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Scopophilic objectification and the digital afterlife of women's live streams on YouTube in Indonesia

Arif Zuhdi Winarto[1*], Faruk[2], Suzie Handajani[3]

[1,2,3]*Department of Media and Cultural Studies, Graduate School, Universitas Gadjah Mada, Jl.Teknika Utara Yogyakarta, Indonesia 55284*

[*]*Corresponding author*
E-mail address: arif.zuhdi.w@mail.ugm.ac.id
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ABSTRACT

This study examines how women's live videos are repurposed into repeatable objects of scopophilic consumption through re-editing practices on a popular Indonesian YouTube channel. Focusing on @sebo*channel, the study analyzes how live content originally intended for self-presentation or interaction is extracted, re-arranged, and circulated into new visual forms that intensify the logic of the male gaze, voyeuristic pleasure, and objectification. Using netnography and qualitative visual content analysis, the study uses selected videos and public comments to examine how framing, camera angles, slow motion, zoom, and compilation editing reshape women's bodies and gestures into visual spectacle. The analysis shows that objectification is produced not only by visual editing, but also through the interplay between platform features and audience participation. Commentary practices such as greetings, compliments, erotic comments, moral policing, and gesture requests extend the objectifying gaze beyond the video itself and help normalize patriarchal spectatorship. The study also suggests that modest dress, religious expression, and moral language do not necessarily interfere with scopophilic pleasure. Instead, they may coexist and even support it in the Indonesian digital context. The @sebo*channel account, through YouTube, actively reconfigures visibility, circulation, and value, transforming women's live broadcasts into a digital afterlife of commercialized spectacle.

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Introduction

The objectification of women in digital environments has become a pressing concern alongside the expansion of social media platforms and the normalization of visual content consumption (J. Zhang, 2023). Platforms such as YouTube do not merely distribute content, they also shape how women are seen, framed, and evaluated through processes of recontextualization, repetition, and commodification (Akalonu & Ha, 2024). This study is particularly necessary in Indonesia, home to 170+ million internet users where digital voyeurism uniquely intersects Islamic modesty norms with global platform capitalism, producing paradoxical audience responses of erotic praise alongside moral policing that remain underexplored (Çelebioğlu, 2022; Indra et al., 2026). Social media users often enjoy observing the private lives of others on apps, Content creators recognize this trend and may intentionally reveal personal details



Figure 1. Screenshot of the dashboard of the YouTube account @sebo*channel (censored for ethics). August 1, 2025.

to attract a larger audience (Huseyinzade Simsek, 2018). This study highlights the activities of content creators whose content is reused by others without consent as material to create new content with a purpose different from the original content. In a cross-disciplinary context, particularly in marketing and journalism, the phenomenon of digital content reuse is generally known as repurposing, reconfiguring, and repackaging (Baker, 2014; Erdal, 2009; Weng et al., 2024). In Indonesia, live performances on social media that were originally intended for self-expression are often downloaded, edited, and reassembled into compilations that invite viewers to watch them repeatedly and encourage voyeuristic attention, one of which is on the YouTube account @sebo*channel (anonymized ethically).

Based on this phenomenon, this study focuses on the YouTube account @sebo*channel, founded on June 15, 2021, with over 396,000 subscribers and thousands of videos as of August 2025. This account exemplifies algorithmic viewership behavior through reposting and repurposing livestream content from female creators on social media without consent, generating annual revenues of $1,000–17,000 (*S*bol Channel's YouTube Statistics - Social Blade*, n.d.). The channel's content depicts amplified editing (zooms, slow-motion) of women in modest to revealing clothing, highlighting tensions specific to Indonesia. The women are compiled and displayed in a variety of clothing and appearances, ranging from hijabs to semi-revealing outfits; the channel's continued popularity indicates a stable audience attracted to this mode of visual consumption. In contrast to research on the objectification of women on YouTube channels produced and uploaded by the creators themselves (Singpliam, 2022), the editing and reposting of content on @sebo*channel introduces algorithmic monetization and ethical violations,

diminishing agency and encouraging self-objectification amidst the patriarchal-religious hybridity in Indonesia. The gap between the creators' curation of original content and the utilization of re-edited and re-uploaded live content on YouTube by others is what justified this research. The lack of consent raises ethical concerns because it diminishes women's agency and transforms them into objects of visual display. This dynamic aligns with objectification theory, which suggests that repeated exposure to objectifying representations can encourage self-objectification, or the tendency to evaluate oneself through external, appearance-based standards (Gay & Castano, 2010). More broadly, these practices reflect the persistence of patriarchal norms, particularly in contexts where gendered expectations remain culturally influential. These practices also reinforce harmful beauty standards and diminish women's control over how their bodies and images circulate in digital spaces. Addressing these dynamics requires media literacy, ethical content practices, and stronger protection against unauthorized use of content.

This study is grounded in Laura Mulvey's concept of the male gaze, which frames women as passive objects within a heterosexual visual regime (Chahbane & Houssaini, 2025; Glover et al., 2016; Mahato et al., 2023). Expanded digitally, this reveals that contemporary digital platforms support and sustain voyeurism (Tang et al., 2026; J. Zhang, 2023). Mulvey argues that visual media often construct women as erotic objects that invite voyeuristic and fetishistic pleasure, while positioning men as the primary holders of visual authority (Mulvey et al., 2016). In the digital environment, this dynamic continues through curated visual content that prioritizes appearance, intensifies objectification, and contributes to self-objectification (Akalonu & Ha, 2024). Relatedly, scopophilia, defined as the pleasure of viewing the body as an object of desire (Dong, 2024), helps explain how visual consumption can reproduce patriarchal power relations. On contemporary digital platforms with live streaming features, such as YouTube, women's appearances can be transformed into objects of male pleasure while male viewers are positioned as active interpreters and women as passive visual targets with commentary participating in the normalization of the gaze (Schaap & Berkers, 2014; Tang et al., 2026). As Hafssa notes, the gaze operates across camera, subject, and viewer, yet still tends to place women in passive positions shaped by male-controlled narratives (Chahbane & Houssaini, 2025; Murray, 2019). These processes are further shaped by the cinematic apparatus theorized by Baudry and expanded upon by Metz, who conceptualizes spectatorship as structured by technological, ideological, and psychoanalytic mechanisms (Fairfax, 2025; Ravetto, 2013; Tyrer, 2025). Within this framework, visual technology not only transmits images but also regulates how viewers experience reality and position themselves in relation to what they see. Metz's explanation of the cinematic apparatus as a social institution is useful for understanding how the machinery of digital platforms produces similar effects through the screen, framing, editing, and playback (Bateman, 2007; Tröhler, 2025). In the context of YouTube, the camera, playback functions, and re-editing practices operate as substitutes for the viewer's gaze, facilitating voyeuristic pleasure while reinforcing objectivation (Odin, 2025; Tang et al., 2026). From a feminist perspective, these dynamics raise ethical concerns because objectivation reduces individuals to commodities and undermines autonomy (Gill, 2016), while voyeuristic representation reflects broader social norms that privilege male perspectives (Sankalpani & Hapugoda, 2024). These issues are further intensified in the contemporary

media environment, where live broadcasts and short videos create new configurations of visual pleasure.

Within this framework, fetishism and fantasy further complicate representation. Mulvey's discussion of fetishism helps explain how women can be reduced to objects of visual gratification even when explicit nudity is absent (Chaudhuri, 2006; Mandiari, 2017; Mulvey, 2013; Mulvey et al., 2016). In contemporary digital culture, this logic is reinforced by the circulation of women's bodies in ways that frame them as ordinary, accessible, and visually consumable. Such representations maintain stereotypical constructions of femininity and perpetuate the cycle of objectification (Chang & Mcguire, 2017; Gill, 2008). Fantasies shaped by scopophilic desires also contribute to the ongoing surveillance and evaluation of women, particularly in digital environments that intensify voyeurism (Anupama & Chithra, 2022; Mandiari, 2017). Despite these developments, research has largely focused on cinema and passive spectators, neglecting interactive digital environments. Audience engagement through likes, comments, and shares challenges Baudry's notion of the passive viewer and introduces a new dimension to scopophilia (Briukhovets'ka, 2015). However, the role of algorithmic systems in normalizing objectification, particularly through the editing and reuse of women's content on YouTube accounts in non-Western contexts such as Indonesia, remains underexplored. Therefore, this study asks: How does @sebo*channel construct scopophilic objectification through livestream compilations? How do technological mechanisms reinforce the male gaze? And how do Indonesian audience interactions reinforce patriarchal control? This study aims to analyze how female objectification manifests as scopophilic pleasure by examining visual and narrative strategies that maintain the male gaze (Hafssa) (Cummins et al., 2018; Daniels et al., 2022). This research also examines broader social implications, particularly how normalized visual regimes shape self-perception and body image among women (Dollimore et al., 2025; Rollero & Tartaglia, 2016; Shi et al., 2025).

Method

This study employed netnography (Kozinets, 2023, 2002; Y. Zhang & Hitchcock, 2017) combined with qualitative visual content analysis through the feminist lens of Mulvey and Metz (Chaudhuri, 2006; Odin, 2025). The content on the YouTube account @sebo*channel constituted the primary text of the study and did not involve any direct human subjects. Data collection took place from June 2021–November 2024 (the video upload period), with analysis, article writing, and refinement continuing until April 2026. Ethical protocols included channel anonymization, disclosure of the research team's position, avoidance of direct video links to prevent traceability, and censorship of body descriptions to emphasize technique over eroticization (Suite, 2013). The primary data consisted of: (1) four purposefully selected representative videos (AIK, AG, IR, CL; total 45 minutes; 938,000–116,000 views) selected based on popularity, thematic diversity (hijab/non-hijab; length/shortness), and editing visibility (minimum 100,000 views, Indonesian women, clear slow motion/zoom); (2) 390 public comments from AIK videos collected through NVivo (QSR International, 2020). Netnography enables systematic data analysis based on online community interactions around content (Bakare & Isijola, 2024; Kozinets, 2023, 2002; Y. Zhang & Hitchcock, 2017). The analysis was conducted in four stages: (1) visual deconstruction (framing/camera angles/

editing according to Mulvey and Metz); (2) NVivo coding (7 interaction categorizations: greeting, compliment, erotic, religious, request, moral policing, invitation); (3) visual comment triangulation; (4) theoretical synthesis related to platform capitalism (inter-coder reliability κ=0.82 through co-author review). Web data collection captured only public comments (n=390), ranging from admiration to objectification. Purposeful sampling prioritized prominence (views/ engagement/>100,000) and thematic patterns (framing, body presentation, hijab/non-hijab, 12-15 minutes/1.5 minutes) (Çelebioğlu, 2022; Shi et al., 2025; Wu, 2024; Yu et al., 2023). The research team was heterosexual, consisting of two men and two women, and the analysis was managed reflexively. This allowed for the identification of gazes through intimate observation, minimized interpretive bias through comment triangulation, and author validation with feminist academic colleagues (Suite, 2013). The result is a rigorous analysis of @sebo*channel's scopophilic practices while maintaining transparency and ethics.

Results and Discussion

The investigation commenced with systematic immersion into @sebo*channel's visual ecosystem, where women consistently materialize as spectacle's gravitational center rather than autonomous narrative agents. Initial passive observation captured authentic community dynamics across two weeks per video. However, as articulated by (Gill, 2016; Shi et al., 2025; Wu, 2024), analyzing entrenched constructs such as the male gaze requires more than passive observation, it demands active engagement in the identification process to reveal the underlying complexities of gender dynamics in digital video content production.

From bedroom intimacy to controlled spectatorship

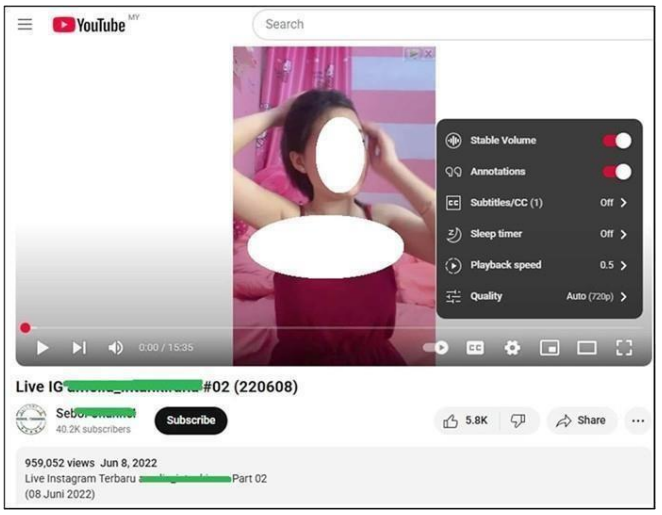


Figure 2. Screenshot of AIK's video on @ sebo*channel (censored for ethics). August 1, 2025.

The analysis systematically examines framing patterns, camera trajectory, narrative structure, and the meaning of body language across the entire video corpus. The first and most representative case is AIK's Instagram live stream, recorded and reuploaded by the account manager @sebo*channel on June 8, 2022. This 15-minute video received 938,688 views as of August 1, 2025. In the video, AIK appears wearing a maroon nightgown in a soft pink bedroom setting, evoking a feminine, domestic atmosphere. Throughout the video, AIK discusses skincare while engaging in repetitive micro-movements, such as tying and untying her hair, lifting and tilting parts of her body, checking her makeup, and gradually moving her body and face closer to the camera lens. The static camera position allows the viewer unfettered access to the entire scene, creating a controlled intimacy in which every movement and every part of AIK's skin, whether exposed or covered, can be closely observed.

The carefully orchestrated partial exposure by the account owner @ sebo*channel creates what Mulvey describes as a dual viewing position, whereby, starting as a passive observer, the viewer can become an actively engaged participant (Chaudhuri, 2006; Mulvey et al., 2016). While AIK's gesture does not feature explicit nudity or full-frontal exposure, it strategically invites and provides participatory visual pleasure associated with masculine fantasies. This operationalizes Mulvey's concept of women functioning as erotic objects without disrupting the flow of conversation, maintaining the illusion of casual interaction while systematically directing the male gaze toward the fragmented presentation of the body. The channel's editing reinforces this dynamic through high-definition close-ups of skin textures and slow-motion playback (0.25x) on the YouTube engine, allowing for repeated microscopic examination. Although body parts appear without explicit full-frontal presentation, their calculated visibility allows for simultaneous passive/active observation, producing the scopophilic pleasure central to Metz's theory (Odin, 2025; Tröhler, 2025). What appears to be an innocent skincare discussion turns into a structured visual spectacle: the pink bedroom space reinforces feminine domesticity while the nightgown design maintains voyeuristic engagement without overt pornography. The intimacy of viewing is presented and surrendered completely to the viewer's gaze. The viewer experiences AIK's existence as an object "to-be-looked-at-ness," the viewer is positioned as an active interpreter of the carefully crafted body language presented through the account manager's passive objectification.

Top-down domination and fragmented spectatorship

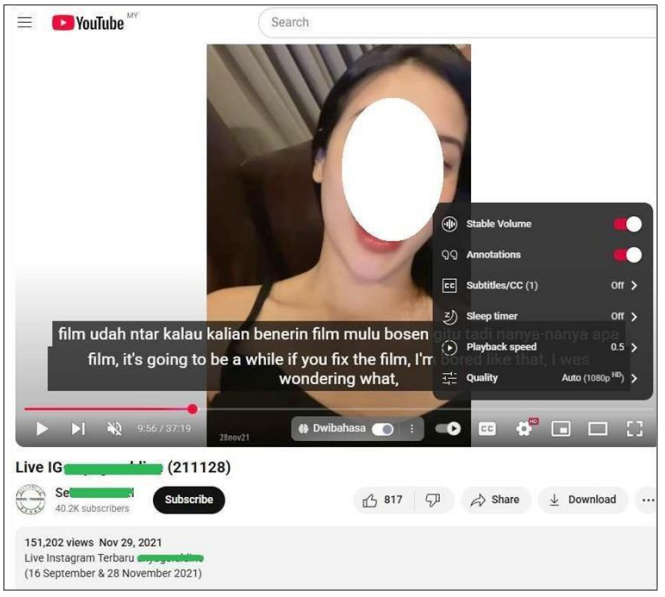


Figure 3. Screenshot of AG's video on @ sebo*channel (censored for ethics). August 1, 2025.

The second video analyzed features AG, whose Instagram live stream was reposted on November 29, 2021. AG appears to be reclining while discussing film promotional activities. The footage is captured using a top-down framing that positions the viewer as a dominant surveillance subject, literally hovering over and controlling the object of observation. This overhead perspective physically simulates power dynamics, presenting AG as passive and spatially subordinate. Slow-motion effects slow down the visual rhythm, while the HD image clarity option on YouTube amplifies sensory detail. Extreme zoom, for example, breaks the body down into microscopic components observed by the eye: pores, cheeks, lips, and so on, intensifying the fetishistic examination. The experiment of viewing in darkness also influences voyeuristic intensity, as Metz suggests that the dark cinema screen is likened to the womb (Odin, 2025; Tröhler,

2025). This technical device produces intense voyeuristic pleasure, coupled with narcissistic scopophilia, where the viewer not only consumes the image but actively identifies with the controlling observer. Mulvey's triadic male gaze is explicitly manifested here through the camera perspective, edited content, and heterosexual male audience, all converging into a unified domination. The originally self-produced content is radically recontextualized by @ sebo*channel. The footage transforms casual conversation into a replayable visual fantasy, completely altering AG's narrative agency and authority over the original content. Fragmentation reduces the female subject to dissectable components presented for narcissistic spectator consumption, where the viewer derives pleasure from the enjoyment of the images and the imagined domination over the represented body. The compilation format allows for infinite repetition, embedding patriarchal visual hierarchies within the platform's architecture.

Furthermore, AG's popularity reinforces the fantasy dimension. AG is depicted in intimate, submissive, and vulnerable situations, creating a paradox of "exclusive access," as if the viewer is granted privileged access to the private life of a famous figure through "visual exploitation," where the public's fame itself guarantees attraction. This fantasy operates in two ways: first, it satisfies voyeurism by placing the public figure in a position of unusual physical proximity; second, it reinforces the imagination of symbolic ownership, as her public image is reduced to an object of erotic gaze. In the context of modern cinematic devices, although distinct from the classic cinema screen, user devices such as screens, live camera setups, and video re-editing serve as media for producing controlled visual realities in both the first and second instances. This maintains the dominance of the male gaze in digital visual aesthetics, where women who speak casually and manage their own appearance are still reduced to objects fulfilling male visual desires. The composition of the images, the close-up framing of specific body parts, and the repetition of sensual movements contribute to the emergence of visual fetishistic appeal in contemporary digital streaming culture. By utilizing maximum image quality up to 1080p HD, zooming, and the ability to play videos in slow motion up to 0.25x on the YouTube platform, viewers can observe facial expressions and body movements in greater detail and intensity. This creates a psychological viewing pleasure that feels like peering into a woman's private space safely and anonymously, without reciprocal scrutiny from the subject. By activating the male gaze and utilizing cinematic devices within YouTube, viewers can derive a highly private libidinous pleasure from observing the object. Furthermore, YouTube's automatic subtitles, which can be translated into multiple languages, including English, Japanese, Chinese, and others, help expand its global audience reach.

Modest gestures and veiled scopophilia

IR's Instagram livestream, reposted on January 12, 2022, was the 16th most popular video on @sebo*channel (12 minutes 59 seconds; 116,056 views as of August 1, 2025). Unlike AIK and AG's revealing outfits, IR appears in a very modest attire, a light brown hijab and conservative clothing that completely covers her body. However, the video generates comparable viewing pleasure through what the draft describes as "cute gestures": her face moving toward the camera with a natural expression, using a regional accent that conveys innocence and playfulness, and engaging in simple interactions like drinking and gently swaying. These non-explicit gestures demonstrate how scopophilic pleasure

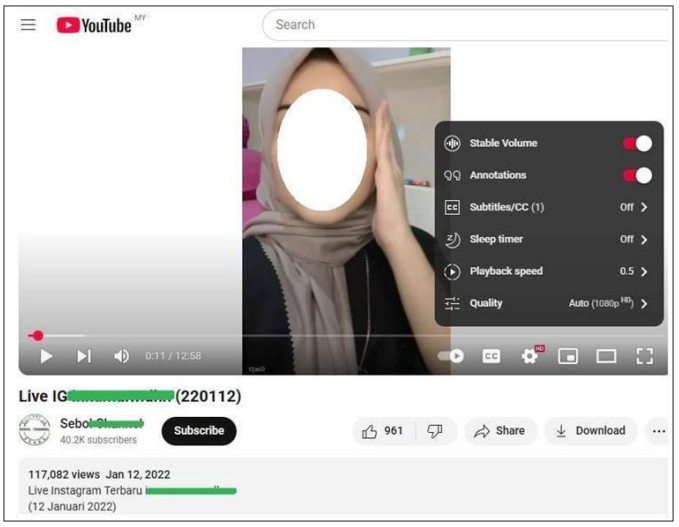


Figure 4. Screenshot of IR's video on @ sebo*channel (censored for ethics). August 1, 2025.

operates through symbolic rather than direct exposure, challenging the assumption that visual pleasure requires physical disclosure. This reinforces what Metz calls the fantasy space. IR's accent and "cute" gestures create a sense of captivating innocence, transforming everyday movements into fetishized objects of desire. The context of the hijab paradoxically also enhances scopophilia: the full body coverage draws attention to readily accessible facial details and gestures, creating what the original analysis called "visual pleasure through subtle, non-explicit means."

According to the theory of fetishism, rooted in Freud and developed by Metz, visual pleasure in media arises not only from direct exposure but also from symbolic details such as clothing, facial expressions, accessories, and so on, which serve as substitute objects of desire (Metz, 1985; Odin, 2025; Tröhler, 2025). The proximity of IR cameras, playful accents, and specific gestures are intensified through platform features, allowing viewers to project "ideal and secure desires" onto the ambiguous boundaries of reality-illusion. This sophisticated visual fetishism operates precisely because it is absent of explicitness; the viewer's imagination fills in the enclosed spaces, making even simple representations equally potent for scopophilic consumption. Again, digital apparatuses such as live-streaming smartphone cameras, viewer device screens, and YouTube re-editing structure the perception of reality while positioning the viewer as a passive subject experiencing the illusion of visual control. YouTube's algorithm optimizes the repetition of this fetish pattern, transforming authentic IR interactions into consumable fantasy content. Modest dress does not preempt scopophilic pleasure; rather, it channels desire through culturally sanctioned symbolic channels, demonstrating the capacity of digital media to eroticize the veiled female body in conservative contexts.

Athletic display and fetishized fitness



Figure 5. Screenshot of CL's video on @ sebo*channel (censored for ethics). August 1, 2025.

The fourth video analyzed was a YouTube Short published on November 16, 2024, on @sebo*channel (1 minute 32 seconds). It featured influencer CL exercising in a gym. CL appears wearing a hijab with spandex workout clothes covering her body. The camera employs intimate framing during weightlifting and moments of on-screen intimacy, consistently directing the viewer's attention to the sport and physical training. An athletic male instructor provides close guidance and sustained eye contact, establishing a hierarchical dynamic within the fitness context. This training scenario activates a dual scopophilic mechanism. First, Mulvey's male gaze transforms athletic performance into a visual spectacle: CL's agile movements in covered workout clothes create a sensual silhouette without nudity, triggering a fetishistic dynamic where the covered form still triggers libidinous fantasies. Second, the presence of the male instructor allows for a narcissistic, domineering identification. Viewers can view CL as an erotic object while simultaneously projecting themselves onto the muscular, muscular trainer, deriving pleasure from the imagined voyeurism and domination. Once again, the platform's technical features play a powerful role in this structure: HD quality reveals the tension of clothing and muscle definition, slow-motion capabilities dissect the fluidity of movement, and close-up framing eliminates contextual distractions. The public setting of the gym paradoxically enhances private consumption, with viewers accessing what appears to be candid fitness documentation, yet the structured editing of the account @sebo*chanel reveals a deliberate scopophilic fabrication. Again, unlike traditional pornography, this content eroticizes physical discipline and self-improvement, extending scopophilia into the realm of lifestyle while maintaining the boundaries of cultural propriety. YouTube's short-form format optimizes compulsive repetition, transforming ephemeral exercise clips into fetish objects that can be replayed at will. The combination of the hijab, athleticism, and male surveillance creates a sophisticated visual fantasy: femininity disciplined under masculine authority and consumable through the mediation of the platform. This case demonstrates the capacity of digital media to scopophilically commodify even "healthy" activities, regularly extracting visual pleasure from contexts conventionally coded as non-sexual. Overall, the two videos featuring IR and CL illustrate how fetishism and fantasy evolve in the context of modern digital broadcasting, where modest clothing does not necessarily prevent the emergence of sexual and visual pleasure through gestures, expressions, and intimate but non-explicit interactions. A theoretical approach to fetishism and fantasy provides a deeper understanding of how live broadcasts by hijab-wearing women like IR and CL become a form of visual consumption that stimulates desire through fetishistic and fantasy spaces constructed by media technology and social gender norms.

Viewer comments as participatory surveillance

The comment section on @sebo*channel does not function as a neutral space for reaction. It works as an active part of the spectacle, where viewers help produce, sustain, and normalize the objectifying gaze. In this sense, the audience is not only consuming the videos but also participating in a form of surveillance that keeps the women visible, categorized, and available for interpretation. The 390 comments analyzed in the most-viewed AIK video show a patterned structure of engagement. Some comments begin with simple greetings, such as regional salutations or casual openings, which create a sense of intimacy and familiarity. Others praise



Figure 6. Screenshot of AIK's comment section on @sebo*channel (censored for ethics). August 1, 2025.

appearance, reducing the women to beauty, attractiveness, or bodily appeal. A larger set moves into overtly erotic language, where body parts are singled out, fragmented, and treated as objects of sexual fantasy. These comments are important because they show that the visual objectification in the videos is not passive; it is actively extended by the audience through language.

A distinct feature of the Indonesian case is the way religious expressions appear alongside erotic ones. Comments such as praise in spiritual language can sit next to sexual remarks, creating a tension between morality and desire. This does not cancel the erotic gaze; instead, it shows how viewers can use religious language to soften, justify, or coexist with their visual interest. In other comments, users make requests that try to direct the women's movements, showing that spectators do not only look but also imagine themselves as having control over what the women should do on screen.

There are also comments that express judgment or moral policing. Some viewers criticize the women's clothing, appearance, or behavior, while still remaining engaged with the content. This creates a paradox: the same audience that condemns the women often helps sustain the circulation of the videos by continuing to watch, comment, and interact. In a smaller number of cases, comments move toward fantasies of intimacy or ownership, such as marriage proposals or invitations to meet, which turn voyeurism into imagined personal access. Taken together, the comments reveal what can be called participatory patriarchy. The women are not only watched; they are continuously interpreted, controlled, praised, criticized, and eroticized by the audience. This makes the comment section an important part of the platform's visual economy, because it transforms individual viewing into collective reinforcement of gendered power. In this way, the audience becomes part of the mechanism that keeps scopophilic objectification active and socially normalized.

Repurposed live streams and the digital afterlife of women's content

The findings from the first five sub-sections point to a single larger process: women's live-streaming content is not simply uploaded, watched, and forgotten. It is repeatedly taken from its original platform, edited into new visual forms, circulated again, and given a new value inside YouTube's attention economy. In this way, @sebo*channel does more than host content; it repurposes women's self-presentations into reusable objects of visual consumption, while

Table 1. Analysis from scraping of AIK's comments section on August, 2025 using NVivo (QSR International Pty Ltd, 2020)

No.	Node Category	Comment Quote	Count(n)	Analytical Note
1	Greetings	“"Peace from Bogor"; "Sulawesi present"; "Hello sis"	160	Neutral greetings create an illusion of intimacy; they normalize the voyeuristic gaze.
2	Physical/ Appearance Praise	"Stunningly beautiful"; "Pretty women succeed in business"; "She's so hot"	76	Focus on physical beauty; women reduced to aesthetic objects without agency.
3	Sexual/Erotic Comments	"White armpits make me drool"; "Play with your tongue sis"; "Horny AF"; "Beautiful clothed, naked must be better"; "Spill those twin peaks"; "I'm drooling”	62	Explicit erotic remarks; the female body consumed as masturbatory fantasy (vulgar scopophilia).
4	Religious/ Spiritual	"Glory to God, so pretty"; "Astaghfirullah she's hot"; "Peace, her beauty melts the heart"	49	Physical admiration cloaked in spirituality; contradiction between sacrality and eroticization.
5	Requests	"Face the back sis"; "Lie down darling"; "Smile for us”	12	Demands for specific gestures/movements; reflects fantasy of control over the female body.
6	Judge-mental/ Hate	"Don't show your body vulgary"; "Repent with hijab"; "Pimply, no wonder my husband watches"	11	Moral policing and relational anxiety; reinforces patriarchal control through criticism.
7	Invitations/ Self-offers	“"Marry me sis"; "Can we meet?"	9	Fantasies of ownership; transforming voyeuristic gaze into claims of personal/ intimate relation.
8	Additional Information	"Saw you on OmeTV"; "Used for cybersex pranks"	7	Functions as a meta-narrative layer: women presented not only as sexual objects but also as cross-platform content (Ome TV, cybersex prank), marking the commodification of the female body in the digital ecosystem.
9	Foreign Audience Comments	Spanish/Thai erotic invitations	4	Transnational male gaze; fantasies of female objectification extend beyond geographic borders.

stripping away the original context in which the material was created. This repurposing is visible across all four videos. In AIK's case, a casual skincare discussion becomes a highly structured visual sequence once it is re-edited with close-ups and slow motion. In AG's video, a relaxed promotional livestream is reframed through top-down angles and body fragmentation, turning a routine appearance into a spectacle of dominance. IR's modest presentation is transformed into a fetishized scene through the repetition of small gestures, facial expressions, and camera proximity. CL's fitness clip shows that even a workout routine can be re-coded as a visually eroticized performance once it is edited for short-form consumption. Across these examples, the original purpose of the live stream is replaced by a different logic: not communication, but repeatable visual pleasure.

This process helps explain why the comment section matters so much. The videos are not only repurposed by the channel creator, they are also repurposed by viewers through greetings, praise, sexual remarks, moral judgment, and fantasies of intimacy. The audience extends the work of re-editing by giving the videos a social life that is detached from the women's own intentions. In this sense, repurposing happens at two levels, first through the technical editing of the content, and second through the social circulation of meaning in the comments. Both levels depend on the same assumption that women's images can

be extracted, reorganized, and consumed repeatedly.

What emerges here is a form of digital afterlife. The women's live streams continue to circulate after the original moment of production has passed, but they do so in a transformed state that serves platform visibility, monetization, and viewer fantasy. This afterlife is not neutral. It is shaped by asymmetrical power, since the women whose images are reused do not control how their content is reframed, while the channel and its audience gain access, pleasure, and sometimes profit from the circulation. The result is a platform environment in which women's digital presence is converted into an endlessly reusable resource. The channel hosts a large volume of women's live-stream compilations that make male gaze looking and scopophilic consumption readily accessible on a single public YouTube channel. Seen together, sub-sections 1 to 5 show how this mechanism works. The visual editing creates the conditions for objectification, the different body presentations intensify it across contexts, the comment section normalizes and extends it, and the platform infrastructure sustains its repetition. Repurposing is therefore the thread that connects the entire analysis. It shows how live-streaming content, once part of ordinary social interaction, becomes a durable object of scopophilic consumption inside YouTube's algorithmic system.

Conclusion

This study shows that @sebo*channel is not simply a YouTube channel that re-uploads women's live streams; it is a platformed mechanism that reorganizes women's visibility into a form of repeatable visual consumption. Across the four videos, the same pattern appears in different registers: AIK's intimate bedroom setting, AG's top-down fragmentation, IR's modest but still fetishized gestures, and CL's athletic performance all show that women's bodies can be re-coded into objects of scopophilic attention regardless of clothing, context, or the original purpose of the live stream. What changes is not the presence of the male gaze, but the technical form through which it is made to operate. The strongest finding of the study is that objectification on @sebo*channel is produced jointly by editing, platform features, and audience participation. HD playback, zoom, slow motion, and short-form re-editing do not merely intensify what is already there; they actively reorganize the image so that women become available for repeated looking. The comment section then extends this process by turning individual reactions into a collective language of intimacy, praise, eroticism, moral judgment, and imagined control. In other words, the videos do not work alone. They are stabilized by viewers who help authorize the objectifying reading that the channel first sets in motion. The study also suggests that this form of objectification is especially revealing in the Indonesian context because it operates through a tension rather than a simple opposition between morality and desire. Religious language, modest clothing, and moral criticism do not eliminate scopophilic pleasure; they often coexist with it and sometimes even help organize it. This means that digital voyeurism here is not outside local norms but is deeply entangled with them. The channel therefore becomes a useful case for understanding how platform capitalism absorbs cultural values, repackages them as content, and turns them into a circulatable visual economy. A broader implication of the study is that live-streaming content now has a kind of digital afterlife. Once a broadcast is re-uploaded, cut, slowed down, zoomed in, subtitled, and

commented on, it is no longer only a record of a woman speaking or performing in real time. It becomes a new object with its own circulation, audience, and value. This digital afterlife is powerful because it is reproducible and difficult to control. It also exposes a difficult ethical problem for digital media studies: critical analysis can risk reproducing the very material it seeks to critique, which means that scholarly attention must remain careful, self-aware, and restrained. Seen more broadly, the study argues that YouTube is not a neutral host for user-generated content. It is an environment that actively organizes visibility, rewards repetition and converts attention into value. In that sense, @sebo*channel is not an exception but a sharp example of how platformed culture can transform women's self-presentation into commodified spectacle. The challenge for future research is not only to describe this process, but also to ask what kinds of platform governance, audience literacy, and ethical restraint might interrupt it.

Declaration of Ownership

This article is our original work.

Conflict of Interest

There is no conflict of interest to declare in this article.

Ethical Clearance

This study was approved by the institution.

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