

## Hiperrealitas Pada Kanal Youtube Ismi N Hidayah

### *Hyperreality On The Youtube Channel Ismi N Hidayah*

Ardian Setio Utomo<sup>1\*</sup>, Rizqi Eko Bramantyo<sup>2</sup>, Ade Siti Khaeriah<sup>3</sup>, Dewi Warhamni<sup>4</sup>

<sup>1</sup> Program Studi Manajemen Sekolah Tinggi Multi Media “MMTC” Yogyakarta

<sup>2,3</sup> Universitas Muhammadiyah Tangerang

<sup>4</sup> Universitas Multimedia Nusantara

\*Email korespondensi: [ardian@mmtc.ac.id](mailto:ardian@mmtc.ac.id)<sup>1</sup>

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#### **Abstract**

*Viewing videos on YouTube has become a social media commodity so that many viewers enjoy it with the naked eye. As a result, content creator on YouTube is often positioned as an object of entertainment rather than a subject of entertainment. In this postmodern era, where everything no longer has a single meaning, hyperreality in social media is commonplace. The problem raised as the object of research in this study is a form of simulation carried out by media actors in conveying information on the Ismi N Hidayah YouTube channel so that it becomes a hyperrealist broadcast. This study aims to determine the simulation used by the media and to find out to what extent the hyperreality that occurs can shape the audience's mindset to sbecome what is formed by the media. The method used in this study uses a qualitative in-depth analysis. Using Jean Baudrillard's simulation theory, data was collected through literature study and narrative research. The study results show that the simulation in the video indicates, through YouTube and technology applications, that the simulation has led the audience's mindset towards the image of Ismi N Hidayah as if it were real. In addition, the hyperreality due to the simulation process that is carried out makes Ismi N Hidayah's YouTube videos become consumption goods that sell a new image instead of providing education about the actual image that Ismi Nur Hidayah conveyed.*

**Keywords:** Image, Hyperreality, Social Media, Video, YouTube

#### **Abstrak**

Tayangan video di YouTube telah menjadi komoditas media sosial, sehingga banyak penonton menikmatinya secara kasat mata saja. Akibatnya, konten kreator di YouTube sering diposisikan sebagai objek penghibur, bukan sebagai subjek penghibur. Di era postmodern ini, di mana segala sesuatu tak lagi bermakna tunggal, hiperrealitas dalam media sosial menjadi suatu hal yang lumrah. Permasalahan yang diangkat menjadi objek penelitian dalam kajian ini adalah bentuk simulasi yang dilakukan para pelaku media dalam menyampaikan informasi di kanal YouTube Ismi N Hidayah, sehingga menjadi tayangan yang hiperrealis. Penelitian ini bertujuan untuk mengetahui simulasi yang digunakan media, dan mengetahui sejauh mana hiperrealitas yang terjadi dapat membentuk pola pikir penonton menjadi apa yang dibentuk oleh media. Metode yang digunakan dalam penelitian ini menggunakan analisa mendalam secara kualitatif. Pengumpulan data yang dilakukan secara studi kepustakaan dan analisa narasi menggunakan teori simulasi Jean Baudrillard. Hasil penelitian menunjukkan bahwa simulasi dalam tayangan video melalui YouTube dan melalui aplikasi teknologi, dimana simulasi yang terjadi telah menggiring pola pikir penonton terhadap citra Ismi N Hidayah tersebut seolah nyata. Selain itu, hiperrealitas yang terjadi akibat proses simulasi yang dilakukan menjadikan video YouTube Ismi N Hidayah menjadi konsumsi yang menjual citra baru bukan memberikan edukasi tentang citra yang sebenarnya dari Ismi Nur Hidayah sampaikan.

**Kata kunci:** Citra, Hiperrealitas, Media Sosial, Video, YouTube

## INTRODUCTION

The growth of internet-based communication technology has consequences, namely the growth and spread of global capitalism and new media worldwide (Widyaningrum, 2021). In the social aspect of technology, there has been a significant transformation in society in the last two decades due to the development of information technology, which has created a new space on a global scale, namely cyberspace. In that space, all people across continents and countries can then discuss and interact with each other (Jati, 2016).

The existence of cyberspace has radically changed human understanding of space, community, body, reality, and fantasy. The development of forms of communication in society continues to take place uncontrollably at high speed, so forms of communication offer a variety of styles and variations accompanied by the complexity of sorting and choosing quality communication as the purpose and function of the communication disappear.

The accelerated development of communication technology also offers virtual communication models on social media sites, such as Instagram, Facebook, Twitter, YouTube, and TikTok—the tendency of people to access the internet more towards social media (Ahmadi, 2020). The vitality of communication in contemporary society has confirmed the existence of virtual communities on the internet that can communicate interactively. Through this social media facility, the use and utilization of cyberspace have become very broad and very fast in connecting interpersonal social interactions and creating a diverse community of various interests and interests on specific issues that are spread via the internet (Lestari, 2018).

This 21st-century communication phenomenon is of particular concern to a postmodern structuralist thinker, Jean Baudrillard, who later gave birth to the concepts of hyperreality and simulacrum. Hyperreality, put forward by Jean Baudrillard, is a concept in which reality which, in its construction, stands on a simulation of reality but is not based on reality but on its image and the game of virtual signs that have no substantial existence.

Baudrillard criticized the presence of technology, which gave birth to new ideas to reconsider the role of technological media in

people's lives that create a consumer society (Rajagukguk, 2020). Baudrillard further states that signs have been disconnected from reality, not just representing but in simulation. This condition has stripped people of rationality, no longer differentiating between objective and pseudo-reality. The image that is shown in excess creates a culture that is hyperreality (Siswadi, 2022).

In this hyperreality realm, people are no longer aware that what is seen as reality is a construction or engineering of reality through information technology. Because the takeover of the world of reality and socio-cultural order that is natural is carried out by artificial models of simulation technology. This state of hyperreality makes modern society exaggerate in consuming patterns of things whose essence is unclear. People now consume everything not because of their needs but because of the influence of simulations that cause people's lifestyles to be different (Piliang in Nurmansyah, 2021).

One such multimedia is YouTube which provides a live broadcast feature. Viewers can also directly comment on the column provided; this differentiates it from television programs. The presence of YouTube is also the social media that are most in demand by the public because there are various types of videos ranging from entertainment, tips, and tricks to the latest news.

The phenomenon of using internet media, especially YouTube, which is increasingly in demand by internet users, is now widely used by media companies by creating YouTube accounts to spread the news about their videos. Mainstream media such as Kompas TV, Net TV, and other conventional television stations use this opportunity effectively. Ordinary people and communities can also create their own YouTube accounts to share their videos. Without having to take care of a license for broadcasting and resembling other conventional television, Ismi N Hidayah also used this step to create entertainment video content.

Ismi N Hidayah, known as Ismi Nur Hidayah or Aunt Ismi, is a TikTok Celebrity and YouTuber. Ismi N Hidayah started using YouTube in 2018 to spread videos as for teenagers and young people. The existence of YouTube is an excellent opportunity for local content creators to express their creativity. Even

the features that YouTube has for content creators who upload their videos are free of charge; even the content that has been uploaded has the opportunity to spread and be accessible throughout the world. In addition, users can also be the fastest people who can watch the latest uploaded videos by using the subscription feature on YouTube.

Ismi Nur Hidayah attracted public attention; before becoming a content creator, Ismi Nur Hidayah had worked as an employee of a minimarket and an online-based transportation driver (Fa'izah, 2021). Until May 11, 2023, Ismi N Hidayah's YouTube channel has 4,850,000 subscribers with 629 videos. Meanwhile, content creators in Indonesia are competing to get many subscribers, even though they have to carry out conflict scenarios and hostile dramas. This can be observed from the increase in the number of subscribers and viewers of the Ismi N Hidayah channel because the categorized content contains hyperreality.

## LITERATURE REVIEW

Hyperreality is a concept put forward by Jean Baudrillard, in which reality in its construction cannot be separated from the production and play of signs that go beyond reality. Hyperreality creates a condition where falsehood unites with authenticity, the past mixes with the present, facts intermingle with fabrications, signs merge with reality, and lies combine with the truth.

An example of a hyperreality model is Disneyland in America as the perfect hyperreality model. Disneyland is a representation of simulations that are full of illusions and fantasies. Disneyland, a hyperreality model, attracts people to feel joy and pseudo-happiness. Disneyland presents chaotic, mixed, and without autonomous boundaries. Disneyland regarded as a representation of the world of imitation as a direct result of the advancement of information and communication technology globalization that did not exist before (Baudrillard, 1981).

Furthermore, Baudrillard (1983) mentions that hyper-reality is more accurate than reality. The era of simulation and hyperreality is part of a series of imagery phases which includes 1) Imagery as a reflection of the basis of reality, 2) Imagery covers and distorts reality, 3) Imagery covers the absence or disappearance of the basis of reality, 4) Imagery creates disconnection of any various realities, imagery is not the purity of the simulacra itself.

As in the current condition of society, the media has a vital role in spreading reality, where

the spread will be absorbed by media consumers who have images from appearances that have been formed and depictions of images that are not related to reality (Baudrillard, 1981). Then the community receives the information and, after that, absorbs it. This makes people think this information is the truth, even though this information is only a pseudo-reality. Then came the term simulacra, which is a way of fulfilling the needs of contemporary society for a sign, which means that reality is deliberately created to describe reality. However, objective reality may not exist, where the object of reality no longer functions as a sign, so it can be it is said that reality is fake.

The simulacrum itself is the space where the simulation mechanism takes place. In this concept, there are three levels, namely:

1. Simulacra is a representation of the natural relations of various elements of life,
2. Simulacra is a representation mechanism due to the negative impacts of industrialization,
3. Simulacra is a consequence of the development of science and information technology.

This unity is called a simulacrum, a world built from a jumble of values, facts, signs, images, and codes. This simulation process then encourages the birth of hyperreality, where there is no more sensible thing because the real thing is no longer a reference. A bunch of happy people enjoying each other's company, then splitting back into boring individuals with the same routines is an example of a simulacrum (Adian in Azwar, 2014).

Baudrillard (1983) views the era of simulation and hyperreality as part of a series of successive imagery phases where

1. Imagery is a reflection of the fundamental reality,
2. The imagery covers and distorts the basis of reality,
3. Imagery masks the absence of reality,
4. Imagery creates disconnection from any variety of realities.

The hyperreality effect that merges with the virtual world is also widespread in an era where information can be received with just a fingertip. With the information received, the user never knows which is right and which is wrong, the boundaries of truth and lies are indistinguishable, and freedom of expression is a strong reason for

someone to share his opinion even if it is not based on the right reasons.

Hyperreality is a perception model that prioritizes images and surfaces rather than transcendental values. Reality merges with fantasy, hallucinations, nostalgia, fiction, and imagination, so differences are difficult to distinguish because the pure object of appearance has changed from social reality as its reference. This state of consciousness can no longer distinguish between reality and duplication. The world seems blurry where the real and the fictional have blended to allow physical and virtual realities to interchange.

### **YouTube As New Media**

YouTube is new media or media from technological evolution (Wiryany, 2019). YouTube is also a popular video-sharing website where users can upload, watch and share video clips for free and be seen by many people (Setiadi, 2019). Generally, videos on YouTube are video clips of movies, TV, and videos made by users.

YouTube is also a service from Google that makes it easy for its users to upload videos and can be accessed by other users worldwide. As a new medium, everyone can interact and eliminate the communication distance between users (Utami, 2021). YouTube is the most popular, complete, and varied collection of online video data.

YouTube can now meet the various needs of its users; the features offered by YouTube's technological advances currently reach more viewers aged 18 to 49 than any cable network in the world. Here, spectacle becomes a market commodity in demand in post-modern society, so it continues to be consumed (Yanti in Radiansyah, 2019). Since 1990, online media has emerged as a compelling new media worldwide (Setiadarma, 2020).

YouTube is one of the new media as a means of social interaction, having an open, flexible, and dynamic form of the information environment that allows humans to develop new knowledge orientations. With the presence of YouTube as one of the new media, people's dependence on old media has started to be replaced by media that is more real-time and effective; this is one of the positive sides of new media (Varenia, 2022).

In addition, YouTube, as a new media, is seen as being able to create social integration, which is an image of the media not in the form of information, interaction, or dissemination, but in the form of rituals or how humans use media as a

way of creating society. The media is not just an instrument of information or a way to achieve self-interest but presents us with some form of society and gives us a sense of belonging. In addition, YouTube also has the power to influence students easily understand and interpret the contents of messages, information, and knowledge through YouTube compared to understanding the material presented conventionally in class (Tinambunan, 2022).

Several things that are also advantages of YouTube allow for collaboration that fellow YouTube users can do. Users also have the freedom to express feelings, experiences, and statements to criticism through uploaded video content. Besides that, YouTube also functions as a social networking site, where users obtain permission to connect by creating personal, group, or social information so others can connect or access it. In this case, YouTube is also social media with its function to expand human social interaction using the internet and web-based technologies.

Communication practices occur in the form of dialogs between many users. In this case, YouTube supports the democratization of knowledge and information by transforming humans from users of message content to creators of the message itself. YouTube, as a new media, has changed the characteristics of its users; from previous users or audiences were only positioned as consumers, but now they have two roles at once, namely consumers and producers (Prasetya, 2022).

The impact of the widespread use of YouTube among the public is to take advantage of creativity and space for self-expression in order to be able to interact with the audience as a form of a commodity that creators use for their interests in order to gain material gains and popularity (Wardah, 2021).

### **RESEARCH METHODS**

This study uses a qualitative descriptive approach that focuses on written or spoken words from people and observed behavior by taking the hyperreality aspect of the research object on the Ismi N Hidayah YouTube channel. This research is based on exploring, which involves in-depth and case-oriented studies (Fadli, 2021).

While the subject of this research was obtained from the Creative Team of the Ismi N Hidayah YouTube channel and several Ismi N Hidayah YouTube subscribers through interviews. In addition, the secondary data used in this study was obtained from Social Blade, which

provides data related to the Ismi N Hidayah YouTube channel.

Data reduction was carried out as a selection process in data analysis, focusing on simplifying, abstracting, and transforming data that emerged from field notes. Then perform the presentation of data from structured information that allows concluding and taking action. Moreover finally, concluding is the final activity of qualitative research (Sugiyono, 2019).

## RESULTS AND DISCUSSION

Hyperreality on Ismi N Hidayah's YouTube channel can be traced to its appearance since a video of him dancing at his ex's wedding went viral and went viral on social media. Before becoming a content creator, Ismi Nur Hidayah had worked as a viral online-based transportation driver and earned the nickname of a beautiful online driver on social media, especially Instagram. Since then, Ismi Nur Hidayah has wanted to develop her creativity through video content, and in May 2018, Ismi Nur Hidayah joined YouTube.

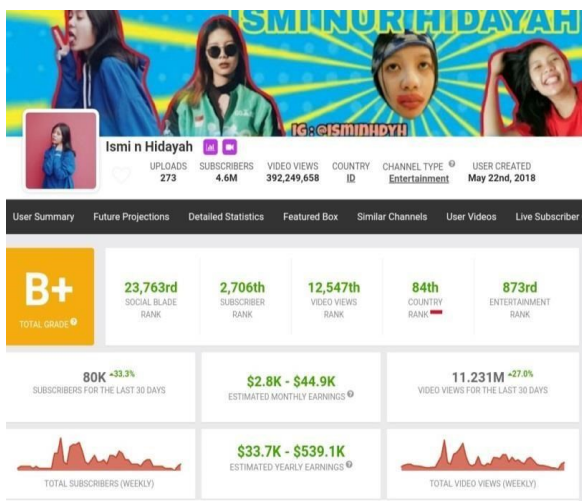


Figure 1. Ismi N Hidayah YouTube Channel Page Using Social Blade  
(Source:

<https://socialblade.com/youtube/channel/UCe2MSygA15htoLQvflJabmA>)

Ismi Nur Hidayah, also known as Aunt Ismi, received a drastic increase in subscribers after clashing with one of the content creators to create a new image in the eyes of the general public in order to gain sympathy in increasing subscribers on the Ismi N Hidayah YouTube channel. Until May 2023, the Ismi N Hidayah channel had 4,850,000 subscribers and was ranked 84th in Indonesia as a content creator. In addition, Ismi Nur Hidayah has received a lot of income and

achievements from YouTube. From his income from uploading video content on YouTube, which has gone viral several times, Ismi Nur Hidayah raised money to buy a dream house and a car for her parents, which was also documented in the form of video content.



Figure 2. Ismi N Hidayah Content Comes to Her Ex's Wedding  
(Source:

<https://www.youtube.com/watch?v=bT0zz1IK2YA>)

Hyperreality presents models of reality as a simulation for the audience. Simulation is a process in which a representation based on signs of reality replaces the object so that the representation becomes more important than the object. Then hyperreality is divided into three stages for the image creation process on the YouTube channel Ismi N Hidayah including the image formation process and the image simulation stage.

Image Formation Process, wherein forming an image on the YouTube channel Ismi N Hidayah collects data or information and then puts it in video form. An individual can simulate his social reality via the internet by moving from one identity constructed to another in seconds. In addition, the components of identity in the real world include age, gender, race, education level, place of residence, and social status. An image is formed because there is a demand to reap an achievement, even though it must seem unreal with what happens in their daily lives.

The image formation process carried out by Ismi Nur Hidayah has now brought new developments to the individual form as a place where new conceptions of the subject and how identity works. A transformation occurs in individuals when they try to break away from traditions and social structures that have been considered to be shackled. Through the process of

image formation, humans are trapped in a space they are aware of as accurate, even though it is fictitious or imaginary. Followers and connoisseurs of the Ismi N Hidayah YouTube account have provided space for a character to imitate reality in real life. In content, Ismi N Hidayah carries out the process of forming an image in the content "BELI MOBIL MEWAH DAN MOBIL IMPIAN HARGA 2MILYAR CASH! Alhamdulillah| JANGAN SHOCK!!".



Figure 3. Ismi N Hidayah Content Buying a Luxury Car  
(Source:

<https://www.youtube.com/watch?v=hQeqRpb12M8>)

The content shows that Ismi Nur Hidayah produces an image of herself as a rich person and as if buying the car she dreams of, but in real life, Ismi's actions do not happen like what is in the video content. Ismi N Hidayah's process of forming a new image to attract the attention of subscribers and viewers on her YouTube channel, even though the original image is different from the reality of the new image that Ismi N Hidayah has outlined in a video on YouTube. Ismi Nur Hidayah's desire to be seen as something real forms an imaginary space on her YouTube page. Ismi Nur Hidayah is an influencer who tends to exaggerate; it will be embedded in the minds of subscribers and connoisseurs of shows on YouTube.

In life, reality always manifests itself in different ways. The emergence of reality cannot be predicted, even in an unreal not as imagined. Reality can exist in an orderly, but not infrequently. It also manifests in disorder. This process is a process in which an image that is not by everyday life is produced for public consumption so that they are interested in seeing

videos or content even though they are not by real life. In addition, industrial culture disguises the distance between facts and information, information and entertainment, and entertainment and political aspects. People are unaware of the influence of simulations and signs; this makes them often brave and want to try new things offered by the simulation situation by buying, choosing, working, and so on.

The image production process occurred spontaneously by Ismi Nur Hidayah. The Creative Team did not plan it because Ismi N Hidayah created content by looking at what was trending on YouTube and pouring it with different images according to the characteristics formed by Ismi Nur Hidayah. Nowadays, everyone lives in the simulation era, where reality is not only told, represented, and disseminated but can now be engineered, created, and simulated. This artificial reality mixes up so that the process of producing information and images on a YouTube channel is no longer natural but artificial and carefully engineered to produce shows that content connoisseurs enjoy.

At the image simulation stage, reality has merged into one with the sign; the image of the reproduction models is no longer possible to find an absolute reference, making a distinction between representation and reality, image and reality, sign and idea, and the apparent and the real. Hyperreality, through a video shown by Ismi Nur Hidayah, directs viewers to recognize what they are seeing in an exaggerated and flirtatious way so that the audience is interested. This is why a video is made interesting both from the image or behavior and the description of the supporters. In a video, viewers or connoisseurs are shown false reality, leading them to an image that seems natural; this can be seen when there are many viewers or followers of Ismi N Hidayah broadcasts.

Bloated self-image can lead to unreality in the real world. The self-awareness and meaning that are created then become manipulative because it is born as a product of the power of a particular social structure. In the case of the Ismi N Hidayah YouTube channel, the meaning of being human has been narrowed down to just imaging to make it viral and famous. The phenomenon of using YouTube media creates conditions of hyperreality that are commonly found on the internet.

Hyperreality can be seen as a world of engineering reality through the play of signs that go beyond reality so that the signs lose contact with the reproduced reality. In the concept of

hyperreality on the Ismi N Hidayah Youtube channel, the content creators themselves create the characters or images that content connoisseurs and content followers want to see entertained through the reality of the images created even though they do not match what is in them.



Figure 4. Ismi N Hidayah Content Meets Fellow Content Creators  
(Source:

<https://www.youtube.com/watch?v=at8TlFps6ZM>)

Hyperreality impacts consumptive actions, where by looking at the thoughts of the viewer, they no longer see images. The real Ismi N Hidayah instead enjoys the new image created by Ismi N Hidayah. From the hyperreality, a desire separates Ismi N Hidayah's substantial role from the original image. So here it can be said that consuming is no longer because of a need but only a factor of fulfilling desires, which connoisseurs and followers of the content continuously carry out.

## CONCLUSION

The Ismi N Hidayah YouTube channel makes distinguishing between natural and artificial things increasingly tricky for YouTube media users. It starts with forming the image of the YouTube channel Ismi N Hidayah which creates a new and different image from the original and manipulates it so that it can be enjoyed even though it does not match reality. Furthermore, in the information production process and image code, it can be seen that there is a new image production to be used as a broadcast on the YouTube channel, where the process is all done with the will and ideas of Ismi Nur Hidayah himself to form a new image compared to the actual reality. In the image

simulation, it can also be seen that what is happening on the Ismi N Hidayah YouTube channel is the final process in an image formation that will be enjoyed and made into YouTube content so that subscribers and viewers of Ismi N Hidayah can enjoy it even though there is unreality in it.

## SUGGESTION

More literature should be found explicitly discussing this study in research on media hyperreality. So that it is still quite challenging to find specific sources, especially for studies using Jean Baudrillard's theory; there still needs to be more research carried out that will further add to the scientific repertoire of hyperreality by conducting studies from other appropriate social media users. Meanwhile, media consumers are expected to be able to weigh their choices in watching or enjoying a broadcast and respond positively, avoiding jumping to conclusions about things. Apart from that, for content creators to be able to provide content that provides education, information, and social control, not just entertainment.

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