

## A CRITICAL DISCOURSE ANALYSIS OF HATE SPEECH COMMENTS ON JENNIE BLACKPINK'S TIKTOK ACCOUNT

*Analisis Wacana Kritis terhadap Komentar Ujaran Kebencian pada Akun TikTok Jennie BLACKPINK*

<sup>1</sup>Nur Lailatul Maghfiroh, lailatul.mghfh02@gmail.com

<sup>2</sup>Indra Tjahyadi, indratjahyadi@upm.ac.id

<sup>3</sup>Rasyidah Nur Aisyah, rasyidah.nuraisyah@upm.ac.id

<sup>1,2,3</sup> Fakultas Sastra dan Filsafat

Universitas Panca Marga

**Corresponding Author:** Nur Lailatul Maghfiroh, lailatul.mghfh02@gmail.com

### Abstract

This study analyzes hate speech comments directed at Jennie on TikTok using Sara Mills' Critical Discourse Analysis (CDA). The study aims to reveal the representation of women, subject-object positions, and reader positions within hate speech comments. This research uses a descriptive qualitative method with data taken from comments on Jennie's official TikTok account (@jennierubyjane). From 35,500 comments, 116 hate speech comments were identified, and 15 comments from female users were selected through purposive sampling. The findings show that Jennie is positioned as the object of negative judgment through labels such as "lazy" and "unprofessional," while the commenters position themselves as dominant subjects who judge and criticize Jennie. These comments also influence readers to accept negative views toward Jennie and reproduce patriarchal ideology and gender inequality in social media discourse.

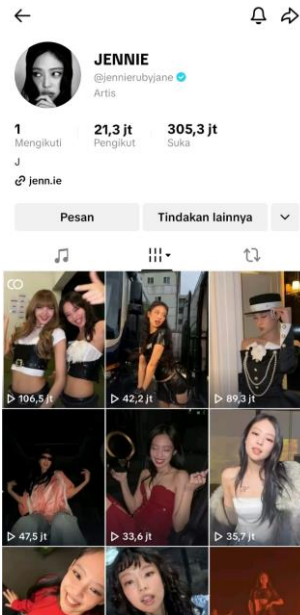
**Keywords:** *hate speech; Critical Discourse Analysis; Sara Mills; TikTok; Jennie BLACKPINK*

### Introduction

Social media has become one of the most influential communication platforms in the digital era. Along with its rapid development, hate speech has increasingly appeared in online interactions through insults, harassment, discrimination, and verbal attacks. Women in the entertainment industry are among the most frequent targets of this phenomenon because they are often judged not only for their professional performance but also for their appearance, personality, and personal life. In the context of K-pop, female idols frequently receive excessive public scrutiny shaped by patriarchal expectations and gender stereotypes.

Jennie Kim, a member of the K-pop group BLACKPINK, is known as one of the most influential public figures in the global entertainment industry. As a lead singer and rapper, Jennie has strong vocal abilities as well as standout rap skills, making her one of the most popular K-pop idols internationally. In addition, Jennie is also known for her elegant and modern fashion style. He often collaborates with luxury fashion brands such as Chanel and is nicknamed "Human Chanel" because of his consistent and classy fashion image.

One of the celebrities who often receives hate speech is Jennie, a member of BLACKPINK, through her TikTok account (@jennierubyjane). Negative comments directed at Jennie commonly include insults, body-shaming, and criticism of her performance and personality. These comments position female idols as objects of public judgment and reinforce unrealistic standards imposed on women in digital culture.



Jennie BLACKPINK's TikTok account (@jennierubyjane)  
(Source: <https://www.tiktok.com/@jennierubyjane>)

The phenomenon of Jennie BLACKPINK frequently receiving hate speech on her TikTok account can be explained by several factors. Firstly, Jennie's high level of popularity and exposure means she is more often the focus of public attention, thereby increasing the likelihood of receiving negative comments. Secondly, there are differing perceptions amongst fans, with some believing that Jennie receives more attention than other members, which gives rise to jealousy that leads to hate speech. Thirdly, gender stereotypes and double standards regarding female celebrities also play a role, as Jennie's strong and independent image is often misinterpreted as arrogance. Fourthly, various controversies and issues circulating in the media have further fuelled the emergence of negative comments. This study applies Critical Discourse Analysis (CDA) using Sara Mills' model. Unlike Fairclough's or Van Dijk's CDA, which focuses on general social structures and ideology, Sara Mills' CDA emphasizes the representation of women

in texts, the construction of subject–object positions, and the positioning of readers. This framework is particularly relevant for examining how Jennie is positioned as an object of judgment, while TikTok users position themselves as subjects with authority to evaluate and condemn. Moreover, Sara Mills’ concept of reader positioning helps analyze how hateful comments shape public perception and reinforce broader misogynistic narratives against women in digital spaces.

## **Method**

This study uses a descriptive qualitative method with Critical Discourse Analysis (CDA) based on Sara Mills’ feminist perspective. The research focuses on analyzing hate speech comments directed at Jennie on her official TikTok account (@jennierubyjane). The data were taken from one TikTok video uploaded on March 10, 2025, which received approximately 35,500 comments. From these comments, 116 hate speech comments were identified, and 15 comments from female users were selected through purposive sampling because they best represented gender representation, subject-object positioning, and reader positioning in discourse.

The data were collected through observation and documentation techniques by identifying and classifying comments containing insults, body-shaming, gender stereotypes, and moral judgment. The analysis was conducted using Sara Mills’ CDA framework to examine the representation of women, subject-object positions, and reader positions in the comments. The findings were presented descriptively and narratively to reveal how hate speech comments reproduce patriarchal ideology and gender inequality in digital spaces.

## **Discussion and Result**

This study analyzes 15 hate speech comments directed at Jennie BLACKPINK on TikTok using Sara Mills’ Critical Discourse Analysis (CDA). The discussion focuses on three important aspects in Sara Mills’ framework: the representation of women, subject-object positioning, and reader positioning. The findings indicate that hate speech comments on TikTok are not only expressions of personal dislike but also forms of discourse that reproduce patriarchal ideology and gender inequality in digital spaces. Through insults, sarcasm, mockery, and evaluative language, commenters construct negative representations of Jennie and influence how audiences perceive female celebrities.

The analysis of the selected comments shows that Jennie is consistently represented as the object of criticism and public judgment. Many comments use labels such as “lazy,” “unprofessional,” “attention seeker,” and “lip-sync queen.” These expressions simplify Jennie’s identity into negative stereotypes and reduce her value as an artist. The repeated use of negative labeling reflects how female idols are judged not only based on their professional performance but also based

on unrealistic public expectations regarding personality, appearance, and behavior. In patriarchal culture, women are often expected to appear perfect, hardworking, attractive, and morally acceptable at all times. When audiences believe that these expectations are not fulfilled, hate speech emerges as a form of punishment and social control.

#### Data 1

##### Comment:



Figure 1. Hate speech comment labeling Jennie as “lazy.”

This comment positions Jennie as a woman who lacks effort and professionalism. The word “lazy” becomes a dominant stereotype repeatedly associated with Jennie in online discourse. In Sara Mills’ CDA framework, Jennie is represented as the object because she becomes the target of evaluation and criticism. Meanwhile, the commenter acts as the subject who has the authority to judge her performance. Reader positioning is also visible because the comment encourages audiences to accept the negative perception that Jennie is not hardworking enough as a K-pop idol. This type of discourse reinforces patriarchal expectations that women must constantly prove their worth and dedication in public spaces.

The findings also reveal that hate speech comments frequently contain sarcasm and mockery as discursive strategies. Sarcasm is often used to disguise insults and make hate speech appear humorous or entertaining. Through these strategies, commenters normalize verbal attacks and encourage audiences to participate in negative discourse. In online culture, humorous hate speech is frequently perceived as harmless, even though it still contributes to misogyny and symbolic violence against women.

#### Data 2

##### Comment:



Figure 2. Comment criticizing Jennie’s performance through sarcasm

This comment uses sarcasm to criticize Jennie’s performance and authenticity as an artist. The phrase “queen” is used ironically to mock her, implying that lip-syncing is her defining characteristic. Jennie is represented as unprofessional and untalented, while the commenter positions themselves as someone with authority to evaluate her credibility as a performer. Reader positioning is constructed through the sarcastic tone because audiences are invited to laugh at and normalize the insult. This demonstrates how hate speech in social media often spreads through humor and indirect mockery rather than explicit verbal attacks alone.

Another important finding is that many hate speech comments attack Jennie’s personality rather than focusing only on her professional performance. Female celebrities are often criticized for being “attention-seeking,” “dramatic,” or “self-centered.” Such comments reflect gender stereotypes that portray women negatively when they become highly visible in public spaces. These stereotypes contribute to misogynistic narratives that women who receive attention are problematic or manipulative.

### Data 3

#### Comment:

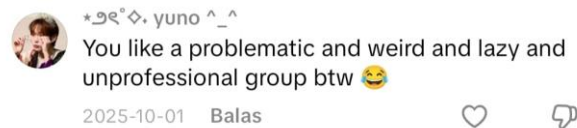


Figure 3. Comment attacking Jennie’s personality

This comment attacks Jennie’s personality by portraying her as someone who constantly seeks attention from the public. In this discourse, Jennie is represented negatively as an attention-seeking woman, which reflects patriarchal stereotypes commonly directed toward female celebrities. The commenter positions themselves as the active subject who defines and judges Jennie’s behavior, while Jennie becomes the passive object being discussed. Reader positioning is also present because the comment encourages audiences to interpret Jennie’s public presence negatively. Through repeated exposure to comments like this, audiences may gradually accept misogynistic stereotypes as normal opinions.

The analysis further demonstrates that TikTok, as a digital platform, contributes to the rapid spread of hate speech discourse. Features such as public comment sections, likes, reposts, and algorithmic visibility allow controversial comments to gain engagement quickly. Hate speech comments often attract attention because emotionally charged content generates stronger audience reactions. Consequently, negative discourse becomes more visible and normalized within online communities. In Jennie’s case, her popularity as a global K-pop idol

increases the possibility of receiving excessive criticism and misogynistic comments from audiences worldwide.

Moreover, the findings indicate that language on social media is not neutral. Through discourse, commenters reproduce broader social ideologies and unequal power relations between men and women. The analyzed comments demonstrate how women in the entertainment industries become vulnerable to objectification, humiliation, and symbolic violence in online spaces. Hate speech functions as a discursive practice that controls and judges women based on patriarchal standards. Although the comments may appear simple or humorous, they contribute to the normalization of misogyny and gender inequality in digital culture.

Overall, the results of this study show that the 15 selected hate speech comments position Jennie as the object of criticism while commenters act as dominant subjects with authority to judge and define her identity negatively. Reader positioning also plays an important role because audiences are encouraged to agree with and normalize harmful stereotypes toward Jennie. Therefore, hate speech on TikTok should not be understood merely as casual online interaction, but as a form of discourse that reflects patriarchal ideology and reinforces gender inequality in contemporary digital society.

## **Conclusion**

This study has analyzed 15 hate speech comments directed at Jennie on TikTok by applying Critical Discourse Analysis based on Sara Mills. The findings reveal that the representation of women in the entertainment industry, particularly within the K-pop context, is strongly shaped by gendered criticism and objectification. Jennie is consistently constructed as “lazy” and unprofessional, reflecting broader societal expectations that women in the public sphere must continuously demonstrate perfection, discipline, and productivity. This labeling reduces her professional identity to a negative stereotype and reinforces the tendency to judge women more harshly than men. Furthermore, sarcasm and irony—such as in expressions like “queen of lazy”—function to undermine women’s achievements, while repetitive criticism constructs a fixed and persistent negative identity. The analysis also highlights the role of reader positioning, where language and emojis create a mocking tone that encourages audiences to normalize and participate in such judgments. Overall, these findings demonstrate that digital discourse reproduces patriarchal ideology by positioning women as objects of continuous evaluation in terms of performance, morality, and behavior.

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