of reality. Passionate authenticity refers to the degree to which what is claimed is consistent with reality about the commercial partnership with the brand. On the other hand, Informational authenticity can be associated with the notions of having integrity and being professionally ethical based on the agreements with the brands without considering the reality.

Using a qualitative approach, this study aims to analyze the proposed topic on socio-pragmatic analysis on celebrities' posts and fans' comments. This done specifically to seek answer on the topics posted by social media celebrities and commented by their fans in their social media accounts as well as the dimensions of online persona manifested in the posts of social media celebrities. Further, this also investigated the forms of responses that are generated from the post of social media celebrities and impoliteness strategies committed when responding to comments.

This discourse analysis study is anchored on the work of Moore et al. (2017) about the *Five Dimensions of Online Persona* which explains subjectivity and the public display of the self via internet - based technologies. There are five identified and explicated dimensions of persona; as public, mediated, performative, collective and having intentional value.

**Public:** This is made up of notably broad spectrum of 'publicness,' and real possibility of transitioning from a small audience of close and intimate people to a massive public audience, made possible by the act of networking. The 'real name' restrictions and user licensing contracts of online providers, social media terms of service contracts, and the presence of browser-based monitoring cookies have all contributed to the elimination of anonymity.

**Mediatized:** People have always used communication technologies to express themselves through social media. Social media celebrities are an essential pedagogical element in individuals' relationships to their extra-textual aspects of mediatized public identity, which is part of the celebrity's main work.

**Performative:** To portray a publicly mediated persona, one must perform out their identities, professions, gender, and preferences, activities, and systems of relationship through actions such as commenting on posts and like other people's views. This performative persona provides no evidence about the 'real,' or about a self that is less created or constructed, or more genuine in any fundamental sense.

**Collective:** This dimension is one that tries to create, look, and travel across relationships, resulting in a collective entity. This component may be seen in all forms of social media as personas are mediated and then publicly dispersed through the relationships and networks that users control through services and channels.

**Value:** This dimension acknowledges personas can be constructed with a variety of goals, ranging from the personal or private (designed to aid in personal or familial interactions) to the professional (more associated with job) or the public (produced by those who wish to claim a level of fame or notoriety).

Crystal (2001), in his theory, outlines how the internet's linguistic revolution is aided by a shift from technology towards "people and purposes." As indicated by Crystal (2001), that the aim of Language and the Internet is "to find out about the role of language in the Internet and the effect of the Internet on language". To be able to recognize a wide range of languages, Crystal mentions the following three vital strategies in online communication:

**Graphology (emoticons, punctuation)** – Use of emoji to represent the thoughts and feelings instead of using verbal language. Punctuation as symbols to show the structure and organization of writing, as well as intonation and pauses that are used by the sender.

**Deviation (abbreviations, acronyms)**- departure from a standard or norm. Social media users tend to use abbreviations and acronyms to speed up the process of writing, people invented a new natural way to express themselves.

**Formality (slang, formal)**- commenters' use of certain nonstandard utterances or the arbitrarily changed words that belong to a specific group. As indicated by the study of the University of Tasmania, while Internet slang shortcuts save time for the writer, they take two times as long for the reader to understand.

Crystal analyzes from a linguistic perspective some of the trends that, despite the conciseness of the instant messaging phenomenon or social media like Facebook, are already changing the way we speak on the Internet.

Another theory anchored in this study is the Impoliteness theory. Culpeper (2011) stated that Impoliteness is a negative attitude towards specific behavior occurring in a specific context. It is sustained by expectations, desires, and/or beliefs about social organization, including, in particular, how one person's or a group's identities are mediated by others in interaction. Various factors can aggravate how offensive an impolite behavior is taken to be, including for example whether one understands a behavior to be strongly intentional or not.

The strategies of impoliteness proposed by Culpeper (2005, 2011) are used by social media users on giving online comment (s) in celebrities' Instagram.

**Bald on record impoliteness:** It addresses clear, unambiguous, and concise way in circumstances where fact is not irrelevant or minimized. Bald on record is a politeness strategy in specific circumstances

**Positive Impoliteness:** It attacks the addressee's positive face wants, the desire to be appreciated or approved of. Includes seeking disagreement, using taboo words, obscure or secretive language and derogatory remarks.

**Negative Impoliteness:** It attacks the addressee's negative face, which is the basic claim to territories, personal preserves, rights to non-distraction - i.e. to freedom of action and freedom from imposition. Includes frightening, condescending, belittling the other and invading others' space.

**Sarcasm or mock politeness:** It addresses obviously insincere intention, heavily related to the context and it is a surface politeness that can be interpreted in an impolite way because of certain contextual clues and the intention of not causing offense but rather to show social intimacy.

**Withhold politeness:** It addresses the absence of politeness work where it could be expected. For instance, failing to thank somebody for a present may be taken as deliberate impoliteness. Politeness has to be communicated, and the absence of communicated politeness may be taken as the absence of polite attitude.

## **2. Methodology**

### *2.1 Research Materials*

This qualitative-discourse analysis study will utilize the social media posts of celebrities and fans' comments as the corpora. The posts and comments will be collected from Facebook, Instagram, and Twitter accounts of Filipino social media influencers. In order to have a broader

ground for this study, 100 posts from Facebook, Instagram, and Twitter will be collected and analyzed. Concerning the gathering of online posts, it will be collected from different Filipino Social Media influencers. Consequently, the discourses present in the Facebook, Instagram and Twitter posts will be the basis of analysis of the socio-pragmatic strategies used by social media celebrities

### *2.2 Research Design and Procedure*

This study will use the Qualitative Discourse Analysis Design. This research approach is centered on examining and analyzing written or spoken language in relation to its social context. It also tries to examine conversational analysis, its origin in sociology, and its commitment to understand the organization of social interaction among interlocutors and its accordance for learning, to attend to social dimensions of language use in micro-international ways (Hall, 2019). This study is a discourse analysis in nature because it will focus on analyzing celebrities' posts to certain content, misinterpreted by their audience and tend to implicate negative inference.

### *2.3 Data Collection*

The corpora that we will collect and utilize in this study are Facebook, Instagram, and Twitter posts of various social media celebrities, and micro-celebrities in the Philippines. The data that will be gathered are secondary data because these are posts of celebrities and comments of fans on Facebook, Instagram and Twitter. Wolf (2016) stated that any information that has been obtained by others from any public domain is referred to as secondary data. It's usually free or inexpensive to access, and it can provide a strong foundation for any ongoing research if you know where to seek it and how to assess its value and usefulness.

Primarily, we will present our suggested study to the panel members for approval. This will assist us in understanding the many stages involved in getting research material. Second, we will seek authorization from the University of Mindanao Tagum College, Dean of Colleges for research approval. Finally, we will collect and utilize the data that we will gather before diving into the analysis.

### *2.4 Data Analysis*

An important aspect of any research is data analysis. Data analysis is the process of summarizing the information gathered. It entails the analysis of data obtained via analytical and logical arguments to identify patterns, connections, or themes. The researcher examines and evaluates the data in order to address the study's core questions. Thus, good data analysis is dependent on maintaining an unwavering concentration on the study's fundamental issues (Bruscia, 2005).

This study will utilize discourse analysis to analyze and examine the data collected from the corpora. Kamalu & Osisanwo (2015) mentioned that discourse analysis is concerned with more than just the study of formal characteristics of language; it is also concerned with how language is utilized in social and cultural settings. As a result, discourse analysis investigates the link between language (written, verbal – conversation, structured forms of discussion) and the settings in which it is employed.

In order to recognize what are the certain topics posted by social media influencers on their post, what are the responses generated from it, what are the socio-pragmatic strategies used by celebrities on their online post, and what strategies commenters used in their comments. We will use discourse analysis in analyzing the data from corpora that will be collected.

### *2.5 Ethical Consideration*

This study gives significance to the privacy of the incorporated corpora. Taking consideration to the ethical issues is relevant in conducting the study in using qualitative research to remain the latent research risks and benefits balanced (Afrin, 2018). Researchers would use the ethical ideology of autonomy, humanitarianism, and fairness as a regulation to handle initial and ongoing contradictions between the research requirements and visions and the privileges of participants (Orb, 2021).

As such, this study is consciously using social media content that does not reveal private information or risk revealing private information that could damage the mediatized individual's personal life. The information used in this thesis is already publicly available from the content creators themselves as a mark of consent. Personal information collected from the corpora such as names and pictures will be prohibited and will not be acknowledged in the research study. We, researchers, will attest that studying pragmatic analysis on celebrities' posts and fans' comments is restricted and the ambiguity of the post and fans' comments will be hidden.

## **3. Findings**

There were 100 (Facebook, Instagram, Twitter) posts and 125 (Facebook, Instagram, Twitter) comments collected altogether within the time of the research. This research is sifted through the lens of the following theories: Five Dimensions of Online Persona (2017), Crystal's Theory of Language and Technology (2001), and Impoliteness Theory by Culpeper (2011). Upon individual inspection, we have observed that 41% of the social media celebrities utilized the Public domain, and 27% on the Collective domain of the Dimensions of Online Persona. On the other hand, 88% of the commenters utilized the Graphology strategy of Crystal's Theory. For Impoliteness Theory, 33% of the commenters used Bald-on record, and equally, 33% of the commenters used Sarcasm or Mock Politeness in their online responses. The current data provided are typically expressed in a form of profanities, questions, assertions, declaration, domineering, obscene, slander, and libelous statements.

Table 1. The Frequencies and Percentages of following: Five Dimensions of Online Persona (2017), Crystal’s Strategy Model (2001), and Impoliteness Theory by Culpeper (2011).

DIMENSIONS OF ONLINE PERSONA <i>Moore et al. (2017)</i>			CRYSTAL’S THEORY <i>Crystal (2001)</i>			IMPOLITENESS THEORY <i>Culpeper (2011)</i>		
INDICATOR	FREQ.	PCT. (%)	INDICATOR	FREQ.	PCT. (%)	INDICATOR	FREQ.	PCT. (%)
Public	51	41%	Graphology	53	88%	Sarcasm or Mock Politeness	28	33%
Mediated	20	16%	Deviation	6	10%	Bald-on record	28	33%
Performative	4	3%	Formality	2	2%	Positive Impoliteness	16	19%
Collective	33	27%				Negative Impoliteness	1	1%
Value	16	13%				Withhold Politeness	11	13%

Table 5. FREQ.= Frequency, PCT. (%) = Percentage

The current study shows that 41% of the social media celebrities used the Public domain of the Dimensions of Online Persona and least on the Performative domain which has 3% of the totality. This means that most of the social media celebrities use their fame as a public platform to influence others on political issues or ideology (Wood, et al. (2007) without restraining any private information. On the contrary, in order to sustain privacy, only 3% of the totality used Performative dimension.

On social media fans, Graphology was found to be consistently used in the online discourse. 88% of the commenters utilized the Graphology strategy or the use of emoticons to represent their emotions; more particularly, negative emotions. In Deviation, 10% of the commenters used this strategy or the use abbreviated terminologies in their comments; such as LOL (Laugh out Loud), WTF (What the f\*\*k), and OA (Overacting). In Formality, only 2% of the commenters used this strategy, which utilizes non-standard utterances or slang terms in throwing hate comments.

In the Impoliteness Theory, 33% of the commenters employed the Bald-on record which uses the most hostile language in comparison to other strategies. Similarly, 33% of the commenters used sarcasm or mocking strategy. 13% of the commenter are Withholding their acts of politeness when it is needed; 19% of the commenters used Positive Impoliteness, which includes “ignoring”, “disassociating” or “being disinterested” with the addressee. And lastly, only 1% of the commenters performed Negative Impoliteness.

**4. Discussion**

**Dimensions of Online Persona**

Given the prevalence of social media, the significance of and various applications celebrities’ online persona on social media. The Personas complement one another and take a critical eye on how these subjects portray themselves towards their target audience (Moore et. al., 2017). There are five identified dimensions of persona; as public, mediated, performative, collective and having intentional value.

**Public**

Moore et. al. (2017) defines Public dimension as made up of a notably broad spectrum of ‘publicness,’ and real possibility of transitioning from a small audience of close and intimate people to a massive public audience, made possible by the act of networking. This is how they present themselves to the world, highly polished, scheduled and controlled. Public personas are performed for launches, premiers, speaking engagements, and other live and mediated promotions, appearances and events (Moore et. al., 2017).

Kris Aquino created headlines and public noise due to her presence at the Leni Robredo-Kiko Pangilinan tandem’s grand rally, in Tarlac, on March 23, 2022. Following her unexpected presence, Kris published a lengthy social media post that quickly gained ground. The celebrity’s post was about her beloved Tarlac, family’s political history, and some updates about her health. Kris’s post embraces a fully public approach to social media, creating a realm for conspiracy theories, disinformation campaigns, and hate from the public media.

[1] AQUINOS ARE THE REAL THIEVES AND DICTATORS! □

In example 1, the commenter expressed its hate explicitly in a completely negative manner that is not grounded with evidence and colored; expressing unrefined beliefs or assertions which establishes bald-on record impoliteness.

According to Crystal (2001), the commenter used a laugh cry emoticon “□” as a strategy to indirectly insult and mock the addresser.

[2] “BUHAY PBA TO?”

(IS THIS STILL ALIVE?)

[3] “RIP Kris Aquino. Say hi to Noy noy for us down there”

[4] “I hope you have a bad day.”

[5] “Condolence □”

[6] “Karmaaaa is a bitchhhhh look at u nowwww nasa inoduro naaaah □□□□□□”

(Karmaaaa is a bitchhhhh look at [you] nowwww [,] you’re now inside the toilet bowl[.] □□□□□□)

The examples above are taken from the same Instagram post Figure 1, which can be seen that commenters were fully maximizing the effect of impoliteness, formality, and graphology. In example 2, the commenter sarcastically asked the public audience as if the addresser is already dead. The examples 3, 4, and 5, can also mean that the commenters are expecting or wishing that the celebrity is already dead

or will die from her illness. Similarly, in example 4, the commenter is also ill-wishing the celebrity; hoping that she will have a bad day. Additionally, in examples 5 and 6, the commenter used multiple emoticons following Graphology which indicates that the senders feel pitiful by using the crying face emoji “☹” and being disgusted or repulsed using the vomiting face emoji “🤮” by the topic. The commenter for example 6 as well used the slang word “*bitch*” as a strategy in Formality which is nonetheless vulgar and typically used as a curse word and insulting name-calling.

### Mediatized

Moore et. al. (2017) mentioned in their research that people have always used communication technologies to express themselves through social media. Social media celebrities are an essential pedagogical element in individuals' relationships to their extra-textual aspects of mediatized public identity, which is part of the celebrity's main work.

Andrea Brillantes posted on Instagram the moments from her crew's clean-up drive advocacy along with her athlete boyfriend Ricci Rivero. The newly publicized relationship of Brillantes and Rivero, created constant criticism from their bashers which can also be a triggering factor that resulted in her vulnerability and prejudice from the public media. With these mixed challenges, Brillantes still continues to use her privilege as an actress. According to Moore et al. (2017) that “mediatized public identity is a part of the celebrity's main work,” and this is what the actress is trying to portray.

[1] “*Hindi na kailangan may camera kapag mag kawang gawa kasi hindi naman sa tao ang yan..para naman sa kalikasan.. Childish☹*”

(There is no need to have a camera when doing charity work because that is not for the people...it is for nature...childish ☹)

In example 8, the commenter tries to invalidate and neglect the addresser's purpose by the “absence of politeness work where it would be expected” (Culpeper, 2011). In context, the addresser is trying to promote and encourage environmental awareness. As such, good manners (i.e. politeness) expected from the audience are not anticipated in the fan's comment, thus it is withholding politeness.

In terms of Graphology by Crystal (2001), the commenter also used vomiting emoticon “🤮” as a strategy to indicate that the sender feels disgusted or repulsed by the topic at hand and trying to irritate and mock the addresser.

[2] “*Yan mamulot ka na lang ng basura kesa tila ka sinto sinto kung magpa cute ☹*”  
(There, just pick up garbage instead of going all-out trying to look cute ☹)

[3] “*Is it for fame? Bat kailangan videohan? ☹*”  
(Is it for fame? Why do you need to take a video? ☹)

[4] “*Tologo ba andrea☹*”  
(Really, Andrea [?] ☹)

[5] “*Tama plastic pulutin mo gaya mo☹*”  
(That's right [,] you pick up plastics just like you ☹)

[6] “*Kunyare.*”  
(As if.)

Above are the examples of online fans' animosity from the current data Figure 7. The examples provided involve interfering with the addresser's freedom to do a certain activity. According to Culpeper (2011) that negative impoliteness is “performed by damaging the addresser's negative face wants” and majority of the responses carry out negative impoliteness. In example 9 the commenter neglects the intention of the addresser and instead mocks the addresser “*for trying to look or act cute*” in some of its online appearances. In example 13, the commenter failed to acknowledge the addresser's actions but indirectly tries to bring-up the addresser's negative face wants.

Along with negative impoliteness, Culpeper (2011) also came up with a strategy: sarcasm or mock politeness. It is deployed with the use of politeness strategies which are clearly insincere and thus remain surface realizations (Culpeper, 2016). In example 11, the commenter asked a question along with a grinning face “☺” emoticon which is clearly not genuine considering that the commenter attached it with non-standard language that is attached with typographical tone. Instead of using “*Talaga really[?]*,” the commenter used “*Tologo [?]*,” a slang word for ‘*Talaga*’ “*Really[?]*” with a mocking tone in order to offend or convey contempt.

In examples 9, 11, and 12, the commenters used Culpeper's Graphology strategy towards the addresser's text. In example 9 the commenter used vomiting emoticon “🤮” as a strategy to indicate that the sender feels disgusted by her actions. Also, in example 11, the commenter used the grinning face emoticon “☺” as a backhanded strategy to express disagreement and an indirect statement that the commenter is not impressed by her actions. Moreover, in example 12, the commenter used a laugh cry emoticon “😂” to directly and intentionally bully and offend the addresser by laughing at it.



## Collective

Collective dimension of online persona is one that tries to create, look, and travel across relationships, resulting in a collective entity. This component may be seen in all forms of social media as personas are mediated and then publicly dispersed through the relationships and networks that users control through services and channels (Moore et. al., 2017).

Angel Locsin bid farewell to "Iba Yan," which aired on ABS-CBN Entertainment for a year. The program was launched during the pandemic when there were only a few programs airing in the Philippines that provided motivational accounts of Filipino heroes at this crucial time. Since she is an actress under ABS-CBN Entertainment, and personally supported one of the presidential candidates in the last national elections, that matter caused speculation to the Filipino citizens.

The Instagram post of the actress shows how she used her medium to spread information publicly through connections and the platforms she personally manages. On the subject of this,, Moore et al., (2017) stated that the collective dimension of online persona is mediated and then publicly distributed throughout the connections and networks that users control via services and platforms and that collective dimension is noticed across all forms of social media.

- [1] *"Booo. I will not support you and your liberal friends. You use your platform to go against the good government. Nobody should experience the governance of the liberals because all they do is for the destruction of the country."*

The commenter pointed out that he/she will not support the actress' political candidate/s and that Angel Locsin is utilizing her platform to go against the current administration which clearly manifests negative impoliteness since the commenter is intervening the actress' prerogative to take action and to choose. In line with the study of Culpeper (2011), the adoption of actions meant to damage the recipient's reputation is referred to as negative impoliteness. Examples include frightening the addresser by creating a sense of impending harm.

Moreover, Crystal (2001) stated that the use of nonstandard utterances or slangs is a form of formality. The same "liberal/s" is a term used by the commenter as a denomination to the liberal party members and supporters. Liberal Party (LP) is a liberal-democratic party in the Philippines.

- [2] *"Mukha siyang nanay □"*  
(She looks like a mother □)
- [3] *"wala naman mashodong nanood lol haha"*  
(Not too many people watched it lol haha)
- [4] *"Mataba ka @therealangellocsin"*  
(You're fat @therealangellocsin)

In the same Instagram post (figure 14), these examples were also taken since it shows the utilization of Graphology and Deviation. Crystal (2001) stated that graphology is the use of emoticons and punctuation marks in a text and in online discourses while deviation is the use of abbreviated terminologies as a way to express verbally or in online discourses. In example 16, the commenter used the laugh cry emoticon "□" as a manifestation that the commenter's comment is funny; at least on the part of the commenter, and the comment is somehow insulting. In example 17, the commenter used the term "lol" which is the abbreviation of phrase "laughing out loud". The term is typically used as a response to something that is funny or a follow-up to something said only as a joke.

On the other hand, the commenters used the bald-on record impoliteness strategy which according to Culpeper (2011), occurs when the dialogue is delivered in a straightforward, clear, and succinct manner in conditions in which face is neither unnecessary nor suppressed. The addresser commented in a directly insulting way and is clearly out of the context since the actress' Instagram post is only about her show, not about her body nor her appearance.

Together with bald on record impoliteness, Culpeper (2011) also coined the strategy sarcasm or mock politeness. The strategy implies that the discourse is carried out using clear false politeness methods, leaving only surface realizations. In example 17, the comment shows insincerity and triggering interpretation which appears that the commenter is making fun and insulting the actress and her show in general.

## Value

The dimension of online persona here relates to the idea of value and how that value is dependent on agency, reputation, and prestige. Collectively known as VARP as this dimension recognizes that personas are created with a particular intention. The intent to create personas can vary from the personal or intimate (designed to facilitate personal or familial relationships) to the professional (more associated with work), or the public (produced by those who wish to claim a level of fame or notoriety) (Marshall, 2016).

Kim Chiu, an actress and renowned "political star," posted on Facebook her support for the SMILE Party list being an advocate during the campaign period. The actress' advocacy is to protect the interests of workers in entertainment and live events, such as stage technicians. This political endorsement established a place for hostility from the public audience and once again made the actress the subject of criticism after some series of previous political involvement and opposition against political parties, candidates, and on political issues on social media. Dialing back to the five dimensions of online persona presented by Moore et. al. (2017), the celebrity's Facebook post is related to the Value dimension with the intention of "gaining a professional status or to attain fame or infamy (the state of being well

known for some bad quality or deed.” as described by Hansen (2021).

- [1] *“Hindi ko talaga maintindihan kung anu ba talagang layunin nang smile2 partylist mu Kim oi!!!! Uunlad ba ang ating bansa sa smile2 mu Jan!!!! Mag sure ta oi!!!! Naunsa kaman !!! Para kang may tama Jan!!!!!!!!!!!!”*

(I really don't understand what Kim's Smile Partylist's goal is!!!! Will our country prosper with that Smile (political platform) of yours!!!! What happened to you!!!! Are you on to something!!!! )

In example 19, the commenter pointed out that he/she does not understand what Kim's SMILE Party list's goal is, and indirectly rejects the addresser's intent. The commenter also accused the addresser for “being on to something” which can mean that the celebrity is not in the right state of mind or being under the influence of an abused substance. Culpeper (2011) expressed that in the negative aspect, “Situating behaviors are viewed negatively when they conflict with how one expects them to be, how one wants them to be and/or how one thinks they ought to be.” Therefore, the commenter clearly associated the negative impoliteness in its response.

Conforming to Crystal's theory (2001), the commenter does not follow the punctuation rules since the commenter used multiple exclamation marks “!” as a strategy to alarm the addresser and to express hate and resentment.

- [2] *“I love smiling but I still choose to be serious and be mindful in life. 🤗 I still choose Intelligent leader rather than lutang ang pag iisip 🤢”*

- [3] *“Botbot nmo anang smile nmo kim..naay mas worth it nga party list ang botohan...”*

(We won't believe you and your smile there Kim..there's more worth it partylist[s] out there that deserves to be voted....)

- [4] *“In your dreams!!! ☐☐☐ ”*

- [5] *“Walang kwentang party list ☐ 🤢☐ ”*

(Worthless partylist )

The examples above are taken from the same Facebook post (Figure 15), which shows ‘ignoring’, ‘disassociating’ or ‘being disinterested’ with the addresser. Culpeper (2011) stated that positive impoliteness “uses strategies to damage the addresser's positive face”. In example 20 the commenter disagreed with the addresser but also tried to look good to the others, it also used the vomiting emoticon “🤢” a strategy that makes the commenter displeased by her choice. In example 21 the commenter used “botbot” a slang word which is a nonstandard utterance that infer bad behavior towards the celebrity's view. On the other hand in example 22 and 23, the commenter used Crystal's theory (2001), through using emojis and punctuations towards the addresser's text. In example 22 the commenter used a winking face with tongue emoticon “☐☐☐” intentionally to insult and provoke the addresser by saying “in your dreams”. In example 23, the commenter used the laugh cry emoticon “☐” and peace hand sign emoticon “🤢☐” to purposely bully and mock the addresser by laughing on its post about political party endorsement.

### Performative

Moore et. al. (2017) defined Performativity as “the public performance of the self is neither entirely ‘real’ or entirely ‘fictional’.” This means that there is a self-conscious construction of online identities. Celebrities publicize themselves but limit only to what they wish to present to the public to maintain privacy at some level.

Social media has become a highly significant medium for self-expression (Sabala, 2020). Singer and proud member of the LGBTQIA+ community, Jake Zyrus, posted on Facebook his image being uncaptioned. However, after a brush with international fame as “Charice Pempengco,” perhaps one the biggest global pop stars to emerge from the Philippines; Zyrus has been the target of bashing and various negative comments since he came out as a transgender man.

Celebrities who identify as the LGBTQIA+ still struggle to connect with the heterosexual audience especially here in the Philippines where gender situation is “characterized by sharp contradictions” (Anonuevo, 2000). As expressed by Moore et. al. (2017) in Performative dimension, that social media celebrities (subject) “come to rely on this patterning of interaction, both offline and online, in order to help regulate and make predictable our networks of interactions.” Zyrus' uncaptioned post displays himself, allowing the public audience to create a public identity of him; but is limited to expressing more through captions because he is somehow maintaining privacy at some level.

- [1] *“Fucking feeling Illuminati bitch on you!”*

In example 25, the commenter explicitly expressed its animosity by using an obscenely rude name-calling “bitch,” a derogatory term used to refer to someone, usually a woman (Merriam-Webster.com. 2022). The commenter also used “Fucking” as an intensifier to emphasize the latter as something offensive or worthless; “feeling Illuminati” to label the addresser as being part of the notorious Illuminati that practices devil worship. According to Culpeper (2011), that bald-on record “is performed in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized.” In example 25, the commenter's response was clear, concise, and baldly stated in expressing its multitude of emotions such as anger and despair.

In terms of Graphology, example 25 involves non-verbal expressions with exclamation marks (!) as a strategy to end the statement with a

strong feeling of hate.

[2] “wtf !!!!! Hahahahahahaha”

[3] “Aaaaaaa flat”

[4] “Babyy pafingerr”

[5] “Trying Hard pa more! ☐”

[6] “Are you lost baby girl?”

In the same Facebook post, these examples also show the use of Crystal’s Graphology, Deviation and Formality. Crystal (2001) defines Graphology as the use of emoticons and punctuation marks in a text and in online discourses to effectively convey meanings. In examples 26 and 29, the commenters used exclamation marks (!) indicating interjection and opposition with the addresser’s post. On the other hand, in examples 29 and 30, the commenters utilized the laugh cry emoticon “☐” to mock the artist in an effort to insult and upset them. Another emoticon used in example 29 is the sweat droplets emoticon “☐”. In sexual context, sweat droplets emoticon is employed to represent sexual fluids which is what the commenter is trying to signify in using it.

Along with Graphology is the Deviation strategy. According to Crystal (2001), Deviation is the use of abbreviated terminologies as a way to express meanings verbally or in online discourses. In example 26, the commenter used the abbreviation slang “wtf [WTF]” that means “what the f\*\*k,” which is used to express surprise, annoyance, or lack of interest in something through commenting on social media platforms. In the case of example 26, the commenter used the abbreviated slang to indicate displeasure and distraction towards the celebrity’s post.

Another strategy that is used by the commenters in the examples above is the Formality. Formality is the use of nonstandard utterances or arbitrarily changed words that belong to a specific group (Crystal, 2001). In examples 28 and 30, the commenters used the word “baby” as a tag to call the celebrity instead of its actual name; they used the term to somehow offend the celebrity due to its gender preference. In romantic context, the word “baby” is used as an endearment by couples, men infantilize female partners or even seek out women who subconsciously remind them of babies (Robb, 2014). Another form of Formality used by one of the commenters above is the informal phrase “pa more”. Adding “pa more” to a sentence is a common expression in the Philippines that means “you’re doing something unnecessarily.” In example 29, the commenter used the informal phrase “pa more” to convey that the celebrity is just trying hard or making an effort, but it is pointless and irrelevant.

Meanwhile, in example 26 and 27, the commenters used the withhold politeness strategy, which according to Culpepper (2011), occurs when the commenters invalidate the feeling of the addresser to be accepted about his post coming out as a proud trans man. The commenter directly ignores the feelings of the addresser to be appreciated, since the addresser posted on Facebook and updated his fans about his life choice, despite the criticisms he has faced, he still posts and desires to be respected by many people. Moreover, Zyus ought to gain respect by the society as he is trying to create publicity as a celebrity transman.

Together with *Withhold Politeness*, Culpeper (2011) also casted the strategy: Bald on record impoliteness. The strategy implies that the comments presented above are fully maximizing the effect of bald impoliteness, by throwing nonsense and immoral comments.

### Crystal’s Theory on Language and Technology

Crystal (2001), in his concept, outlines how the internet’s linguistic revolution is aided by a shift from technology towards “people and purposes.” As indicated by Crystal (2001), that the aim of *Language and the Internet* is “to find out about the role of language in the Internet and the effect of the Internet on language”. To be able to recognize a wide range of languages

### Graphology

In this study, Graphology plays an important role in directing the meaning of the words, phrases, and utterances by interpreting to contextual purposes of the symbols used by the commenters as their way of expressing or emphasizing their emotions, opinions, and attitudes (Crystal, 2001) towards the addressers.

[C44.] ♥☐☐☐ BBM AT SARA DUTERTE LANG TALAGA ANG BAGAY UMUPO BILANG PRESIDENTE AT BISE-PRESIDENTE NG BANSA! Bagay sayo ay magpahinga ng tuluyan!

(“♥☐☐☐ ONLY BBM AND SARA DUTERTE IS BETTER TO SIT AS PRESIDENT AND VICE PRESIDENT OF THE COUNTRY! Better if you rest forever!”)

While assigning symbols’ meanings is inherent in politics during the entire campaign season in the Philippines, color symbolism has been used for their political branding. Pertaining to that, social media users use these various emoticons associated with political colors to support their presidential bets, specifically linked with activism and protest (Malasig, 2018). In comment 44, the commenter used both emoticon-use and letter capitalization which falls under the same strategy, Graphology. In semiotics, Red heart “♥☐” has historically and politically been linked with the “patriotism and valor” of the *Katipuneros* (Bernales, 2022), and green heart “☐” to depict “environmentalism and Islamic parties” (Malasig, 2018). These colors were contextually meant to represent the global symbol of the signified “UniTeam” tandem; an electoral union constituted in the Philippines to support Bongbong Marcos’ and Sara Duterte’s campaigns (Teehankee, 2022). The commenter also used the Philippine flag “☐☐” emoticon to promote their presidential bet’s image and evoke the

unity and nationalism they wished to convey. However, ironically, the commenter used this in a post opposing the represented political party, the signified. The post addresser is a part of the Aquino family and the Liberal Party against the Marcos Family and Duterte Family which is pertained as the signified in symbol-use. This implies that the commenter directly tries to displease the addresser and contradict with the addresser's negative face wants. On top of that, the commenter also capitalized some words and integrated exclamation points (!) to attach strong typographical tone and express strong emotion; also considered to be shouting in its utterance (Cassidy, 2019).

### Deviation

The informal use of the English presents a challenge when analyzing the massive amounts of data from social media platforms (Howells & Ertugan, 2017). Slang words, colloquialisms, shortened versions or acronyms, and other unconventional language are currently widely used to speed up the process of writing. People invented a new natural way to express themselves (Crystal, 2001).

[C73]. "Ilang taon ka na ba awra? LoL Lumaki ang ulo 🤪🤪🤪 political dynasty na may dulot.. halatang habol lang eh ang prangkisa..."

(How old are you Awra? LOL Your head got bigger 🤪🤪🤪 political dynasty for a cause.. It's obvious that you're after the franchise... )

Filipino young netizens and celebrities' political involvement on social media in the context of "democratic consolidation " has grown highly remarkable for the past four years (Yusingco, 2022). However, due to the digitalization of politics in the Philippines, netizens' political discourse has caused unrest in the community and has been divisive both online and in-person. In post 73, the addresser posted: "Those people who were mad about my last tweet has literally no idea about political dynasty lol". This public statement from the celebrity triggered the intended addressees. Subsequently, in comment 73, the commenter responded by questioning the addresser with an attached satirical remark tempered by absurdity: "Ilang taon ka na ba awra? LoL," then added the laughing emoticons. Under Deviation, the commenter used the abbreviation "LOL" which means "laughing out loud"; a form of Deviation that Phillips (2011) described as "an aggressive form of laughter derived from eliciting strong emotional reactions from the chosen target/s." This term can be categorized as a form of mockery supported by the emoticon's role as a means of conveying and emphasizing emotions. The use of deviation strategy in the comment has bolstered the hostility of the commenter's language-use and negative behavior.

### Formality

Social media has made it possible for people to communicate on a seemingly limitless basis, but it has also given people new opportunities to abuse, harass, threaten, and destroy others (Samghabadi, et. al., 2017) through commenting online typically featured by informal language and animosity. Crystal (2001) defined formality

[C46] "Taena pag niyakap ko yan tatagusan ulit ya"  
(Son of a bitch, If I hug that, it will surely penetrate.)

The comment presented above is a corpus taken from the same online post in Figure 5 (Jake Zyus' Facebook post of his image without caption). Comment (46) will be based according to the context and description provided in Figure 24.

In comment 46, the commenter used an expletive "Taena " which is a colloquial corruption of "tang-ina" or "putang in a", both of which are mindless senseless curse words. Contextually, the term "Taena" was used as an interjection to signify something or to intensify the latter. Overall, it is evident that the commenter lacks the act of formality in its use of language.

### 5. Conclusion

The current study shows that "toxic" online discourse amongst the social media celebrities and social media fans' groups through frequent use of strong language in social media was pervasive during the entire election period. Gender discrimination and unfavored celebrity relationships are also the initiators of negative online discourse, in the Philippine context. The results of the study also found that there are two primary trigger mechanisms: the surrounding context of the social media celebrity's post and the social media fans' behavior in their use of language.

During the study, it had been found that there is a problem with social media celebrities' online posts that prompted their fans to disagree and criticize them, such as confronting the fans' clamors, defamatory political posts during elections, negative campaigning, and intimate publicity. With these present contexts, social media celebrities present an online persona that the social media fans identify.

The results also showed how the fans pull the attention of celebrities and the larger public audience by forming judgments that don't give pertinence to the posts. This study discerns the commenters behavior in navigating conversations related to the entertainment industry by fabricating issues or prejudice, mimicking hate, politically involving oneself when it is unnecessary, gaining social influence especially through association or conflict with public figures, and lastly, attempting to participate because of the fear of missing out. In these specific cases, we can see how fan behavior played an important role in driving online conversations and criticizing celebrities on specific issues.

For the strategies used, the findings showed that 41% of the social media celebrities exploit the Public Dimension which is characterized by their publicness through expression of personal beliefs and ideological stances. Further, 88% of the sample of social media fans employed Graphology as a textual strategy to further express their animosity. Lastly, for Impoliteness, 33% of the subjects used Bald-on record and Sarcasm or mock politeness, similarly; which employed a direct and explicit approach.

This research offers a wide view of how social media celebrities connect with their fans and how the fans react in return. This also presents the role of language in the internet and the effect of the internet on language. In order to fully know and comprehend everything that involves a kind of interaction via online media, it is vital to analyze social media celebrities' methods, contents, and relationships with their platforms, the social media fans' behaviors, and the present social circumstances under certain conditions as frame of reference.

## References

- Akintola, A. E., & JOSHUA, S. A. (2018). Linguistic impoliteness and aggravated hate speeches on Facebook: Evidence from reader's-responses on president Buhari's speech. *Journal of Languages, Linguistics and Literary Studies*, 5(2018), 98-109.
- Amri, W. A. (2020). Kpop Fans Fanatism In Social Media Instagram. *International Journal of Cultural and Social Science*, 1(1), 25-34.
- Andaya, A. (2018). "Toxic" social media: When it is and when it is not. The Guidon.
- Anonuevo, C. A. Q. (2000). *An overview of the gender situation in the Philippines*. Friedrich-Ebert-Stiftung Philippine Office.
- Apriyanti, C. (2019). Flouting Of The Maxims In Info@ Pacitan Facebook Group. Proceeding of Faculty of Letters, Universitas Negeri Malang (UM), 31-35.
- Arifin, S. R. M. (2018). Ethical Considerations In Qualitative Study. *International Journal of Care Scholars*, 1(2), 30-33. <https://doi.org/10.31436/ijcs.v1i2.82>
- Audrezet, A., Gwarlann, de K., & Julie, G. M. (2020). Authenticity Under Threat: When Social Media Influencers Need To Go Beyond Self-Presentation. *Journal of business research*, 117(2020), 557-569. <https://doi.org/10.1016/j.jbusres.2018.07.008>
- Ayunon, C. (2018). Gricean Maxims Revisited in FB Conversation Posts: Its Pedagogical Implications. *TESOL International Journal*, 13(4), 82-95.
- Bernales, A. (2008). [Opinion] *Loving Him Was Red: On the Color-Coding of Philippine Politics*. [https://doi.org/10.1300/J199v06n02\\_08](https://doi.org/10.1300/J199v06n02_08)
- Bernales, A. (2022). [Opinion] *Loving Him Was Red: On the Color-Coding of Philippine Politics*. *RAPPLER*. Retrieved May 3, 2022, from <https://www.rappler.com/voices/new-school/opinion-loving-him-was-red-color-coding-philippine-politics/>
- Borisova, A. (2018). *The Influence of the Social Networks and Messengers on the Youth Language of the Japanese*. IAFOR Research archive.
- Boulianne, S. (2019). Revolution In The Making? Social Media Effects Across The Globe. *Information, communication & society*, 22(1), 39-54. <https://doi.org/10.1080/1369118X.2017.1353641>
- Boutet, I. et al. (2021). Emojis influence emotional communication, social attributions, and information processing. *Computers in Human Behavior*, 119, 106722. <https://doi.org/10.1016/j.chb.2021.106722>
- Bruscia, K. E. (2005). Data Analysis In Qualitative Research. *Music therapy research*, 2(2005), 179-186.
- Bustan, E., & Hussien, M. A. (2020). An Analysis of Impoliteness Strategies Performed by Donald Trump Tweets Addressing the Middle East Countries. *Global journal of Social Science and Humanities*, 1, 66-74.
- Celebrity Influence in Politics. *Wikipedia*. Wikimedia Foundation. Retrieved June 10, 2022, from [https://en.wikipedia.org/wiki/Celebrity\\_influence\\_in\\_politics](https://en.wikipedia.org/wiki/Celebrity_influence_in_politics)
- Clyne, L., Michael, F., & Adam, S. R. (2020). Metacognitive inoculation reduces the persuasiveness of sarcastic attack messages. *Communication Reports*, 33(2), 68-81. <https://doi.org/10.1080/08934215.2020.1755876>
- Culpeper, J., D. Jamet, & M. Jobert. (2013). Impoliteness: Questions and answers. *Aspects of linguistic impoliteness*, 2-15. <https://doi.org/10.1075/hop.17.imp3>
- Cupin, B. (2020). What Your Fave Stars Said About Gov't Coronavirus Response. *Rappler* (2020).
- Cupin, B. (2021). Solenn Heussaff Issues Apology After Backlash Over Art Exhibit Promo. *Rappler* (2021).
- Duff, P. A. (2019). Social Dimensions And Processes In Second Language Acquisition: Multilingual Socialization In Transnational Contexts. *The Modern Language Journal*, 103, 6-22. <https://doi.org/10.1111/modl.12534>
- Dynel, M., & Jan, C. (2021). *Creating And Sharing Public Humour Across Traditional And New Media*. 151-156. <https://doi.org/10.1016/j.pragma.2021.02.020>
- El-Falaky, M. S. M. (2019). Impoliteness in Egyptian Political Campaign Discourse: A Pragmatic Analysis of Mousa-Aboufotouh Presidential Debate. *International Journal of Language & Literature*, 7(1), 92-102. <https://doi.org/10.15640/ijll.v7n1a11>
- Elhami, A. (2020). A Socio-Pragmatic Perspective Of Spanish And Persian Greeting. *Theory and Practice in Language Studies*, 10(9), 1009-1014. <https://doi.org/10.17507/tpls.1009.01>
- Enke, N., & Nils, S. B. (2019). Social Media Influencers In Strategic Communication: A Conceptual Framework For Strategic Social Media Influencer Communication. *International Journal of Strategic Communication*, 13(4), 261-277. <https://doi.org/10.1080/1553118X.2019.1620234>

- FIVE DIMENSIONS OF ONLINE PERSONA. *View of Five Dimensions of Online Persona*. Retrieved from <https://ojs.deakin.edu.au/index.php/ps/article/view/658/616>
- Fuchs, C. (2016). Social media: A critical introduction. Sage, 2021. Gündüz, Nazlı. "Sociopragmatic Elements And Possible Failure In EFL Teaching. *DilDergisi*, 167(1), 49-65. [https://doi.org/10.1501/Dilder\\_0000000229](https://doi.org/10.1501/Dilder_0000000229)
- Goffman, E., & Joel, B. (1995). *Interaction ritual: Essays in face-to-face behavior*. Routledge, 1995. <https://doi.org/10.4324/9780203788387>
- Hampton, K. N. et al. (2012). Why Most Facebook Users Get More Than They Give. *Pew Internet & American Life Project*, 3, 1-40.
- Hansen, S. M. (2021). *The Digital Audience-How Social Media Platforms Encourage Behavior Between Content Creators And Their Audiences*. MS thesis. The University of Bergen, 2021.
- Holmes, J., & Brian, W. K. (2017). "Gender and Sociopragmatics 1." *The Routledge handbook of pragmatics*. Routledge, 2017. 121-138. <https://doi.org/10.4324/9781315668925-12>
- Holmes, J., Meredith, M., & Stephanie, S. (2008). Impoliteness and ethnicity: Māori and Pākehā discourse in New Zealand workplaces. 193-219. <https://doi.org/10.1515/JPLR.2008.010>
- Howells, K., & Ahmet, E. (2017). Applying fuzzy logic for sentiment analysis of social media network data in marketing. *Procedia computer science*, 120, 664-670. <https://doi.org/10.1016/j.procs.2017.11.293>
- Hutchinson, A. (2020). Facebook Conducts Research to Measure Angst Caused by Misinterpretation in Comments. *Social Media Today*.
- Jamall, M. (2020). All the president's tweets: on the rise of impoliteness in public discourse in the age of Donald Trump, 45<sup>th</sup> president of the United States."
- Jones, K., Jason, R. C. N., & Li, S. J. (2021). The Shadowy Lives of Emojis: An Analysis of a Hactivist Collective's Use of Emojis on Twitter. arXiv preprint arXiv:2105.03168
- Kamalu, I., & Ayo, O. (2015). Discourse analysis. Issues in the study of language and literature: Theory & practice. Ibadan: Kraft Books Limited 189-191.
- Khalaf, Y. M. R. A. K., & Mohamed, R. (2019). "A Pragmatic Analysis of the Language of Facebook Posts and Status Updates." *مجلة العدد التاسع عشر الجزء الثامن*, 1-40. <https://doi.org/10.21608/jssa.2019.28726>
- Khamis, S., Lawrence, A., & Raymond, W. (2017). Self-branding, 'micro-celebrity' and the rise of Social Media Influencers. *Celebrity studies*, 8(2). <https://doi.org/10.1080/19392397.2016.1218292>
- Lantz-Andersson, A. (2018). Language Play In A Second Language: Social Media As Contexts For Emerging Sociopragmatic Competence. *Education and Information Technologies*, 23(2), 705-724. <https://doi.org/10.1007/s10639-017-9631-0>
- Levinson, J. (1984). Hybrid art forms. *Journal of Aesthetic Education*, 18(4), 5-13. <https://doi.org/10.2307/3332623>
- Liberal Party (Philippines). *DBpedia*. Retrieved from [https://dbpedia.org/page/Liberal\\_Party\\_\(Philippines\)](https://dbpedia.org/page/Liberal_Party_(Philippines))
- Liwag, M. E., Concepcio, D., S. Alma, & Ma Elizabeth, J. M. (1998). How we raise our daughters and sons: Child-rearing and gender socialization in the Philippines. *Philippine Journal of Psychology*, 31(1).
- Loader, B. D., Ariadne, V., & Michael, A. X. (2016). Performing for the young networked citizen? Celebrity politics, social networking and the political engagement of young people. *Media, culture & society*, 38(3), 400-419. <https://doi.org/10.1177/0163443715608261>
- Loor, J. G. O. (2021). The Compliment As A Social Strategy: A Discourse Analysis Of On-Line Compliments And Insults. *Odissea, n °20: Revista de estudios ingleses*, 20, 35.
- Mark, H. (2018). *Celebrity Influence: Politics, Persuasion, and Issue-Based Advocacy*. Lawrence: University Press of Kansas.
- Marmaridou, S. (2011). "3. Pragmalinguistics And Sociopragmatics." *Foundations Of Pragmatics*. De Gruyter Mouton, 2011. 77-106. <https://doi.org/10.1515/9783110214260>
- Maros, M., & Liyana, R. (2017). Politeness Strategies In Twitter Updates Of Female English Language Studies Malaysian Undergraduates. *3L: Language, Linguistics, Literature*, 23(1). <http://doi.org/10.17576/3L-2017-2301-10>
- Maseda, G. R., & Emma, G. N. (2018). "Time's Up, celebrities and the transformation of gender violence paradigms: The case of Oprah Winfrey's Speech at the Golden Globes (2018)." <https://doi.org/10.5209/TEKN.59362>
- Mohammed, H. N., & Nawal, F. A. (2016). Impoliteness in literary discourse: A pragmatic study. *International Journal of Applied Linguistics and English Literature*, 5(2), 76-82. <https://doi.org/10.7575/aiac.ijalel.v.5n.2p.76>
- Moore, C., Kim, B., & Katja, L. (2017). "Five dimensions of online persona." 1-11. <https://doi.org/10.21153/ps2017vol3no1art658>
- Ningsih, T. W. (2018). Impoliteness Realized By Social Media Users In Celebrities'instagram. (2018).
- Nouri, M. (2018). The power of influence: Traditional celebrity vs social media influencer.
- Ohana, M. K. (2020). *How Has the Security Landscape Changed in the Last Ten Years with the Rise of Social Media Influencers*. Diss.

San Diego State University, 2020.

- Orb, A., Laurel, E., & Dianne, W. (2001). Ethics in qualitative research. *Journal of nursing scholarship*, 33(1), 93-96. <https://doi.org/10.1111/j.1547-5069.2001.00093.x>
- Ouvrein, G. et al. (2021). Bashed at first sight: The experiences and coping strategies of reality-TV stars confronted with celebrity bashing. *Celebrity Studies*, 12(3), 389-406. <https://doi.org/10.1080/19392397.2019.1637269>
- Phillips, W. (2011). Meet the trolls. *Index on Censorship*, 40(2), 68-76. <https://doi.org/10.1177/0306422011409641>
- Rajak, B. K. (2020). The Future of Social Media in Marketing. *Journal of HR, Organizational Behaviour & Entrepreneurship Development*, 3(3), 1-6.
- Ranger, G. (2020). *David Crystal: Language and the internet. Tabbanor; Michelle A. I Know You from Somewhere: A Study of Celebrities' Parasocial Relationships with Fans*. Diss. Regent University, 2020.
- Robb, A. (2022). Why Do Adult Romantic Partners Call Each Other 'Baby?'. *The New Republic*. Retrieved from <https://newrepublic.com/article/117881/why-do-people-call-significant-others-baby#:~:text=%E2%80%9CA%20'baby'%20is%20an,a%20romantic%20term%20of%20endearment>
- Roever, C. (2006). Validation of a web-based test of ESL pragmalinguistics. *Language Testing*, 23(2), 229-256. <https://doi.org/10.1191/0265532206lt329oa>
- Sabala, S. (2020). The Perception of LGBTQ Influencers on Social Media. Rochester Institute of Technology, 2020. *Taboo Language and Impoliteness - Researchgate.net*. <https://doi.org/10.1093/oxfordhb/9780198808190.013.2>
- Tantra, G. G. (2020). Defending K-pop Idols Online: The Fanbase's Underlying Issue of Ignorance.
- Teehankee, J. C. (2022). *The Legacy of the Kilusang Bagong Lipunan: Authoritarian Contamination in Philippine Party Politics. The Social Media and Smes Business Growth - Diva Portal*. <https://doi.org/10.35912/ahrnr.v1i1.380>
- Wolf, A. (2016). *Primary Data vs. Secondary Data: Market Research Methods*. Market Research Blog: Knowledge, Identified & Delivered.
- Wood, N. T., & Kenneth C. H. (2007). Political star power and political parties: Does celebrity endorsement win first-time votes? *Journal of political marketing*, 6(2-3), 141-158. [https://doi.org/10.1300/J199v06n02\\_08](https://doi.org/10.1300/J199v06n02_08)

### Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).