

PRANK AS MONEY FETISHISM, CRITICISM OF YOUTUBER CELEBRITIES

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ABSTRACT:

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Research on strategic artists makes YouTubers a medium for monetizing their content creations. The research method applies critical content analysis to read narratives in prank video content on channels owned by Rans Entertainment (Rafi-Nagita), and Kanal Baim-Paula (Baim Wong-Paula Verhoven). In reading and interpreting prank narratives and social contexts, a political economy perspective with the theory of commodification and money fetishism becomes the analytical knife. The results of this research, Baim-Paula makes prank content with various topics of money. The objects are family members, workers and certain community members. They were tricked (surprised, scared, seduced, helped, entertained by an orchestra), and finally the victims were given gifts. While the victims of pranks from Rafi-Nagita, family and workers. The narrative shocks and "hurts" the victim, but is ultimately happy with the good news. Baim-Paula and Raffi-Nagita put aside ethical problems in content production. The orientation is that successful prank content is controversial in the eyes of the victim and is consumed by many viewers, and adds more and more subscribers. This means that money is the purpose of prank production. Because of that they make prank as a profession. more subscribers.

INTRODUCTION

YouTube management provides an opportunity for video content creators or known as YouTubers to express their ideas and opinions at a global level. They have many ways to generate revenue through YouTube management serving ads, exclusive personal sponsorships, merchandise sales and fan fundraising. YouTubers are a popular term for those who regularly create video content and regularly upload videos with certain themes to the YouTube platform, consolidating their channel with viewers (subscribers).

Richard Florida calls them "the creator economy" to describe creative people who use camera technology and information technology to create video, film, art, music, design, game, or

other media platforms that create opportunities for audiences to access and respond. Their creative work is enabled by digital platforms such as YouTube, Instagram, Facebook, TikTok, Twitter, Patreon, Spotify, Substack, Roblox and others. Their products are online content in the form of videos, photos, artwork, podcasts, writings, criticism, comments, and many more. The number of content creators reaches 300 million people in 9 major countries in the world. The dedicated YouTube channel is more than 51 million according to the 2022 survey (Florida, 2022).

In Indonesia in 2022, there are more than 1,300 YouTube channels. Channel owners come from various professional backgrounds. Celebrities, religionists (preachers), as well as content creators from various other social backgrounds. Among the celebrities who were the samples for this research were the YouTube channel owned by Rafi Ahmad-Nagita (Rans Entertainment) and Baim Wong (Channal Baim-Paula). As a comparison, the sample belongs to the religious scholar Ustad Abdul Somad (Hai Guys Official, Ustad Abdul Somad Official). Rafi Ahmad-Nagita has the support of an audience or subscribers of 25.4 million, Baim-Paula (21.1 million), while Hai Guys Official has 569 thousand subscribers, Official UAS (3.7 million subscribers).

Some content creators start their activities to simply express hobbies. Over time, this activity was made into a profession or career (YouTube, 2022, Holmbom, 2015). YouTuber careers in Indonesia have a great opportunity to develop because Indonesian YouTubers have the third largest number of viewers in the world (139 million people) (Daniel, 2022). Various genres of video content are the choice of content creators. Raffi-Nagita and Baim-Paula chose content in the entertainment category, among the content genres they chose prank video content, while Abdul Somad and Hai Guys Official presented educational content in the genre of religious content (dakwah).

The narrative of Raffi-Nagita's prank video content concerns Raffi's behavior in pranking, shocking those closest to his family, such as his wife, mother and in-laws, as well as Rans Entertainment employees. For example, Raffi told his mother about the state of his company going bankrupt. His mother, Amy Qonita, responded with an expression of surprise, sadness, and tears. In another case, Raffi informed employees about the efficiency of the Rans Entertainment company, employees had to be fired. Hearing the news, the employees were confused, and some of them cried.

Baim-Paula does a prank with the strategy of making Baim himself a Santa Claus or god of help. The tactic is, he disguises himself as a poor person, or orders other people to become beggars. Some of the victims of the prank were angry, but the atmosphere turned cheerful when the victim received a cash prize from Baim. Unlike the case with the Hai Guys and Official UAS channels, the narrative is about UAS activities and speeches about Islamic teachings. The content is about the UAS religious activity safari in various places. UAS gave a religious lecture, explaining Islamic religious values and social context.

According to the 2021 YouTube report, the creativity of Indonesian creators makes a derivative contribution to the economy of the YouTube creative ecosystem community of IDR 7.5 trillion in Gross Domestic Product (GDP) and supports more than 200,000 full-time equivalent jobs (FTE) in various fields of the economy” (Cooper , 2021). Pranks from celebrity accounts are in the favorite video category, as is the case with YouTube content in various parts of the world. Their subscribers are numerous, millions of people (Hobbs & McGee, 2008; Winangsih & Mulyasih, 2021). While religious content received a positive response from the market (subscribers), their level of support was far below that of prank videos. This situation illustrates that the commodity value of religious content is below the prank level, which incidentally can contain negative values (Hobbs & Grafe, 2015).

YouTube management promises compensation to content creators through The YouTube Partner Program (YPP) scheme. Compensation uses the Revenue Per Thousand (RPM) system. That is, the amount of money a YouTuber earns per 1,000 video views. RPM from advertising revenue, channel memberships, YouTube Premium, Super Chat and Super Stickers (YouTube, 2022), as well as exclusive sponsorships and merchandise.

This RPM system gives content creators the opportunity to make a lot of money for content that has high commodity value (Imamah, 2022; JMSI Editorial Team, 2020). Monetization of video content products is the motivation for content creators to make YouTube a source of money. In order to achieve the goal of getting accumulated monetary compensation, celebrities compete to create content and seek massive support or subscribe from the audience.

This research into the actions of celebrities to become YouTubers is to critically dismantle the prank genre content on the Baim-Paula and Rans Entertainment video channels. Then juxtapose it with the educational (religious) video genre belonging to Hai Guys Official and Official UAS.

Three guides to the formulation of the problem in this research: 1). How is the narration of Raffi-Nagita and Baim-Paula's prank videos, as well as Hai Guys and Official UAS? 2. How do netizen respond to prank and educational videos? 3. Why are prank videos more favorite and have a higher commodity value than educational (religious) pranks?

Content Creator As New Job

When the Covid-19 pandemic (2020-2022) hit the world, many workers in the informal sector lost their jobs. Young people and other job seekers are turning to video creative content for YouTube as a new job option. They created a YouTube channel to share their video content. YouTube provides a professional option for those with creative minds. Anyone can make money from viewing video content products and accompanying ads on YouTube. The method is simple, they upload videos that are interesting and according to market tastes to "sell" to customers (Joseph, 2022)

You Tubers, Money, and the Risk of Leaving Customers

Mattias Holmbom thinks that everyone imagines being a YouTuber as a luxurious career choice. They can work every day from home or in an open public location, feel comfortable, not be controlled by working hours, and not have to deal with an unpleasant boss. Being a YouTuber is the same as getting a job as well as freedom that is not experienced in other people's lives because YouTubers are actually business entrepreneurs, by sharing hobbies and interests producing content in video format.

Generally people who get rewarded (money) from YouTube state that they deserve it because of the effort they put into content production. This job requires strong personal motivation in the long term. What's more, content competition on YouTube never ends because the platform and the people who upload their work are constantly changing. Lack of ability to adapt to culture can cause the channel to risk losing all its momentum and then losing its subscribers (Holmbom, 2015).

Celebrity YouTubers and Intimate Space Sales

YouTube makes video creators famous and become celebrities, or existing celebrities become even more famous because they create video content or vlogs. Poola Nieto Parra takes a picture of this phenomenon of YouTubers becoming celebrities happening in various parts of the world. With many followers, they gain money from this work, and some others create video or vlog content, they also expand into other businesses, while still using YouTube as their medium (Parra, 2016).

YouTube is an arena for capitalizing on intimacy, both positive and negative. Families, the poor, gender orientation deviations, everything is sold. Selling the concept of intimacy, for example celebrities making videos of their family activities, or YouTuber dramatizing poverty with humanist stories, according to Tobias Raun, is the basis for the concept of micro celebrity. For example vlogging YouTuber Julie Van Vu from Canada, who "sells" to the public her status as a transgender woman who has a passion for the art of make-up and fashion. This is a case study that portrays advocacy for transgender living side by side with and through self-commodification (Raun, 2018).

YouTube Political Economy: Research Theoretical Framework

This research uses the Critical Analysis Content analysis (CCA) method, with text data sources in the form of prank videos on YouTube. Such a research model requires a certain critical theoretical framework that is in accordance with the research orientation, which is used as an analytical knife. This helps researchers to understand critically the data from the results of reading and analyzing texts that are the object of research. Such a research analysis model suggests that the CCA method is very flexible (White & Marsh, 2006).

The theoretical framework used to analyze this research is the theory of political economy which originates from Vincent Mosco's thoughts on commodification, and the theory of money fetishism from Karl Marx.

Commodification

Mosco explained that political economy is the study of social relations, especially power relations, which mutually shape the production, distribution, and consumption of resources, including communication sources. The substantial element of this activity is the process of control and survival in social life. Control refers to the principle of how actors organize themselves,

manage their affairs and adapt to the dynamics in society. Meanwhile, survival means how people produce what they need to reproduce themselves and to maintain the survival of society. It contains social relations to shape the production, distribution and consumption of resources. In terms of this research, political economy is related to two elements of commodification, namely video content, customers or audiences. Beyond commodification, there is spatialization and structuration. For the purposes of this analysis, the commodification theoretical framework is the necessary choice.

The commodification of YouTube content begins when YouTubers produce and change messages using communication technology and encourage the events that are produced to create meaning for the audience so that the message product can be marketed (marketable). YouTube content is made in such a way as to become a favorite of the public and get support from subscribers. In order to impress interesting video content, content production can use opportunistic methods such as prank videos or jokes which can be detrimental to the actors involved in the video production process or the actors who are the object of the prank, and this is done for the sake of monetizing or commercializing content and getting accumulation subscribers, as well as broadcast time frequency. The next stage, when the video content succeeds in capturing the attention of the masses, advertisers will be interested in buying down time in the program.

So, commodification is the process of producing certain video content so that the product has economic, commercial or selling value on the virtual market (YouTube), triggers the audience to watch, and advertisers display their products between content viewing (Fuchs & Mosco, 2016; Murdock and P. Golding, 2016; P. Golding, n.d.; Mosco, 2009; Peter Golding, 1998). Process commodification presupposes a product that has no value as a commodity as if it were a commodity or treated as something that could be traded for financial gain. In such a context, commodification can result in the value of both the product and the producer reducing its human values because the value of something is only measured in money (Suyanto, 2014, p. 178).

Money fetishism

Fetishism is a critique of excessive monetization and commercialization of products, which results in ignoring the human values of products. Karl Marx used this diction to understand an anomaly situation when producers are obsessed that their creativity is an object of absolute worship, as a superior commodity, commercial, and pro-free market. Ironically, this assessment is determined by external subjects or other people because producers have "relinquished" ownership

of their products to capitalists who control the means of production (internet technology and video platforms) and networks (digital markets/markets in the virtual world arena).

Content producers (read YouTubers) open channels that are used to market or broadcast their products freely to get an accumulated number of subscribers, viewers and advertisers. To speed up and facilitate access, the channel is supported by internet technology platform facilities, access without time limits, products are marked with certain symbols or miniatures or thumbnails such as content titles, distinctive images, each content as if it is related marked with a link, is carried out renewal or product updates (Suyanto, 2014, pp. 183–184). The strategy is to deliver products to reach fetishism, both at the level of commodity fetishism and money fetishism.

Gareth Lloyd explained, commodity fetishism is engineering to turn a product into a market and customer commodity, which is based on economic work such as customers being promised compensation and gifts. Thus, customers are amazed and obsessed with the products offered. Consumption of products by customers in large quantities, opens up opportunities for a product with maximum selling value, and generates large profits. The transformation of products into commodities, followed by the reduction of products into money. Such a process obscures the basis for determining the true value of the product (Lloyd, 2008).

Marx criticized that the total conversion of all product exchange values into money is a strong form of fetishism. Money makes a product apart from social processes, and the value of the commodities it represents. Money in the capitalist monetary system represents the social relations of production, money is a mediator between humans and the objects or objects they produce, which allows humans to utilize objects.

The effects of commodity fetishism and money fetishism are illusions about the social character of the product of labor, or how social relations between individuals appear as relations between things. Then the illusion about the relationship between the producers themselves, or how the individuals of society relate to each other as isolated producers. For Marx, social relations have been confused with their medium, namely commodities. In other words, social relations are identical as value relations between commodities (Lloyd, 2008; Ritzer, George; Goodman, 2009; Starosta, 2017).

RESEARCH METHOD

Objects, Research Subjects, and Data Collections

Referring to the Critical Analysis Content (ACC) method, the data that is the object of this research is social media text, in this case videos on the Baim-Paula and Rans Entertainment YouTube channels, and Official UAS.

Table 1: Prank Video Data From Baim-Paula Chanell

Upload Schedule	Title Prank
Dec 25, 2022	Happy Orchestra: Gombalan Si Botak Gak Ada Obat..Bikin Cewek Cantik Klepek2 Sampe Mimisan !! (<i>Happy Orchestra: There's No Medicine for Bald Gombalan..It Makes Beautiful Girls Drunk Until They Have Nosebleeds!!</i>)
Nov 27, 2022	Maaf Ya Sayang Udah Bikin Kamu Nangis.. I Love You Paula (<i>I'm sorry honey (Baim) for making you cry... I love you Paula</i>)
Sept, 2022	Baim KDRT, Paula Jalani Visum (<i>Baim committed an act of domestic violence, Paula had to undergo a post mortem</i>)
Jul 22, 2022	Baru Kali Ini Kita Kelimpungan !! Agen Ditangkap Dan Dikerumunin Warga,Diintrogasi Massal (<i>Only This Time We're Confused !! Agents Arrested and Surrounded by Residents, Mass Interrogated</i>)
Mar 3, 2019	Prank Kota Jambi ! Boneka Mampang Beraksi Kembali !!..(<i>Jambi City Prank ! Mampang Dolls are Back in Action!</i>)

The subject matter is the prank videos on the two channels, which ere chosen at random, and which started broadcasting 3 years ago. The rist data was collected from the YouTube channel in December 2022 - January 2023 (Denzin, Norman K, Lincoln, 2014, p. 614; John Storey, 2010; Y Lubis, 2016; Meenakshi Gigi Durham, 2006).

Table 2. Prank Video Data from the Rans Entertainment

Upload Schedule	Title Prank
Mar 20, 2019	Raffi Bikin Gigi Nangis!!! Tega?!?! (<i>Raffi Makes Nagita Cry!!! Really?!?!</i>)

May 22, 2020	Mba Gigi Pecat Dan Pulangin Lala Ke Kampung!! Tapi A' Raffi Malah Ketawa??!! (<i>Ma'am Gigi fired and returned Lala to the village!! But A' Raffi Laughs Instead??!!</i>)
May 13, 2020	Kepikiran Jailin Om Merry Dan Iwang!! Spontan Bikin Prank Tengah Malem!! (<i>Thinking of pranking Uncle Merry and Iwang!! Make a Spontaneous Prank in the Middle of the Night!!</i>)
May 20, 2019	Mama Rieta Prank Raffi Sampe Gak Berkutik!!! Kembalikan Gigi Kerumah !!! Sekarang !!! (<i>Mama Rieta Prank Raffi, until Raffi doesn't move!!! Return Teeth Home !!! Now !!!</i>)
Aug 27, 2022	Prank Mama Amy!!! Rans Bubar!! Rumah Disita!!! Semua Karyawan Dipecat!!! (<i>Prank Mama Amy!!! Rans Disband!! House confiscated!!! All Employees Fired!!</i>)

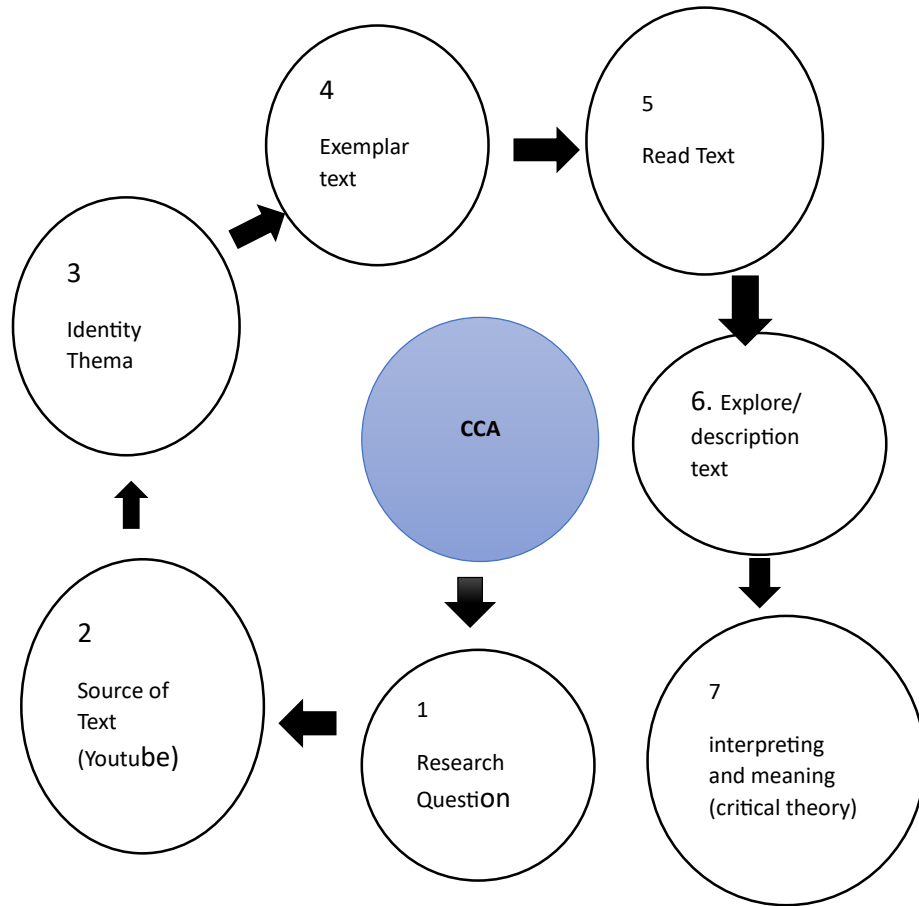
Text Analysis Method

The operational scheme of the Critical Content Analysis (CCA) method is reading and analyzing texts and social contexts. In its orientation, researchers are trying to uncover power systems that cause social distortions such as injustice (Milagros Seda, 2020). Research objectivity is thus, researchers are not neutral or in favor of injustice (Jamie Utt, 2018a, 2018b)

Angela mentions several provisions of CCA research: (i), researchers play the role of readers, accompanied by choosing and sorting text or visual/video categories which are the object of research; (ii) perform a descriptive analysis of each text or visual element; (iii) applying critical analysis to each text by considering how certain genres, discourses, and styles or behaviors build meaning (Wiseman et al., 2019).

Marylin details the critical qualitative content analysis procedure as follows: 1). Developing hypotheses or research questions, 2) identifying appropriate data (text or other communicative materials), 3). determine the sampling method and sampling unit, 4). chose the data in this research in the form of videos on YouTube. Then 5). determine the unit of data collection and unit of analysis; 6) write results. A more concise method, research begins by creating a research question, constructing a theoretical perspective for reading the text, examining the historical and sociocultural context of the text, considering related literature, and identifying a theoretical framework for analysis (Lindsay Pérez Huber, Lorena Camargo Gonzalez, 2013; White & Marsh, 2006).

Critical Content Analysis Schematic



RESULTS AND DISCUSSION

The video source in this research is the social media genre YouTube. The theme of the YouTube Raffi-Nagita video channel is pranking family members and employees, content on the YouTube Baim-Paula channel is pranking family members and certain members of the community, while the Hai Guys and Official UAS channels present religious teachings delivered by UAS. The results of this study present a qualitative analysis using the critical content analysis method of the video text sample.

Reading Text

Baim-Paula Channel Video Narration.

Baim-Paula's video prank feels like tricking the closest people, like Baim asking his wife to eat spicy chips. As a result, Paula cried because the taste of the chips was very spicy. As an

expression of guilt and at the same time attracting netizens to watch, Baim pasted the title of this video "Sorry, honey, I made you cry".

Then the example of deceiving the narrative was carried out by Baim to the police. He invited his wife to report to the police that Paula was a victim of violence by her husband (Baim). The police took this report seriously and ordered Paula to undergo a post mortem. This prank is viral and at the same time invites controversy. Baim is considered to have insulted a domestic violence scandal. Finally, Baim apologized and withdrew the video. Another prank Baim orders school children to beg, and the proceeds go to buy credit. This action was uncovered by the victim who asked for money. But the victim laughed, didn't get angry when the victim tricked him that the child was begging for Baim's order. In fact, the victim smiled a little because he received a prize money from Baim.

Prank with a different narrative when Baim makes a concert. This video content is included in the prank genre but the entertainment aspect is more dominant. The strategy is for the singer contracted by Baim to contact potential victims. Victims who were caught by the telephone, were challenged to make certain works such as rhymes, poetry, and others. The video narration is entitled Happy Orchestra. This prank is a happy surprise for the victim.

Video Narration Rans Entertainment.

Raffi produces prank content that tends to shock, shock, and sadden his victims. The victims were close people such as family members and employees. Even Raffi himself became the object and victim of the prank. In the video entitled Raffi Makes Teeth Cry, Raffi pranks Nagita. Nagita's clockwork is accelerated by one hour in Western Indonesian Time (WIB). When she woke up in the morning, Nagita panicked because she was scheduled to go to Soekarno-Hatta Airport at that time. On the way to the airport, Raffi was angry with his wife. Feeling responsible for her negligence, Nagita, whose eyes were swollen after crying, took the initiative to check-in. He was surprised that the airport computer rejected him. Nagita panicked even more. When Raffi and the accompanying employees laughed, Nagita realized that he was being pranked, and became the victim of a prank from his husband.

In another video, Raffi tricked his mother by making a narrative about the dissolution of Rans Entertainment. He told, all employees of his company will be fired. Because before Eid al-

Fitr, he said this holiday allowance was for the last. Because the company went bankrupt, it couldn't pay its debts. Amy Qanita was sad and cried when she heard the story, while Raffi felt that laughing could make a joke on his mother. At another time, Raffi's wife, Nagita, conspired with Mama Rieta to trick Raffi. Mama Rieta scolded Raffi because he was busy working and rarely came home. Raffi is considered a man who does not care about his family. Mama Rieta asked Raffi to give Nagita and Raffatar to her. Raffi responded seriously. Embarrassed, Raffi said goodbye to leave his parents-in-law's house, with a red face and almost crying. Nagita and Mama Rieta caught up and said that it was all a prank.

Video Narration Hai Guys Official and UAS Official

Even though the names are different, the video content that is broadcast by Hai Guys Official and UAS Official is duplicated because both of them are Ustad Abdul Somad's "digital stage". (UAS). Unlike the narration in the video content belonging to Raffi-Nagita and Baim-Paula, the narration in this last video channel contains issues of religion and social context as well as UAS activities. The substance of the narrative is about religion and its application in various areas of daily life in society, both related to matters of worship (religious ritual practices) and muamalah (society). The activity was carried out by UAS in various places and regions in Indonesia.

In the video lecture in front of members of the People's Consultative Assembly (MPR) in 2019, for example, UAS explains his position as an ustad. He said he didn't want to be a politician like the members of the MPR who invited him to give a speech. He reminded the members of the MPR that human life is limited only until the validity period. At the age of 60, for example, the strength of people's organs begins to decline. At that age, UAS said he wanted to become a teacher (kiai) near his house. He was seated and surrounded by children who read Alquran.

When students mock or make noise, UAS states that they will not be angry because their eyes are nearsighted and their ears are deaf. What he wanted when he was old, his position was not lonely in the middle of the crowd. He once went to a great teacher he knew to please him. His former teacher, shed tears because he felt lonely in the middle of a crowd. The people who used to come and take them to the office have moved away, their biological children are busy with their

own lives, their grandchildren visit on weekends but they are busy with their own gadgets or smartphones. "There are times when we are lonely in the middle of a crowd."

Various content in other videos about various religions and social contexts. The substance of the narrative is about religion and social context, which tends to be spiritual education and social life. UAS wants to convey religious and moral messages. In the video lecture in front of members of the MPR, UAS intends to remind legislators to realize that their power or position is only momentary. Then they will return to society, grow old, and lonely, no longer have supporters and people who flatter them.

Interpretation

Prank is contradictory entertainment. One party feels entertained, hypnotized by the prank content, while the other party feels hurt because the victim feels played, harassed. In fact, pranks are considered funny, entertaining, because the perpetrators of the actions that occur are seen as jokes or humor. Such content is very popular in the world, including in Indonesia. On the other hand, there is prank content that causes anger from the victim when the prank is considered inappropriate in a social context (Winangsih & Mulyasih, 2021).

Baim served his wife super spicy chip snacks, Paula felt her mouth as if it was burning because of the excessive spicy taste, and finally she cried. Angry public? No. The public was amused by the incident. It was a different matter when Baim asked Paula to report to the police because she was considered a victim of her husband's violence. When the video was shown, the public responded negatively. However, some people feel amused by this case because Baim and his wife are considered to be satirizing or buying lessons, making the public aware that residents must have the courage to report cases of domestic violence.

The connotation of the prank effect of Baim is no different from the case of Raffi making prank content against victims who are close to their families and employees. Nagita was scolded by Raffi for waking up late. As a result, the future Raffi family was late checking in at the airport. Even though Nagita was sad when she was scolded by her husband and the content team, the subscribers were actually entertained by this short "play".

According to Matthew Rozsa, the best pranks are those that connect people in a good way, in this case entertaining. On the other hand, the worst pranks or jokes are those that make one party

feel humiliated, afraid, or have low self-esteem (Rozsa, 2021). In other words, YouTubers produce prank content that at first glance harms the victim, but the victim himself feels the content creator's trap as a funny and entertaining action. This fact shows that YouTube video content is considered not in accordance with market tastes or has a negative connotation being relative, everyone can have a different interpretation of a joke. However, the cases of Raffi and Baim's prank content received positive responses from netizens or subscribers.

Unlike the video content, Hai Guys and UAS Official. The narration in the video content is very normative about Islamic religious teachings and social context. There are no victims who are used as objects of the content production process in the channel associated with UAS. The video content is aimed at all levels of society, especially adherents of Islam, who are invited to worship and do good. Such YouTube content is not only synonymous with religious teaching, it can also have the tendency to be entertaining because the narratives conveyed by UAS lighten the mood with certain rhetoric and jokes that captivate the audience. But such content tends to be sensitive. Differences in understanding, madzab affiliation and religious organizations, can trigger diversity as well as different attitudes. The best dakwah video content is according to the beliefs and understanding of subscribers (Al Rasyid Harpizon et al., 2022; Endang Hadiyana, 2023; Rizki, 2022).

Social Context

Prank research by Akhmad Liana Amrul Haq and Moch. Imron Rosyidi revealed that YouTubers create prank content for reasons of entertainment, fun and to make money. The reason for earning money is very logical because this research shows that prank content tends to be liked by netizens or viewers (Haq & Rosyidi, 2021). The perception of the type of prank doesn't matter. Teenagers as the biggest users of social media understand that pranks can be in the form of making fun of, or tricking other people, and jokes. A number of favorite pranks on YouTube Indonesia and other channels cover several prank topics: 1) honesty prank (performers casually leave or drop certain items such as wallets, cellphones, money, to understand how the object or victim of the prank reacts), 2) prank giveaway or charity, 3) homeless/beggar prank featuring creators pretending to be homeless, 4) friends, family pranks. Meanwhile, the pranks that respondents did

not like included; bomb pranks, pranks involving the police, online motorcycle taxi pranks, and gold digger pranks or testing female characters (Lubis, 2021).

Pranks on the Baim-Paula channel can be categorized as prank giveaways. Socialblade.com statistics show that the audience for this YouTube content is very stable. From May-December 2022 it is in the range of 300 thousand – 26,892 million per month. While Raffi's pranks are in the category of trapping, harboring family, close people such as company employees get 1.7 million views per month. Unlike the Education channel, the Hai Guys Official and Official UAS channels can get 14,617 million per month, but the number of supports or subscribers is far behind compared to prank content. UAS Official subscribers reached 3.65 million in July 2023, while Baim-Paula received the support of 21.2 million subscribers, and Raffi-Nagita (Rans Entertainment) received the support of 25.4 million subscribers.

Table 3: Viewer Statistics on the Baim-Paula Channel vs the Trans Entertainment

Schedule	Prank	Wiewer	Res ponse (like)	Com ment	Age	Sche dule	Prank	Wiewer	Res ponse (like)	Com ment	Age
Dec 25, 2022	Happy Orchestra	246,608	12..000	1,697	6 days	Mar 20, 2019	Raffi Makes Nagita Cry	17,300,398	373.000	373.000	3 years
Nov 27, 2022	I Love You Paula	723,433	28.000	2,367	a month	May 22, 2020	Gigi returned Lala to the village	3,324,739	131.000	94.851	2 years
Sept, 2022	Baim Act Of Domestic Violence	369.619	14.000	2.600	13 days	May 13, 2020	Pranking Uncle Merry	2,725,827	145.000	173.473	2 years
Jul 22, 2022	Only This Time We're Confused	1,117,654	41.000	4.038	5 month	May 20, 2019	Mama Rieta Prank Raffi	18,368,287	533.000	38252	3 years
Mar 3, 2019	Jambi City Prank	3,994,099	143.000	17,825	3 years	Jul 22, 2022	Rans Disband !!	13,401,179	328.000	20587	3 years

In addition to the audience and subscriber aspects, viewer response and likes are important indicators of video taste and market feasibility. The more viewers, the more you value YouTube content because YouTube management calculates the value of commercial content based on

viewers and subscribers. The cases of UAS video content accumulated relatively few comments, while the number of comments and thumbs up on kabal belonging to Rafi-Nagita and Baim-Paula was fantastic.

The Irony behind Money Fetishism

The accumulation of fantastic numbers of subscribers, comments and viewers shows that the target of prank content creators to create commodification value has been achieved. Within the Mosco framework, the meaning of certain products such as YouTube content begins when the content creator begins to produce content, then transforms the video message using communication technology, and drives the resulting events to create meaning for the audience so that the product message can be marketed.

At that stage, the exchange of video content for money will occur automatically because the public has “purchased” the content, which pays for it with symbols of “likes” or writes “comments”. Such video content is "idolized" by producers and netizens or subscribers as entertainment with high taste and great economic value. At that level, Marx illustrates that such content products become fetishes. The producer has a thumbnail that this video is interesting. subscribers respond with likes, memes and comments. Content products become that "advantage", to the point of reaching a powerful fetishism. Marx actually opposes the number of viewers, supporters, responses, and positive comments that are identical to the money that YouTube management immediately disburses, but in the context of content production, YouTubers only expect their hard work to be exchanged for large amounts of money.

This commodification separates YouTubers from their social relation entities because the humanist relationship between YouTubers and subscribers loses its meaning when the subscriber's role is treated as a YouTuber's relationship with the content created, namely content that is now "owned" by YouTube management. and customers buying products with certain meme symbols. The human dimension in YouTuber and subscriber relationships is distorted into object relations. YouTubers see subscribers as objects that function like machines when they operate their identity for "likes" and comments.

DISCUSSION: DISTORTION OF CELEBRITY PRANK VALUES.

Aidatul Chusna's research (Chusna, 2021) shows that prank content has a positive side. The case of the Baim-Paula prank video channel reflects the authenticity and honesty of the owner of the channel, and the celebrity's closeness to his fans. As compensation for his hard work, he gets accumulated financial benefits from selling videos to subscribers (subscribers) and advertisers. Their strategy in creating monetization can be categorized as successful.

Ethical problems occur in achieving success associated with content monetization strategies by selling families. Ardina pointed out, Raffi-Nagita is of the view that family issues in his video content are part of the job. There is a commodity value of information as an artist or celebrity. When household or family issues are exposed to the public, this is considered a normal part of the job, and this condition cannot be kept hidden forever. At certain times there are people who must be there to reveal the privacy of their families. To achieve publicity and popularity, celebrities put personalization, reputation and public aside. Prank with family objects for strategies to gain reputation and financial gain. There are commodities, so celebrity status is a means of production and market. The expected exchange rate is money capitalized from popularity products in the form of viewers. This means that celebrities control their privacy so that it is known by the public, as part of their work and for financial gain (Ardina & Handoyo, 2019).

In order for the prank not to cause harm to others, the content creator and management of the celebrity concerned need to consider the human and safety dimensions that are the object of the prank. What happens if the victim of the prank has a heart attack? Or the victim of an accidental prank due to overreacting, out of control? Several cases of prank victims dying need to be a lesson for video content producers so that in earning money through the production of prank video content, the safety, ethics and honor of prank victims are taken into account (Winangsih & Mulyasih, 2021).

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