

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

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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. The accessibility and anonymity provided by social media platforms allow users to express opinions freely, but they also create opportunities for the spread of harmful and offensive language. Hate speech can target individuals or groups based on various aspects of identity, including gender, race, ethnicity, religion, and social status. Among these categories, gender-based hate speech has become a

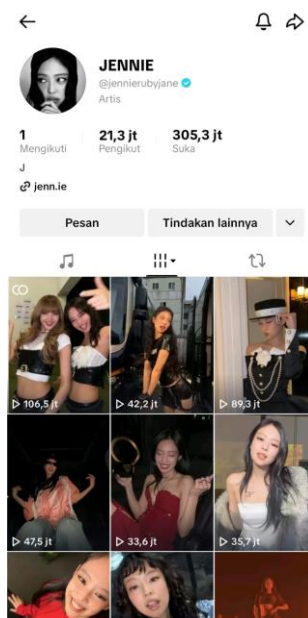
significant issue because it frequently affects women in public spaces. Women in the entertainment industry are among the most frequent targets of this phenomenon because they are often judged not only for their professional performance but also for their appearance, personality, and personal life. In 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 singer, rapper, fashion icon, and brand ambassador, Jennie has gained international recognition and a large fanbase worldwide. Her success extends beyond music, as she frequently collaborates with luxury fashion brands and is widely admired for her elegant and modern style. Due to her strong association with Chanel, she is often referred to as “Human Chanel” by fans and the media. Despite her achievements and popularity, Jennie has repeatedly become the target of criticism and controversy on social media. Her public visibility makes her more vulnerable to online attacks, particularly those related to gender stereotypes and unrealistic expectations imposed on female celebrities.

One of the platforms where Jennie frequently receives hate speech is TikTok through her official account (@jennierubyjane). Negative comments directed at her often include insults, body-shaming, mockery, and criticism of her performance and personality. Many comments label her as “lazy,” “unprofessional,” or “attention-seeking,” reflecting broader societal attitudes toward women in the

public sphere. These comments position female idols as objects of public judgment and reinforce unrealistic standards imposed on women in digital culture. Therefore, analyzing hate speech directed at Jennie is important for understanding how language is used to construct negative representations of women and reproduce

patriarchal ideology. This study applies Sara Mills' Critical Discourse Analysis (CDA) to examine the representation of women, subject-object positioning, and reader positioning in hate speech comments on TikTok.



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

The phenomenon of hate speech directed at Jennie BLACKPINK on social media has attracted significant public attention in recent years. As one of the most popular K-pop idols globally, Jennie is frequently exposed to public evaluation and criticism through various digital platforms, particularly TikTok. The increasing use of social media has created opportunities for users to express their opinions freely; however, it has also facilitated the spread of hate speech, discrimination, and online harassment. Female celebrities are especially vulnerable to this phenomenon because they are often judged not only based on their professional performance but also on their appearance, personality, and personal lives. As a

result, social media has become a space where gender stereotypes and patriarchal values can be reproduced through everyday interactions.

The phenomenon of Jennie frequently receiving hate speech on her TikTok account can be explained by several factors. First, Jennie's high level of popularity and global exposure make her one of the most visible figures in the entertainment industry, increasing the likelihood of receiving both positive and negative attention. Second, differing perceptions among fans often contribute to the emergence of hate speech. Some social media users believe that Jennie receives more media coverage, brand endorsements, and public attention than other members of BLACKPINK, leading to jealousy and negative reactions. Third, gender stereotypes and double standards toward female celebrities play an important role. Jennie's confident, independent, and charismatic image is sometimes interpreted negatively as arrogance or selfishness, reflecting broader societal expectations regarding how women should behave in public spaces. Finally, controversies and rumors circulated by online communities and media outlets have further intensified public criticism and encouraged the spread of hateful comments.

Many of the negative comments directed at Jennie contain insults, body-shaming, sarcasm, mockery, and accusations related to her performance and personality. Labels such as "lazy," "unprofessional," and "attention-seeking" frequently appear in online discussions about her. These comments position Jennie as an object of public judgment and reinforce unrealistic expectations imposed on women in the entertainment industry. Female idols are often expected to maintain perfect appearances, exceptional performances, and morally acceptable behavior at all times. When audiences perceive that these expectations are not fulfilled, criticism emerges in the form of hate speech. Consequently, such comments contribute to the reproduction of misogynistic narratives and gender inequality in digital culture.

To analyze this phenomenon, this study applies Critical Discourse Analysis (CDA) using Sara Mills' model. Unlike other CDA approaches developed by Norman Fairclough and Teun A. van Dijk, which focus on broader social structures and ideological systems, Sara Mills' framework specifically emphasizes the representation of women in discourse. Her approach examines how women are portrayed within texts, how subject-object positions are constructed, and how readers are positioned to interpret particular meanings. This framework is particularly relevant for examining hate speech directed at Jennie because it allows the researcher to investigate how commenters position Jennie as an object of criticism while simultaneously positioning themselves as subjects who possess the authority to evaluate, criticize, and condemn her actions. Furthermore, Sara Mills' concept of reader positioning helps explain how language influences audiences

and encourages them to accept, normalize, or participate in negative judgments toward female celebrities.

Method

This study uses a descriptive qualitative method with Critical Discourse Analysis based on Sara Mills' feminist perspective. The research focuses on hate speech comments directed at Jennie through her official TikTok account (@jennierubyjane). The data were collected from one TikTok video uploaded on March 10, 2025, which received approximately 35,500 comments. Through an initial screening process, 116 comments containing elements of hate speech were identified. From these comments, 15 comments posted by female users were selected using purposive sampling. The selected comments were chosen because they most clearly represented the three analytical categories of Sara Mills' framework: representation of women, subject-object positioning, and reader positioning.

The data collection process involved observation and documentation techniques. The researcher observed the comment section and documented comments that contained insults, body-shaming, gender stereotypes, moral judgments, and other forms of verbal attacks. After the data were collected, the comments were classified according to their linguistic characteristics and discursive patterns. The analysis was then conducted using Sara Mills' CDA framework to examine how women are represented, how power relations are constructed through subject-object positioning, and how readers are encouraged to interpret and respond to the discourse. The findings were presented descriptively and narratively to reveal how hate speech comments directed at Jennie contribute to the reproduction of patriarchal ideology, misogyny, and gender inequality within contemporary 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 key aspects of Sara Mills' framework: the representation of women, subject-object positioning, and reader positioning. The findings reveal that hate speech comments on TikTok are not merely expressions of personal dislike or criticism but also function as discursive practices that reproduce patriarchal ideology and gender inequality in digital spaces.

The analysis shows that Jennie is frequently represented through negative labels such as “lazy,” “unprofessional,” and “attention-seeking.” These labels construct a negative image of Jennie and reduce her identity as a successful artist to simplistic stereotypes. Such representations reflect broader societal expectations that women, especially female celebrities, must constantly demonstrate perfection,

hard work and appropriate behavior. When these expectations are perceived as unmet, criticism emerges in the form of hate speech.

The comments position Jennie as the object of evaluation and judgment, while commenters position themselves as dominant subjects with the authority to criticize and define her identity. Through insults, sarcasm, mockery, and evaluative language, commenters create a discourse that portrays Jennie negatively and reinforces unequal power relations. Reader positioning is also evident, as the use of sarcastic expressions, collective language, and emojis encourages audiences to accept and normalize negative perceptions toward Jennie.

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:

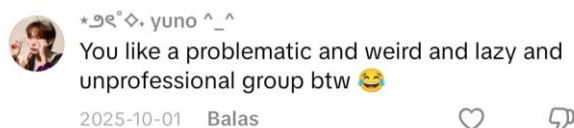


Figure 3. Comment attacking Jennie's personality

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 analyzed 15 hate speech comments directed at Jennie on TikTok using Sara Mills' Critical Discourse Analysis (CDA). The findings reveal that the representation of women in the entertainment industry, particularly within the K-

pop context is strongly influenced by gendered criticism, objectification, and patriarchal expectations. Jennie is frequently portrayed through negative labels such as "lazy," "unprofessional," and "attention-seeking," which reduce her professional identity to simplistic stereotypes. These labels demonstrate how female celebrities are often evaluated not only based on their work and achievements but also on their appearance, behavior, and personality. Such representations reflect broader social expectations that women in the public sphere must continuously display perfection, discipline, attractiveness, and productivity.

The analysis also shows that commenters position themselves as dominant subjects who have the authority to judge and define Jennie's identity, while Jennie is consistently positioned as the object of criticism. Through sarcasm, irony, mockery, and evaluative language, commenters construct a negative narrative that portrays Jennie as inadequate or undeserving of her success. Expressions such as "queen of lazy" illustrate how humor and sarcasm are used to disguise hostility while simultaneously undermining women's achievements. The repeated circulation of these comments contributes to the formation of a fixed negative image of Jennie and reinforces harmful gender stereotypes.

Furthermore, the study highlights the importance of reader positioning in the reproduction of hate speech. The use of sarcastic expressions, collective language, and emojis creates a mocking atmosphere that encourages audiences to participate in and normalize negative judgments. Consequently, hate speech becomes socially acceptable within digital culture. Overall, the findings demonstrate that online discourse reproduces patriarchal ideology by positioning

women as objects of continuous evaluation and criticism regarding their performance, morality, and behavior.

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