



Discourse Analysis in 'Tiktok Poison' Content on Product Reviews

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Abstract: This study aims to analyze the narrative strategy in the “TikTok poison” content and reveal how the discourse reflects and shapes the ideology of consumerism in the digital era. The approach used is qualitative with the Critical Discourse Analysis (CDA) method of Norman Fairclough's model, which includes three dimensions: text analysis, discursive practice, and social practice. Data were obtained from two TikTok product review videos. The results of the study show that the narrative strategy in the content is formed through persuasive language, attractive visuals, and audio that supports the emotional atmosphere. Creators position themselves as trusted authorities, while audiences tend to show consumptive responses both explicitly and implicitly. The discourse of “TikTok poison” represents the ideology of consumerism formed through popular narratives, digital trends, and impulsive shopping habits. Thus, product review content on TikTok is not only a medium of entertainment, but also a space for the production of discourse that influences the consumer behavior of society, especially the younger generation.

Keywords: Analysis, Content, Discourse.

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INTRODUCTION

The rapid development of information and communication technology has brought significant changes in various aspects of human life, including the way we interact, obtain information, and consume products. The internet and smart devices have given birth to social media, a modern form of communication that is fast, interactive, and highly personal. Yusup *et al.* (2023), stated that social media is an online platform that allows social interaction, thus providing abundant information. Social media now not only acts as a tool for establishing social relations, but has also transformed into a digital public space where people share views, values, and elements of developing popular culture. Currently, TikTok is one of the social media with the highest level of popularity and is in great demand by users from various backgrounds.

TikTok is currently the most popular and widely used social media platform by the public. This platform was first launched in China in 2017. The Last Supper (2021), stated that TikTok allows its users to share short videos as a means to express creativity, share knowledge, and document various personal experiences. Thanks to its algorithm that is highly adaptive to user preferences, TikTok is able to spread content quickly and massively, creating viral trends in a matter of hours or

days. Features such as For You Page (FYP), popular hashtags, and the use of background music help strengthen the spread of content while forming a distinctive digital interaction pattern.

TikTok is an algorithm-based social media platform that highly prioritizes visual content, and plays an important role in shaping trends in various aspects of life, including in people's consumption patterns. Many users, both influencers and ordinary users, share testimonials, shopping recommendations, and product reviews that are packaged in an attractive and convincing manner. In this context, a phenomenon known as "TikTok poison" has emerged, namely the tendency of users to be interested, even buy a product, after seeing content that is currently viral or widely discussed on the platform.

Social media users, especially TikTok, often use the term “TikTok poison” to refer to the powerful appeal and huge influence of product review or recommendation content circulating on the platform. According to Gratia *et al.* (2022), TikTok poison is a trend that refers to a type of content that presents information about a product, such as unboxing videos or interesting reviews. This type of content can arouse the curiosity and interest of the audience, thus encouraging them to buy the product displayed. This phenomenon

shows that the psychological and social influence of a content creator can indirectly encourage consumer behavior. This happens through the way they design language, compose visuals, and convey messages in the content they create. Thus, the term "poison" is no longer just interpreted as a joke or a temporary trend, but has become a reflection of the power of digital discourse in shaping people's preferences and consumption patterns in the social media era.

Studying the phenomenon of "TikTok poison" from a discourse perspective is important, because this practice not only functions as a medium for product promotion, but also shapes desires, preferences, and creates new consumption standards in digital life. In these contents, certain values are inserted, such as a contemporary lifestyle, the need to have certain items, or the formation of self-image that is assessed from the ownership of popular products by using emotional, repetitive, and persuasive language. In this case, speech not only acts as a means of conveying information, but also actively shapes ways of thinking, influences consumer behavior, and strengthens social norms related to consumption. Therefore, this study is important to understand how language works as an ideological tool in today's social media culture.

Previous research on discourse analysis on TikTok has been widely conducted, such as studies Pratama *et al.* (2024), which analyzes TikTok content related to health and education issues, as well as research Annisa (2025), which examines the role of TikTok in increasing political participation of Generation Z. Both studies use Teun A. van Dijk's Critical Discourse Analysis (CDA) approach, focusing on how informal language and youth-specific styles are used to convey serious messages and shape political discourse, as well as their impact on the audience's social cognition and social context.

LITERATURE REVIEW

In an essay, the elements of language are not only limited to words, phrases, sentences, or paragraphs. According to Sahri (2022), discourse is the broadest and most complex unit of language in a piece of writing. Discourse goes beyond smaller units of language such as words, phrases, sentences, and paragraphs. This means that discourse encompasses the entire structure and meaning contained in an essay or text, and describes how these elements are interconnected to form a unified whole of meaning. Overall, discourse can be classified into various types based on different perspectives, such as means of delivery, nature of interaction, form of presentation, content, and media of communication. Each category has its own characteristics and functions in the context of communication, both oral and written. Understanding these types of discourse is important in linguistic studies because it helps in analyzing the structure, purpose, and meaning contained in an

utterance or text. Thus, the classification of discourse not only provides an overview of the form of communication, but also broadens insight into how humans construct meaning and establish relationships through language.

In linguistic studies, it is important to understand that language is never neutral and often reflects the social dynamics that exist in society. According to Purba *et al.* (2024), Critical Discourse Analysis or Critical Discourse Analysis (AWK) is a method used to examine the relationship between language, power, and ideology in a particular social and cultural context. This method not only sees language as a means of communication, but also as a means that reflects and shapes power structures and ideological views in society.

Critical Discourse Analysis

Critical discourse analysis is an approach used to understand how language plays a role in forming and maintaining power relations and ideologies in society. This approach has a number of basic principles that form the basis of its analysis process. According to The Number One (2024), there are several main principles in critical discourse analysis. First, discourse is seen as a form of action, not just a series of words or sentences. Second, analysis of the communication context is very important, including who is speaking, to whom, and in what situation. Third, the history or background of the discourse is also considered so that the meaning contained can be understood in its entirety. Fourth, all forms of discourse, whether in the form of written text, oral conversation, or other communication media, are seen as part of the struggle for power. Finally, discourse is considered an ideological practice, meaning that every discourse reflects and strengthens certain views or values held by the party expressing it. Thus, critical discourse analysis not only examines the content of a communication, but also reveals the interests, power, and ideology hidden behind it.

Social media

In today's digital era, advances in information technology have given birth to various online platforms that enable interaction and collaboration between users from all over the world. According to Liedfray *et al.* (2022), social media is an online medium that includes various platforms such as blogs, social networks, wikis, forums, and virtual cyberspace. This media allows individuals to easily interact, share information, and create content together.

One of the platforms that is currently popular is TikTok, an audiovisual-based social media that presents content in the form of short videos with a combination of visual and audio elements. According to Salsabila *et al.* (2021), TikTok is included in the audiovisual social media category because it displays content that combines

visual and audio elements together in the form of videos. This platform is widely used by teenagers and students, who are active user groups in creating and consuming various types of content.

TikTok has become one of the main platforms for influencers to build their image and reach a wider audience. In the context of social media, the role of influencers is very important in influencing public opinion, shaping lifestyles, and encouraging consumer behavior. According to Koonnala & Chaiwong (2023), product review content shared by influencers usually uses persuasive language, inserting personal experience narratives, user testimonials, and hyperbolic language styles. This strategy aims to build audience trust and create an authentic impression of the product being displayed, so that it can encourage consumers to make purchases even impulsively.

The phenomenon known as “TikTok poison” reflects discursive practices in digital consumption culture. The term refers to content that indirectly influences audiences to purchase a product due to emotional impulses and ongoing trends. According to Manurung *et al.* (2022), “TikTok poison” can trigger impulsive buying behavior, where buying decisions are based more on momentary desires than rational needs. TikTok users are often tempted by visually and emotionally appealing content, so that the desire to buy arises without careful consideration of needs or financial conditions.

Thus, it can be concluded that TikTok not only functions as an entertainment platform, but also as a space for the production and dissemination of consumer discourse formed through persuasive and visual language strategies. The phenomenon of “TikTok poison” is a representation of how discursive practices in social media shape the consumer behavior of society, especially the younger generation.

METHODOLOGY

This study uses a qualitative research design. According to The Greatest Showman (2023), qualitative research methods are used to understand the natural conditions of objects with researchers as the main instrument, data collection is carried out by triangulation, data analysis is inductive and qualitative, and the results emphasize deeper meaning rather than generalization. The qualitative approach was chosen because it allows researchers to explore, interpret, and understand the meaning behind complex social phenomena, namely how discourse is formed and operates in product review content on TikTok.

The design of this research is Critical Discourse Analysis (CDA). AWK, especially as developed by Norman Fairclough, is a relevant method to examine the relationship between language (discourse), power, and

ideology in a social context. The analysis model used is Norman Fairclough's three dimensions, which include text analysis, discursive practices, and social practices. This study aims to reveal how the discourse of "TikTok poison" is constructed in product review content on social media, as well as how the discourse influences users' consumptive behavior.

The data in this study are TikTok video content containing the discourse of “TikTok poison” in the form of product reviews. The data are qualitative and include verbal elements such as oral narratives, captions, and user comments, and nonverbal elements such as visual expressions, symbols, and delivery styles in the videos. The primary data sources were obtained from two purposively selected TikTok videos, namely videos from the accounts @adyaasyra and @nazwaadinda_02. The selection of these two videos was based on certain criteria: first, both display the characteristics of a hyperbolic language style and emotionally appealing visual expressions; second, both videos have a high level of interaction, such as the number of likes, comments, and shares, thus reflecting an active audience response.

Data collection techniques were carried out through indirect observation and documentation. Researchers observed and collected relevant TikTok videos without being directly involved in the interaction. Data were collected by downloading or recording the contents of the video, including oral narratives, captions, and responses in the form of comments.

The data analysis process uses Norman Fairclough's three-dimensional model. First, text analysis is carried out by observing word choice, sentence structure, metaphors, and elements of persuasive or hyperbolic language style. Second, in the analysis of discursive practices, researchers examine how content is produced and consumed, including the delivery strategies of creators and how audiences respond to them through comments, distribution, or emotional involvement. Third, the analysis of social practices focuses on the social and cultural backgrounds that influence the emergence of the "TikTok poison" discourse, such as consumer culture, digital trends, and instant lifestyle values among young users.

To ensure the validity of the data, researchers used triangulation and interpretive validation techniques. Triangulation is done by comparing content from various creators and product types to find consistent discourse patterns. Meanwhile, validation is done by repeatedly rereading the data and referring to theory and literature as a basis for interpretation. With this approach, it is hoped that the research will be able to produce an in-depth analysis of the construction of consumer discourse in product review content on TikTok.

RESULTS AND DISCUSSION

The results of the study related to discourse analysis on the phenomenon of “TikTok poison” in product review content. This study uses a three-dimensional approach developed by Norman Fairclough, namely: Text Analysis, Discursive Practice Analysis, and Sociocultural Practice Analysis. The data source comes from the results of a comparative analysis of two product review videos uploaded on the TikTok platform, each from the accounts @adyaasyra and @nazwaadinda_02.

Critical Discourse Text

In the study developed by Fairclough, text analysis was the main method used. Fairclough not only describes objects in the text, but also connects various elements through a multi-layered analytical approach. Based on *The Last Supper* (2020), there are three basic elements in Fairclough's model, namely representation, relations, and identity.

a. Representation

In critical discourse analysis, representation is one of the important aspects analyzed to understand how social meaning is formed through language. Achyansyah & Husin (2022), states that the purpose of representation in the Critical Discourse Analysis (CDA) framework according to Fairclough is to observe how a particular event, individual, group or condition is depicted in a text.

1) Fashion Product Representation

In the video from @adyaasyra, the analysis of product representation in the first video reveals three main strategies of meaning construction. First, the construction of the product as an object of desire is manifested through temporal discourse in the statement “udah lama banget gue incer” (00:00:00-00:00:23). This phrase does not simply convey that someone has wanted the product for a long time. More than that, the sentence builds a narrative about a long-standing desire, thus creating the impression that the product has high value and is worth waiting for. Thus, the decision to buy is not only based on momentary needs, but is also justified by the narrative of desire that has accumulated over time.

Second, the representation of quality through sensory is constructed through multi-sensory descriptions: “the material is always thick, cool and good”. The use of adjectives sequentially from texture (thick), sensation (cool), to holistic evaluation (good) creates a comprehensive and immersive representation of the quality of the product. This strategy makes the product not only a consumer item, but also a complete sensory experience.

Third, the comparative negation in the statement “Not itchy knit” represents the product's superiority. By eliminating negative attributes that consumers may be concerned about, this technique

indirectly positions the product in a better position than similar products. This approach is effective because it is able to anticipate customer concerns and strengthen the product's positive image.

Next in the video @nazwaadinda_02, a more complex representation method is shown through three different dimensions. The use of terms such as “crinkle sheer”, “soft cotton linen”, “layer furring” represents the technical and scientific. These terms not only explain the materials used, but also strengthen the credibility of the presentation through technical mastery. In other words, the description forms the product as an object that has characteristics that can be tested and measured in real terms.

Inclusive representation articulated through the statement “suitable for tall and petite”, which represents that the product is designed to be used by various body types, both tall and petite. This statement gives the impression that the product is universal and inclusive, so it does not limit users based on physical shape or size. This strategy expands market share because it reaches more consumers, while building a democratic product image by changing the impression of exclusivity into accessibility for all groups.

Representation between price and quality is seen in the statement “the price is around Rp150,000, really worth it”. This phrase shows that the price of Rp150,000 is considered equivalent to the benefits provided by the product. The use of the word “Surprisingly” in the sentence functions as a discourse of surprise that emphasizes that this product is not only affordable, but also provides more value than expected. This reinforces the impression that the product is a smart and economically profitable choice.

2) Body Representation and Beauty Standards

In both videos, the body is repeatedly presented as an object that can be changed through clothing choices. The rhetoric of body enhancement is used in the videos by the account @adyaasyra, such as in the statements “make our legs look taller and slimmer” and “look slim” (00:00:43-00:01:00). This representation constructs the body not as something fixed, but as a flexible canvas, which can be perfected through the right choice of clothing. @nazwaadinda_02's video reinforces this pattern with the skin tone narrative “makes my skin look brighter”. This representation shows that fashion is positioned as a tool to enhance appearance, while also reflecting local beauty standards that associate fair skin as a symbol of attractiveness.

The use of the pronoun “we” in the context of the body (“our feet”) creates a sense of togetherness or collective identity. This use serves to normalize common concerns about physical appearance, and portrays fashion as a shared response to the problem. It is as if

everyone is experiencing the same thing and fashion is a shared social solution.

3) Representation of Consumerism

In the @adyaasyra video, the phrases “brands I like” and “I bought 2 tops and 2 bottoms” are combined to describe a repeat purchase pattern. For consumers who like a brand, this description makes repeat purchases commonplace and considered a normal activity, not excessive consumption. In addition, the phrase “can have many looks like that” represents the concept of creative consumption, where purchases are not only seen as ownership of material goods, but also as an investment to express oneself and open up opportunities for creativity.

The video frame titled “3 summer dresses that are worth it” on the @nazwaadinda_02 account represents the consumption of a choice that is made deliberately based on logical analysis. The process of purchasing clothes is carried out with a scientific approach, namely using a number structure as the basis for consideration. The use of language that raises the concept of affordable luxury, such as the sentence “this beautiful dress costs Rp150,000” constructs affordable luxury as a realistic goal for middle-class consumers. This representation also maintains the ideal of high quality, but in a more inclusive way so that the premium experience can be enjoyed by more people.

b. Relation

Relationships or connections in this context refer to how a text, whether in the form of writing, images, videos, or other media, builds and represents a social bond between the creator and his/her audience. This means that the text not only conveys a message, but also shows how the creator interacts with the audience, including the attitude, tone of communication, and emotional closeness that he/she wants to build. In this context, the relationship is analyzed through approaches such as the Brand-Creator-Consumer Triangle, the strategy of using inclusive pronouns (Inclusive Pronouns Strategy), and the dynamics of the relationship between the creator and the audience (Creator-Audience Relationship).

1) Brand-Creator-Consumer Triangle

In the relationship between brands, creators, and consumers, a communication dynamic is created that forms brand loyalty. For example, in the video uploaded by @adyaasyra, constructing a narrative of a personal relationship with the brand through the statement “this brand is the same as my yellow cardigan” shows an emotional and personal attachment to the brand. This statement is not just a paid promotion, but a narrative of continuity that indicates a real relationship with the brand, through references to personal ownership and previous purchases. In the position as a liaison between brands and consumers, creators act as trusted

intermediaries. When creators say that they have wanted a product for a long time, such as in the statement “I’ve been eyeing it for a long time”, this strengthens the impression that they are real users, not just endorsers. This credibility helps build audience trust in their recommendations.

Next, the transparency strategy is also carefully implemented in an effort to build consumer trust. In the video by @nazwaadinda_02, the sentence “Surprisingly, when this beautiful dress costs Rp150,000” is an example of how openness about prices can create an impression of financial honesty. The word “Surprisingly” shows the impression of a sincere reaction that makes the audience feel that the information is authentic and not made up. Meanwhile, in the video by @adyaasyra, the phrase “So far I like all the products” shows a balanced form of evaluation. The use of the phrase “So far” reflects a continuous assessment process, not full, uncritical praise. Precisely because of this impression of caution, the statement is considered more honest and not solely commercially motivated, thus reducing the audience’s suspicion.

Research shows that both creators have succeeded in forming a balanced power relationship, not completely equal, but also not completely dominant. They have succeeded in positioning themselves as figures who are experts in the fashion field, while still being approachable to the audience. This aspirational yet realistic position is an effective formula in influencing consumer decisions, because they are considered to be knowledgeable and relatable like a friend.

2) Inclusive Pronouns Strategy

Analysis of pronoun usage shows a complex method in forming group identity. @adyaasyra’s video consistently uses the pronoun “we” in an interactive context: “we can close it like this or we can open it” (00:00:23-00:00:43). The use of “we” in this technical demonstration creates the impression that the audience is directly involved in the process. This fosters a sense of involvement and togetherness in the experience being conveyed. In addition, the use of the second-person pronoun “you” shows an interesting pattern. The phrase “if you see” builds personal communication, but still maintains a polite distance. The use of this pronoun broadens the scope of address to the audience without feeling patronizing, while also showing consideration for the diversity of the audience. This creates an inclusive atmosphere and builds closeness with the audience in a subtle way.

@adyaasyra’s video also shows an effort to build a community through closing sentences such as “Are any of you guys going to be spilled?” This sentence not only invites a response, but also depicts the audience as an active part of the community, not just passive consumers. The use of slang terms such as “spilled”

shows the use of shared cultural codes that strengthen relationships between community members and strengthen a sense of togetherness within the group. Meanwhile, the video from the @nazwaadinda_02 account demonstrates inclusivity that recognizes the audience's identity with the phrase "for those of you who wear the hijab". This sentence shows an awareness of the diversity of identities, especially those related to beliefs and cultures. By explicitly mentioning a specific group, the content creator shows empathy and concern for a diverse audience. This reinforces the impression that the community being built is open and accepting of various identity backgrounds.

3) Relationship between Creator and Audience

The analysis shows that there are two different strategies used to build closeness with the audience. The first strategy is shown in the video by @adyaasyra, who consistently uses the informal pronoun "gue" in the sentence "gue beli knit dari brand yang aku suka". This linguistic choice creates a relaxed and intimate conversational atmosphere, as if the speaker is talking directly to a close friend. This style reflects a casual, intimate approach. In contrast, the video by @nazwaadinda_02 uses a different intimacy strategy, namely by creating a direct connection from the start. The phrase "Tanpa bas-basi, kita melihat secantik apa". The phrase "tanpa bas-basi" shows an efficient attitude and respects the audience's time. While the phrase "kita melihat" directly invites the audience to participate in the viewing experience. Thus, this strategy builds closeness through active involvement and efficiency in delivering messages.

Next, the two creators use different approaches in managing the power distance between themselves and their audience. In @nazwaadinda_02's video, a professional position is constructed through the use of technical terms such as "crinkle sheer" and "layer furring". The use of this fashion jargon creates an unbalanced knowledge relationship, where the creator is positioned as an expert with a higher level of understanding than the audience. In contrast, @adyaasyra's video emphasizes an equal approach through the use of authenticity markers such as "honestly this is really good". The word "honest" functions as an affirmation of credibility, indicating that the opinion expressed is impartial and authentic. This strategy indirectly reduces the power distance and positions the creator as an honest friend, rather than an authoritative figure.

c. Identity

Identity in a text examines how the text constructs, presents, or depicts the social identities of its actors, both those who create and those who view the text. This identity can appear in various forms, including: creator identity, audience identity, and identity based on platform and generation.

1) Creator Identity

The video creator from @adyaasyra builds her image as someone who truly loves the world of fashion. Statements such as "I've been eyeing it for a long time" not only indicate a consistent interest in the product, but also reflect an attitude as a consumer who considers carefully before buying, unlike impulsive buyers. The identity as a true fashion lover is strengthened by in-depth knowledge of the product and emotional closeness to the brand displayed, as in the expression "a brand that I like".

Meanwhile, the video by @nazwaadinda_02 shows a more explicit approach in forming an image as a professional or expert in the fashion field. The use of technical terms such as "soft cotton linen", "crinkle sheer", and the mention of specific measurements such as "the length of the dress is 117 cm", are evidence of in-depth technical knowledge. The educational function is also shown through suggestions such as, "for those of you who wear the hijab, if you want to wear this dress, just add a manset or outer". These sentences not only show expertise in the fashion field, but also show cultural sensitivity and an inclusive view, thus strengthening the identity as a professional who understands the needs of diverse audiences.

Both content creators consistently build their identity as Indonesians who remain connected to global trends through a blend of informal Indonesian with English inserts. These linguistic choices ("gue", "gitu", "loh") create a familiar and approachable impression, while the use of expressions such as "let's go" and "mix and match" reflect a cosmopolitan identity. The authentic local identity is further strengthened through concern for the hijab-wearing audience, which demonstrates a deep understanding of the social and cultural context of Indonesian society.

2) Audience Identity

Through a combination of shared expertise and assumed knowledge, content creators position their audiences as fashion-savvy consumers. The statement "if you can feel the material" (@nazwaadinda_02, 00:01:23-00:01:47) assumes that the audience has a sensitivity to material quality and an understanding of fabric types. The statement "gue mau coba styling ya" (@adyaasyra) illustrates the formation of the audience's identity as an individual interested in the world of styling. The audience is involved in the decision-making process, as if it is assumed that they have an interest and ability in designing clothing styles.

Both videos construct the audience as buyers who are price conscious but still consider quality. The technical discussion of fabrics shows that the audience is

assumed to be a smart consumer who understands the concept of value for money. Explicit mention of price, such as in the video @nazwaadinda_02 “the price is around Rp150,000”, indicates that this content targets price-sensitive audiences. The emphasis on durability and quality, such as the statement in the video @adyaasyra “the material is always thick, cool and good” indicates the image of the audience as individuals who invest in fashion wisely, not just following trends.

@nazwaadinda_02’s video explicitly acknowledges the Muslim identity of its audience through “for those of you who wear the hijab,” creating an inclusive atmosphere that values religious diversity. The statement “dresses don’t always have to be very revealing” not only supports a covered-up fashion choice but also challenges Western fashion standards, portraying the audience as shoppers who are aware of local cultural values and norms.

3) Identity by Platform and Generation

Creators use platform-specific language such as “want to be spilled” which indicates a closeness to TikTok culture and creates the impression that the audience is a fellow digital user who understands the context. This reflects the creator’s efforts to build an identity as part of the digital native community. A deep understanding of the cross-platform content ecosystem is also evident through multi-platform integration strategies, such as calls to action such as “don’t forget to read the caption”, which shows the synergy between video content and supporting text.

The hybrid identity between global and local held by Generation Z in Indonesia is reflected through code-switching patterns such as the use of English phrases “let’s go” or “so far”. This shows the comfort of this generation in combining global and local elements in everyday communication. In addition, the identity of this generation is also marked by a relaxed communication style but still conveys meaningful information, reflecting familiarity with the concept of sharing knowledge democratically and informally.

The use of contemporary slang terms such as “nge-press” or “lulus”, especially in the context of young Indonesian audiences, serves to build a sense of togetherness within the group (in-group). This style of language not only shows familiarity with popular culture, but also strengthens a sense of belonging to a shared cultural identity, and encourages the creation of closeness between generations through relevant and contextual language.

Based on the analysis of two product review contents on TikTok, this study found that the narrative strategies used by creators—through persuasive language choices, attractive product visualizations, and audio that supports emotional atmosphere—play an

important role in building their authority in the eyes of the audience. This strategy not only strengthens the image of the creator as a credible figure who is close to the audience, but is also effective in encouraging consumer behavior directly and indirectly. Furthermore, the discourse of “TikTok poison” in these contents reflects the ideology of consumerism that is increasingly rooted in the digital era, where ownership of goods is associated with lifestyle, identity, and social existence. Thus, this finding answers that digital discourse on the TikTok platform is an ideological tool that actively shapes the perspectives, values, and consumer actions of today’s young generation.

CONCLUSION

This study aims to analyze the narrative strategies in “TikTok poison” content and understand how the discourse reflects and shapes the ideology of consumerism in the digital era. Based on the analysis of two product review videos on TikTok using Norman Fairclough’s three-dimensional model (text, discursive practice, and sociocultural practice), several main conclusions are obtained.

First, the narrative strategy in “TikTok poison” content is formed through a combination of persuasive language, attractive visuals, and audio that supports the emotional atmosphere. Creators use a familiar style of speech, the use of inclusive pronouns, and technical terms to build credibility and closeness with the audience. Texts are produced with TikTok algorithms and user habits in mind, while content consumption is both active and passive, but still shows the audience’s high influence on product recommendations.

Second, the discourse of “TikTok poison” reflects the ideology of consumerism that is institutionalized in the form of digital popular culture. The content not only recommends products, but also instills certain values, such as the desire to appear according to beauty standards, practicality, and ease of access to products. This discourse also forms the understanding that consumption is part of self-expression and lifestyle, so that it becomes part of the social identity process among social media users, especially the younger generation. Thus, it can be concluded that the discourse in the content of “TikTok poison” is not just a promotional tool, but rather an ideological practice that plays a role in constructing consumptive behavior systematically and repeatedly.

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