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The Effect of Stereotypical Barbaric Mobile Legends Streamers on Viewer Behavior: A Case Study of The Youtube Channel “Bang Pascol”

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Abstract: *The rise of digital media, particularly YouTube, has given rise to new communication patterns that are widely embraced by the younger generation. Among Generation Z, the use of coarse or expressive language is often considered normal, especially in live-streamed gaming content that allows for direct interaction between streamers and viewers. This study aims to analyze how viewers interpret the Barbaric stereotype in live streams presented by Bang Pascol, both in digital communication and in everyday life. Using a qualitative case study approach through content observation, comment analysis, and interviews with Bang Pascol's viewers and viewers of other streamers as a comparison, the results show that the Barbaric stereotype is interpreted in diverse ways. Some viewers accept it as entertainment and part of the streamer's identity, while others are critical because this communication style can influence communication behavior, particularly among teenagers and children.*

Keyword: *Effects; Streamer Stereotypes; Viewers; YouTube; Mobile Legends.*

Abstrak: Perkembangan media *digital*, khususnya *Youtube*, melahirkan pola komunikasi baru yang banyak dikonsumsi generasi muda. Pada generasi Z, fenomena penggunaan bahasa kasar atau ekspresif kerap dianggap wajar, terutama dalam konten *live streaming game* yang memungkinkan interaksi langsung antara *streamer* dan *viewers*. Penelitian ini bertujuan menganalisis efek *stereotype bar-bar* yang ditampilkan *streamer Mobile Legends* Bang Pascol terhadap perilaku *viewers*, baik dalam komunikasi *digital* maupun kehidupan sehari-hari. Dengan pendekatan kualitatif studi kasus melalui observasi konten, analisis komentar, dan wawancara *viewers* Bang Pascol dan *viewers streamer* lain sebagai pembandingan, hasil penelitian menunjukkan bahwa *stereotype bar-bar* dimaknai secara beragam. Sebagian *viewers* menerimanya sebagai hiburan dan identitas *streamer*, sementara lainnya bersikap kritis karena gaya komunikasi tersebut dapat memberikan efek perilaku komunikasi khususnya pada remaja dan anak-anak.

Kata Kunci: *Efek; Stereotype streamer; Viewers; Youtube; Mobile Legends.*

BACKGROUND

Gen Z's culture and habits have been heavily influenced by social media. Gen Z has become increasingly reliant on social media for communication and social interaction. Amid the wave of digitalization and widespread internet use, social media has evolved into a primary venue for social interaction and the creation of new meanings for society. One type of social media that is growing in popularity is the live streaming feature on video platforms like YouTube, where users can be passive viewers or actively participate in the live stream. By definition, "live streaming" is a live broadcast transmitted over the internet to be watched in real time or near real time. On YouTube, this feature allows streamers to broadcast live. According to Xu et al. (2022), explains how interactions in live streaming create a sense of social presence and connections that influence viewers. Thus, as a form of digital social media, live streaming creates a communication space that differs from traditional mass media due to its two-way interactions and the dynamics of meaning-making by users.

With live chat and in-game donations, viewers can be part of the broadcast rather than just watching (Pratama & Yudha, 2025). Pre-recorded video content does not offer the same features as live streaming on YouTube. With this live streaming feature, streamers can broadcast in real time while viewers can join the chat room, leave comments, send "Super Chats" or make donations, and streamers can respond directly to viewers. Live streaming is an audio-visual broadcast; "Live video streaming is the latest innovation in social media that aims to address the evolution of new media." Lidya (2018), Live video streaming is a live broadcast over the internet, consisting of video and audio, that is produced and transmitted in real time so that viewers feel as though they are at the event location. Live broadcasts can be technically conducted on YouTube using features such as "Live Now" or "Event." Thus, live streaming on YouTube is more than just a regular video upload; it is a communication activity that involves viewers and streamers in real time. Consequently, it has become an intriguing social media phenomenon to study based on viewer responses. Gaming content is a video genre that is currently on the rise (Rakhmawati et al., 2021). The gaming genre on YouTube has become a major phenomenon in live streaming, where gamers—both professional and amateur—broadcast their gameplay live. The uniqueness of this genre lies in the real-time interaction between streamers and viewers, which enables active engagement through features such as chat, Super Chat, and donations. By examining the gaming genre, this study can provide new insights into the dynamics of digital communication on live streaming platforms, as well as the potential social and economic implications arising from this phenomenon.

Mobile Legends: Bang Bang is a mobile online game that is quite well-known, especially in Indonesia. This has had a particular impact on Gen Z's lifestyle in the form of excessive consumption (Putra et al., n.d.). In the world of mobile games like Mobile Legends, one standout streamer is Bang Pascol (real name Panjaitan Dana) from Pematang Siantar, North Sumatra. Bang Pascol began streaming during the pandemic and now has 3.48 million subscribers; he previously worked as a construction laborer.

In his live streams, Bang Pascol showcases his signature humorous, expressive, and Barbaric style when playing the hero Miya, which quickly captures the audience's attention. Subsequently, Bang Pascol joined the esports team Geng Kapak (GPX) as a player, further expanding his viewer base. Bang Pascol is a relevant figure to be studied in the context of understanding how mobile game streamers construct stereotypes, how they communicate with viewers, and how viewers respond to these stereotypes within the YouTube live streaming space. Pascol, a gaming YouTuber with over 3 million subscribers on his 'TOP GLOBAL MIYA' channel, features almost exclusively Mobile Legends content on his account. Bang Pascol frequently shares tips and tricks for playing the game. According to Ryhan & Nawolo Baskoro (2021), Viewers' motivations for watching live game streams on platforms include

affective (emotional) motivations that drive them to follow a particular streamer; therefore, understanding the emotional appeal of game streamers like Bang Pascol to their audience demonstrates that emotional factors are one of the primary motivations for viewers to follow live game streams.

The phenomenon of using profanity or expressive language among Generation Z is increasingly common in the digital space. Such language is often considered acceptable, whether used as a joke or in more serious situations. This trend is closely linked to the high volume of digital content consumption, particularly on YouTube, which enables direct interaction between streamers and viewers. In the context of live game streaming, a harsh and emotional communication style is often perceived as part of the entertainment, potentially shaping how viewers interpret and mimic such communication patterns in their daily digital interactions. On the YouTube channel Bang Pascol, this phenomenon is particularly evident due to the casual interaction style during Mobile Legends gameplay, which triggers various reactions from the audience, ranging from support to criticism. This research is crucial because few studies specifically examine the relationship between streamer stereotypes and the behavioral effects on viewers within the context of digital media communication or in real life. Therefore, this research is vital for gaining a better understanding of communication dynamics and how viewers behave within the live streaming ecosystem.

Based on observations, the main appeal of Bang Pascol—which makes viewers prefer him over other streamers—lies in the combination of his background and his hyper-emotional presentation style. Bang Pascol is known not as a pro player who sells his skills, but as a “self-made” figure who offers both content and comedy through his explosive persona. Viewers are drawn to his uniqueness; gaming YouTubers like Bang Pascol, with his “TOP GLOBAL MIYA” channel, can have a complex communicative impact on viewers, including shifts in verbal patterns among teenagers. The “Top Global Miya” moniker is accompanied by outbursts of anger, the use of profanity (trash talking), and irrational behavior—even going so far as to destroy property. This unfiltered emotional side creates a strong sense of identification, particularly among viewers seeking honest, laid-back entertainment that stands apart from rigid gaming content.

The rapidly growing YouTube platform features various types of content creators and streamers, each with their own distinct personas. One such streamer is Bang Pascol, who portrays a Barbaric persona to his audience. Bang Pascol is known as a streamer who gets easily riled up, especially due to YouTube’s donation feature, which allows viewers to donate and send direct messages to the streamer. When Bang Pascol receives a donation, he sometimes gets messages insulting his physical appearance—for example, “short neck.” When he reads such messages, he reacts angrily and curses back at the viewer, even if it’s meant as a joke. However, this can certainly have a negative effect on his audience, especially children who are easily influenced and may imitate this behavior in their daily lives. This includes using harsh language, insulting others, and other negative consequences.

The purpose of this study is to determine how the “Barbaric” stereotype is interpreted differently by viewers from various backgrounds and how this may impact behavioral outcomes in both digital communication and the real world. This case study is certainly worth investigating, as this new phenomenon can influence the behavior of viewers—who are predominantly children and adolescents—raising important questions about the extent to which the stereotypes portrayed by Bang Pascol affect the behavior, perceptions, and attitudes of his audience. (Carr & Hayes, 2015; Lidya, 2018). In this study, the term “effect” is not understood as a quantitative, measurable cause-and-effect relationship, but rather as a symbolic and meaningful effect that emerges in terms of viewers’ interpretations and their tendencies in digital communication behavior after consuming live-streamed content. Tujuan memuat pertanyaan artikel yang harus di jelaskan pada pembahasan dan di jawab pada kesimpulan.

RESEARCH METHOD

This study employs a qualitative descriptive method aimed at gaining an in-depth understanding of the structure of meaning and the perceptions constructed by viewers regarding content that contains stereotypes and has the potential to influence viewers' behavior. This approach was chosen because it allows researchers to uncover the subjective and contextual processes of meaning-making, rather than merely assessing the phenomenon numerically. The effects of Barbaric stereotypes are identified through changes in viewers' perspectives, attitudes, and communicative responses, as reflected in interview results, live chat comments, and narratives of viewing experiences. This study is grounded in Stuart Hall's Encoding/Decoding model, which serves as a theoretical framework for analyzing how viewers interpret messages encoded by content creators. Through this model, viewer responses are categorized into three decoding positions—Dominant-Hegemonic, Negotiation, and Oppositional—to understand whether viewers accept, negotiate, or reject the stereotypes depicted in Bang Pascol's YouTube content (Moleong, 2021).

Data collection was conducted through in-depth interviews using nine key exploratory questions designed to uncover the informants' understanding, attitudes, and interpretations of stereotypical representations in Bang Pascol's content, as well as the effects that might influence his viewers. The interviews were conducted in a semi-structured manner to allow the researcher to adapt the direction of the questions based on the dynamics that emerged during the interview process. In addition to the interviews, the researcher also conducted non-participatory observations of the live-streamed content to understand the forms of stereotypes presented. Field notes, digital documentation, and observation results were used to enrich and validate the primary data. Data validity was tested using four validity criteria according to (Lincoln, Yvonna S. & Guba, 1985), namely credibility, transferability, reliability, and confirmability. Credibility is ensured through member checking, transferability through detailed contextual descriptions, reliability through an audit trail, and confirmability by ensuring that research findings are based entirely on empirical data.

The subjects of this study are two viewers from Bang Pascol's YouTube channel and two viewers from another streamer who expressed either agreement or disagreement with the stereotypes that appeared in Bang Pascol's live-streaming content. These responses can take the form of comments in the live chat, donations, subscriptions, or even criticism or rejection, affirming that viewers in the digital environment are active rather than passive in absorbing media messages. By employing Stuart Hall's theoretical framework on audience response—which emphasizes that viewers do not merely passively absorb messages but can instead accept (hegemonic), negotiate (negotiated), or reject (oppositional) the meanings presented—this study will examine how viewers interpret stereotypes of mobile game streamers within Bang Pascol's live-streaming content. Thus, this study is expected to reveal the dynamics of meaning formed between streamers, content, and viewers in the social media environment.

The primary data validity testing technique used is triangulation, which involves comparing data from various collection methods and informant sources. Methodological triangulation will be conducted by comparing in-depth interview results (to explore viewers' motivations and the depth of their interpretations) with data from the analysis of live chat documentation or comments (to observe spontaneous responses) and observations (to understand the context of encoding and decoding during live streaming). Second, Data Source Triangulation will be conducted by comparing the consistency of interpretations obtained from various subjects, such as between the responses of several different individual viewers and textual data from collective viewer comments. The primary data validity testing technique used is triangulation, which involves comparing data from diverse collection methods and informant

sources. Triangulation is the most common and effective data validity checking technique in qualitative research for enhancing the credibility of findings (Sugiyono, 2017).

Informants were selected using purposive sampling, which involves intentionally selecting informants based on specific criteria to obtain relevant information. The selected informants consisted of two active viewers of Bang Pascol's live-streamed content and two viewers of other game streamers who reside in Cirebon and are able to express their personal views and interpretations of the content they consume. This limited number of informants was a deliberate methodological decision, allowing the researcher to explore each individual's experiences and perceptions in greater depth. This approach aligns with the principles of qualitative research, which emphasize depth of meaning and contextual integrity over the number of participants (Sugiyono, 2018).

Data analysis is conducted interactively and continuously from the data collection stage through to the drawing of conclusions. This analysis follows a model (Miles, M. B. & Huberman, 1994), which comprises three main steps: data reduction, data presentation, and the drawing and verification of conclusions. Data reduction is carried out by selecting and focusing on relevant information; the results are then presented in the form of a descriptive narrative that highlights patterns of meaning and the informants' decoding of stereotypes. The final stage, which involves interpreting the analysis results, is conducted to reveal how the audience interprets and responds to stereotypes in Bang Pascol's content—whether they accept, negotiate, or reject them. Thus, this study is expected to provide a deep understanding of how media representations play a role in shaping, negotiating, or challenging social meanings among the audience.

RESEARCH RESULTS AND DISCUSSION

The results of this study and discussion identify findings based on in-depth interviews with four informants who have different experiences watching Mobile Legends live-streamed content. Two of the informants are active viewers of Bang Pascol's YouTube channel (Informant 1 and Informant 2), while the other two are viewers of other Mobile Legends streamers (Informant 3 and Informant 4) who have opinions regarding the "Barbaric" stereotype portrayed by Bang Pascol. These differing backgrounds were utilized to obtain a comprehensive understanding of viewers' interpretations. The analysis was conducted using Stuart Hall's Encoding/Decoding theoretical framework, which categorizes viewers' interpretive positions into three categories: dominant-hegemonic, negotiated, and oppositional.

The Effects of Barbaric Stereotypes on Viewers' Communication Behavior

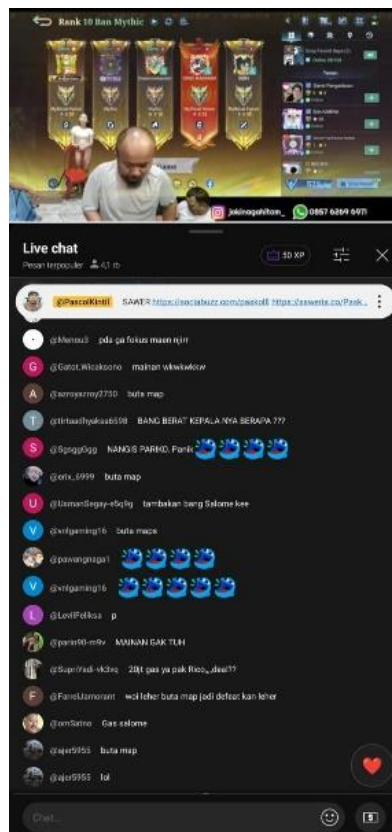
Barbaric content refers to an explosive, aggressive, and emotionally charged communication style displayed by streamers during live streams of the game Mobile Legends. This content is characterized by the use of coarse language, profanity, and exaggerated reactions, all delivered in a humorous and entertaining manner. Bang Pascol, as one of the standout streamers, consistently presents this "Barbaric" character as a content identity that distinguishes him from other streamers. Within the framework of Stuart Hall's Encoding/Decoding theory, the encoding process is carried out by the streamer when he packages the "Barbaric" communication style into a form of entertainment broadcast in real time. Bang Pascol imbues every expression, reaction, and word he uses with a specific meaning: that the Barbaric style is a natural, authentic part of entertainment that invites audience engagement.

Meanwhile, the decoding process takes place among viewers, who interpret the content in various ways based on their respective backgrounds, experiences, and social statuses. It is these differences in interpretation that ultimately shape distinct behavioral effects of communication among viewers. The use of coarse language and profanity, which initially appeared only in digital entertainment spaces, has become ingrained as part of the younger

generation's communication style; similarly, outside the digital realm, this communication pattern is beginning to emerge in conversations among peers (Septian Firmansyah et al., 2024). Hal This indicates that expressive language, which initially appeared only in the realm of digital entertainment, is beginning to take root as part of the younger generation's communication style. The acceptance of this communication style is closely tied to the audience's interpretation of the stereotypes portrayed by streamers such as Bang Pascol.

In the context of this study, viewers in a dominant-hegemonic position tend to accept Bang Pascol's Barbaric style as part of the entertainment and as part of the streamer's identity. Informant 1 stated that Bang Pascol's Barbaric communication style creates an effect that makes them more emotionally engaged while watching. This effect encourages viewers to participate in the live-streaming atmosphere, whether through comments, jokes, or spontaneous responses in the chat section. The Barbaric style is considered capable of enlivening interactions during the broadcast. Informant 1 assessed that the Barbaric stereotype has a normalizing effect within the context of the game. Harsh and emotional language is considered acceptable because it aligns with the competitive nature of the game. In the context of live streaming, coarse communication is not viewed as something negative, but rather as part of the entertainment.

Informant 2 also expressed a similar view that Bang Pascol's Barbaric communication style creates a strong sense of emotional engagement while watching the live stream. The emotional expressions on display make the game feel more intense, causing him to get more caught up in the moment and focus on following the game's progress. Informant 2 assessed that the Barbaric stereotype creates the perception that aggressive communication within a gaming context is normal. In competitive gaming situations, emotional language is understood as part of the game's dynamics and entertainment, not as problematic communication.



Source: Bang Pascol's YouTube live stream channel

Figure 1, Evidence of a comment by the @FarrelJamorant account intended to provoke Bang Pascol after a loss.

Observations made during Bang Pascol’s Mobile Legends livestream on January 29, 2026, at 9:00 PM revealed that viewers and the streamer were highly active in communicating via the live chat. Viewers responded using a variety of language, ranging from taunts, insults, and aggressive jokes to the repeated use of laughing emojis. When Bang Pascol lost a game, comments like “map blind,” “what a joke haha,” and “that’s not a game” appeared quickly. This phenomenon indicates that viewers do not merely act as passive spectators but also participate in a communication process that tends to be crude and expressive during the stream (Lidya, 2018).

In the context of encoding-decoding theory, most of these comments reflect a dominant-hegemonic position in which viewers accept and agree with Bang Pascol’s Barbaric communication style. This style is viewed as part of the streamer’s entertainment and an integral part of his identity. Coarse language and aggressive humor are used when a game loss triggers viewers’ emotional engagement. This indicates that the Barbaric stereotype has become normalized within the context of competitive game live streaming, so that taunting language is considered normal and even enhances the relationship between the streamer and viewers (Fitriana et al., 2024). A comment written by Informant 1, using the account @FarrelJamorant, at 1 hour, 24 minutes, and 55 seconds into the live stream demonstrates the informant’s engagement from a dominant-hegemonic position. “Hey, you blind neck, you’re the one who caused the defeat, aren’t you?” said Informant 1, directly referring to a situation where Bang Pascol was perceived as not looking at the game map, which led to the team’s loss. In the context of this comment, it is clear that the informant does not take issue with the use of coarse language; on the contrary, they view this communication style as a natural way of spontaneous expression during the game. Therefore, the informant’s comment supports the conclusion that the “Barbaric” stereotype is accepted, replicated, and considered legitimate by viewers within the communication dynamics occurring during the live stream.

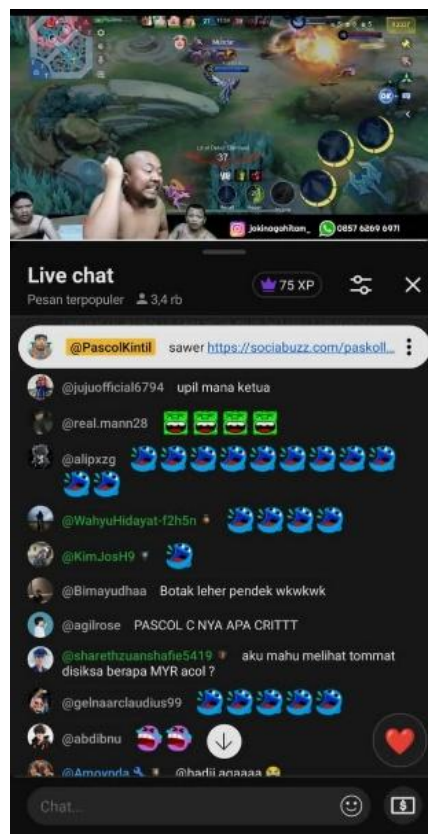


Figure 2, Evidence shows that the @Bimayudhaa account was actively reacting when Bang Pascol lost his battle against his opponent.

Source: Bang Pascol's YouTube live stream channel

While Bang Pascol was losing a Mobile Legends match on January 29, 2026, at 12:40 AM, evidence of the informant's involvement can be seen in Bang Pascol's live stream at the 22:50 mark. At that time, Bang Pascol was using the hero Miya to fight against an enemy using the hero Obsidia. Obsidia used the Won item, rendering Bang Pascol's attacks ineffective for several seconds and leading to his defeat. This situation caused Bang Pascol's emotions to boil over, expressed through anger and the use of profanity. In this situation, Informant 2, with the account name @Bimayudhaa, left the comment "short-necked baldie wkwkwk" in the live chat. According to the informants, they found Bang Pascol's emotional reaction entertaining and intentionally provoked him to get even more worked up. While observing Bang Pascol's YouTube channel, they (the viewers) viewed the streamer's anger as part of the excitement of the live stream, so the light taunts were seen as jokes and a way to engage in the ongoing entertainment. Research indicates that the "Barbaric" stereotype is accepted by viewers as something normal and entertaining within the context of competitive gaming. Viewers do not take issue with the harsh communication; on the contrary, they follow it as part of the atmosphere present during the live stream. Therefore, the live chat comments from the informants show that Bang Pascol's "Barbaric" style is passively accepted and also symbolically replicated by viewers as a way to participate in the digital communication space (Septian Firmansyah et al., 2024).

However, not all viewers have the same acceptance of this "Barbaric" stereotype. Informants in the "negotiated" position displayed a more critical attitude, even though they still accepted the content as entertainment. They considered the effects of this communication style more carefully. Informant 1 and Informant 2 agreed that Bang Pascol's "Barbaric" style was entertaining and had the ability to create an exciting atmosphere during live streams. Informant 1 felt that the Barbaric style provides a strong entertainment effect and makes the live stream feel more exciting. However, on the other hand, he also realized that this communication style has its limits and is not always appropriate when applied in all situations. Informant 2 also acknowledges that Bang Pascol's Barbaric style provides an entertaining effect that makes the live stream feel more exciting. However, on the other hand, he also realizes that this communication style has its limits and is unethical if used excessively.

Informant 1 believes that the Barbaric stereotype does not affect the way he communicates in daily life. He views the stereotype merely as entertainment, while in real life he continues to use more polite language and adapts to the actual situation. Informant 2 also believes that the Barbaric stereotype does not affect their communication outside the context of live streaming. In daily life, they continue to use more controlled and polite language.

Informant 1 believes that the Barbaric style should be retained as a distinctive feature, but it needs to be limited so that its impact isn't excessive. With these limits in place, the content remains entertaining without encouraging viewers to imitate this crude communication style in their daily lives. Informant 2 also believes that Bang Pascol's Barbaric style should be retained as a distinctive feature, but it needs to be limited. Limits are necessary so that the entertainment value remains intact without encouraging viewers to normalize coarse communication in daily life.

This attitude reflects an awareness of the need to distinguish between the realm of digital entertainment and everyday communication (Juanda, 2022). Informants in this position distinguish between content viewed as mere entertainment and actions that can be applied in daily life. Barbaric stereotypes can be enjoyed visually as part of entertainment, but should not be taken as a model of communication worth emulating. They understand that what happens in a live-streaming space has its own distinct context, which differs from social interactions in the real world.

On the other hand, there are informants who take an oppositional stance and explicitly reject or criticize the Barbaric stereotypes portrayed by Bang Pascol. They believe that such Barbaric stereotypes can have a significant negative impact, particularly on teenagers and children, who are prone to imitating that style of communication without understanding the context (Septian Firmansyah et al., 2024). Informant 3 and Informant 4, who are viewers of other streamers, showed clear opposition by choosing to watch streamers who are more laid-back and educational.

Informant 1 also admitted to having unconsciously felt discomfort when the Barbaric style was displayed in an overly aggressive and rough manner. This made him feel frustrated and angry while playing the game and losing, but this only occurred within the game itself, not in his daily life. Informant 2 also stated that, at times, an overly aggressive Barbaric style can cause discomfort. This made the viewing experience sometimes less comfortable and reduced his focus on the game; he also felt this effect, particularly in terms of emotions during gameplay when his team lacked good playing skills. Informant 3 mentioned that Bang Pascol's Barbaric style sometimes caused discomfort while watching, even though he didn't watch Bang Pascol's full streams but only through video clips. The overly aggressive communication made him less able to enjoy the content, so he preferred to watch other streamers with a more educational style. Informant 4 also noted that Bang Pascol's overly aggressive communication made him less able to enjoy the game, so he preferred to watch streamers with a more relaxed communication style.

Informant 1 believes that barbaric stereotypes can have a negative effect, especially on child viewers. Viewers may imitate this barbaric style of speech and regard it as normal in everyday communication, both within and outside the gaming world. Informant 2 opined that the Barbaric stereotype has the potential to influence viewers' communication behavior, particularly among teenagers. Viewers may perceive coarse communication as normal and subsequently mimic it in daily interactions. Informant 3 firmly stated that if the audience consists of children, they will inevitably follow what they watch, and children are easily influenced by what they see. Informant 4 also believes that the Barbaric stereotype in Bang Pascol can certainly influence the communication behavior of its audience, especially if consumed continuously. Bang Pascol viewers may view the aggressive communication style as normal and carry it over into daily interactions without considering the context.

These concerns are not limited to the digital realm but also extend to the possibility that such Barbaric language might carry over into everyday communication in real life. Informant 1 believes that toning down the Barbaric style would have a positive effect on the quality of communication in the content, even though he is a viewer of Bang Pascol. Live streams would feel more comfortable and safe for a wide range of audiences, and this would reduce the potential negative impact on viewers' communication behavior in their daily lives. Informant 2 believes that reducing Barbaric language can have a positive effect on the quality of communication in live streaming content. The content will feel more comfortable and has the potential to reduce negative impacts on viewers' communication behavior, without having to completely eliminate the entertainment element. Informant 3 is convinced that reducing Barbaric language will have a very positive effect on the quality of communication in live streaming content. The content will feel more comfortable and friendly, and has the potential to provide greater educational value for its audience. Informant 4 believes that reducing the Barbaric style will have a positive effect on the quality of communication in live streaming content. The content will feel more comfortable for all age groups and has the potential to provide greater educational value, without having to completely eliminate the entertainment element.

The findings of this study indicate that the informants believe that Barbaric language should be reduced or even eliminated so that live-streamed content becomes more family-

friendly, educational, and comfortable for a wide range of audiences, particularly to protect child and teenage viewers from negative influences on their communication patterns (Juanda, 2022). From these three interpretive positions, it is evident that viewers have diverse understandings of Bang Pascal's Barbaric stereotype. According to Stuart Hall's Encoding/Decoding theoretical framework, viewers in the dominant-hegemonic position accept the meaning created by the streamer as entertainment appropriate to the game's context. This indicates that the Barbaric communication stereotype strengthens the emotional bond between the streamer and viewers through entertainment and the formation of a shared identity (Lidya, 2018). In the negotiated position, viewers do not entirely reject the conveyed meaning; rather, they modify and adapt it to their own values and customs. Viewers continue to enjoy the Barbaric content as entertainment, but they are cautious not to replicate such behaviors in their daily lives. This attitude demonstrates that viewers are active participants in the interpretive process and exhibit the ability to filter media messages based on personal awareness and social responsibility. Meanwhile, viewers of other streamers adopt an oppositional stance, firmly rejecting the dominant meaning. These viewers view the Barbaric stereotype as an unethical form of communication that has the potential to cause serious negative effects, particularly on children and adolescents who are still in the formative stages of character development.

Research findings indicate that viewers are not a homogeneous group and have diverse backgrounds, preferences, and levels of media literacy. These differences influence how they interpret and respond to the same content (Fitriana et al., 2024). Overall, the findings and discussion of this study indicate that the "bar-bar" stereotype in Bang Pascal's live streams serves two conflicting purposes: on the one hand, it functions as an effective strategy for entertainment and personal branding; on the other hand, it has the potential to influence viewers' communication behavior, particularly in terms of normalizing the use of coarse language both in digital spaces and in everyday life (Septian Firmansyah et al., 2024). Thus, this study reinforces the view that viewers in the digital media ecosystem are constantly engaged in a dynamic process of negotiating meaning that evolves in response to their respective social contexts and personal experiences.

CONCLUSION

Based on the research findings, it can be concluded that the "bar-bar" stereotype portrayed by Mobile Legends streamer Bang Pascal is interpreted in various ways by viewers, depending on each individual's experiences, preferences, and perspectives. Using Stuart Hall's Encoding/Decoding theoretical framework, this study identified three interpretive positions. In the dominant-hegemonic position, some viewers accept the "bar-bar" communication style as a form of entertainment considered normal within the context of competitive gaming and capable of enhancing emotional engagement while watching. In the negotiated position, viewers acknowledge the entertainment value of the "bar-bar" style but remain aware of its limitations and do not apply it in daily life, holding the view that such behavior needs to be controlled to prevent the normalization of coarse communication. Meanwhile, in the oppositional position, viewers adopt a critical stance by choosing streamers' content that is more relaxed and educational, and assess that excessive "bar-bar" style can cause discomfort and potentially influence viewers' communication patterns, particularly among children and adolescents. All informants agreed that reducing the "bar-bar" style can enhance comfort, communication quality, and educational value in live-streaming content. The results of this study indicate that viewers play an active role in interpreting, negotiating, and critiquing content through digital communication spaces; thus, the "bar-bar" stereotype functions as an entertainment strategy and personal branding tool, the influence of which depends on viewers' awareness and ability to filter media messages.

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