

**Faculté de philosophie, arts et lettres**

# **The Analysis of Sexist and Masculinist Elements on the Twitch Platform through Live Videos and their Comments**

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# ABSTRACT

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Over the past 10 years, the streaming platform Twitch.tv has experienced significant popularity, allowing its users to broadcast live videos and interact together through a chatroom interface. Although it attracts millions of daily visitors, it appears that sexism and masculinism are omnipresent in all their forms on the website. This research aims to analyse the Twitch platform, investigating potential sexist and masculinist speech from streamers and the comments in the chatroom. The study examines selected Twitch accounts in both French and English, ensuring anonymity.

The initial analysis focuses on primary discourse and aims to determine the nature of sexist comments made during live streams, the difference of usage between English-speaking and French-speaking streamers, and the various modes of expressing such comments, ranging them from individual words to complete sentences. The second analysis focuses on primary and secondary discourses, confronting streamers' oral discourse with chat comments, attempting to ascertain whether streamer speech initiates hate or if it is a resultant effect of viewer comments. Lastly, this study evaluates adherence to Twitch's community guidelines regarding hate speech.

The aim of this research encompasses the frequency and context of sexist and masculinist behaviours, adherence to platform guidelines, and linguistic differences between English and French streamers.

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## 1. Introduction

With the rise of social media during the 21st century and the increase of actions in favour of moral and ethical projects – such as feminism – it has become essential for many researchers (who will be mentioned later in this paper) to analyse platforms like Twitch.tv, where counterproductive behaviours for the society may emerge. Sexism and masculinist behaviours can be observable on social networks on an ongoing basis.

Over the past 10 years, the famous streaming platform Twitch.tv has experienced significant popularity with over 30 million average daily visitors according to Olejniczak (2015) and O'Connor (2021). Because Twitch.tv was primarily created for video game streamers, it offers a whole world of videos that is often ruled by a male spirit, since video games were themselves originally shaped for men, as many researchers, like Gray (2012), Manriquez (2017) Brehm (2013), who will be further discussed in this paper, have observed. Masculinism and sexism are therefore omnipresent in all their forms on social media platforms – Twitch.tv included, as it is an online platform whose environment as also primarily designed for men. These concepts can manifest through sexist behaviours, speeches, gestures, allusions and can also be found in the chat of streaming videos, specifically in the comments that anonymous viewers can leave under the videos.

The aim of this thesis is to analyse streamers' potential hate speech and the reactions they leave through chats, always in relation to the concepts of sexism and masculinism. The research analyses several Twitch accounts that were deliberately selected in French and English and whose owners' identities will remain anonymous. From inappropriate speech to masculinist thoughts, [through male-chauvinistic comments]<sup>1</sup>, this thesis aims to provide an insight into the current state of social networks, based on rate statistics and linguistic analysis.

This paper will first tackle relevant research questions and analyse streamers' videos to evaluate their usage of sexist comments on various levels and in different formats. The objective is first to determine the types of sexist comments made during their live streams, and whether English-speaking and French-speaking streamers use similar patterns. Additionally, this paper will investigate if there is a specific context that promotes the emergence of these comments. It will analyse the frequency and the diversity of these sexist comments, and try to ascertain whether streamers only use one form of sexist discourse, or if they express sexism in multiple ways – individual words, sexually and/or non-sexually degrading speech, complete sentences, etc. This will allow to affirm or refute preliminary hypotheses, which tend to suggest that both English-speaking and French-speaking streamers use the same words, and that there exist different ways to express sexist comments beyond single-word usage. The way of expressing sexist comments would depend on the streamers and their language use; some of them might prefer longer sentences to individual sexist words.

The second analysis of this thesis is based on a similar process and will involve the comparison of the primary discourse (the oral speech) to the secondary discourse (the comments left by

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<sup>1</sup> Sentences proofread by AI will be noted in square brackets. Dr. Cougnon has agreed to this practice.

anonymous users). The goal of this analysis is to determine whether the secondary discourse echoes the streamers' discourse or, conversely, if the streamers express sexist and masculinist comments in response to comments left in the chat box by viewers. The initial hypothesis for this research question tends to reveal that it would depend on the streamers' behaviour and their language use. While some streamers are the instigators of the hate speech, others might follow the comments left in the chat. The goal is therefore to determine the context in which users initiate hate speech, and when they do not.

The final analysis of this thesis focuses on the community guidelines set by Twitch and whether the streamers respect them or not. In the first instance, the hypothesis argues that Twitch is a platform that ought to be more tightly controlled since it appears to be a platform that is conducive to hate speech. The guidelines will be examined to verify whether this hypothesis is true, or not. The frequency of sexist behaviours towards women, its context of emergence, the adherence to community guidelines, and the comparison between English-speaking and French-speaking streamers will be central to this work.

It is essential to note that this study only analyses and focuses on streamers and viewers' discourses and will therefore not categorise Twitch users as sexist individuals. The sexist connotation will only be related to their speech and comments.

## **2. Theoretical Approach**

Sexism and masculinism are two concepts that will form the foundation of this paper. These concepts will be defined, compared, and contextualised in time in order to make it easier to understand how these notions were considered in the past and how people perceive them today. This theoretical section will address various topics ranging from the origin of sexism and masculinism and their evolution to the place they hold within social media and video games in today's digital age. It will also go through other related concepts and theories, such as movements and communities, they brought with them. Drawing on the works of several essayists and researchers, this paper will show how sexism and masculinism are depicted and understood by people. This theoretical section aims to prepare for the data analysis that will be presented in the next section.

### **2.1 Definition of the Concept of Sexism**

As the Cambridge Dictionary (2023) defines it, sexism is “the actions based on the belief that the members of one sex are less intelligent, able, skilful, etc. than the members of the other sex<sup>2</sup>, especially that women are less able than men”. In contrast, masculinism is much more difficult to define, as attested by the absence of the word in many dictionaries – many dictionaries instead provide a definition for “masculinity”, which is not the same concept. Blais and Dupuis-Déri (2012, p. 23), both researchers in Feminist Studies, explain that “masculinism

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<sup>2</sup> In this definition, sex can be modified into the word gender. This thesis will approach sexist behaviour and discourse based on gender, not sex.

focuses primarily on masculinity and the place of white heterosexual men in North American and European societies” and agree that the concept is based on the domination of women.

In order to distinguish the concepts of masculinity and masculinism, we will define the term masculinity as stated in “the characteristics that are traditionally thought to be typical or suitable for men”, as stated in the Cambridge Dictionary (2023). These definitions show how the concept of masculinity and masculinism are distinct. Masculinity refers to the series of qualities and behaviours that are associated with the fact of being a man, such as strength, leadership, and assertiveness. It is therefore a state of being and/or feeling masculine. On the other hand, masculinism refers to a more political and social movement that advocates for men’s interests and, by definition, opposes feminism.

### 2.1.1 Evolution of Sexism

“Sexism (...) is an ideology of oppression. It is a set of social attitudes based on the fundamental belief in the natural inferiority of women.” (Rosen, 1971, p. 541) The reason for women to have been treated historically as inferior individuals can likely be attributed to the fact that history has always been written by professional historians, who happened to be white males, trying to perpetuate their own ideas and culture, including the domination over women. Rosen (1971, p. 541) argues that writing Women’s History is particularly challenging because of their “natural inferiority” and enduring stereotypes, and prejudices. The easiest way to talk about women often involves their appearance instead of their actual abilities. According to Rosen (1971, p. 542), historical studies also indicate that women have frequently been depicted as “docile, passive, fragile and inane creatures”. Sexist behaviours also regard multiple aspects of women’s lives, not just on social media, but also in both their personal and professional environments. As Drča (2022, p. 441) asserts, women are disadvantaged and stereotyped from an early age, and behaviours are perceived differently based on gender – rewarded for men, whereas it will be automatically judged for women. Drča agrees with Rosen and discusses school, university, and work environments where women struggle to find their place due to sexism. This same sexism also extends into gaming, where it discriminates women and exposes them to violence and sometimes misogynistic comments. As in other careers and fields, these behaviours contribute to the fact that women can feel underrepresented in the gaming industry.

Parallel to this form of sexism, which regards women as inferior individuals, the concept further evolved from a hierarchical position towards women to a hierarchical position towards other men. According to Connell and Messerschmidt (2005, p. 831), people criticize men’s behaviour, also known as the “male role”, which includes men’s conventional behaviours and norms. It turned out that a hegemony was significantly growing year after year, even though sexism is a word that was invented after people experienced it (Vacchani and Pullen, 2019, p. 24). Hegemonic masculinity, a concept that was first proposed by Connell in 2005, is described as the conventional masculinity, considering other types of masculinities as less important. It is mentioned that a hierarchical structure of masculinities emerged as a direct result of gay men’s encounters with aggression and discrimination perpetuated by heterosexual men. Hegemonic masculinity therefore started to stand out from other masculinities, called subordinate masculinities, as the hegemonic masculinity was assumed to be normal and the “most honoured

way to be a man” (Connell and Messerschmidt, 2005, p. 832). Because sexism is identified as a concept that perpetuates the patriarchal culture and features (Vacchani and Pullen, 2019, p. 24), women are not the only individuals to suffer from the situation. Hegemonic masculinity is characterised as the main and most important masculinity, embodying patriarchy. Other men, who do not embody the concept of hegemonic masculinity, can therefore end up mistreated by other men as well. This practice, presented by Connell (2005), will be explicitly illustrated in the data analysis section through examples of comments left in the chat box of Twitch videos, encouraging men to embrace this hegemonic masculinity.

From habits to morals, sexism then spread on the internet (and on social media in general) when they entered the digital era. It therefore extended to online video games afterwards, featuring an environment for a straight white male community, which will be further discussed in this section. Sexism has, like any other topic, its place in the humoristic world, which reinforces the belief that people should not overreact to it, and which shows that people can laugh about it without holding it against anyone. According to Ford (2000), Hobden and Olsen analysed how telling jokes with a disparaging humour can have an impact on people’s behaviours and how they often end up adopting a negative attitude. These stereotyped jokes become internalised reality for some people, and therefore socially acceptable for and accepted by the ones who are used to making sexist comments. These comments can therefore be considered appropriate when communicated with humour, which makes sexism a trivial issue, often viewed irrelevant to many. Thus, these stereotyped jokes introduce sexism to a different dimension on social media: if framed with humour, sexism is therefore viewed as acceptable on online platforms, as it is currently on Twitch. In an article, Manriquez (2017) analyses the use of the term “rape” as a joke in the video game community, which has its roots in social media culture. The term is often used to describe a player’s domination or success within the game. This is also discussed by Brehm (2013), Salter and Blodgett (2012), who argue that online video platforms are known to propagate rape jokes by verbally assaulting women because of their gender. However, this trend has not only resulted in a rise of discriminatory speech towards women, but also against people of colour and the LGBTQIA+ community, further highlighting the marginalization of minority groups on social media. Indeed, these derogatory attitudes have contributed to the differentiation between straight white males and marginalized communities, generating a toxic environment on internet platforms and in the world of video games. In her paper, Ott (2018) discusses the fact that social media is open to all. While many channels on the internet cannot be considered egalitarian when it comes to individuals, their users will participate in a movement that always establishes hierarchical statuses on different platforms. This is also the case of “racial segregation that is perpetuated by social networks in the USA” (Ott, 2018, p. 94). Women and other minorities are therefore targets on social media in general, and just as for masculinities, social networks’ users create hierarchies with several groups – which might turn into movements and communities on internet afterwards, such as race, ethnicities, religion, but especially with gender, affecting female individuals but not only, just as suggested earlier with Rosen (1971) and Connell and Messerschmidt (2005).

### 2.1.2 Movements and Communities – Historical Context and Developments

Hegemonic male people are not the only ones that claim to be separate and consider themselves as a special entity. Based on their character traits, values, and points of view regarding female individuals, other groups and communities emerged in recent years, especially due to the use of internet and social media. These communities, such as Father's groups or Men's Rights Activists (MRAs), are part of what is called The Manosphere. According to Jones, *et al.* (2020, p. 1904), it is defined as the digital manifestation of the contemporary Men's Rights Movement. They gather on forums and other types of platforms, such as Reddit for example, and share their thoughts all together, that may include radical discourses and comments. These individuals can also be found separately in video games and on social media, sharing their own opinions with the world, as can be seen in the Twitch chat section with sexist and misogynistic comments under live videos.

Another community, the Incels, also known as Involuntary Celibates, are members of an online group of people who express strong desires to find sexual partners but are unable to find. They express hate towards those they blame for this (Cambridge Dictionary, 2023): often women because they believe they choose "alpha males", men who embody the hegemonic masculinity, namely being strong, attractive, and confident (Grunau, 2020, p. 3). The Incel community is very present on the internet, such as websites and subreddits, but many of them end up being deleted because they often go against internet policies and guidelines due to their misogynistic views and attitudes. It is also important to mention the presence of the female version of that community, named "Femcel" (Grunau, 2020, p. 3), representing women who blame men for choosing the "stereotypical version" of women.

The MGTOW group also developed with the help of social media. The acronym stands for Men Going Their Own Way, and they consider themselves a separatist group of men who focus on individualistic, self-empowering actions as opposed to traditional collective actions typical of Men's Rights (Jones *et al.*, 2020, p. 1903). They are mostly active on Twitter, and their aim is to put an end to romantic relationships with women in order to focus on self-improvement.

## 2.2 Introduction of Sexism into the World of Video Games

After emerging in social media, sexism has also found its place in video games. From sexist discourse to stereotyped characters and games designed for men, discrimination against women also seems to be present in the world of video games. This section will address the underrepresentation of female players and the hypersexualisation of women in this environment.

### 2.2.1 Minority of Female Players

As stated multiple times in the previous section, the concept of sexism involves hierarchical statuses in daily and online life, as well as in the world of video games (Manriquez, 2017; Ott, 2018). By introducing sexism in video games through stereotyped jokes, discrimination,

violence, and misogynistic comments, we could possibly infer that there would be fewer female players than male ones in the video game world.

Video games create a vast universe that brings together individuals from diverse backgrounds, ages, ethnicities, and genders. However, certain minority groups, such as women for example, often encounter discrimination within this world and are not always accepted. According to Fox and Tang (2013, p. 315), harassment of minorities could be closely related to the evolution of gaming. The widespread availability of internet connections has transformed gaming into an international phenomenon, and its usage has experienced a significant surge over the years. Gaming has become a world for (and by) men, as women are underrepresented in video gaming. They actually represent a minority that is targeted for harassment because of several features, such as masculine discourse, culture and status. As Gray (2012, p. 262) points out, “video game culture has privileged the default gamer, the white male, leading to the maintenance of whiteness and masculinity in this virtual setting”. This observation is notably relevant because it represents the selected streamers that will be analysed in the data analysis section. Because women are not considered people who should play video games, games have been created according to a “stereotypical imagery”. Manriquez (2017) shows how video games perpetuate sexism towards women because of the hypermasculinity that is generated by straight white-male individuals on certain platforms. This behaviour reinforces sexist attitudes that have now become widely accepted, partly because of the presence of that dominant group’s influence.

Brehm (2013) has analysed the online video game *World of Warcraft* (a video game category that we can find on Twitch), focusing on sexism and gendered play. She argues that online gaming strengthens sexist behaviours, and therefore gender inequality. In her analysis, she makes clear that the marginalization of female characters is also an essential feature because it deters women from playing online video games. In the same thesis, Brehm (2013, p. 2) also argues that cyberbullying is a persistent phenomenon in online video games in the form of flaming, a concept that is defined as “an uninhibited expression of hostility, such as swearing, calling names, ridiculing and hurling insults toward another person, his/her character, religion, race, intelligence and physical or mental ability”. In the data analysis section, we will see that the concept of flaming is a recurrent situation because streamers on Twitch do not hesitate to sexually belittle women by insulting them or considering them as inferior to male individuals. Drča (2022) aligns with Brehm’s perspective by assuming that women will perpetually be seen as inferior gamers because of the viewers’ disbelief in their abilities to play video games. He suggests that people will always question a woman’s gaming proficiency, suspecting that she might be using an alternative method to win – like that of being helped by someone else or that of cheating. As women represent a minority in the gaming world that is targeted by harassment and misogynistic comments, we assume that some features may exclude them from this environment.

### 2.2.2 Hypersexualisation World and Characters Created for Male Characters

The fact that women do not find their place in the gaming world may be linked to the fact that game characters and worlds are shaped for men, often displaying hyper-masculinity, and

therefore depicting women in stereotypical ways (Manriquez, 2017). Hypermasculinity refers to hegemonic masculinity (Connell and Messerschmidt, 2005) and is defined as “the exaggerated image of hegemonic masculinity, mainly in the media. It overemphasises the ideals, such as physical strength, aggression and sexuality set out for men, thereby reinforcing them”, according to the European Institute for Gender Equality (2023).

According to Alklid (2015, p. 6), female characters in video games are regarded as women who need to be rescued or are hyper-sexualized characters. This is also an observation Brehm (2013) made in her analysis of *World of Warcraft*. In her data analysis part, she shows the respondents’ answers to a survey she led regarding people’s opinions about *World of Warcraft*. The results of her analysis show that a significant group of people answered in disfavour to these sexist and discriminatory behaviours and speeches circulating in video games:

Simply the way females are made to look “sexy” in armor is sexism. Something that’s long pants on males is a thong on females for instance [...] I actually commented earlier on a forum thread about the sexiness of the female characters. The shape of their bodies is laughable and ridiculous. The male bodies aren’t exactly realistic either but at least they don’t look like pornstars. I’m not saying the girls should be flat as a board, I’m just saying they should tone it down a bit. . . even just a little boob reduction would be better [...] Look at the story of WoW<sup>3</sup>. All the male characters are portrayed as big, self-sacrificing and heroic. The female characters are either utterly reliant on a male character or transparently shallow and evil. Players mimic this and treat women as inferior, as an addition to the general gamer misogynist environment. (Brehm, 2013, p. 8)

The hypersexualisation and objectification of female avatars demonstrate that women are often portrayed as stereotypical characters in video games. Individuals talked about clothing and appearance in Brehm’s survey, but this disparity extends beyond that: [male characters have more power and abilities in video games than female counterparts]<sup>4</sup>, for example (Fregona, 2021). Furthermore, Fregona states that women struggle to find their place in the world of video games due to a lack of identification. Female characters are indeed frequently depicted as sensitive and passive individuals who find themselves either victims of the events or serve as objects of decoration.

In their work, Mou and Peng (2009) explain Dietz’s (1998) study, which investigates the stereotypical gender portrayals of women. The study is based on 33 popular video games (such as *Grand Theft Auto: Vice City*, *Super Mario Sunshine*, *Mario Kart: Double Dash*, *Spider-man: The Movie*, *NBA Street*, *Need for Speed: Underground*, *The legend of Zelda: The Wind Waker*, and others) and classifies women in video games in four types: females as sex objects and prizes, victims, feminine roles and heroes, and action characters. At the end of the investigation, it appears that only five video games out of 33 considered women as heroes or action characters. The remaining video games therefore denigrate or objectify female characters.

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<sup>3</sup> *World of Warcraft*

<sup>4</sup> Sentences proofread by AI.

All these elements prove that female characters were primarily created for male players and were therefore expressly hypersexualised for men. It is also possible to consider that video games were primarily designed by men themselves, which has a negative impact on the gaming culture as it fails to satisfy women who enjoy playing video games, as mentioned in Brehm's work (2013). Those studies also suggest that the representation of women is highly biased and could discourage women to play video games. The hypersexualisation and objectification of women also probably reinforce men's stereotypical perception of women, as suggested by the European Institute for Gender Equality (2023). Fox and Tang (2013) also conclude that this phenomenon is one of the reasons why women are underrepresented in video games. This attitude and type of content promote the harassment of women and may accumulate the hate and discrimination. All along, video games have been an environment for men, designed by men and for men. Women have never seemed to be welcome in the gaming environment, as attested by the messages delivered by video games when they are developed.

### **3. Twitch**

Popular since 2014, Twitch has revolutionised the world of video games, introducing live broadcasting and interactive live chat boxes. This section aims to provide an overview of the platform, from its birth to its features, and guidelines. It will offer deeper understanding of the website's system and its usage, in order to lay the foundations for the further explanations and analyses in this research.

#### **3.1 History and Origin of the Platform**

Twitch, originally known as Twitch.tv, launched in 2011 and has evolved over the years but gained significant popularity in September 2014 when it was bought by Amazon. Its primary objective was to provide a live-streaming service with a focus on gaming and eSports (O'Connor, 2014). Its exponential growth in Europe, the Americas, and Western Asia has made Twitch the most widely used streaming service in the world (Olejniczak, 2015, p. 330), with "over 15 million daily active users" (Zolides, 2021, p. 3000). Its primary objective is to bring people together by broadcasting live videos with a chat room where viewers can interact, leave messages, and share emotes (Twitch language specific to the video game that combine text messages and images)<sup>5</sup> with anyone watching the live video. This feature has undoubtedly significantly contributed to the platform's success as we know it today.

Over the past few years, there has been a significant surge in social media usage, particularly with the advent of live platforms that allow users to broadcast live videos. Social media giants like YouTube and Twitch have made it possible for people to follow their favourite streamers and view their real-time activities. With the availability of these platforms on both computers and mobile phones through their applications, it has become incredibly easy for people to engage with them. Consequently, people can not only consume but also create and share content with their communities, leading to a more interactive and engaging social media experience (Kim and Kim, 2022). Twitch aims to build connections and foster virtual communities.

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<sup>5</sup> A definition and an explanation about emotes will be mentioned further in the essay.

Audiences appreciate the unique relationships that streamers share with their viewers, who are also considered creators and consumers (Suganuma, 2018).

According to Kim and Kim (2022), people are drawn to this kind of content because streamers often share a common interest in specific video games or types of content. These platforms facilitate interaction and engagement between people through live videos broadcast online. Additionally, the ability to communicate with others through social media messaging and the feeling of being constantly connected to people (despite being behind a screen) adds to the appeal of live streaming content, which might be the reason why Twitch attracts numerous visitors.

### **3.2 Operation of the Website – Content and Theory**

Twitch is a very intuitive platform. Based on Suganuma's analysis (2018)<sup>6</sup>, this section will present the various aspects of the platform, how it should be used, its content and what it is composed of – homepage, livestreams, categories, ...

#### **3.2.1 Homepage**

When a person visits the Twitch platform, they first encounter a page with several sections: random live videos that they can join at any time, live videos based on their preferences if the algorithm has been able to determine their tastes, and a vertical column on the left side that shows the streamers followed by the account, as well as recommended streamers (cf. Annex 1). The streams and categories with the highest number of viewers will appear first on the screen (Suganuma, 2018). As they scroll down the screen, various categories of videos that can be found on Twitch appear, displaying all the videos related to these categories.

The appearance of streams and categories at the top of the homepage is related to the streamer initiating their category or online video game. When streamers decide to start broadcasting, they must choose a video game or category to showcase. By selecting it, a grid list of all the streamers playing that game simultaneously appears on their screen. At this point, streams with more viewers are given priority to appear first on the viewers' homepage (Suganuma, 2018).

#### **3.2.2 Stream**

Viewers, also referred to as the consumers, can therefore have access to a livestream through random live videos on the homepage, their followed accounts, or categories. When they click on random live videos, the stream starts automatically and they join the live session and the chat. When they click on an account, they are directed to the streamer's page, where they have the option to choose between the streamer's live broadcast (if they are streaming) or the streamer's past broadcasts (cf. Annex 2). Finally, when they click on a category, they gain access to numerous live videos, all part of the selected category (cf. Annex 3).

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<sup>6</sup> As well as based on my own experience of spending hours on the channel.

When a viewer decides to watch a livestream, various elements appear on the screen. Firstly, the live video is displayed at the centre of the screen, with the streamer's name and information directly below it – pseudonym, stream title, name of the category, number of viewers, video duration, and keywords related to the stream, which usually indicate what the streamer is discussing (cf. Annex 4). Below the stream and the information section, there is another section dedicated to the streamer's account, which includes any content the streamer wants to showcase – name, external social media links, numbers of followers or subscribers, a descriptive biography, partnership, images, and more (cf. Annex 5). On the right side of the screen is a column featuring comments and viewers interacting with the streamer, as well as with each other, in the chat box. This real-time messaging system allows viewers to leave comments any time and see other viewers' comments. However, they may sometimes need to agree to certain mandatory rules imposed by the streamer before commenting, such as no racism, sexism, or homophobia (Suganuma, 2018). Viewers can also leave comments using basic emotes, and more sophisticated ones if they have subscribed to the channel.

### 3.2.3 Emotes

Twitch language is specific to the video game world and incorporates various slang and gaming-related terms. A significant part of the comments left in the chat box consists of Internet memes, called emotes. Emotes are defined as “the combination of short text messages with small pictures and serve different communicative purposes” (Barbieri, Espinosa-Anke, *et al.*, 2017, p. 12). It is stated that emotes are considered core elements in the Twitch language and can range from simple smiley faces to other game- or channel-specific memes. This means that an entry in a text-based chat can create avatars with effects. However, the chat interface must be configured to display those avatars with effects; otherwise, only the text-based entry that generates the avatar will be shown. This format greatly helped data collection, as the text-based entries were therefore treated as comments left in the chat, revealing the visual avatar's intended meaning. Emotes are thus combinations of encoded upper- and lower-case letters that transform into emoticons when sent in the chat and are used to express emotions (Olejniczak, 2015).

The most popular emote on Twitch is undoubtedly the *Kappa*. According to Barbieri, Espinosa-Anke, *et al.* (2017, p. 12), the *Kappa* emote represents “a black and white emote based on the face of a former Twitch employee”. All emotes related to *Kappa* are used to express sarcasm, but each carries a slightly different meaning. In fact, on Twitch, the *Kappa* emote represents “sarcasm, irony, puns, jokes, and trolls alike. [...] Sentences that contain a *Kappa* should not be taken seriously.” (Urban Dictionary, 2023)






TEXT-BASED KAPPA EMOTES	KAPPA-EMOTES
<i>Kappa</i>	
<i>Kappapride</i>	
<i>Keepo</i>	
<i>Kappaross</i>	
<i>Kappaclaus</i>	

Table 1: Kappa emotes<sup>7</sup>

According to Olejniczak’s analysis (2015), *Kappa* is, in fact, the most commonly used emote. Other frequently seen emotes in the chat include *ResidentSleeper* (a sleeping man’s face), *PogChamp* (a screaming face) or *FailFish* (an angry face).




TEXT-BASED EMOTES	EMOTES
<i>ResidentSleeper</i>	
<i>PogChamp</i>	
<i>FailFish</i>	

Table 2: Emotes examples<sup>8</sup>

### 3.3 Twitch Community Guidelines Changes

The Twitch Community Guidelines can be found by clicking on the three dots in the upper row of the screen and selecting ‘Community Guidelines’. Data collection for this thesis began in August 2022, and a copy of the guidelines page was downloaded at that time. As of April 2023, this page has undergone significant modifications and edits. In 2022, there were several sections outlining rules that Twitch users were expected to adhere to. The major topics included:

- Breaking the Law
- Suspension Evasion
- Self-Destructive Behaviour
- Violence and Threats
- Hateful Conduct and Harassment
- Unauthorized Sharing of Private Information

<sup>7</sup> Emotes pictures come from the website <https://twitchemotes.com>, consulted on 15 April 2023.

<sup>8</sup> Emotes pictures come from the website <https://www.own3d.tv>, consulted on 23 April 2023.

- Impersonation
- Account Usernames and Display Names
- Spam, Scams and other Malicious Conduct
- Harmful Misinformation Actors
- Nudity, Pornography, and Other Sexual Content
- Extreme Violence, Gore, and Other Obscene Conduct
- Intellectual Property Rights
- Content Labelling
- Additional Gaming Content Guidelines
- Off-Service Conduct

In 2023, these topics have been reorganised in various groups, namely Safety, Civility and Respect, Illegal Activity, Sensitive Content and Authenticity. Within these main categories, new guidelines have been added to the existing ones. Twitch's ongoing need for review is due to the streamers' behaviour on the online platform, which can become increasingly extreme and necessitate sanctions according to different guidelines each time. Some categories and topics are particularly relevant to the analysis of the data collection results. Under the 'Harassment' section, the website states:

Harassment deters the growth of vibrant and diverse communities, prevents people from feeling safe on Twitch, and creates a gateway for more severe forms of harm and abuse. People experience harassment in different ways, including personal attacks, promotion of physical harm, and malicious brigading. Engaging in harassment will result in enforcement action taken against the relevant accounts. Please keep in mind, we expect streamers to take the necessary steps to mitigate harassing content that appears on their stream or in their chat. We will not suspend broadcasters that we find to be acting in good-faith (including by using tools such as AutoMod, timeouts, and channel bans) to remove abuse appearing from third parties and external sources. (Twitch.tv, 2023).

One relevant example provided on the platform in the 'Harassment' section is:

- Targeting others with repeated or severe personal attacks.
    - Repeatedly sending personal insults to a broadcaster after being timed-out in the channel.
    - Browsing other broadcasters' channels on stream and directing insults towards them related to their intelligence or appearance".
- (Twitch.tv, 2023)

This will serve for the data analysis, given that this rule is not always respected by streamers, Twitch users in general, or the moderators.

The reason why Twitch Community guidelines need to be frequently updated – specifically regarding the harassment and sexual content sections, is linked to platform's confrontation with male domination in game culture (Zolides, 2021). Since a significant part of harassment and sexualisation occurs through language (both streamers' oral discourse and viewers' comments in the chat box), moderation policies emphasise the importance of adhering to

these guidelines. In his work, Zolides (2021) discusses the fact that Twitch's content policy has already been updated in 2014 and 2018. We can also testify that they often edit their website, as the community guidelines in April 2023 differ from those in August 2022. This also implies that moderators are reducing the time period between edits, as it was only a couple of months here since the last update.

### **3.4 Sexism Emergence on Twitch**

As Zolides (2021) noted, gender is a significant issue on Twitch due to the prevalent male domination. In terms of user base, men overwhelmingly dominate the platform. As the gaming culture has been primarily tailored for men, the hypersexualisation of women in video games has opened the door to sexism on the platform. Alklid (2015), who refers to Brehm's analysis (2013) in which sexism in online video games has been investigated, argues that sexism originates from two parts: the players, and the implicit sexism within the video game itself, such as in *World of Warcraft*, which served as a fundamental basis for the analysis. Sexism can therefore be displayed at various levels: sexist interactions and behaviours from the streamers, sexist features in video games (such as characters and gaming culture). Another point where sexism and masculinism can be found is in the chat box, in the form of comments.

Right next to the livestream, on the right side of the video, Twitch users have the option to leave comments anonymously in the chatroom. In the chat interface, users can scroll through messages, with the latest one consistently positioned at the lowermost part. A significant number of these messages merely includes a brief text or an expressive icon. Depending on the message that has been sent, both human and software moderators have the power to ban users for violating the Twitch community guidelines, either temporarily or permanently.

The chat box is a fundamental element of the Twitch platform. Alklid (2015) reports that it takes just a second to receive between 200 and 300 messages, and sometimes up to 3,000 messages per second for the most popular streamer accounts. This is especially true for special events where between 50,000 and 500,000 people can sometimes connect simultaneously (Olejniczak, 2015). In the chat interface, users can scroll through messages, with the latest one consistently positioned at the lowermost part. It is also known that more women go through this gender discrimination as their male counterparts.

The next sections of this paper aim to understand how sexist comments emerge into the chatroom, whether they are related to the streamer and their speech or not, and whether they differ based on the language in which they are used, or not.

## **4. Methodology**

In order to collect sufficient data for the research, six English-speaking profiles and six French-speaking profiles have been analysed. For each streamer, three streaming videos have randomly been selected, resulting in a database of 36 videos in both English and French.

## 4.1 Selected Profiles on Twitch

In order to conduct this research, numerous steps and phases have been undertaken and obstacles have been overcome. The first part of the data collection involved selecting profiles. The very first obstacle arose at the beginning of the process, when discovering that Twitch accounts were not entirely free. It is up to the streamer to decide whether they want to charge the subscription to their content or not. By subscribing to the streamer's channel – and thereby paying a monthly fee of €3.99 –, subscribers gain access to additional content and services, such as replays of past streams and broadcasts, the ability to leave comments during special live streams, receive a sub-badge (certifying channel subscription), get the opportunity to communicate in chat using streamer-specific emotes, and are given ad-free viewing of the streamer's videos. Thanks to the UCLouvain Finance Department, the research received funding and was promptly launched.

The selected profiles were chosen randomly, and then verified to ensure compliance with important criteria, that were established according to specific needs: The first criterion was the length of the video, which had to be two hours long in order to provide enough time to analyse a person's speech and chat. For ease and fairness, it was decided to focus on the two first hours of each video. Initially, the goal was to analyse the entire stream for each streamer. However, as some Twitch streamers can interact online with their community for over 15 hours, analysing a single video would have been inefficient and time-consuming. Since the stream's length varies from a streamer to another, the comparison would not be fair. Finally, in order not to bias the research or identify only the sexist fragments of the video, a two-hour stream allows for more efficiency since the analysis is limited to a smaller amount of time. The database therefore consists of 36 videos of 2 hours, totalling 72 hours of video.

The next criterion that has been retained is the number of followers, which has been set at 300,000 followers. This limit allows to examine streamers at various levels, with both smaller and larger communities. As this variable will later serve as an analytical criterion, it has been essential to choose a broad range of followers in order to analyse the differences between streamers followed by 300,000 people and those with over a million of followers.

It is necessary to clarify that this parameter only focuses on the number of followers, which is different from the number of subscribers. Followers are the people that simply follow the channel and receive notifications when the streamers start a live stream, while subscribers are those who pay a subscription every month and have access to the extra services that were mentioned earlier.

We also paid attention to the number of viewers, of which the minimum number per live stream has been set at 100 viewers. With at least 100 people joining the live video, this allows for the collection of interesting comments and make the discovery of the streamer easier. The number of viewers will later be an analytical criterion as well. Streaming with a low or high number of viewers can potentially influence the way the streamer speaks or acts. A minimum of 100 viewers will therefore enable the analysis of the speech and comments at each level.

Since the aim of this thesis is to investigate the streamers' hate speech towards women, the gender of the streamer is naturally another important criterion for this paper. During the data collection, only male streamers were analysed. Their speech which will later be correlated to the chat's reaction, and several other parameters. It is therefore necessary to focus directly on male streamers since female profiles are here irrelevant.

Since this paper analyses hate speech, the last parameter envisaged is language. The selected videos of live streaming are always in French and English. This criterion provides the opportunity to analyse different communities and behaviours, depending on the language the streamer uses in his streams, and consequently the country/region where he comes from.

## 4.2 Activity and Video Tracking

Once the criteria were established and the videos were selected, there were three other essential steps to follow: watching, recording, and uploading the streams.

### 4.2.1 Watching Videos and Taking Notes

The data collection involves identifying every type of word, comment and/or behaviour that could be considered sexist. Prior to this step, a list of specific words was determined in order to classify the terms and focus on specific words during the data analysis. While watching the streams, a particular attention was given to the details that could be related to the concepts of sexism and masculinism, as well as the context surrounding a specific word or gesture.

The method of collecting data has evolved a lot throughout the process. It began with taking notes by hand, by simply writing the time and the sentence that was said, for instance:

*00:32:50: You're such a bitch!*<sup>9</sup>

This method remains the same for collecting the comments that are left under the streaming videos. The only difference is that comments differ from oral statements by including the viewer's username and a bullet point:

○ *00:32:55: [Twitch user]: fuck you bitch*<sup>10</sup>

Upon reflection, it was agreed that taking notes by hand would be much more time-consuming than writing everything digitally. The process evolved from writing sentences on paper to a digital version on a computer, which is also easier to work with thanks to specific tools that will help examine the database.

Additionally, simply taking notes of an oral statement or written sentence did not seem relevant since the context of emergence would be analysed afterward. [Consequently, the method evolved again to include comprehensive note-taking, with details of the situation, the game that the streamer is playing – if they are actually playing – and other types of essential information.]<sup>11</sup> Furthermore, being aware of what happened before a statement can lead to a

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<sup>9</sup> This example does not come from a real video nor streamer, it has been randomly invented.

<sup>10</sup> This example does not come from a real video nor viewer, it has been randomly invented.

<sup>11</sup> Sentences proofread by AI.

better contextual understanding of the streamer's behaviour. An explanation of the context is marked by a bold arrow. Thus, the notetaking would more closely look like this:

*00:32:50: You're such a bitch!*

➔ The streamer is playing at a video game online, named Valorant, and is losing against his female rival. He is expressing his emotions by treating his rival – here, a woman – as a bitch.

○ *00:32:55: [Twitch user]: fuck you bitch*

#### 4.2.2 Recording Videos

Once the video has been analysed, it is then necessary to record it. This step posed several challenges at different levels. Initially, it was essential to record the video because it was planned to transcribe it. The aim of this transcription was to compare terms and words used on one channel with those from another channel, or to confront the content of a streamer's video with another video from the same streamer. In order to do so, it was necessary to record the video because the access to some channels was paid and the UCLouvain Finance Department agreed to finance a one-month subscription to each streamer. By recording and saving the stream, it was easier to make a transcription without time pressure. However, this option turned out to be unfeasible due to a lack of effective tools. Because a Twitch live video involves different streamers who do not always speak an adequate language, sometimes very fast and using words that originated within the world of video games, no transcription tool was efficient enough to produce an accurate version of what was said orally. The streaming videos were still recorded for transparency – to prove every hate speech identified throughout the process – and convenience – to work on later. These video recordings were captured with the help of an iPhone 12 Pro, using the Screen Recording tool.

#### 4.2.3 Uploading Videos

Immediately after recording a stream, it was uploaded on the OneDrive platform (provided via the UCLouvain Outlook account), constituting a collection of 36 videos. The database of this research is therefore available through the UCLouvain OneDrive<sup>12</sup>, representing more than 560GB. The videos are all viewable anytime and from anywhere with a connexion to Microsoft.

### 4.3 Analysis of Sexist and Masculinist Terms

After collecting all the sexist and masculinist terms from online videos in both French and English, an issue emerged. When analysing the so-called sexist and masculinist terms on the Twitch platform, there was a risk that the analysis might be influenced by personal interpretations and value judgements of certain terms. In pursuit of complete transparency, it is necessary to involve the opinions and interpretations of other women outside this project. To achieve this, two surveys were therefore created, using Google Forms – one in English (which can be accessed with the following link - <https://forms.gle/tKyfk2edG7vj5GD98>), another one

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<sup>12</sup> The data base including the 72 hours of video can be accessed on request.

in French (which can be accessed with the following link - <https://forms.gle/Hg4KbJXviSswUn1S7>) to gather women's opinions. Women were asked to answer some questions and judge whether words or expressions were sexist and/or masculinist, based on their own interpretation<sup>13</sup>. This method helped determine which words and sentences were worthy of analysis and comparison with others. Only speeches that were identified as potentially sexist or masculinist by female respondents were analysed.

Before receiving the results of the survey, there were six pre-selected elements in sexually degrading speech: three types of discourses for the English-speaking side, and three types of discourses for the French-speaking side as well. Regarding non-sexually degrading speech, there were 12 pre-selected elements: nine types in English, and three types in French. 25 women were interviewed in each language for the surveys. A term was considered sexist, and thus suitable for analysis, if at least 75% women considered it to be sexist.

## 5. Goals and Research Questions

Throughout this research, different types of analyses will be carried out on the basis of two elements: the primary and the secondary discourses. The primary discourse represents everything related to the streamer's speech, everything said out loud during the live stream. The secondary discourse refers to the comments left in the chat by anonymous users.

The objectives of that research comprise of various aspects. In the first instance, only the primary discourse will be analysed and will provide statistics about the frequency of specific sexist/masculinist words, a linguistic analysis based on the comparison of words and terms, and an analysis of the context of emergence. Then, the primary discourse will be compared to the chat, namely the secondary discourse, in order to provide a qualitative analysis. Another comparison will also be made to identify the differences between the French-speaking streams and the English-speaking streams. Considering all these elements, a final point will be addressed to answer research questions, interpret the results of the data analysis, and ultimately determine whether Twitch is sufficiently regulated or not.

This thesis first aims to identify which sexist/masculinist comments – derived from a pre-established corpus of words – are most often used by streamers and will allow to observe which word from the pre-established corpus is used the most. Based on this, the analysis will further develop frequency statistics to determine how many of these corpus words are used by both French-speaking and English-speaking streamers in their livestreams. The objective is to ascertain the average number of these words used on average per hour and per streamer. These results will allow to draw up a ranking of streamers, comparing streamers using a low-ratio of words coming from the corpus to streamers with a high-ratio use. These findings will help determine whether the situation is identical between French-speaking and English-speaking streamers. The research question here aims to understand the general utilisation of words constituting a corpus, from their frequency to the ways in which they are used. How frequently

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<sup>13</sup> Even though questions might be slightly oriented as I am the one who wrote them in the form, they were asked as neutrally as possible.

do streamers use sexist comments? Do the streamers vary their vocabulary, or do they mostly use the same words every time? How many words from the corpus do they use in their broadcast video? And how many per hour? Do French-speaking and English-speaking streamers have similar usage patterns?

Indeed, another significant objective of the analysis, related to the second research question, is to compare English-speaking and French-speaking streamers based on their use of sexist discourse in general. This comparison is not only based on the use of words from the established corpus, but also focuses on all comments made during the livestreams. Do the streamers express sexism and masculinism in ways other than simply pronouncing certain words?

The third research question is related to the variety of sexist and masculinist discourse used by streamers. While the initial corpus was created to analyse the use of specific sexualising words, if streamers truly use other types of discourse to express sexist or masculinist opinions, is it more or less frequent than the use of sexualising words?

Another aim of this thesis is to identify a correlation between the streamer's personal background, origins, followers and Twitch category, and their verbal discourse. Is there a specific emerging context that leads streamers to use a sexist discourse?

Upon answering these questions, the other section, named the primary and secondary discourse analysis, also presents relevant research questions. The first goal of this part is to determine a link between the streamer's discourse and the comments that will subsequently appear in the chat box. Do sexist and masculinist comments echo the streamer's discourse, or do they originate from the viewers themselves? Does the streamer express sexist and masculinist opinions because they follow the comments left in the chat box, or does it come from themselves?

The last research questions focus on whether Twitch is a favourable platform to share sexist thoughts about women and address masculinism or not. It will also help determine if the new community guidelines are respected and whether it should be more controlled or not. To what extent does Twitch contain and spread hate speeches, and the platform be more controlled?

## **6. Data Analysis and Results**

This section aims to analyse the data collected from the 72 hours of streaming, recorded between May and August 2022, and to find answers to the research questions outlined in the previous section. In order to respect the streamers' privacy, only their intrinsic characteristics will be mentioned in this thesis, and no names or pseudonyms will be revealed. Since there were six profiles selected in French, and six profiles selected in English, streamers will be referred to as F1, F2, F3, etc. for the French-speaking accounts, and E1, E2, E3, etc. for the English-speaking ones.

These profiles will therefore be classified according to two features: the language used during the streams, and the number of followers (cf. Table 3). The follower’s category has been divided into three parts:

- **Category A:** Less than 1 million followers
- **Category B:** Between 1 and 4.9 million followers
- **Category C:** More than 5 million followers

French-speaking streamers (F)			English-speaking streamers (E)		
Category A	Category B	Category C	Category A	Category B	Category C
<ul style="list-style-type: none"> <li>• F1 – 385K followers</li> <li>• F2 – 498K followers</li> <li>• F3 – 999K followers</li> </ul>	<ul style="list-style-type: none"> <li>• F4 – 1.3M followers</li> <li>• F5 – 1.4M followers</li> <li>• F6 – 1.8M followers</li> </ul>		<ul style="list-style-type: none"> <li>• E1 – 881K followers</li> </ul>	<ul style="list-style-type: none"> <li>• E2 – 1.6M followers</li> <li>• E3 – 2M followers</li> <li>• E4 – 3.2M followers</li> </ul>	<ul style="list-style-type: none"> <li>• E5 – 5M followers</li> <li>• E6 – 11.1 M followers</li> </ul>

*Table 3: Streamers’ classification*

In this section, the primary discourse, namely the spoken speech, will be analysed so as to generate frequency statistics of a defined corpus of words. A linguistic analysis will be carried out, based on the comparison between the results collected initially, and the other forms of oral discourse during the streams. From these data results, a correlation with the streamers’ backgrounds will be established to understand the context in which these discourses emerge. A second point will examine the intersection of primary and secondary discourses, comparing the spoken discourse to the written comments from the chat box. This part also aims to determine if there exists any relationship between those two elements, and to understand if and why there are any differences among streamers’ chats. The final part will discuss the community guidelines of Twitch and try to compare these guidelines with actual facts. The objective here is to assess whether or not Twitch should be more regulated than it currently is.

As mentioned earlier, it is also essential to note that this study only analyses and focuses on streamers and viewers’ discourse and will therefore not categorise Twitch users as sexist individuals. The sexist connotation will be strictly limited to their speech and comments.

### 6.1 Primary Discourse Analysis

This section aims to analyse the oral speech of streamers in both French and English. The initial part will analyse their discourse using a pre-selected list of sexualising terms – that we refer to as a corpus. This analysis will provide frequency statistics of these sexualising words. The second and third points will address both sexually and non-sexually degrading speech, aiming to draw correlations in their linguistic usage. A final point will discuss the context of emergence of these different types of sexist speech.

### 6.1.1 Frequency Statistics

Based on each recorded video, a written transcript of all the degrading terms towards women was created. Those terms only relate to the oral discourse, uttered by the streamer and were selected on a wide range of interpretations. From individual words, such as ‘hot’ or ‘sexy’, to comprehensive speeches attacking the female gender, these terms were classified into three categories:

- Sexualising words/insults;
- Sexually degrading speech;
- Non-sexually degrading speech.

The analysis of sexualising words and insults is based on a pre-established list of words, a corpus that helped to maintain a focus on the critical aspect of the work, in order to be more concise and to promote uniformity across all the analysed transcripts. Sexually degrading speech includes words and sentences that directly sexually assault women. It relates to everything that could be deemed as sexist and masculinist comments based on sex and encompasses online sexual harassment and abuse. Non-sexually degrading speech covers derogatory discourse towards women, that has not any sexual connotation. It includes insulting women based on their gender, emotional reactions, personal opinions, innate personalities, etc.

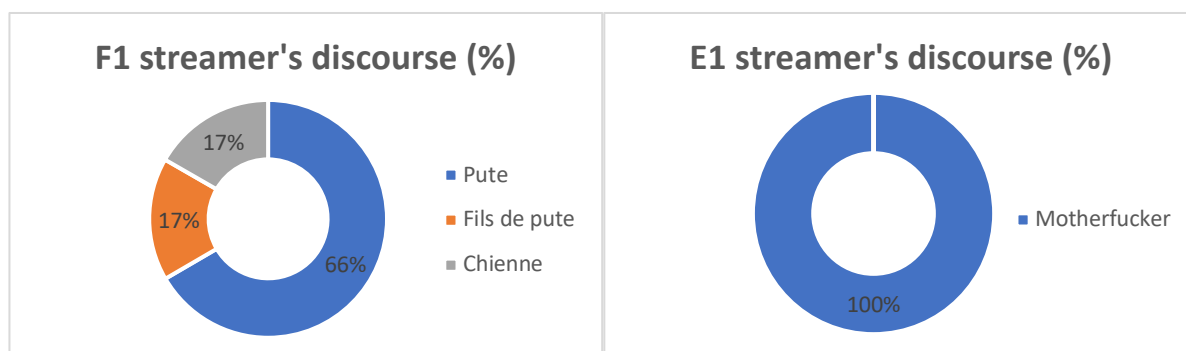
- Sexualising words/ insults

As previously mentioned, the first part of the data analysis is based on sexualising words. It includes all the words that make up a pre-established corpus. In order to identify all similar words, to maintain consistency across each analysed video and streamer, and to facilitate comparison of the results afterwards, a comprehensive list of specific terms was created beforehand. Given that this Master’s thesis is centred on two languages – French and English – two distinct corpora were established, one in each language, sometimes featuring similar terms. As we are dealing with two different languages, people – and especially streamers – do not always use the same vocabulary from one language to another, which means the lists were drafted considering distinct words from French to English. However, the selected words still refer to a hypersexualised image of women in general, whether it is to insult them, or to identify them based on their physical appearance and/or aspects only. Table 4 presents the pre-established corpora for each language, containing ten words each:

French	English
- Pute	- Bitch
- Salope	- Motherfucker
- Nique ta mère (and declination) <sup>14</sup>	- Pussy
- Ta mère (and declination) <sup>15</sup>	- Ass
- Fils de pute (and declination) <sup>16</sup>	- Hot
- Sexy	- Sexy
- Chaude	- Boobs (and declination) <sup>18</sup>
- Bander (and declination) <sup>17</sup>	- Mommy (and declination) <sup>19</sup>
- Chienne	- Tits
- Cochonne	- Booty

Table 4: French and English corpora

Based on these corpora, a data analysis was carried out on the written transcripts of the streamers' spoken discourse to obtain a percentage of the most commonly used terms during their live streams. This analysis was conducted on the three videos of two hours for each streamer. This means that when a word from the respective corpus appeared in the transcript, it was highlighted. Once all the corpus words were gathered, they were counted all together, and then percentages were calculated based on their frequency in the streamer's discourse. This provided an idea of which words are used most frequently in general in French and English, as well as by each individual streamer. Thus, we could determine which sexualising words streamers pronounce online when they broadcast a livestream with the help of the following charts.



<sup>14</sup> In this case, declination means that various words and terms can be referred as similar to *nique ta mère*, such as *nique ta grand-mère*, *baise ta mère*, *nique ta daronne*, *ntm*, etc.

<sup>15</sup> In this case, declination means that various words and terms can be referred as similar to *ta mère*, such as *ta grand-mère*, *sa mère*, *ta daronne*, ... and all refer to a shortened version of *nique ta mère*.

<sup>16</sup> In this case, declination means that various words and terms can be referred as similar to *fil de pute*, such as *fil de putain*.

<sup>17</sup> In this case, declination means that the verb can be conjugated.

<sup>18</sup> In this case, declination means that various words and terms can be referred as similar to 'boobs', such as *booba*, *boobies*, etc.

<sup>19</sup> In this case, declination means that various words and terms can be referred as similar to 'mommy', such as *mami*, *mama*, etc.

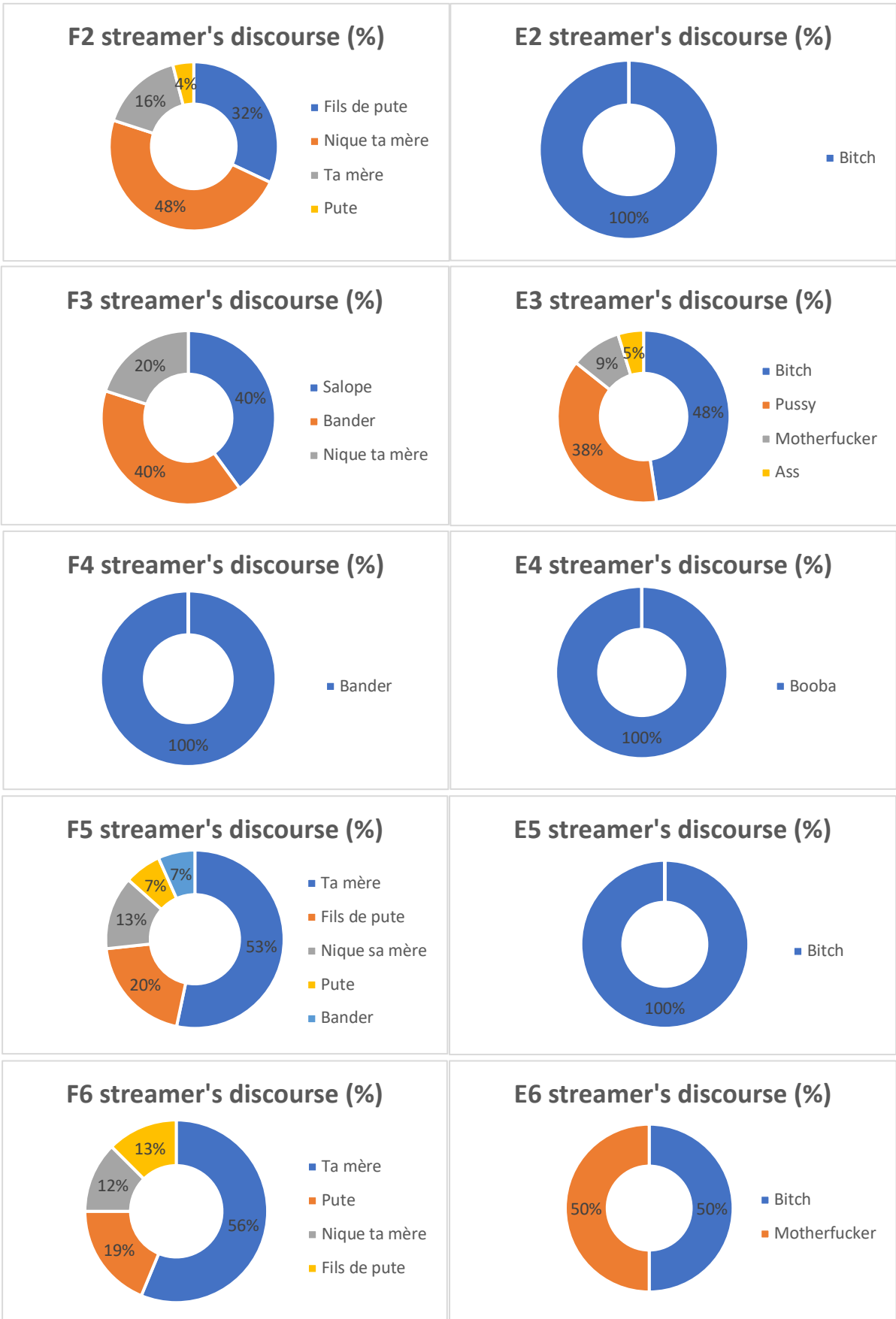


Figure 1: Corpus words circle charts.

These charts enable us to draw clear conclusions. Firstly, they determine which words are most used in both languages. Among French-speaking streamers, the word ‘bander’ will be more commonly present in live videos, with a frequency of 24,5%. In contrast, the word ‘bitch’ is the preferred sexualising word among English-speaking streamers, appearing 49,7% of the time.

Secondly, the graphs also provide essential information about the diversity of oral discourse used by French-speaking and English-speaking streamers. Only one French-speaking streamer used only one word from the pre-established corpus, while others pronounced at least three terms included in the corpus. On the English-speaking side, the variety of sexualising words indicates a subtle trend. Streamers seem to prefer repeating the same sexualising word several times rather than alternating between different words.

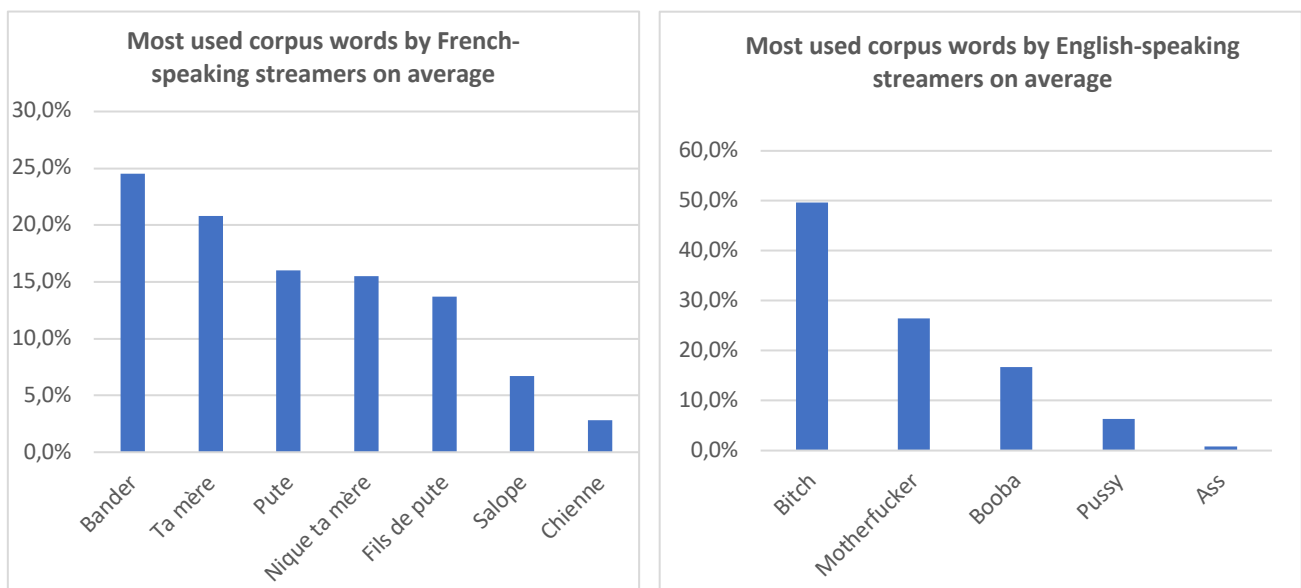


Figure 2: Corpus words bar charts.

Based on these results, we can now establish frequency statistics that will provide the average number of sexualising words delivered per hour for each video as well as the average number of sexualising words delivered per hour by each streamer for the three livestreams analysed.

To determine these numbers, the number of words included in the corpus was counted for each video. The resulting number of sexualising words from the pre-established list created for each video was then divided by two. This method indeed aims to account for the number of corpus terms for one hour (all the recorded livestreams last two hours). We then obtain the average number of insults per hour. After this process, we sum up the number of sexualising words from the three videos together, which gives us a number to divide by six, since six streamers have been analysed for each language. We then obtain the average number of sexualising words pronounced by each streamer during their livestreams, based on a three-video sample.

Based on this data analysis, it is possible to sum up the results of the words in the corpus pronounced in an hour for the French-speaking streamers taken all together as well as those for all the English-speaking streamers (cf. Table 7). We note that there is a significant gap between

the French-speaking and English-speaking streamers' discourses. This difference ranges from 0.95 corpus word per hour to 1.9 corpus word per hour: the English-speaking streamers use 0.95 words fewer on average in their livestream than the French-speaking streamers, who use them twice as much. Moreover, based on these results, we are in position to observe that, with the exceptions of the F2 and E3 streamers, there is a varying trend in streamers to use corpus words depending on the number of their followers. On the French-speaking side, the more followers a streamer gains on Twitch, the more they tend to use sexualising words, while it is the opposite on the English-speaking side.

<b>F-streamers</b>	<b>Word/hour</b>	<b>E-streamers</b>	<b>Word by hour</b>
F1	0.8	E1	0.8
F2	4.2	E2	0.3
F3	0.8	E3	3.5
F4	0.2	E4	0.6
F5	2.5	E5	0.2
F6	2.7	E6	0.3
<b>TOTAL</b>	<b>1.9</b>		<b>0.95</b>

*Table 5: Average number of corpus words.*

These results aim to provide an extensive overview of the use of sexualising words in broadcast videos. Not only will they help us make a comparison with the comments left in the chat, but they will also enable us to establish a connection with the streamers as individuals. This will in turn help us to understand the context in which sexist and masculinist discourses emerge.

### 6.1.2 Linguistic Analysis

In addition to individual sexualising words forming a corpus, we note another form of discourse that degrades women. This can include sexualising words that were not included in the corpus as well as sexual and sexist behaviours towards women. From online gaming to vlogging, streamers continue to use sexist and masculinist discourses during their livestream broadcasts.

Alongside sexualising words, two other categories were mentioned earlier in this thesis: sexually degrading speech and non-sexually degrading speech. Both refer to ways of denigrating women using words: one includes a sexual connotation, while the other one relates to gender more broadly.

After analysing the terms and presenting them to the interviewees, it has been decided that a term was considered sexist and thus suitable for analysis if at least 75% of the interviewed women considered it to be sexist.

- Sexually degrading speech

As previously stated, six instances of sexually degrading speeches were accounted for in the 72 hours of streaming video: three types in English and three in French. Before being analysed and potentially selected again by women through a questionnaire, these instances of sexually degrading speeches comprised the following discourses:

English-speaking discourses
a. <b>“Suck my cock!”</b> (E3)
b. <b>“Suck my dick!”</b> (E3)
c. <b>“There she blows”</b> (E3)
French-speaking discourses
d. « Oh putain, déjà une meuf qui te dit qu’un plan à 3, c’est basique euh, je vous laisse imaginer le <b>kilométrage</b> . Là on est vraiment sur du... Ah là, on est sur du Tour de France, vraiment. Avec tout le respect, t’es devant la caméra en détente, tu dis euh ‘Bon, plan à 3, c’est pas ouf, c’est basique’... Boh là, y’a du monde dans le chat, <b>y’a surement quelqu’un qui lui a roulé dessus à elle</b> . » (F6)
e. « Moi je préfère avoir une fille que un garçon en vrai. Après vous allez me dire ‘oui <b>ça va devenir une pute</b> ’ » (F6)
f. « <b>Sucer des bites</b> » (F6)

*Table 6: Sexually degrading speech*

These terms were pre-selected due to their sexually demeaning nature, as they belittle women by using sexual comments. We can also notice that all the pre-selected spoken discourses emanate from the same streamer in each language.

Considering responses from the surveys allows to analyse streamers’ discourses in an unbiased way. Thanks to these survey’s results, we can now compile a comprehensive list of what might be regarded as sexually degrading speech, in both English and French. In English, the list includes all the comments, with the following results:

- a. 100% of the interviewees consider this term sexist.
- b. 100% of the interviewees consider this term sexist.
- c. 100% of the interviewees consider this term sexist.

In French, the list includes all the comments as well, with the following results:

- d. 84% of the interviewees consider this term sexist.
- e. 88% of the interviewees consider this term sexist.
- f. 92% of the interviewees consider this term sexist.

This means that all the selected comments were approved as sexist by the interviewed women as they meet the minimum approval rate of 75%. We now know which comments to analyse and work with. The goal of this section is to ascertain the frequency of sexist and masculinist comments in a two-hour-long video and compare that to the total number of corpus words.

The English sexually degrading speech consists of three comments, all from the same streamer, and the same live stream. This suggests that the E3 streamer made three sexist comments in two hours. Since it only represents one video, we can also conclude that streamer E3 averages 0.5 sexist comment per hour, taking into account the two live streams that do not contain any sexist comments. As this streamer is the only English-speaking streamer to use sexually degrading speech, we find an average rate of 0.08 sexually degrading speech among the

English-speaking streamers, i.e. 11.9 times fewer than the average number of corpus words pronounced during live streams.

On the French-speaking side, the same number of sexist comments was also pronounced by only one streamer during the same live stream, resulting in an average of 0.5 sexist comments per hour. When considering the other French-speaking streamers, the average number of sexually degrading speech remains 0.08, i.e. 21.25 times fewer than the average number of corpus words.

In conclusion, we can state that only some of the streamers employ sexually degrading speech towards women when they broadcast a live stream, resulting in a lower ratio compared to the use of corpus words. This trend holds for both English-speaking and French-speaking streamers.

- Non-sexually degrading speech

In the 72 hours of streaming video, 12 instances of non-sexually degrading speech were identified: nine types in English and three types in French. Before being analysed and potentially selected by women through a questionnaire, these instances of non-sexually degrading speech consisted of the following discourses:

English-speaking discourses
a. “You wanna know how that works? You wanna know how that works, mate? You wanna know how that works? Right, if you’re a good-looking lad, right, and you talk to a girl, that’s... that’s... That’s not creepy. That’s like a compliment, right? <b>If you’re a good-looking guy. If you’re ugly and you talk to a girl, that’s creepy. So, all depends on the way you look, whether it’s creepy or not, okay?</b> ” (E2)
b. “By the age of 13, 14, and 15, God gave you something. God gave you something very important, and that is balls. And with those balls, as soon as your balls dropped in, you gained testosterone. Testosterone is a very beautiful fucking drug. It is so beautiful and so soulful that people even buy it and inject themselves of extra testosterone in order to achieve peak male performance. <b>We have been given testosterone for free, just by being of the male species.</b> ” (E2)
c. “ <b>I will guide your cocks, I will guide your cocks into greatness</b> ” (E2)
d. “If like, your girlfriend, at a current moment, is posting pictures of her online for other dudes’ spectators, <b>you are a cock and you need to dump her immediately.</b> Leave her, leave her. If your girlfriend has a boy best friend, leave her, leave her. Why does your girl need a boy best friend? Why? <b>The whole point of you being a boyfriend is because you are the boyfriend. For therefore, you should satisfy all her masculine boyfriend needs, she shouldn’t have to seek for others, true folks.</b> ” (E2)
e. “ <b>We, as men, must protect our children and our females. That’s right, I said our females.</b> ” (E2)
f. “Cause at the end of the day, women say “I’m an independent woman, I’m an independent woman”. Well mate, when there’s a fucking fire, right, and firemen come

<p>to save you, and a man comes to save you, <b>let's see how fucking independent you are then</b>. True or false?" (E2)</p> <p>g. "Me, Greekgodx, if I want woman, in my life, consensually on and with her consent, in my life, ok, I would be working, ok? <b>She would be cooking and she would be cleaning, ok? My life, my rules</b>. She can come and go, whenever she likes. If she doesn't like those rules, leave" (E2)</p> <p>h. Welcome, <b>boys</b>. (E3)</p> <p>i. <b>Gigachad</b><sup>20</sup>! (E6)</p>
French-speaking discourses
<p>j. « Elle est <b>conne</b> ou quoi ? » (F5)</p> <p>k. « C'est le genre d'espèce <b>attachante</b> ! » (F3)</p> <p>l. « « Il est pas là Ryan ? Quand on a besoin de lui, là ? Ryan, il a beaucoup d'argent sur son compte en banque. Je voulais qu'il réponde, mais je crois qu'il est parti dormir... <b>Ou frapper sa gonze</b>, un des deux. » (F6)</p>

*Table 7: Non-sexually degrading speech.*

These terms were pre-selected due to their nature, specifically for belittling women based on their gender.

By considering the responses from the surveys allows to analyse streamers' discourses in an unbiased way. With the results from the survey, we can now compile a comprehensive list of what could be considered as non-sexually degrading speech, in both English and French. In English, the list includes some of the initial comments, with the following results:

- a. 48% of the interviewees consider this term sexist.
- b. 84% of the interviewees consider this term sexist.
- c. 72% of the interviewees consider this term sexist.
- d. 92% of the interviewees consider this term sexist.
- e. 92% of the interviewees consider this term sexist.
- f. 96% of the interviewees consider this term sexist.
- g. 96% of the interviewees consider this term sexist.
- h. 44% of the interviewees consider this term sexist.
- i. 84% of the interviewees consider this term sexist.

This indicates that comments a, c, and h are not sufficiently relevant to be analysed because the results show that fewer than the minimum 75% of the women consider the comments to be sexist.

In French, some of the initial comments were also dismissed as they were not considered sexist by at least 75% of the women:

- j. 88% of the interviewees consider this term sexist.
- k. 36% of the interviewees consider this term sexist.

<sup>20</sup> Defined as "The Ultimate Man, the Chad to out Chad all Chads, the Alpha Male of the Alpha Males. If a woman were to look in his direction, she would immediately orgasm" by The Urban Dictionary (2023).

1. 88% of the interviewees consider this term sexist.

Comment k is therefore not relevant enough to be analysed.

The English non-sexually degrading speech thus consists of six comments, made by two different streamers: E2 and E6. Streamer E2 expressed these sexist and masculinist comments all within the same video, which suggests he made five comments in a two-hour video. Given that this only represents one video, we can also conclude that streamer E2 averages 0.8 sexist comments per hour, considering the two live streams that do not contain any sexist comment. The other English-speaking streamer, streamer E6, only used non-sexually degrading speech once, in one of their live streams only, which means 0.17 comments per hour when considering all their videos. By combining these results, we find that English-speaking streamers have made six instances of non-sexually degrading comments across 72 hours of recorded video, i.e. 0.17 comments per hour, which is 5.6 fewer than the total number of pronounced corpus words.

On the French-speaking side, only comments j and l can be analysed based on the interview. These comments come from two different streamers, F5 and F6. Streamer F5 made only one sexist comment in one of their videos, resulting in an average of 0.17 sexist comments per hour. Streamer F6, who made only one sexist comment in one of their videos, also has an average of 0.17 sexist comments per hour.

With those two results, we can calculate the average rate of non-sexually degrading comments towards women by French-speaking streamers, which stands at 0.06 comments per hour, i.e. 35.8 times fewer than the average number of corpus words.

- Conclusion

Following this initial analysis, we have been able to determine whether French- and English-speaking streamers use fewer sexist phrases and speech than sexist words from the corpus, and vice versa. The purpose of creating the corpus was to verify whether streamers tend to use more isolated sexist words in their live streams, rather than expressing fully formed sexist thoughts through sentences and speeches. The following table displays the final results:

	<b>Corpus words</b>	<b>Sexually degrading speech</b>	<b>Non-sexually degrading speech</b>
<b>English</b>	0.95	0.08	0.17
<b>French</b>	1.9	0.08	0.06

*Table 8: Primary discourse results.*

Based on this table, we can conclude that both the French- and English-speaking streamers analysed tend to use single sexist words more frequently than they engage in sexist speech during their livestream videos. This answers one of the research questions: they do not only use one single type of sexist discourse, but three.

### 6.1.3 Context of Emergence of Sexist Behaviours and Discourse

After analysing the so-called sexist and masculinist discourses of streamers, it becomes essential to establish connections with these streamers' discourse. It is important to understand their choice of words and discourses, try to establish a context of emergence, considering various factors, such as their number of followers, the Twitch category they use to broadcast their videos, their country of origin and therefore their culture, etc. The objective of this investigation is to determine if there exists a correlation between their spoken discourse and both their professional and private backgrounds.

To achieve this, we reused one of the previous tables (cf. Table 3). This helped determine the category to which each streamer belongs and add essential information that will yield new results regarding the context of emergence. Factors such as home country, year of birth, and preferred Twitch categories have therefore been added to the initial table, along with the results of the data analyses conducted in the preceding section.

Used language	Category	Streamers' features	C <sup>21</sup>	S <sup>22</sup>	NS <sup>23</sup>	Twitch category
French-speaking streamers (F)	Category A	• F1 – 385K followers – FR – 1997	0.8			Just Chatting
		• F2 – 498K followers – FR – 1994	4.2			Valorant
		• F3 – 999K followers – FR <sup>24</sup>	0.8			Just Chatting
	Category B	• F4 – 1.3M followers – FR – 1993	0.2			League of Legends
		• F5 – 1.4M followers – FR – 1995	2.5		0.2	League of Legends
		• F6 – 1.8M followers – FR – 1990	2.7	0.5	0.2	Just chatting
Category C						
English-speaking streamers (E)	Category A	• E1 – 881K followers – CA – 1994	0.8			Valorant
						Counterstrike
	Category B	• E2 – 1.6M followers – UK – 1992	0.3		0.8	Just Chatting
		• E3 – 2M followers – USA – 1990	3.5	0.5		Counterstrike
		• E4 – 3.2M followers – USA – 1991	0.6			Just Chatting
	Category C	• E5 – 5M followers – USA – 1995	0.2			League of Legends
• E6 – 11.1 M followers – CA – 1995		0.3		0.2	Just Chatting	

Table 9: Comprehensive streamers data.

This table allows us to draw connections between the streamers' data and their sexist and masculinist discourse. It also helps determine whether any correlation exists between the number of followers, the age of the streamers, and the categories they use on Twitch.

The first analysis topic (the number of followers) aims to determine if there exists a correlation between the quantity of sexist comments and the number of followers. This will help ascertain whether, for example, streamers with a larger follower base hold a more sexist speech than others.

<sup>21</sup> This column refers to the corpus words per hour.

<sup>22</sup> This column refers to the sexually degrading speech per hour.

<sup>23</sup> This column refers to the non-sexually degrading speech per hour.

<sup>24</sup> This streamer has no date of birth since it is not an individual, but a show.

It indicates interesting results for the French-speaking streamers. We observe that as the number of followers increases, so does the frequency of sexist comments in their live videos. It is the case for streamers F5 and F6, both belonging to category B, who have high rates of sexist comments per hour, from corpus words to sexually and non-sexually degrading speech.

On the English-speaking side, the streamer who has the highest rate of sexist comments – streamer E3 – is not the one with the most followers. There therefore is a substantial difference between English and French-speaking streamers in this regard. The most followed French-speaking streamer has 1.8 million followers, whereas the most followed English-speaking streamer has 11.1 million followers. Therefore, it seems that the usage of sexist discourse does not necessarily correlate with a higher number of followers, but rather with a specific follower range, here category B. Since the French-speaking streamers who generally make the most sexist comments have respectively 1.4 million and 1.8 million followers, and the English-speaking streamer E3, who is the one whose rate of sexist comments is the highest among the analysed English-speaking streamers, has 2 million followers, we can assume that streamers who have a number of followers ranging between 1.4 and 2 million tend to use more sexist discourse than others. In the case of streamer F2, they accumulate the highest number of sexist individual words from the corpus. However, they do not use any sexually or non-sexually degrading speech. Their position in this ranking might therefore be less valid since they repetitively use the same words during their live videos. The absence of sexist discourse among other streamers could potentially be attributed to the fact that streamers with fewer followers are still trying to grow their audience and attract new followers, while those with a larger follower base are attempting to maintain their channels and avoid potential Twitch bans.

The second analysis centres on the streamers' year of birth to explore potential behavioural differences according to their age. We would like to point out that streamer F3 is excluded from this analysis, as his channel broadcasts shows in a studio featuring various people and guests, thus not representing a single individual. Taking account of his guests' speech or analysing them as separate streamers would create a bias. It appears that streamers E3 and F6, both born in 1990 and thereby being the oldest, have a higher rate of corpus words per hour and sexually degrading speech per hour than the other streamers. However, two other streamers, streamers F2 and F5, stand out due to their high number of corpus words despite not but being from the same age category. We can therefore conclude that, overall, age does not prove to be a relevant criterion to account for the use of sexist comment as younger streamers also demonstrate high rates of such comments.

Finally, the third point to analyse in this section is based on the type of Twitch category they select to broadcast a video. Table 9 reveals that the selected streamers use four Twitch categories to broadcast live videos: 'Just Chatting', 'Counterstrike', 'League of Legends' and 'Valorant'. The first category, 'Just Chatting', is popular among streamers as it allows for interactions with the viewers through a variety of content. The remaining categories are gaming-oriented, with 'Counterstrike' and 'Valorant' classified as First-Person Shooters (FPS) and 'League of Legends' as a Multiplayer Online Battle Arena (MOBA).

The first notable point that we observe is that streamer E3, the streamer with both the highest rates of corpus words and sexually degrading speech, is the only one who exclusively uses the category called ‘Counterstrike’. While some Counterstrike videos are found on the streamer E1’s channel, there is a majority of ‘Valorant’ videos on the channel. The channel predominantly broadcasting Counterstrike videos is the one of streamer E3. ‘Valorant’ holds the first and fifth place in terms of the number of sexist words per hour, suggesting aggressive behaviours towards women while streamers are playing. However, since it has very different indexes, it would be inconclusive to assert that this category is more inclined to generate sexist behaviours, or not. ‘Just Chatting’ and ‘League of Legends’ are the two game categories found at the bottom of the ranking, except for two streamers for each game. We can therefore conclude that ‘Counterstrike’ tends to trigger more aggressive behaviours towards women, whereas the categories ‘Just Chatting’ and ‘League of Legends’ display, on average, less than one sexist comment per hour, except for streamers F6 and F5, who exceed this number. We can also conclude that ‘Valorant’ is a particular game category, as it has widely divergent results.

In conclusion, no outstanding result confirms a particular context for the emergence of sexist discourse. We can affirm there is a difference of behaviour linked to the followers count for each streamer. The category streamers are playing may have an influence on their sexist discourse as well, such as those with follower counts between 1.4 and 2 million. Regarding age, there is no relevant data supporting any particular conclusions. We do see that older streamers tend to use more sexist and masculinist speech than younger ones, but this is only based on the two oldest streamers, and there is no specific age-based ranking. Age therefore deserves better research with a larger sample of streamers to verify whether older streamers are more likely to use sexist discourse, or not. The last category – the Twitch category they use to broadcast online videos – indicates whether a streamer adopts an aggressive behaviour towards women or not, based on what they do during their live streams. The analysis suggests that the category – in some cases, the video game – ‘Counterstrike’ is more likely to involve sexist discourse than the ‘Just chatting’ and ‘League of Legends’ categories. We can therefore infer that the number of followers does influence a streamer’s behaviour and can be considered as a factor of emergence. Twitch category is certainly less representative than the two other factors, although we could potentially consider the category ‘Counterstrike’ as the category that is the most inclined to lead to sexist speech.

## **6.2 Primary and Secondary Discourses Analysis**

This section aims to compare primary and secondary discourses, namely the streamers’ discourse and the comments left in the chat box. There will be three analyses: the first one comparing sexist oral speech with neutral written comments, the second one comparing neutral oral speech with sexist written comments, and the third and final one comparing both sexist oral speech and written comments.

To achieve this, an initial first analysis of comments will be carried out. In order to compare the use of sexist speech and sexist comments on an equivalent level, it is essential to apply the same unit of measurement for both categories, namely the number of sexist comments per hour – as part of the discourse, as well as that part of the written chat. By counting the number of

written comments per hour for each streamer and in each language, we will be able to draw a comparison with the numbers estimated for the primary discourse – the spoken speech. Following a quantitative comparison, another analysis will observe the emergence of these comments and determine whether it is the streamer, the audience, or neither of them who initiates sexist behaviours and comments towards women. In each category – A, B and C, we will consider two sub-categories:

- a. Streamers that fall entirely within the category
- b. Streamers that fall partly within the category<sup>25</sup>

It is also worth noting that some streamers' videos do not present any sexist discourse or comments. Therefore, only the videos that are suitable for analysis will be discussed in this section. Some streamers have only had two videos analysed here.

### 6.2.1 Sexist Speech and Neutral Comments Confrontation

In this initial section, the goal is to determine whether streamers are the ones who start engaging in expressing sexist discourse. This category will therefore compare sexist and masculinist speech to a neutral chat box, which implies that no sexist or masculinist comments were sent during the live videos. In this context, only videos of streamers adopting a sexist discourse will be analysed.

The streamers who are part of the first sub-category, namely those who deliver an entirely sexist speech and receive no sexist reaction from their viewers in their chat, are streamers E1, F3 and F4. We will first analyse these streamers and their behaviour. This thesis will then address the streamers belonging to the second sub-category.

In streamer E1's speech, we can identify one word from the corpus – 'motherfucker', a word originating from the corpus of words established at the beginning of this thesis, – in the first video, the same word from the corpus in the second video, and that same word again, pronounced three times, in the third video. Across the three analysed live video streams, streamer E1 pronounced the word 'motherfucker' five times in total, without receiving any written response in the chat box from his viewers. A similar analysis applies to the French-speaking streamers that are part of category A, especially those in the first sub-category. Streamer F3 pronounced multiple times three different sexist words from the corpus – ' salope', 'bander' and 'nique ta mère'. Once again, the streamer did not get any answer from the viewers in the chat box. The same situation applies to streamer F4, who only pronounced one word from the corpus, 'sa mère', across the three analysed videos and never received any sexist or masculinist comments to initiate or continue the conversation.

Regarding the second category, specifically streamers who partially fall under Category A, two streamers are concerned. Streamers F2 and F5 partially belong to category A, but also to other categories, because their own speech and their viewers' speech can vary depending on the live

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<sup>25</sup> This sub-category refers to streamers who have live videos belonging to different categories – A, B or C.

video that is analysed. This indicates that among the three analysed videos at least one of them could be part of Category A.

In streamer F2's first analysed video, we can assume that he is the only streamer to express hate speech, without any comment left from his viewers. He uses various sexist words from the corpus multiple times: 'fils de pute', 'baiser ta mère', 'ta grand-mère la pute' and 'nique ta mère'. The same can be said about streamer F5 who uses sexist discourse in his first analysed video, mentioning only words coming from the corpus – 'ta grand-mère', 'ta mère', 'pute' and 'fils de pute'. None of these streamers (E1, E3, F4, F2 and F5) receive sexist comments from their viewers in the chatroom, which suggests that they are the ones initiating the hate speech in these videos.

### 6.2.2 Neutral speech and sexist comments confrontation

In Category B, we do not have to consider sub-categories because there are no streamers who use neutral speech while recording a livestream video. Among the three analysed videos of the selected streamers, there is always at least one video that includes sexist speech; thus, we cannot categorise the streamer into the first sub-category. Therefore, we can find streamers who partially belong to Category B: streamers E2, E5, E6 and F1.

In streamer E2's videos, we can find an extensive list of sexist words and phrases, including words from the corpus, sexually and non-sexually degrading speech such as 'booba', 'hooker', 'gigachad', 'clueless', 'booty', 'gang bang', 'the girl is brain dead', 'bitch', 'milf', and 'ass'. In this video, only viewers are sharing sexist comments, and the streamer does not say anything that might be considered sexist or masculinist. The same situation applies to streamer E5, who has one video out of three during which a viewer comments the word 'alpha' that is considered masculinist. Streamer E6 has two videos that fit into this category: one in which viewers comment several times different words ('bitch', 'booba', 'gigachad', 'dumb', 'sexy') and another one in which the corpus word 'booba' is pronounced multiple times, and the sexually degrading word 'dick' is mentioned once. The only French-speaking streamer in this category, streamer F1, has one out of three analysed videos that is part of Category B. In his second video, the streamer does not verbally express sexist comments, but one viewer does write a comment that is considered sexist, which states in French: "il a monté + de pc que de meufs".

In conclusion, we observe that it is less common to find streamers who fully integrate Category B. In this analysis, streamer entirely integrates that category. However, a more extensive analysis with additional streamers and videos could provide more information in order to identify streamers who fully integrate this category.

### 6.2.3 Confrontation of Sexist speech and Sexist Comments

In this final category, namely Category C, the situation that will be analysed includes streamers who express hate speech and receive sexist comments in their chat box as well. Three streamers are fully included in this category: streamers F6, E3 and E4. In this category, the aim is to determine whether it is the streamer or the viewers who initiate the sexist speech.

In the case of streamer F6, all three analysed videos include both sexist discourse and comments in the chat box (cf. Annex 6). In his first video, the analysis of the livestream suggests that the streamer is the one who initiates sexist speech. His viewers only leave a few comments using the word ‘gigachad’, while streamer F6 used sexist discourse before and after these comments. Given that viewers only react to certain types of comments from the streamer, and the streamer does not need any stimulus from his viewers to start expressing sexist words or remarks, we can affirm that streamer F6 is the one who initiates hate speech in this video. The second video suggests a similar situation – the streamer uses sexist independently of his viewers. He starts expressing sexist words from the corpus before any comments from the chat. Later, the chat starts sending comments with the word ‘gigachad’ again – 16 times in ten seconds. These comments from the chat box do not follow immediately after a sexist or masculinist remark from the streamer, but rather after that streamer F6 loses his video game, which implies that, in this livestream, sexist and masculinist comments from the viewers are not directly related to the streamer’s speech. However, they may be influenced by his general behaviour, and the fact that the streamer uses sexist speech during his live videos can push viewers to feel free to act likewise. However, in streamer F6’s third and last analysed video stream, we can find another form of interaction between the streamer and his viewers. In fact, in this livestream, streamer F6 shares a recorded video of a swimming pool scene with women in bathing suits and bikinis, which results in sexist discourse from both the streamer and his viewers. The streamer is still the first one to pronounce sexist words, we can conclude that streamer F6 is the one who initiates sexist and masculinist discourse on his channel and in his videos in general, based on the three analysed livestreams.

The next streamer who fully fits into Category C is streamer E3 (cf. Annex 7). In streamer E3’s first analysed video, it appears that both the streamer and the viewers make use of sexist speech without being influenced by each other. Throughout this live video, the streamer uses sexist discourse extensively, while viewers make very few comments – only one viewer sends the same comment four times, without any specific hate speech from the streamer preceding it. Streamer E3 uses sexist discourse from the beginning, until the end of the video, using words from the pre-established corpus. In his second analysed video, streamer E3 uses corpus words, and sexually degrading speech. His viewers only react to one remark, which is sexually degrading. It implies here that the streamer is the one who initiates the sexist comments, since the viewers write the same comment as the streamer a few minutes after the streamer pronounced it. Again, in the third analysed video, the situation remains the same: streamer E3 holds a sexist discourse (using corpus words) throughout his livestream, and viewers either repeat what he said, using the same corpus words, or intensify the sexist speech and use non-sexually degrading speech in response to the streamer’s remarks. Regarding streamer E3, we can assume that he is the one who initiates sexist discourse in his videos as well, given that sexist comments only begin when the streamer initiates the conversation with hate speech.

Lastly, the final streamer who fully fits into Category C is streamer E4 (cf. Annex 8). This streamer only has two videos in which we could identify sexist comments. The second video presents no sexist or masculinist discourse and no comment of that nature in the chat section.

In the first video we analysed, streamer E4 starts talking about an experience he had in a bar with women, during which he mentions the word ‘booba’ twice. Immediately after his comment, 32 ‘booba’ comments appeared in the chat box within 35 seconds, sent by 30 different viewers. In the third video we analysed, we find the opposite situation: while watching a video featuring women, the viewers comment multiple times with the word ‘booba’ again. The streamer asks his viewers why they are using the word by repeating it. We can therefore conclude that, in this case, the viewers influenced the streamer to use sexist speech.

In the second part of the analysis of Category C, we also find other streamers whose videos do not completely confront sexist speech to sexist comments left by anonymous users. Some of these streamers may have videos belonging to another category, but they still all have at least one video that meets the criteria of Category C. These streamers, constituting the sub-category of Category C, include streamers F1, F5, F2, E2, E5 and E6. All of them have already been mentioned earlier, but they are part of several categories, including Category C, presenting both sexist discourse and a sexist.

Streamer F1 has two videos out of the three we analysed that fall into this category (cf. Annex 9). Both videos show that the streamer initiates the sexist discourse by holding both sexually and non-sexually degrading speech in front of his camera. In the first analysed video, after the streamer’s sexually degrading speech, viewers leave sexually degrading comments, echoing the streamer’s sexist speech and ideas. However, they do not follow him when he pronounced the non-sexually degrading remark:

“Il est pas là Ryan ? Quand on a besoin de lui, là ? Ryan, il a beaucoup d’argent sur son compte en banque. Je voulais qu’il réponde, mais je crois qu’il est parti dormir... Ou frapper sa gonzesse, un des deux.”<sup>26</sup>

In his third analysed video, streamer F1 holds sexually degrading speech and uses corpus words as well. Again, it shows that Twitch users react to what has been said earlier – using specific corpus words, sexually and non-sexually degrading speech – and were not the ones who opened the sexist conversation (streamer F1 was).

Streamer F2 has only one video that can be included in Category C (cf. Annex 10). His second analysed video shows that the streamer is not the one who initiating sexist discourse. The first sexist comment was sent by a viewer less than seven minutes after the beginning of the livestream, saying in French “on est tes putes quoi”. The other sexist comments from the viewers were related to the game the streamer is playing, with no specific context, or appeared during viewers interactions – a viewer would ask a question, and another one would respond to them by using sexist speech. From streamer F2’s side, he uses four different sexist terms from the corpus multiple times all along the live video. His sexist discourse generally appeared as a reaction to his video game. Neither streamer F2 nor the viewers are specifically the leader in

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<sup>26</sup> This text includes grammar and syntax mistakes as it refers to what streamer F1 pronounced during one of his livestreams.

terms of sexist speech. This suggests that they influence each other by feeling comfortable using sexist speech as the other party already does so.

Similarly, streamer F5 has two videos in which he expresses sexist discourse and receives sexist comments (cf. Annex 11). In his second analysed video, he pronounced multiple times two words from the corpus, and received two sexist terms – a corpus word and a sexually degrading word. In his third analysed video, we observe the same situation, with significantly more sexist behaviours from the viewers' side, including seven different non-sexually degrading terms and a word from the pre-established corpus. In streamer F5's livestreams, it seems that neither the streamer, nor the viewers initiate sexist speech. They both have a common reason to express sexist comments, which is the video game which streamer F5 is playing, but comments from both sides are not directly related to each other. We might assume that the viewers' hate speech comes from the fact that the streamer first started to express a sexist discourse, making the viewers feel more comfortable using that same language, but there is nothing that can totally prove this theory.

As for streamer E2, there is only one live video that is part of Category C (cf. Annex 12). In this video stream, we find a lot of ideas considered sexist<sup>27</sup> which generate a lot of sexually and non-sexually degrading comments from the viewers. This video format is a type of vlog, in which streamer E2 shares ideas and points of view. From this non-sexually degrading speech, anonymous Twitch users leave comments in the chat box. It is clear that streamer E2 is the one initiating the sexist comments under his live videos.

Only one of the videos we analysed for streamer E5 is part of Category C (cf. Annex 13). His third video offers a sexist discourse, including only one word from the corpus, namely 'bitch', and three different terms multiple times – the words 'gigachad', 'pussy' and 'alpha'. Sexist written comments are not influenced by any sexist behaviour from the streamer in this instance, the viewers are the ones who initiate the hate speech in this livestream.

Finally, streamer E6 also has one video from the three analysed livestreams that is part of Category C (cf. Annex 14). In this live video, we observe that streamer E6 only uses three sexist words – two words from the corpus, and one non-sexually degrading word. These terms were used in response to the game the streamer is playing, but not as a reaction to the viewers' comments. The viewers' comments appear without any preceding hate speech. They appear following the programme the streamer is watching. Streamer E6 is watching some TV programmes and viewers react to those programmes with corpus words, sexually and non-sexually degrading words when they see a woman appearing on the screen. Sexist remarks from both the streamer and the viewers are also not linked by time, and the results do not show that these comments are particularly following each other.

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<sup>27</sup> According to the responses from the Google form, the interviewed women identified the following remarks as sexist and/or masculinist.

#### 6.2.4 Discussion

After these three analyses, we can already draw some conclusions and raise some questions. Firstly, after summing up all the streamers' analysed videos (only considering the videos in featuring sexist discourse and written comments), we observe an obvious result regarding the number of livestreams in each category:

	CATEGORY A		CATEGORY B		CATEGORY C	
Language	EN	FR	EN	FR	EN	FR
Fully integrated	E1 – 3v.	F3 – 3v. F4 – 1v.			E3 – 3v. E4 – 2v.	F6 – 3v.
Partly integrated		F2 – 1v. F5 – 1v.	E2 – 2v. E5 – 1v. E6 – 2v.	F1 – 1v.	E2 – 1v. E5 – 1v. E6 – 1v.	F1 – 2v. F2 – 1v. F5 – 2v.
Total/ language	3	6	5	1	8	8
Total	<b>9 videos</b>		<b>6 videos</b>		<b>16 videos</b>	

*Table 10: Sexist discourse and comments results.*

We notice that category C includes more analysed videos than the two other categories. Based on these results, this suggests that live videos on Twitch tend to provide more sexist discourse alongside a sexist chat box, without any difference between English-speaking and French-speaking streamers. This table also shows that English-speaking channels tend to offer livestreams with both a sexist speech and a sexist chat, followed by a preference for livestreams with a sexist chat but a neutral speech. The least common occurrence seems to feature streamers making sexist comments while interacting with a neutral chat. However, although French-speaking platforms also tend to host livestreams with both a sexist speech and a sexist chat box, their preference differs from English-speaking channels. French-speaking channels are more likely to provide more livestreams with sexist speech and a neutral chat box, rather than a neutral discourse with a sexist chat box.

A question arises from this analysis, and it relates to streamers finding a place in different categories: why do streamers/viewers not always adopt the same behaviour in each live video? To answer this question, it might be useful to go back to the analysis of the context of emergence and try to explore whether some features are associated with these category changes. The streamers affected by these changes are streamers E2, E5, E6, F1, F2 and F5. The context of emergence features previously analysed in this thesis included the number of followers, the Twitch category, and the streamers' age. We have previously observed that age does not result in any significant changes in the use of sexist discourse. The number of followers, despite being a relevant criterion, cannot be used effectively here since it does not change from one video to another. Therefore, in this context, when comparing one video to another, the number of followers is not a relevant factor since it remains the same for all videos. The last parameter to be analysed was the category streamers use to stream. As the category streamers are playing

might have an impact on the streamer’s discourse, it may impact the viewers’ comments as well. A final point that will be addressed here is the number of viewers per livestream. Viewers’ comments can be influenced by the number of people following the stream for various reasons. In a crowded chat, one may find it less worthwhile to comment as their comments may not be seen by the audience, while others might find it more stimulating to write comments with a larger audience. In order to answer this question, we will analyse the live videos of streamers E2, E5, E6, F1, F2 and F5, so that we can identify differences in behaviour and discourse based on two features: the Twitch category and the number of viewers.

After analysing the elements of the videos made by these six streamers, it appears that many of these videos share common features. It was therefore unnecessary to offer extensive details of all the videos, as all the information can be gathered in a single table:

<b>Streamers</b>	<b>Videos</b>	<b>Category</b>	<b>Twitch Category</b>	<b>Viewers count</b>
<b>E2</b>	1	B	Just Chatting	107K
	2	B	Fortnite	82K
	3	C	Just Chatting	140K
<b>E5</b>	1	B	League of Legends	961K
	3	C	League of Legends	277K
<b>E6</b>	1	B	Just Chatting	4.3M
	2	C	Just Chatting	2.9M
	3	C	Just Chatting	2.5M
<b>F1</b>	1	B	Just Chatting	131K
	2	C	Just Chatting	85K
	3	B	Just Chatting	130K
<b>F2</b>	1	A	Valorant	154K
	2	B	Valorant	30K
<b>F5</b>	1	A	Just Chatting	346K
	2	B	League of Legends	422K
	3	B	Valorant	335K

*Table 11: Streamers integrating the second sub-category.*

In this table, the first column refers to the livestream being analysed – some videos will not be taken into account in this section since they do not contain sexist discourse nor sexist comments in the chat. They are therefore irrelevant for our analysis. In fact, the aim here is to determine if the Twitch category or the number of viewers influences a potential switch of category. This means a livestream could switch from Category B to Category C, for example, depending on these characteristics. The other columns refer to the category each livestream belongs to, the Twitch category the streamer used to broadcast live videos, and the number of viewers watching the live broadcast.

First, we observe that the Twitch category does not make any significant difference for the streamers’ livestreams, except for one instance: that of streamer F5. For the other streamers, all videos belong to the same Twitch category even when the streamers/viewers’ discourse

changes. For streamer E2, for example, videos 1 and 2 belong to Category B, and video 3 belongs to Category C. However, videos 1 and 3 are part of the same Twitch category, namely 'Just Chatting'. The change in Twitch category does not seem to impact the streamer or viewers' behaviour and discourse. However, we notice that streamer F5 uses three different Twitch categories to broadcast the analysed livestreams: 'Just Chatting', 'League of Legends' and 'Valorant'. Video 1 appears to be from Category A and videos 2 and 3 fall into Category C. We would therefore suggest that switching from Twitch category brings a category switch from A to C, in this case. Nonetheless, since this streamer is the only one out of six to demonstrate this pattern, there is not enough evidence to suggest that this might be a common feature. It is more likely a personal trait, which involves that streamer F5 starts receiving sexist comments depending on the Twitch category he is using. In this case, the category 'Just Chatting' seems to draw more sexist comments in the chat than the 'League of Legends' and 'Valorant' categories.

Then, the other significant feature, the number of viewers per stream, seems to have an important effect on the streamers and viewers' discourses. In fact, we observe a difference of viewers within many of these streamers when it comes to a switch of category. However, this switch does not occur in the same manner for all of them. For streamers E2, E6 and F1, we notice that there is a switch from B to C (i.e. a change from a neutral discourse and sexist chat box to a sexist discourse and a sexist chat box) when the number of viewers increases. [Even though these streamers have a different number of subscribers and followers, their viewer count will vary from one another (some will have more viewers than others), but a pattern of increased viewership associated with category switches can be observed.]<sup>28</sup> Streamer E2, for instance, has 82K and 107K viewers on his two first analysed videos from Category B, the third one reaches the 140K viewers and therefore switches to Category C. The same pattern is observed for streamer E6 who has 2.9 and 2.5M viewers on video 2 and 3 from Category B, while video 1 switches to Category C with 4.3M viewers. The same situation also applies to streamer F1 with his second analysed video from Category B with 85K viewers. His first and last analysed videos directly belong to category C with respectively 131K and 130K viewers. In these livestreams, we always observe a variation from Category B to C when the viewer count gets higher, assuming that streamers may feel stimulated by their high number of viewers and find it easier to adopt a more sexist discourse. The fact that a lot of people are watching them has probably an impact on how they behave and speak, explaining their category switch.

Streamer E5 is the only one to switch from Category C to B when the viewer count increases. For this streamer, only videos 1 and 3 were analysed, with respectively 961K and 277K viewers, leading to a category switch from B to C when the viewer count gets higher. In contrast to other streamers mentioned before, it suggests that streamer E5 refrains from using sexist discourse when the number of viewers increases, with only the chat box remaining sexist. Streamer F2 also experiences a different category switch; this streamer also has two analysed videos only and also switches from Category C to A when the viewer counts increases. His first video reaches 154K viewers while the second one is viewed by 30K people, which means that when

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<sup>28</sup> Language proofreading using AI.

the livestream is watched by a smaller amount of people, both viewers and streamer feel more stimulated to express a sexist and masculinist speech. Lastly, in accordance with the previous point, streamer F5 still represents a specific case as he does not display a clear pattern. Indeed, the viewer count does not imply anything particular regarding the switch of category. In fact, the first analysed video belongs to Category A, with 346K viewers, which stands right between videos 2 and 3 with respectively 422K and 335 viewers. They both belong to Category C, which means that this change in category cannot be explained by the number of viewers.

In conclusion, we note that the Twitch category used by streamers to broadcast a livestream is not relevant since it does not involve any specific change regarding sexist discourse and comments. To explain this switch between sexist discourse and chat box, the viewer count feature seems more relevant and provides significant information concerning the category switches between A, B and C.

### **6.3 Twitch control**

In this final section, we will inspect Twitch's community guidelines and compare them to the actual behaviours and discourses of streamers and viewers on the platform. As previously mentioned in this paper, the videos were recorded in August 2022, at which point a version of the community guidelines was downloaded. Although the document has been updated since then, the analysis of Twitch's guidelines will be based on the 2022 version, in line with the time at which the livestreams were recorded. This section aims to determine whether Twitch enforces them or ignores them. An entire section has already been dedicated to the the community guidelines' theory; here, the goal is to focus on certain guidelines, compare them to what actually happens on Twitch, and identify which streamer respects these guidelines. We will also observe if they are sufficiently respected, and whether Twitch moderators strive to ensure these rules are respected. We will therefore discuss whether or not Twitch is conducive to the spreading of sexist discourses.

On the very first page, the document states: "These guidelines fall under a common-sense philosophy and apply to anyone generating content and activity on our services. This is considered a living document that we regularly update based on the evolution of the Twitch community and service." (Twitch.tv, 2022) This implies that the guidelines aim to make the platform more accessible to people who do not feel comfortable using Twitch because of some abusive, harmful, or inappropriate behaviours. As a reminder, the guidelines are divided into main categories that were already stated earlier in this thesis (cf. 3.3. *Twitch community guidelines change*).

This section will exclusively focus on subjects related to sexist and masculinist speeches and behaviours, namely 'Hateful Conduct and Harassment', and 'Nudity, Pornography, and Other Sexual Content', which provide significant pieces of information concerning sexism and masculinism on Twitch.

In the 'Hateful Conduct and Harassment' section, Twitch has a zero-tolerance policy for "any content or activity that promotes or encourages discrimination, denigration, harassment, or violence based on the following protected characteristics: race, ethnicity, color, caste, national

origin, immigration status, religion, sex, gender, gender identity, sexual orientation, disability, serious medical condition, and veteran status” (Twitch.tv, 2022). Sexual objectification also constitutes a form of harassment manifestation that is not tolerated by the platform. In the ‘Nudity, Pornography, and Other Sexual Content’ section, the community guidelines state that “Content or activities that threaten or promote sexual violence or exploitation are strictly prohibited” as are “Sexually suggestive content or activities” (Twitch.tv, 2022). Based on this information, we can now compare these rules to the actual situation on the platform, particularly focusing on the streamers analysed throughout this thesis.

This section will first focus on the sexist and masculinist speech and comments, confronting them with the rules listed by Twitch. We will then identify which streamer violate these guidelines, which will provide evidence if the guidelines are being sufficiently applied and if Twitch is an appropriate channel to spread sexist discourse and hate speech on the internet. To do so, we will use the list of corpus words, the sexually and non-sexually degrading speech and the comments listed in the sections above. We will start this analysis by aligning them with the guidelines. The process begins with an analysis of the list of corpus words. It includes various words that can be considered insults, and which are generally directly targeted at women or characterising women based on their female attributes. This list correlates with the ‘Hateful Conduct and Harassment’ section, highlighting the discrimination point. Discrimination is defined as “an unfair treatment because of race, religion, etc.” (Cambridge Dictionary, 2023) and therefore includes gender. If we examine the corpus words – for example ‘bitch’, ‘motherfucker’, ‘pussy’, ‘hot’, ‘pute’, ‘ salope’, ‘fils de pute’, and ‘bander’, to name a few, they can be considered discriminatory as they refer to an unfair treatment based on gender. Women and those who identify as women never asked to be treated like that, making the usage of these words without any specific purpose unfair. Just as discrimination, the Twitch community guidelines state that harassment, defined as “a behaviour that annoys or upsets someone” by the Cambridge Dictionary (2023), is not tolerated on the platform. We can consider the corpus words as harassment since those words directly attack and insult women, which is inappropriate. Given that corpus words have appeared in at least one of the streamers’ analysed live videos, we conclude that all the analysed streamers violate at least one section on the community guidelines based on the corpus only.

Further analysing the sexually and non-sexually degrading speech, we note that this section directly relates to the ‘Nudity, Pornography and Other Sexual Content’ section. This section targets threats of sexual violence and sexually suggestive content. In fact, in sexually degrading speech (cf. Figure 6), we find some oral terms and sentences which do not respect this section, both in English- and French-speaking discourses. In this discourse, there are sentences that are sexually suggestive and involves therefore that streamers E3 and F6 opposes the Twitch community guidelines once again. Regarding non-sexually degrading speech (cf. Figure 7), we also discover different sentences and sexist discourse violating the Twitch community guidelines by opposing the points of “denigration”<sup>29</sup>, “harassment” and “violence based on

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<sup>29</sup> Defined as the action of saying that someone or something is not good or important (Cambridge Dictionary, 2023).

gender”. Taking these points into account, streamers E2, E6, F5 and F6 can once again be classified as streamers who do not adhere to the Twitch community guidelines.

Regarding the comments left in the chat box by viewers, several ones contradict the guidelines sections mentioned previously. Given that comments are part of sexist discourse, they are worth being analysed as well in order to determine whether some streamers’ channels are sufficiently moderated. Streamers are not the only individuals who must adhere to the guidelines, viewers are also subject to moderation and should respect the guidelines. Some comments are masculinist and should therefore not be considered to be opposed to the ‘Hateful Conduct and Harassment’ and ‘Nudity, Pornography and Other Sexual Content’ sections. Comments such as ‘gigachad’ and ‘alpha male’ suggest male supremacy, but do not go against the rules set by Twitch as it is not discrimination, denigration, harassment, violence, sexual violence, or sexually suggestive content. However, various other sexist comments comply with these criteria and points. Streamers E2, E3, E4, E6, F1, F2, F5 and F6 receive comments during their live videos that do not respect the guidelines, indicating that Twitch moderators do not enforce the rules sufficiently.

In conclusion, 8 out of 12 analysed streamers broadcast live videos during which their viewers do not conform to the community guidelines. These viewers might be banned afterwards – either permanently or temporarily, but this requires an additional analysis. The objective here is to determine if Twitch is a channel that becomes an easy vehicle to spread sexist discourse. Given the significant number of sexist comments and chat boxes that violate the rules, we assume that sharing sexist discourse on this platform is not treated as a significant issue. Considering the streamers’ discourse, they all expressed words, sentences, discourse that are inappropriate according to the community guidelines. With the corpus words in the analysed streamers’ speech, and the sexually and non-sexually degrading speech that has been analysed earlier, it suggests that all the streamers spread hate speech on Twitch. This analysis also reveals that an equal number of French-speaking and English-speaking streamers receive comments that violate the community guidelines. It therefore proves that Twitch users do not stick to the guidelines, meaning the platform is appropriate to share sexist thoughts, and thus a form of hate speech in general.

## **7. Discussion**

The analyses carried out throughout this paper provide in-depth results of the data collected beforehand. This section aims to gather all the results obtained from this thesis and interpret them to draw final conclusions. This part will focus on the research questions in order to provide clear and effective answers. In the theoretical part, a specific section is dedicated to the research questions, and raises seven significant points and multiple questions. To summarise this study, answers will be provided in this section to finalise the research.

The primary objective of this study is to analyse the primary discourse of live videos, namely the oral speech delivered by streamers. First, we examined the average number of sexualising words (constituting a corpus of words) delivered per hour for each streamer, video, and language. Regarding the most used corpus words, French-speaking streamers use 'bander' most

often, and English-speaking streamers primarily use 'bitch'. They respectively represent 24.5% and 49.7% usage. This means they both represent the majority of usage compared to other corpus words. It also provides frequency statistics with French-speaking streamers using 1.9 corpus words on average per hour, and English-speaking streamers using 0.95 corpus words on average per hour. This indicates that the French-speaking streamers use more corpus words than the English-speaking ones. Then, a linguistic analysis was conducted and compared sexually and non-sexually degrading speech, meaning streamers use another type of sexist discourse than only single words. It appears that this type of discourse is less common than corpus words. In general, corpus words seem to be more used than any other types of discourse, which is the case for both English- and French-speaking streamers. A final point approached within the primary discourse analysis relates to the context of emergence of sexist words and phrases. This investigation reveals that no specific feature appears relevant to the emergence of sexist behaviour. While the number of followers does provide significant information, age and Twitch categories seem less indicative as they do not deliver outstanding results. A further analysis with a more extensive profile sample to analyse would maybe provide more extensive information related to these features.

The second main objective of this study is to identify whether streamers or viewers are more likely to initiate expressing sexist speech. For that purpose, three analyses were carried out comparing sexist speech to neutral comments, neutral speech to sexist comments, and finally sexist speech to sexist comments. The results have revealed that all streamers have corpus words identified in at least one of their live videos. This suggests that none of the analysed streamers can be considered free from using sexist words while broadcasting videos. These results also provide other information, such as the fact that some streamers – namely streamers E1, F3 and F4 – have entirely neutral chats, where no viewer made sexist comments. Lastly, this study informs that streamers F1, F5, F6, E2 and E3 initiate sexist discourse themselves among their live videos, while in the videos of streamers E4 and E5, viewers are the ones who start expressing sexist speech. Regarding livestreams of streamers F2 and E6, none of them influenced the other to express sexist speech. It therefore depends on the analysed streamer, although there is a slight tendency for French-speaking to generate sexist speech more frequently during livestreams.

The last objective of this thesis is to determine whether Twitch is an “appropriate” platform for spreading sexist speech, or not. It also focuses on the community guidelines and observes if users adhere to these rules enough, or not. It turns out that Twitch is a platform that somehow promotes sexist discourse and comments as eight out of twelve analysed profiles broadcast live videos during which viewers do not respect the community guidelines. Moreover, all analysed streamers express ideas that violate community guidelines in at least of their analysed videos. This proves that Twitch is a platform that lacks moderation as users do not respect the platform’s rules.

## **8. Conclusion**

Rosen (1971) discussed the evolution of sexism and facts from early history. Since 1971, sexism has remained unchanged and has, in some cases, become more pronounced as we can

testify from the analyses above. The reason women did not progress before – namely male domination, inferiority and stereotypes, still persists today; many men still underestimate women’s abilities, focusing on their physical appearance rather than acknowledging their achievements. This tendency has been observed and interpreted all along this thesis through the results that we gathered from the Twitch data. The tendency is therefore still the case online, and especially in the world of video games and on streaming platforms.

Thanks to the different pieces of information and analyses carried out throughout this study, we obtained relevant answers to the research questions and hypotheses. From the theory of sexism in real life, online, and in video games to statistical analysis and terms confrontation, including Twitch usage and evolution, we have been able to acknowledge the presence of sexist discourse on Twitch. We have also observed the differences of usage in terms of followers and viewers’ count, language, age, and Twitch categories.

The objective of this study was to provide answers to as many questions as possible, and a lot of them could be found. However, some research questions remained unanswered because of several features constituting the thesis. In a future study, the aim would be to continue this research and go deeper into some of the analyses, such as expanding the analysed sample by increasing the number of streamers and analysed videos per streamer. In fact, this study focuses on six English-speaking streamers and six French-speaking streamers, i.e. 12 profiles and 72 hours of video in total, a limit that had to be imposed to remain within the scope of a Master’s thesis. However, a future study could deepen the subject by analysing more streamers and videos to obtain even more precise and detailed results.

Another point that could be explored in a further study would be the impact of changes in the community guidelines, as they have been modified between August 2022 and April 2023. It means that this paper focused on the community guidelines from 2022 since the recorded livestreams were recorded in 2022. Future research should address livestreams recorded in 2023 and determine if there are any differences between the two studies, since there are new guidelines now. Maybe a further analysis, including new rules, could show the ban of some videos or streamers that were not banned in 2022, but this can only be identified in new in-depth research.

In general, this study shed light on several aspects, features and numbers of the Twitch platform, such as the number of sexist words that streamers will use per hour, in both French and English, but also the difference of speech usage between single words, sexually and non-sexually degrading speech. The study provides information related to the part which initiates the sexist and/or masculinist discourse, between the streamer or the viewers. It also focuses on the emergence context of those sexist comments and remarks, and the users’ behaviours facing the community guidelines of the website. Besides the practical and analytical elements emerging from this paper, there are also a lot of elements that could be considered. We learn a lot about numbers and statistics, but as stated in the first paragraph of this conclusion, the research also underscores the presence of sexism and masculinism on social media, streaming platforms, and within the gaming environment. Beyond this, the study also shows that few people care about

this, overlooking Twitch's guidelines and the potential sanctions they could face, and respond to these comments, starting with Twitch moderators allowing Twitch streamers deliver sexist speech and their viewers react accordingly.

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