The Commodification of Family Scandals on YouTube: Capitalist Logic in the Norma Risma Interview Phenomenon

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ABSTRACT

The development of digital platforms has blurred the boundaries between private and public spheres, particularly when family scandals are packaged as interview content on YouTube to attract attention and economic gains. Taking the viral case of Norma Risma (2022–2025) which originated on TikTok, was subsequently reproduced in a series of YouTube interviews, and culminated in a feature film adaptation Norma: Antara Mertua dan Menantu (released in cinemas in March 2025 with approximately 662,000 viewers and on Netflix in August 2025, achieving 2.5 million views in two weeks and entering the global top 10 non-English titles) this study analyzes the commodification of private narratives within the logic of platform capitalism. A descriptive qualitative approach was employed, utilizing digital observation and online documentation of YouTube videos, news reports, and engagement data. The analysis integrates Vincent Mosco's concept of commodification, Karl Marx's and Pierre Bourdieu's theories of capital, and the attention economy framework. The findings reveal three primary mechanisms: (1) dramatic packaging of narratives through sensational titles and emotional thumbnails, (2) accumulation of economic, social, cultural, and symbolic capital by creators and subjects, and (3) amplification of virality by YouTube's algorithm. This phenomenon underscores the normalization of exploiting private experiences as digital commodities for advertising monetization.

Keywords: Commodification, Family Scandals, YouTube Indonesia, Platform Capitalism, Attention Economy, Norma Risma.

INTRODUCTION

The rapid development of digital media technology in the last two decades has fundamentally transformed how society produces, distributes, and consumes information. The once strictly guarded boundary between private and public realms has become increasingly blurred, especially when the most intimate personal experiences such as family conflicts, betrayal, or household scandals are transformed into mass entertainment content on social media platforms. In Indonesia, this phenomenon reached its peak between 2022 and 2025 with the viral case of Norma Risma, a woman who exposed her husband's affair with her own biological mother. Initially emerging on TikTok and Twitter, the narrative quickly spread to dozens of long-form interview videos on YouTube, viewed millions of times, and was eventually adapted

into a feature film titled Norma: Antara Mertua dan Menantu. This layered transformation illustrates a systematic commodification process of private experiences to capture public attention and generate economic profit.

YouTube, as the world's largest video platform with over 2.7 billion monthly active users (DataReportal, 2025), has become the primary space for Indonesian content creators to monetize personal narratives, with 151 million active users in Indonesia. Interview content themed around "family scandals," "marital betrayal," or "mother-in-law conflicts" consistently ranks among the top trending topics and garners millions to tens of millions of views in a short time. This phenomenon is not coincidental but is driven by YouTube's algorithm, which prioritizes videos with high watch time and engagement, and by the logic of platform capitalism, which turns human attention into the primary commodity (Zuboff, 2019; Srnicek, 2017). In this ecosystem, the more tragic and emotional a story, the greater its exchange value. The Norma Risma case serves as the most representative example. The first interview video uploaded to the Curhat Bang Denny Sumargo channel in late 2022 has garnered over 29 million views by the end of 2025. Dozens of other channels quickly produced reaction videos, excerpts, and follow-up interviews with involved parties, including the ex-husband and family. The same narrative then migrated across platforms: short clips on TikTok for rapid virality, heated discussions on Twitter/X with the hashtag #NormaRisma, coverage in online media such as Detik.com and Kompasiana, and ultimately adaptation into a feature film by a local production house, Norma: Antara Mertua dan Menantu (released in cinemas in March 2025 with around 662,000 viewers, and on Netflix in August 2025 with 2.5 million views in two weeks, dominating Southeast Asian charts and entering the global top 10 non-English titles). This layered reproduction process demonstrates that private experiences are no longer merely personal consumption but have become cultural commodities traded repeatedly across various digital markets, from YouTube ads to cinema tickets and streaming views.

From the perspective of communication's political economy, this phenomenon marks a shift in media function from information exchange to capital production machines. Vincent Mosco (2009) refers to this as double commodification: commodification of content (private narratives turned into entertainment products) and commodification of audiences (viewer attention sold to advertisers via AdSense). Meanwhile, Karl Marx and Pierre Bourdieu provide frameworks to understand how various forms of capital economic (revenue from views), social (creator networks), cultural (knowledge of viral trends), and symbolic (influencer status) are accumulated through these practices. In the digital platform context, the attention economy concept becomes increasingly relevant, as human attention has become a scarce resource that can be directly monetized, with a single successful video capable of generating thousands of dollars from sponsorships and merchandise.

Previous research in Indonesia has largely focused on legal aspects of privacy (e.g., violations of the ITE Law against cyberbullying victims), psychological impacts on subjects such as post-viral trauma, or citizen journalism ethics among amateur creators. Studies that specifically analyze the commodification of family scandals in YouTube interview formats from an economic and political perspective are still very limited, although similar studies exist on TV reality shows like Indonesian Idol and on Instagram gossip content. This phenomenon is increasingly relevant at the end of 2025, with the emergence of similar cases, such as the one in Soppeng, which repeats the family-affair pattern. Yet, without understanding the capitalist

logic as the primary driver—including how algorithms "favor" controversial content regulatory efforts or media literacy will be difficult to make effective and sustainable.

This research aims to fill that gap by using the Norma Risma case as a single, highly representative case study, as it encompasses the complete cycle from virality to commercialization. Specifically, this research seeks to answer three main questions:
1. How is interview content themed around family scandals commodified into sources of economic and symbolic profit on YouTube?
2. Why are sensitive private narratives massively published and accepted as legitimate entertainment by the Indonesian public?
3. What is the relationship between YouTube's algorithm mechanisms, engagement levels, and advertising monetization processes for this type of content?

By integrating Vincent Mosco's concept of commodification, Marx's and Bourdieu's theories of capital, and the attention economy within platform capitalism, this research is expected to make new contributions to studies of the political economy of digital media in Indonesia. In practice, the results can serve as a reference for policymakers, such as the Ministry of Communication and Informatics, ethical content creators, and society, to understand the impacts of normalizing the exploitation of private narratives and to formulate more responsible content-production ethics in the platform era.

To enrich the analysis, this section also highlights the Indonesian cultural context, where values of mutual cooperation and family privacy often clash with an instant, voyeuristic digital consumption culture. For example, the We Are Social survey (2024) shows that 78% of Indonesian internet users spend more than 3 hours daily on social media, with YouTube as the most popular platform for long-form content like emotional interviews. This creates a fertile market for personal narratives, where public sympathy can quickly translate into likes, shares, subscriptions, and donations that have real economic value for creators. This trend continues into 2025, with similar cases like Soppeng going viral due to patterns mirroring Norma Risma. Additionally, this phenomenon reflects gender dynamics in digital content production. Norma Risma, as a female subject, is often portrayed as a vulnerable, pathetic victim, while creators (mostly male, such as Denny Sumargo) act as empathetic mediators, accruing symbolic capital as "defenders of justice." A feminist approach in communication studies can add deep analytical layers, though this research focuses more on the overall political economy aspects.

Finally, this research is not only theoretical but also has broad practical implications. Amid the proliferation of similar content that triggers mental health issues, a more adaptive regulatory framework is needed, such as specific ethics guidelines from the Press Council or collaboration with YouTube to implement mandatory "sensitive content warning" features. Thus, this study is expected to catalyze broader discussions on balancing freedom of expression, privacy rights, and platform responsibility in the increasingly dominant digital capitalism era of Indonesian daily life.

LITERATURE REVIEW AND THEORETICAL FRAMEWORK
Commodification in Media Political Economy
The concept of commodification serves as the main entry point in communication political economy to understand how the transformation of use value into exchange value applies in the

media realm. According to Karl Marx (1867), commodification is the process by which everything, including labor and human experience, is transformed into tradable commodities for capital accumulation. In the media context, Vincent Mosco (2009) develops this idea into the concept of double commodification: first, content commodification, in which narratives or information are turned into entertainment products with economic value; second, audience commodification, in which viewer attention is sold to advertisers through mechanisms such as AdSense.

In the digital era, this process intensifies because platforms like YouTube not only produce content but also exploit user data and user engagement as sources of profit. Studies in Indonesia show that content commodification often occurs in sensitive personal narratives, in which private experiences are turned into mass entertainment to attract views and generate revenue (Labas & Yasmine, 2017). For example, emotional interviews or family scandals are packaged in a sensational way to maximize the curiosity gap, thereby increasing watch time and ad revenue. This commodification not only generates economic capital but also strengthens creators' dependence on platform algorithms.

The phenomenon is increasingly relevant in Indonesia, where viral cases like Norma Risma show how private narratives can be reproduced repeatedly across platforms, from TikTok to YouTube, and finally feature film adaptations released in 2025.

Forms of Capital According to Pierre Bourdieu in the Digital Context

Pierre Bourdieu (1986) expands Marx's capital concept by introducing various interrelated forms of capital that can be converted: economic capital (financial resources), social capital (relational networks), cultural capital (socially recognized knowledge and skills), and symbolic capital (prestige or legitimacy). In digital media, this concept is highly relevant because content creators accumulate multiform capital through production and distribution practices.

For example, cultural capital in the form of knowledge about viral trends (such as selecting emotional titles and thumbnails) can be converted into economic capital through view monetization. Social capital accumulates through inter-creator collaborations or audience interactions, while symbolic capital emerges when creators are viewed as "justice defenders" or empathetic mediators in sensitive narratives. In Indonesia, this phenomenon is evident in creators exploiting family scandal content to build influencer status, in which subjects' traumatic experiences are turned into public support symbols that then generate sponsorships and merchandise (Febriyanti & Ida, 2023).

Bourdieu's application in the digital era also highlights how capital maintains inequality: creators with better access to technology and networks tend to dominate, while subjects from lower classes often only gain temporary symbolic capital without long-term economic benefits.

Platform Capitalism and Attention Economy

Nick Srnicek (2017) defines platform capitalism as a business model where digital platforms like YouTube act as intermediaries, extracting value from user data and interactions. These platforms monetize attention through algorithms prioritizing high-engagement content, making dramatic and controversial content—like family scandal revelations—a priority.

Shoshana Zuboff (2019) complements this with surveillance capitalism, where user behavior data becomes a commodity for prediction and behavior direction.

In the attention economy, as explained by Tim Wu (2016), human attention becomes a scarce resource that is competed for. In Indonesia, with over 151 million active YouTube users (DataReportal, 2025), voyeuristic content toward private narratives thrives by exploiting public curiosity, clashing with family privacy norms. Studies show YouTube algorithms promote emotional content to extend watch time, creating virality cycles benefiting platforms and creators while subjects often experience exploitation (Rusadi, 2024).

This phenomenon is reinforced by the Indonesian cultural context, where traditional values like family harmony are often overridden by instant digital consumption, resulting in the normalization of sensitive narrative exploitation as legitimate entertainment.

Creator Strategies in Commodifying Sensitive Content
Indonesian YouTube content creators use various strategies to maximize commodification. First, sensational packaging through clickbait titles and emotional thumbnails to attract initial clicks. Second, layered narrative reproduction, such as creating reactions, excerpts, or follow-up interviews with related parties, to extend engagement cycles. Third, cross-channel collaborations to expand reach and social capital accumulation.

Fourth, cross-platform migration: short clips on TikTok for rapid virality, discussions on X/Twitter, and up to adaptations in traditional media like feature films. These strategies not only increase revenue from AdSense but also build symbolic capital as empathetic "confidants" (for example, channels like Curhat Bang Denny Sumargo). However, these strategies often ignore ethics, where female subjects are portrayed as vulnerable victims to trigger sympathy converted into engagement.

Related Studies and Research Gap
Previous research in Indonesia has largely discussed commodification in television reality shows (Ida, 2014) or celebrity gossip on Instagram, as well as the legal and psychological impacts of viral content. Studies specifically examining the commodification of family scandals in YouTube interviews from a political economy perspective remain limited, although there are similar analyses on the application of filmmaker habitus in the Indonesian film industry (Hadibroto & Nurdiansyah, 2023) and the utilization of social media for micro-business monetization (Hadibroto et al., 2023). This research fills the gap by integrating the frameworks of Mosco, Bourdieu, and the attention economy in the Norma Risma case, which encompasses the complete cycle from digital virality to film commercialization.

RESEARCH METHODOLOGY
This research uses a descriptive qualitative approach with a single case study on the Norma Risma phenomenon (2022–2025). This case was chosen because it is representative: starting from virality on TikTok, reproduced into YouTube interviews (especially on the Curhat Bang Denny Sumargo channel with more than 29 million views on the main video until December 2025), reactions from other channels, up to the feature film adaptation Norma: Antara Mertua dan Menantu (released in cinemas in March 2025 with approximately 662,000 viewers, Netflix

in August 2025 with 2.5 million views in two weeks and entering the top 10 non-English global titles).

Data was collected through:
1. Digital observation of related YouTube videos (titles, thumbnails, duration, engagement, like views, likes, comments).
2. Online documentation from media coverage (Detik.com, Kompas.com, Suara.com) and social media posts (TikTok, X/Twitter with hashtag #NormaRisma).
3. Secondary data analysis, such as viewing statistics and engagement from public YouTube tools.

Data analysis was conducted thematically, integrating the theoretical frameworks of Mosco, Marx, and Bourdieu. Three main themes were identified according to the research questions: narrative packaging, capital accumulation, and algorithm role.

RESULT AND DISCUSSION

The section presents empirical findings from digital observation of content related to the Norma Risma case, integrated directly with analysis using the theoretical frameworks of Mosco, Marx, Bourdieu, and concepts of platform capitalism and attention economy. The analysis focuses on three main themes corresponding to the research questions: dramatic narrative packaging as a content commodification mechanism, accumulation of various capital forms by creators and subjects, and the YouTube algorithm's role in strengthening virality and monetization. The Norma Risma case viral since late 2022 on TikTok, massively reproduced on YouTube in 2023, involving legal processes up to prison sentences for the ex-husband Rozy Zay Hakiki (9 months) and biological mother Rihana (8 months) for adultery in May 2024 (final June 2024), and peaking with the film adaptation Norma: Antara Mertua dan Menantu (cinema release late March 2025 with around 662,000 viewers, then Netflix from August 14, 2025 reaching 2.5 million views in two weeks and entering global top 10 non-English titles) serves as a representative example of complete commodification cycle in Indonesia's digital ecosystem. This phenomenon is increasingly relevant at the end of 2025, with similar cases emerging, such as the Soppeng incident, repeating family affair patterns, and going viral similarly to Norma Risma.All paragraphs must be indented. All paragraphs must be justified.A level-3 heading must be indented, in Italic and numbered with an Arabic numeral followed by a right parenthesis. The level-3 heading must end with a colon. The body of the level-3 section immediately follows the level-3 heading in the same paragraph. For example, this paragraph begins with a level-3 heading.

Dramatic Narrative Packaging as Commodification Mechanism

Observation findings show that packaging private narratives into entertainment content is done through sensational elements systematically designed to maximize curiosity gap, engagement, and virality potential. The main video on Curhat Bang Denny Sumargo channel, titled **"SUAMI-KU SELINGKUH DENGAN IBU-KU!? SAMPAI DI GREBEK WARGA!!(NORMA RISMA)"** (uploaded December 28, 2022), has reached over 29 million views by the end of 2025, making it one of Indonesia's most popular podcast videos. The title uses full capital letters, repeated exclamation and question emojis to emphasize shock value, and direct phrases like "selingkuh dengan ibu-ku" and "digerebek warga" explicitly exploiting public voyeurism toward family scandals a sensitive yet trending theme in Indonesian society.

Video thumbnails feature Norma Risma's crying or shocked facial expressions, often combined with dramatic photos of her or visual elements like hands holding her head, creating instant emotional appeal, encouraging impulsive clicks. This strategy is not limited to the main video but layered across dozens of other channels: for example, reaction videos with title variations like "Norma Risma's Reaction After Ex-Husband and Mother Prison Sentence," short excerpts for TikTok, or 2025 follow-up podcasts with Norma's father discussing film adaptation impacts and family reconciliation post-sentence. This layering extends the narrative from the initial interview (about 1 hour 29 minutes duration) into sustained serial content, migrating to official film trailers reaching millions of views, social media promotions, and ultimately cinema adaptation.

Audience comment patterns (thousands to tens of thousands per video) are dominated by empathy mixed with voyeurism ("poor Norma, but tell more details"), support for the prison sentence ("finally justice"), and discussions on reconciliation (Norma stated she has forgiven her mother, though heartbroken and maintaining emotional distance). From Vincent Mosco's (2009) perspective, this is classic content commodification where traumatic experiences from husband-mother affair, November 2022 citizen raid, long legal process to 9 and 8 month prison sentences in May 2024, and forgiveness/reconciliation efforts are transformed into repeatable entertainment products tradable repeatedly. Private narratives that should remain in the family realm are re-engineered into "digital serial drama," similar to television reality shows but without professional production ethics filters or long-term psychological impact considerations for subjects.

In the attention economy (Tim Wu, 2016), sensational elements like clickbait titles, emotional thumbnails, and layered reproduction exploit high Indonesian public curiosity toward household conflicts themes often clashing with traditional values like family harmony and mutual cooperation. This phenomenon also reflects deep gender dynamics: Norma, as a female subject, is often portrayed as vulnerable, pathetic, and "inspirational" for forgiving her mother, while male creators like Denny Sumargo act as neutral empathetic mediators and "justice defenders." This packaging not only increases clicks and watch time key algorithm recommendation factors but also foundations cross-media migration to feature films (directed by Guntur Soeharjanto, starring Tissa Biani as Norma and Wulan Guritno as the mother), where dramatization elements like suggestive scenes (e.g., exiting bathroom or leaving personal items) are added to trigger global viewer emotions on Netflix. This sensationalism normalizes scandal consumption as legitimate entertainment, though risking worsening subject trauma, triggering cyberbullying, and ignoring resolved legal aspects through prison sentences.Figures and tables must be centered.

Accumulation of Various Capital Forms by Creators and Subjects

Engagement data reveal massive yet highly unequal multiform capital accumulation by involved parties. For creator Denny Sumargo, the main video generates direct economic capital through AdSense (significant revenue from over 29 million views, high CPM for emotional content triggering long watch time), social capital (millions of subscriber increases post-viral, continued collaborations like 2025 additional podcasts on Norma family updates), and symbolic capital as empathetic "confidant" enhancing prestige as Indonesia's leading podcast influencer, often praised as a figure "helping victims speak out."

For Norma Risma as the main subject, accumulation is more complex, gradual, and often ambivalent. Initially, she gained symbolic capital as "inspirational victim" through massive public sympathy, netizen donations, and social media support post-viral, strengthened by a long legal process ending in prison sentences for her ex-husband and mother in May 2024—a justice making her relieved though heartbroken. Norma stated she has forgiven her mother as a form of reconciliation, though relationships remain strained. Then, this capital was converted into economic benefits through film promotion involvement (shooting location visits, follow-up interviews, and February 2025 press conferences) and indirect benefits from successful story adaptation. The film Norma: Antara Mertua dan Menantu became a conversion peak, with cinema performance around 662,000 viewers during the 2025 Eid period, and Netflix reaching 2.5 million views in two weeks after the August 2025 release, even entering the global top 10 non-English and sparking international discussions on family affair themes in Southeast Asia.

Referring to Pierre Bourdieu (1986), this process shows reinforcing yet unequal capital conversion: traumatic experience becomes cultural capital (viral knowledge on toxic family dynamics and reconciliation), then symbolic (public support as strong forgiving victim), and finally economic (cross-platform to global streaming with international reach). However, inequality is clear: creators like Denny Sumargo dominate long-term economic accumulation through subscribers, sponsorships, and channel expansion, while subjects like Norma often gain temporary symbolic value with repeated retraumatization risks (judgmental negative comments, legal process impacts, post-film public exposure, and potential cyberbullying). From Karl Marx's perspective, this is surplus value accumulation through human experience exploitation as a commodity, where platforms, creators, and production houses extract maximum profit from private trauma, while subjects get limited and often temporary shares, reflecting structural injustice in digital capitalism.

Cross-platform migration (TikTok initial trigger, YouTube reproduction center, online media coverage on prison sentences and mother forgiveness, to Netflix global commercialization peak) creates a repeated narrative trading ecosystem for sustainable new revenue. Audience sympathy converts to engagement (likes, shares, comments), ultimately supporting ad monetization, cinema tickets, and streaming views—affirming platform capitalism logic enables layered conversion from personal experience to mass cultural commodity, often sacrificing subject welfare for sustained profit and content ecosystem growth.

YouTube Algorithm Role in Strengthening Virality and Monetization

The YouTube algorithm is the main driver of the viral-monetization cycle, massively recommending Norma Risma videos due to high watch time (viewers linger for emotional narratives full of twists, from raid to sentences and reconciliation) and intense engagement (millions of likes, thousands of comments debating ethics, gender, and law). In an ecosystem with 151 million active users in Indonesia by 2025 (DataReportal, 2025), household betrayal-themed content consistently trends due to prioritizing emotional drama, triggering long interactions and strong emotions.

According to Nick Srnicek (2017) and Shoshana Zuboff (2019), this is a manifestation of platform capitalism where algorithms extract value from behavior data: viewer emotions (sympathy over sentences, anger at betrayal, or reconciliation and mother forgiveness discussions) convert to personalized recommendations, extending exposure, increasing watch

time, and ultimately ad revenue. Mosco's double commodification is evident: scandal content sold as addictive entertainment, while audience attention is monetized through AdSense and the Google ad ecosystem. Sensitive narrative exploitation normalization occurs due to the Indonesian cultural context where surveys show users spend an average of hours on YouTube for long emotional content making such themes accepted as "relatable legitimate entertainment," though potentially damaging family privacy, subject mental health, and ignoring sensitive legal aspects like resolved adultery sentences.

These findings comprehensively answer the research questions: sensitive private narratives are massively published because attention economy logic favors sensationalism and emotional drama; algorithms strengthen the viral monetization cycle with high engagement priority and data-based recommendations. The Norma Risma case, from TikTok viral to prison sentences, mother forgiveness, and Netflix film success entering global top 10, affirms that without ethical interventions (like sensitive content warning) or stricter regulations from Kominfo and YouTube, digital platforms will continue driving family scandal exploitation for profit, with long-term impacts like cultural voyeurism normalization, creator-subject capital accumulation inequality, and retraumatization potential for individuals whose stories become eternal commodities in the digital era. This phenomenon is increasingly relevant at the end of 2025 with similar cases emerging (e.g., Soppeng), showing ongoing scandal content normalization post-Norma film success on Netflix.

CONCLUSION

This research concludes that the commodification of family scandals in YouTube interview content on the Norma Risma case is a clear manifestation of platform capitalism logic dominating Indonesian digital media. Through three interrelated main mechanisms dramatic narrative packaging with sensational titles, emotional thumbnails, and layered cross-channel reproduction; unequal multiform capital accumulation, where creators like Denny Sumargo dominate economic capital (AdSense revenue from over 29 million views) and symbolic (empathetic "confidant" status), while subject Norma Risma mostly gains temporary symbolic capital (public sympathy and "inspirational victim") later limitedly converted to economic through film adaptation; and virality strengthening by YouTube algorithm prioritizing watch time and high engagement—traumatic private experiences (affair, raid, 2024 prison sentences, to reconciliation) successfully transform into layered digital commodities, from podcast videos to the successful film Norma: Antara Mertua dan Menantu in cinemas (662,000 viewers) and Netflix (2.5 million views in two weeks, entering global top 10 non-English).

These findings affirm that sensitive narratives like household betrayal are massively accepted as entertainment due to the attention economy exploiting Indonesian public cultural voyeurism, though clashing with traditional values of family privacy, harmony, and mutual cooperation. Gender dynamics are also clear: female subjects are often positioned as vulnerable victims to trigger empathy, while male creators gain symbolic capital as "justice" mediators. Theoretically, the research enriches Vincent Mosco's double commodification framework (content and audiences), Pierre Bourdieu's on unequal capital conversion and digital realm social injustice reproduction, and Nick Srnicek and Shoshana Zuboff's on behavior data value extraction in surveillance capitalism, where algorithms are not neutral but actively promote controversial content for platform profit.

Practically, this phenomenon highlights multi-stakeholder intervention urgency: YouTube and similar platforms need mandatory sensitive content warning features and recommendation restrictions for exploitative content; the Ministry of Communication and Informatics (Kominfo) can formulate stricter private content production ethics regulations, including Press Council collaboration guidelines; content creators are expected to adopt ethical responsibility prioritizing informed consent and subject psychological impacts; and society needs enhanced digital literacy to recognize veiled voyeurism as entertainment. Without these steps, private narrative exploitation normalization will continue, worsening inequality and retraumatization risks.

Further research suggestions include comparative studies with similar post-2025 family scandal cases to observe evolution patterns; long-term impact analysis on subject mental health through in-depth qualitative approaches; exploration of gender and social class roles in voyeuristic content production and consumption; or evaluation of new regulation effectiveness on sensitive content in Indonesian digital platforms. Thus, this research is expected to be an initial contribution to broader discussions on balancing freedom of expression, privacy rights, and ethical responsibility in an increasingly dominant platform capitalism era in Indonesian daily life. This phenomenon is increasingly relevant at the end of 2025 with similar cases emerging (e.g., Soppeng), showing ongoing scandal content normalization post-Norma film success on Netflix.

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