



**DIGITAL COMMUNICATION ETHICS OF CONTENT CREATORS
IN TERNATE CITY**

**(Cristian Fuchs' Approach and Jurgen Habermas's Communicative
Action)**

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Abstract

This study analyzes Christian Fuchs' approach to community ethics in the context of the development of digital space in the city of Ternate. In the midst of a pluralistic society firmly rooted in communal values, this approach offers an ethical foundation for building a digital space that is not only technical, but also socially and ethically meaningful as well as ethically and ethically communicated. Case studies such as content creators who fill social media in the city of Ternate. Social media users showed how communication practices in the digital space in the community need to be balanced with ethics that uphold the value of local wisdom in Ternate City so that there is no division and can strengthen solidarity and collective responsibility in the use of digital technology. This analysis also connects Christian Fuchs' thoughts and approaches that emphasize the importance of ethical, fair and participatory communication on social media. Thus, this study emphasizes that the development of an ethical, equitable and participatory digital space requires the integration of digital communication ethics, social participation, and criticism of the global digital dominance structure, which has an impact on the quality of content that deviates from ethics as an ancestral wealth called local wisdom.

Keywords: *(Digital communication etiquette, local wisdom)*

Abstract

Penelitian ini menganalisis pendekatan Christian Fuchs dan Tindakan Komunikatif Jürgen Habermas. Tentang etika masyarakat dalam konteks pengembangan ruang digital di kota Ternate. Di tengah masyarakat pluralistik yang berakar kuat pada nilai-nilai komunal, pendekatan ini menawarkan landasan etis untuk membangun ruang digital yang tidak hanya teknis, tetapi juga bermakna secara sosial dan etis serta secara etika komunikasi. Studi kasus seperti pada konten kreator yang memenuhi media sosial di kota Ternate interaksi Tete Ali, Fikri, dan Il di Tik Tok. Pengguna media sosial menunjukkan bagaimana praktik komunikasi di ruang digital yang perlu diimbangi dengan etika yang menjang tinggi nilai kearifan lokal Kota Ternate sehingga tidak ada perpecahan dan dapat memperkuat solidaritas dan tanggung jawab kolektif dalam pemanfaatan teknologi digital. Analisis ini juga menghubungkan pemikiran dan pendekatan Christian Fuchs, *Tindakan Komunikatif Jürgen Habermas* yang menekankan pentingnya komunikasi yang etis di media sosial, adil dan partisipatif. Dengan demikian, penelitian ini menekankan bahwa pengembangan ruang digital yang etis, adil dan partisipatif membutuhkan integrasi etika komunikasi digital, partisipasi sosial, dan kritik terhadap struktur dominasi digital global, yang berdampak pada kualitas konten yang melenceng dari etis sebagai kekayaan leluhur yang disebut kearifan lokal.

Kata kunci: Etiket komunikasi digital, kearifan lokal



I. INTRODUCTION

The rapid development of technology and social media has transformed the way people interact and communicate in constructing social meaning in Indonesia, including in the city of Ternate. The presence of content creators in the digital space not only creates economic, political, and entertainment opportunities but also brings ethical challenges related to the dissemination of information, cultural representation (Fajri et al., 2025), education, and implications for social change. In the context of a pluralistic society like Ternate, rooted in communal values and local wisdom, digital communication practices require an ethical foundation to prevent social disintegration. When digital communication ethics are ignored, the resulting content can potentially cause conflict, division, or even erode the values of solidarity that characterize the Ternate community. Therefore, this research is crucial in offering a critical perspective on the practices of content creators, drawing on Cristian Fuchs's approach, which emphasizes ethical communication, education, and participation.

The rapid development of digital technology has brought about major transformations in global social, economic, and political life. In this context, there is an urgent need to understand how digital ethics should be developed and implemented to maintain social justice. (Arianto, 2021) Digital ethics concerns not only technical issues such as data security or privacy protection, but also touches on structural aspects related to unequal access, information power, and the distribution of benefits and risks from the use of digital technology (Zaenuddin & Bani Riyan, 2024). Thus, the study of digital ethics cannot be separated from the surrounding social context and requires a critical approach to examine the power relations hidden behind digital dynamics (Mashis et al., 2023).

The development of social conditions in society continues to change over time. These changes are particularly evident in the digital era, which impacts various aspects of social life. One area that has adapted is communication, where people's communication patterns are shifting to modern, digital-based communication.

Digital communication media is now developing rapidly with the presence of various new features, both in the form of chat applications and social media. Social media platforms are not only used as a means of communication but also function as a medium for information, education, and entertainment. Several popular platforms widely used by the public, including TikTok, YouTube, Instagram, Facebook, and others, have introduced new dynamics to digital communication practices in Indonesia.

The rapid growth of social media has now become a primary platform for citizens to express their identities, disseminate information, and build social networks. Information can now be shared quickly and widely, making social media a legitimate medium with high relevance, both within social interactions and government information, as well as within the private sector. This transformation demonstrates that social media is no longer merely a means of entertainment but has become a crucial part of the public communication process, demanding responsibility and the application of digital ethics, particularly for content creators who wield significant influence over public opinion (Abdullah et al., 2013).

People are increasingly accustomed to intensively developing knowledge and skills through the internet and various digital technologies. These activities are not only related to accessing information but also include active involvement in providing appropriate feedback on social and civic activities within the two digital spaces (Suhud Mohammad et al., 2023). This situation emphasizes the importance of implementing digital communication ethics in the practices of content creators, so that every form of interaction and content produced reflects social responsibility, respects norms, and avoids misuse of digital media. Behind this ease and openness, serious challenges arise related to low digital literacy and weak awareness of communication ethics. (Febriani & Widyatama, 2025) The phenomenon of content dissemination by content creators aimed at entertaining and increasing followers is widespread among content creators in Ternate City, attracting the public to view and utilize such content for entertainment.

Content disseminated through social media by content creators contains humor but is unethical because it is done intentionally and contains elements of violations of pragmatic principles, both textually and interpersonally. (Irawan, 2021) but entertaining content such as swear words, denigrating a group or the person being spoken to, insulting, and so on. This content is intended to entertain, but the narrative it contains disregards ethical elements when viewed by a heterogeneous and uncontrollable audience, resulting in different meanings. This violation becomes the primary element that creates a humorous effect and elicits laughter from the audience.

On the other hand, the phenomenon of content utilizing social media demonstrates a lack of digital ethical literacy among content creators, who are more oriented toward engagement and popularization than communication values. In the attention economy, controversial or provocative content is more likely to go viral, encouraging the use of humor as a tool to attract attention without considering ethical responsibilities. Ultimately, digital communication loses

its dialogic function and shifts into a space for the commodification of emotions and the exploitation of differences.

This research integrates an analysis of digital communication ethics with an examination of humor discourse in social media content creators, particularly in the local context, which is infused with digital culture in Indonesia, particularly in the city of Ternate. To date, most research on content creators has focused on communication strategy, content appeal, and audience behavior. While the ethical aspects of digital communication have rarely been explored in depth, particularly through the approaches of Christian Fuchs (Fuchs, 2021) and Jürgen Habermas's Communicative Action. Furthermore, this study links Fuchs's theory-based digital ethics with local wisdom values as a normative basis for communication ethics in the digital space, particularly on social media in Ternate City, as it is crucial to emphasize the local socio-cultural context in assessing the morality of digital communication.

Conceptually and theoretically, this study provides the following benefits:

1. Integration of Fuchs's digital ethics theory with humor discourse theory in analyzing content creators' communication practices.
2. Jürgen Habermas's Communicative Approach and social responsibility in humorous content on TikTok as a form of social change.
3. Application of local wisdom principles as an alternative value in building inclusive and humanistic digital communication ethics in Ternate City.

II. THEORETICAL STUDIE

The development of digital technology has given rise to a major transformation in the communication patterns of modern society. Social media now serves not only as a space for social interaction but also as a new economic arena, generating numerous opportunities in the creative industry. One manifestation of this is the emergence of the profession of content creators, individuals or groups who produce and disseminate various forms of digital messages such as images, videos, and writing for public consumption online (Sundawa & Trigartanti, 2018) in (Febriani & Widyatama, 2025).

Through various platforms such as YouTube, Instagram, TikTok, and Facebook, content creators play an active role in building narratives, influencing public opinion, and shaping digital communication culture. The content they produce is not solely intended to entertain, but also serves educational, informative, and promotional functions. The uniqueness of the digital world allows for two-way interaction between creators and audiences, making the

communication process more participatory through feedback mechanisms, comments, and engagement algorithms (Febriani & Widyatama, 2025).

However, this dynamic also presents new challenges, particularly in terms of implementing digital communication ethics and preserving local wisdom values. Amidst freedom of expression and increasingly fierce content competition, fundamental questions arise about how creators can maintain social responsibility, politeness, and respect for local cultural values in every message they convey (Fajri et al., 2025). In the context of a region like Ternate City, where social norms and traditions remain the foundation of community life, the existence of content creators not only represents digital creativity but also reflects the relationship between local culture and global communication practices in the digital age.

Digital communication ethics is a branch of communication ethics that focuses on moral values, social responsibility, and critical awareness in the use of digital media. According to Christian Fuchs (2021), digital ethics cannot be understood simply as guidelines for individual behavior in cyberspace, but as part of the digital social and economic structure shaped by the logic of global capitalism. Fuchs emphasizes that digital communication practices are always influenced by power relations, media ownership, and algorithms that determine the circulation of information online. Therefore, ethical digital communication must be grounded in the principles of human dignity (maintaining human dignity), solidarity (fostering social solidarity), and justice (promoting social justice).

In the context of social media, the application of digital communication ethics is increasingly important because digital space has become an open and uncontrolled arena for public expression. Users, including content creators, act not only as recipients of messages but also as producers of meaning that can influence public opinion. Low digital ethics literacy often leads to irresponsible communication behavior, such as the spread of hate speech, provocative content, or humor that offends certain groups. This phenomenon demonstrates the need for a critical approach to digital communication that not only assesses user behavior but also examines the value systems and economic structures that influence how people communicate online (Fuchs, 2021).

A. Christian Fuchs's Critical Approach and Digital Ethics

The critical approach developed by Fuchs (2021) is rooted in the Frankfurt School's Critical Theory tradition. He argues that digital space is not a neutral space, but rather an ideological arena where the values of capitalism, commodification, and cultural domination are produced and reproduced. Thus, digital ethics must be understood as an emancipatory

praxis that seeks to liberate individuals from forms of structural injustice in cyberspace. Fuchs rejects ethical views that emphasize only individual responsibility; instead, he calls for collective awareness to build a more just and humane digital space.

Christian Fuchs (2021) introduces Critical Digital Ethics (CDE) as a normative and critical approach to assessing digital communication practices amidst the structures of platform capitalism that dominate online spaces. This approach rejects the view that digital technology is neutral or merely a technical instrument. Instead, Fuchs asserts that every form of digital communication is always closely connected to global political-economic structures that embed the logic of commodification, data exploitation, and manipulation of public attention.

From a Critical Digital Ethics perspective, digital communication practices must be critically analyzed to uncover how power and ideology operate through social media and digital platforms. Fuchs views digital ethics as more than a collection of individual moral rules, but rather as part of a social struggle aimed at creating a more just, reflective, and humanistic digital space. Critical digital ethics focuses on human emancipation from algorithmic domination and information capitalism, and encourages users to develop a critical awareness of the social impacts of their digital activities.

In the context of research on the digital communication ethics of content creators in Ternate City, this theory provides a framework for understanding how local creators navigate not only the demands of creativity and the digital economy, but also the algorithmic pressures that drive the production of sensational and provocative content to gain public attention. This is where Fuchs's approach is crucial: he encourages us to view the ethical dimension of digital communication as a process influenced by power relations and the social values that surround it.

Christian Fuchs is one of the contemporary thinkers in the critical theory tradition who pays significant attention to the dynamics of digital communication under the influence of global capitalism. Through a Critical Digital Ethics approach, Fuchs (2021) seeks to uncover how digital technology, social media, and online communication practices shape new social structures imbued with power relations, economic domination, and commercial ideology. In Fuchs's view, digital media is not a neutral space, but rather a battleground of ideas and interests where social, cultural, and economic values interact dialectically. Therefore, Fuchs's critical theory starts from the assumption that to understand digital communication ethically, an in-depth analysis of the political-economic structures and social implications of digital practices themselves is necessary.

The basic assumption of Fuchs's theory positions digital technology as an instrument of platform capitalism, where user data, attention, and creativity are transformed into economic commodities. In this context, digital communication has two contradictory faces: on the one hand, it opens up space for participation and freedom of expression; on the other, it becomes a means of domination and exploitation that reinforces social inequality. Through the dialectical framework of immanence and transcendence, Fuchs asserts that social and ethical values remain inherent (immanent) in digital life, but are often suppressed by profit-oriented economic logic. Transcendence here means the social ability to go beyond existing structures and present more humane, just, and ethical communication.

In the context of research on digital communication ethics in local wisdom-based content in Ternate City, Fuchs's theory offers a critical and relevant analytical framework. The phenomenon of content creators on social media who often ignore the values of politeness, respect, and togetherness can be understood as a reflection of the logic of digital capitalism, which emphasizes popularity and monetization over social responsibility. Fuchs's approach encourages us to see digital ethics as not merely a matter of individual behavior, but also part of the social structure that influences how we think, act, and communicate in the digital space.

Fuchs's view is that critiques of digital communication must be directed at liberating human social potential from oppressive systems. In this regard, the local wisdom of the Ternate community can function as a form of social transcendence, a cultural force capable of balancing digital modernity with traditional values that uphold politeness, solidarity, and respect. By integrating local values such as *se madaha* (mutual respect) and *adat se atorang* (togetherness), Fuchs' theory of Communicative Action, based on Jürgen Habermas, can be used to formulate a digital communication ethics that is not only critical of capitalist structures but also supports humanity and the local cultural context.

Thus, Christian Fuchs's critical theory provides a strong philosophical and methodological foundation for understanding how social change in the digital era must be read dialectically, as a contradictory space between emancipatory potential and hegemonic power. Through this approach, research on digital communication ethics in Ternate City can reveal how local values function as moral principles that guide digital communication practices toward a more ethical, reflective, and socially just direction.

Fuchs developed three main dimensions of Critical Digital Ethics that are relevant for this research:

1. The Structural Dimension, which highlights how digital platform systems shape communication behavior and content production orientations. For example, social media algorithms that prioritize engagement often encourage creators to create extreme, sensational, or otherwise unethical content for the sake of popularity.
2. The Normative Dimension, which emphasizes the moral responsibility of users and creators to be aware of the social impact of the content they produce. This includes awareness of audience diversity and the potential for social tensions to arise from the dissemination of unethical messages.
3. The Emancipatory Dimension, which addresses the ability of digital ethics to serve as a tool for social liberation, where digital communication is used not to subjugate or exploit, but to build solidarity, dialogue, and social justice.

In the context of this research, Fuchs's approach is used to examine how content creators in Ternate City produce and disseminate messages through social media, and the extent to which their communication practices reflect or violate the principles of digital ethics. This approach also allows for analysis of how the digital economy and platform algorithms influence the forms of expression and communication styles of creators, including humor, which is often commodified for popularity and engagement.

The novelty of this research lies in its critical reading of digital humor practices as a form of non-bona fide communication (Raskin, 1985), which is seen not only as a style of creative expression but also as an ethical and social phenomenon. This research seeks to demonstrate that the violations of communication principles that emerge in digital humor content are not merely rhetorical strategies to create laughter, but rather reflect power relations, the commodification of attention, and the crisis of values in capitalist digital culture. Thus, this research broadens the understanding of digital humor not only as a linguistic or entertainment phenomenon, but also as an arena for the reproduction of and resistance to digital communication ethics.

B. Jürgen Habermas's Theory of Communicative Action (1984)

Jürgen Habermas, in his work, *The Theory of Communicative Action* (1984), argued that human communication does not merely function as a means of transferring information, but is a social process aimed at achieving mutual understanding among communication participants. According to Habermas, ethical communication occurs when social interactions are based on communicative rationality, namely the ability of individuals to engage in open, argumentative, and reflective dialogue to reach mutual agreement without coercion or domination.

In Habermas's view, communicative rationality differs from instrumental rationality, which is oriented toward practical goals or individual interests. Communicative rationality emphasizes a dialogical process that prioritizes truth, honesty, and equality between communication participants (Febriani & Widyatama, 2025). Through communicative rationality, social action is no longer understood merely as a means to achieve specific goals, but rather as a means of building ethical consensus based on rational argumentation that is acceptable to all parties.

Habermas (1984) introduced the concept of an "ideal speech situation" as a normative condition in which communication occurs without distortion, pressure, or power manipulation. In an ideal speech situation, every individual has an equal opportunity to speak, argue, question, and agree or reject a statement based on rational considerations. Thus, truth and ethics in communication are not determined by power, social status, or economic interests, but rather by an open and participatory deliberative process (Mashis et al., 2023).

Habermas also links communicative action to the principle of discourse ethics, namely that valid social and moral norms can only emerge from a communication process that involves all parties equally and reflectively (Mawardi Al, 2011). In this context, ethics is not a set of externally imposed rules, but the result of a consensus built through rational dialogue. Such a communication process produces an ethical consensus, a shared understanding based on moral considerations, not the dominance of power.

C. Social Responsibility Theory

Communication practices on social media are not only related to freedom of expression, but also to an individual's ability to apply ethical communication principles. In this context, every digital media user is required to have a moral awareness of the impact of each message they convey. Digital communication ethics encompass the ability to understand when, how, and to whom a message is appropriate to convey to avoid misunderstandings or even social conflict in the online public sphere (Muzaki et al., 2023).

Social Responsibility Theory emerged from the thinking of Siebert, Peterson, and Schramm (1956) as a reaction to the unlimited media freedom of the liberal era. This theory asserts that freedom of expression must be balanced with moral and social responsibility. The media, both individuals and institutions, have an obligation to prioritize the public interest, respect social values, and refrain from disseminating information that could lead to disintegration or ethical violations.

In the context of digital communication, this theory has evolved into Digital Social Responsibility, which is the moral responsibility of media users and creators in creating a healthy, just, and civilized communication ecosystem. In other words, digital ethics is not only about freedom of speech but also encompasses awareness of the social impact of every communication action in the digital space.

Furthermore, ethical digital communication also requires self-control. In the fast-paced information age, individuals are often tempted to react emotionally to emerging issues. This attitude can lead to the spread of hate speech, hoaxes, or even personal attacks on others. Therefore, emotional maturity is a crucial factor in maintaining the quality of interactions on social media. Wise users are able to restrain themselves from spontaneous impulses and choose polite and constructive ways of conveying messages.

In relation to the theory of social responsibility, ethical digital communication practices emphasize that freedom of expression must be balanced with a sense of social responsibility towards the audience and community. Every statement published in the digital space carries social consequences that can influence perceptions, values, and even societal cohesion. Therefore, digital communication ethics is not simply an individual matter but also a reflection of concern for social harmony. Thus, the application of ethics and social responsibility becomes an important foundation in building a civilized and integrated digital communication culture, especially in an increasingly diverse society such as in Ternate City.

III. RESEARCH METHODS

Research Type and Approach

This research uses a qualitative method with a descriptive approach to content on TikTok by content creators in Ternate City. This approach was chosen because it allows for an in-depth examination of the meanings, discourses, and communication practices that develop in a digital context.

This research also uses a qualitative descriptive approach to gain a more contextual understanding of the digital communication phenomenon occurring in Ternate City. This qualitative descriptive approach is used to describe in detail the forms of communication practices undertaken by content creators, patterns of interaction with audiences, and local wisdom values that emerge or are ignored in the content production process. Through in-depth observation, interviews, and content analysis, this research seeks to provide a comprehensive description of the dynamics of digital communication ethics rooted in the socio-cultural context of the Ternate community.

This approach also provides space to understand the subjective experiences of content creators as key actors in the digital communication process. By exploring their motives, perceptions, and ethical awareness of the content they produce, this research places the human dimension and local values as a crucial element in data interpretation. Thus, the research results are expected to provide a comprehensive picture of how digital communication ethics and local wisdom interact, while also serving as a basis for efforts to strengthen literacy and social responsibility within the digital media ecosystem in Ternate City.

Research Location

This research was conducted in Ternate City, one of the centers of digital and cultural activity in the North Maluku region. This city was chosen because of its rapidly developing digital communication dynamics, particularly through the presence of local content creators active on various social media platforms, such as TikTok, Instagram, and YouTube. As a city that represents a blend of modern and traditional values, Ternate is an ideal context for exploring how digital communication practices interact with the local wisdom of its people.

The primary focus of this research is directed at observing the content produced and shared by local content creators. One of the subjects of interest is the interaction between Tete Ali and Fikri during a live streaming session on the TikTok platform. This interaction was chosen because it illustrates a distinctive form of digital communication, where humor, spontaneous expression, and the use of local language are dominant elements. Through observations of these interactions, the research seeks to understand how the ethical values of digital communication are applied or ignored in the context of online entertainment, as well as the extent to which the content reflects or deviates from the principles of local wisdom of the Ternate community.

IV. RESEARCH RESULTS

This research offers a novel contribution by linking Fuchs's critical theory-based digital ethics with local wisdom values as a normative basis for communication ethics in Indonesia's digital space, particularly in the city of Ternate. This approach provides an alternative perspective to global ethical theories that tend to be universalistic, emphasizing the importance of local socio-cultural context in assessing the morality of digital communication. Frequently published content includes "cuss" language, such as "Cukimai" (a term used in every Tete Ali display), which has become a characteristic of the content creator. This language, while negative in connotation, even involves cursing someone in the local languages of Ternate and North Maluku, has become commonplace since this content circulated. However, since this

content circulated widely, the swearing has become commonplace and is considered humor and jokes, even becoming the signature term for the content creator "Tete Ali."

Raskin (1985) argues that humorous discourse is formed through non-bona fide communication, a form of communication that intentionally violates pragmatic principles, such as relevance, truth, or politeness, to create a humorous effect. This violation is not intended to deceive, but rather to elicit a cognitive and emotional response in the form of laughter. In the digital context, this form of communication is often used to build symbolic closeness and create an attractive public image.

Tete Ali's content: "Masakan Pisang kong tong cok dapa anak lagi" (Pisang kong tong cok gets another child), "Bahasa Cukimai (words that curse people)" (swearing words)

Ternate City is rich in culture and local wisdom values rooted in the principles of fagogoru (mutual cooperation), se kololi kie se ngofa-ngare (unity in diversity), and respect for others. These values reflect social ethics that emphasize balance, politeness, and solidarity. However, in the digital space, these values are often not consistently internalized. Much content circulating on local social media contradicts local ethical principles, such as sarcastic behavior, hate speech, and humor that offends specific group identities.

This study seeks to bridge the gap between local ethics and global digital ethics by proposing the integration of local wisdom values as the basis for contextual digital communication ethics. This approach aligns with Fuchs's concept of digital ethics as a social practice, namely, digital ethics that are not universally abstract, but rather built on social awareness and the human values inherent in society.

In the context of digital communication, humor is often used as a creative strategy to capture audience attention and build emotional closeness. However, the practice of humor in the digital space is not always ethically neutral. Many emerging humor discourses actually raise moral issues, particularly when the humor is based on insults, mockery, or insults toward certain parties. This phenomenon is evident in a number of content created by local creators, such as Tete Ali, where the use of swear words is used as an element of entertainment and a distinctive regional humor identity. While capable of provoking laughter and fostering social closeness, this form of humor has the potential to lower ethical standards of communication in the digital space.

As explained by Irawan (2021), humor based on insults or insults toward others demonstrates a lack of pragmatic awareness and social empathy among content creators. In the context of Ternate society, which upholds the values of se madaha (mutual respect) and adat

se atorang (togetherness), the use of profanity in humor can be understood as a deviation from civilized communication norms. This raises an ethical dilemma between freedom of expression and the social responsibility of content creators to diverse audiences, especially when the content is consumed by a wider audience without cultural context limitations.

An ethical approach to digital communication requires an awareness that every form of humor carries social consequences. From the perspective of social responsibility theory, content creators are not only responsible for the entertainment they create, but also for the social impact of the messages they disseminate. When coarse language or swearing becomes a publicly accepted tool for humor, there is a risk of normalizing impolite communication behavior. Therefore, it is crucial for content creators like Tete Ali Vs Fikri and il to develop humor that remains authentic and represents local culture without sacrificing ethical values and respect for others.

Therefore, digital humor practices in Ternate City need to be seen as part of a broader socio-cultural dynamic. On the one hand, it reflects creativity and the community's way of expressing local identity. However, on the other hand, without a strong ethical foundation, swear-based humor can reinforce negative stereotypes and erode the noble values that are part of local wisdom. Therefore, building awareness of digital communication ethics is a crucial step to ensure that local cultural expressions through digital media continue to reflect the polite, cultured, and socially responsible character of the Ternate community.

Tete Ali Vs Fikri "debt parkara" paitua brings doi with karong Makian "Cukimai"

Within the framework of The Theory of Communicative Action (Habermas, 1984), communication is understood not merely as a process of conveying messages, but as an effort to achieve mutual understanding among communication participants. In the context of the interaction between Tete Ali and Fikri on the TikTok platform, known for its theme "Parkara Hutang," the communication that occurred demonstrated a form of communication that was more strategic than communicative. This is evident in the use of harsh words or insults such as "Cukimai" (Debt Park), which were intended to create humor, but at the same time shifted the orientation of communication from achieving mutual understanding to merely creating entertainment. Thus, communication, which should be a means of dialogue and social interaction, has instead shifted into a forum for expression driven solely by popularity and entertainment.

From the perspective of social responsibility theory, this phenomenon raises ethical questions about the boundaries between freedom of expression and the moral responsibility of

content creators to their audiences (W. S. Widayanthi, 2025). When swear words are used as part of public humor, there is a risk that norms of polite communication and local wisdom can be eroded. In the context of Ternate society, which upholds the values of *se madaha* (mutual respect) and *adat se atorang* (togetherness), the use of offensive language in digital spaces can lower the moral standards of public communication and potentially normalize inappropriate speech in social interactions. Therefore, the theory of social responsibility emphasizes the need for a balance between freedom of expression and adherence to prevailing cultural values and social ethics.

Meanwhile, based on Christian Fuchs's digital ethics approach, the Tete Ali vs. Fikri phenomenon can be understood as a reflection of the dynamics of digital capitalism that influence communication behavior on social media. Fuchs emphasizes that in a system of platform capitalism, digital interactions are often mediated by the logic of the attention economy, where sensational and controversial content tends to receive greater exposure. In this context, the use of insults such as "Cukimai," "gosi," and "Gopololo" is not only a humorous tool but also a communication strategy to attract viewers and maintain a presence in the competitive digital space. However, this practice raises ethical issues because it ignores social responsibility and local cultural values. Thus, Fuchs's critical analysis helps reveal how the structure of the digital economy encourages pragmatic forms of communication, which often conflict with ethical principles and local wisdom.

Overall, this analysis shows that the "Tete Ali vs. Fikri" interaction reflects the tension between entertainment and ethics in digital communication. Through Habermas's lens, their communication fails to achieve mutual understanding because it is driven primarily by performative interests. While social responsibility theory highlights the importance of balancing freedom and ethics, Fuchs's critical approach reveals the economic and ideological structures that shape such communication behavior. Thus, this case demonstrates the need for digital communication ethics based on local Ternate values as an effort to build a polite, critical, and civilized digital space.

Tete Ali vs. Fikri (Kumis) "Kumis, attack the Kabiri problem until tete ali is confused (I believe in ngonni p tolol or male genitalia)."

In the context of the interaction between Tete Ali and Fikri (Kumis), expressions such as "I believe in ngonni pe tolol or male genitalia" reflect a form of communication that has the potential to shift communicative rationality toward strategic action. Based on Habermas's theory, ideal communication should be oriented toward achieving mutual understanding, not

domination or symbolic humiliation. In this case, verbal expressions containing sexual elements actually create tension in the digital communication space, which should be an arena for open and equal dialogue. Thus, this interaction demonstrates how social media can become a space for the reproduction of symbolic domination when communicative rationality is replaced by the logic of entertainment and popularity.

According to social responsibility theory, every form of public communication has inherent social and ethical consequences. Content disseminated by digital creators serves not only as entertainment (W. S. Widayanthi, 2025) but also as a representation of local cultural values. In this context, the use of vulgar and offensive language in Tete Ali and Fikri's content demonstrates a lack of social responsibility towards their audiences and the local community in Ternate. Rather than strengthening values of solidarity and togetherness, such practices have the potential to normalize inappropriate speech and lower public ethical standards in digital communication.

According to Fuchs, digital ethics is based on the principles of justice, equality, and critical awareness of the structure of platform capitalism, which encourages the commodification of social interaction. Phenomena such as the interaction between Tete Ali and Fikri can be understood as a reflection of the dynamics of digital capitalism, where popularity and engagement are the primary measures of content success. In this context, the use of swear words serves as a symbolic strategy to attract attention, rather than an authentic expression of local wisdom. From a critical ethics perspective, this action requires criticism because it places entertainment value above humanitarian values and moral responsibility. Therefore, this research emphasizes the importance of integrating digital ethics based on critical awareness and local wisdom values into every communication practice on social media.

Tete Ali vs. il "il: What does Gosi mean? Male Genitals Tete Ali: Nice, il: You guys are the ones who are being weird."

From the perspective of social responsibility theory, this communication practice can be seen as a reflection of a weak awareness of social responsibility in the use of language in public media. This theory emphasizes that every individual, including content creators, has a moral obligation to uphold social values, norms, and sensitivities to ensure that their communications do not negatively impact the wider community. In this context, the use of vulgar or ambiguous language in digital public spaces demonstrates a violation of social responsibility, as it has the potential to shape negative perceptions and normalize unethical communication practices in society.

Meanwhile, using Christian Fuchs's (2021) critical digital ethics approach, this phenomenon can be analyzed as a form of value reproduction within a digital capitalist system, where provocative interactions and language deemed humorous or sensational become strategies to attract audience attention and increase engagement. From Fuchs' perspective, such communication practices reflect the commodification of human interaction driven by the logic of the digital economy, rather than humanitarian values and ethical awareness. Vulgar or ambiguous content is often no longer understood within the context of ethical local culture, but is instead exploited as a tool to gain symbolic and economic benefits from platform algorithms (W. S. Widyanthi, 2025).

These two approaches demonstrate that digital communication practices in Ternate City, particularly in the case of Tete Ali and Il's interaction, are not simply a matter of language style or local humor, but rather reflect deeper social dynamics. On the one hand, they demonstrate a shift in ethical communication values due to the demands of entertainment and popularity. On the other hand, they emphasize the importance of returning digital communication practices to the values of local wisdom and social responsibility so that the digital space does not become an arena for the reproduction of moral and cultural inequality.

V. CONCLUSION

From the analysis of digital communication phenomena that emerged in interactions between Tete Ali and Fikri, and Tete Ali and Il on social media platforms, it can be concluded that the communication practices displayed reflect a dilemma between local cultural expression and violations of digital communication ethics. Within the context of social responsibility theory, digital communication should be directed toward building a healthy, educational public space that respects community social values. However, in the conversations studied, the use of vulgar and connotative language indicates weak self-control and a lack of awareness of the content creator's social responsibility to their audience, which has negative impacts.

Through the perspective of Christian Fuchs' Critical Digital Ethics, this phenomenon highlights the existence of non-neutral communication practices in the digital space. Content containing elements of profanity and excessive humor often reflects digital social and economic structures that encourage the exploitation of public attention for algorithmic gain. This demonstrates how the logic of digital capitalism can encourage the reproduction of sensational and unethical communication to achieve high engagement.

Therefore, digital communication ethics for content creators in Ternate City need to be directed toward a critical awareness of local values, social responsibility, and the long-term

impact on society. Local wisdom-based content should not only display humor for entertainment, but also contain educational and empathetic values, and strengthen social solidarity amidst the increasingly rapid changes in digital culture.

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