MUKASI: Jurnal Ilmu Komunikasi
https://journal.yp3a.org/index.php/MUKASI
e-ISSN 2828-3449 | p-ISSN 2828-3589
Vol. 5 No. 4 (November 2026) 2124-2136
DOI: 10.54259/mukasi.v5i4.8987

Digital Venting: Gen Z's Negative Emotional Disclosure and the Online Disinhibition

Inosensius Enryco Mokos[1*], Wiara Sanchia Grafita Ryana Devi[2], Arung Hutari Dea Premita[3], Rizki Ferry Ramdani[4], Achmad Oktabrian Yoga Mahendra[5]
[1,4,5]Angklung and Bamboo Music Study Program, Indonesian Institute of Arts and Culture, Bandung, Indonesia
[2]Dance Arts Study Program, Faculty of Performing Arts, Indonesian Institute of Arts and Culture, Bandung, Indonesia
[3]Television and Film Study Program, Faculty of Culture and Media, Indonesian Institute of Arts and Culture, Bandung, Indonesia
Email: [1*]inosensius.enryco@isbi.ac.id, [2]wiara.sanchia@isbi.ac.id, [3]arung.hutari@isbi.ac.id, [4]rizki.ferry@isbi.ac.id, [5]achmad.oktabrian@isbi.ac.id

Abstract
This study aims to analyze a social phenomenon of negative emotional disclosure by Gen Z students on social media through theory Online Disinhibition Effect by Suler. This phenomenon is crucial to study given Gen Z's tendency to use social media as a cathartic bridge to express negative emotions rather than speaking directly. This study used a direct survey method with one hundred randomly selected Gen Z students in two provinces in Indonesia, West Java and East Nusa Tenggara. The results were analyzed descriptively to map how ODE factors such as dissociative anonymity, invisibility, and asynchrony facilitate emotional disclosure. The findings revealed the fact that venting on Social media disruption occurs due to the weakening of psychological support that usually occurs in physical interactions. This study concluded that although venting while functioning as temporary emotional management, there is a risk of toxic disinhibition that needs to be watched out for students' mental health.
Keywords*: Online Disinhibition Effect, Venting, Generation Z, Social Media, Self-Disclosure*

INTRODUCTION

Social media has now emerged and transformed beyond just a communication interaction space for many, especially Gen Z students; who use social media as a place to express themselves. The phenomenon of venting, or the act of directly expressing negative emotions (anger, disappointment, and sadness) on social media by Gen Z, has become a common behavior. Suler (2004) observed that individuals tend to use or show a more complete self-disclosure in cyberspace than in direct face-to-face interactions. For Gen Z students, digital media or cyberspace offers immediate catharsis for problems faced, such as anger, sadness, negative emotions, and personal problems they face daily.

The basic thing that is the main trigger for the phenomenon of venting among Gen Z students is what is known as the *Online Disinhibition Effect*. According to Suler (2004), important elements such as dissociative anonymity and invisibility make users (in this case Gen Z) feel unrecognized and comfortable to "show and let go" of their true identities when expressing themselves. In Gen Z's thinking and understanding, this sense of comfort

Submitted: 15-08-2026 | Accepted: 13-09-2026 | Published: 15-11-2026

and safety makes them aware of self-disclosure which is more intense (Putriyani & Ardelia, 2026). They realize that on digital screens and mobile phones, social pressure, social burdens, and the direct impact of other people's judgments tend to be invisible and less directly felt, so that negative emotions can be expressed and conveyed more freely without any rigid psychological barriers.

On the other hand, the methods used to express emotions in this digital space are not always good and appropriate (*benign disinhibition*). Venting often becomes a negative and toxic disinhibition that comes with harsh words and language or excessive aggression (Dogru et al., 2026). As explained in cyber psychology, the loss of direct, face-to-face interaction and eye contact makes it difficult for individuals to empathize with their audiences in digital media (Suler, 2004). This creates several challenges and contradictions; on the one hand, digital media can help maintain mental health through emotional outlets (Hasanah, 2026), but on the other hand, it can trap users in a cycle of obsession, anger, and physiological stress if not managed properly (Bhuyan & Basistha, 2026).

The theoretical basis of the correlation between local cultural context and Online Disinhibition Effects (2004) (ODE) can be built through the integration of Media Ecology Theory with Politeness Theory (Politeness Theory) from Brown & Levinson and Hofstede's cultural dimensions (Power Distance and Collectivism), where local cultural-political norms serve as the main moderating variable for digital behaviour. In societies with strict local norms of politeness and strong social hierarchies, individual expression offline is strongly bound by the obligation to maintain face (face-saving) and compliance with cultural and political authority. When these communities interact with digital ecosystems, ODE factors, especially dissociative anonymity, invisibility, and minimization of authority, acts as a catalyst that dissociates physical social identity from online actions. The structural gap between repressive or rigid real-world cultural-political controls and the fluid nature of the digital ecosystem triggers a disinhibition effect (both benign and toxic) more dramatic, where individuals take advantage of the anonymity and absence of physical hierarchy to renegotiate, cathartically vent, or otherwise transcend the boundaries of local politeness that constrain their everyday interactions.

This research is very important to do because it is based on the need to show how behaviour in digital media manifests itself in students in regions of Indonesia that differ in terms of digital infrastructure and culture (Zahra & Cacciafoco (2026). West Java Province, as an urban center with a very high internet network presence, may exhibit a different, or even similar, disinhibition framework compared to East Nusa Tenggara (NTT), which faces accessibility challenges but maintains a strong connection to community interaction. These two differences will provide a comprehensive overview of how Suler's theory operates in the local Indonesian context, using the examples of these two provinces (Zhang et al., 2026).

State of the Art (SOTA)

Research on emotional expression behaviour in digital media has grown rapidly and has been widely conducted in the last decade, particularly research that focuses primarily on mental health and how to manage and regulate the emotional side. Recent research shows that digital (social) media has become a "supporting bridge" for people to carry out the act of sharing experiences and emotions (social sharing of emotion), where users feel safer and more comfortable telling stories to digital audiences than directly with other humans in physical interactions (Nozaki, 2026). Research by Hasanah (2026) firmly states that for students, digital (social) media functions as a medium for pouring out their hearts which greatly influences their emotional stability.

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)

Conceptually and theoretically, the use and application of Suler's (2004) Online Disinhibition Effect (ODE) remains a key milestone in analyzing behaviour in digital media. A recent study by Putriyani and Ardelia (2026) on digital media X showed a strong positive relationship between the disinhibition effect and the level of self-disclosure in Generation Z. On the other hand, the presence of features and developments in digital media such as Close Friends on Instagram and alter accounts on X have expanded the connection of anonymity and invisibility, where users now have much greater control in selecting audiences to achieve a sense of security (Sabrina, 2026). This shows that the current literature is starting to shift focus from just general internet use to the specification of platform features as variables that drive emotional release (Shuai, 2026).

Research Gap

While numerous studies on ODE and digital media have been conducted, a significant research gap exists regarding socio-geographic comparisons within Indonesia. Most previous studies have focused on student populations in large cities on the island of Java, thus generalizing research findings often overlook variations in technology accessibility and cultural backgrounds across Eastern Indonesia. This study addresses this gap by conducting direct surveys of students in West Java, representing an urban technology hub, and students in East Nusa Tenggara (NTT), which has distinct social dynamics and digital infrastructure (Sharmin & Afrin, 2026).

Furthermore, there is still a lack of research specifically using descriptive methods of field survey results to dissect the phenomenon of venting through Suler's six factors in depth in two different provinces simultaneously. Many studies only use ODE as a single variable without showing how one of the important factors, asynchronicity or minimization of authority, operates uniquely in the local context of Indonesian students who have strong traditional politeness values. Thus, this study makes a new contribution by presenting empirical data that maps how digital disinhibition negotiates geographical and social differences in Indonesia (Sharmin & Afrin, 2026).

RESEARCH METHODS

Online Disinhibition Effect (ODE)

This research uses the Online Disinhibition Effect framework developed by John Suler (2004). This theory was chosen because it accurately explains why individuals behave more boldly or unrestrainedly in the seamless digital world. Six main factors were analyzed in this study. The first is dissociative anonymity. Dissociative anonymity is a state where digital media users have the feeling that their true identity is not connected to their online actions.

The second is invisibility**.** This phenomenon explains the situation where the absence of physical or visual contact reduces feelings of shyness so that digital media users can show themselves more openly, feel comfortable and not depend on rules in the real world.

The third is asynchronicity. This phenomenon is a communication time lag that allows users to process emotions without the pressure of an immediate response. The fourth is solipsistic introjection**.** This phenomenon reveals that users create a fictional image or character for other people on the internet so that their real identity is unknown to provide a sense of security and peace of mind so that digital media users can reveal themselves directly.

The fifth is dissociative imagination**.** This phenomenon is the user's belief that cyberspace is a separate space from reality, leading to the idea that there are no rules to follow, or in other words, that one can freely act as they please. The final point is the minimization of authority**.** This phenomenon is the absence of social status or hierarchy boundaries in digital media.

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)

Survey Procedures and Respondents

This study uses a quantitative descriptive approach. The descriptive quantitative approach was chosen to systematically measure, map, and describe the tendencies and levels of Online Disinhibition Effect (ODE) based on Suler's 6 factors (dissociative anonymity, invisibility, asynchronicity, solipsistic introjection, dissociative imagination, and minimization of authority) in the context of local cultural norms/politeness. In this study, data were collected through a structured Likert-scale questionnaire instrument and analyzed using descriptive statistics, such as average values (means), percentages, variances, and standard deviations to provide an objective empirical picture without manipulating the research variables.

The population and sampling techniques in this study includes Gen Z (1997-2012), active social media users who are engaged in the local cultural context of certain regions, namely West Java and East Nusa Tenggara. Considering the infinite population limit and the need to obtain respondents who are relevant to the criteria questionnaire, the sampling technique used is Non-Probability Sampling using the purposive sampling method. Purposive sample selection aims to ensure that the data collected comes from individuals who truly experience and understand the dynamics of online interactions within the boundaries of local norms of politeness. The sample inclusion criteria are as follows**,** First, domicile/context. Second, birth age between 1997-2012. Third, access and actively interact on social media platforms or online forums (such as X/Twitter, Instagram, TikTok, or Facebook).

Venting in Digital Space Coverage

Conceptually and in basic terms, the phenomenon of venting can be explained as the act of releasing pent-up emotions to reduce psychological stress felt immediately and directly (Lim & Brown-Devlin, 2025). In the digital space, venting has been modified into a form of secondary crisis communication management where people, in this case Generation Z, utilize their posts or upload features to share their "anxiety and frustration" (hassles) with their followers or selected friends or the public directly (Chen et al., 2025). For Generation Z students, this action is often seen as a depiction of a "trash can" or throwing away negative emotions for more comfort than telling directly to figures with authority such as parents or lecturers (Nosaki, 2026).

Venting is based on the desire of digital space users (Generation Z) to show themselves more comfortably without any pressure from any party that prevents them from showing their emotional state and expressing their emotions fully (Lim & Brown-Devlin, 2025). Venting in digital media also makes Generation Z more open in expressing any frustrations that may not have occurred to them at first but can eventually be revealed due to the domino effect and the comfort of being a different person in digital space and there are no boundaries at all that will disrupt their status quo (Chen et al., 2025).

Generation Z's Social Media and Platforms of Choice

The advancement and development of communication technology have created various digital ecosystems that offer varying levels of privacy and interaction for their users. For Generation Z, choosing a digital platform and social media platform is not simply a matter of popularity, but rather the suitability of the elements offered to their emotional needs (Sabrina, 2026). Currently, platforms like X (formerly Twitter) still dominate as primary venting spaces due to their text-based nature and support for anonymity through the use of "alter accounts," or second accounts. This allows users to separate their public image from the raw emotions they wish to convey (Shulha et al., 2026; Pakgohar & Parsaian, 2026).

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)

Apart from X, the Instagram Close Friend feature is also a favourite for Gen Z students to do venting with stricter audience curation. This feature provides a sense of security because content can only be seen by a core circle of friends, thus minimizing the risk of negative social judgment. Meanwhile, the WhatsApp Status feature is often used for more personal and ephemeral emotional expressions, as it automatically deletes within 24 hours. This platform's characteristic of offering complete control over the audience and digital footprint is why Generation Z feels more comfortable expressing their feelings online than engaging in direct confrontation in the real world.

RESULTS AND DISCUSSION

Venting Manifestations and the Influence of Anonymity and Invisibility

Score gap Online Disinhibition Effect (ODE) between students from West Java and East Nusa Tenggara (NTT) reflects how local norms of politeness and social structures dictate the degree of disinhibition in digital spaces. Among students from West Java, Sundanese cultural values, which emphasize the philosophy of humble and high-context manners, creates a very strict and hierarchical offline social control mechanism. When in a digital ecosystem, separation from physical structures through factors, dissociative anonymity, invisibility, and minimization of authority trigger a bound effect a significant (burden-releasing effect); anonymity becomes a cathartic space for expressing opinions that have been filtered by norms of physical decency. Conversely, for NTT students who grew up in a tradition of more explicit, straightforward, and egalitarian communication, the digital ecosystem is not experienced as an extreme structural contrast, but rather as a continuation of the character of everyday expression that is accustomed to being open in conveying ideas and criticism.

Theoretically, this finding proves that Suler's (2004) six ODE factors do not work uniformly, but are strongly moderated by the strictness of norms of face-saving (Brown & Levinson) and the magnitude of the level power distance (Hofstede) in the region of origin. West Java students showed a larger delta of disinhibition because the digital ecosystem successfully paralyzed communal sanctions and face-saving obligations that bind in the real world, so that the factors asynchronicity and solipsistic introjection were intensively utilized to renegotiate local politeness boundaries. Meanwhile, the tendency for more stable responses among NTT students indicates that the smaller the gap between local cultural communication styles and egalitarian internet principles, the lower the individual's tendency to use digital anonymity as a mask of disinhibition. Thus, these quantitative data confirm that students' levels of digital disinhibition are a function of the strictness of offline politeness norms they experience in their respective regions.

Data Results and Discussion

Based on survey results and questionnaire data obtained from Generation Z student respondents in West Java and East Nusa Tenggara, the venting phenomenon is heavily influenced by the first element of Suler's theory, namely dissociative anonymity. Most respondents admitted that they felt their true identities did not necessarily align with their actions in digital spaces. This created a feeling that what they did on social media was only a small part of themselves that was "separated" from actual reality (Toluk & Kavak, 2026).

This anonymity is reinforced by the second factor, namely invisibility or not being seen; not being recognized, where the absence of eye contact or direct physical presence makes respondents feel safer, more comfortable, brave, and honest. Respondents stated that through digital screens and digital media, feelings of shame, fear, or awkwardness with others that usually arise in face-to-face interactions are drastically reduced, allowing

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)

negative emotions to emerge without severe psychological barriers (Grewal & Bart, 2026).

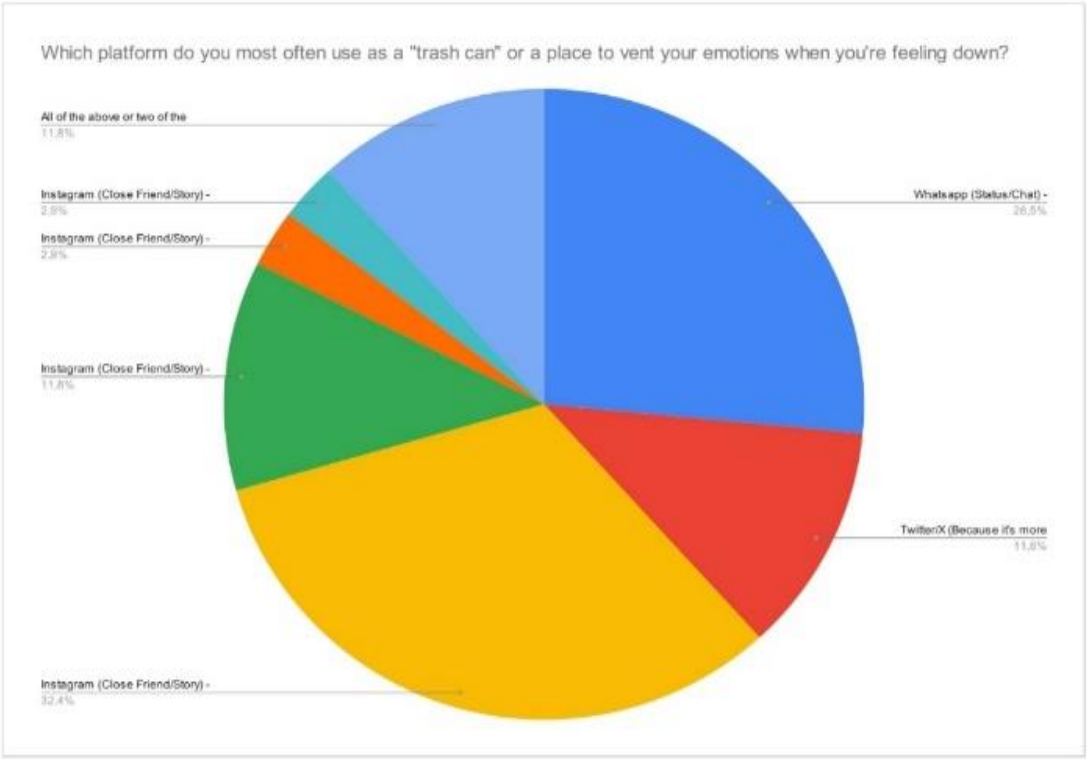


Figure 1. Diagram with questions about which social media is most used by generation z students in West Java and East Nusa Tenggara.

The diagram above also reveals interesting figures. Respondents responded to the question "Which platform is most often used as a dumpster or a place to vent negative emotions when sad?" Of the nearly one hundred respondents, divided across two provinces, 50% used Instagram with its close-friend feature as a venting platform, 26.5% used WhatsApp status, 11.8% used social media platform X, and 11.8% used both platforms simultaneously.

It can be said that the respondents are indeed a generation that is literate with social media; they can choose the social media that they think is most appropriate to be a trash can for their negative expressions with all its superior features, there are even some respondents who use two at once, what distinguishes these respondents is that they can vent on two or three social media at once. Despite the distinct geographical and social differences between the provinces of West Java and East Nusa Tenggara, Generation Z students in these two provinces are aware of the importance of using social media, whether for self-development or as a trash can for their venting.

On the other hand, although respondents felt comfortable and safe expressing their emotional feelings, they still considered the expressions they conveyed to their chosen audience. Some respondents filtered their posts. This suggests that anomalies in their feelings and messages persist. For example, they considered the audience's response to their posts. This suggests that respondents were not entirely free from the physical world, which is full of judgment. If negative sentiment arises and some audience members criticize and disapprove of their social media posts, they might consider deleting the posts they conveyed to their audience on digital media.

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)

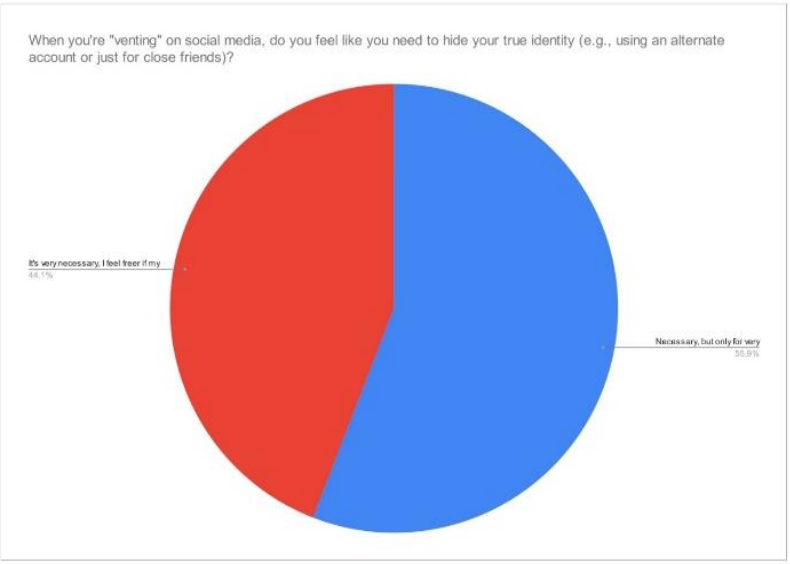


Figure 2. Diagram with questions when respondents are venting on social media, do they need to use another identity (alter account or for close friends on Instagram?)

It's very different when the audience as a whole accepts their status and expressions on social media. They feel accepted and listened to, and they can fully release negative emotions, unaffected by restrictive and restrictive real-world rules. Respondents felt that when the audience accepted and supported their expressions on digital media, they felt relieved and freed from their pent-up negative emotions.

The Role of Asynchronicity and Solipsistic Introjection in Emotional Expression

In contrast to the two factors mentioned above, the third factor, asynchronicity, plays a crucial role in providing respondents with the space to process their emotions. The time lag between experiencing an emotion and posting it allows Generation Z students to experience catharsis without facing instant reactions from others. As found in the survey data, respondents' primary motivation was simply to be heard by an audience without the need for direct real-world confrontation (Cooper et al., 2025).

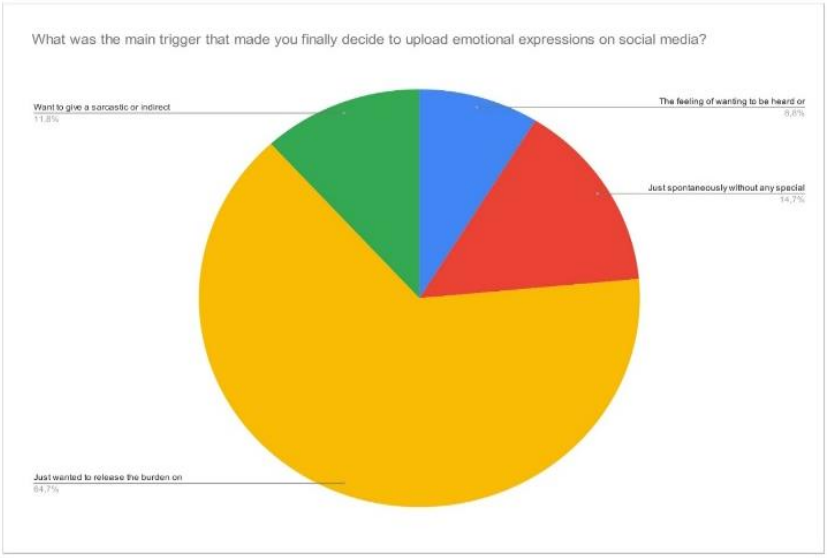


Figure 3. Diagram with the question, what is the main reason that makes respondents choose to upload their expressions on social media?

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)

On the other hand, the data from the diagram above also revealed that the primary purpose of respondents venting on social media was to directly or simply vent to their audience about their disappointment or sadness. Some also chose to directly express sarcasm toward people they dislike or have problems with if those people also use social media and are part of their audience. However, the most dominant, of course, was 64.7% of respondents, who simply wanted to vent their negative emotions so they wouldn't be weighed down.

The fourth factor, solipsistic introjection, is where users tend to project other characters or identities onto their followers or audiences for digital media. Online, respondents often feel like they are "talking to themselves," represented by a filtered or idealized audience they've created. This, in turn, lowers social barriers and empowers them to express their inner darkness.

Respondent data indicates that they must and are only willing to show their negative emotions to select individuals and will only show what appears positive to a general, unfiltered audience (Mokos, 2025). In other words, the statuses they display are well-filtered for the target audience, reducing potential problems.

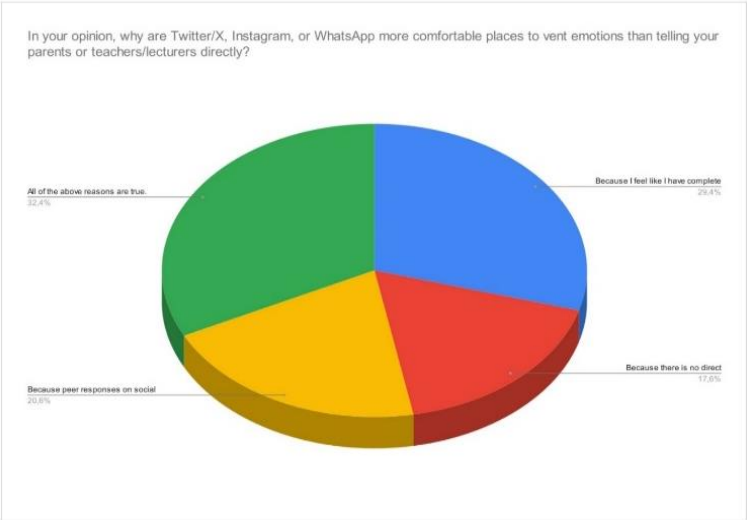


Figure 4. Diagram with questions, In your opinion, why are Twitter/X, Instagram, or WhatsApp more comfortable places to vent emotions than telling your parents or teachers/lecturers directly?

The explanation above aligns with the data from the diagram, which shows that respondents focused heavily on the audience they chose to show a different side of themselves when venting on social media. The diagram shows that 29.4% believe full control of social media is crucial, requiring them to filter their audience. On the other hand, around 20.6% felt that venting with peers was more enjoyable because they shared similar relationships, age, and emotional connections.

Dissociative Imagination and the Minimization of Authority in Cyberspace

This study also found a strong dissociative imagination factor, where respondents recognized and viewed digital (social) media as a space of imitation completely separate from the rigid and standardized rules of the real world. Respondents felt that their emotional outbursts on digital media, such as WhatsApp Status or Instagram Close Friend, were part of an "expression and play" of identity that had no real consequences in the physical world.

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)

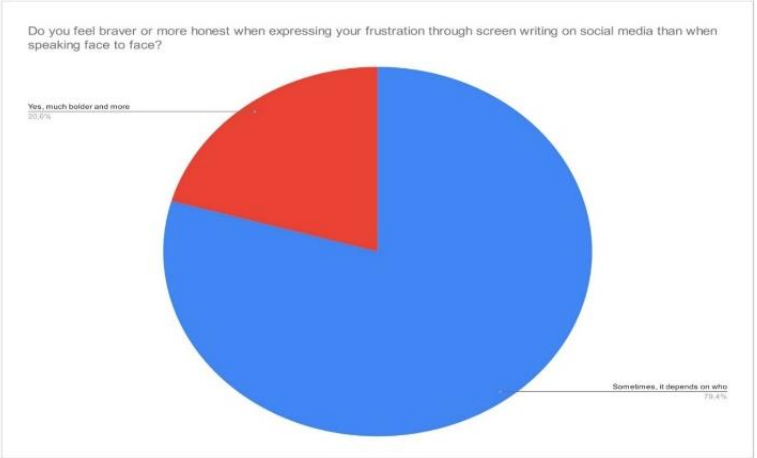


Figure 5. Diagram with questions, Do you feel braver or more honest when expressing your frustration through screen writing on social media than when speaking face to face?

The diagram above also serves as evidence of how courage and honesty in Generation Z students emerge when they impersonate others on social media. With a different identity, they are more willing to express their frustrations about various issues. However, 79.4% of respondents still consider who they will vent their anger to. They might be less likely to explode on social media if the person they're having a problem with is someone close to them, like a parent or someone in authority like a lecturer. This is because they maintain their true identity to protect them from threats if they're caught venting excessive negative emotions on social media.

Another interesting finding is that the lack of authority explains why respondents prefer social media as a "dumping ground" for negative emotions rather than talking to lecturers or parents directly. Respondents feel that in digital media, social hierarchies are absent, faded, and they get responses more in line with what they expect from their peers, which they would not get if they talked to parents or lecturers. The feeling of relief that respondents felt immediately after posting venting content indicates that the combination of Suler's six factors has successfully reduced psychological barriers, providing a sense of safety for venting on social media (Pakgohar & Parsaian, 2026).

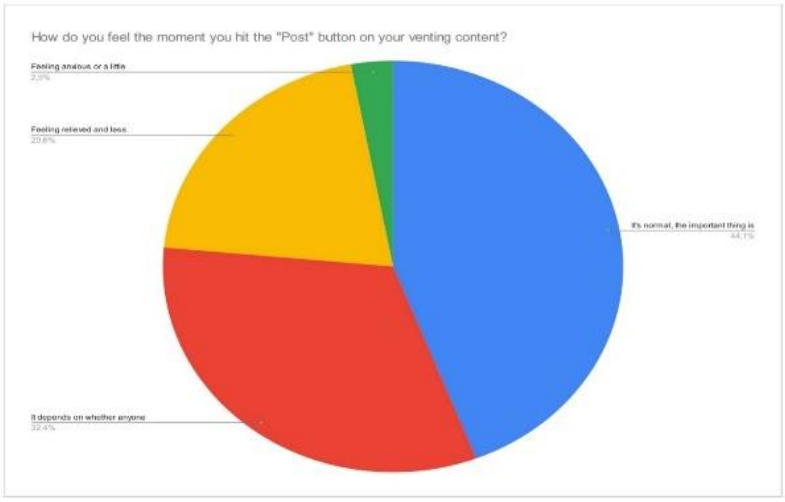


Figure 6. Diagram with questions, How do you feel the moment you hit the "Post" button on your venting content?

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)

The diagram above also shows that respondents felt normal and free from anxiety or fear when they posted their venting on social media. This is evident in the 44.1% of respondents who felt normal when expressing their frustration on social media. There was no fear or anxiety, only a calm and free mind, having put aside what was in their heads.

Geographical Location Comparison

Given the differences in geographic location and social interactions, students in West Java tended to utilize curated features like Instagram Close Friends to maintain privacy and gain visual validity. Conversely, respondents in NTT preferred personal platforms like WhatsApp Status, demonstrating a maintained interpersonal closeness even in digital format.

This finding confirms that although Suler's disinhibition factors operate consistently at the psychic level, the social and geographical environment still plays a role and determines which medium is considered safest for Generation Z to escape the constraints of authority in their radical self-expression.

Respect and Self-Reflection

Judging by the respondents' responses, the reaction they received from audiences who supported and responded to their expressions on digital media has led to a new phenomenon where they will be more responsive and respectful to those who support them in releasing their negative emotions. This phenomenon can be described as a symbiotic relationship between them within the same friendship line, namely close friends on Instagram and X, or also through status updates on WhatsApp. In other words, respondents will also support and respond well to audiences who do the same thing as them later on digital media.

On the other hand, with respondents venting and venting their negative emotions on digital media, they also use this release of negative emotions as a bridge for self-reflection so they can learn to become better individuals in the future and grow into more mature individuals. There has been a shift in the conventional sense of learning that is usually found in the real world, now shifting to depending on the responses and replies from others, where some respondents learn and reflect on themselves through digital media (Mokos, 2025).

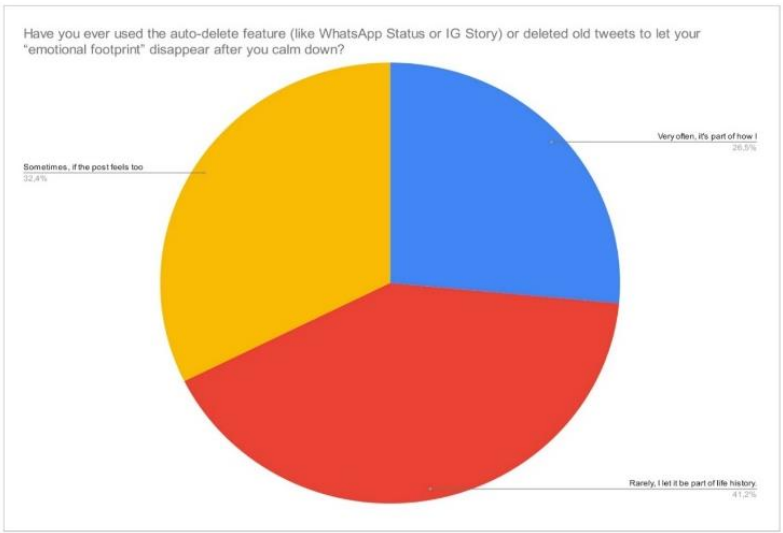


Figure 7. Diagram with the question, would respondents delete important post expressions that they uploaded on social media as a way to remove their digital footprint?

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)

In line with the explanation above, the diagram clearly shows that respondents felt it was important to preserve the digital footprint of their venting. This is because these expressions can serve as a reflection and a history of their lives for them to review and reflect on later. This is evident in the fact that 41.2% of respondents felt their digital footprint need not be deleted and should be kept as a memory. From this digital footprint, they can also see who their audiences are who support them and who criticizes them. This information can serve as a filter for them to determine who they are close to and who they should avoid.

CONCLUSION

The main objective of research is to reveal phenomena venting among Generation Z students who were analyzed in real terms from Online Disinhibition Effect by John Suler (2004). From the analysis that emerged through the answers of respondents in West Java and East Nusa Tenggara, it is very clear that social media has a significant role in providing a cathartic space for Generation Z students that is not found in real life and face-to-face interactions. The unknown or disguised factor and dissociative anonymity become the main bridge that eliminates psychological problems, so that students feel safer, comfortable, brave and honest in expressing the negative emotions they feel. Digital (social) media, of course, acts as an emotional "safety wall" that allows Generation Z students to pour out their burdens without having to face the instant social consequences that could occur in the real world if they do the same thing on social media (Pakgohar & Parsaian, 2026).

The results of the questionnaire data that has been collected show that the right choice of social media includes WhatsApp Status, Instagram Close Friend, and X, emerged from the awareness and need for response and control over the audiences selected by the respondents. The asynchronicity of digital communication provides an opportunity for respondents to process negative emotions and outbursts of irritation, which will disappear and end after the status is uploaded on social media. This phenomenon proves that the disinhibition that occurs in Generation Z tends to be gentle or benign, where the ultimate goal is emotional management and self-reflection, although there is still an element of identity separation between the virtual and real worlds that needs to be understood in depth to avoid slipping into toxic behavior.

REFERENCES

Bhuyan, K., & Basistha, B. (2026). “Trolled, Tricked, and Trapped” Cybernetic Shadows and the Lingua-Psychology of Mind Hacking. In The Palgrave Handbook of Global Social Problems (pp. 1-22). Cham: Springer Nature Switzerland.

Chen, J., Karimi, S., Mollá, D., Duenser, A., Kangas, M., & Paris, C. (2025, December). Hassles and Uplifts Detection on Social Media Narratives. In Proceedings of the 14th International Joint Conference on Natural Language Processing and the 4th Conference of the Asia-Pacific Chapter of the Association for Computational Linguistics (pp. 475-489).

Cooper, C., La Salab, L., Patlamazogloua, L., Patricka, P., Sabob, A., Rajaramb, G., & Robinsonb, J. Suicide and Self-Harm Prevention on Social Media: A Systematic Review of Interventions and User-Led Practices (2014–2025).

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)

Dogru, T., So, K. K. F., Wu, L., & Lee, M. (2026). The dark side of social media: critical reflection and future research. *International Journal of Contemporary Hospitality Management*, 38(1), 104-126.

Grewal, L., Stephen, A. T., & Bart, Y. (2026). Online Venting: The Impact of Temporal Proximity Cues and Emotionality on Perceptions of Negative Online Review Value. *Journal of Marketing Research*, 63(1), 27-46.

Hasanah, I. (2026). The Influence of Social Media as a Place to Confide on the Mental Health of Stain Madina Students. *Journal of Islamic Religious Management and Education*, 4(1), 65-73.

Mokos, I. E. (2025). The Construction of Adolescent Self-Identity on Social Media: An Analysis of Erving Goffman's Dramaturgical Concept. *MUKASI: Journal of Communication Science*, 4(3), 638–649.

Lim, H. S., & Brown-Devlin, N. (2025). Venting crisis emotions in secondary crisis communication on social media: the moderating roles of brand identification and social media metrics. *Journal of Communication Management*, 1-24.

Pakgohar, A., & Parsaian, E. (2026). Examining the Effectiveness of Game-Based Critical Thinking Instruction on Anger Management and Social Adjustment of Second Grade Students in Yazd District One, Emphasizing New Educational Technologies. Technology and Scholarship in Education.

Shulha, I. T., Lestari, W. P., Farhah, H. L., Putri, A. P., Yanti, C. A. D., & Nawantara, R. D. (2026). The Role of Solution-Focused Brief Counseling in Anger Management of Gen Z Students: A Literature Study. *Proceedings of the Indonesian Wisdom Counseling* (KKN), 5, 178-187.

Suler, J. (2004). The online disinhibition effect. Cyber Psychology & Behavior, 7(3), 321–326.

Toğluk, S., & Kavak Budak, F. (2026). The Effect of Cognitive Behavioral Therapy-Based Psychoeducation on Anger Control and Cognitive Flexibility in İndividuals Convicted of Homicide. *International Journal of Offender Therapy and Comparative Criminology*, 70(1), 88-103.

Nozaki, Y. (2026). Why Do People Prefer Social Sharing of Emotion With Conversational AI Over Human Partners? A Structural Topic Modeling Approach. Computers in Human Behavior: Artificial Humans, 100260.

Putriyani, Y. M. D., & Ardelia, V. (2026). The Relationship between Online Disinhibition Effect and Self-Disclosure of Generation Z on Social Media X. *Character Journal of Psychological Research*, 13(01), 28-40.

Sabrina, M. (2026). A Portrait of Self-Branding on Social Media: Understanding Islamic Values and Trends in The Digital Native Generation. Journal of Religion, Local Politics, and Law, 2(1), 1-18.

Shuai, Z. (2026). Social Media Use and Cultural Transition: A Study on Chinese Students' Use of Instagram to Negotiate Shifting Identities (Doctoral dissertation, UCL (University College London).

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)

Sharmin, S., & Afrin, S. (2026). Avoiding Social Judgment, Seeking Privacy: Investigating why Mothers Shift from Facebook Groups to Large Language Models. arXiv preprint arXiv:2602.13941.

Zahra, T., & Cacciafoco, F. P. (2026). The Cost of Silence: Anger-Obsession Loop of Anger Suppression, Obsessive Rumination, and Physiological Stress. *British Journal of Business and Psychology Research*, 2(3), 5-24.

ZHANG, P., Wei, Z., Zhou, M., Evans, J., & Hui, P. (2026). Beyond Aggregate Feedback: A Spatially-Aware Computational Framework for Understanding Citizen-State Interaction on Social Media. ACM Transactions on Social Computing.

Lisensi: Creative Commons Attribution 4.0 International (CC BY 4.0)