



Speech Act Analysis of ENGENE's Hate Comments toward TREASURE on @pradawonki's X Account

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Abstract:

This study aims to analyze the illocutionary speech acts and type of hate speech in the comments section of @pradawonki X's account, which has sparked a fan war between ENGENE and TEUME, leading to the trending hashtag #ENGENE_Criminal. The comments contained offensive, demeaning, and harassing intent by ENGENE toward the K-pop group TREASURE. This research is motivated by the increasing conflict between fandoms in the digital space, which often manifests in verbal aggression. This research employed Searle's (1979) theory of illocutionary speech acts to categorize the comments into five types: assertive, directive, commissive, expressive, and declarative. This study employs a qualitative descriptive approach. The results of this research indicate that assertive speech acts are the most dominant. These findings demonstrate how hate speech has become part of the symbolic practice, as hateful comments are often constructed to sound rational or reasoned, masking aggression behind seemingly neutral expressions of fandom dynamics.

Keywords: Speech Act; Hate Speech; Fandom; K-pop; Platform X

Abstrak:

Penelitian ini bertujuan untuk menganalisis tindak tutur ilokusi di bagian komentar akun @pradawonki X, yang telah memicu fan war antara ENGENE dan TEUME, yang menyebabkan tagar tren #ENGENE_Criminal menjadi trending. Komentar-komentar tersebut mengandung maksud yang menyinggung, merendahkan, dan melecehkan oleh ENGENE terhadap grup K - pop TREASURE. Penelitian ini dimotivasi oleh meningkatnya konflik antara fandom di ruang digital, yang sering terwujud dalam agresi verbal. Penelitian ini akan menganalisis tindak tutur ilokusi yang ada dalam komentar tersebut menggunakan teori Searle (1979) untuk mengkategorikan komentar-komentar tersebut menjadi lima jenis tindak tutur: asertif, direktif, komisif, ekspresif, dan deklaratif. Penelitian ini menggunakan pendekatan deskriptif kualitatif. Hasil penelitian menunjukkan bahwa tindak tutur asertif adalah yang paling dominan dalam komentar. Temuan ini menunjukkan bagaimana ujaran kebencian telah menjadi bagian dari praktik simbolis yang membuktikan bahwa komentar-komentar yang mengandung kebencian sering kali dibuat agar terdengar rasional atau beralasan, menutupi agresi di balik ekspresi dinamika fandom yang tampaknya netral.

Kata kunci: Tindak Tutur; Ujaran Kebencian; Fandom; K-pop; Aplikasi X



INTRODUCTION

In the modern era, technology has given rise to numerous social media platforms that have spread around the world. Every time we open social media, we definitely encounter at least dozens of hateful comments that are not limited to specific topics such as race, politics, or religion, but also range from personal issues, such as an artist or idol, differences in music tastes, and even rivalries between idol groups. Hate comments have become a seemingly commonplace pattern of interaction in the digital space. This phenomenon warrants further investigation, particularly when hate speech is employed to bolster the internal solidarity of a community, such as a K-pop fandom. The K-pop fandom landscape is a highly active and loyal fanbase, not only a space for admiration but also for verbal aggression. One striking example is the verbal hatred shown by *ENGINE* (the fandom of the K-pop group *ENHYPEN*) toward *TREASURE*. This form of hatred circulated massively on X, where fans utilised the retweet, quote tweet, and hashtag feature to coordinate collective attacks or publicly insult them.

Hate that appears in the form of tweets or comments rather than a concrete social action, such as ordering, insulting, excluding, provoking, and even mobilising. This study views hate speech as a speech act, an action carried out through language, as explained and developed by Austin (1962) and Searle (1979). Using Speech Act Theory, this study aims to identify and classify the illocutionary acts *ENGINE* employs to express hatred, and to understand the communicative intent underlying them. Besides conveying information, language can also carry out social actions. When someone speaks, they not only say something but also do something through their words. This concept forms the basis of speech act theory, which was introduced by Austin (1962). Austin stated that every utterance contains three types of acts: The locutionary act, the illocutionary act, and the perlocutionary act. Further development by Searle (1979), who grouped illocutionary acts into five categories: Assertive, directive, commissive, expressive, and declarative.

However, it must be analysed in terms of the speaker's communicative intention and the pragmatic function of the utterance. It shows that hate speech on social media often employs intense illocutionary strategies, such as sarcasm, provocation, and threats, all of which can be categorised within Searle's illocutionary classification. On social media, hate speech is often packaged in the form of tweets, comments, or memes, but its function can still be analysed based on its illocutionary intent and impact on specific communities



(Croom, 2011). Therefore, hate speech cannot be understood solely as an expression of emotion, but must be analysed as a verbal act with intent, social power, and pragmatic consequences.

Various previous studies have examined hate speech using diverse theoretical approaches, including Critical Discourse Analysis, Politeness Theory, and Forensic Linguistics. However, most of these studies focus on political discourse or public figures, often drawing on multiple theories. (Oktaviani et al., 2022) For example, applied speech act theory to identify types of hate speech on Twitter. However, the study referenced Yule's classification and did not specifically discuss illocutionary structure in the context of fandom conflict. Ndraha (2020) examined hate speech based on comments against Anies Baswedan on Twitter and found a tendency toward representative and expressive acts. Research by Ayeni (2024) analysed hate speech in Nigeria targeting specific ethnic groups, emphasising the illocutionary act dimension on social media. Meanwhile, Sarifuddin et al. (2021) focused on ideologically or religiously motivated hate speech, particularly in forensic linguistics. Although all used a speech act approach, none specifically examined hate speech in K-pop fandom conflicts or analysed it exclusively using Speech Act Theory, without incorporating additional theories.

This study fills this gap by using an approach based solely on Austin and Searle's speech act theory to examine hate speech uttered by ENGENES against TREASURE on platform X. To date, only a few studies have exclusively applied Speech Act Theory to analyse hate speech, especially in the context of fandom conflicts. Therefore, this study explicitly examines the illocutionary force of ENGENES's hate speech at X. This issue is not simply about offensive content, but also linguistic acts that have social power and are performative in online fandom discourse. This research is worthy of study because it offers a sharp linguistic perspective on hate speech. Using Speech Act Theory, this highlights that language is not only a tool of expression but also a powerful social act. The objectives of this study are: To identify the types of speech acts that appear in hate comments written by ENGENES against TREASURE on Twitter, and to describe the illocutionary functions contained in these hate comments. The research identifies and analyzes the types of speech acts present in ENGENES' hate comments directed toward TREASURE on X, and examines the illocutionary functions of the speech acts embedded within these hate comments.



By focusing on speech acts as the primary analytical tool, this research deliberately sets aside other theories, opting for a focused, systematic, and purely linguistic approach to understanding hate speech. In a preliminary analysis of 8 comments by ENGENE about TREASURE on platform X, it was found that ENGENE's hate speech on the @pradawonki account performed various illocutionary act functions, as classified by Searle, (1979) From the data, ENGENE classifies illocutionary speech acts for the idol group TREASURE, revealing a dominance of Expressive speech acts (45–50% of the total), followed by directive (30–35%) and assertive (15–20%). The Dominance of Expressive speech acts suggests that comments evoke emotional responses from ENGENE, such as anger, hatred, or ridicule. The comments are powerful in expressing apparent hostility without hiding behind neutral phrases, showing that language is used to convey personal emotions. Meanwhile, a directive speech act, as found in a comment, stands out for its intensity. The user directly instructed or urged a specific action with harmful implications, demonstrating that language can be extremely harmful. Assertive speech acts occur in smaller proportions but serve a complex function, conveying accusations or judgments that appear to be factual, demonstrating how language is used to reinforce negative narratives about opposing groups by masquerading as objective statements.

LITERATURE REVIEW

Speech Act Theory

Speech act theory was first introduced by J. L. Austin in his book *How to Do Things with Words* (1979). Austin explained that in communication, speech not only conveys information, but also performs actions. In his view, every utterance includes three types of acts: Locutionary act, the act of literally saying something; illocutionary act, the action carried out through speech, such as ordering, promising, or criticising; and perlocutionary act, the effect or impact of the utterance on the listener, such as convincing, offending, or frightening. The main focus of this research is on the illocutionary act, because this is where the pragmatic power of an utterance lies in representing the speaker's intentions socially. The concept of illocutionary speech acts is crucial for understanding how speech can serve as a tool to express rejection, insults, or even symbolic violence, without always relying on explicit forms of speech. Speech act theory was further developed by Searle

(1979), who classified illocutionary acts into five main types based on the speaker's communicative purpose.

Assertive

Assertive is a type of speech act used to convey information, opinions, or beliefs that are firmly held. Assertive speech does not expect a response or action from the listener, but rather serves to describe the speaker's personal opinion or view. In the context of hate speech, this type is often used to convey indirect insults by presenting opinions as facts.

Directive

A directive is a speech act that aims to elicit the listener's action. It can take the form of a command, an invitation, a prohibition, or a request. In hate speech, this form is often dangerous because it encourages others to hate, avoid, or even harm others. This type of speech act demonstrates how hate speech can carry potentially harmful psychological pressure, even if only delivered in the form of online comments.

Commissive

A commissive is a type of speech act in which the speaker expresses a commitment or intention to a future action. This includes promises, threats, or personal resolve. In the context of hate speech, commissive language often appears as a form of symbolic aggression, particularly in the form of threats.

Expressive

Expressive speech acts convey the speaker's feelings or emotional attitude toward a situation. This form is not intended to state the truth or incite action, but merely to express emotions such as anger, disappointment, or hatred. On social media, expressive language often takes the form of angry or insulting comments.

RESEARCH METHODS

In this study, the researchers used a descriptive qualitative method because the data consisted of written comments uploaded to @pradawonki X's account on April 17, 2025, which received 502,000 views, 413 reposts, and 11,500 likes. A post that sparked a fan war between the TEUME and ENGENE fandoms on Platform X, triggering the hashtag #ENGENE_Criminal. This research data was analysed using Searle's illocutionary speech act theory. This study used a descriptive qualitative method. A qualitative approach is used to explore and interpret the meaning behind user speech acts as a form of social behaviour, particularly in online fandom interactions (Moleong, 2010). However, this analysis was

only conducted on 8 ENGENE fan comments in @pradawonki's post, which contained hate speech against TREASURE. Because not all comments could be saved before the post was deleted, the researcher applied purposive sampling to the comments that were successfully documented. These comments were selected based on the intensity of hate speech and the representation of dominant linguistic patterns. The deletion of posts caused this limitation in the documentation before the complete data could be extracted. Data were collected using a combination of documentation and note-taking methods. The SBLC technique allowed researchers to observe speech acts without direct involvement. Screenshots of hate comments were taken as part of the recording technique, while relevant comments were transcribed and classified using note-taking techniques for further analysis. Data analysis was conducted in two stages: data presentation and drawing conclusions (verification) based on the illocutionary act patterns and functions in the selected comments. This study did not aim to make quantitative generalisations of all comments, but rather to uncover linguistic strategies and speech functions in the context of fandom conflict through speech act theory. Therefore, the limited number of comments does not diminish the interpretive power of the analysis.

FINDINGS AND DISCUSSION

RQ1: The study identifies the types of speech acts present in ENGENEs' hate comments against TREASURE on X.

RQ2: The study examines the illocutionary functions of these speech acts in the context of online fandom conflict.

An ENGENE wrote a post on X with the username @pradawonki, who met K-pop idol TREASURE at a restaurant while the group was promoting in America. @pradawonki uploaded a tweet on the X app, saying: *"oomf met enhypen at Ralph's yesterday, and I met FUCKASS TREASURE now what kind of crime have I committed in my past life. Now why is there TREASURE at the restaurant I ate with oomf"*. This tweet displays his dislike for TREASURE, as evident in his tweets on X. This post, uploaded by @pradawonki on April 17, 2025, has garnered 502,000 views, 413 reposts, and 11,500 likes. However, this study analysed eight comments from ENGENE on @pradawonki's post that contained hate speech against TREASURE. This study shows that hate speech in comments exhibits various illocutionary act functions, as classified by Searle (1979).

Data 1: *Probably more people in that restaurant than at their concert*

Context: This comment was written by @stvrwonz in response to @pradawonki's previous tweet. @starwonz, who is an ENGENE, wrote this comment to support the main tweet.

The speaker supports the main speaker's hate speech while simultaneously attacking TREASURE with a personal statement, a kind of 'Assertive' Illocutionary speech act. This comment assesses Treasure's popularity by sarcastically expressing a negative opinion, suggesting that the TREASURE concert audience was not as large as the restaurant's customer base. The illocutionary function of this comment is to mock and discredit TREASURE by sarcastically claiming low audience turnout. The speaker's purpose is to belittle the target and to reinforce in-group agreement with the original tweet. It contains statements that express beliefs or claims about TREASURE's unpopularity, intended to mock rather than inform the audience. It can be inferred that @stvrwonz agrees with @pradawonki's post and enjoys mocking TREASURE. This is in-group banter, internal teasing within the same community, but done in a public space, so it can be perceived as an out-group or teasing from other fandoms.

Data 2: *guess who's dad gave birth to a disappointment so he took his life*

Context: The account @byorangan is an ENGENE who wrote this comment under @pradawonki's post. @byorangan is a participant who amplified the initial hate speech against TREASURE, rather than responding neutrally or opposing it. This comment was written in a public space, directed at TREASURE fans (TEUME) and the public audience who read it. It could even be aimed at the TREASURE group as a symbolic target, specifically two members (Yoshi & Jung Hwan) who are known to have lost their father.

This comment is an expressive illocutionary act because the speaker is expressing emotional attitudes in the form of insults, anger and hatred towards TREASURE. The comments contain cruel mockery and aggressive insults about the trauma and death of the Treasure member's father, saying that it was a "consequence" of their disappointment towards the Treasure members. This comment is a form of verbal dehumanization that makes trauma a mockery, showing deep contempt and hatred towards the target. The use of the rhetorical imperative "guess who" suggests an intention to satirize TREASURE while also drawing the audience's attention to the Treasure member considered a failure and inviting them to guess and laugh. In the comment, there is no communicative function

other than attacking and humiliating. The speaker does not want to have a dialogue. They only want to demean the target's dignity by touching on sensitive topics.

Data 3: *DESERVED LMFAO. I hope his mother dyes too. trashure flops everywhere.*

Context: This comment was written by the account @Nikifanboyontop in the comments section of @pradawonki's post. The speaker is an ENGINE, who also contributed to the hate speech against TREASURE due to his dislike of the group. This comment was written in response to the comment above it, by @byeolparan.

This comment is classified as an Expressive Speech Act because the speaker expresses satisfaction with TREASURE's suffering through the word "DESERVED," which implies that the TREASURE members deserved to lose their families, and the sarcastic laugh "LMFAO." Meanwhile, "I hope his mother dies too" is a form of expression that conveys a desire for something bad to happen. This illocutionary act conveys hatred and prays for the death of someone close to TREASURE. Furthermore, the phrase "*trashure flops everywhere*" functions as an Assertive Speech Act, conveying a negative assessment and demeaning TREASURE's reputation as a flop and unknown group. The combination of Expressive and Assertive speech acts indicates that this utterance is not merely a spontaneous expression of emotion but also a form of symbolic aggression. This kind of utterance has the potential to cause emotional pain to the reader. By wishing for the death of a deceased family member, the speaker engages in a process of dehumanization where the narrative demeans someone and acts as if they deserve to be scorned. This comment not only expresses hatred towards TREASURE but also adds an extreme expression, wishing for the death of the member's mother, so this statement explicitly expands the target of hatred from a professional topic (idol group) to a personal topic (family), making it one of the cruelest and emotional forms of speech in the analysed data.

Data 4: *@treasuremembers is flopping and disappointing every day. They brought fuck up Japanese into their group with DEAD fathers, and it's just messed up. They don't even have a first win after many comebacks.*

Context: The comment was written by an anonymous user in the comment section of @pradawonki on a previous post. The account name cannot be identified because the original post has been deleted or the account is no longer active. However, screenshots of the comment are still widely circulated on platform X, so they can still be used as data, as



their existence has been documented, relevant to the ENGENE fandom's hate speech against TREASURE. Researchers identified that this comment was written by a VIP (Big Bang fan) who supports ENGENE and hates treasure.

This comment is an Assertive Speech Act based on Searle's speech act theory. Because the speaker states a personal view that TREASURE "failed" and "disappointed" as if it were an indisputable fact, this is an assertive illocutionary act that expresses the speaker's opinion or assessment of TREASURE's performance. The sentence "They brought an annoying Japanese into their group with a DEAD father" shows a sharp transition from performative criticism to personal attack and xenophobia. The speaker not only insults the ethnic background of one of the members, Yoshi, who is Japanese, but also mentions his late father, who has passed away. This type of speech goes beyond mere expressions of dislike and becomes a form of symbolic violence that attacks personal identity and topics. The content of the comment shows a complex form of hate speech that combines derisive criticism with personal attacks.

Data 5: *That's why two members had fathers who died earlier. So they would have to embarrass themselves because of their child's failure.*

Context: @heeesvng wrote this comment on @pradawonki's post, which mocked the group TREASURE. The speaker is an ENGENE. This comment is directed directly at TREASURE and its fans (TEUME). It also indirectly targets the ENGENE who frequently comment on @pradawonki's post, expecting them to respond with laughter, support, or validation of the insult. Thus, this remark functions as a performative form in the public media space.

This comment expresses hatred towards TREASURE by targeting two TREASURE members, whose fathers have passed away, Yoshi and Jung Hwan by using the members' personal context as the subject of the insult. The content of the comment demonstrates assertive and expressive speech acts. As an assertive speech act, the speaker expresses the belief that the deaths of the two members' fathers are a result of or a reflection of their failure as artists. This sentence implies the view that a child's professional failure is a source of shame for parents, even after their death. The speaker makes it seem as if the death of the two members' fathers was a "punishment" for their failures as children and idols. He claims something as fact that cannot be proven, and it reflects an opinion or judgment. As an expressive speech act, this comment evokes deeply personal emotions of insult and

mockery. The speaker expresses both satisfaction and resentment by linking family loss to a narrative of public failure.

Data 6: *ni-ki vs hyunsuk, mind you one looks crazy and its not ni-ki*

Context: An ENGENE with the account @criminallovers wrote this comment in the comments section of @pradawonki's post alongside a comparison photo of ENHYPEN member Ni-ki and Hyun Suk from the group TREASURE. This comment targets Hyun Suk and TEUME, the intended targets of the insult. It is also possible that the ENGENE fandom, which serves as the speaker's support community, strengthens group identity through this derogatory comparison between Ni-ki and Hyun Suk Visual.

The speaker uses the versus format to emphasize a visual comparison between the two idols, contrasting the members of the two groups to demonstrate the superiority of one and demean the other. This comment is an assertive speech act that contains an explicit judgment of TREASURE member Choi Hyunsuk, whom he considers to be "crazy" with that fashion and facial expression. This statement conveys an evaluative opinion, framed as a comparison between TREASURE member Choi Hyun Suk and ENHYPEN member Ni-ki. This is assertive because it expresses the speaker's belief in the truth of their claim. The speaker intends to reinforce the positive image of idols from their own fandom and devalue idols from opposing groups. This post can elicit emotional reactions from TREASURE fans, such as anger or defence, and strengthen bonds of solidarity among fellow ENGENEs who read the comment. This comment demonstrates how a simple speech act can be used to convey hatred in a subtle yet derogatory manner, through visual comparisons and diction choices that emphasize group bias.

Data 7: *HYUNSUK DO WHAT MOONBIN DID PLEASE*

Context: In the comments section of @pradawonki's post, an anonymous user wrote a comment directed at TREASURE member Hyun Suk, referring to Moon Bin, an ASTRO member who had passed away. In this context, the speaker uses Moon Bin's name as a reference to instruct Hyun Suk to perform the same action, 'suicide.'

From Searle's speech act theory perspective, this comment constitutes a directive speech act because it contains an explicit command directed at a specific person. The speaker instructs Treasure member Hyun Suk to "do what Moon Bin did," with malicious intent. This demonstrates how a comment can function as both a demanding and insulting linguistic act. The speaker attempts to pressure and humiliate Hyun Suk by linking him

to the tragic death of another artist. This post can trigger anger, fear, or trauma in the target audience. This comment represents the most extreme form of hate speech, as it uses someone's death as a rhetorical tool to incite violence against others.

Data 8: *YOSHI FROM TREASURE SHOULD JOIN HIS FATHER IN THE GRAVE SO THAT THEY BOTH BURN IN HELL. FUCK UP JAPANESE SON OF BITCH.*

Context: The comment was written by an anonymous user in the @pradawonki post column regarding TREASURE. This comment explicitly targets Yoshi and also refers to his ethnic identity as “Japanese.”

This comment has an Expressive speech act because it contains extreme hatred with the use of phrases such as “I hope or should join his father in the grave,” which function as a wish for harm and an expression of hatred towards the victim and his family. In addition, the comment includes a Directive element because it encourages or orders Yoshi to engage in self-destructive actions. The ethnic insult part “FUCK UP JAPANESE SON OF BITCH” is an Assertive speech act that states a negative evaluation that releases dehumanisation.

Discussion

Based on Searle (1979), classification of illocutionary speech acts, ENGINEER fandom comments on the idol group TREASURE on social media X, revealing a dominance of Expressive speech acts, with around 45–50% of the total data, followed by directive speech at around 30–35%, and assertive speech at around 15–20%. The dominance of Expressive speech acts suggests that comments evoke emotional responses, such as anger, hatred, or ridicule. The comments are powerful in expressing apparent hostility without hiding behind neutral phrases, showing how language is used to convey personal emotions. Meanwhile, a directive speech act, as found in one comment, stands out for its intensity. The user directly instructed or urged a specific action with harmful implications, demonstrating that language can be extremely harmful. This demonstrates how hate speech operates as a collective tool of social control, where fandom members feel they have the legitimacy to regulate or determine the fate of others' idols. Assertive speech acts occur in smaller proportions but serve a complex function, conveying accusations or judgments that appear to be factual, demonstrating how language is used to reinforce negative narratives about opposing groups by masquerading as objective



statements. The use of assertiveness is highly influential because it often reinforces the framing that TREASURE is failing or unworthy, further justifying the mockery and insults of the speaking community. The dominance of expressive speech acts in this research confirms that hate speech in comments is more oriented toward emotional expression of ENGENE rather than informative content. They are venting hatred and feelings of superiority through aggressive forms of speech. Thus, this pattern demonstrates that language in fandom discourse serves not only as a means of communication between individuals and the community but also as an instrument that reflects the community's collective discourse, particularly among K-pop groups. Each type of speech act serves a different communicative purpose, ranging from asserting dominance and expressing disgust to threatening future action. These patterns confirm that hate in fandom discourse operates through complex, layered linguistic acts that warrant analysis not only for their content but also for their illocutionary force.

Several studies have examined speech acts in K-pop fandom communication. However, most focus on positive or neutral interactions between fans and idols or on general emotional expressions. Nasution et al. (2021), for example, analyzed online hate speech against K-pop idols without specifically categorizing these speech acts within hate speech. Similarly, Kharisma et al. (2025) highlighted expressive speech acts as part of fans' emotional and affiliative practices, emphasizing admiration and affective attitudes rather than hostility. These studies demonstrate that research on speech acts in fandom often emphasizes emotional expression, politeness/impoliteness, or supportive behavior, while hateful comments in fan wars remain underexplored as pragmatic acts.

This study contributes to filling this gap by analyzing speech acts specifically in the context of ENGENE hate comments against TREASURE, treating these comments not as mere emotional outbursts but as strategic discursive acts shaped by intergroup competition and tension. Rather than focusing solely on linguistic form or emotional tone, this study examines how illocutionary acts, such as assertiveness, directiveness, and expressiveness, operate in hostile fan interactions, revealing how commentators attempt to delegitimize target groups or assert fan base superiority. By utilizing hate comments generated during active fan conflicts as analytical data, this study provides a more contextual and socio-pragmatic understanding of speech acts in K-pop fandom. While previous studies often rely on extensive data sets to uncover general trends, the rigorous



qualitative approach used here uncovers the communicative intent embedded in each utterance, revealing how language functions as a tool for aggression, identity performance, and social positioning in fan wars. This focus on illocutionary power in hostile contexts provides a layer of insight that has not been sufficiently addressed in previous research on speech acts in K-pop fandom communication.

CONCLUSION

In this study, researchers identified three types of illocutionary acts in comments on the Twitter account @pradawonki, which tweeted about his frustration upon meeting Treasure members at a restaurant. These illocutionary acts, based on Searle's (1979) speech act theory, were found in the following types: Expressive, Assertive, and Directive. Expressive speech acts were the most dominant, comprising approximately 45–50% of the total data, followed by directive utterances at approximately 30–35%, and assertive utterances at approximately 15–20%. This suggests that the majority of commenters employed language to convey their personal emotions towards TREASURE. Directive utterances involve encouragement, orders, or pressure to perform certain actions. These speech acts carry harmful implications because they encourage actions that can harm others, such as requests for idols to harm themselves. This phenomenon suggests that online language can function coercively and manipulatively, especially in emotionally charged, competitive fandom communities. Assertive speech acts are used to express beliefs or claims, and in this study, they function to construct a hostile narrative about TREASURE. They often contain exaggerated or unfounded assumptions, such as attributing an idol's failure to a personal tragedy, thus transforming subjective judgments into seemingly factual accusations. ENGENEs often use hate speech to articulate their personal opinions and judgments as if they were facts. In doing so, they blame, express negative assumptions, and attempt to frame TREASURE in a particular light. Overall, this study confirms that hate speech on social media must be understood as a linguistic act that has real illocutionary force. Seemingly simple comments, such as mockery or sarcasm, actually carry social and emotional consequences because each utterance contains a specific action intention from the speaker to the recipient. Therefore, this analysis highlights how illocutionary functions operate in the digital realm and how language can be used aggressively to channel emotions, shape attitudes, and influence public responses in online spaces.



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