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ANALYSIS OF THE "DIGITAL PRANK" PHENOMENON FROM THE PSYCHOLOGY PERSPECTIVE

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Keywords:
emotion;
motivation; prank

Abstract

This study aims at understanding the motivations and emotions of prank proprietors. The prank phenomenon that is now gaining popularity in society is seen as something that causes material losses such as money and goods as well as immaterial such as trauma and distrust. The informan of this study are 3 (three) YouTubers who have created prank content and uploaded it to YouTube (prank proprietors). This research was conducted in DKI Jakarta and Central Java. The data were collected through a phenomenological approach by conducting interviews to focus more on the concept of a phenomenon. The results show that there are two types of pranks: the pranks that go beyond the boundaries of fairness that potentially harm others and the pranks that go on the verge of fairness that does not harm others. The actors produce pranks to make entertaining content, hone creativity, and get financial profits.

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Abstrak

Kata kunci:
emosi; motivasi; *prank*

Penelitian ini bertujuan untuk mengetahui motivasi dan emosi pelaku "*prank*." Fenomena "*prank*" yang berkembang di masyarakat dipandang sebagai sesuatu yang banyak menimbulkan kerugian baik yang bersifat materiil seperti uang dan barang maupun yang bersifat immateriil seperti trauma dan ketidakpercayaan terhadap sesuatu. Subjek dalam penelitian ini berjumlah tiga *YouTuber* yang pernah membuat konten "*prank*" dan diunggah ke *YouTube* dari pelaku "*prank*". Penelitian ini dilaksanakan di provinsi DKI Jakarta dan provinsi Jawa Tengah. Pendekatan fenomenologi dengan teknik wawancara dipilih sebagai metode pengumpulan data karena penelitian ini lebih difokuskan pada konsep sebuah fenomena. Hasil penelitian menunjukkan fenomena "*prank*" terbagi menjadi dua jenis, yaitu "*prank*" di luar batas perilaku kewajaran dan merugikan orang lain dan "*prank*" di ambang batas perilaku kewajaran tanpa merugikan orang lain. Tujuan pelaku membuat konten "*prank*" antara lain keinginan untuk membuat konten hiburan, mengasah kreativitas, dan memperoleh keuntungan finansial.

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INTRODUCTION

The Ministry of Communications and Informatics (Kemkominfo) revealed that Indonesia's number of Internet users had touched 63 million. Among them, 95 percent were using the Internet to access social networks (Kominfo, 2013). One of the most prevalent communication technology adopted by Indonesian society is the mobile phone. The advancement of technology has evolved the mobile phone into a smartphone that enables us to access many Internet apps, such as WhatsApp, Instagram, and YouTube.

YouTube is one of the most popular apps to find and watch current events and share various videos (Katadata, 2019). In particular, YouTube is particularly appealing to creative persons with expertise in video production, whether short films or vlogs. YouTube is simple to use, requires little upkeep, and is accessible at any time and from any location. The prank is one of the YouTube video genres growing popularity these days. The prank movement has created an abundance of opportunities for YouTubers to express their creativity. Additionally, they appear to be embracing the prank video as a surefire way to increase subscription numbers. Prank in research refers to Burris & Leitch (2018) has a similar context to an attempt at fraud and is documented for a specific purpose. In some situations, these are referred to as 'social experimentation' activities, but numerous ulterior reasons range from economics (Chusna, 2021) to sadistic efforts (Burris & Leitch, 2018).

It is interesting to understand the prank phenomenon from the perspective of mental health. Yusuf (2018) explains that one of the indicators of mental health problems among children and youths in the presence of behaviors that could potentially harm other individuals, which could be triggered by biological, psychological, or environmental factors. The prevalent mental health problems within society must be dealt with so that material (technological) advancement can be balanced by spiritual improvement.

Several studies about prank bullying have been conducted by Indonesian scholars and have resulted in interesting findings. A study of the many sorts of cyberbullying on social media and how to prevent it discovered seven distinct forms of cyberbullying: flaming (online disagreement), harassment, denigration, impersonation, deceit, exclusion, and cyberstalking (Rastati, 2016).

The French philosopher Jean Baudrillard asserts that human often fails to interpret phenomena in the virtual world. Consequently, it makes them live in a pseudo-reality. Furthermore, it sometimes leads to identity loss and even conflict (Baudrillard, 2000).

Thence, it could be assumed that the digital prank content creators could potentially generate pseudo-reality simulations, which Baudrillard terms as hyperreality. These issues, however, should be taken into consideration as it has become a severe problem in digital reality.

Another study explored the issue of cyberbullying among early teenagers. A quantitative-descriptive research studied 157 male and 195 female teenagers, revealing that 78% of the respondents had witnessed cyberbullying, 21% had done cyberbullying, and 49% had become victims. Most of the acts of bullying were committed through text, voice, or picture (Sartana & Afriyeni, 2017).

A paper titled "The Analysis of Creative Strategies and Objectives of YouTube Content: A Case Study of Yudist Ardhana's Prank Content" examined the perspective of prank content creators. The research found that Ardhana's creative strategy is unique, as he attempts to show his true-self so that his viewers are entertained and not bored by his pranks (Cecariyani & Sukendro, 2019).

Dahlia's (2019)study focuses on the Islamic law on pranks. In *Prank Phenomenon on the Perspective of Hadith: A Study of* Ma'ani al-Hadith *Index No. 5004 through Socio-Historical Approach*, she argues that the hadith is valid (*sahih li dzatihi*) in terms of *sanad* (the chain of narrators) or *matan* (the text). The hadith (kehujjahan) argument is *maqbul ma'mulun bihi*, i.e. it is approvable and could be practiced and categorized as *marfu'* hadith. The study emphasized the use of hadith in perceiving pranks from the Islamic law perspective.

Marks & Davis (2014) believe that hoaxes and pranks have become this millennial era's moral problems. The ease of access to social media

encourages people to be the first to create something. However, the freedom of expression and speech in public space is each individual's right, with certain boundaries so that it will not harm other people. The study of Az Zahra & Haqs (2019) found that the perpetrators of bullying in schools seek attention, respect, fairness, and a certain kind of satisfaction.

The explanations above imply that the psychological aspects of digital prank or bullying, particularly the motivation and the emotion of the prank perpetrators, have not yet been explored. However, the rapid growth of information technology has encouraged deviant social behavior. The most alarming thing about pranks is that they make society unable to decide which events are real and fake. Therefore, society needs to understand the motives of the content creators in producing prank content.

METHODS

The information is three YouTubers who created and uploaded prank content to their channel. They are known to the public as prank perpetrators or pranksters (*pelaku prank*). The study was conducted in two provinces, DKI Jakarta and Central Java. We employed a phenomenological approach to gathering the data by conducting interviews. Due to the qualitative character of this study, which places a premium on depth and quality, it was assumed that the three informants could adequately represent YouTube content makers. Qualitative research is more concerned with the richness, interweaving, and sensation of raw data. The inductive technique develops a thorough knowledge, and generalizations are produced regardless of the amount of data collected (Neuman, 2013). 'Informants were selected using a purposive technique, based on particular criteria, including the amount of subscribers, those with over 1,000 subscribers, the prank video they generated, the most-watched prank content, and Instagram followers.

We used the semi-structured interview, a type of in-depth interview, which is more flexible than the structured interview, as the instrument of data collection (Ghony & Almanshur, 2012). The objective of the interviews is to identify the real problems by exploring the opinions and ideas of the interviewees (Moleong, 2017). The informants asked two main groups of questions, namely the motivation to create pranks and the emotion they experienced after executing the pranks.

The researcher conducts the interviews by compiling an interview guide through the existing theoretical concepts. In the Communication Science approach, Baudrillard (Baudrillard & Wahyudi, 2000; Dalimu, Putra, & Azi, 2020) suggests starting research by first looking at the social context. This means that the researcher begins by conducting an observational and literature study to get a practical operational framework in analyzing the data generated from the in-depth interviews in the context of a qualitative approach. This is called technical triangulation i.e. getting data through digital observation and literature study

The process began by analyzing all data available by performing *bracketing, reduction, clustering, labeling,* and *textural description* (Az Zahra & Haq, 2019). The bracketing process included the following steps: taking notes on all pertinent information gathered during the interviews; reduction, which involved selecting information relevant to the research topic; clustering, which involved grouping similar information obtained from the three informants; labeling, which involved categorizing the data into motivational and emotional dimensions; and textural description, which involved describing the collected data in terms of the study's focus. Afterward, the data were validated by the informants. The validation process allowed us to involve in a deeper discussion and explore uncollected data (Grbich, Kitto, & Chesters, 2008). Referring to (Grbich et al., 2008), a researcher can utilize this time to validate the data; to inform informants on how the raw data will be evaluated and presented, and to

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ensure the data's quality while also ensuring that the data presentation fits the researchers' and informants' perspectives..

RESULTS AND DISCUSSION

Based on the research results, the following is presented about the identity of each research informant and their background.

Table 1.

Identity And Background

Name	Identity and background
F	The informant is 27 years old, works in a private company every day, initially interested in entering the Youtuber world at the end of 2019 because the informant has a hobby of video editing. Being a content creator is not the main job of the informant; within a month, the informant targets one content to be uploaded. The inspiration obtained by the informants came from the content of foreign creators.
I	The informant is 20 years old and still in college. The courses taken are in line with the preferences of the informants fiddling with pictures/videos. Informants take advantage of the knowledge learned in the lecture process to increase income. In addition to getting good grades, informants also bring financial benefits from videos uploaded to Youtube. There is no target for uploading to the youtube channel because the main job is studying.
P	The informant is 22 years old and does not have a permanent job other than creating content uploaded to Youtube. At first, he saw friends start to dive into the world of creator content. Finding ideas, executing content, editing videos, and uploading them to a Youtube channel usually takes one month. Content ideas are generally obtained from videos that are viral and then modified so as not to harm

The summary of the results of interviews with each research informant is presented in the following table.

Table 2.

Research Results

Name	Motivational Aspect	Emotional Aspect
F	For me, creating prank content is to hone my creativity, [to learn how to] manage the concept and the production of content with a nice plot and presentation so that it could entertain many people.	There are fears and worries that my content will harm other people. Therefore when creating content I always consider the pros and cons so that nobody will feel wronged by something I created.
I	The prank content I created is for getting more income from YouTube. The content indeed fools people but there is no evil intent. The content ideas are usually obtained through [watching] trending videos.	I usually feel anxious and embarrassed when executing the content that I have planned, worrying that the victims are going to be offended or hurt.
P	I create the content so that it will be seen by many people and [I] will get financial profits from them. I am more likely to produce entertaining prank content because there is some satisfaction [I feel] when teasing people.	As long as I have thoroughly thought about the pros and cons of the content and that the content does not harm other people, then I will do it.

The table above shows several topics asked during the interviews, such as the motivation behind creating the prank content, the benefits of creating the pranks, the idea of the prank content, and the worries felt by the pranksters when executing the pranks.

The Motivation Behind Creating Prank Content

Based on the results of the study, there were several motivations or incentives for the informants to do and create prank content.

"My hobbies are photography and videography, the way I develop my hobbies is creating such content" (F7)

Informant F admitted that he made prank content because his hobbies were about photography and videography. Prank content creation is considered as a means to develop content on their social media accounts. In addition, informant F also considers that making prank content is also a means of channeling and developing hobbies.

"Money, obviously" (I4)

The informant I said that the creation of prank content was due to his desire to earn more money. This is because prank content is more liked by netizens. The more individuals who access the content, the more income will be earned.

"[I can] get extra income if the video gets many viewers" (P9)

As with informant I, informant P stated that his motivation for creating prank content stemmed from his desire to increase his social media followers. The more people who watch them on social media, the more opinions they receive. This is due to the fact that there is monetization.

When motivation is viewed psychologically, there are two types: internal motivation and extrinsic motivation. Intrinsic motivation is a form of motivation that originates within an individual, such as the psyche. Extrinsic motivation originates external to the individual, such as money gain (Benabou & Tirole, 2003; Poch & Martin, 2015; Ryan & Deci, 2020). The motivations for creating prank content are likewise classified into two categories in the context of the three informants. Money is a greater motivator for informant P and informant I, categorized as external motivation. Meanwhile, informant F was driven by the desire to develop his video production skills and hobby distribution, and so his motivation was classified as internal motivation.

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The Benefits Of Creating Prank Content

While prank content is believed to be detrimental to the individual who is the subject of the prank, it is also considered to provide certain benefits to the creator. For instance, informant F stated that the hoax content he created could be entertaining to others.

"By creating this [I make] many people entertained" (F13)

Another benefit was communicated by informant I. According to Informant I, the benefit of creating prank content is that it generates enjoyment. Indeed, informant I considered creating prank content as an alternative to simply sitting and doing nothing.

"Having fun, instead of just staying in the room and not doing anything, it is better to get productive by using our skills" (I12)

As with informant I, informant P views creating prank content as a sort of entertainment.

"Just for fun" (P9)

On the basis of this analysis, it can be stated that prank content providers benefit from a variety of advantages. For instance, making other people laugh and joy, seeking enjoyment for oneself, or using video content creation as a means of increasing productivity and expertise in creating video content.

Numerous advantages received by informants serve as positive reinforcement. Positive reinforcement happens when individuals respond to being rewarded for their actions. When something positive occurs, it strengthens the individual's resolve to repeat it. (Baron & Galizio, 2005, 2006). The three informants provide positive reinforcement in developing videography skills, channeling hobbies, and obtaining enjoyment and pleasure. This circumstance spurred the three of them to create more prank content. Increased reinforcement will result in invulnerability in

addiction and excessive social media use (Klobas, McGill, Moghavvemi, & Paramanathan, 2018).

The Ideas Of Prank Content

The concept of making prank content originates from a variety of places. For instance, informant F developed the idea for prank content through thinking. Apart from pondering, informant F gained inspiration from other prank videos.

> *"Sometimes it comes from contemplations I do after watching videos [created by users] from overseas"* (F24)

Informants also got the notion to create prank content from the popularity of prank videos. Then, informant I altered it to include additional prank stuff.

> *"From the videos currently booming, so that I try to modify them"* (I19)

Meanwhile, informant P got the idea of making prank content from browsing or looking at content on YouTube .

> *"[I get the ideas from] browsing YouTube"* (P14)

Based on the study results, it can be concluded that there are several sources of ideas for informants in making prank content, for example, from contemplation, watching prank videos, and then modifying them so that they become new videos.

In the context of advertising, prank content can be considered as creativity (Anindita, Devani, & Kusuma, 2021; Cecariyani & Sukendro, 2019; Karpinska-Krakowiak & Modlinski, 2014). Creativity is an action that arises from the perception of a stimulus, produces productive activities that challenge the thought process, and brings up something new in the form of physical objects or even mental or emotional constructions (Walia, 2019). In line with Walid (2019), 2019), Runco & Jaeger (2012) argues that creativity is related to originality.

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However, if you look closely, the creation of prank content without any purpose, even just aiming to generate more viewers and money, cannot be considered as creativity that fits the context. According to Isnawan (2021), creation of prank content without any reason may be considered antisocial behavior. Antisocial behavior is often associated with destructive behavior and contains elements of delinquency or violence (Santos, Holanda, Meneses, Luengo, & Gomez-Fraguela, 2019). In addition, antisocial behavior also depends on the norms and values prevailing in an area (Millie, 2008). This means, when the individual who is the target of a prank feels disturbed, offended, uncomfortable, and even physically and psychologically hurt, then the behavior of making the prank can be considered as antisocial behavior.

According to research by Jarrar, Awobamise, Nnabuife, & Nweke (2020), pranks can cause a decrease in satisfaction in social interactions and family. This is because pranks, especially excessive pranks, are considered to have no respect for others and tend to be harmful. In addition, the target of the prank also has the potential to be embarrassed for being a victim and a target for ridicule.

The Worries When Producing The Prank Content

Creating prank content doesn't always go according to plan. Several things become obstacles in creating prank content that raises the concerns of prank content creators.

> *"[I feel] anxious anticipating whether or not it is different from what we have planned"* (F23)

Informant F said he felt anxious and worried about various things that affected the making of prank videos. Informant F is worried if the process of making a prank video doesn't go according to plan.

> *"[I am worried] if the victims disapprove and get offended"* (I23)

In contrast to informant F, informant I felt worried and anxious if the individual being the target of the prank disagreed and felt offended.

"[I am worried if I get] reported to the police" (P15)

Similar to informant I, informant P is worried that the individual who is the target of the prank will be offended and then report it to the police. Thus, informant I is vulnerable to being entangled in a criminal case. Although the informants felt there was concern when creating prank content, these concerns were not strengthened because something they feared did not happen. Instead, they get positive reinforcement, for example, increasing likes or viewers and pleasure. So, they keep making prank content. If something that was feared actually happened, then the incident became a kind of punishment for them. These penalties can reduce or even stop the behavior of creating prank content (Crosbie, 1998; King, 2016).

Digital Prank From Psychology Perspective

Based on the explanations above, the psychological dynamics of pranksters when creating prank content can be illustrated as follows:
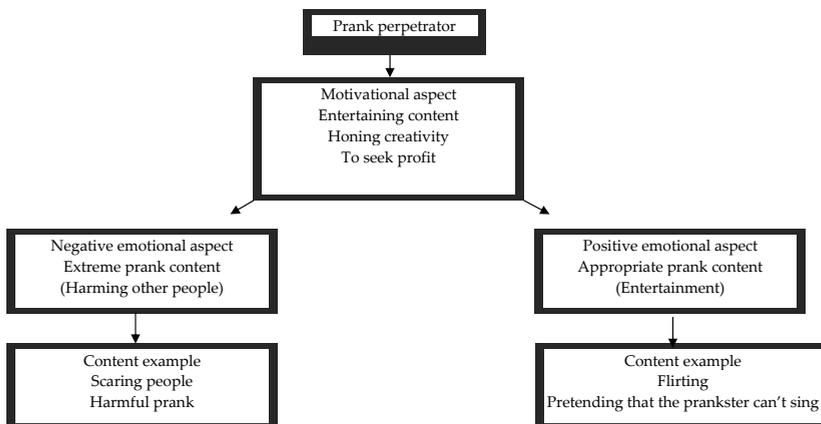

Figure 1. Psychological Dynamic Of Video Prank Maker

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The discussions above indicate that one of the motivations of the prank perpetrators is to create a show that entertains people. Johanis et al., (2019) argue that the advancement of technology can encourage people to come up with ideas to produce entertainment through social media that inspires many people. Williams, McKeown, Orchard, & Wright (2019) assert that creating shows liked by many people will improve social relations, which is why positive and inspirational content appeals to many people. As a result, the works of the content creator will always be anticipated by the viewers. Nonetheless, creating prank content to entertain the viewers requires a particular type of brilliance.

Another reason the pranksters create prank content is to hone their creativity. Before executing the prank, the pranksters or the content creators will plan it thoroughly, including where to put the cameras and the position of the target/victim, which requires a high level of creativity. Shane & Heckhausen (2019) argue that the more a content creator produces prank content, the higher their motivation will be, as she will feel respected by other people. As a result, she will be eager to create more high-quality pranks. If the prank harmed other people, the content creator will be bullied in the virtual world (Ortega-Barón, Buelga, Ayllón, Martínez-Ferrer, & Cava, 2019). Harbin, Kelley, Piscitello, & Walker (2019) assert that the practice of bullying now prevalent among teenagers could be anticipated by channeling their creativity, such as by creating prank content intended to throw jokes/have fun. The creative process will teach them many things, such as creating a clear-cut concept, socializing with the locals when obtaining permits to execute the prank, and choosing the right angle and camera positions to produce high-quality videos.

They are also motivated by profit. When many users view a video, the content creator will get money from sponsors or YouTube itself. The more attractive the video, the more income they earn. According to Kooij & Kanfer (2019), as the income of content creators with many followers

competes with that of other professions, it is only natural that the prank content creators seek financial benefits. If many people viewed their videos, the content creators would attract sponsors to support their video productions.

The emotions felt by the pranksters depend on the type of prank content they make. If the prank content were positive, for instance, by pretending that she could not sing, making the target uneasy, but ending it up by doing something that would make the target embarrassed or blushed, the viewers would get carried away. Referring to Wadley et al. (2020) when something is considered interesting by viewers, it will bring positive effects. On the other hand, if the pranksters uploaded negative and harmful prank videos, such as fooling people by handing out a fake bag of food aid filled with trash, the viewers would get offended and would not appreciate it (Wadley et al. 2020). Furthermore, creating prank content could improve the pranksters' self-confidence. According to Estévez et al. (2019), one of many ways to develop a positive self-concept is by respecting our efforts or hard works. By respecting her hard work without paying too much attention to what others say, a prankster will continuously be encouraged to improve her work.

The response of the target also depends on the content. According to Jenkins et al. (2019) a prankster could be charged under the law if the target were harmed by the prank, particularly when they feel that the act of prank inflicts them trauma, damages their items, or makes them get hurt. Furthermore, Jenkins et al. (2019) suggest that anyone who makes prank content should be careful not to harm themselves or other people. Dhont et al. (2019) explain that a prankster could be treated differently by the target when the content turns to inspire the latter, especially when the target could get something meaningful from the act of prank (happy ending). On the other hand, a prankster could feel sorry for the things she did at the beginning of the prank. Such things could make a prank a

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medium to connect or improve social relations with new acquaintances (Dhont, Hodson, Loughnan, & Amiot, 2019).

Ford and Gross (2018) explain the emotional regulation produced by technology depends on how and why a digital product is delivered to an individual. The result of this study corroborates the argument. The emotion expressed by the prank victims varies—some of them cried, some were scared, got angry, irritated, and some others smiled—depending on how the pranksters produce the content.

Estévez et al. (2019) argue that adolescence is a period filled with emotional upheaval, the process of imitation, the development of a psychological state accompanied by physical growth. The process of emotional development that exists will be influenced by several factors, including the home environment, school, family, community, and peers. It is undeniable that the social environment in which they interact requires them to adapt effectively. (Bornstein, 2012) suggests that individual social behavior is learned by directly experiencing the consequences of that social behavior. The process of social learning towards a social behavior will be strengthened if we consciously understand the consequences of a behavior. In addition, new individuals also learn new behaviors through observing the behavior of others. Learning to observe the behavior of others starts from paying attention to the behavior of the model to be imitated. The model's behavior to be imitated is then stored symbolically in the memory of the imitator. The results of all learning and knowledge gained from the environment, place of residence and friends have an impact on the positive side that must be imitated and the negative side that must be abandoned.

The content creators in this study have inspiration from Youtubers or content creators who have made viral videos first. Content with experimental social themes is the content that is mainly done when creating prank content (Marks, R. & Davis, 2014). The experimental social content was chosen to test the extent to which sincerity is manifested

in content behavior with social themes. Individual sincerity becomes the main attraction for viewers who are Indonesian citizens who have cultural diversity and a high sense of empathy. Experimental social content will have an impact of calm and gratitude for video viewers. Content creators try to target the sense of compassion in every viewer who watches the "prank" that is made.

"Prank" videos made by foreign content creators put forward many aspects that are related to aggressive behavior, in his study Burris & Leitch (2018) discusses "prank" as harmful entertainment. This can be seen from the motivation and emotions carried out by the "prank" maker. "Contains harmful elements. Each party involved in the "prank" video, both in terms of planning and execution, in this case the content creator and the victim of the "prank," bears a risk. For content providers, the danger associated with creating a psychologically "prank" film is a concern, as is the chance of material and non-material losses if the victim of a "prank" reports the incident to police because his privacy has been violated. Content creators also face guilt for breaking the privacy of "prank" victims; there are worries when the content provided makes victims uncomfortable and their privacy is violated. Victims with such problems require a cultural and family approach to ensure that the content is translated into content that the wider community may enjoy (Burris & Leitch, 2018). Content creators also need to prepare themselves to explain to prank victims that their activities are solely to create useful content for the community. On the other hand, for the victims of "prank" the risk that there may be a sense of trauma or distrust in similar events in the future.

Not all content creators do "prank" content that has been done spontaneously to completely unknown people, there are some content creators who have already made scenarios with potential "prank" victims, so that the content produced is like a natural scene and is not manipulated make up (Chusna, 2021). Videos that are shown and get a good response

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from the audience will certainly generate profits for content creators (Burris & Leitch, 2018). The more people who watch the content creator's channel, the videos created will be glimpsed by advertisements for profit (AdSense). The audience's good response also affects the number of subscribers from the content creator's channel. Every impression made will always be awaited for its presence in the YouTube application notification.

After the "prank" video has been successfully published, mainly if the video contains an element of entertainment and is seen by many people, the video made will be included in the viral category, the word viral itself can be interpreted as something that is currently popular. For a content creator, the popularity of the work made in this case is that "prank" videos will spur enthusiasm to make similar videos in the future, and conversely when the videos that are made get a mediocre response, the desire of content creators to make similar videos will decrease (Berger, 2016). The "prank" video that will be watched tens or even hundreds of times must have an element of happy emotion that hits the audience. The "prank" video that is entertaining and has one mood frequency with the majority of the audience will continue to be watched.

Another Overview Of The Communication Approach

Communication Science itself is divided into seven major traditions: the Phenomenological Tradition, Socio-Cultural Tradition, Socio Psychology, Rhetorical Tradition, Semiotic Tradition, Cybernetic Tradition, and Critical Tradition. The seven traditions have their own points or frameworks in discussing an issue (Budi, 2012). When we talk about "prank", for example, the semiotic tradition will read from a unique perspective, namely by approaching the signs or symbols that exist in the tradition (Hrushovski, 2021).

The rhetorical tradition will undoubtedly highlight how a content creator is able to create trust in his audience. In addition, language style

and speaking techniques are also important studies in this tradition (Littlejohn, Foss, & Oetzel, 2016). This research above highlights the phenomenological tradition that can reveal the motivation or reason for a prank content creator to create their work.

On the other hand, communication studies that talk about sociocultural will focus a lot on social structures related to discourse analysis or the way researchers see content from texts to social contexts. This is certainly different from the cybernetic tradition, which focuses on aspects such as information dissemination or social systems formed as a result of existing communication (Handaka, Wahyuni, Sulastri, & Wiryono, 2017).
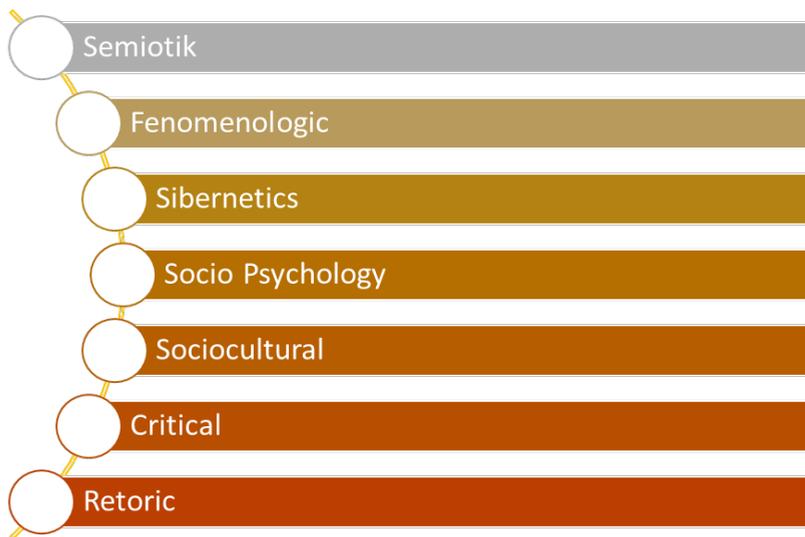

Figure 2. Seven Traditions In Communication Science (Processed By The Researchers, 2021)

While in the Critical Tradition it will certainly highlight "Prank" being a problem of social pathology or distinction that results in the destruction of morality (Guntoro, Raya, & Rasyid, 2020). The critical tradition places great emphasis on the "empowerment" or anti-

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domination aspect. All these traditions have their own way and advantages in discussing the phenomenon of "prank". In this study, researchers from the communication science aspect will highlight a way of thinking from the critical tradition to strengthen other elements in a study of "prank" namely by putting forward the thoughts of Jean Baudrillard who puts forward the critical tradition and provides other perspectives in this research.

Hyperreality Resulting From The Prank Content

Hyperreality is a concept proposed by Baudrillard. As previously mentioned in the Introduction, one of the consequences of hyperreality is the disappearance of human identity. This concept assumes that when visual content is created not in accordance with reality, it could emerge a brand new reality (Fadillah, 2020).

We are all familiar with Disney and Marvel Studio which have created fictional characters that have become parts of society. What has been practiced by Marvel and Disney is being adopted by the content creators who are taking part in the digital prank phenomenon (Kurniullah, 2017). They have created a thing called the "simulation" for the audience.

The simulation is an eclipse or something that blocks reality. A prank is fundamentally humor or a comedy created to attract the audience, as we have discussed above. However, when we see it as an intact reality, we would surely get different ideas.

Any content, including comedy, created not in accordance with reality—or, borrowing the term of Baudrillard, a hyperreality—is a visual illusion. Subsequently, it could be perceived differently by each audience. It is also possible that the audience came up with different interpretations about the meaning that the pranksters wanted to convey (Dalimu et al., 2020).

The digital content creators have altered the reality of comedy, motivated by producing various content for actualization or financial

benefits. It will potentially lead to the emergence of deceiving shows which will undermine the definition of reality itself, according to Baudrillard. Thence, harmful consequences might follow, such as conflicts in the virtual world or identity loss. It is indubitable that these negative effects must be taken into considerations.

Figure 3. Prank And Hyperreality (Processed By The Researchers, 2021)

Many things can still be explored for further research, and this research is still very limited because it only takes the point of view of the content creator. The content creator's point of view is the main thing that is interesting to research. However, it needs another supporting point of view in it. Other things that can still be explored are the point of view of the victims of the "prank" and of the viewers who watched the video about the content of the "prank". The point of view of prank victims and video viewers can provide a new picture in concluding this research.

The difficulty of finding sources who are willing to be interviewed is a weakness in this study, of the 20 content creators included in the search list, only three content creators are eager to be interviewed, several reasons put forward by content creators who are not willing to be interviewed include the factor of content privacy. Content creators have content privacy that is only known by the content creator team as a secret that cannot be disclosed to others. The content becomes more exclusive and cannot be imitated in terms of preparing the background for content creation until the public enjoys the content.

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CONCLUSSION AND SUGGESTION

Conclussion

The content creators' motivations to produce prank videos are making an entertaining show, honing creativity, and obtaining financial benefits. The audience response is influenced by the presentation of the prank content itself. Extreme and harmful pranks will be responded to negatively, while normal/average or appropriate prank content will make the audience appreciate the hard work of the pranksters.

Furthermore, it is also necessary to examine the effect of prank content production. If the digital prank phenomenon had constructed a hyperreality, we had to take precautions or did something to mitigate the impact, as hyperreality could blur identity or even lead to conflicts.

Suggestion

Further research could examine other psychological aspects of motivation and emotion, such as self-confidence, self-concept, social relations, anxiety, and communication. Also, it could be focused more on the victims rather than the prank proprietors.

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