

Exploring Fans' Perceptions of Female Power and Empowerment in Media Communication: A Case Study of Blackpink and Its Fandom

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Abstract. With the rapid development of K-pop culture globally, its popularity has influenced all aspects of culture and media communication. Social media, being dynamic and participatory, allows individuals to express their opinions. While previous studies highlight K-pop's impact in Western countries, the 'Ban on Korean Culture' policy in China presents a unique case worth exploring. This paper references Blackpink and its fandom to discuss the relationship between fandom perception and female empowerment in media communication. Using quantitative methods and thematic analysis, author will analyze comments and posts on Bilibili. Focusing on Blackpink's activities on Bilibili, the study evaluates three specific events involving the group through the lens of female power and empowerment. This paper will explore different representations of female power in their music videos and fan opinions. Additionally, the study considers how agency companies shape celebrity images. The examination includes debates around Lisa's Crazy Horse event and Jennie's refusal to sing disrespectful lyrics, highlighting diverse perceptions of female empowerment. This study underscores the interplay between cultural communication and localized interpretations, providing insights into how female power and representation are negotiated in K-pop culture, especially on Chinese social media.

1 Introduction

'K-pop' refers to Korean pop music, which is more known as the popular music that is rooted in South Korea. K-pop is a popular genre of music in recent society and is now highly popular among the public, especially young groups. Based on the research, K-pop is the frequency of listening to or watching music videos, the US generated 6.6 billion K-pop streams in 2022, and in 2023, it has increased to nearly 9.2 billion K-pop streams which highly indicates that the high popularity of K-pop and it still stands in a rapidly increasing trend [1].

K-pop initially started in the early 1990s, when Seo Taiji and Boys debuted in 1992, native Koreans started to get access to the KPOP [2]. After that, over the evolving for last three decades, during the period, famous K-pop groups such as BTS, EXO, Blackpink, and Seventeen, etc were lately led the KPOP as a national music genre to the global stage and spread the Korean wave to the poignant [3].

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Within the K-pop industry, K-pop girls' groups are groups built up of all-female members. Prominent examples of female K-pop groups include Blackpink, (G)i-dle, and Twice. Notably, Blackpink is one of the most representative female K-pop groups today, consisting of four members, Jisoo, Jennie, Rose, and Lisa. They debuted in 2016 and released their first album – SQUARE ONE. They are stylistically associated with the girl crush concept. The memorable tempo and performance, and strong personality of each member made them harvest huge support and likes. They have also been recognised as the most famous and successful female K-pop group around the world. Moreover, they have been invested with honorary members of the Order of the British Empire in Buckingham Palace for campaigns their support in bringing the message of environmental sustainability to the global audience. This also exhibits the success of Blackpink.

With the rapid development of KPOP culture worldwide and the high influencing ability given to KPOP celebrities, the phenomenon of intercultural communication is highly discussed in their active performances in the media industry. However, the active performance of K-pop in America, but K-pop has the same active performance in China.

China has the largest number of social media users in the world. According to data, there is 1.06 billion social media users in 2024, which equates to 74.2 per cent of the total population [4]. Based on this huge user indication on the social network, it is interesting to explore how K-pop groups achieve intercultural communication within this large volume system.

Bilibili is one of the most popular social media in China, where it has over 326 million monthly active users [5]. Bilibili offers a wide range of content across various categories, including anime, gaming content, dramatic TV shows, and reality shows. One of the unique characteristics of Bilibili is that, allows the individual to create their own video, and give out original posts on the topic they are interested in [5]. Therefore, Bilibili has captured the minds of many users, and it has been claimed as a community-driven content creation.

However, the deployment of the THAAD missile defence system by the Korean government in 2016 further contributed to a negative attitude among Chinese people towards Korean cultural content and information [3]. As a result, China's 'Ban on Korean Culture' significantly restricted the Korean entertainment industry, prohibiting Korea celebrities from entering China to engage in any activities [6]. Consequently, social media is the only platform provided to fans to get access to information about their idols [6]. Meanwhile, the fans' production and the fandom community on social media, as well as the information shared by the post, are the ways to promote their idols to the wider public.

This paper focuses specifically on the female K-pop group-Blackpink. Through the debates of Lisa's crazy horse performance, Jennie rearranged the disrespectful lyrics and the fan's reviews on their music video. Discuss how Blackpink's fandom understands and approaches female empowerment in regards to Blackpink.

2 Literature review

The rise of the Korean Wave culture, and its huge global influence, it has long been beyond just a music culture. For South Korea, it is more of a commodity with extraordinary economic returns. This is not just for entertainment companies. The Korean wave is also being promoted in different ways by the South Korean government, which tends to use entertainment as an economic and foreign policy tool. Sun questioned the fact that all K-pop stars must project a perfect image by their agency companies. Therefore, he argued that as the Korean wave has grown, its modification of it, more like a commercial success which driven by capitalism. Sun further argues about the concept of the female empowerment, which she defines the female empowerment is 'females can do the same things as males do' and 'females could stand out for ourselves' [7]. Female empowerment has also become more

common in the K-pop industry, to show the growth of female power. However, Sun also concerned that female empowerment is being commercialized, which is used to cope with the public preference. Sun particularly discussed that the commercialization of ‘girl crush’ in the K-pop industry is a representation of internalized Misogyny. Therefore, this inspired the consideration on the relationships between fandoms and celebrities, to explore to what extent the fandoms in relation to the media communication of K-pop girl groups.

This could also relate to the K-pop fandom in consuming perspectives. Chen argued that the marketing strategy of K-pop entertainment companies hugely influences consumer behaviour [8]. In China, many female audiences are presented as irrational purchases, suggesting a correlation between K-pop exposure and consumer behaviours. This indicates that the purchase of an audience could also influence the media communication and cultural expansion of K-pop groups to some extent. This phenomenon is shown on many media platforms, such as Twitter and YouTube. The marketing strategy used by K-pop groups is mostly in their image and concepts and shown in their music videos. With reference to the research of Putri and Ezani, they are specifically analyzing the active performance of female K-pop groups and their fandom community on social media, such as YouTube and Twitter. Their research shows that social media significantly plays the role as a connector between celebrities and fandoms, meanwhile, it is also essential as a platform for conveying content and cultures. Therefore, from the results of Putri and Ezani’s research, the K-pop Wave and its relative media communication and cultural expansion are exposed in Western social media platforms, however, whether in China has the same situation [9, 10].

Over time, the rapid development of the K-pop industry worldwide raised consideration about the relationship between K-pop culture and its fandom community. The global achievement of K-pop culture today includes multifaceted approaches, on the one hand, it depends on the multicultural elements in the K-pop celebrities’ performances, the fancy design of their costume, creative aesthetics of their music video. Moreover, the pivotal role of social media cannot be overlooked. Chen proposed that in the recent world, in the range of the whole world, social media and the internet have been interpreted together to create a new mode of globalised interaction with mass culture in general and K-pop culture in particular [11]. In his research, he conducted the qualitative analysis method to examine existing scholarly articles, to further analyse the growing process of K-pop and the contributors to expanding the Korean Wave worldwide, such as the innovation of new media that has shortened communication among audiences (Facebook, X, Instagram, etc), the commercialisation of the K-pop industry, and increasing participation of public immersion into the Korean Wave. However, the research based on the previous article may result in a lack of accuracy to represent the recent phenomenon. Still, this has brought insight into considering the relationship between K-pop culture and social media. These insights are crucial for comprehending the rapid growth of K-pop culture and its profound impact on global audiences, highlighting the importance of awareness regarding its expanding influence in daily life. Therefore, this is a good inspiration to research the target group of fandom, particularly, their participation in media and cultural communication regards to their idols.

Moreover, based on the influence of K-pop culture and K-pop celebrities, Monique has conducted research on the relationship between girl fans and girls groups. Monique has conducted a survey with 414 young age female participants and found that entertainment social is the most common celebrity worship among female and adolescent fans of K-pop girl groups, no matter the appearance image or body image presented by a celebrity heavily influences the aesthetic standard of female fans [12].

Sun has also proposed similar research on the relationship between developing social media and K-pop culture [13]. Sun specifically focused on three different periods, the first period (1996-2004), the pre-mobile period (2005-2011), and the current period (2012-present). He identified the characteristics of K-pop in each period, for example, K-pop was

initially only presented on the cover of magazines. While, during the pre-mobile period, the public have immersed into the internet to have a connection with K-pop culture. However, entering the current period, due to the impact of COVID-19 and the Ban on Korean culture published by the Chinese government, challenges added to the transmission of K-pop culture. This forced the audience to adopt the internet applications. In Sun's discussion, it displays that the development of social media plays an important role in fascinating K-pop culture and contributing to the Korean Wave entering the global stage. Therefore, Sun has concluded that the media stands as a primacy of the global popular culture, particularly, in the transnational transmission of K-pop culture.

K-pop's influence on society extends far beyond mere aesthetics. For example, Yang proposed that with the rise of K-pop girl groups, the so-called female gaze also began to rise [14]. Yang defined the female gaze and compared with the rigid stereotype, the female image under the gaze of the female gaze is not exposed to private parts. It is also not only emphasizing the curves of the body but expressing the strength of women. In this case, the style of 'Girl Crush' are the most popular and common image of K-pop girl groups in recent.

As mentioned above, the Korean government plays the K-pop culture as an economic and foreign policy in contributing to its global influences. Regard to this, Blackpink is a good example which satisfies both features. Raju claimed Blackpink is the revolutionary Balckpink. Anju has researched all of Blackpink's songs and their achievement in the digital charts and physical album sales [15]. She proved that Blackpink has broken various internet-based records, such as their song 'Kill This Love' is owns the most-seen music video within the initial 24 hours of release on YouTube. Also, Blackpink was the first female K-pop group who be invited to perform on the main stage of the Coachella Music Festival. This information shows the success of Blackpink and their high achievement in their career.

Boman argues that Blackpink is a representative example showing how females now also live up to their own high standards [16]. He further defines the concept of 'girl crush' in K-pop, which is a stylistic image of female with the characteristic of confidence, ferocious. In relation to the concept of 'girl crush', he especially mentioned the symbolic watermark in Blackpink's song, 'Blackpink is the revolution', which represents the image presented by Blackpink is closely relevant to the 'girl crush'. Therefore, Boman argues that Blackpink is the new synthesis between traditionalism and feminism. Jonas also discusses gender discrimination in the K-pop industry [17]. Usually, celebrities do not have the right to give out their own voice or opinion in the pre-production stage, such as music concept, Choreography of their performance, costume style, etc. They also do not have the right to decide their work schedule. In Blackpink's reality shows, their behaviours are filmed and packed for fan consumption, the camera even shoots them slept at night. Therefore, it shows how difficult for females to survive in the K-pop industry.

Overall, regarding the commodification of K-pop culture, the previous discussion on the relationship between K-pop celebrities and fandom, and their performance on social media in the communication of female power and empowerment. However, there is no specific research to explore the participation of Chinese fans in interpreting and precepting specific female K-pop groups with the image of female power. Therefore, this empathic research gap provides a good inspiration in investigating the performance of Chinese fans on approaching the concept of female power and female empowerment on Blackpink, especially in Chinese social media.

3 Methodology

This paper focuses on Balckpink and their fandom. Bilibili serves as the chosen Chinese social media platform, known for enabling individuals to express themselves. The various

ways of giving out the voice in Bilibili, such as video creation, comments under the videos, and the original posts of individuals.

This paper mainly inducted the thematic analysis based on three typical events of Blackpink. First of all, fandoms' views on Blackpink's music video, in which they approached the elements and design in the MV conveyed a strong image of female power. Then, the various attitudes of fandom on the argument of Lisa's Crazy Horse performance. Lastly, the fandom's perception of Jennie rejected singing the disrespectful lyrics. These three aspects all relatively contributed to the discussion of the main theme of this paper and, thus, were chosen to be analyzed.

During the analysis, qualitative analysis methods were used, especially focused on primary resources to allow the readers to uncover in-depth information about the research. The selection of primary resources was based on the comments and posts on Bilibili. In order to ensure the range of selection is relevant to Blackpink, comments and posts were selected in Blackpink Hashtag. Moreover, various viewpoints with positive attitudes as well as negative perspectives were both be included in the research. This was used to show the various understandings and perceptions of fandoms in approaching the female empowerment of Blackpink.

4 Results

4.1 The concept of 'female power' in Blackpink's music video

Research indicates that many fans are deeply attracted to Blackpink due to the prominent feature of female power in their stylistic image. The fans observed that female power commonly appears in the lyrics of their songs and their music videos. One Blackpink fan posted an original video focusing on the aesthetic elements of Blackpink's music videos. This video, composed of clips from various Blackpink music videos, has garnered nearly 65 thousand views on Bilibili. Notably, the comments not only praise the aesthetic design but also discuss how the videos convey the image of female power. One of the comments states, 'Girls relying on each other, cry together, laugh together, conveying a very direct sense of girls help girls.'

Another example is that in the song 'Typa Girls', which also depicts a strong sense of 'female power'. One fan added Chinese translations to their song lyrics on their performance. This fan added a title to this video which is, 'How powerful the lyrics it is, and how strong Blackpink is perfectly exhibiting it'. This video has nearly 1 million views on Bilibili. The comments under this video also typically show how the favorite attitude that fandoms towards the song, also praise the translations of lyrics, calling out the female energy and power. With specific reference to the comments, 'The lyrics are more attractive after translation', 'Perfect performance with the perfect lyrics, how strong they are'. These comments portray the fandom's approach to the image of female power from Blackpink. Through the exhibition of their music video, the performance, and the lyrics of the song, all contribute to the stylistic image of Blackpink – female power. Also, since videos were all originally created by fandom, which also suggests the approach of Blackpink fans is encouraged to stand with female power and female live for themselves. Therefore, the image of female power driven by Blackpink is profound.

4.2 Debates on Lisa's Crazy Horse performance

In 2019, Lisa participated in a special invitation-only performance at Crazy House Paris, where video recording was strictly prohibited. Upon the announcement of this performance,

it attracted widespread attention and discussion on social media platforms worldwide. In China, the discussion of Lisa's Crazy Horse performance also ascended to the top of news charts. Regarding this, Chinese fandoms have reflected different attitudes and perspectives.

On Bilibili, many fandoms expressed their opinions. However, the opinions and attitudes are controversial. On the one hand, some fans view Lisa's behavior as the representation of females having their own right to control their bodies. For example, one fan-made video claims that Lisa's behaviour is brave, which is against the traditional stereotype. In this video, the author highlights Lisa is calling out to females that females could show their power in different ways and females could display their pretty in various ways. The comments under this video are arguable. Some fans agree with the author, believing Lisa's behavior exemplifies female empowerment. However, some fans express the opposite attitude, they think this is totally senseless.

On the other hand, some fans directly oppose their negative attitude towards Lisa's behaviour through video creations. Firstly, the title of their videos expresses a strong disappointment. For example, 'Lisa undoes all the progress by the K-pop predecessors', 'Pretending to be free, the woman with no choice'. These comments reflect a critical viewpoint, interpreting Lisa's participation in Crazy Horse performance as sustaining the notion of women as mere objects of the male gaze. The comments under these videos also typically show the against attitudes of fans. For example, 'How shameless she is, since she is from Blackpink with the image of female power, 'Will she regret this in ten years', 'This makes me feel that all our efforts to break stereotypes have been undone'.

Additionally, some fans remain neutral stance, focusing on discussing its impacts. For example, one fan posted a video discussing, "Physical exploitation or female freedom". This fan analyzed the problem from the perspective of border implication. In this video, this fan pointed out that while it is Lisa's right to choose how she performs, her significant influence as a member of Blackpink could potentially mislead younger audiences.

The controversial viewpoints expressed by fans provide insights into the diverse impacts on media communication. Supportive perspectives of Lisa's actions can be interpreted as a portrayal of a revolutionary shift in female identity, that women are encouraged to live autonomously and break the traditional stereotypes. Conversely, opposing views can also be understood as an expression of the rise of female consciousness, that women should not be confined to roles as subjects under male dominance.

4.3 Jennie's rejection of singing disrespectful lyrics

In the song 'Typa Girl', one of the lyrics implies encouraging females to compete with each other to attract boys. The lyrics are originally 'I am not like these other girls at all', but during the performance, Jennie changed the word girls to boys. This behaviour of Jennie has also become arguable on social media. In Bilibili, one fan posted a video, that talks about the bravery of Jennie, who is daring to refuse 'female intrasexual competition', and cheering for her behaviour. Other fans also comment on this video, expressing their support for Jennie with statements like, 'Girls do not compete with girls, girls only help girls', and 'Supporting girls'. Some fans even find out the lyric writer of the song, who always creates some songs with the elements of female intrasexual competition. Many fans share their voice on Bilibili, through videos, comments, and posts, further cheering the brave behaviour of Jennie, and claiming Jennie is a model for females.

However, some male fans commented that there are just lyrics, stating, 'It does not mean anything', and 'Why always make gender opposite?'. Therefore, in response to this, some fans argue that Jennie changing the lyrics has further accentuated gender composition.

5 Discussion

5.1 K-pop industry and commodification

The success of Blackpink with such a wide fandom community worldwide has several reasons. One of the most essential elements contributing to its success is regarded to the stylistic image of female power represented by Blackpink. Blackpink mainly conveys the concept of female power through their performance in music videos, and the lyrics writing of their songs. In their performance in music videos, the make-up and costume design are the direct way to show female power. For Blackpink, their make-up is oriented to ally with the concept of their song, which contains more powerful visual effects. Therefore, they stand out from the general female K-pop groups which still embrace the sense of male gaze, not just like a product for males to consume.

Moreover, the performance in their music video, like the example mentioned above, many clips contain the elements that members are relying on each other. This all portrayed a sense that girls help girls and girls support girls. More than this, limited male characters appear in their music video, so it is more female-oriented storytelling. This is also a piece of evidence that shows female could also dominate their life by themselves. Composing this to the lyrics of their songs. Most of their songs reflect female independence and self-reliance. For example, the song 'Kill This Love', contains 'Let's kill this love, it's sad but true'; and in 'DDU-DU DDU-DU': 'I don't care, I'll do it my way'. These lyrics expressed their image of female power and female empowerment. They are challenging the stereotypes and the traditional norms through their music creation and performance. Therefore, it could be understood that their fan is also approaching them as a representation and model of female power. This phenomenon positively encourages females to have the bravery to be themselves, as the example of fans' comments and posts on Bilibili. They are infused by the female power expressed by Blackpink and calling out the consciousness of female empowerment for the wider public.

However, this also raised the consideration of the marketing strategy in K-pop as it is still initially an entertainment industry full of commercialization and customer consumption. Blackpink is not just a K-pop group, it has more value in business. This is evidenced by their high album sales and the popularity of their various collaborated product, such as cosmetic products, clothing, and even the food industry. Therefore, the female power they presented could also be understood as a marketing strategy of their agency company.

Furthermore, since the growing female power consciousness in society, the marketing department packaged Blackpink with the concept of female power in purpose, in order to cope with the favorites and supports of the public, especially the female audience. Furthermore, since the lyrics of their song which full of the idea of female empowerment, but the lyrics creation is all managed and decided by their agency. This further underscores the role of the company in shaping its image. Therefore, fans' approach to the image of female power represented by Blackpink is all under the control of the agency company and the marketing strategy. The commodification of Blackpink highlights how female power can be monetized to some extent. This commodification could boost agency revenues. However, it might also lead other agencies to imitate, resulting in less innovation in music creation and the establishment of new groups with unique concepts, potentially leading to audience aesthetic fatigue.

Therefore, fan's perceptions and understanding of female empowerment, especially with regard to Blackpink can be autonomous, but at the same time, it is also passive and controlled by the marketing driven by the agency on the shadow.

5.2 The false empowerment of women in the name of 'art' and 'freedom'

The disputes surrounding Lisa's performance at the Crazy Horse Shows highlight the complex interplay among artistic freedom, fan reactions, cultural norms, and the expectations placed on public celebrities. Fans had varying opinions on Lisa's performance at the Crazy Horse Shows. Some fans view it as an expression of artistic freedom, while others interpret it as inappropriate for a K-pop celebrity. Additionally, some fans felt Lisa's behavior contradicted the image of female empowerment associated with Blackpink.

From an objective standpoint, this event has both positive and negative impacts. Positively, Lisa, as a public celebrity with a huge fanbase, performs in the crazy horse shows showcasing her global popularity and demonstrating her artistic ability in exploring different styles and genres. Moreover, to some fans, Crazy Horse Shows represent a blend of body aesthetics and stage design, and Lisa is a fitting artist to embody this concept. Aligning with the image of female empowerment, Lisa's choice also exhibits that females have control over their bodies and careers, directing their professional path autonomously. Furthermore, some fans are praised at her participation in this Western performance, as Lisa is the first Asian artist to perform at Crazy Horse. Some fans interpret this signifies a cultural exchange, thereby bridging diverse cultures.

However, the performance also exposed controversy. Crazy Horse Shows is well-known for its erotic performance, which may be unacceptable to fans from regions with different cultural values. For example, in China, where erotic performances are uncommon due to strict censorship policies, Lisa's actions clashed with the expectations of Chinese fans, leading to disappointment and destroying her reputation.

However, the consideration of female empowerment is complex and multifaceted. The suspended relationship between Lisa and Frederic Arnault, the third son of Bernard Arnault who is the founder of LVMH, provides another perspective to the discussion. In 2019, many people often come across Frederic and Lisa together and suspect that they are in a relationship. Even, there is a report that Frederic has invited Lisa to see the Crazy Horse Performance. Thus, critics argue that Lisa, given Frederic's influential background, might be using her erotic appeal to gain access to higher-level resources and benefits, thereby revealing the capitalist dynamics underlying the Korean Wave.

As the product of the performance society, the expression of female power behind Korean idols is the marketing of the brokerage company, which creates and markets the "personality" of the girl group. K-pop stars usually lose their original personality in the day-to-day training. Meanwhile, because the trainees start training from a young age, thus their education is very limited. Consequently, Lisa's choice can also be reflected in her education and experience. Although society is encouraging women's empowerment, her behaviour can be understood as that she does not have enough understanding of the real social situation and lacks empathy for women.

Therefore, due to the complexity, fans' various views to Lisa's performance at the Crazy Horse Shows are reasonable. But, no matter what, the negative voice towards Lisa in Bilibili, is hard to define whether it is the growing consciousness of female power and female empowerment or it is still a representation of a lack of female consciousness because individual perceptions vary widely.

5.3 Empathy for women as the model of 'female power'

As discussed, the behaviour of Lisa is the presentation of a lack of empathy for women and a lack of understanding of the social situation. In contrast, Jennie's refusal to sing out the disrespectful lyrics could also be viewed as having enough empathy for women. Jennie is a public celebrity who has the relative same popularity as Lisa, Jennie's behaviour could also

positively enhance her reputation. As the example of fan's comments 'the model of female power', 'refusing the female intrasexual competition'. Therefore, from the fans' perspective, this could also positively raise the resonance within the female audience. Since the video was going wild on social media, many females with the consciousness of female power were deeply infected and calling out the gender cohesion. Especially, in China, with the strict censorship, and the sensitivity of discussing gender issues online, Jennie's video on Bilibili, and the intensive discussion on it, also somehow expresses the role of social media - connecting individuals and building social cohesion.

However, Jennie's behaviour has also raised some controversial voices from specific fans. They interpret Jennie's refusal to sing out the disrespectful lyrics, as potentially raising the gender opposition. This may cause the controversial discussion widespread and public debate on gender norms. Consequently, this may further. Cause the gender conflict, which is against the direction of moving towards gender equality. The controversial discussion on social media, especially in the case of Bilibili, is also an exhibition of how inclusiveness and diverse social media is. Furthermore, due to the research, Jennie has no responses to this event, and all the discussions were conducted autonomously by fandoms. The active discussion among fandoms and public audiences on social media, portrays the majority of fandoms in media communication and shows that media communication could be dominated by fans rather than just public figures, which leads to a concern of the power of audiences.

6 Conclusion

Based on the research and discussion over these three events regarding Blackpink. They relatively show different aspects of concern about female empowerment of female K-pop groups and the power of the audience in media communication. From fan's approach to their music video, the concept of female power could be portrayed from the apparent level of aesthetic design, and the words of lyrics. This is the direct way of conveying the image of a celebrity. However, this could also lead to thinking about the essential role of agency companies in shaping their image in order to cope with the public favourite, since K-pop celebrity is still a product and consuming tool for capitalist profiting. Through the investigation of Lisa's participation in Crazy Horse Shows, the various opinions released by fans could also show the different perceptions of individuals and controversial understanding of female empowerment. Through the deeper discussion, Lisa's decision could be viewed as the female power in females having their own ability to dominate their own path in career, or whether this could also be interpreted as a lack of empathy for females. Lisa's behaviour can be argued as female pretending to be free, but still under the male gaze. Therefore, this dichotomy highlights the complexity of interpreting female empowerment in the context of the highly commercialized entertainment industry. Lastly, Jennie's behaviour also brought varying opinions from audiences, which also expresses the diverse thinking on female empowerment, also it also shows the power of the fandom and audience in media communication.

Overall, Blackpink is one of the female K-pop groups, their wide popularity around the world enhances the representativity and accuracy of this research, however, all the discussions and interpretations are subjected to personal views. Also, in the analysis of fandom's power in media communication, which is a lack of data support, the accuracy is not achieved to some extent.

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