

## YouTube dan Online Sharing: Netizens' Responses to the YouTube Channel @Mager\_Nonton

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### Abstract

*Discussions on films in both Indonesian and global contexts have increasingly emphasized the role of audiences as active consumers engaged in the viewing experience. Audience agency is reflected in their negotiation of identities with the values portrayed in films, as well as in their efforts to seek out new sources of cinematic content. However, limited research has explored how audience responses are mediated through YouTube channels. This topic is particularly relevant in the context of new media, where netizens play a significant role in both the consumption and dissemination of content on social media platforms. Social media is not only regarded as a medium for watching films, but also serves as a platform that facilitates online interactions among netizens. Therefore, this article seeks to fill the gap in existing studies by examining Indonesian netizens' responses to the YouTube channel @Mager\_Nonton, a channel that discusses film plot summaries, particularly those of international films. This study employs a qualitative method with a descriptive approach. Data collection was conducted using netnography, while data analysis was carried out through content analysis and a review of relevant literature. This article aims to address the following research questions: First, how do netizens interpret the content presented on the @Mager\_Nonton YouTube channel? Second, how do netizens engage in conversations within the digital space of the @Mager\_Nonton YouTube channel? The results of this study indicate that netizens interpret the @Mager\_Nonton YouTube channel as a discursive space for engaging in dialogue, sharing information about film plots, and gaining new insights into both Indonesian and international films, including their structural and thematic components. Interactions among netizens within the channel's comment section occur in two primary forms: unidirectional communication and dialogical exchange. Overall, this study concludes that netizens' interpretations of and interactions on the @Mager\_Nonton channel are predominantly positive.*

**Keywords:** Response, Netizens, YouTube, Film, Sharing

### INTRODUCTION

Discussions on film within both Indonesian and global contexts have demonstrated that Indonesian audiences are active consumers (Rosidi, 2022). This activeness is reflected in their mobility in seeking out the latest film platforms and their efforts to negotiate the values embedded in the films (Rosidi, 2020). These findings suggest that audiences in Indonesia construct their own meanings in relation to film.

Audience interpretations of a film are inevitably shaped by the framing provided by the director or film producer. In this context, films present diverse representations. One study, for instance, examines the representation of female monstrosity in films (Setiawan, 2024), while another explores the portrayal of marginalized groups in cinema (Sriharyani, 2024). Regardless of the representations depicted in films, it is essential to

understand that films themselves are products of the cultural industry that provide entertainment or information to their audiences (Injany, 2023). Thus, the meaning derived from a film is largely dependent on its audience. This highlights the ongoing relevance of audience studies in film research.

Previous studies on film audiences have tended to focus on offline audiences, meaning individuals or groups in physical spaces who watch specific films (Rosidi, et al., 2024; Listiani, et al., 2019). While these studies provide insights into how offline audiences interpret films, in the context of the current development of social media, it is crucial to examine how audiences (netizens) make meaning within the online realm.

When discussing netizens, particularly within the Indonesian context, they exhibit diverse characteristics and preferences in consuming social media, primarily for the purpose of self-actualization. For example, the study by Triantoro and Pramana (2024) shows that netizens have specific motivations and unique behaviors when using filters on Instagram. Some use filters merely to enhance aesthetic appeal, while others engage with them for entertainment or to improve their skills in answering questions embedded within the filters themselves (Triantoro & Pramana, 2024).

Achmad also argues that the development of technology will transform the behavior of netizens, such as the process of interaction among them that increasingly prioritizes individual perspectives, which will inevitably have both positive and negative impacts (Achmad, 2021).

The positive impact of technology use in the context of netizen interactions is that it provides an increasingly expansive communication space (Boestam & Derivanti, 2022; Ahmadi, 2020; Sari, et al., 2018). On the other hand, the negative impact of technological development is the emergence of more complex virtual conflicts, such as cyber warfare (Syahputra, 2017; Yulianto, 2023), and conflicts within virtual communities (Kharisma, 2017; Triantoro, 2019).

To prevent the negative impacts of technological advancements, the development of digital skills and competencies is essential.

Arafah et al. (2024) argue that contemporary netizens must possess four critical components: literacy skills, ethics, culture, and digital security, in order to successfully fulfill their roles as both consumers and producers of social media content (Arafah et al., 2024). Therefore, netizens must engage in more responsible behavior when interacting on social media. Responsible netizens have the potential to cultivate a new culture on social media, generate high-quality knowledge, and develop effective problem-solving habits (Wibowo et al., 2022). Upholding netiquette as a moral framework for communication on social media is crucial for fostering harmonious interactions, mutual respect, and a positive influence on other netizens, particularly in the context of commenting on various issues (Yulianti, 2021). As is well-known, netizens are able to express their opinions, gather available facts, and engage in discussions by comparing these facts with the opinions of others (Hauben, 2006).

Currently, netizens tend to create and publish information they obtain through the internet or simply consume internet content. With the advancement of technology, netizens' freedom to access and acquire information has expanded, including information related to work, education, entertainment, and more. The development of digital technology has become a powerful force that is deeply rooted in the lifestyle of society (Gálik, 2020; Gálik & Oprala, 2021).

Moreover, this phenomenon is further supported by the rise of social media platforms such as YouTube, one of the first platforms to introduce live streaming features in 2011, which has since become a dominant platform for online video distribution (Paolillo et al., 2019). YouTube also provides an online public space for its users. To date, YouTube's content growth continues to surge rapidly (Cunningham et al., 2016). Additionally,

YouTube enables content to be shared, embedded, and discussed by many people, offering various other functions beyond merely watching and uploading videos, such as providing a unique online environment for visitors with a range of interactive features like comments, likes, and more (Burgess, 2018).

YouTube memiliki beragam manfaat positif dalam konteks masyarakat online. Keberadaan dan kemunculan media YouTube telah membuka jalan untuk para netizen dalam mengumpulkan dan mengonsumsi informasi secara cepat dan akurat, serta YouTube tidak hanya dilihat sebagai sumber informasi, tetapi juga sebuah platform untuk berkontribusi dan berbagi ide (Omar dkk., 2020a). Dengan demikian, dapat dikatakan bahwa YouTube menjadi sarana informasi yang sangat kompleks.

Academic discussions on YouTube tend to focus on content analysis. For instance, Cecariyani and Sukendro's study explored the creative strategy behind Yudist Ardhana's prank content on YouTube. Their findings indicated that Yudist Ardhana modifies his content to incorporate his personal character (Cecariyani & Sukendro, 2018). Kurniawan and Gabriella also proposed research on Kekeyi's personal branding as the commodification of video content created on her channel (Kurniawan & Gabriella, 2020). To date, most studies have concentrated on content analysis, with limited attention given to the active engagement of netizens in utilizing the features available on YouTube. Therefore, this research contributes by providing a deeper examination of netizens' interactions and conversations while engaging with content on YouTube channels.

This study explores the culture of netizens within the Indonesian context, focusing on the YouTube channel @Mager\_Nonton, which was created on September 28, 2020. As of September 14, 2024, the channel has successfully reached 1.45 million subscribers and posts content about both Indonesian and international films. This research will delve deeper into the interactions of netizens with the content provided by this channel. The presence of this study will deepen

and expand the exploration of netizen culture on social media, particularly on the YouTube channel @Mager\_Nonton, which discusses films.

This study also strengthens previous research, such as the study by Khan, which states that YouTube serves to foster social interaction, share information, spread news, and entertain people with the content it displays. Additionally, netizen engagement can be observed through the like, dislike, subscribe, and comment buttons (Khan, 2017). Furthermore, it reinforces the study by Arafah regarding the key aspects that netizens should possess when consuming social media. This article focuses on addressing the main question: How do netizens interpret the content presented by the YouTube channel @Mager\_Nonton, which summarizes movie durations by creating engaging content centered on the storyline? The subsequent question explored by the author is how YouTube has been received in Indonesia and how conversations among netizens unfold when viewing the displayed content.

To answer these questions, the author will divide the discussion into four sections. The first section provides an introduction to the research topic, which is the focus of this study. The second section describes the presence of YouTube in Indonesia, along with the emergence of the YouTube channel @Mager\_Nonton. In the following section, the author explores the responses of netizens to the channel's presence and the interactions they engage in through the comment section. Finally, the article concludes with a summary of the findings.

## RESEARCH METHOD

This study employs a qualitative method with a descriptive approach. The qualitative method is used to explore and understand the responses and interactions of netizens on the YouTube platform based on the

collected data. According to Creswell, qualitative research aims to explore and understand social realities (Creswell, 2024). In the context of this research, social reality also includes the social reality in online spaces.

Data collection was carried out through netnography. Netnography is a research method that uses digital data to understand the culture that exists in digital spaces (Kozinets, 2019), specifically for studying the interaction culture within media platforms (Tavakoli, 2018). This study focuses on the digital data from the @Mager\_Nonton YouTube channel. Content selection was conducted using purposive sampling, meaning content was selected based on specific criteria such as the most popular, latest, and most viewed content. This approach was chosen because the most popular films with the highest viewership indicate high interaction levels from netizens. Throughout the research, the author intensively observed netizen activity on the @Mager\_Nonton YouTube account, including comments, likes, and other interactions.

In addition to observing content on the @Mager\_Nonton YouTube channel and netizen interactions, the author also documented the research data using screenshots. As part of adhering to online research ethics, the identity of netizens is concealed in this study.

The collected data was then analyzed using content analysis. The analysis follows the steps proposed by Miles and Huberman, as follows: First, data reduction. In this stage, the author gathers and selects data relevant to this study. Second, data display. In this stage, the author presents the data in the form of statements, images, and others. Third, conclusion drawing. In this stage, the author draws conclusions from the research findings that answer the research questions (Creswell, 2013).

### **YouTube dan Online Sharing: The Development of YouTube Media in Indonesia**

YouTube is a video-sharing platform that allows users to watch and upload videos for free (Chau, 2010). YouTube was founded in February 2005 by three PayPal employees (an online payment service) – Steve Chen, Chad Hurley, and

Jawed Karim. However, less than two years later, Google acquired YouTube for \$1.65 billion. With this acquisition, YouTube experienced rapid growth and has become the second most visited website in the world, following Google and Facebook. YouTube has established a unique role as a repository of popular culture from various social media platforms (Arthurs et al., 2018). Among the various social media platforms, YouTube's popularity ranks just behind Facebook, with 77% of Facebook users and 63% of YouTube users (Anderson, 2015). YouTube allows its users to interact with each other through features such as like, subscribe, comment, share, and more.

In a broader context, such as in the United States, YouTube is utilized as a platform for understanding cultural differences between students from different backgrounds through media literacy and other methods. This approach is used by both students and teachers to facilitate better cross-cultural understanding (Bloom & Johnston, 2010). This suggests that the presence of YouTube is fundamentally viewed positively as a media tool that supports the process of public education. In Malaysia, YouTube is used, among other things, for teaching and education in the performing arts (DeWitt et al., 2013). In Korea, initially, YouTube played a crucial role in the marketing, distribution, and advertising of K-pop culture, eventually becoming recognized as a form of popular entertainment worldwide (Ono & Kwon, 2013).

In the context of Indonesia, YouTube is also extremely popular among the public. In fact, the popularity of YouTube in Indonesia has inspired many individuals to create various types of content and upload them to the platform, showcasing the creativity and innovative ideas of the content creators themselves (Rosida & Azwar, 2021). The content available on YouTube is diverse, trendy, and globally recognized, offering

opportunities to spread content to a wide audience. Active engagement from netizens on YouTube can also be observed through actions such as liking, subscribing, disliking, sharing, and commenting (Khan, 2017). Interestingly, each content creator on YouTube is referred to as a YouTuber. YouTubers can earn profits or be paid for each video they post if they meet the requirements set by YouTube, such as the number of watch hours and subscribers (Holmbom, 2015).

One of the YouTube channels in Indonesia is @Mager\_Nonton, a channel that actively discusses the storylines of interesting and unique films, both Indonesian and international. With its elegant content presentation and unique style, this channel has successfully reached 1.45 million subscribers as of September 14, 2024. This aligns with Gehl's argument that YouTube serves as an attractive platform for many to create and actively engage as both producers and consumers of content (Gehl, 2009).

### The YouTube Channel @Mager\_Nonton and Netizen Culture

The YouTube channel @Mager\_Nonton is one of the Indonesian YouTube channels run by a content creator who focuses on reviewing films, especially international films, with an engaging and uniquely styled presentation. At the beginning of each video, the channel introduces the host by the name "Nandi," typically with the following greeting:

"Hello guys, welcome back with me, Nandi. In today's video, we're going to talk about an exciting film... and as always, I wish you and your family happiness and good health."

The author considers this as a form of branding strategy employed by the channel to create a compelling impression on its viewers. As of September 16, 2024, the channel has published a total of 351 video contents, each presenting film storylines in an engaging and creative manner.

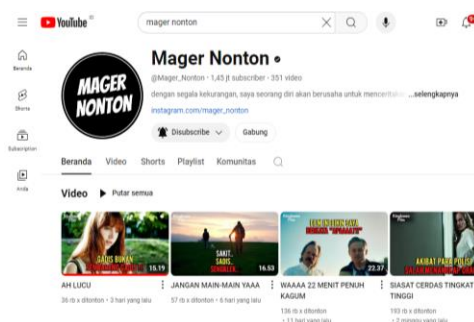


Figure 1. Mager Nonton YouTube Channel Source: YouTube Channel @Mager\_Nonton

The authors also examined the comment sections of several videos published by this channel, focusing on the research topic concerning netizens and film. In the most recent video, posted on September 13, 2024, which discusses the storyline of the film Sparks Ruby (2012) with a duration of 15 minutes, the video had been viewed 36,000 times, received over 1,000 likes, and garnered 58 comments. The authors explored these comments and identified a particularly noteworthy comment, as follows.

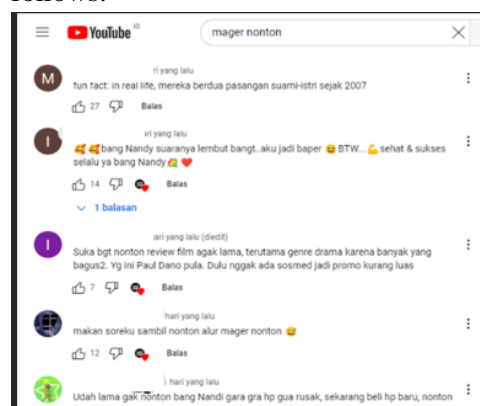


Figure 2. A Snapshot of Netizens Commenting on the Mager Nonton Channel Source: YouTube Channel @Mager\_Nonton

One of the comments reads:  
"Bang Nandi's voice is so soft, it makes me emotional. Wishing you health and continued success, Bang Nandi."  
From this comment, the authors argue that this channel has a unique character in the eyes of netizens. After reviewing several previous videos, it becomes evident that many viewers frequently comment on how much they enjoy the channel owner's soft

voice when narrating film plots. Furthermore, some comments also provide interesting information, such as the following:

“Fun fact: in real life, the two of them have been husband and wife since 2007.”

In addition to enriching viewers’ understanding of the film’s storyline, the comment above illustrates how netizens contribute additional insights, such as real-life information about the actors and actresses featured in the film. This practice reflects a broader participatory culture in which audiences do not merely consume media but also actively share knowledge and interpretations. As noted by Arafah et al. (2024), netizens in the digital era are expected to engage with social media in a responsible and constructive manner, using it as a platform to enhance their literacy competencies.



**Figure 3. A Snapshot of Netizens Commenting on the Mager Nonton Channel**  
Source: YouTube Channel @Mager\_Nonton

Furthermore, in a video titled “Anyone Looks in the Mirror Without Knowing There's Someone Behind It,” uploaded on July 13, 2024, which has reached 171,000 views, it is evident that netizens express themselves through highly personal and expressive comments, such as the following:

“I’ve always loved your voice, Bang. The way you present the story makes me feel like I’m part of it. Thank you, Bang Nandi. The storyline is great, please review more films like this.”

Based on this comment, the authors argue that netizens play an active role on YouTube by expressing their positive emotions and engaging with the content through the platform’s comment feature, thereby contributing to the participatory nature of digital media.

### The YouTube Channel @Mager\_Nonton: Netizen Online Sharing

YouTube, in addition to serving as a platform for information and entertainment, can also function as an online space for netizens to engage in discussions and share information on topics they wish to address. On the YouTube channel @Mager\_Nonton, a space for such discussions among netizens can also be found, as shown below:



**Figure 4. Netizens' Comments on Sharing Moral Messages from Films**  
Source: YouTube Channel @Mager\_Nonton

“Moral message: do not break the rules that have been set and do not take something we do not understand.”

Based on the above netizen's comment, it shows that this channel serves as a platform for interaction among netizens regarding the message intended by the filmmaker. Netizens express their thoughts after watching the content by commenting and receiving responses from others. This finding is also supported by Shao's research, which states that individuals engage with content in three main ways: production, consumption, and participation (Shao, 2009). It is evident that through their comments on the content, netizens actively participate in discussions related to the films they have watched.

In addition, the authors highlight an example of a video content discussed by this channel titled “The Sand (2015).” The facts show that, to date, the storyline video of The Sand has become the most popular video on the Mager Nonton channel, with a view count reaching 11 million and 139 thousand likes as of September 17, 2024.



**Figure 5. Netizens Commenting with Humor**  
Source: YouTube Channel @Mager\_Nonton

“Moral of the story: don't forget to wear sandals, so the point is we should always wear sandals, 30% good movie, 70% be the cameraman.”

Some netizens occasionally share humorous impressions of the films they watch by leaving comments in the comment section, such as “be the cameraman to stay safe.” This indicates that they also enjoy the videos discussed by the channel with their own perceptions. This aligns with Khan's perspective, which suggests that YouTube serves as a platform not only for sharing information but also for entertaining people through the content displayed (Khan, 2017).

Additionally, there is a netizen who commented: “Since I found this channel, I've really become too lazy to watch. It's much better to just watch the spoilers like this and immediately understand the plot, wkwk.”

Based on the above comment, it can be concluded that the presence of this channel is highly beneficial for netizens who do not have the leisure time to watch movies or have other commitments, as it allows them to grasp the content of a particular film. The unique style of this channel, along with its elegant presentation of the film's plot, has left a lasting impression on its viewers.



**Figure 6. Netizens Commenting on the Film's Plot**

Source: YouTube Channel @Mager\_Nonton

In another video content, netizens also engage in discussions about the plot of a specific film, as seen in the video uploaded on June 7, 2024, titled “Stalker (2020),” which has been viewed 278,000 times and received 5,000 likes.



**Figure 7. Netizens Discussing in the Comment Section**

Source: YouTube Channel @Mager\_Nonton



**Figure 8. Netizens Actively Commenting in the Comment Section**

Source: YouTube Channel @Mager\_Nonton

“That's why, just tell your problems to God directly, it's guaranteed to be safe and there will always be a way out. Be careful with strangers, especially in new places. Greetings from the pregnant mom.”

“God created humans as social beings. Sometimes, in tough times, we need a mentor and friends to share with. The important thing is not to share your problems on social media or with people you just met.”

“Huhu, I prefer to be told the story rather than watch it directly.”

Then, another netizen responded as follows:

“We're the same, because if we watch the movie for real, we don't understand the language.”

While another netizen commented:

“Yes, sometimes when watching it directly, we don't understand the storyline, but when it's told like this, we get a better grasp of the plot.”

Some of the comments above support the argument of this research that, in addition to focusing on discussing and enjoying the film's storyline, netizens also use the comment section of this channel as a place to engage in discussions with one another, such as revisiting the film, identifying the parties behind the issues raised in the film, and so on.

In another video uploaded on March 22, 2021, one of the videos that became one of the most popular was titled 'Anyone Who Plays in This Pool Will Be Completely Destroyed – Plot of Aquaslash (2019).' Some netizens commented as follows:

“Poor Tommy, he was cheated on, hated by his friends, and died as well.”

This was replied to by another netizen:

“I swear I'm so mad at his friends, they were warned but didn't believe him.”



**Figure 9. Netizens Actively Commenting in the Comment Section**

**Source: YouTube Channel @Mager\_Nonton**

This shows that YouTube, especially with the focus of the Mager Nonton channel, plays an important role as a discussion space for netizens to revisit the storyline of the films they watch, review each character, and even provide new knowledge and insights for other netizens. This aligns with what Omar et al. stated, that YouTube media also contributes to shaping the behavior of netizens in a positive direction and towards self-improvement (Omar et al., 2020b).

## CONCLUSION

YouTube, as a widely recognized and influential social media platform, has played a pivotal role in facilitating rapid and accessible information dissemination. Among the most frequently consumed content by the public—particularly by netizens—is information related to both domestic (Indonesian) and international films. This type of content is typically produced and distributed by content creators (YouTubers) through their personal channels. One such channel is @Mager\_Nonton, which actively engages in reviewing and discussing films from Indonesia as well as from other countries.

On the @Mager\_Nonton channel, netizens do not merely function as passive viewers; rather, they actively engage in interactions with one another through the responses they post in the comment section. This study found that netizen responses to @Mager\_Nonton's YouTube content include sharing information, knowledge, and personal experiences related to the films, as well as fostering an active space for discussion. Therefore, this study concludes that netizen interactions in online spaces are highly complex, as demonstrated by their engagement with film-related content.

Based on the above conclusion, this study recommends that content creators produce and distribute high-quality content that provides positive information and knowledge to netizens. This



recommendation stems from the fact that netizen culture shaped through social media is highly complex.

To enhance scholarly insight and reinforce this study's argument, future research is encouraged to examine netizen behavior across various social media platforms, in order to identify cultural similarities or significant differences.

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