

Postfeminist Aesthetics, Platformed Femininity, and the Politics of Replicable Girlhood of Chinese K-Pop Fandom

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Abstract

This paper examines the evolution of postfeminist aesthetics in Korean pop music through the cases of HyunA, Jennie and Wonyoung, placing their aesthetic images within the relationship between platform capitalism and digital fandom. Based on textual analysis, industry reports, and user-generated content (UGC) data from Chinese social media platforms, this study conceptualizes replicable girlhood as a mixture of brand endorsement, algorithmic visibility, and aesthetic governance. HyunA's case demonstrates how Chinese fans modularized hypersexualized cuteness, localized the style, and achieved low-cost imitation. Jennie's case shows how she deeply integrated her self-image with the endorsing brands through long-term partnerships, enhancing the shaping of her aspirational realness and femininity. Wonyoung embodies algorithmic girlhood and a replicable yet normatively restricted platformed femininity through her endorsement hierarchy and platform user behaviors. In these cases, empowerment is not a form of autonomy but rather compliance. The idols, platforms, brands, and fans jointly contribute to postfeminist aesthetics as both opportunity and discipline. This paper contributes to postfeminist media studies and sociology by specifying the mechanisms through which K-Pop aesthetics become a structuralized regulation, raising broad questions relating to postfeminist aesthetics, platformed femininity, and the politics of replicable girlhood about K-Pop fandom in China.

Keywords

Postfeminist Aesthetics; Platformed Femininity; Replicable Girlhood; K-Pop; Chinese Fandom.

1. Introduction

K-pop has become a global inspiration for style, desire, and fashion identity, and its most visible products are not only songs but gendered ideals. Across the last decade, a recognizable postfeminist sensibility has generated around female idols and fandoms that beauty as empowerment [1][2]. This concept spread through transnational channels of entertainment and platforms, where commercial logics and algorithms refine a desirable femininity [3][4]. Under this background, HyunA, Jennie, and Wonyoung illustrate a sequence of aesthetic governance that moves from time to time. Their images function as aspirational beauty standards that appear liberal yet remain trapped to commodified bodies and standardized looks [5][6][7]. Wonyoung's rise, in particular, shows how platform legibility rewards a polished natural style that is easy to imitate and circulate, while public debates link this style to intensified body surveillance and eating disorder discourse [8][9]. This paper situates K-pop's aesthetics within a broader critique of platform capitalism and replicable girlhood, asking how empowerment becomes a mechanism of regulation [10][11][12][13][14]. This paper focuses on the question of how platformized representations of HyunA, Jennie, and Wonyoung

translate empowerment into aesthetic labor and body governance, interpreting through a postfeminist perspective, and what social problems emerge from this translation in contemporary media cultures.

2. The Transnational Spread of Platformed Femininity in K-Pop

The rise of Hallyu created a transnational place where Korean media exports assembled hybrid aesthetics that travel easily and sell quickly. Early scholarship highlights how Korean popular culture drew on Japanese and Western sensibilities while preserving local moral orders, producing a global style that feels familiar and new at the same time [15][16]. Within this flow, the girl idol became a privileged tool for national branding and lifestyle marketing, creating desire in soft images of youth, delicacy, and discipline among fans. The category of girlhood itself turned into a flexible commodity that could translate across regions without heavy linguistic mediation. That portability mattered for media platforms, since short videos and still images reward immediately legible visual cues. The resulting synergy between branding and platform visibility prepared the ground for an exportable model of femininity that appears culturally neutral yet is highly coded by certain aesthetic standards.

Korean entertainment agencies refined this model through what Kim calls the “idol republic,” a system that packages girls’ bodies and routines as marketable assets for global circulation [5]. Beauty and behavior were not incidental. They were standardized through training, styling, and performance rules, then tied to aspirational consumption that promised entry into a shared modern lifestyle. Seo and colleagues describe this as acculturative labor, where young women continuously adjust their bodies and affect to match hybridized expectations that feel natural but are tightly managed [4]. As streaming media and social media platforms matured, the same logic migrated into everyday user practices. Fans became unpaid distributors and translators of the idol aesthetic, producing tutorials, edits, and dance challenges that amplified the aesthetic templates through peer recognition.

The emergence of TikTok and similar formats then shifted scale and speed. K-pop adapted to platform features that favor repetition, imitation, and modular performance units, from choreography to micro-expressions that can be clipped and looped [3]. Aesthetic reproducibility also became a core design principle. Idols’ styles are sold as attainable authenticity rather than distant images, which attract imitation as proof of taste and belonging [6]. What appears as organic fandom is therefore deeply structural and logical. Platforms privilege easily decoded pieces of objects, brands capitalize on legible femininity, and audiences learn to read and reproduce the same cues in order to be seen. This context positions the HyunA-Jennie-Wonyoung sequence not as isolated star images but as stages in the consolidation of a platform-ready femininity.

3. Case Studies in Postfeminist Aesthetics and Platformed Femininity

3.1. HyunA: Modular Hypersexualized Cuteness and Affordable Style Imitation

HyunA’s “hypersexualized cuteness” operates as a highly legible styling formula for audiences to read and copy easily. Fashion media consistently define her signatures as crop tops and shorts that accentuate the waist-to-leg line, paired with candy-colored hair clips, glossy red lips, animal prints, leather or bomber jackets, with tattoos punctuating her body [20][21][22]. The look is both playful and aggressive, mixing girlish cues with hip-hop to produce what Chinese fans later describe as “sweet and cool.” This modularity is central to its platform success. Each item functions as a low-cost, repeatable unit that can be recombined by fans, turning sexiness into a set of micro and purchasable details. In postfeminist terms, the style presents empowerment as tasteful self-regulation and everyday discipline, aligning with aspirational

realness and the aesthetics of algorithmic reproducibility [2][3][6]. In China, HyunA's fashion expression spread as the widely labeled "HyunA style" since 2018, where Chinese media reporting documented its three core affordances: bold color blocking, sexy-cute switching, and low cost with high copyability. Articles recording the trend highlight why it scaled across social medias like Weibo, Douyin (Chinese TikTok), and Taobao (the biggest Chinese shopping APP) at the time: plastic hair clips under 10 RMB (around 1.4 USD), handmade knit bags, and affordable basics allowed ordinary girls to "get the look", producing massive user-generated content (UGC) and a spectacular e-commerce scene. The report also mentions the nine-figure topic views on Weibo and large Taobao sales for hair clips and DIY kits [23]. From the perspective of the price preferences of Taobao buyers, most people would spend less than 20 RMB (around 3 USD) on HyunA-related products to imitate her style at an affordable cost [24].

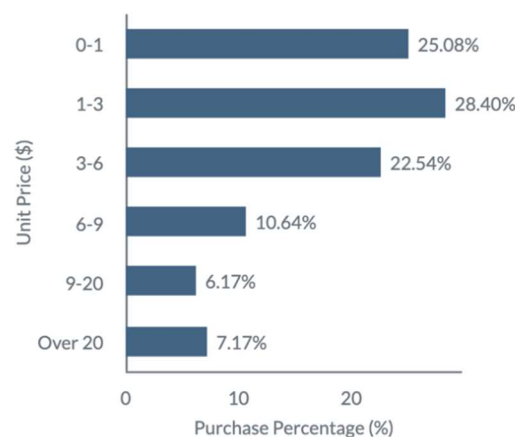


Figure 1. Purchase price preferences for HyunA-related products on Taobao.

There was even one M.A.C. lipstick named after HyunA on Chinese social media, MAC 316, which had over 35 million views on Weibo and was listed among the top 10 popular lipsticks on Douyin in 2019 [25]. HyunA's influence on the beauty topic of Douyin was once very significant. In the ranking of celebrities' influence in cosmetics in 2019, HyunA ranked second among female celebrities, with a year-on-year growth rate of over 9 times and being the only Korean star on the entire list [25]. In the Taobao sales ranking of celebrity-related colored contact lenses in the same year, HyunA ranked fourth among all the celebrities. In the 2020 ranking of online clothing style preferences for Chinese Gen Z women, "HyunA style" ranked 13th and was the only clothing style named after an individual on the entire list [26]. In return for the fan economy, the platforms also provided traffic support for fan-created UGC. The "#HyunAMakeupTutorial" hashtag reached over 78 million views on Weibo, which was such a phenomenon with the undeveloped Internet from 7 years ago. All these facts emphasize how a postfeminist promise of confidence becomes an inexpensive shopping list that platforms reward with visibility [10][12][19]. In this circuit, "hypersexualized cuteness" functions as an effective tool for participatory branding. Fans do not just admire HyunA. They imitate her look in tutorials, outfits, and accumulate data for platforms and retailers, creating an emotional economy where desire and labor blur.

At the same time, HyunA is often questioned by people from various aspects, especially her figure and personal style. In 2020, HyunA was pushed to the top of Weibo's trending list for a photo of her meal posted on Instagram, with 600 million views and 130 thousand discussions. The palm-sized amount of food in the photo has sparked discussions and doubts about her weight loss through extreme dieting. In a Weibo poll involving 430 thousand participants, 170

thousand people agreed with Hyuna's method of dieting to lose weight and said they were just on a diet to maintain their figure, while 140 thousand people said they had the same idea but had not taken action yet [27]. This extreme dieting and the distorted aesthetic it led to were worth deep consideration for their harm to the human body. While the topic was going viral, whether there were fans blindly imitating Hyuna to achieve a figure like hers was a very serious issue. Moreover, Raven's paper locates her expression between blues women to hip-hop, where Black expressive culture uses the performing body to contest hegemonic gender scripts while circulating through mass markets [14]. This illuminates why Hyuna's swaggering sex appeal can feel both transgressive and commercial. As social media posts traveled, they got policed all the time. The controversy over her braided hairstyles, debated by worldwide audiences as cultural appropriation, shows how a Korean idol's styling is routed through U.S. racial politics and global fandom ethics in real time, intensifying regulation of the female body as an object of surveillance and correction [2]. Within Korea's hybrid field, idols must continuously examine themselves to remain legible to local respectability and global standards, which exemplifies young women's acculturative labor under hegemonic hybridity.

3.2. Jennie: Aspirational Realness and Deep Brand Binding

Jennie marks a marketing upgrade from Hyuna by transforming episodic endorsements into long-horizon, multi-wave collaborations that fuse her self-branding with all brands' identity. Starting from 2017, Jennie has become a muse for Chanel, evolved into a global ambassador and face of several campaigns, including the Chanel 22 bag and, most recently, the Chanel 25 handbag [28]. Beginning in 2020, her collaborations with Gentle Monster moved from "Jentle home" into a sequence of named drops over multiple years, each with new visual codes and retail activations [29]. Almost all the series have repeatedly sold out within hours of release, with entire collections on both Korean and international sites marked "Sold Out" immediately after launch [30]. Moreover, Tamburins rolled out recurring fragrance campaigns with Jennie that turned storefronts and pop-ups into must-visit destinations in Asia [31]. When her 2022 fragrance campaign with Tamburins was launched, flagship perfume sales increased by 700% compared to the previous quarter, with limited-edition scents selling out in under 48 hours across Seoul, Tokyo, and Shanghai [32]. Similarly, HERA sustained a multi-year ambassadorial relationship that continuously launched products until they read as "Jennie's look" [34]. In 2019, HERA's "Jennie lipstick" line, especially the Red Vibe Intense Velvet, sold at five times the rate of other products, with every major release resulting in stock shortages both in-store and online [33]. Adidas has been collaborating with Jennie from Blackpink's group contract to her personal contract, placing her at the center of streetwear style tied to collaborations like the Samba capsule collection [36]. The timeline matters because repetition is the mechanism that converts celebrity endorsement into deep binding with the brands. When audiences repeatedly encounter the same idol across cycles, platforms, and spaces, they learn to read the brand through her and her through the brand. This is aspirational realness at scale, where authenticity is sold as a repeatable routine rather than a one-time celebrity moment.

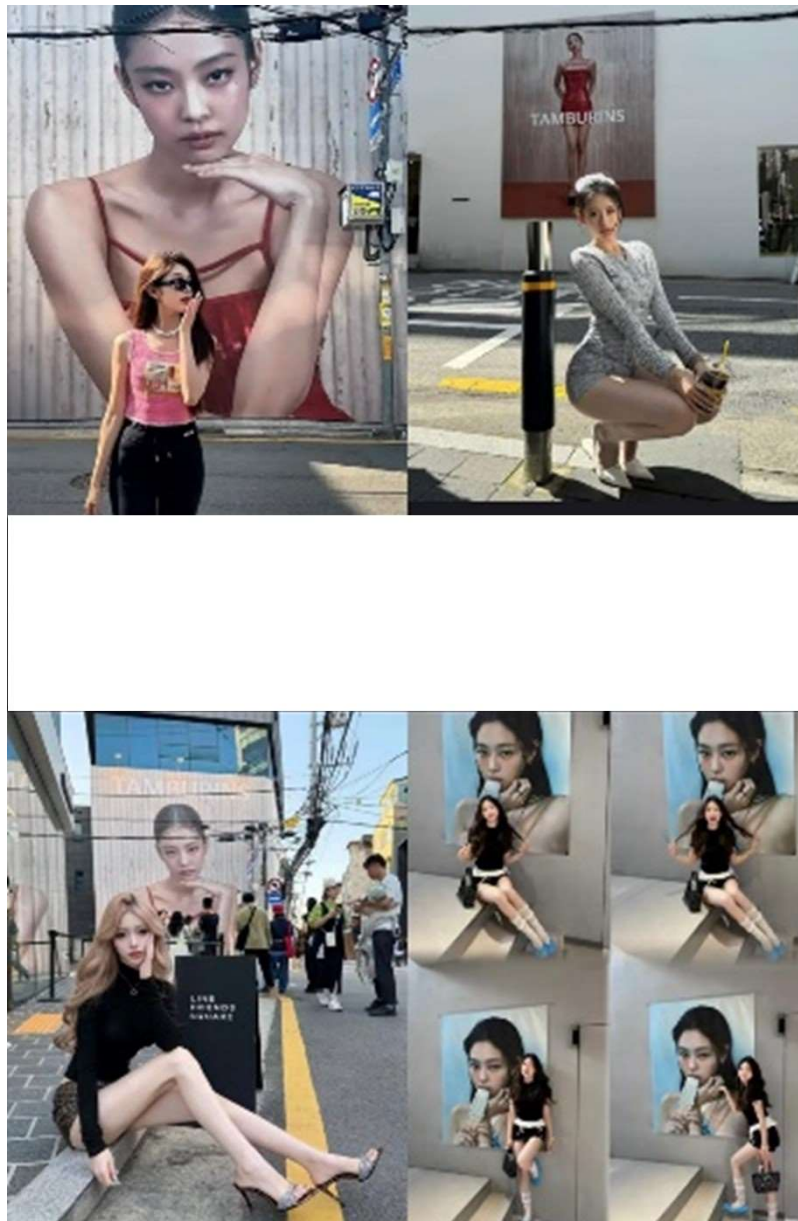


Figure 2. Photos of fans taking pictures with Jennie's posters on RedNote

The collaboration process also changes the labor on both sides. Instead of a single commercial or a product seeding, Jennie's partnerships move in phases that follow platform rhythms. Brands preview concepts, release thematic assets, stage pop-ups or window decorations, and drop content that invites quick imitation. Fans respond with unboxings, try-ons, and "get the look" posts that circulate the same makeups, outfits, and other products across platforms. K-pop optimizes for platform legibility by breaking performance into modular, repeatable units, and then provides a set of models that are easy to copy and easy to rank. In this affective economy, devotion and desire keep the cycle spinning. Chinese fans translate admiration into measurable boosts and imitate behaviors that feed back into visibility metrics like sales [12][19]. The outcome is a typical process model from campaign teaser to user replication, with the idol's name acting as the switch that routes attention between brands, platforms, and fans. Deep binding also restructures femininity as a branded practice. Jennie is depicted as the "Human Chanel", serving as the real-life synonym for Chanel, while HERA's long horizon with Jennie normalized a complexion and lip story as an identity. Gentle Monster's giant installations draw fans' attention from time to time, with its repeated drops codifying how Jennie wears

eyewear as a signature image. Tamburin's huge street posters of Jennie led fans to stop by and take pictures, even creating trends across platforms internationally. During peak weeks, foot traffic in surrounding retail areas in Seongsu surged by more than 50% as fans lined up to take photos, and thousands of tagged posts were produced across RedNote, Douyin, and Instagram within just days [35]. Adidas positioned athletic casual as an extension of her everyday persona. All these confirm the view of "the labor of compliance" [4]. The ideal modifications to facial, body features, and accessories mediated by Jennie have triggered "a labor of harmonious compliance with collective expectations" of fans. Jennie has developed a mature style template by bundling specific brand products for her followers to imitate. Jennie's calm, "effortless" presentation is the point. It converts commercial collaborations into personal taste and into a proof-of-self that users can display through products and posts, which is precisely how the branded self gains durability. That is saying, if you choose to dress yourself in this "Jennie style", you are following the collective norms of Jennie's fans and able to gain recognition and self-satisfaction from social media, thus continuing this compliant effort. For fans, this is also a relatively low-cost way to gain attention and recognition on social media. Just imagine, as long as you post a photo of yourself and Jennie's poster on RedNote, you have a chance to get tens of thousands of likes. This sounds like a very cost-effective deal to anyone. When fans upload their labor achievements, such as photos taken with posters and makeup imitation videos, to social media, they will like and comment on each other, achieving a collective harmonious expression out of the pursuit of the same idol's style. When fans were engaging in such labor efforts, they might not have realized it themselves, but they had already fallen into the compliant labor cycle of homogenized aesthetics.

Finally, this marketing upgrade has social and transnational implications. The cosmopolitan hybridity helps explain why Jennie's image travels cleanly across regions and price points, from luxury to mid-market to streetwear, without losing legibility [15]. The "we are you" theory clarifies why these collaborations persuade. They promise a reachable version of cool that fans can assemble step by step, while the "girlfriend gaze" frames Jennie as a peer mentor whose recommendations feel intimate rather than cold sales promotions [6][17]. A deeply bound brand world does more than sell goods. It trains audiences to align self-worth with curated routines, stable looks, and platform-approved performances, while masking the structural labor that sustains that "effortlessness" [18]. Compared with the immature business module in HyunA's era, Jennie's collaborations show a smoother methodology. What really made HyunA style popular in China were those colorful plastic hairpins without a specific brand, which cost only a few dollars. The Jennie style, on the other hand, is strongly associated with specific brands and products. The brand world is continuous, the replication is cleaner, and the governance of femininity is subtler, which is why the association "Jennie's picks" becomes a powerful, everyday instruction rather than a single campaign tagline.

3.3. Wonyoung: Endorsement Hierarchy, Algorithmic Girlhood, and Politics of Replicable Femininity

Wonyoung's portfolio crystallizes how an advanced yet attainable femininity is engineered across a pyramid of brands that travel through platforms. At the premium tier, she appears as a Miu Miu ambassador and has attended several Miu Miu brand events in fancy couture [37] and as the face of Tommy Jeans in Summer 2025 campaigns and Tommy Girl activations [38]. These placements frame her as high-fashion, girlish-styled, and globally modern, which builds an image of "manufactured naturalness" that is polished yet soft. The same template is then rendered hyper-reproducible through hair-care and tech beauty partners such as Kérastase and Dyson Korea, which market Wonyoung's desirable hairstyles into replicable results that can be achieved through the daily use of specific products [39][40]. Together, these top-tier ties supply the aesthetic grammar that her fans later named "Wonyoungism."

What truly shapes Wonyoung's commercial image is the mid-price, local, and everyday tier. Innisfree named Wonyoung a global brand ambassador as early as 2021, and subsequent partnerships with AMUSE [41] and Hapa Kristin [42] positioned her as a tastemaker whose "clean glow" and doll-like eye looks can be copied with specific products and tutorials. Girlish clothes brands like Rolarola supply pastel and preppy outfits that photograph well, are easy for tagging and re-styled in UGC [43]. This tier is the key to aspirational realness. It makes the elite visual language feel reachable, one product or outfit at a time, while training users to read self-care as self-discipline [4][11]. The price accessibility invites repetition, which is precisely what platform algorithms reward. Duncan shows how transparency and "glow" aesthetics in wellness culture normalize a polished but restrictive femininity. Wonyoung's image similarly translates commercial gloss into a seemingly healthy glow, which masks the disciplinary labor behind it [44].

The system extends beyond beauty and clothes into finance and everyday consumption, which shows how a platformed femininity becomes an all-purpose marketing interface. In early 2025, Woori Bank appointed Wonyoung as the face of its "Won More" campaign, then Woori Investment & Securities rolled out an app-centered MTS campaign with her as on-screen guide [45]. Food and lifestyle brands followed, including Binggrae's low-sugar "Deep & Low," Dashing Diva nail care, and Vietnam's MALTO beverage [46]. These tie-ins matter because they point out a clear way for fans to follow their idol Wonyoung: open an account, click to trade, choose the low-calorie treat, and perfect your skin and nails. This is postfeminist governance by convenience, where confidence and choice get operationalized as metrics, taps, and purchases [12][19].

Analytically, the brand hierarchy applies a hegemonic hybridity to fandom. Luxury brands supply cosmopolitan fashion and gloss, K-beauty's "natural" finishes localize the ideal, and platform culture stitches them into a replicable, exportable girlish style. Each rung is marketed as empowerment, yet each also narrows the acceptable range of bodies, poses, and affects. That narrowing is what makes the image so copyable, so monetizable, and so governable. Wonyoung's case is a historical peak in the continuing trajectory of K-pop postfemininity aesthetics that shows a fully codified version: hyper-reproducible innocence that scales across price points and sectors, then loops back through UGC as a call-to-action that anyone can be "that girl" if they get the details right [5][6][11].



Figure 3. Fan-Made Wonyoung's Endorsement Portfolio on Weibo.

As the trigger point for interaction among UGC, the image of Wonyoung has been constantly disassembled, recreated, and internalized among social media users, forming a platformed “Wonyoungism”. To analyze the related behavioral performance of users on Chinese social media platforms, I searched for “Wonyoung” on Douyin and RedNote, and then used Zeeschuimer, a web-scraping software, to extract the content analysis results of the 100 most liked posts from each and summarized a perspective worth analyzing. At present, the tag “#Wonyoung” on RedNote has reached 23 million discussions, while Douyin has 2.15 million discussions and 1.77 million posts. First, I assessed the tagging of all the post content. Explicit tagging includes the act of adding tags such as “#WonyoungsPick”, “#WonyoungSpin”, “#WonyoungEndorsement”, etc., to the title or text content. For the integrity of academic argumentation, an assessment of implicit tagging content has also been added, which includes tagging behaviors in visual content like images and videos that are algorithm-friendly. Data shows that on the two platforms, 36% and 37% of posts have applied either explicit or implicit tagging behaviors. This high-frequency tagging behavior has made Wonyoung a standardized and retrievable media symbol. Meanwhile, 15% of Douyin posts and 18% of RedNote involve imitating behaviors, such as makeup imitation videos and dance challenges. These UGC are essentially a kind of replication practice, which enables the aesthetic standards of idols to spread and solidify on a larger scale through the repetition of users’ imitating performances. It is noticeable that 51% of Douyin posts and 40% of RedNote posts involve body surveillance towards Wonyoung, such as emphasizing or even criticizing her body proportions, expression regulation, and posture. This indicates that the visual performance logic of these two platforms is likely to magnify the physical features of idols as gaze points. Users are not only passive viewers but also active participants and disseminators, further amplifying this gaze through comments, shares, and remix posts. In addition, 2% of the posts on RedNote and 1% of those on Douyin involve content that endangers health, including content about extreme weight loss, excessive dieting, and even tendencies towards plastic surgery. Although this figure is not high, considering the high number of impressions and posts on Wonyoung-related content on both platforms, the potential risk hidden among millions of posts remains very high[47].

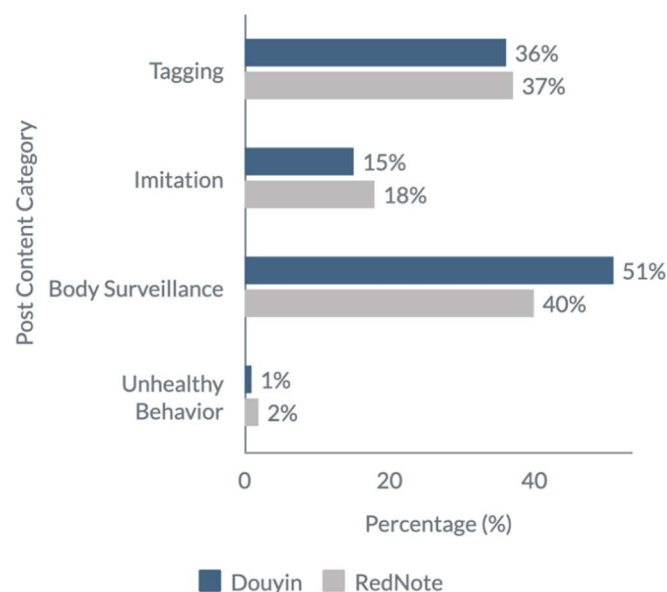


Figure 4. Percentages of four post content categories among Douyin and RedNote posts

A thorough analysis of the comment section can better emphasize the underlying logic of this phenomenon. I chose the topic “Wonyoung Spin” on RedNote as the research object. The term

"Wonyoung Spin" went viral on Chinese social media during March and April 2024. Its core topic was a spinning moment performed by Wonyoung during a group concert. After a 6-second fan-made video of Wonyoung performing the spinning got millions of likes on a few Chinese social media platforms, it quickly sparked discussions and imitations among users, giving rise to related dance challenges and even tutorials. This topic has currently received 290 million views and 409,000 discussions on RedNote. The UGC content triggered by this topic is highly representative of platform-based fan behavior and thus has high research value for this thesis. I collected a dataset of the top 20 comments from each of the 25 most liked posts within this topic with the tool Zeeschuimer. The results showed that 38.8% of the comments involved physical examination, whether it was an evaluation of Wonyoung herself or users using her as a comparison object to examine others or themselves. Among them, 30 comments mentioned negative self-examination remarks, such as the commenter describing their body as "like a steel bar" or "like a maggot" when trying to spin around. Moreover, 108 comments were criticisms of the video bloggers, such as describing their movements as "not natural enough", "not as good as Wonyoung's", or not as good as those of other challengers. Even very aggressive comments like "You seem to have ankylosing spondylitis" and "You'd better delete your video rather than dance like this" emerged. Also, 53 comments were examining or criticizing Wonyoung from makeup to the dance. There were even 10 sexist comments, expressing that "only the boys danced well in this challenge, while all the female challengers were too stiff," to directly deny all the female challengers. These comments are not only a gaze at the idol's body, but also a sign of self-discipline, showing that users internalize the idol's physical standards as their personal reference system during the viewing process. More notably, in pursuit of the perfect figure standard, 4.2% of the comments involved opinions that endangered health. This part of the comment exposes the paradox of "beauty as empowerment" under the post-feminist discourse. When fans pursue the replicable aesthetics represented by their idols, there is a possibility of them doing so at the expense of their health, transforming the so-called "empowerment" into self-oppression. Although there is no medical literature to support the claim, some public criticisms in news reports and opinion reports have suggested that fans pursuing Wonyoung's figure may lead to a tendency towards eating disorders, especially among underage social media platform users. Dazed's report points out that fans involved in the tag "#Wonyoungism" often view Wonyoung as a motivation for losing weight, and there are indications that this kind of personality cult sometimes leads to unhealthy, extreme weight loss methods. It is worrying that TikTok provides insufficient health risk warnings for related content, making it difficult to regulate the content on the platform (Jones, 2024). The report by Times Now Digital also mentioned that Wonyoungism, which was originally well-intentioned, has evolved into a discourse that endangers health (Rawat, 2024). The number of unhealthy behavior comments in this RedNote post review can prove that this potential risk of comments is worthy of attention.

These user behavior data indicate that the true core of Wonyoungism lies not only in how the distribution of endorsements covers different consumption levels to provide fans with all-around imitation options, but also in how this business logic is further expanded, refined, and internalized in the interaction between UGC and comments on social media platforms. Through behaviors such as tagging, imitation, and body surveillance, platform users jointly promote a digital order of replicable girlhood. In this order, the so-called "empowerment" is actually more manifested as the standardization and normalization of the body. Fans constantly imitate and compare by using the same product, putting up the same makeup style, or participating in dance challenges. They define Wonyoung's image as a behavioral template, and continuously reproduce it in the cycle of consumption, dissemination, and interaction. Ultimately, Wonyoung has become not only the brand's representative symbol but also a girlish standard that can be infinitely replicated, jointly shaped by the platform and users.

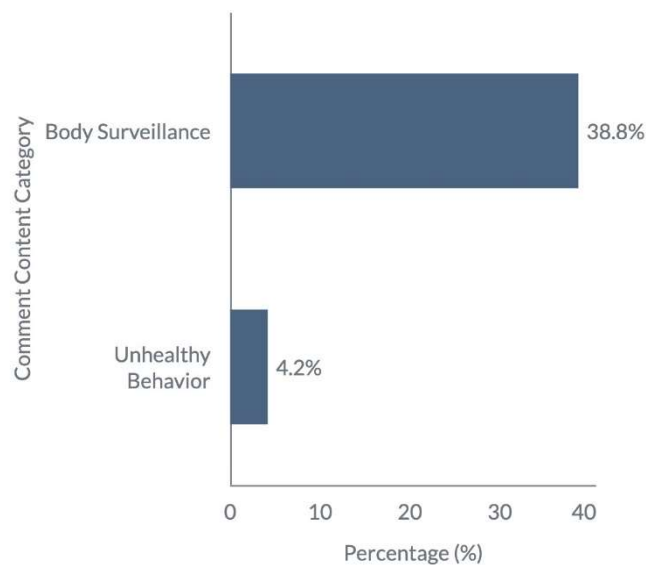


Figure 5. Percentages of two comment content categories among RedNote posts.

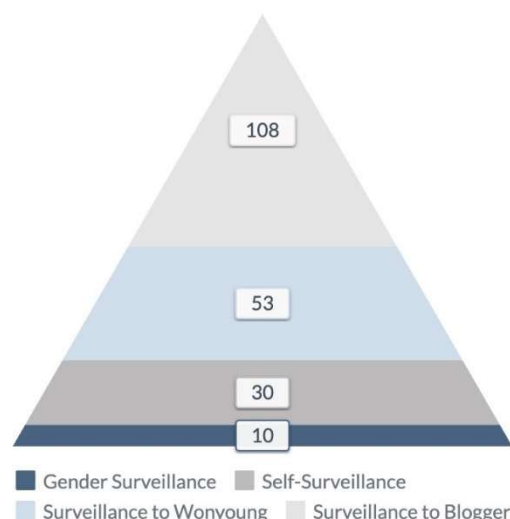


Figure 6. Numbers of four surveillance categories among body surveillance comments on RedNote.

4. Limitations

The argument focuses on three idols, which narrows generalizability across the broader field of K-pop and excludes non-dominant expressions of femininity. UGC sampling may privilege high-visibility content that reflects algorithmic selection rather than community diversity. Future work should triangulate with interviews, content analysis across multiple platforms and languages.

5. Conclusion

This paper has traced the evolving dynamics of postfeminist aesthetics and platformed femininity through the cases of HyunA, Jennie, and Wonyoung. Taken together, these cases illustrate how empowerment in K-pop is a process of compliant labor and aesthetic governance that fans, idols, platforms, and brands co-produce. HyunA's "hypersexualized cuteness" marked

the beginning of modularized femininity, which was a low-cost, easily imitable style that circulated widely in China, transforming confidence empowerment into affordable items. Jennie's case showed the further stage with deep brand binding, where repeated collaborations with a list of brands transformed her image into a durable template of aspirational realness. Here, empowerment became the promise of access to a branded self that could be assembled piece by piece through consumer participation. Finally, Wonyoung represents the stage of algorithmic girlhood where an endorsement hierarchy across luxury, mid-market, and everyday brands intersects with UGC to construct Wonyoungism. This platformed femininity is modular, reproducible, and normatively restricted, linking empowerment discourses to intensified body surveillance and even eating disorder risks in online fandoms.

Across these transformations, replicable girlhood demonstrates how platform capitalism, algorithmic visibility, and brand strategies together translate aesthetic choice into social discipline. While this system enables wide participation and generates commercial success, it also narrows acceptable forms of beauty, disciplines bodies, and masks the structural inequalities behind the "effortless" aesthetic. By specifying how postfeminist sensibilities are operationalized through replicability, this paper emphasizes the paradox at the core of K-pop aesthetics. Empowerment is offered as freedom of choice, but that choice is carefully structured by standardized postfeminist aesthetics, commercial logics, and algorithmic structures.

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