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## The Commodification of People with Mental Disorders on Pratiwi Noviyanthi's YouTube Channel

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### Abstract

People with mental disorders have their rights as part of Indonesian citizens. The existence of social experimental content related to people with mental disorders makes them vulnerable to becoming objects of commodification. This study aims to determine the form of commodification practices of people with mental disorders on Pratiwi Noviyanthi's YouTube channel. Using Roland Barthes' semiotic analysis, the researcher wants to see the meaning of denotation, connotation, and myth on Pratiwi Noviyanthi's YouTube channel in the case of an old woman with long nails in Surabaya. This research found 7 scenes depicting social exploitation and dramatization of scenes that play a role in the practice of commodification of people with mental disorders on Pratiwi Noviyanthi's YouTube channel, in the case of an old woman with long nails in Surabaya. The commodification of people with mental disorders is carried out through social content that ignores their rights to protection from exploitation and discrimination. This content is presented with various editing approaches and techniques, such as adding background music, color changes, and visual effects to dramatize the scene. This aims to attract viewers' attention to Pratiwi Noviyanthi's YouTube channel. Viewer interaction is converted into economic profit through advertisements embedded in Pratiwi Noviyanthi's content about people with mental disorders.

**Keywords:** *ODGJ Commodification, Roland Barthes Semiotics, Pratiwi Noviyanthi YouTube Channel*

### Abstrak

Orang Dengan Gangguan Jiwa memiliki hak mereka sebagai bagian dari warga negara Indonesia. Adanya konten eksperimen sosial yang berkaitan dengan ODGJ membuat mereka rentan menjadi objek komodifikasi. Penelitian ini bertujuan untuk mengetahui bentuk praktik komodifikasi ODGJ dalam kanal YouTube Pratiwi Noviyanthi. Menggunakan analisis semiotika Roland Barthes, peneliti ingin melihat makna denotasi, konotasi, dan mitos dalam kanal YouTube Pratiwi Noviyanthi pada kasus nenek berkuku panjang di Surabaya. Penelitian ini menemukan 7 scene yang menggambarkan eksploitasi sosial dan dramatisasi adegan yang berperan dalam praktik komodifikasi terhadap ODGJ di kanal YouTube Pratiwi Noviyanthi, dalam kasus nenek berkuku panjang di Surabaya. Komodifikasi ODGJ dilakukan melalui



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konten sosial yang mengabaikan hak mereka atas perlindungan dari eksploitasi maupun diskriminasi. Konten ini disajikan dengan beragam pendekatan dan teknik editing, seperti penambahan musik latar, perubahan warna, dan efek visual untuk mendramatisasi adegan. Hal tersebut bertujuan untuk menarik perhatian penonton ke kanal YouTube Pratiwi Noviyanthi. Interaksi penonton diubah menjadi keuntungan ekonomis melalui iklan yang disematkan dalam konten ODGJ milik Pratiwi Noviyanthi tersebut.

**Kata kunci:** *Komodifikasi ODGJ, Semiotika Roland Barthes, Kanal YouTube Pratiwi Noviyanthi*

## INTRODUCTION

The development of technology has increased the ability of social media to spread information quickly and widely and to create a dynamic digital environment. An increase in social media users also accompanies this development. One social media with large users is YouTube, a public video platform. The use of YouTube is widespread among people of various ages, from young to old, and it has reached a high percentage of 88% (Mukarromah & Putri, 2021). In 2023, Indonesia was in fourth place as the country with the highest number of YouTube users, which was 139 million users (Annur, 2023).

With the increase in users, the need for diverse content also increases. Content creators on various social media platforms compete to attract viewers. One of the types of content on YouTube is social experiment, especially related to people with mental disorders. People with mental disorders are people with disorders of thoughts, behavior, and feelings causing significant symptoms or changes in behavior, which often results in suffering and impairment in human function (Palupi et al., 2019). Several YouTubers with people with mental disorders niche who have quite a lot of viewers are Pratiwi Noviyanthi, RianTV, Indana Chalim, Sinau Hurip, Purnomo Belajar Baik, and Pemburu ODGJ.

YouTubers who choose to create content with people with mental disorders niche are based on caring and humanity to help people with mental disability get a better life and to educate the viewers. Their contents vary, including caring for or bathing abandoned people with mental disorders, showing funny interactions, and emotional moments when meeting family. People with mental disorders are shown with unusual behavior, both in dressing and communicating. This attracts public interest that wants to know more about the lives of people with mental disorders and creates curiosity in society (Ariska, 2021). Regardless of the social messages, asking permission from people with mental disorders becomes crucial content, especially if the content is embarrassing or shows their suffering. This generates an ethical

dilemma because it is difficult to ensure whether they are genuinely willing or not to use their condition as a commodification practice (Bahrudin Hasan, 2021).

Vincent Mosco defines commodification as changing goods or services from their utility value to exchange value or economic aspect (Syafuddin & Mahfiroh, 2020). According to Mosco, commodification on media can be divided into three forms: Content commodification is changing message and data into marketable products; Audience commodification is a media that produces audiences that can be targeted to advertisers; Labor commodification involves the use of workers as drivers of production and distribution to produce goods and services that can be purchased and sold (Mosco, 2009). These three forms reflect how media has become a traded commodity (Anggraeni & Wuryanta, 2020).

In reality, YouTube has become a platform that facilitates the commodification process, which cannot be avoided, with various features (Kurniawan & Gabriella, 2020). Commodification can involve values, ideas, individuals, or groups. YouTube features allow creators to gain economic benefits through advertisements in regular videos and shorts, membership services, and endorsement. Advertisements in the videos of people with mental disorders make these videos a source of income for YouTubers, changing entertainment and social functions into income fields. Therefore, people with mental disorders become an attractive and profitable commodity for YouTubers (Ariska, 2021).

The commodification practices carried out by YouTubers towards people with mental disorders do not follow Act Number 18 of 2014 concerning Mental Health in Article 70 Paragraph (1) Letter f, which states that People with Mental Disorders have the right to receive protection from every form of neglect, violence, exploitation, discrimination and the same right as citizens and equal treatment in every aspect of life (Ningsih & Shinta, 2023).

YouTuber with commodification practices towards people with mental disorders with the highest subscribers in Indonesia is Pratiwi Noviyanthi, who, until March 2024, had 4.94 million subscribers. Her channel was started on August 6, 2020, and has uploaded 2,446 videos with 874 million views. Her income is estimated at 1 billion rupiahs per month. Besides Pratiwi, there is also Rian TV, which has 4.59 million subscribers and 589 videos since December 6, 2015, with monthly incomes from 800 thousand to 12.8 million rupiahs. Purnomo Belajar Baik has had 2.25 million subscribers and 3,759 videos since December 24, 2014, with a monthly income of 40 million to 643 million rupiahs (2024).

Pratiwi Noviyanthi's YouTube channel was chosen for this study because it has higher subscribers and income from YouTube compared to other YouTubers with people with mental disorders niche. Moreover, Pratiwi Noviyanthi's YouTube channel was chosen because she is

the only YouTuber with people with mental disorders niche who won the nomination of Trending Social Act of the Year at the Indonesian Trending Awards 2023 held by GTV (Dadan Muhanda, 2023).

Pratiwi Noviyanthi's YouTube channel shows content about caring for people with mental disorders, starting from caring for those who are abandoned, returning them to their families, to handling them over to Social Services if required. The contents are uploaded in several episodes for each person with mental disorders handled, including famous cases, such as the old woman with long nails in Surabaya, which is divided into three episodes. The three episodes were uploaded on February 8, 9, and 17, 2021, recording 20.2 million viewers, 428 thousand likes, and 19.8 thousand comments. One of the thumbnails, in this case, is in episode one containing sentences *Galak Banget!!! Neng Nopi Sampai Ditendang ODGJ Kuku Panjang!!* (Very Grumpy!!! Ms. Nopi Got Kicked by People with Mental Disorders with Long Nails!!!)



Figure 1. Thumbnail episode 1

The case of an old woman with long nails in Surabaya, which is divided into three episodes, was chosen as the subject of the study because it became the most famous case on the Pratiwi Noviyanthi YouTube channel, according to the number of viewers and order of the most popular videos.

The previous study highlighted the *da'wah* activities towards people with mental disorders in Pratiwi Noviyanthi's YouTube channel, concluding that there are important messages in her content, such as helping each other, doing good, and motivating others to do good (Putra et al., 2023). Furthermore, a study related to the commodification of people with mental disorders in general on YouTube channel shows that this platform is effective as media to deliver social messages to people with mental disorders contents. However, there are also phenomena of labor, audience, and content commodification through monetization on this platform from the perspective of the political economy of new media (Ariska, 2021). A study by Abd Razaq, Islahuddin, and Abdul Khakim on the Baim Paula YouTube channel highlighted the practice of content and labor commodification. The results show that the money-sharing

shown on this channel successfully gains high ratings and benefits through commodification (Razaq et al., 2022). Moreover, a study used Roland Barthes semiotics analysis by Achmad Fatchullah Minan Jauhari highlighted commodification in the Marjan "Baruna Sang Penjaga Samudra" advertisement, which uses religious values as commercial material (Jauhari et al., 2023).

Several previous studies highlighted content commodification, religious values, and *da'wah* in the content of people with mental disorders. They did not focus on the practice of commodification towards people with mental disorders by one of the YouTubers but on the YouTube platform in general. Therefore, this study used a more specific subject, in which one of the YouTubers whose content about people with mental disorders brings up the practice of commodification. This study focuses on the Pratiwi Noviyanthi YouTube channel, which has the case of an old woman with long nails in Surabaya, uploaded in three separate episodes. This study used Roland Barthes's semiotics theory. The researcher explored the practice of commodification that might be seen through verbal and non-verbal signs in the three episodes. However, this practice is based on a sense of care and humanity that still ignores the privation and human rights of people with mental disorders.

Roland Barthes's semiotics theory states that the meaning of signs has three stages, denotative, connotative, and myth, in every verbal and non-verbal sign (Lukman & Oktavia, 2022). Choosing Roland Barthes's theory is based on the relationship between the concept of myth and the perception in society related to the characteristics of people with mental disorders and the nature of helping people with mental disorders, which is considered good without looking at the ethical side and human rights of people with mental disorders contained in Act Number 18 of 2014 concerning Mental Health in article 70 paragraph (1) letter f related to the protection from exploitation and discrimination. Therefore, according to the explanation above, this study aims to find the form of commodification in the Pratiwi Noviyanthi YouTube channel in the case of an old woman with long nails in Surabaya using Roland Barthes semiotics analysis.

## **METHOD**

This study used a descriptive qualitative method to provide an in-depth explanation related to the objects studied. A qualitative method is data collection in a natural setting where the researcher is the critical instrument (Anggito & Setiawan, 2018). This method was chosen because it emphasizes the meaning or data behind the objects observed through data collection, analysis, and interpretation.

In this study, data collection was carried out using a series of techniques to ensure that the results obtained were optimal and comprehensive. This diverse approach was chosen to ensure data completeness and cover various aspects relevant to the topic of the study. Data collection included observation conducted by fully observing videos on the Pratiwi Noviyanthi YouTube channel in three episodes of old women with mental disorders in Surabaya. These episodes were chosen because they are the most popular on the Pratiwi Noviyanthi YouTube channel. After that, the researcher took screenshots of several scenes that had elements related to people with mental disorders, either verbally and audio contained in dialogues or background or non-verbally, which were described through body movements and visual signs. Besides the techniques mentioned before, the data collection technique included a literature study. In the literature study, the researcher searched information from various sources by ready literature related to the elements of commodification and people with mental disorders. These sources were obtained from books, journals, and theses written by other researchers. Using a literature study, the researcher could access existing information and obtain a more in-depth understanding of relevant research topics.

Data resulting from this study were analyzed thoroughly to examine the practice of commodification towards people with mental disorders, including visual and audio. The analysis results were evaluated and interpreted to understand border implications, including policies, practices, and further study recommendations. The analysis of this study used semiotics by Roland Barthes, which studies signs through three core theories: Denotation, Connotation, and Myth. Denotation is the direct meaning of a sign, while connotation reveals the hidden meaning behind the sign (Afria et al., 2023; Nisa & Sinaga, 2023). Myth is when a sign initially has a connotative meaning but then develops into a denotative meaning that becomes a symbolic representation of culture or society (Nujhan, 2019).

## RESULTS AND DISCUSSION

The most popular video on Pratiwi Noviyanthi's YouTube channel is the case of an old woman with mental disorders in Surabaya, which is divided into three episodes. The first episode is entitled *Viral Di Jawa Timur!! Mbah Ini Puluhan Tahun Hidup Di Jalan?? Dibu4ng??* (Viral in East Java!! This old woman has lived on the street for decades?? Abandoned??), 21 minutes 20 seconds with 15 scenes and has 12.1 million views, 233 thousand likes, and 11 thousand comments.

The second episode is *Neng Nopi Kena Tend4ng Berkali-Kali, Akhirnya Mbah Mau Mandi???* (Ms. Nopi Got Kicked Repeatedly, Finally This Old Woman Wants

to Take a Shower??? Taken to???) , 22 minutes 35 seconds with 10 scenes and has 5.5 million views, 112 thousand likes, and 6 thousand comments. The third episode is *Akhirnya ODGJ Yg Viral Karena Gal4k Di Jawa Timur Luluh Juga!!* (Finally, Viral Woman with Mental Disorders due to Grumpy Is Melted!!), 22 minutes 27 seconds with 12 scenes and has 2.5 million views, 85 thousand likes, and 2.6 thousand comments. These three episodes are in the first, sixth, and 23rd positions out of 2.448 videos uploaded on the channel. The case of an old woman with mental disorders in Surabaya, divided into three episodes, was chosen because this is the most popular video on the Pratiwi Noviyanthi YouTube channel.

The three videos that have received many views have several advertisements at the beginning before the video is played and below the comment column. There are four advertisements at the beginning before the video is played, with a duration between 15 and 57 seconds. The type of advertisement is videos. Meanwhile, there are two advertisements below the comment column with the type of images without audio.

There are 37 scenes in all three episodes. Seven main scenes highlight the direct verbal and non-verbal interaction between Pratiwi Noviyanthi and an old woman with long nails. The first episode has main scenes, which are 11, 12, and 13. The second episode has three main scenes, which are 5, 7, and 8. Moreover, in the third episode, it is only found in scene 4.




**Episode:** First  
**Scene:** 11  
**Minutes:** 11:13-11:24

**Dialogue:**  
 Pratiwi: *Ahhh (terkejut), nimpuk pakai batu dia* (ahhh (shocked), she hit using a rock)

Sign	Signifier	Signified
A woman with mental disorders, a woman in a blue shirt, a teenager, and a woman in a black veil.	An old woman with mental disorders who grabbed objects around her, a teenager who held food, a woman in a blue shirt, and a woman in a black veil who avoided it.	The teenager was going to give food to an old woman with mental disorders, but the old woman grabbed objects around her and made those around her panic.
Denotation	Connotation	Myth
The old woman grabbed objects when a teenager would give her food; then, she threw the object at the people gathered to see her.	A crowded situation that an old woman with mental disorders never experienced makes her panic and feel threatened, so she needs to defend herself.	People with mental disorders have unpredictable attitudes that are often dangerous.

**Table 1.** Analysis of Scene 11

Scene 11 in the first episode shows an old woman with mental disorders sitting and trying to grab a rock around her. When she is going to throw to people around her, the frame is stopped and zooms into the old woman. The color tone changes to dominant yellow, accompanied by tense music with a dust and scratch effect. Yellow provides a psychological impression of a dangerous situation. This situation emphasizes that the dramatization of the scene applied in this episode is to provoke audience interaction and gain insight into this episode. This scene was taken using a medium shot, showing an old woman with mental disorders and people scattered around her. Moreover, Pratiwi's dialogue emphasizes the tension of the situation.

		
<p><b>Episode:</b> First  <b>Scene:</b> 12  <b>Minutes:</b> 16:47-19:06</p>		
<p><b>Dialogue:</b>          Old Woman: <i>Arep tak untal rambute bajingan. Aduhhh lonte, asu.</i> (Want to swallow their hair, bastard! Ouch bitch!)</p>		
<b>Sign</b>	<b>Signifier</b>	<b>Signified</b>
A woman with mental disorders, two men who held a woman and handheld scissors.	A woman wearing black gloves cut the old woman with mental disorders hair, assisted by two men who held the old woman.	The three people who held and cut the screaming old woman's hair wore gloves to keep their hands clean.
<b>Denotation</b>	<b>Connotation</b>	<b>Myth</b>
An old woman with mental disorders tries to let go of the people holding her and does not want her hair cut.	Women wearing black gloves want to fix the old woman's hair so it does not cause disease and harm the old woman or others.	People with mental disorders who live on the streets do not maintain their cleanliness and do not care for their bodies.

**Table 2.** Analysis of Scene 12

Similar to scene 11, scene 12 in the first episode shows the scene of an old woman with mental disorders having her hair cut with dramatic effect by adding dust and scratch visual effect, changing to a yellow tone, and accompanied by a tense music background. This scene was taken close up, focusing on the face of an old woman with mental disorders with her hair being cut. A close-up shot is used to make viewers focus on the reaction of an old woman with mental disorders. An old woman with mental disorders uttered curses accompanied by background music that supported the scene atmosphere to be more tense in order to get audience interaction.





**Episode:** First  
**Scene:** 13  
**Minutes:** 18:03-18:28

**Dialogue:**  
 Pratiwi: *eh nggak boleh, no, no, no* (oh no way, no, no, no).

Sign	Signifier	Signified
Two men, a woman in a blue shirt, a woman with mental disorders, and a crowd.	An old woman with mental disorders kicked the woman in the blue shirt who was cutting her hair.	An old woman with mental disorders kicked the woman in a blue shirt because she tried to fail her attempt to cut her hair.
Denotation	Connotation	Myth
An old woman with mental disorders kicked the woman in a blue shirt when she tried to cut her hair.	An old woman with mental disorders kicked the woman in a blue shirt as a form of resistance when she was forced to accept treatment from others, especially with the hands of the two men beside him.	People with mental disorders often live alone and rarely interact with others. There will be a rebellion when they are in an unusual situation and receive unusual treatment.

**Table 3.** Analysis of Scene 13

Scene 13 in the first episode continues to cut the old woman with mental disorders hair. Slightly different from the two previous scenes, scene 13 has visual effects in the form of zoom-in and slow motion of the old woman with mental disorders. There is no additional dust and scratch effect or color tone changing. The video was taken using a medium shot, showing the entirety of an old woman with mental disorders and people around her cutting her hair. When the old woman with mental disorders kicked Pratiwi Noviyanthi, the frame slowly became slow motion and zoomed in to the old woman's legs and Pratiwi's body that was kicked. The video is accompanied by tense music, and the audience watches the reaction of an old woman with mental disorders and Pratiwi when she was kicked. With the medium shot, a full dramatization of cutting an old woman with mental disorders hair is shown.



**Episode:** Second  
**Scene:** 5  
**Minutes:** 6:33-11:02

**Dialogue:**  
 Pratiwi: *bu buka dulu bu. Oh kulit kepalanya udah kotor. Kakinya belum* (Ma'am, open it first ma'am. Oh her scalp is dirty. Her legs are not yet washed).

<b>Sign</b>	<b>Signifier</b>	<b>Signified</b>
Woman with mental disorders, a man's hand carrying a water hose, a woman's hand, and a crowd.	Three people in public bathed an old woman with mental disorders.	An old woman with mental disorders was bathed in public, shown by many people, and almost naked.
<b>Denotation</b>	<b>Connotation</b>	<b>Myth</b>
An old woman with mental disorders was asked to take off some of her clothes in front of many people to be bathed to make her body clean.	An old woman with mental disorders was shown in front of many people and received funny responses from people who saw her, and then uploaded on media with half naked.	People with mental disorders become a unique show for many people because they are considered different.

**Table 4.** Analysis of Scene 5

Scene 5 in the second episode shows an old woman with mental disorders bathed in public. This scene has no additional visual effect, only sad background music. Moreover, what catches attention in this scene is a scene of bathing an old woman with mental disorders in public. The dialogue from Pratiwi emphasizes that an old woman with mental disorders is full of dirt and needs to take off some of her clothes, making people around her curious and gathered to watch old women with mental disorders being bathed as if it were a show for the public. Close-up shots of the body of an old woman with mental disorders who is being bathed attract audience interaction because it is something strange and not found in daily life, making the audience curious.



**Episode:** Second  
**Scene:** 7  
**Minutes:** 13:17-14:11

**Dialogue:**  
 Pratiwi: *lihat kepalanya, tuh. Udah kotor banget.* (Look at her head! It's really dirty)

<b>Sign</b>	<b>Signifier</b>	<b>Signified</b>
The head of an old woman with mental disorders and hands combing hair.	A woman who is cleaning the hair of an old woman with mental disorders.	Due to living on the streets for a long time and not being well-groomed, the scalp of an old woman with mental disorders is full of dirt.
<b>Denotation</b>	<b>Connotation</b>	<b>Myth</b>
A woman tried to remove dirt stuck to the scalp of an old woman with mental disorders using a comb.	A woman who wants to clean dirt stuck to the scalp of an old woman with mental disorders so that it will look cleaner and more well-groomed and not look disgusting.	People with mental disorders who live on the streets are typically dirty, seedy, not well-groomed, and making people reluctant to interact with them.

**Table 5.** Analysis of Scene 7

In scene 7 of the second episode, the scene is a close-up of the head of an old woman with mental disorders that is being combed, and there is dirt stuck to the scalp of an old woman with mental disorders. The close-up framing used in this scene makes the audience focus on the scalp of an old woman with mental disorders, which has much dirt. Curiosity about the dirty scalps of people with mental disorders turns into audience interaction watching this episode. There is also a dialogue from Pratiwi that makes the audience focus on the dirt on the scalp of an old woman with mental disorders. There is no additional visual effect to dramatize this scene. However, an exploitation scene to change the audience's curiosity into content interaction becomes the attention of this scene, accompanied by sad background music, making this scene provoke pity from the audience.

<b>Episode:</b> Second		
Scene:8		
Minutes:14:19-20:19		
<b>Dialogue:</b>		
Old Woman: aaaaah (feeling sick)		
Pratiwi: <i>nggak sakit, tapi dianya emang ini</i> (it's not sick, but she...).		
<hr/>		
<b>Sign</b>	<b>Signifier</b>	<b>Signified</b>
A woman with mental disorders, a man holding the hand of a woman with mental disorders, and a woman in a blue shirt.	A woman in a blue shirt cut the long nails of an old woman with mental disorders, assisted by a man who held the old woman's hand.	A woman in a blue shirt uses a big scissor to cut the long nails of an old woman with mental disorders because they are too complicated.
<hr/>		
<b>Denotation</b>	<b>Connotation</b>	<b>Myth</b>
A woman in a blue shirt tried to cut the long nails of an old woman with mental disorders using big scissors.	Because the nails were too hard, a woman in a blue shirt cut the long nails of an old woman with mental disorders using big scissors, causing the old woman pain.	The tool for cutting long nails is nail scissors, not the big scissors usually used to cut wood branches.

**Table 6.** Analysis of Scene 8

Scene 8 in the second episode shows a scene of an old woman with mental disorders having her nails cut by Pratiwi Noviyanthi. This scene was taken with a medium shot to fully

show the expression and reactions of people in one frame. The dialogue uttered by the old woman with mental disorders is the reaction of pain because the long nails are cut using wooden branch scissors. There is no additional visual effect in this scene. However, there is a sad music background in dramatizing the expression of pain shown by the old woman with mental disorders.



**Episode:** Third  
**Scene:** 4  
**Minutes:** 1:41-3:49

**Dialogue:**  
 Old Woman: aaa (feeling sick)  
 Pratiwi: *udah, sembuh sembuh* (done, you're well).

Sign	Signifier	Signified
Clinic staff with PPE, an old woman with mental disorders, and two people who held the old woman with mental disorders.	Clinic staff injected the old woman with mental disorders whose hands were held, and her eyes were closed by two men beside her.	Because she felt panic and hysterical when injected, an old woman with mental disorders was held and closed her eyes so she could not see the syringe needle.
Denotation	Connotation	Myth
Clinic staff took the blood of an old woman with mental disorders with the assistance of two men beside her.	Clinic staff took the blood of an old woman with mental disorders with the assistance of two men who looked after and comforted the old woman who was in pain.	People who are injected are required not to see the process of the syringe needle piercing the skin because it will reinforce the expectation that getting an injection is painful.

**Table 7.** Analysis of Scene 4

In the third episode, there is only one scene showing an old woman with mental disorders, both visually and audio. This scene is in scene 4, showing an old woman with mental disorders being injected by clinic staff wearing PPE. The scene was taken in the medium shoot to show the reaction of an old woman with mental disorders when the syringe needle pierced her skin. An old woman with mental disorders who was in pain tried to release the hands of people holding her. The sound of pain from the old woman is accompanied by a sad music background to dramatize the scene and provoke audience interaction.

From the study of the seven scenes above, two findings have roles in the commodification practice carried out by Pratiwi Noviyanthi on her YouTube channel.

## Social Exploitation

Exploitation is exploiting a person, group, or source for personal gain, often without paying attention to or ignoring the exploited person's rights, needs, or welfare (Syahrudin et al., 2023). In this case, the exploitation is by ignoring the rights of people with mental disorders, shown in scenes 5 and 7 in the second episode of an old woman with long nails in Surabaya entitled "*Neng Nopi Kena Tend4ng Berkali-Kali, Akhirnya Mbah Mau Mandi??? Dibawa Ke???*" in the Pratiwi Noviyanthi YouTube channel. In scene 5, the old woman with mental disorders was bathed in public and watched by many people, then uploaded on YouTube with 5.5 million views. In this scene, Pratiwi talked to the old woman with mental disorders to take off her clothes so she could bath her more cleanly. The aim of Pratiwi to bathe a woman with mental disorders is precisely a noble act, but showing the half-naked body in public is a form of ignoring human rights. This also contradicts with Broadcasting Code of Conduct (P3) and Broadcast Program Standards (SPS) of the Indonesian Broadcasting Commission (KPI) of 2012, which regulates the broadcast not to show the curves of the body (butts and breasts) even though they are covered by clothes (tight clothes), where the images are taken close up and medium shot (2015). Even though YouTube is not under the KPI, KPI regulations regarding the quality of broadcasts have been a moral standard for various types of broadcasts in Indonesia.

Moreover, scene 7 in the same episode shows the hair of an old woman with mental disorders that is full of dirt. The instruction from Pratiwi to the videographer can be heard, which is to come closer and focus on the scalp with much dirt. This scene is also a form of ignoring the rights of an old woman with mental disorders not to expose the details of her weaknesses. Scene 4, in the third episode, shows a scene of an old woman with mental disorders being injected without a sensor and screaming in pain. In this moment, the audience's curiosity about the reaction of a person with mental disorders makes them interact with the content because this moment cannot be easily found in daily life. The three scenes have correlations as a form of social exploitation to the old woman with mental disorders in ignoring her rights and giving benefits to Pratiwi Noviyanthi in the form of increasing audience interaction on her YouTube channel.

The position of Pratiwi, as a dominant party, saw and took the weaknesses or vulnerability of an old woman with mental disorders as an object that could be exploited. The exploitation can be seen from the incompatibility of content shown with P3 and SPS of KPI of 2012. Indirectly, this incompatibility is violence against human rights, violating Act Number 18 of 2014 concerning Mental Health in Article 70 Paragraph (1) Letter f. Even though the aim

is to help and care for people with mental disorders, human rights can emerge in various forms, from simple to very complex, reflecting how deeply human rights are intertwined in all aspects of life (Nanil et al., 2022).

### **Scene Dramatization**

From the seven scenes that become the findings in three episodes of *An Old Woman with Long Nails* in Surabaya, there is a similarity between them seven scenes. The similarity is in the editing technique, which dramatizes every shoot in each episode. This dramatization is carried out by adding background music, changing the color temperature of the video, and using visual effects that make the video pause for a few seconds.

Adding music is adjusted to the existing images. There is tense music for images in scenes 11, 12, and 13 in the first episode, which describes the tense atmosphere and resistance of the old woman with mental disorders. Sad music is heard in scenes 5,7, and 8 in the second episode, as well as scene 4 in the third episode, which describes the conditions of an old woman with mental disorders when receiving treatment from Pratiwi Noviyanthi. Music determines each scene's mood and dramatic tension (Prasetyo, 2019).

Changes in color temperature to be warm are also applied, along with increasing background music, in each main scene. Warm colors with yellow characteristics have two different meanings. When combined with sad background music and images, this color means warmth, sunshine, and hope. However, when combined with tense and resistance background music, yellow means dry, dangerous, and disastrous (Fusco & Hellerman, 2023).

Besides adding background music and changing color temperature, the three episodes of *An Old Woman with Long Nails* in Surabaya used frame freeze and slow-motion editing techniques. Frame freeze is used when a scene shows a tense and resistant atmosphere, while slow motion is used when a sad scene. Frame freeze makes the audience focus on one frame for a few seconds, while slow motion carries the audience away by a sad atmosphere provoked by the slow video tempo. The slow-motion effect has a significant influence in providing dramatic reinforcement. This occurs because when a scene contains a dramatic element, using slow motion in the visual aspect can increase the dramatic intensity (Khoirunnisa, 2020). From the three editing elements used in the three episodes of the case of an old woman with long nails in Surabaya, Pratiwi Noviyanthi seems to attract the audience's attention by dramatizing the scene, causing the emotional turmoil of the audience, which makes the video get more interactions.

Adding appropriate visual-audio effects to Pratiwi Noviyanthi's content makes it more dramatic and increases its attractiveness. Dramatization helps establish an emotional connection

with audiences and influences them to pay attention to the content presented, resulting in high insight (Oktavian et al., 2023).

### **The Commodification of Old Woman with Long Nails in Surabaya**

The case of an old woman with long nails in Surabaya produces three episodes, which have become the most popular video on Pratiwi Noviyanthi's YouTube channel. Commodification is carried out by exploiting the old woman with mental disorders wrapped in dramatic visual-audio content, making the content widely watched by the public. As explained by Mosco, media, in this case, Pratiwi Noviyanthi's YouTube channel, produces audiences that can be targeted by advertisers so that monetization in the content occurs, where commodification occurs in this process.

Monetization occurs when advertisements appear in the content of an old woman with long nails in Surabaya in the Pratiwi Noviyanthi YouTube channel, which has millions of viewer interactions. The advertisements are images, which are the GoPay and selling Instagram followers advertisements in the comment column of the video. The following advertisements are videos at the beginning before the video is played. The advertisements are Agoda advertisement for 7 seconds, Traveloka advertisement for 30 seconds, OYO advertisement for 43 seconds, and Tiket.com advertisement for 57 seconds. These four advertisements can be skipped without waiting for the duration of advertisements to finish by clicking the skip button, but have to wait 5 seconds. According to Mosco, the commodification that occurs changes the exchange value in the form of 20.2 million views, 428 thousand likes, and 19.8 thousand comments from three episodes of the old woman with mental disorders into economic value (Rahmawati et al., 2022).

### **CONCLUSION**

From the results of the discussion above, the practice of commodification of people with mental disorders was found in the Pratiwi Noviyanthi YouTube channel. The seven scenes that became the subject of the study showed that the contents made by Pratiwi Noviyanthi contained exploitation of people with mental disorders and visual-audio dramatization to attract viewers and show advertisements among the contents.

The practice of commodification is carried out by exploiting people with mental disorders in the form of ignoring their rights wrapped in social content. The contents use various approaches, including coloring with editing techniques, adding background music, changing color temperature, and using visual effects. This is carried out to dramatize the scene so that it can attract audiences to watch the content of videos showing people with mental disorders on

the Pratiwi Noviyanthi YouTube channel. Interactions from viewers interested in the content turn into economic benefits obtained from advertisements in the content of people with mental disorders on the Pratiwi Noviyanthi YouTube channel, which has been monetized.

This study is still imperfect and has several weaknesses; one is the audience's or society's lack of perspective, which becomes the exchange for advertising by the number of views from their viewing activities. Therefore, further study is suggested to include the viewer's instrument and analyze the contents' social impact on people's perspective regarding people with mental disorders, as well as how people see the shift in social values in content into economic values.

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