Hyperrealites Online Gambling Wins On the "Pola Gacor" content on YouTube

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Abstract

This research aims to analyze the hyperreality phenomenon in YouTube content that displays "Pola Gacor" in online gambling. Using a qualitative approach with a critical paradigm, this study applies Roland Barthes› semiotic method to explore how visual signs and text in the content shape perception. and audience behavior. Findings show that visual cues such as the highlighting of big winning numbers, the use of bright colors, and emotional expressions of content creators, as well as provocative texts such as "Pola Gacor" and "auto maxwin" create meaning. denotative and connotative blurring the boundaries between reality and fantasy. Analysis of the myth reveals that this content constructs a hyperreality of winning, where the representation of a big win becomes more dominant than the actual reality. This hyperreality encourages gambling behavior in the hope of getting a similar win, which in reality is very dependent on luck. The next myth is about instilling an ideology or belief about normalizing online gambling behavior in society. This content can normalize online gambling practices and make it an activity that is accepted and desired by society. This has the potential to change the public›s perception of gambling, making it appear to be a legitimate, legal, halal, and effective way to earn money. Thus ignoring the fact that online gambling is a high-risk activity that can cause significant financial losses. These findings provide a fresh contribution to Communication Science, especially in understanding the construction of reality in digital culture and its implications for audience behavior.

Keywords: *hyperreality, online gambling, Roland Barthes semiotics, YouTube content, "Pola Gacor".*

Hiperrealitas Kemenangan Judi Online Pada Konten "Pola Gacor" Di Youtube

Abstrak

Penelitian ini bertujuan untuk menganalisis fenomena hiperrealitas dalam konten YouTube yang menampilkan " "Pola Gacor"" dalam judi online. Menggunakan pendekatan kualitatif dengan paradigma kritis, studi ini menerapkan metode semiotika Roland Barthes untuk mengeksplorasi bagaimana tanda-tanda visual dan teks dalam konten tersebut membentuk persepsi dan perilaku penonton. Temuan menunjukkan bahwa tanda-tanda visual seperti penonjolan angka kemenangan besar, penggunaan warna cerah, dan ekspresi emosional dari konten kreator, serta teks provokatif seperti "Pola Gacor"dan "auto maxwin" menciptakan makna denotatif dan konotatif yang

mengaburkan batas antara realitas dan fantasi. Analisis mitos mengungkap bahwa konten ini mengkonstruksi hiperrealitas kemenangan, di mana representasi kemenangan besar menjadi lebih mendominasi daripada realitas sebenarnya. Hiperrealitas ini mendorong perilaku berjudi dengan harapan mendapatkan kemenangan serupa, yang pada kenyataannya sangat bergantung pada keberuntungan. Mitos berikutnya adalah tentang menanamkan sebuah ideologi atau kepercayaan tentang normalisasi perilaku judi online di Masyarakat. Konten ini dapat menormalkan praktik judi online dan menjadikannya sebagai aktivitas yang diterima dan diidamkan oleh masyarakat. Ini berpotensi mengubah persepsi publik tentang judi, membuatnya tampak sebagai cara yang sah, legal, halal dan efektif untuk mendapatkan uang. Sehingga mengabaikan kenyataan bahwa judi online adalah aktivitas berisiko tinggi yang dapat menyebabkan kerugian finansial yang signifikan. Temuan ini memberikan kontribusi segar bagi Ilmu Komunikasi, terutama dalam memahami konstruksi realitas dalam budaya digital dan implikasinya terhadap perilaku audiens.

Kata Kunci : *hiperrealitas, judi online, semiotika Roland Barthes, konten YouTube, "Pola Gacor".*

INTRODUCTION

Gambling is a form of social disease and is included in the qualifications of a crime, this is based on Article 303 of the Criminal Code and is confirmed by law. No.7 1974, which in article 1, regulates all criminal acts of gambling as crimes. The rise of gambling will damage the social system of society itself, just as the Islamic religion also prohibits gambling, the act of gambling and betting is considered a sin or haram act. Gambling is Satan›s inducement to disobey God›s commands, because it is evil and destructive. This is explicitly stated in Al QS. Al-Maidah Verse 90 which reads *"O you who believe, verily drinking alcohol, gambling, (sacrifice to) idols, and casting lots with arrows are abominable acts (and) include the acts of Satan. So, stay away from those (deeds) so that you will be lucky* (QS. Al-Maidah Verse 90)."

Along with the development of technology and the trend of high internet users in Indonesia, it also plays a role in increasing online-based gambling activities. Based on data from Hootsuite (We are Social), data shows that in 2024 internet users will reach 77% of Indonesia›s population, namely 212.9 million people.

Meanwhile, active media users are 60.4% of the total population of Indonesia or 167 million people. Meanwhile, mobile or gadgets connected to the internet reached 353.8 million people or 128% of Indonesia›s total population.

The development of internet technology makes it easier for Indonesian people to access information quickly, this also applies to the accessibility of online gambling sites. Just by sitting back and relaxing with a gadget connected to the internet network, people can play online gambling games. The support of the digitization system which concerns all aspects of life such as the money transfer system, information flow, and the availability of various infrastructures which are almost evenly distributed throughout the world has encouraged the development of online-based gambling games or what is now often called online gambling.

The online gambling phenomenon in Indonesia, based on data from the Financial Transaction Reports and Analysis Center (PPATK), continues to increase every year. PPATK found an increase in transactions that were strongly suspected to be related to online gambling activities

from 2017 to 2024. Data shows that in 2017 PPATK found online gambling transactions amounting to IDR 2.1 trillion. In 2018 these transactions increased to IDR 3.9 trillion. A very significant increase began in 2021, reaching IDR 57 trillion, and continues to increase every year, namely in 2022 it has reach IDR 104 trillion. A year later, in 2023, online gambling transactions will reach IDR 327 trillion. Meanwhile, in 2024, in the first quarter, PPATK found 60 million online gambling transactions reaching more than IDR 101 trillion.

The phenomenon of increasing prevalence of online gambling is also due to the Covid-19 pandemic, this is due to the alternative entertainment community on the internet (Auer & Griffiths, 2022). The data above shows that online gambling activities in Indonesian society are growing rapidly. This is confirmed by data from the Ministry of Communication and Information of the Republic of Indonesia regarding the blocking of sites that indicate online gambling activity, in the period 5 October 2023 to 22 May 2024 there were applications for 555 E-Wallet accounts related to online gambling. Termination of access to 19 million content containing online gambling starting from July 17 2023 to May 22, 2024. However, there is still a lot of content on social media that contains online gambling, such as "Pola Gacor" content on YouTube.

Social media platforms such as YouTube also provide opportunities for the gambling community to share experiences and strategies. Considering that YouTube is the number 2 website frequently accessed and visited by Indonesian people (Riyanto, 2024). YouTube, as one of the largest video-sharing platforms in the world, is an effective medium for disseminating this content to a wider audience. Winning in online gambling, especially in slot gambling games, has become a topic that has attracted the attention of many parties in recent years. This phenomenon is further strengthened by the "Pola Gacor" content often found on the YouTube platform. "Pola Gacor" content refers to videos claiming certain strategies or patterns for winning in online slot games. This kind of content not only attracts viewers but also influences their perception of the likelihood of winning in online gambling.

However, often the information shared is not verified and can be misleading. "Pola Gacor" videos are usually not supported by strong scientific evidence and tend to use subjective testimonials (Derevensky et al., 2010). This can give rise to confirmation bias, where viewers only look for information that supports their beliefs about certain winning patterns (Nickerson, 1998). "Pola Gacor" content on YouTube is often wrapped in hyperbolic winning narratives, where content creators display big wins in online slot games. This narrative is designed to attract attention and increase the number of viewers, which in turn can increase revenue from advertising and viewers. Additionally, there is also a psychological element involved, where viewers are influenced by the illusion of control and the belief that they can repeat the success shown in the video (Ladouceur et al., 2001). Thus, "Pola Gacor" content on YouTube has the potential to encourage gambling behavior, especially among vulnerable or less experienced viewers.

Regulation and oversight of gambling content on YouTube remains a challenge. Although there are policies governing gambling content, implementation is often inconsistent and can be circumvented by content creators (Gainsbury et al., 2014). This raises questions about platforms› responsibilities in protecting their viewers from the potential harm posed by this kind of content. With the increasingly sophisticated YouTube algorithm, "Pola Gacor" videos can quickly go viral and reach a wide audience in a short time. These algorithms are designed to maximize the time users spend on the platform, often by promoting interesting and entertaining content, including online gambling videos (Covington et al., 2016). As a result, viewers can get caught in a viewing cycle that influences their attitudes and behavior towards gambling.

In a broader context, this phenomenon also shows how technology and social media can influence human behavior. From a social and psychological perspective, it is important to understand these dynamics in order to develop effective strategies to reduce the negative impact of gambling content on YouTube. These include public education, increased media literacy, and stricter policies to regulate gambling content on digital platforms (Livingstone & Smith, 2014). Thus, the "Pola Gacor" content on YouTube has the potential to encourage gambling behavior, especially among viewers who are vulnerable or have minimal digital literacy regarding content on social media. This is the urgency in this research as a form of public education and increasing digital literacy regarding content on social media, so that people can see the meaning behind content such as the online gambling "Pola Gacor" content on YouTube.

LITERATURE REVIEW

Roland Barthes Semiotics

Semiotics is the study of signs and symbols and their use or interpretation, and Roland Barthes is one of the main figures in the development of this theory. The basic assumptions of semiotics according to Barthes start from the understanding that signs consist of two main components: signifiers *(signifier)* and omens *(signified).* The signifier is the physical form of the sign, such as a word, image, or sound, while the signified is the concept or meaning associated with the signifier. Barthes emphasized that the relationship between signifier and signified is arbitrary, meaning that there is no natural relationship between the form and meaning of a sign (Hartley, 2023).

Barthes expanded this concept by dividing the meaning of signs into two levels: denotation and connotation. Denotation is the literal or basic meaning of a sign, a meaning that can be understood directly without additional interpretation (Paul, 2020). Denotation is a sign that produces an explicit meaning (Julita & Amminiyani, 2023). For example, the image of a dog denotatively just means "dog". However, Barthes argued that the meaning of a sign does not stop at denotation, because there is always an additional layer of meaning called connotation

Connotation refers to more complex additional or associative meanings, which are influenced by culture, personal experience, and social context. Barthes points out that connotations are often

used to convey certain ideologies or deep cultural values (Antika et al., 2020). Connotation is a meaning that can produce a second, implicit meaning (Nasution et al., 2024). Connotation does not just have additional meaning but contains both parts of the denotational sign that underlies its existence (Parji & Prihandini, 2023). For example, the image of a dog can carry connotations such as loyalty, friendship, or even fear, depending on the individual›s cultural background and experiences.

One of the most famous concepts introduced by Barthes is mythology. This term refers to a broader and more complex system of connotations, where signs are used to form and convey cultural myths. Myth is a narrative description of something holy or sacred (Wibisono & Sari, 2021). Myths are narratives or concepts that are widely accepted in society and function to maintain dominant ideologies. For example, advertisements featuring luxury cars not only sell products but also convey myths about social status and success (Bastiaansen, 2019).

Hyperreality on Social Media

Hyperreality is a concept first introduced by the philosopher and cultural theorist, Jean Baudrillard. Hyperreality refers to a situation where the boundaries between reality and simulation become blurred so that what is real and what is not real is difficult to distinguish (Baudrillard, 1994; Pradhana & Tania, 2021). In the context of social media, hyperreality occurs when digital representations of people›s lives become so dominant that they not only reflect reality but instead replace or distort that reality (Komala, 2018). The

basic assumption of hyperreality is that in a modern society heavily influenced by mass media, our reality is shaped more by representations and simulations than by direct experience. Baudrillard argued that signs and images have lost their connection with reality and have become a reality in itself. Simulacra, or replicas of reality, become more important than the original objects they represent (Baudrillard, 1994; Wardhana, 2022).

According to Jean Baudrillard, the world of hyperreality dominated by the latest information and communication technology means that humans have lost their objectivity (Masut et al., 2023). The phenomenon of hyperreality is very high in the current digital era and has a very significant impact on individual and societal perceptions. Social media creates an "enhanced" version of life, where everything seems more beautiful, more interesting, and more desirable than it is (Batsis & Bitsikas, 2022; Manurung et al., 2022). Hyperreality on social media utilizes various technologies and media to produce fantasies or other simulations, causing people to no longer be able to differentiate between what is real from what is fake, what is real from what is virtual, and what is real from fantasy (Haryono, 2020).

Technology has a big role in the formation of simulations, as research conducted by Wardhana shows that the hyperreality phenomenon can be seen from the war simulations found throughout the game, the weapons used, the chosen characters that players can use, to the virtual world that becomes the battle arena (Wardhana, 2022). Furthermore, in research conducted by Maharani, TikTok technology

and social media show a hyperreality of TikTok content creators› self-display that exceeds the existing reality which is considered to display lies (Maharani et al., 2022). Hyperreality that occurs on social media such as TikTok can be built through the use of filters, narrative stories, gender blurring, and disguising social status (Cahyaningrum et al., 2024).

METHOD

This research uses a qualitative approach with a critical research paradigm. A qualitative approach allows researchers to understand social phenomena in natural contexts and see meaning from participants› perspectives (Creswell, 2021). A critical paradigm was chosen to examine how power and ideology work in the media (Denzin et al., 2018). As is the case in YouTube content related to "Pola Gacor" in online gambling

The research method used is semiotics, with a Roland Barthes perspective. Semiotics is the science of signs and how they work in the communication process (Sudariyah, 2022). Roland Barthes emphasizes the analysis of two levels of meaning, namely denotation and connotation, as well as the concept of myth which explains how ideology is hidden behind signs (Antika et al., 2020). The use of Roland Barthes› semiotic method in this research is to deepen analysis of how digital content builds hyperreality through the construction of signs and symbols and their impact on audience perception. By theoretical, this research enriches the discourse about images And hyperrealities in a digital context, which is relevant in

the era of dominance of social media as a shaper of social reality.

The observation unit is more specific to the "Pola Gacor" content in YouTube videos. This research analysis unit focuses on uncovering the "Pola Gacor" content on the Jekho Story account which has 11.9 million subscribers. This content is interesting to analyze because within 3 hours after it was uploaded it was watched 2,500 times. This content is also interesting to analyze because in less than 25 minutes, the content shows online gambling wins reaching 1.4 billion rupiah with an initial balance of 62 thousand rupiah.

This content features strategies that claim to increase the chances of winning at online gambling and often blur the lines between reality and fantasy. Data analysis was carried out through Barthes› semiotic stages. First, denotative analysis to understand the direct description of the video content. Second, connotative analysis explores the hidden and ideological meaning of the content. Third, analyze myths to reveal the big narratives that shape public perceptions about winning in online gambling.

To increase the validity and reliability of the data, researchers used source triangulation by comparing information from various sources such as interviews with experts, observation through element films, and studies library previous research. By collecting and confirming data from several sources, will gain a deeper understanding of the phenomenon being studied, reducing bias, and ensuring that findings do not rely on just one perspective (Creswell & Poth, 2018; Yin, 2023).

RESULTS AND DISCUSSION

This research analyzes YouTube video content showing "Pola Gacor" in online gambling to reveal how the hyperreality of winning is constructed. Research was conducted by collecting and analyzing YouTube video content on the Cerita Jekho account which has 11.9 million subscribers. This content is interesting to analyze because within 3 hours after it was uploaded it was watched 2,600 times.
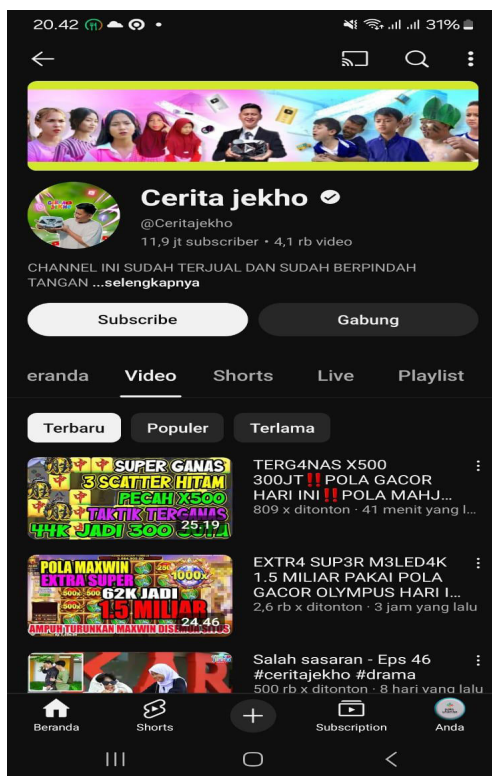

Figure 1.

Content Title and Thumbnail

Source: YouTube account @ceritajekho

At the opening of the video, the content creator displays a pattern (Figure 2) that viewers can follow. This pattern is called the "Pola Gacor". This online gambling game with the "Pola Gacor" is shown live and added with interactive creator content comments.

Figure 2. "Pola Gacor"

Source: YouTube account @ceritajekho

This content also shows that the "Pola Gacor" mentioned above can provide opportunities for scatters to appear (Figure 3) so that winnings are doubled.

Figure 3.

Multiple Wins Through Scatter

Source: YouTube account @ceritajekho

This content also shows large multiplication numbers (Figure 4) in bright colors so that it attracts the audience›s attention. This strengthens the "Pola Gacor" shown in this content, increasingly attracting the audience›s attention.

Figure 4. Multiplication Numbers

Source: YouTube account @ceritajekho

This content also shows statistical information in the form of winning values (Figure 5) with large numbers with an attractive sound, thereby strengthening the audience›s belief in winning online gambling through the "Pola Gacor". The exploding effects and flying coins also add a special attraction, making the audience continue to believe in victory.

Figure 5.

Winning Statistics Information

Source: YouTube account @ceritajekho

In early video content creator provides statistical information in the form of initial balance (Figure 6) as big as IDR 62,470. This is done to convince the audience that there is a process of increasing the initial balance using the "Pola Gacor".

Figure 6.

Initial Balance Statistical Information

Source: YouTube account @ceritajekho

This content also shows statistical information in the form of the final balance value (Fig. 7) content that is less than 25 minutes long, showing online gambling winnings reaching 1.4 billion rupiah through the ""Pola Gacor"".
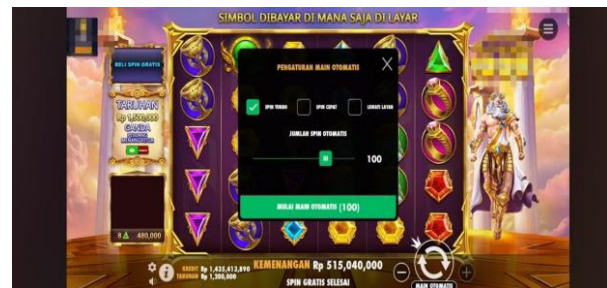

Figure 7.

Final Balance Statistical Information

Source: YouTube account @ceritajekho

The "Pola Gacor" content above was analyzed to identify visual signs and text used to describe victory, with the following analysis results:

Table. Identify Signs of "Pola Gacor" Content on YouTube

Visual Elements:
- Prominence large multiplication numbers.
- Use of bright colors.
- Game statistical information.
- Interesting animation and sound.
- Emotional content creator expressions such as screaming, laughing, or other expressions of joy.
Text Elements:
- The use of words on thumbnail and video titles such as "Pola Gacor", "pola maxwin extra super" "Extra Super Meledak", "Taktik Terganas", "Olympus Gacor", "Pola Olympus Gacor Hari ini"
- Audience comments about success using the same trick

Source: Researcher's Process, 2024

After identifying the signs, the researcher carried out an in-depth analysis using Roland Barthes› semiotic method, which discusses the meaning of denotation and connotation, as well as myth analysis.

Denotation

Denotation is the first stage of meaning produced by a sign and is the most direct and simple interpretation that can be carried out by a viewer or reader without the need to refer to a wider cultural or social context. Denotation refers to the basic or literal meaning of a sign, which is often universal and can be recognized by most people without the need for additional context. In denotation, the relationship between signifiers *(signifier)* and omens *(signified)* is direct and does not require deeper interpretation (Nuryadi, 2021; Paul, 2020). The denotation of online gambling "Pola Gacor" content on YouTube can be identified through visuals and text.

Denotation often focuses on the object or text itself without considering broader interpretations. Denotation is the first level of meaning, while connotation is the second level which involves additional interpretations influenced by cultural, social, and personal context (Alfreda, 2022; Zuhdah & Alfain, 2020). Based on the identification of visual and text signs in the online gambling "Pola Gacor" content on YouTube, it shows that there is a denotational meaning as follows,

Visual Elements:

o The attractive screen displays on each video often feature a striking win screen with large numbers indicating the win amount. Bright colors like red, gold, and green dominate the screen, accompanied by animations and sparkles to attract attention.

o Content emotional expressions and reactions creators usually show excessive emotional expressions such as screaming, laughing, or expressions of intense joy when a big win occurs. This expression is enhanced by the zoom-in on their faces.

o Game statistics are Information about game statistics such as the number of bets, number of spins, and win ratios that are often displayed to provide an impression of transparency and accountability.

Text Elements:

o Title and Thumbnail: Video titles often use words such as "Pola Gacor", "Taktik Terganas", "Olympus Gacor",

"Pola Olympus Gacor Hari ini", "Pola Maxwin Extra Super" "Extra Super Meledak", to attract viewers. The thumbnail emphasizes words that contain provocative messages and are persuasive about the success of the "Pola Gacor" which is claimed to increase the chances of winning.

o Audience Comments: Comments from the audience often contain praise and testimonials about their success using the same tricks, adding validity and appeal to the content.

Connotation

Connotation refers to the additional or more complex associative meaning produced by a sign. Connotation involves deeper interpretation, influenced by cultural, social context, and personal experience. Barthes considers connotation to be the second layer of meaning, which complements the denotative or literal meaning of the sign. The connotative meaning is strongly influenced by the cultural and social context in which the sign appears (Alfreda, 2022; Nuryadi, 2021; Zuhdah & Alfain, 2020). Barthes emphasized that connotations are often used to convey and strengthen certain ideologies. Signs can be manipulated to carry meanings that support the dominant worldview or values in society (Antika et al., 2020; Bastiaansen, 2019). This can also be seen in the online gambling "Pola Gacor" content on YouTube, through visual identification and text, the connotation meaning implied in the broadcast is as follows,

Visual Elements:

- Big Wins: The use of flashy visuals and over-the-top emotional reactions create the perception that big wins

are something that is commonplace and can be achieved by anyone. This manipulates the audience into believing that they too can achieve similar wins with ease.

- Winning and Euphoria: Bright colors, animations, and emotional reactions reinforce feelings of joy and euphoria, which creates the impression that online gambling is a very fun and profitable activity.

Text:

- Winning Strategy: Words such as "Pola Gacor", "Taktik Terganas", "Olympus Gacor", "Pola Olympus Gacor Hari ini", "Pola Maxwin Extra Super", give the impression that there is a certain strategy or pattern that can guarantee victory. This gives false hope that success in online gambling can be replicated by following the tricks provided.

- Impression of Certainty: The use of the phrases "Maxwin Extra Super" and "Extra Super Explode" creates an unrealistic illusion of certainty and certainty, obscuring the reality that online gambling relies heavily on luck.

Myth

Barthes defines myth as a type of discourse *(discourse)* that functions to communicate ideological messages through signs. Myths are not just stories or legends, but specific ways of using language and signs to codify certain meanings that support dominant ideologies (Hartley, 2023). Through Roland Barthes› semiotic lens, we can understand how social media content can manipulate public

perception and normalize risky behavior. Through the "Pola Gacor" content, the audience›s perception has been successfully manipulated by presenting a myth, thereby instilling an ideology in the audience in the form of hyper-reality of victory and normalization of online gambling activities.

Hyperreality Victory

The use of strong signs visually and textually has constructed an interesting and seductive reality, which is far from actual reality, known as hyperreality. Hyperreality is a condition where society currently lives in a world full of simulacra or representations of something that does not have an original referent (Baudrillard, 1994; Maharani et al., 2022). Today›s modern society coupled with the development of information technology makes simulations and representations more important than reality itself. Hyperreality creates a condition in which falsehood blends with authenticity; the past blends with the present; facts are confused with fabrications; the sign merges with reality; lies combined with truth (Rajagukguk & Sofianto, 2020).

Content on YouTube that displays ""Pola Gacor"s" in online gambling is a concrete example of this phenomenon, where the videos and narratives shared are often more dominant than real reality. The "Pola Gacor" content on YouTube creates the "hyperreality of winning" in online gambling. The analysis shows that the use of visual signs and text in the "Pola Gacor" content on YouTube plays a significant role in forming the hyperreality of victory in the minds of viewers. The forms of simulation in the "Pola Gacor" content are as follows:

There is an editing process that makes winning look easier or more frequent than in reality and there are tutorials or guides that promise definite results.

These videos create a reality of the fact that online gambling is an effective way to earn money quickly and easily. This hyperreality makes viewers believe that big wins are something that happens regularly and can be achieved easily.

The use of strong visual and textual signs creates a reality that is more interesting than the actual reality. This blurs the lines between reality and representation, making it difficult for viewers to differentiate between the two.

This "Pola Gacor" content becomes a myth that operates by manipulating the relationship between the signifier and the signified. Signifiers are used to express the signified desire by ideology. This process often involves the use of strong symbols and metaphors to influence the audience›s perceptions and emotions (Bastiaansen, 2019; Nurdiansyah et al., 2023). This "Pola Gacor" content has succeeded in manipulating the audience›s perception to form a winning hyperreality.

The influence of this kind of content cannot be underestimated. Studies show that exposure to big wins in online gambling can increase interest and participation in gambling activities (Hing et al., 2015; King et al., 2010). The implication is that viewers exposed to this content may feel compelled to try online gambling in the hope of landing a big win like the one shown in the video. They may ignore the fact that gambling is a high-risk activity that can cause significant financial loss. This hyperreality of winning can lead to an

increase in the number of people involved in online gambling, which in turn can increase the level of gambling addiction and financial problems in society.

Normalizing Online Gambling Behavior

One of the main functions of myth is to convey and strengthen the dominant ideology in society. Roland Barthes understands ideology as a false consciousness that makes people live in an imaginary and ideal world, even though the reality of life is not actually like that (Kanzunnudin, 2022). Myths function to make ideology appear natural and undeniable. In this way, myths help maintain the status quo and existing power structures. Barthes calls this process the "naturalization" of ideology (Antika et al., 2020; Sudariyah, 2022). Naturalization is the process by which meanings produced by a particular culture or ideology become widely accepted as natural. This means that society accepts the meaning without questioning its origins or social construction. This process helps maintain the dominant ideology by making it appear as part of "nature" (Hartley, 2023). Through naturalization, meanings that are socially constructed are perceived as something natural and unavoidable. The "Pola Gacor" content on YouTube has indirectly contributed to building social construction and instilling an ideology about online gambling in society, as follows:

This content also normalizes the practice of online gambling, making it an accepted and even desirable activity among the public. This creates the perception that gambling is a normal activity that does not carry significant risks. By showing big wins and positive emotional reactions, these videos ignore the potential financial losses and addiction that online gambling can cause.

This "Pola Gacor" content can also be a spectacle that can normalize online gambling behavior. This can lead to gambling behavior problems, especially in cloud communities that have minimal digital literacy and are therefore more easily influenced by the content they consume on social media (Delfabbro et al., 2014). The psychological effects of repeated wins in the "Pola Gacor" video are also important to consider. Remember, constant exposure to social media content about big wins can create unrealistic expectations and encourage risky gambling behavior (Auer & Griffiths, 2022). This content can normalize online gambling practices and make it an activity that is accepted and desired by society. This has the potential to change the public›s perception of gambling, making it appear to be a legitimate, legal, halal, and effective way to earn money. Viewers may become more permissive towards online gambling and consider it a part of everyday life, without considering the negative consequences it may have.

This research found that there is meaning in each sign which has two levels of meaning: denotation (literal meaning) and connotation (deeper meaning or cultural association). In the context of this research, signs such as visual wins, jackpot sounds, and success narratives not only function denotatively as representations of the gambling experience but also connotatively create myths about the ease and certainty of winning. This process produces hyperreality in which the

audience experiences a reality that is more "real" than reality itself, as proposed by Baudrillard in his theory of simulacra.

Viewed from a Communication Science perspective, this research makes an important contribution by expanding our understanding of how digital media creates and manipulates social reality. Media, in this case, YouTube, not only functions as a content distribution platform but also as an active actor in shaping cultural myths and audience perceptions. This research shows how digital content combines visual strategies, narratives, and cultural symbols to influence audience emotions and behavior. These findings are relevant for discourse on persuasive communication, digital propaganda, and media literacy.

This research is new compared to previous studies because it specifically examines the phenomenon of hyperreality in the context of "Pola Gacor" content on YouTube, which is still rarely discussed in Communication Studies. Previous studies have focused more on analyzing the impact of online gambling in general or on digital marketing strategies, without highlighting specifically the role of social media in constructing hyperreality. By integrating Roland Barthes› semiotic theory into the context of digital culture, this research enriches understanding of how digital media signs can create new myths that are relevant in the information age.

Although Roland Barthes› semiotic theory is very useful for deciphering the meaning of signs in digital content, this theory has several limitations. First, Barthes› approach tends to focus on textual and symbolic analysis, thus providing less

space for understanding the broader social, political, and economic context. Second, this theory does not directly consider the impact of these signs on the audience, which requires a psychological or empirical approach to complement the analysis results. In the context of this research, this criticism can be overcome by combining a semiotic approach with quantitative methods or audience case studies to provide a more holistic picture of how "Pola Gacor" content actually influences audience behavior.

Overall, this research makes a new contribution to the study of Communication Science by applying Roland Barthes› semiotic theory to complex digital cultural phenomena. By showing how "Pola Gacor" content on YouTube creates a hyper reality that shapes audience perceptions of online gambling wins, this research not only expands theoretical understanding but also provides practical insights relevant to media literacy and digital content regulation. Criticism of the limitations of Barthes› theory becomes an opportunity for further development through the integration of a broader interdisciplinary approach.

CONCLUSION

Roland Barthes› semiotic analysis shows how "Pola Gacor" content on YouTube creates hyperrealities of winning online gambling and normalizing online gambling behavior in society through the use of strong visual and text signs. Hyperrealites this victory created a myth about ease and success in activity online gambling, which has the potential to influence people›s behavior and perceptions

of gambling. Exaggerated representations of winnings and strategies that are claimed to be accurate through "Pola Gacor" create the illusion that online gambling is a profitable and risk-free activity. This research emphasizes the importance of critical awareness of media content and its impact on social reality.

This research makes a significant contribution to the development of knowledge in the field of Communication Science, especially in the study of media representation and reality construction. The novelty of this research lies in exploring how "Pola Gacor" content on YouTube creates hyperreality through visual signs and narratives that form false perceptions about online gambling wins, a phenomenon that has not been widely discussed in the context of digital communication. Through Roland Barthes› semiotic method, this research provides a new perspective on how digital media not only conveys messages but also builds new myths and social realities that influence audience subliminally. This study also highlights the role of social media as a strategic space for persuasive communication that blurs the lines between education and covert promotion, expanding the discourse on the impact of media in shaping people›s behavior. These findings provide a fresh contribution to Communication Science, especially in understanding the construction of reality in digital culture and its implications for audience behavior.

This research has several weaknesses, including limited analysis on the YouTube platform only, content samples that may not cover all existing variations, and Roland Barthes› semiotic approach which is subjective and does not evaluate the direct influence of content on audience behavior. For future research, it is recommended to expand coverage to various social media platforms, use triangulation methods to reduce bias, conduct longitudinal analysis to track changes in content, investigate the psychological impact on viewers, conduct comparative studies between different types of online gambling content, involve regulatory perspectives to formulate effective policies and develop predictive models to understand the factors that attract viewers to "Pola Gacor" content and their influence on gambling decisions.

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