

**REPRESENTATION OF ENGENE IN K-POP FANDOM
CONFLICT: AN APPRAISAL ANALYSIS OF K-POP
FANS' RESPONSES ON X**

THESIS



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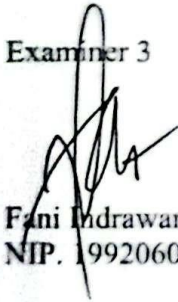
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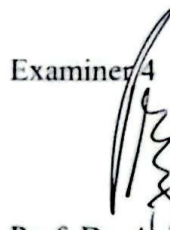
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ABSTRACT

Nanda, A (2025). *Representation of ENGENE in K-Pop Fandom Conflict: An Appraisal Analysis of K-Pop Fans' Responses on X*. English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisors: (I) Tristy Kartika Fi'aunillah, M.A., (II) Moh Khoirul Anam, M. Li.

This study analyzes tweets using the trending hashtag #ENGENE_Criminal on platform X. This phenomenon is characterized by the formation of a discursive space where the public voices criticism, moral condemnation, and reflections on fandom behavior. This study examines the linguistic strategies used by K-pop fans in their tweets about ENGENEs and how these strategies function to construct ENGENEs' social image in digital public discourse. The researcher aims to answer two research questions: (1) What linguistic strategies do K-pop fans use when responding to hate comments against ENGENEs on platform X? (2) How do K-pop fans' responses shape and represent ENGENEs' image on platform X?

This study uses a qualitative descriptive approach to systematically analyze the phenomenon. Data were collected from platforms. The data were analyzed using two complementary theoretical frameworks: Appraisal Theory (Martin & White, 2005) to identify and categorize the data, and Representation Theory (Stuart Hall, 1997) to interpret how these strategies collectively construct ENGENEs' social image.

The findings indicate that K-pop fans' responses are characterized by the dominance of three interrelated Appraisal strategies. Judgment: Negative Propriety, Graduation: Force, and Engagement: Contract. These three strategies work synergistically to construct a coherent representation of ENGENEs. The recurring language pattern of Judgment: Negative Propriety constructs ENGENEs as a morally deviant fandom. The consistent application of Graduation: Force constructs ENGENEs as an inherently inferior fandom that commits extreme and systemic violations. The dominance of Engagement: Contract constructs ENGENEs as objects of regulation in need of external control. Through Hall's (1997) framework, these constructionist representations are part of a recurring discursive practice that creates a seemingly natural image of ENGENEs as morally problematic, socially inferior, and in need of correction. These findings suggest that language in digital fandom conflict functions not only as a tool for expressing opinions but also as an instrument for constructing social realities and shaping intergroup perceptions in online public spaces.

Keywords: Appraisal Theory, Representation Theory, K-pop fandom, hate speech, digital conflict, social media discourse, ENGENE

ABSTRAK

Nanda, A. (2025). *Representasi ENGENE dalam Konflik Fandom K-Pop: Analisis Penilaian dalam Tanggapan Penggemar K-Pop di Platform X*. Program Studi Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: (I) Tristy Kartika Fi'aunillah, M.A., (II) Moh Khoirul Anam, M. Li.

Penelitian ini menganalisis tweet yang menggunakan tagar trending #ENGENE_Criminal di platform X. Salah satu Fenomena terbentuknya ruang diskursif di mana publik menyuarakan kritik, kecaman moral, dan refleksi tentang perilaku fandom. Studi ini meneliti strategi linguistik yang digunakan penggemar K-pop dalam tweet mereka tentang ENGENE dan bagaimana strategi-strategi ini berfungsi untuk membangun citra sosial ENGENE dalam wacana publik digital. Peneliti bertujuan untuk menjawab dua pertanyaan penelitian: (1) Strategi linguistik apa yang digunakan penggemar K-pop ketika menanggapi komentar-komentar kebencian terhadap ENGENE di X? (2) Bagaimana tanggapan penggemar K-pop membentuk dan merepresentasikan citra ENGENE di X?

Penelitian ini menggunakan pendekatan deskriptif kualitatif untuk memberikan analisis sistematis terhadap fenomena yang diteliti. Data dikumpulkan dari platform. Data tersebut dianalisis menggunakan dua kerangka teori yang saling melengkapi: Teori Penilaian (Martin & White, 2005) untuk mengidentifikasi dan mengkategorikan data, dan Teori Representasi (Stuart Hall, 1997) untuk menafsirkan bagaimana strategi-strategi ini secara kolektif membangun citra sosial ENGENE.

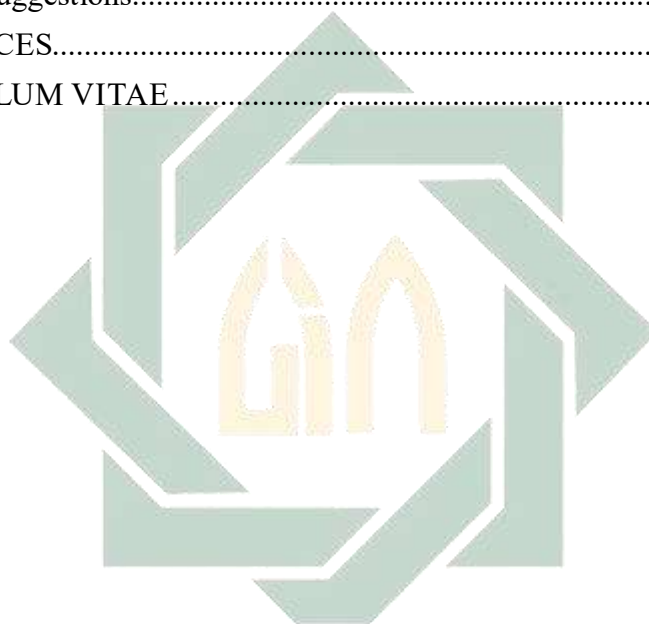
Temuan menunjukkan bahwa respons penggemar K-pop ditandai dengan dominasi tiga strategi penilaian yang saling terkait. Yaitu Penilaian: Kepatutan Negatif, Kelulusan: Paksaan, dan Keterlibatan: Kontrak. Ketiga strategi ini bekerja secara sinergis untuk membangun representasi ENGENE yang koheren. Adanya pola bahasa yang berulang dengan Penilaian: Kepatutan Negatif mengkonstruksi ENGENE sebagai Fandom yang menyimpang secara moral. Penerapan yang konsisten dari Kelulusan: Paksaan mengkonstruksi ENGENE sebagai Fandom yang secara inheren inferior yang melakukan pelanggaran ekstrem dan sistemik. Dominasi Keterlibatan: Kontrak mengkonstruksi ENGENE sebagai objek regulasi yang membutuhkan kontrol eksternal. Melalui kerangka kerja Hall (1997), representasi konstruksionis ini adalah bagian dari praktik diskursif berulang yang menciptakan citra yang tampaknya alami tentang ENGENE sebagai fandom yang bermasalah secara moral, inferior secara sosial, dan membutuhkan koreksi. Temuan ini menunjukkan bahwa bahasa dalam konflik fandom digital berfungsi bukan hanya sebagai alat untuk mengekspresikan opini tetapi sebagai instrumen untuk membangun realitas sosial dan membentuk persepsi antar kelompok di ruang publik daring.

Kata Kunci: Teori Penilaian, Teori Representasi, fandom K-pop, ujaran kebencian, konflik digital, wacana media sosial, ENGENE

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