

Female Rage on TikTok Builds Female Empowerment:  
The Evolution of Feminism in the Digital Age

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## Abstract

Female rage, studied by feminists since the second wave of feminism, has had a revival on TikTok. In the past, female rage was used as an indicator for realizing injustice. The three main injustices discussed from the literature are: amalgamation, “the woman’s identity being tied to those around her”; idealization, “the forcing of women to live up to an imagined reality”; and control, “the use of amalgamation and idealization to facilitate women’s actions and emotions”. Today on TikTok, women are redefining female rage for a new era. The study reveals that female rage is not a simple emotional reaction, but instead a deeper, cyclical rhythm within women. It begins with breaking free from the trap of reaction and turning that energy into a response to injustice. The response leads to clarity of the mind, providing control of the self, and flourishing in newfound power for women.

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## CHAPTER I

### Introduction: Woman Are Angry

Women are angry (Orgad & Gill, 2019). Women have been angry for a long, long time (hooks, 1981). For thousands of years, women have shouldered the burden of being born as second-class citizens at the expense of their own livelihoods and happiness (Mace, 2022). This kind of injustice festers. It grows. It is passed down, from mother to daughter, and there is no rest (Gender and Psychoanalysis, 1997). This has become known as female rage. Female rage has been a topic of discussion for feminists and women's activists for decades, finding a home in what is often referred to as the Second (1960s) and Third (1980s) Waves of feminism. The conversation around female rage continues to evolve within the digital age of today, especially in the online worlds of social media (Patouras & Tanner, 2024). Women's communication options have grown from papers and pamphlets to duets and stitches. These are referencing features found on the social media platform that took the world by storm during Covid, the infamous clock app: TikTok (Ceci 2022).

The launch of TikTok in 2018 marked a revolutionary turn in social media history, especially in the world of feminism (Shuttleworth, 2022). It provided a new online experience that highlighted short video content, giving women a new space where they could voice their thoughts to the world without feeling interrupted or judged. Alongside TikTok's cutting edge algorithm, these thoughts and opinions from everyday, normal women had the potential to reach millions (Seabrook, 2022). This platform has helped women connect with each other from around the globe, sharing stories, trading tips, and

forming communities (TikTok Newsroom, 2025). One such community was built around the revitalization of female rage into the digital realm. Trends, videos, sounds, and accounts have all formed around this idea of female rage, adding to the larger conversation surrounding the topic.

### Research Question

This information leads to the research question for this thesis:

RQ: How has the interpretation and expression of female rage changed over time?

Both past literature and current TikToks are used to answer the question. The first part of the literature review outlined in chapter 2 dives into how female rage has been interpreted by journalists, scholars, and women outside of the digital conversation from the past. Three themes were found from the literature: those of amalgamation, idealization, and control. Amalgamation is the idea that women are often defined by their relationships to the people in their life, making it hard for them to disentangle themselves from those around them and forge their own personal identity. Idealization is the fantasy of the perfect woman, and the forcing of real women to be like the fantasy ideal. Control takes these already not great concepts of amalgamation and idealization, and weaponizes them for the sake of “keeping women in their place.”

From this basis, an understanding of how female rage has changed overtime can be completed with a deep dive into how women on TikTok interpret and express rage. From the data, female rage has evolved from being viewed as an indicator to wrongdoing against women to being a response to injustice by women. On TikTok, female rage is no longer constrained to being a momentary emotional outburst, but instead, it has grown

into a complex and nuanced cycle that one can use to find power and peace. It begins with escaping the trap of reaction and transitioning one's rage into being a response to injustice. Once this response is allowed to exist, clarity of the situation can be revealed to the women, letting her look past the obvious aggressor to the overarching forces working against her. With this clarity comes control of the self. Now that the woman has allowed herself to feel and understand her rage, she can control her responses to better protect herself and maintain her peace. Once this inner control has been achieved, the woman now possesses power. Because she no longer has to focus on holding herself together in the face of her rage and anguish, she can use her power to transform the minds and lives of those around her. Through the examination of these worlds both past and present, a more complete picture of the relevance and evolution of female rage is created, adding to the body of feminist knowledge currently available.

### Relevance of the Research

Feminism itself is a vital area of study. Half of the world is composed of women, yet “females remain underrepresented in biomedical research” (Merone et al., 2022, para. 18), “the gender pay gap... has barely closed in the United States in the past two decades” (Kochhar, 2023, para. 1), and “the Equal Rights Amendment (ERA) cannot be certified as part of the Constitution” (National Archives and Records Administration, 2024, para. 2), just to name a fraction of the injustices that continue to plague women's lives today. While much progress has been made, women still have a long, long way to go. How to go about making that headway is a problem that requires as many solutions as possible.

Discovering female rage, especially through the context of TikTok, is one way to combat this problem. TikTok has proven itself to be useful to many women, culturally, socio-politically, and economically, which will be discussed further in the TikTok context part of the literature review. Couple the natural benefits of TikTok for women with female rage, and an exciting solution to inspire and uplift women to enact change to better their lives and communities presents itself. Through studying women's voices on social media, this thesis will add to the collective body of knowledge about the female experience, bettering women's chances of finally being heard and recognized as full, autonomous humans everywhere in the world.

Female rage has been around as long as recorded history, yet even so, how it has been interpreted by those who experience it changes depending on the time and circumstances. In both popular culture and academic literature, female rage acted as a compass, pointing to injustices that women were forced to endure, with the main, overarching injustices being amalgamation, idealization, and control. In the modern digital sphere of TikTok, however, female rage is viewed less as an external tool and more as an internal cycle that paves the way for modern women to take control of their intrinsic power. This research is important because women are important, hence why any methods of uplifting and empowering women are worth studying. In this lies the personal goal of this thesis—to provide a new method of understanding and aiding women.

## Chapter Breakdown

To present this research, this thesis will be broken down into separate chapters that each delve into a different component of the project. The purpose of chapter 1 is to

ease the reader into the idea of female rage by providing an introductory background to the subject and hopefully piquing other feminist's interest in the proposed research. Chapter 2 is all about providing context. It will begin with context for female rage, a discussion of how it is viewed outside of social media, and analyses for the themes discussed about it in academia. Then the literature review will transition to the relevance of TikTok and argue for the validity of its further research. Lastly, chapter 2 will wrap up with the intersection of female rage and TikTok—digital activism. Next, chapter three will discuss the methodology used for the data and artifacts pulled from TikTok and explain what and why qualitative methods were employed. Chapter four will go over the findings from the data as well as provide analyses for said findings, namely the theory that female rage has evolved into a cycle to combat injustices against women instead of it primarily being an indicator towards causes of female rage. To conclude, chapter five will hold room for personal reflection of the researcher and conclusion of the thesis.

## CHAPTER II

### Female Rage Literature Review

Female rage means something different to every woman, yet it remains recognizable to most regardless of background. Historically, female rage has been a force to be feared and controlled, ripped away from women and labeled as a demonic threat. This is exemplified by notorious events in history such as the Salem Witch Trials, The Night of Terror, and Female Hysteria (Blumberg, 2022; Devereux, 2014; Library of Congress, n.d). These events are evidence of a wider cultural acceptance of systematic abuse and degradation toward women. The subjugation of women has become so engrained within the common psyche that it is not only expected but encouraged—fueling the flames of rage (Berlant, 1988). This is amplified further by the sociopolitical aspects of the female experience that lead to their rage, from the distant (and in other cases overwhelmingly close) reach of the government that is supposed to protect them, to how they are treated by their most intimate partners (Forell, 2006).

Of course, in this discussion of the social implications of female rage, one must not forget the hottest current aspect of this: social media. This collection of intricately woven zeros and ones has created an entirely new space for women to experience, discuss, and learn about female rage. TikTok is one of these platforms where the trend has taken off. Many women find solace within others' experiences with female rage and feel emboldened to voice their own stories as well, creating a chain reaction of women speaking up about their rage. One example of this is the TikTok account @kellydaring, who takes anonymous women's stories of parental, familial, and partner related regret, and shares them on her platform that has over 100k followers. She and the anonymous

women who send her their stories do so in an effort to support women who may also have the same regrets, but feel alone, as well as to educate women who are thinking of entering the traditionally feminine world of being a wife and mother. TikTok, through its unique algorithm and short-form content, has created an environment where women are able to fuse their personal rages into the greater online discourse, leading to digital feminist activism. Looking at all three of these components-(a) female rage context, (b) the platform of TikTok, and (c) digital activism-will provide important background information integral for the understanding of the research.

As a reminder, all this information aims to answer is the question, How has the interpretation and expression of female rage changed over time? To answer, a deep dive into past and recent feminist academia is required. When researching female rage, three key themes reappeared over and over as causes of female rage, namely idealization, amalgamation, and control. Exploring the literature through these lenses helps prepare for the later analysis of the TikTok data, which is found in chapter four. Then, context on TikTok itself is required. Understanding how the app came to be provides key insights into its relevance as a topic of interest and study. After this, digital feminist activism, the marriage of the first two parts of the literature review, rounds out the information needed to understand the data.

Compartmentalizing these three components is for ease of reading and writing, but through all of this study, it is important to remember that all these things are interwoven into each other and cannot be viewed as separate in the real world. That being said, understanding female rage in the digital age requires (a) an examination of past

academic works on female rage, (b) an overview of the app TikTok, and (c) a look into digital feminist activism as it has manifested today.

### Female Rage Interpretive Framework

As said before, in this thesis, the main idea pulled from past literature and journalism on female rage is that female rage acts as a sonar for identifying the inequalities women must face in the world not designed for them. The main grievances spoken about in the literature are those of amalgamation, idealization, and control. Amalgamation, as previously stated, is the tying of women's identities to those around them. Idealization is the pressure that society enforces upon women, to make them conform to unrealistic, imaginary standards. Finally, the systemic employment of amalgamation and idealization upon women acts as the third theme: control. These causes of female rage are critical to study, as finding the sources of issues provide crucial knowledge about the phenomena.

### *Amalgamation*

Amalgamation was the first theme gleaned from the research. This self-created term is meant to represent a common concept illustrated in the texts. Amalgamation is the tendency to view women through their ties to other people. The examples seen most repeatedly in the literature were the amalgamation between the mother and the daughter, amalgamation between a woman and her partner, and finally amalgamation between a woman and other women.

Amalgamation of the mother and the daughter always appears the most natural, but for those involved, it is one of the most difficult entanglements to maneuver. A psychoanalytic study by Harris (1997, as cited in *Gender and Psychoanalysis*, 1997) offers key insight into this perspective:

Mothers hate babies for their impact on the mother's life and liberty, hate them for the extraordinary control and self-management that being a parent requires. Any mother has to struggle against the temptation to see a child as a product, her own handiwork. This objectification of a child—loaded with narcissism and projection—may also contain a form of hatred in the sense of stealing or appropriating the child's subjectivity. If any mother must work hard to see a child as subject, this process may be hardest of all when the child is a girl. (p. 320)

It is important to note here that not all mothers and daughters experience this. But sometimes, since the daughter comes from the mother, by nature, the mother might see the daughter as an extension of herself. However, once the daughter leaves the body of the mother, she is her own person, yet the mother sometimes cannot grasp this due to the child's reliance on her. Instead of an individual, the mother sees a little helper, a little version of herself. Reality, however, will always have its way, and the daughter will always be—even if just slightly—different from the mother. The daughter grows, slowly learning about the world and forming her own opinions separately from the mother and realizes that she is at a crossroads. She can either continue living as an extension of her mother, or she can break away and blaze her own path. No matter what she picks, female rage is an inevitable outcome. If she continues on, her own rage will fester. If she breaks away, the mother may resent her daughter's divergent path. Someone always loses, and female rage is unleashed (*Gender and Psychoanalysis*, 1997).

Amalgamation of the woman and the partner is a bit different, but it is still related to the amalgamation between the mother and the daughter. Historically, women have

been wives to men, the dominant gender of society. The woman is traditionally expected by society to stay home, to cook, to clean, and to raise children for her husband. The husband's job is to exist in the public sphere of life, working to make money, socializing to maintain his family's status, and participating in local politics. Berlant (1988), explains the burden of this particular entanglement, "Unlike other victims of generic social discrimination, women are expected to live with and to desire the parties who have traditionally and institutionally denied them legitimacy and autonomy" (p. 238).

Nowadays, things have changed. Women—at least in some parts of the world—are allowed to exist outside of the private sphere. They are (somewhat) autonomous human beings with rights and protections. Yet, even still, when a woman gets married, there is a great societal expectation for her to step back to this historically oppressed role. Instead of a kind person, a scientist, a faithful woman, a volunteer in her community, or however else the woman wishes to define herself, after marriage, society reduces her down to the only role it sees value in: so-and-so's wife. Just like with the mother, the daughter becomes an extension of her husband, destined to serve him in every endeavor (Berlant, 1988).

Amalgamation between a woman and other women is the final example. Phrases such as "all women are the same" and "you're not like other girls" are all too common in today's culture. It is evident, from the justice system to the health system, that women are seen as one amorphous superbeing that could not possibly have different dreams, goals, fears, or even health concerns that stray from "other women." This was commented on by National Gay and Lesbian Taskforce Records (1985) during the time of Third Wave of Feminism:

Not so fast—it's not that simple. WOMAN COLLECTIVE is, in reality, not a collective at all. The famous black comedian and political commentator, Dick Gregory, was giving an address at an Ivy League University and started out by asking his audience this question—"What do you call a black nuclear physicist?" His response—"A N\*." In one word he symbolized the reality that any personal or single achievement by any one member of an oppressed or "second class" group is effectively minimized by a collective label. . . .Individual women must all be aware that regardless of our own achievements which we personally may view as positive and successful (and which may indeed be the case), we are still seen by the majority of the male establishment as either "mommy", "tits and ass", or "those women's libbers"—all correlates of being a "n\*" (p. 19).

Here, the reality of being a woman is presented unabashedly. The problem lies in the fact that because the world is dominated by patriarchal norms, women are seen only for their uses to opposite gender, even though women are people first. Women are amalgamated together for ease of understanding in a male-dominated society, which will be explained more in the control portion. This leads into the struggles that Black and POC women have to deal with in terms of this specific amalgamation. Often, because of amalgamating factors such as these, Black women have to choose between being a woman and being Black to be accepted into either group. Kennedy (1995) states, "As a black woman, I find myself in a schizo state of mind, my body fragmented beyond thought: woman or black?" (p. 53). Rarely are Black women recognized completely; instead, they are often forced to be either part of one group or another to survive and have their voices heard.

Amalgamation, in all the forms described here and in others not mentioned, involves a woman giving up her individuality as a means of uplifting someone or something else. Women are amalgamated to their mother at birth and must either break away or endure, only to then realize that society will amalgamate her to her spouse and other women anyway. Anybody who has lived this reality knows the rage this induces.

Here specifically, the existence of female rage points to the humiliating nature of amalgamation, which takes from women their autonomy and individuality.

### *Idealization*

Another phenomenon that strips women of their individuality is the female rage inducing theme of idealization. This is a term pulled from the literature, which most can even if they are not feminist scholars. Idealization is the habit of always comparing real women to the metaphorical perfect woman. Many girls heard while growing up that “a young lady doesn’t act in xyz manner.” Who is this young lady they speak of? Who is this perfect woman who has no faults or imperfections, and why must all women be like her?

The first and arguably most recognizable facet of idealization is the idealization of the female body. From a young age, women are told by society that they must aspire to be like this idealized perfect woman. Women are told that they need to be a certain height, weight, skin tone or hair color if they want to be accepted and appreciated by their given society (Homburger, 1998). This burden is understandably intensified for disabled women. Schneiderman (1990) comments on this in her review of a book called *Past Due*, “In a society that devalues people who do not have uniform bodies, minds, or ideas, a disabled person is not only abnormal but expendable” (p. 3). Even if women have the capabilities to change themselves to meet the status quo, female bodies are seen as trends, and the ‘it’ body type changes depending on the time or season (Glam, Inc., 2023). This idealization fuels the rage in women everywhere. Constantly, women are harassed for not looking the right way, from their families to their friends to ads on the tv. Being held to such a perfect ideal for one's whole life breeds female rage.

The next concept of idealization to be examined is the idealization of traditionally feminine roles. Women have traditionally been told since birth that being a wife and a mother is the highest achievement and honor that she could possibly attain (Homburger, 1998). However, when these young girls grow into women and take on these responsibilities, they realize that these roles require a great deal of unappreciated mental strain and unseen labor (Gender and Psychoanalysis, 1997). A good wife and mother never lets her house become a mess, but she is never praised for this work, as being perfect is inherently part of the job (Gender and Psychoanalysis, 1997). This sparks female rage within those who experience it. This incessant striving toward the promised satisfaction of underappreciated work is the trap of idealized feminine roles.

Finally, is the idealization of the feminine itself. Being female in today's society carries an uncomfortable weight with it that many cannot recognize or acknowledge. Presenting as fem holds a certain expectation that Harris calls the "burden of omnipotence" (p. 303). This is the expectation that because women are female, they are naturally "good." Due to this superimposed goodness, they should always be in tune with those around them, because feminine "goodness" is built upon intrinsic empathy. Therefore, she can always be counted on to understand hard emotional concepts, which in turn creates the expectation that she should inherently take care of said emotional problems all on their own, without complaint (Gender and Psychoanalysis, 1997). This in and of itself is exhausting and enraging. However, there is another facet to the idealization of the feminine. The flip side is that the societal default for women is being incapable, needing to be saved, not being of the mind or stature to understand the workings of the public world (Berlant 1988). The conundrum manifests when it is

realized that the public world is full of emotional problems, and nothing is inherently purely logical. Thus, women are trapped between being perceived and helpless while needing to be omnipotent. Just this alone is enough to drive even the most sane and even-tempered person mad. The idealized feminine form therefore consists of being two contradicting qualities at once, and this confusing, crushing reality creates female rage.

In conclusion, the idealization forced upon women births female rage within them. The idealization of the female body is the most straightforward and recognizable, just look at any ad targeted toward women, and this idealization becomes apparent. The idealization of feminine roles is also apparent. Being told that unappreciated work is the pinnacle of what they can be is enraging for anyone but always seems to fall most heavily upon women. Finally, the overarching idealization of the feminine is a trap that no women anywhere can escape. Being told that one must be perfect but humble, all knowing but never speaking, always present but never the center of attention, is infuriating. Idealization brings nothing but misery and rage to the women upon whom it is inflicted.

### *Control*

Next is to bring amalgamation and idealization together for their true purposes: control of women. Recorded history has time and time again told the story of women being controlled. Amalgamation and idealization are two methods of control seen over and over in the world of female rage scholarship. They both exist as what they are, but they also exist with the undermining goal of controlling women. Being controlled is easily one of the most effective ways of sparking rage within individuals, but the unique

ways amalgamation and idealization are used to control women even today fuels the red-hot female rage many women carry within them.

First is control through amalgamation. Amalgamation between the mother and the daughter is the daughter's first example of control. The mother uses the guilt of amalgamation to control her daughter to do what she wants, say what she wants, and be who she wants (Gender and Psychoanalysis, 1997). It is the first hand around the woman's neck. Next of course is the passing of the hand on her throat from the mother to the husband. The husband expects and demands everything the woman has to give, until there is nothing left for herself. Wallaert (2019) said it best in her dissertation about female rage, "Rather, women are supposed to be meek being without anger, fully dependent on their male counterparts. Our gender norms 'connect anger to power and authority' and therefore to masculinity" (p. 29).

The draining amalgamation shared in this parasitic relationship is a method of control. When women have nothing left for themselves, they have no will to fight back against their oppressors, which leads to control of women through the amalgamation between themselves and other women. When individual women are lumped together with other women, they believe their oppression to be normal and morally alright. When the individual is reduced to the image of their group, there is no room for anyone to stand up and be different, there is no room for women to call out their society for mistreating them (Wallaert, 2019). Altogether, upon this realization of how amalgamation—something seen as so inherently normal—is used as a method of controlling women, it is grounds for explosive female rage.

Second is the system of control brought about through idealization and how it leads to female rage. First and easiest to see is how idealization of the female body is a method of controlling women. When women are focused on reaching whatever society's ideal woman is at the time, they have no time to focus on growing or learning things that would advance them in more substantial ways. All their focus is supposed to be on becoming the "best" physical version of themselves, and there is no room left over for the women to be what she wants to be (Homburger, 1998). Idealization of traditionally feminine roles is also a means of control. When a terrible way of life is idealized, those subjected to it feel as though they cannot speak out about just how terrible it is to do or how awful it makes them feel, for fear of sounding ungrateful and horrible (Gender and Psychoanalysis, 1997). So, women are forced to be unappreciated mothers and wives without space to air their grievances, thus tricking more young women into pursuing the idealized female life, thus creating a system where women voluntarily insert themselves into a vicious cycle that will never substantially benefit them.

Finally, of course, the control that stems from the idealization of the feminine. Clearly, the expectation that women must be two contradicting things at once is used in a way to control women. If a woman is too busy battling her personal demons, she will not have the mental capacity to rise up against the system that gave her those demons in the first place. Margret Sloan-Hunter, one of the founders of the National Black Feminist Organization, said it best, "There's so much there, there's so much rage... All that happens to Black women is we internalize it" (Jay, 1974, p. 24). Women's very minds are being controlled through idealization, but most women will never know it. However, when a woman does put the pieces together, female rage is born.

To conclude, control through amalgamation and idealization is a large contributor to female rage, but it is unique from the amalgamation and idealization on their own because of the difficulty of realization. The nature of this control is to keep women from having the time and strength to look past the immediate struggles presented by amalgamation and idealization to see the wider enemy. The purpose of controlling women in these capacities is making sure that they never realize that they have the power to rise up against the system that destroys them. Once this fact is seen, female rage is quick to follow.

### *Integration*

To conclude this section of the literature review: amalgamation, idealization, and control are the key phenomena that induce female rage within women. Amalgamation between the mother and the daughter, the husband and the wife, and women with each other, create a sense within women that they are not their own person and thus cannot do as they please, leading to the intense feelings of female rage. Idealization of the female body, of female roles, and of the feminine itself, is a draining and never-ending fight a women must have within herself to be considered female. Idealization seeks to suck the life out of women to the point where they do not think they are worthy of help, let alone reaching out for it, leading to the women holding even more rage within herself that she cannot get out. Finally, control is the underlying puppeteer behind amalgamation and idealization. Women are controlled through amalgamation and idealization, and these personal fights keep women from fighting the true enemy together. The subconscious system was not only set up to work against women, but also to keep women from

perceiving the wrongs against them in the first place. Realizing this oppression leads to the most devastating female rage one can hold.

## History and Impacts of TikTok

This part of the literature review breaks down the history and impacts of the app TikTok. First is an overview of the history of the app, marking its rise to fame, its current status, and its potential for the future. Second looks at the broad impacts of TikTok, adding to the argument that it is a worthy area of research. Specifically highlighted are the cultural, sociopolitical, and economic effects of the app. Explaining the history and impacts of TikTok illustrate why researching the app is important.

### *History of TikTok*

The origins of TikTok begin with the founding of ByteDance, TikTok's parent company (Gissonna, 2025). ByteDance was established in 2012 by Zhang Yiming and Liang Rubo in an apartment in Beijing, China. They launched several apps and services before their breakthrough in an app called Douyin, which is also known by the name Red Note. Douyin is an app that launched exclusively in China in 2016 and become massively popular within China's populace. Due to the app's success, ByteDance decided to launch an international version of the app in 2017 combining several different apps they had acquired, including the app Musical.ly that ByteDance bought for around 1 billion U.S. dollars. This new 2017 creation was dubbed TikTok (Kaye, 2021).

TikTok became a booming success, reaching 1 billion downloads in 2019, and it only continued to grow due to the pandemic (Ceci, 2021). The key features of the app

were its emphasis on short form video content and the implementation of the For You Page, or fyp. People from all over the world were able to find communities with which they resonated and new content, information, and ideas that they may not have otherwise come across (Herrman, 2019). This dynamic of community building was further encouraged on the app when the unique tools of duetting and stitching were introduced. (Quick & Maddox, 2024). Duets are when one person makes a video and posts it, and then another person makes another video and puts it side by side with the original, so the audience sees them together as one video. Stitching is very similar, but instead of two videos playing at the same time, the one stitching the video will take turns with the original maker, and “stitch” their two videos together. In all, TikTok has worked to create a new communication experience for people all over the world.

Despite its positives, TikTok has its dark side. Many countries around the world are against the app, with some even going as far as to ban the app for their citizens, such as the 2020 legislation in India (Bhalla, 2025). This wariness stems from the concerns over Chinese influence on other nations’ citizens, and the risk of personal data collection by the Chinese Communist party (Ceci, 2022). The United States has tried multiple times to ban the app, with the latest attempt in January of 2025, when the app went dark for a short period (Minges, 2025). It has since been reinstated, but the future of the app in the United States is uncertain at best.

Even though TikTok has been around for a relatively short period of time, it has reached many people and continues to influence the world to this day. The framework for TikTok started in China and expanded across the globe. It is currently one of the most popular social media apps on the market, with its popularity only continuing to rise. The

future of TikTok remains uncertain however, and it is not without its flaws and risks.

Even so, it has cemented itself as a valuable source of communication, information, and expression for the people of today.

### *TikTok's Cultural, Socio-political, and Economic Impacts*

Due to TikTok's wide reaching influence in the world, the app has had impacts on many different facets of everyday life. The areas of emphasis for this section of the literature reviews TikTok's cultural, sociopolitical, and economic impacts on the world. Discussing these topics will help solidify TikTok's relevance in the modern world and will argue for its continued study.

The first and most noticeable impact of TikTok is that of its cultural influence. TikTok was born of several different apps and algorithms, which combined to create a unique experience for those wishing to grow their fame. Unlike other social media apps at the time, namely YouTube and Instagram, TikTok creators found that they did not have to have longstanding channels or consistent content to become famous (Herrman, 2019). The creation of the fyp allowed opportunities for small creators to get their message out, whether it be a funny video, a news story, or a heartfelt message, to not just people subscribed to them, but to those that had never seen or heard from them as well. These lowered barriers to recognition inspired and motivated content creation by many who would not otherwise have done so, leading to a greater variety of perspectives in one place. These new perspectives being voiced allowed more people to connect to others and find their communities in a way that was not possible on Twitter, Instagram, or YouTube (Burns-Stanning, 2020). Now that these individuals could feel a backing of community, it

encouraged people to speak out on topics that would be too controversial to gain headway on other social media platforms. TikTok's unique design paved the way for a culture of boldness that had never been celebrated before, inspiring discussion and action, capable of toppling tyranny.

This threat of tyranny-toppling leads into the sociopolitical impacts of TikTok. Historically, places that inspire discussion, education, and advocacy have always made societies and governing establishments wary. Within the app of TikTok, a culture of boldness has been uplifted, however the greater society outside of the zeros and ones fears what they cannot control (Park, 2025). Soon, the created space that was a liberation for some became one of fear for others. Governments around the world began to criticize the app, sometimes with their constituents supporting its banning. The United States government and society have been particularly polarized over the app, with people either loving it or hating it vehemently (Ceci, 2025). This dichotomy creates a very volatile pool of opinions in regard to the clock app.

Finally, the concrete economic impact of TikTok is important to note. TikTok has without a doubt boosted its users' abilities to grow their money through its creator fund, TikTok shop, and partnership opportunities. The creator fund is TikTok's method of paying those who make successful videos on its platform (TikTok, 2021). This system has given many people a chance to pursue their dreams as full-time content creators and earn a livable wage in the process. The TikTok shop is another way for TikTok users to generate revenue. The TikTok shop is attached to the app, making it easy for users to find the products that they see on their fyp (Dahnair et al., 2023). It also provides a place for

small businesses on TikTok to sell their wares, making it easier for individuals to get the word out about their products and services.

Partnership opportunities are also a major way of earning money on TikTok. When a creator amasses an audience, brands will often reach out and ask the creator to promote the brand's products in exchange for money (TikTok, n.d.). This helps individuals, who may not be a part of the creator fund or do not have a product, to sell turn a profit on their videos. All in all, TikTok holds within it many opportunities for people to make money doing what they love.

### *Review*

To conclude, TikTok has made impacts on the world culturally, socio-politically, and economically. Culturally, TikTok has fostered communities that are loud and proud about who they are and what they are about, opening the door for boldness in discussion and action. This leads to the sociopolitical tensions surrounding the app, with governments fearing TikTok's influence. Finally, TikTok gives its users chances to earn money while doing what they love, contributing to its economic impact. Because of the app's wide and varied impact on the world of today, it should be studied just like any other important influencing platform. While controversial, TikTok has without a doubt left its fingerprints on the people who use it.

Female rage and TikTok are brought together under the umbrella of digital activism. Digital activism has transformed contemporary feminist resistance by countering the long-standing notion that political engagement requires physical presence. Critics of online activism argue that it is passive, ephemeral, and lacks the urgency of physical protest. However, this section argues that digital activism is not only a very real type of activism, but a uniquely powerful mechanism for feminist resistance. By mobilizing feminist anger into structured, networked counterpublics, digital activism facilitates collective action, expands accessibility, and challenges dominant narratives about gendered oppression.

### *Digital Resistance*

Mendes, Ringrose, and Keller (2019) in their book titled *Digital Feminist Activism* make the argument that digital spaces have become battlegrounds where women and girls fight against rape culture. Platforms like X, Tumblr, and TikTok provide tools for feminist organizing, allowing survivors to share their experiences and collectively demand accountability. Hashtag movements such as #MeToo and #BeenRapedNeverReported illustrate how individual women's personal experiences can become political interventions, exposing structural violence and shifting cultural criticism surrounding sexual assault from the victim to the assailant. Despite claims that digital activism is fleeting, research shows that these movements have led to concrete institutional changes, including legal reforms and workplace accountability measures.

Furthermore, digital feminist activism serves as a crucial outlet for collective rage. In a patriarchal system that historically dismisses women's anger as *hysterical* or

*irrational*, digital spaces validate and amplify these emotions, fostering solidarity. By providing a platform for marginalized voices, digital activism disrupts traditional gatekeeping structures, ensuring that feminist discourse is not confined to academia or elite media spaces. Without these online spaces, some women might have never otherwise encountered these ideas and discussions.

### *Counterpublics*

Counterpublics are groups that form opposing opinions to their community's dominant dogmas. Siemon, Maier, and Pfetsch (2024) add to the digital resistance argument in their article on counterpublics. They applied Fraser's (1990) counterpublic theory to feminist activism on Twitter and found that feminist counterpublics no longer exist solely to oppose dominant discourses. Instead, they actively shape what is being discussed in the first place. This fact was supported in their analysis of tweets surrounding the Brett Kavanaugh confirmation hearings during September 2018. During that time, an outcry was raised by women online about their disapproval of the judge who had been accused of sexual assault, prompting news and media outlets to press the government and FBI for greater transparency on the matter (American Oversight, 2020). This interaction demonstrates that feminist voices, far from being peripheral, occupied central positions in the digital discourse, influencing mainstream narratives about sexual violence and political accountability.

Despite being met with resistance from anti-feminist factions, feminist digital activism strategically engages with mainstream political actors, journalists, and policymakers. The ability of digital networks to mobilize public discourse—evidenced by

the viral spread of #BelieveSurvivors and #StopKavanaugh—demonstrates the political legitimacy of digital activism. As feminist movements increasingly gain traction online, they continue to challenge the notion that activism must take place in physical spaces to be effective.

### *Online vs. Offline Activism*

A central critique of digital activism is that it lacks the physicality of traditional protest. Atuk and Cole (2024) reject this argument and introduce the concept of manceptualism: the masculinist and ableist bias that privileges in-person activism while dismissing digital activism as passive or inauthentic. Their concept of marbled embodiment reframes digital activism as a fully embodied political practice that operates through different modalities.

For many marginalized activists, online spaces provide the only accessible avenue for participation. Disabled feminists, activists of color, and individuals living under authoritarian regimes rely on digital activism to engage politically without risking physical harm. Rather than existing as a secondary or lesser form of engagement, online activism redefines the nature of feminist resistance, demonstrating that presence in digital spaces can be just as politically consequential as presence in the streets. The performative and visual nature of TikTok activism in particular further complicates the notion that digital activism lacks embodiment. By leveraging video as a medium for protest, TikTok allows feminists to make their rage visible in ways that text-based activism does not.

### *Conclusion: The Voice of Rage in the Digital Ecosystem*

Digital activism acts as the bridge between feminist rage and the broader social media ecosystem. Female rage, often dismissed or contained to traditional discourse, has found a potent and mobilizing outlet online. The existence of feminist counterpublics on platforms like Twitter and TikTok challenges the notion that activism must adhere to conventional forms of protest. The virality and visibility of digital activism ensure that feminist resistance is not only heard but felt, pushing for systemic change in ways that are historically unprecedented.

Ultimately, digital activism is not a weaker alternative to traditional protest—it is a necessary and transformative evolution of feminist resistance. In the age of TikTok, feminist rage has not only found a voice but an audience, a movement, and a future.

#### Rage in the Digital Realm: Conclusion of Literature Review

Here, the main lenses through which this project came about have been explained. First, is the lens of female rage, and how it has been interpreted in the offline world, mainly by scholars, activists, and journalists. Some of the causes of female rage, namely amalgamation, idealization, and control have been discussed. Secondly, the relevance of TikTok's history and its cultural, socio-political, and economic impacts have been discussed. Through this discussion, the reader can better understand the wider value of both TikTok itself and TikTok's potential to benefit women. Finally, to connect both female rage and TikTok, digital activism was analyzed, revealing the importance and worth of digital feminist activism. All these contexts together have provided a more complete picture of female rage's past interpretations, the platform through which this

study aims to decipher current, online female rage experiences, and real-world implications of female rage and the digital realm combined.

### CHAPTER III

#### Qualitative Analysis Assists Discourse and Interpretation

This chapter outlines the research methods employed to examine how female rage is represented and understood on TikTok. Given the digital and social nature of the phenomenon, this thesis adopts a qualitative media analysis approach, drawing from digital ethnographic methods to analyze user-generated content. Qualitative research provides a framework for examining subjective meaning, allowing for an in-depth exploration of how TikTok users construct, perform, and engage with the concept of female rage (Warren & Karner, 2020). Unlike quantitative methodologies, which focus on statistical trends, qualitative research is particularly suited for this project because it prioritizes interpretation, discourse, and context over numerical data. This study follows an iterative research process, wherein data collection, coding, and interpretation inform one another in a continuous cycle (Saldaña, 2021).

By utilizing digital ethnography and thematic analysis, this thesis seeks to answer the research question: How has the interpretation and expression of female rage evolved over time? Through a process of open coding and thematic categorization, this essay identifies the answer to the question, dubbed by the researcher as the cycle of female rage. This cycle consists of four key stages: response, clarity, control, and power. Additionally, this analysis reveals a contrasting phenomenon, referred to as the trap of reaction, wherein expressions of rage do not lead to transformation but rather become cyclical and self-perpetuating.

## Research Design

The study follows a qualitative interpretive approach, which allows for a flexible research system that is responsive to patterns pulled straight from the data (Warren & Karner, 2020). The research process consists of three distinct phases: (1) data collection through systematic retrieval of TikTok videos under the #femalerage hashtag, (2) an initial round of analysis in which each video was assigned a single descriptive word capturing its dominant theme or affective tone, and (3) a second round of thematic coding, in which these initial descriptors were grouped into broader conceptual categories. This process ultimately led to the identification of the cycle of female rage, a framework that encapsulates the thematic patterns present within the dataset.

A key strength of this research design is its adaptability to the evolving and dynamic nature of social media content. Because TikTok's algorithm continuously reshuffles and reorders trending videos, the dataset represents a randomized snapshot of content available at the time of collection rather than a fixed or artificially curated selection. This mitigates potential selection bias, ensuring that the findings reflect an organic cross-section of user engagement with the #femalerage hashtag rather than privileging only the most viral or widely circulated posts.

### Data Collection Methods

The dataset for this study was collected through a systematic search of the #femalerage hashtag on TikTok. The search yielded an initial dataset of 100 videos, representing a random slice of videos that donned the hashtag at the time of retrieval. Due to TikTok's algorithmic fluidity, the specific ranking of videos within this dataset was subject to change with each subsequent search, further reinforcing the randomized nature

of the selection process. Over the course of the study, some of these videos were removed from the platform, resulting in a final dataset of 95 publicly accessible videos (see Appendix A). Each video in the dataset was documented and cited appropriately to ensure research transparency and reproducibility.

### Data Analysis Methods

The study employs qualitative content analysis to examine both the explicit and implicit discourses surrounding female rage in TikTok videos. To systematically process and interpret the dataset, thematic coding was used as the primary analytical method. This process follows Saldaña's (2021) framework for iterative coding, which involves multiple cycles of refinement to identify recurring patterns in qualitative data.

The first phase of analysis involved descriptive coding, in which each video was assigned a single-word descriptor that captured its primary affective or thematic essence. Words assigned to videos included grief, sadness, explosion, reflection, honesty, ancient, betrayal, rebellion, justice, fear, and so on. This initial step allowed for an exploratory assessment of the dataset, highlighting the range of emotions and themes present within the content.

In the second phase, these individual descriptors were organized into broader thematic categories. Through this process, a clear narrative structure emerged across many of the videos, revealing a recurring cycle of female rage. This cycle consists of four stages:

1. Response to injustice, in which women engage in raw, outward, emotional expression, whether through crying, screaming, venting, or artistic performance.

2. Clarity, in which expression of rage leads to cognitive or emotional insight, allowing for a deeper understanding of the true nature of the injustices that cause the female rage in the first place.
3. Control, in which clarity facilitates emotional regulation and a reclamation of personal agency.
4. Power, in which control over one's emotions translates into the ability to effect change, whether personally, interpersonally, or politically.

While the majority of videos adhered to this cycle, another pattern emerged among those that did not quite make it to the response stage. These videos instead reflected the trap of reaction, where women are in a constant state of reacting to the horrors around them, unable to move on or grow. This phenomenon underscores a critical distinction between constructive (this does NOT always mean positive) rage, which leads to empowerment, and stagnant rage, which remains bogged down in frustration and despair.

### Ethical Considerations

Given that this study analyzes publicly available content, no formal participant consent process was required. However, ethical considerations remain essential when conducting research on social media platforms. One major concern is the potential vulnerability of content creators, particularly when discussing personal experiences of trauma, injustice, or emotional distress. While TikTok videos are public facing, it is important to recognize that many creators may not anticipate that their content is being

used for academic analysis. To address this, direct video references have been contextualized rather than quoted verbatim to prevent unintended exposure.

Additionally, algorithmic bias is acknowledged as a factor in the data collection process. TikTok's content ranking system is not neutral; it prioritizes engagement-driven metrics, meaning that videos that appear in the top 100 may not necessarily be the most representative of the broader discourse on female rage but rather the most widely engaged with at a particular moment. This limitation is mitigated through thematic saturation, as the dataset size allows for meaningful pattern recognition despite the platform's algorithmic opacity (Warren & Karner, 2020).

### Limitations and Challenges

Several limitations must be acknowledged in this study. First, due to the nature of TikTok, some videos originally included in the dataset have since been removed or made private, reducing the final sample size from 100 to 95. While this does not significantly impact the findings, it highlights the impermanence of social media data and the challenges of studying evolving digital discourses. Secondly, some of the videos in the data represent languages and cultures unfamiliar to the researcher. This could cause some nuances to be missed. Third, even though the data are diverse, there is still an overwhelming American influence on the data, leading to the research not being fully representative of all female rage issues.

Additionally, while thematic coding provides a structured approach to data analysis, it remains interpretive by nature. Although efforts were made to apply systematic coding criteria, individual biases may have influenced the categorization of

certain videos. Reflexivity is therefore an essential component of this research, requiring continual awareness of how researcher subjectivity shapes analytical outcomes (Sunstein & Chiseri-Strater, 2011).

## Conclusion

This chapter has outlined the qualitative methodological approach used to investigate expressions of female rage on TikTok. By employing digital ethnography, thematic coding, and media analysis, this research identifies the cycle of female rage and highlights the algorithmic and social complexities that shape how women's anger is represented and received in digital spaces. These methods ensure a rigorous yet flexible approach to understanding the evolving discourse of female rage in contemporary online culture.

## Evolution from Emotional Reaction to Empowerment

On the surface, the videos that were randomly selected seem to be nothing more than a whole lot of women screaming. But once the outer layers were peeled away, and the viewers' own prejudices and fears surrounding female rage were realized, more profound and deeper truths were found. The main and most important understanding from this research is how female rage is defined by the women of today. Female rage is no longer just an emotional indicator to injustices against women that must be policed by the patriarchy. Instead, female rage has been transformed into something new, or rather, has grown into what it always was: a response to injustice that leads to a cycle that champions women's strength. Almost every TikTok in the data point to this fact.

However, not every clip responded to injustice in the same way. In fact, some seemed to be on different levels, ones that could not only be classified as responses but clearly also *stemmed* from responses. This leads to the theory that female rage does not stop at the response, but continues on afterward, transforming into something new at each point. Here lies the main conclusion pulled from this research: The interpretation and expression of female rage has evolved from being seen as an emotional reaction into an empowering and fearsome cycle. It begins with overcoming the trap of the reaction and turning reaction into response. From there, the response leads to clarity of the situation. Once clarity has been reached, control of the rage becomes the next step. After control is achieved, the final form of female rage can be reached: power.

### The Trap of Reaction

The trap of the reaction is the first problem presented by the data collected in this study. The phenomenon of reaction is something most women will go their whole lives not realizing they are a part of. In a video posted by @lightlysaltedlaez (1/21/2024), the creator Lwazi is posing for a picture when a man, who is walking past her, tries to put his hands on her. Lwazi fights back, but when posing for another picture a few seconds later, she receives another verbal instigation from another man. She is caught in a whiplash of injustice that she must instantly react to in the hope of keeping herself safe.

The system of the Western world—the patriarchy—undoubtedly seeks to subjugate and police women by any means necessary, with some examples being amalgamation, idealization and control, as previously reviewed in chapter 2. Because of these distractors, women are in a constant state of reacting to the injustices of their environment. These knee jerk reactions can be seen in the video by @urfavezzz (3/23/2023). In the post, the creator compiled videos from movies of women reacting to perceived injustice. The scenes depict chided women dealing with the weight of reaction, experiencing self-harming female rage.

These movie scenes shown in the TikTok directly translate to experiences of real-world women. Constantly women are saluted by news or personal experiences of injustice. Another woman was raped, another school shooting occurred, another law was passed sending women's rights back decades. All these things evoke anger in the hearts of even the most basically empathic person and are even more impactful upon women. There is hardly even a second to breathe before more news or events come to drown the woman who hears and experiences them. Because of this lack of time to think, women have no choice but to jump from one reaction to the next, just to keep up with the world

around them while trying to live as normally as they can. The trap of reaction is a psychological death sentence and maintains its power by remaining unconscious and unspoken in the minds of those who experience it. Even if a woman is able to see this trap for herself, escaping it is easier said than done.

### The Response to Injustice

Moving beyond the trap of reactions is where the response comes in. According to most dictionaries, reactions and responses are basically the same thing. However, this analysis separates them as distinct concepts. For the purposes of this thesis, there is a very important difference between the two words reaction and response. A reaction is something one has no control over. It is what someone might experience at the doctor's office when their knee is tapped by a hammer. It is involuntary and instantaneous, very similar to a reflex. A video by @official\_\_jcr (11/6/2024) illustrates this. Through digital drawings, the creator expresses her inward reaction to the 2024 U.S. election, saying in her caption, "No sadness, no confusion, no grief, only rage." Her crushed reaction to seeing the election results on her phone manifests through her device. Reactions to injustice are instant and involuntary, and often times negative for those experiencing them.

Responses are different. Responses are intentional: not in the sense that they can always be fully controlled but in the sense that there is always intent behind the response, the intent to release. Responses to injustice are painted all over the data collected for this thesis. Many of the videos are compilations of women taking intentional steps to release the pressure of their female rage. A video by @uhnaytay (11/10/2024) depicts the creator

destroying items in a rage room as her chosen response. @ggirlsgalsgurls (1/14/2025) compiled a video of women in film responding to their female rage by cutting their hair. Yelling, destroying furniture, and breaking down into fits of tears and snot, all serve the purpose of allowing women to respond to the grievances against them.

Unlike reactions, responses lead to peace within the women expressing them. The first part of a video by @editsfromwisteria (7/3/2024) showcases this fact. The woman depicted in the video is clearly unhappy and chooses to respond to her rage by tearing the wallpaper off of her walls. Afterward, she wears a small smile, feeling better after the intentional release of her emotions. While the act of responding is not always necessarily positive, the woman feels better afterward. Response is another evolution of female rage; its manifestations do not have to be positive to be accepted. Many of the resources used in the literature review of this thesis point to the potential benefits of harnessing female rage. On TikTok, however, female rage needs no such positivity. Instead, these responses to injustice are given room to be messy, violent, and destructive. In fact, such pure responses are valued for their authenticity.

## Clarity

Once the response has been released (however that may look for any given woman), there is finally room to breathe. For many women, responses are presented with an offending scenario, the women react to it, and they then force themselves to go on with life because there are more immediate tasks to be handled. After the reaction has “subsided,” the women cannot pinpoint directly what led to it in the first place because another injustice has taken the place of the previous one. However, if one chooses to

respond to injustice and allows herself to fully feel the flames of her rage, after the smoke has cleared, one can see the bigger picture.

Now, instead of being enraged just at the immediate perpetrator, a woman can instead have room to see that there are larger forces at work that allowed or even encouraged a perpetrator to commit their crime. In this state of mind, women can untangle themselves from the injustice itself and see the situation before them with new eyes. This is clarity. In the TikToks, this phenomenon of clear understanding was most often illustrated through women defining their female rage. @lalumieredefantastique (11/5/2024) said, “My female rage is hearing my religious friend say she would not be upset if Trump got elected because the policies ‘didn’t affect her.’” The point the creator is making here is that she is not mad at her friend supporting Trump in general, she is enraged about why her friend is complacent with his policies. She is more clearly pointing to what invoked her rage. Clarity allows women to change their focus from the immediate aggressor to the bigger problems causing the aggression.

## Control

Once clarity has been reached, and the true causes of injustice have been revealed, control is within reach. This control is different from the control used against women from the earlier literature review. This control is intrinsic, allowing the woman to better choose the time and place in which she responds to injustices against her. This idea is exemplified by @izzybromage (9/26/2024). In her video, she describes her enraging experience of being mansplained to about her own field of study. However, as seen in her video, she chooses to express this rage in the safety of her own home, where she can

voice her thoughts in an uninterrupted manner on TikTok. The video expresses control. The control seen here protects the peace of the woman experiencing female rage.

With control, the woman can experience and respond to female rage without judgement or harassment from others, because she chose a safe place to release her emotions. Control allows the woman to respond to her rage how she wants to. Now that she has allowed herself to respond, and she has clarity of the situation that enraged her, now she better understands herself, her morals and values, and her goals for herself. No longer is she consumed by the trap of reaction, instead she now has the capacity to control when and how she responds to injustice, taking ownership of her own narrative.

## Power

Taking control of one's story leads to the final step of the female rage cycle: power. The woman has allowed herself space to respond to the injustice thrust upon her, gained clarity from the response, and taken control of her own path. Now she has power. This power gained from the cycle of female rage is the power of knowledge and change, personally and publicly. A video posted by @or3album (12/10/2023) captures the power of Olivia Rodrigo's female rage. Rodrigo, an American singer, presents her emotions through televised performance, inspiring some of the women who witness it. @sooomarja (11/6/2023) uses her female rage to motivate her audience through dance. These women showcase the power of female rage as a transformation of raw emotion into influencing expression.

The power of female rage does not have to be performative. A woman who has come into the power provided by her rage can express it in so many different ways. She can

choose to empower herself through education. She can change her community, by speaking out, going to rallies, and participating in the education of others. She can even change the world. Now that she knows herself and her rage, she can use it as she sees fit.

Power is something that has been kept from women for so long. Too many women are forced to juggle so much in their lives that they never have the time to realize just how important they are to those around them. Women can go their whole lives being told they are second-class citizens and never realize they are the very foundation that holds this world together. When a woman is able to change herself and those around her, she is using the power that has laid dormant within women everywhere who have been convinced they have none.

## Conclusions

To wrap up the findings and analyses, female rage has stepped into a new light on TikTok. Women are now seeing that they have another option for their rage other than immediately reacting and then forcing themselves to move on, just so they can react again. Instead, women are interpreting female rage as a response to injustice and using this response as a catalyst to greater empowerment. By allowing themselves to explode, to be messy, to truly feel their pain, they can find clarity in what caused their rage. This clarity provides control of the self, which in turn creates power for the woman. The cycle repeats when the woman inevitably experiences injustice again, and allows herself to response, clarity, control, and power all over again.

## CHAPTER V

### No Longer a Bystander: Reflections and Conclusions

I have been working on this thesis for the past four semesters, and it has changed who I am as a person. The project started out with me slowly collecting TikToks that I thought were important and saving them to my phone for a rainy day. Little did I know that I would soon turn my lackadaisical scrolling into a full-fledged project. When it came time for me to begin the thesis process, I chose to talk about these videos I had been saving from TikTok because it felt like it was the only thing in the world that I had any semblance of a grasp on. I was curious as well—what was the connection between them that I could obviously recognize, but I did not fully understand? This thread was revealed to me after watching thousands and thousands of videos, this tie of interest sewn throughout each clip: female rage. Through the research I have done on female rage, I have learned many things about the world, and about myself. This thesis has taught me about how I wish to use my female rage, practical life skills that I can employ outside of the classroom and opened my eyes to my own limitations.

Researching this topic has not only enlightened me to the greater world of feminism, but it has also changed how I perceive life. Discovering this cycle of female rage has forever altered how I view everything. Suddenly, nothing is a coincidence, everything is a part of a larger whole, a system that has historically held a proverbial gun to women's heads. Now that I know this, I cannot go back to living in ignorance. Seriously—there have been times that I wished that I did not know what I know; that I could return to my previous sheltered life. I have often found myself saying, “I’m tired of knowing.” And it is true. Learning just how deep the pain and injustice against women

goes is exhausting and terrifying. But I cannot unknow. I cannot go back, and I can no longer sit on the side and be a bystander in my own life and the lives of women in my community. I must speak out about what I have learned. Once I get through graduation, I plan on making a TikTok series discussing all that I have learned through this thesis. I plan to break down the information into bite sized chunks, so other budding feminists can have the tools they need to harness their rage. My hope in doing this is to spread awareness, spark discussion, and inspire change. I also plan to continue my education. Yes, I did learn so much through this project, but I also learned that there is still so, so much that I do not know. I need to learn more. Whether for better or for worse, I have learned that knowledge is power, and in a patriarchal society, I have got to learn even more.

Besides the content I have learned, I have also grown my skills in research, planning, organization, and writing. The actual process of writing this thesis was a nightmare, and I have cried more times than I can count over this project. But through it all, I have learned how to research, and how to digest information in a way that works for me. I have also learned how to organize information in a way that not only gets the point across but also paints a story for the reader. Research papers do not have to be boring! Finally, I have learned how to plan and work on big projects such as these. It was rough, but I believe that the skills I learned from putting this together were worth it.

Finally, through this project, I have come face to face with my own biases and limitations. For starters, I am privileged. I was born to a white, middle-class family, who loved me and supported me in my interests and education. Not everybody has that. So, I have come to realize that if I claim to be a feminist, I need to support and advocate for

those who may not have the same voice as I do, or even a seat at the table to begin with.

Next, I have realized that I am not always above the evils I claim to fight against. This project has brought me face to face with biases I did not even know I carried, namely racist, misogynistic, ableist, and transphobic misgivings. I learned through this project that nobody is above such things in our current society, so we need to stop pretending we are. Get it out in the open, talk about it, learn from it, and teach future generations to be better.

To wrap up, I have learned a lot through working on this project. The content itself was of course very eye-opening, but the process and self-reflection were just as important. This thesis is the hardest thing I have ever done. It has brought me face to face with demons I did not even know existed. I hope that in some small way, this thesis might be able to help in the fight.

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## Appendix: TikTok Data

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#woman #femalerapper #femalerage #vintageedit #emilioelindiofernandez

#mexican #gabrielfigueroaphotography #photography #divascinedeoro  
 #doloresdelrio #lamalquerida #elesqueletodelaseñoramorales  
 #epocadecinedeoromexicano #oldhollywood #vintageedits #retroedit #cine  
 #cinema #cinematography #mexico #laperla #enamorada #maclovia  
 #losolvidados #art #mariafelix #pedroinfante #jorgenegrete #doloresdelrio  
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#femalerageedit #breevandekamp #lynettescavo #breevandekampedit  
#lynettescavoedit #rage #edits #desperatehousewives #desperatehousewivesedit  
#please #vampireempire #dhedit #susanmayer #ediebritt #gabriellesolis #fyp  
#desperatehouswife [Video]. TikTok. <https://www.tiktok.com/t/ZT2e5EkjH/>
38. ‘vi [@filmsbebel]. (2024, February 7). marieta was great here y (fake body, all  
fake tiktok!!!!!!!!!!!!!!) #CapCut #marietasevero #agrandefamilia #fyp=° #fyyp

#fypdongggggggg #globoplay #bebelsilva #gutastresser #globoplay #atuacao  
#femalerae #atc #donanene #trendingvideo @TikTok [Video]. TikTok.

<https://www.tiktok.com/t/ZT2e5WVps/>

39. Isa [@isavanrooijen]. (2024, May 25). the ultimate female rage song  
#oliviarodrigo #oliviarodrigoamsterdam #gutsworldtour #gutstouramsterdam  
#ziggodome #concerts #fangirl #oliviarodrigotour #amsterdam #femalerae  
[Video]. TikTok. <https://www.tiktok.com/t/ZT2ea14hx/>

40. Isa [@isaxkristina]. (2024, April 17). Part 1 | the rage i feel when my makeup  
starts pilling i..... #makeupfail #makeuppilling #imjustagirl #femalerae  
[Video]. TikTok. <https://www.tiktok.com/t/ZT2eajPPD/>

41. Vera [@veraa\_zz]. (2023, December 13). #femalerae #foryou #foryoupage  
#goviralvideo #zara #bershka #guesstheplayer [Video]. TikTok.  
<https://www.tiktok.com/t/ZT2eaRPPW/>

42. Monica [@thatcoolgothmom]. (2023, April 29). Part 20 | the best feminine rage  
songs part twenty #mirandalambert #mirandalambertmusic #country  
#countrymusic #countrygirl #music #spotify #femalerae #feminism #woman  
#womanpower #foryoupage #foryou #fyp [Video].

TikTok. <https://www.tiktok.com/t/ZT2eaPese/>

43. themagiciansgirl [@themagiciansgirl]. (2023, December 14). I asked my mom  
why she did that, she said, "because thats how she feels about herself." #ancestry  
#ancestors #spirtualtiktok #family #fyp #femalerae [Video]. TikTok.

<https://www.tiktok.com/t/ZT2eaVAGK/>

44. Abby [@vedited]. (2024, January 19). Part 12 | your average friday (ac & ib/rm @soph) #edit #aesthetic edits #womenin film #maddyperez #beyonce #edit #femalerage fake all acting actors pretend argument [Video]. TikTok. <https://www.tiktok.com/t/ZT2eaMW2f/>
45. Jess Woods [@jesswood890]. (2024, March 11). Part 5 | He Set Her Off by @Emily Ann Roberts has been stuck in my head!! #countrymusic #fyp #femalerage [Video]. TikTok. <https://www.tiktok.com/t/ZT2eaur4o/>
46. Hannah.sherlie [@hannah.sherlie]. (2023, December 10). All i see is red #joke #animetiktok #fyp #share #femalerage [Video]. TikTok. <https://www.tiktok.com/t/ZT2easNrL/>
47. Aepwitchess [@aepwitchess]. (2023, February 5). not me trying to be multifandom #femalerage #femalerageedit #aftereffects #aedit #aftereffectssedit #quaketiz #foryou #fyp #fy [Video]. TikTok. <https://www.tiktok.com/t/ZT2em8btt/>
48. Macky Dunkin [@macky.dunkin]. (2024, January 6). My camera has it ALL. #femalerage #butilove2024 [Video]. TikTok. <https://www.tiktok.com/t/ZT2ea78oY/>
49. Leo [@unhingedscars]. (2023, December 10). the struggle of being a teenage girl #thevirginsusides #lilya4ever #thirteen #christianef #luxlisbon #lilyamichailova #tracyfreeland #christianefelscherinow #hellisateenagegirl #femalerage #teenangst #sadgirltrope #girlhood #heavenly #trend #fyp #parati #edit #viral [Video]. TikTok. <https://www.tiktok.com/t/ZT2eabRoP/>

50. Ophelia Tudor [@opheliatudor]. (2023, October 24). There's nothing like a choir of scorned soap opera women screaming. Kinda hate this edit but I'm hating all my edits rn :/ ##british ##soapopera ##femalerage ##eastenders ##coronationstreet ##emmerdale ##edit ##aesthetic [Video]. TikTok. <https://www.tiktok.com/t/ZT2emd5xn/>
51. fran [@hewkesfilms]. (2022, December 4). Part 16 | bailey's still gives me chills #greysanatomy #femalerage #fyp: #greysanatomyedits [Video]. TikTok. <https://www.tiktok.com/t/ZT2eavaej/>
52. Izzy [@izzybromage]. (2024, September 26). #fyp #femalerage #womeninstem #university [Video]. TikTok. <https://www.tiktok.com/t/ZT2emL8SB/>
53. Sika Ella [@ribbonsandsage]. (2024, February 26). I dont know why no matter how hard i pull it doesnt go through the hole haha #crochet #crochettok #femalerage #crochetforbeginners #hobbyera #DIY #crochettutorial #crochetpattern #easycrochet #craftnight [Video]. TikTok. <https://www.tiktok.com/t/ZT2em8UxM/>
54. ines [@ineslpch]. (2024, July 31). how i love this song #BookTok #romancebooks #romancebooktok #fantasybooktok #bookish #bookishthoughts #bookishtiktok #bookrecommendations #bookrecs #femalerage #badassfmc #enemytolovers #fyp #foryou #foryoupage [Video]. TikTok. <https://www.tiktok.com/t/ZT2emNjRa/>
55. eevee [@iheartmillepedes]. (2024, January 8). poor gal left her lip combo on the train #fyp #femalerage #foryoupage [Video]. TikTok. <https://www.tiktok.com/t/ZT2emeHHK/>

56. Sarah [@bigyiddys]. (2022, December 10). the things men will do to ya  
#femalera [Video]. TikTok. <https://www.tiktok.com/t/ZT2eaKFAC/>
57. mar ja' [@sooomarja]. (2023, November 6). #ballet #contemporary #femalera  
#dance #fyp #foryou [Video]. TikTok. <https://www.tiktok.com/t/ZT2eaEXSS/>
58. The Competent Cinefile [@thecompetentcinefile]. (2024, July 25). ballerina farm  
lady im so sorry he did that to you #fyp #ballerinafarm #femalera #ballet  
[Video]. TikTok. <https://www.tiktok.com/t/ZT2em2M1G/>
59. Tessa [@tess.xedits]. (2024, January 2). #priscillapresley #femalera #lanadelrey  
#elvispresley [Video]. TikTok. <https://www.tiktok.com/t/ZT2emFcHe/>
60. Prr [@gold\_skoger]. (2023, August 15). female rage vs male rage #men #female  
#male #malevsfemale #rage #malera #femalera #cbum #sad  
#fyp #fyp §°viral #trend #trending #foryou  
[Video]. TikTok. <https://www.tiktok.com/t/ZT2emCjgo/>
61. Xerces [@livesucksatguitar]. (2024, April 17). Small woman hands #lespaul  
#femalera #guitar #guitartok [Video].  
TikTok. <https://www.tiktok.com/t/ZT2emU49h/>
62. E [@l9vepotion]. (2023, November 14). they always have to be right and make  
everything technical #typ #foryoupage #xyzbca #trending #targetaudience  
#girlblog #girlhood #teenagegirl #teenager #real #relatable #wlw #w/wtiktok  
#femalera [Video]. TikTok. <https://www.tiktok.com/t/ZT2em92ma/>
63. Taramarie284 [@taramarie284]. (2024, September 29). Scream it louder girls  
#labor #parispaloma #feminist #woman #fyp #work #housewife  
#WomenOfTikTok #womenpower #womenempowerment #femalera

#Relationship #foryoupage #manorbear #bear #man #feminineenergy #abuse  
#domestic #offical #womeninstem #womeninmusic #housework #notallmen  
#notallmenbutallwomen #allwomen #therapist #servant #fy #f #daughter  
#oldestdaughter #oldestchild #oldestsibling [Video]. TikTok.

<https://www.tiktok.com/t/ZT2emkYTN/>

64. 444 [@wild\_peonie]. (2024, October 21). #feminist #feminism #femalerage #fyp  
[Video]. TikTok. <https://www.tiktok.com/t/ZT2emmug6/>

65. Jiyān [@jiyannnnnnnnnn]. (2024, October 3). IYKYK #fyp #blinktwice  
#channingtatum #femalerage #zoekravitz #adriaarjona #naomiackie #movie  
[Video]. TikTok. <https://www.tiktok.com/t/ZT2emD8pJ/>

66. Victoria West [@victoriawestofficial]. (2024, November 18).  
ARGHHHHHGGGG #labour #parispaloma #feminism #rage #femalerage  
[Video]. TikTok. <https://www.tiktok.com/t/ZT2emSFEN/>

67. Sucre de lait [@sucre.de.lait]. (2024, November 11). I love when women get mad,  
instead of cry! #fvp #female #femalerage #videoviral [Video]. TikTok.  
<https://www.tiktok.com/t/ZT2emuUWK/>

68. Meg Jones [@megkathjones]. (2024, July 10). #femalerage #feminism #feminist  
#studentnurse #nurse #fyp\* #yp #ex #xyzbca #trending [Video].  
TikTok. <https://www.tiktok.com/t/ZT2emhokM/>

69. No one [@no.one9202]. (2023, December 16). and only on important days #fyp  
#relatable #hair #femalerage #xybca [Video]. TikTok.  
<https://www.tiktok.com/t/ZT2emWQjU/>

70. Hello Pokebowl [@helloworldpokebowl]. (2023, November 26). #hrhcollection #fyp  
#hrhcollectionalex #alexhrhcollection #alex #fyp\*/ #flop #floptok #sad  
#femalerage [Video]. TikTok. <https://www.tiktok.com/t/ZT2emnr2Y/>
71. Faerie [@littlenymphbigheartt]. (2024, August 27). #EVIL #femalerage #rage  
#nymphology #melaniemartinez #portalsera #portalsera \* ON8 #musicvideo  
#trilogytour #void #foryou #4yp #fyp #foryou #foryoupage #crybaby  
#faeriesoiree #4yp #fairy #evilmelaniemartinez [Video].  
TikTok. <https://www.tiktok.com/t/ZT2emTM3N/>
72. Nattyissues [@nattyissues]. (2023, May 5). Part 8 | #stitch with • Tyl just my two  
cents! #fyp #intersectionality #femalerage [Video].  
TikTok. <https://www.tiktok.com/t/ZT2emG3ss/>
73. Sofia [@softart]. (2024, March 31). Part 8 | These are scenes that I consider  
female anger, I don't know if they are or not, but most of them are not shouting,  
they only express it with their faces and I like that better. dE #femalerage #tvshow  
#movies #Viral #fyp #parati #foryou [Video]. TikTok.  
<https://www.tiktok.com/t/ZT2emtc68/>
74. Emma [@alienator.5]. (2023, December 22). this scene was insane | tags:  
#anniecommunity #community #jeffwinger #troyandabed #abednadir  
#abedcommunity #femalerage #fyp #fyp\* #fyps°viral #fypviral [Video]. TikTok.  
<https://www.tiktok.com/t/ZT2emEX1E/>
75. mytearsricotay [@mytearsricotay]. (2024, June 14). Part 3 | why did she scream  
asylum at me? #erastour #theerastour #taylorswift #taylorswifterastour

#taylornation #swifttok #ttpd #ttpdtaylorstswift #femalerae #folklore #evermore  
[Video]. TikTok. <https://www.tiktok.com/t/ZT2emKh3S/>

76. NeuroDivergent\_Art [@neurodivergent\_art]. (2023, December 24). What happens when you've angered an ocean goddess. Thank you @MORGAN CLAE for this amazing song! #femininerae #femalerae #oceangoddess #watergoddess #goddess #fantasy #mythical #fyp #foryourpage #trend #trendy #procreate #animation #animator #art #artist #neurodivergent #neurodivergentartist #disneyartist #pixarartist [Video]. TikTok. <https://www.tiktok.com/t/ZT2eur7YE/>

77. natalie [@user.9323]. (2023, October 12). #typ #relatable #relatablecontent #viral #viralvideo #trending #jennifersbody #anger #rage #femalerae #billieeilish #happierthenever [Video]. TikTok. <https://www.tiktok.com/t/ZT2eu6REU/>

78. una\_cuenta\_jsjs [@una\_cuenta\_jsjs]. (2022, December 26). female rage. #femalerae #argentina #mariaelenafuseneco #fyp #parati #casadosconhijos [Video]. TikTok. <https://www.tiktok.com/t/ZT2euYKUX/>

79. Iz [@cunrodrigo]. (2023, December 10). she is so me. #fyp #snl #oliviadrodrigosnl #oliviadrodrigoedits #allamericanbitch #oliviadrodrigo #femalerae #guts olivia rodrigo served cunt at snl [Video]. TikTok. <https://www.tiktok.com/t/ZT2eurYCu/>

80. pixie [@prydeslover]. (2022, November 19). professionals in the outbreak (tiktok doesn't flop me pfv) | #femalerae #avenidabrasil #pantanal #verdadessecretas #travessia #AgoraVocêSabe #prydeslover #fernandamontenegro #taisaraujo #fp #fy #globo #julianapaes #afavorita #brazilian #marjorieestiano [Video]. TikTok. <https://www.tiktok.com/t/ZT2euLhDB/>

81. interrupt3d\_ [@interrupt3d\_]. (2022, December 7). that scream sounds painful.  
#fyp #foryou #viral #lisarowe #girlinterrupted #angelinajolie #femalerage #edit  
[Video]. TikTok. <https://www.tiktok.com/t/ZT2euLB42/>
82. Raechal Atherton [@raechalatherton]. (2024, March 29). go ahead, thank yourself  
#actinaudio #actress #acting #actor #waronmen #femalerage #femaleragetok  
#fyp #trendingaudio [Video]. TikTok. <https://www.tiktok.com/t/ZT2euBFb6/>
83. MadsFurryChronicles [@madsfurrychronicles]. (2024, June 26). what an insane  
adrenaline rush amazing experience #smashroom #breakingglass #breakingthings  
#adrenalinerush #smashingthings #brokenglass #femalerage @Alyssa Horton  
@Breaking Brad Smash Room [Video].  
TikTok. <https://www.tiktok.com/t/ZT2euBx5u/>
84. Ana [@everythingwithanap]. (2023, August 10). #female #femalerage  
#girlproblems #beach [Video]. TikTok. <https://www.tiktok.com/t/ZT2euYeEq/>
85. Karla.V [@karla.valero]. (2024, November 20). Female rage #female #rage  
#femalerage [Video]. TikTok. <https://www.tiktok.com/t/ZT2euyTvT/>
86. Userunavailable\_759 [@userunavailable\_759]. (2024, August 30). It should be a  
monthly thing for us #fypage #rageroom #femalerage [Video]. TikTok.  
<https://www.tiktok.com/t/ZT2euYdbg/>
87. Urfavezzz [@urfavezzz]. (2023, April 12). thank you so much for your support on  
the last part <3 #fyp #viral #foryou #edit #foryoupage #actress #cinema #movie  
#femalerage #edit [Video]. TikTok. <https://www.tiktok.com/t/ZT2euBC7B/>
88. Mia!! [@heart8d]. (2024, July 28). Hello i made this in a rage like half a year ago  
#silverliningsplaybook #elijahwood #hereditary #iasip #littlemisssunshine

#deadpoetsociety #femalerage #edit #fyp [Video]. TikTok.

<https://www.tiktok.com/t/ZT2euqXfy/>

89. Be A Feminist [@be.feminist]. (2024, November 14). fake blood #women  
#nastywoman #americanhorrorstory #labour #femalerage #feminism [Video].

TikTok. <https://www.tiktok.com/t/ZT2eugUUj/>

90. A girl from Arakis [@agirlfromarakis]. (2024, November 1). female rage  
#femalerage #cinema #edit #viral [Video].

TikTok. <https://www.tiktok.com/t/ZT2euq95Q/>

91. Laura [@iglaura]. (2024, January 14). what am i supposed to do now #femalerage  
[Video]. TikTok. <https://www.tiktok.com/t/ZT2eu4qXo/>

92. Hi :) [@mostaverageperson]. (2024, February 7). #typ #taylorswift #femalerage  
[Video]. TikTok. <https://www.tiktok.com/t/ZT2euThee/>

93. Em [@emmmaa321]. (2024, February 28). I love women #feminism #rage  
#femalerage #foryou #foryoupage #viral #edit #anger [Video]. TikTok.

<https://www.tiktok.com/t/ZT2euGjqB/>

94. randommess [@girllllhub]. (2024, February 17). But of course never forget to  
treat people with kindness and respect everyone, after all I'm just a girl  
#hrhcollection #hrh #femalerage [Video]. TikTok.

<https://www.tiktok.com/t/ZT2euXqv8/>

95. Chicken Bean [@chickenbean]. (2023, December 8). just gave the preformance of  
my life. #femalerage #pearl #xycbza #imao [Video]. TikTok.

<https://www.tiktok.com/t/ZT2eun47Q/>

