

EXHIBITIONISM AND VOYEURISM IN LIVE-STREAMING APPLICATIONS AS AFFECTION LABOR

Eko Nugroho¹, Dida Dirgahayu², Karman³, dan Djoko Walujo⁴

¹ Universitas Negeri Jakarta,

^{2,3} Research center for society and culture, National Research and Innovation agency,

⁴ Research center for public policy, National Research and Innovation agency.

Email : karm002@brin.go.id

* corresponding author

ABSTRACT

Despite having a positive impact on society, internet connectivity and accessibility have ethical consequences and have a real impact on Indonesian law. The impact of exhibitionism and voyeurism that we refer to in this work is exhibitionism and voyeurism. This practice is mediated through several new media-based communications venues. This article aims to explain these phenomena of exhibitionism and voyeurism from the perspective of a psychoanalytic framework and outline how the reification of the user into labor logic, and explain how the psychoanalytic process of consumerism is linked to nudity in live broadcasts. We collect information by monitoring the use of Live streaming applications (Bigo, Gogo-live, Tik Tok), either directly or indirectly through the YouTube program. This study concluded that consumerism, or voyeurism, occurs in live-chat streaming programs. The logic of capitalism and capitalization in the Internet and networking sectors encourage exhibitionism and voyeurism by users of live-streaming applications (labor). By turning audiences or content into commodities, voyeurism creates various commodities. In addition, nudity is a kind of merchandise from hard work that ethically has an impact like pornography which is regulated in the Indonesian legal system.

This is an open access article under the [CC-BY-SA](#) license.



Article history

Received : Feb 6, 2023

Revised : Feb 22, 2023

Accepted : Feb 27, 2023

Keywords

Exhibitionism

Voyeurism

Streaming Applications

Affection Labor

1. Introduction

Interactive applications in internet-based social media are substitutes for forms of public communication. Modern society gets connected to internet technology which is the hallmark of a network society, information society (van Dijk, 2006). One technology that uses internet network technology is a live-streaming chat application. This communication technology allows users to read and comment on content and acts as a creator and broadcaster at the same time. Bigo and Tiktok are applications that allow users of this technology to self-broadcast. This technology is attractive (particularly to millennials) because it allows people to be as famous

as mainstream media. Instead of being a public space, live chat is a place for 'deviant' affection expressions. Content that displays naked bodies fills the realm of public conversation because every direct conversation gets connected to mainstream social media in the form of "share" or attachments or links to the direction of the content. Finally, it becomes a public consumption. The Indonesian government (Ministry of Communication and Informatics) has unblocked about 11 (eleven) live chat applications containing such naked and vulgar content. The app vulgarly shows action and nudity porn. Expression in the network society is not new. Marx in *Grundrisse* argues that everyone tries to inform everything about themselves and reacts to supply and demand (Marx, 1973).

In live conversation, the phenomenon of nudity on the Internet is the behavior of using communication media and the behavior of the communication itself. Nudity in human history is a form of cultural behavior and action. Statues, floor gymnasts, and various other symbols refer to the forms of nudity. Nudity becomes a symbol of broader social life concepts, so nudity is a form of the concept of honesty, purity, and naturalness. The metaphorical meaning of nudity is an essential cultural idea or value in social life (Barcan, 2004; Pérez Serrano Flores, 2015). There are cultural elements that make nudity a symbol, including a symbol of maturity, purity, and others.

In the media, nudity is related to consumer culture (Barcan, 2004; Pérez Serrano Flores, 2015). It deals with eroticism, a symbol of sexual intercourse, and gender discipline based on feminine-masculine, right-wrong, standard, and deviant. It shows the phenomenon of nudity as part of the economic discourse (pornography industry).

Bigo, *Tiktok*, *Smule*, and others are forms of live-streaming applications. Through this application, nudity is present in large numbers not as part of consumption practices in the pornography industry but as part of social interaction among social media users. There are various users of this live-streaming application. The content they produced through the live-streaming application was free from censorship. In producing content, users of this application do not need to process through editorial procedures so that everything is real-time. This application is a tool for users to show the body. Users who expose their bodies hide their identities by anonymizing their account names. The author did not get information about their social role in the structure of society.

Nudity exists not only in striptease clubs or (semi) pornographic films but also in anonymous, uncensored, and non-isolated public spaces. It allows people to access it from various media, and this is different from porn and striptease films which allow some people to access them because it takes time and money. Users upload live-streaming content on YouTube or Facebook spreads so that people who have access to YouTube can get exposed to the content. It allows users who access YouTube to interact with considerable openness by viewing nudity content through virtual spaces and interacting via live streaming. Live chat during live streaming exhibits a behavior we call voyeurism. The practice of voyeurism presents the role of live-streaming application users as vouchers and as exhibitionists in the same interaction.

We argue that the practice of voyeurism and the role of individuals in live-streaming applications is a form of exploitation of live-streaming application users as "*affection workers*." Our term affection labor contributes to the meaning of formal labor. Affection workers have the essence of workers and work without getting paid by the capitalist system based on digital information network technology. In "*Nudity A Cultural Anatomy*," Barcan argues that society has changed from popular culture to peep one (Barcan, 2004). In peer culture, people prefer to see and peep at neighbors, friends, and other people even though they are not celebrities than

celebrities. Based on Niedzviecki's argument, we suspect that the spontaneous nudity of non-celebrities in live conversation applications is more attractive than artists or film performers in the context of the pornography industry.

In live streaming, a person performs nudity by viewing certain people, especially non-celebrities, from a distance. Accessing nude content from celebrities requires effort, financial transactions as payment, and adherence to social norms that do not allow celebrities to appear in all poses. However, this condition does not apply to accessing nudity from non-celebrities using anonymous account names, and there are no professional standards such as celebrities. They can serve, dance, and even dance naked as they please. They do not have the symbolic capital as celebrities do, and they tend to be safer and more accessible for those who conduct voyeurisms. Every user of this application acts as an unpaid worker even if they exploit their affection labor. Consumerism and labor logic positions the application user as a means of production for the capitalists who control the application. The practice of exploiting this affection is increasingly widespread with the spread of impressions on YouTube. Affection labor content viewing allows other people to watch, not only adults.

This article wants to (1) explain this phenomenon from the perspective of psychoanalysis and some of the logic that builds user reification into a labor logic and (2) explain how the psychoanalytic process of consumerism gets related to nudity in the live broadcast.

Psychoanalytic Thinking Framework. Voyeurism is a phenomenon that is closely related to how the public uses the media. Voyeurism is a form of consumerism, a process of experiencing someone's pleasure by observing the object they want from a distance (Brian & Robert, 2014). Voyeurism is the behavior of people with an excessive will to observe or peek at people they do not suspect in a naked state or sexual activity ("Diagnostic and Statistical Manual of Mental Disorders, 4th Edition," 2020). Lacan argues that human cannot fully fulfill their will (Brian & Robert, 2014). Voyeurism itself is a pattern of fulfilling the will when they try to fulfill that will. It means he desires a body. By peeking, he only gets a visualization but does not get the feeling, the body, or the touch of the body itself. They feel the body in the experience of touch, sexual intercourse, or psychological relationships only to the point of voyeurism. Thus, the peeping act will constantly repeat because they cannot fulfill their desires.

In psychoanalysis, awareness of voyeurism coupled with a tendency to exhibitionism (Fenichel, 2005; Metzl, 2004a, 2004b). The act of the voyeur goes hand in hand with aspects of exhibitionism. Webcam users, as the primary tool in direct conversations like Bigo, are people who present themselves in the form of sexual appearance where nudity is something that he deliberately builds based on digital protocol display references in webcam format. Webcam is according to the operator's needs, producing a construction for exhibitionists that allows them to organize themselves and "self-presenting" they want. Exhibitionism coexists with voyeurism in terms of the relationship between consumption and production. Exhibitionists produce imagination with nudity and pride in their bodies, while voyeurism is consumers who are "naughty" continue to peek without ever having their desires fulfilled.

On the one hand, the social media system is a capitalist who "straddles" these two forms of labor. Exhibitionism is deviant behavior. If it happens to men, there is a tendency for a man to want to show his genitals unconsciously or to women to expose his whole body by covering his genitals (Angelini, 2021; Cardin & Teixeira, 2017; Dodds, 2019; Fenichel, 2005; Gossop,

1981). In essence, this behavior is more about how someone presents themselves regarding their genital shape.

The objectives of the exhibitionists differed by gender in men. they aimed to convey to the public that “this is what I show, and I hope you do the same” (Fenichel, 2005). Men want to show their penis in the hope that women will show their ‘penis’ to men. However, women do not have penises, so women are afraid. It is his basic instinct indirectly. When they become an exhibitionist, women try to embarrass men who see them by showing a ‘penis’ that they do not have by showing a symbolic penis in the form of a body. Women consider it the equivalent of showing off a penis as an attempt to embarrass a man with what he has in place of a penis, namely his body. The strength of a man’s exhibitionism is in his genitals.

Meanwhile, the strength of female genitalia on the expression of the body is a substitute for the penis (Fenichel, 2005). It means that exhibitionism is the desire to humiliate, humiliate, and dominate others. The manifestation of this phallic domination effort is in the form of a penis symbol, which becomes a fear of castration on the human ‘penis’, both male and female.

Voyeurism is related to two aspects, namely entertainment and affection (Johanssen 2019). The entertainment aspect is related to the concept of scopophilia, namely the effort to get pleasure by seeing something pleasure is a necessity . The goal of this pleasure need is the entertainment economy. Entertainment is a “pleasure package” itself. Scopophilia as a form of pleasure is closely related to media consumption. Consumption of pleasure is essential, which puts the media into something seen. When viewing media content, people will get pleasure needs. Voyeurism, in the aspect of affection, is an emotion of a certain feeling. People who see something with pleasure are a form of release from something that causes trauma (mnemonic trace). People traumatized by wounds like to see good body shape or media messages about wound healing. In terms of nudity, people will see nudity in the context of seeing themselves. Enjoying nudity is an affective experience or a traumatic memory about the body.

Regarding affection, voyeurism is a release from past trauma, and this behavior results in a “starvation” of the on-screen experience. It also relates to repetitive traumatic scenes to achieve late proficiency. That voyeurism is related to people’s trauma in the past, where proficiency in something slowly makes them try to see things that are affectionately a release from various traumas (Fenichel, 2005). Internet settings create/reproduce the idea of gender stereotypes so that the ability of the Internet to organize settings as “voyeurs” leads to gender charms or certain voyeurists (White, 2019). It results in a standard logic: consumerism everywhere follows the demands of consumers.

Voyeurism became a means of production. There is a demand for construction and adaptation forms to reproduction through the freedom of “women” to adjust poses and limit their gaze. He has the authority to present himself as the object that men scrutinize. Based on query construction, the technology and protocols work on a “male view” in webcams. However, some protocols lead to the alienation of the operator. The woman controls the view, and the camera captures the screen of herself (White, 2019). Men’s view becomes a construction of the direction of technology protocols so that voyeurism becomes a logic of consumerism in which it not only presents commercial information but also undergoes reification of the form of information in the form of information standards containing the practice of voyeurism. Voyeurism has developed into a natural, personal trait that all normal individuals enjoy in varying degrees (Baruh, 2010).

Voyeuristic pleasure is associated with various media forms, especially social media, which has instilled an obsession to see and be seen on the Internet (Wang 2010). Voyeurism,

as consumerism in the metaphor of labor, is a model of means of production. According to Marx, a worker not only does a job that he is aware of, but he also reproduces the capital invested by the capitalist unconsciously through wages and welfare and the fulfillment of the worker's needs. Marx explained that the capitalist benefits from the worker's labor and what he gives as payment to the worker (Karl 1982).

According to Marx, capitalists obtain labor power from the employer's labor transaction context. Workers directly provide the results of their work to the employer. Workers get wages that they use to take care of their bodies to meet their needs so they can work again. Moreover, they do not consume workers' wages to increase workers' welfare. Workers' wages change into new capital, which belongs to the capitalist. Some of what workers consume may also be goods that the capitalist himself sells or buys.

In the context of voyeurism, consumerism is a form of consumption. It is the same as the salary given by the owner of the social media channel in the form of ease of communication on the existing platform. On the one hand, he will be an object of extortion from the money side. Voyeurism is encouraged to consume Bigo pages or live streaming at certain times, which unknowingly converts into production time. So, he works to see, click, and so on. However, on the other hand, he is given the convenience of peering continuously to reproduce the process (wages or conversion) or capital in this logic of consumerism and voyeurism.

Voyeurism gets associated with unfulfilled greed. It will go on continuously. A voyeurist will constantly look and see. It is a function of the media audience desired by the media, which is to keep watching (Johanssen 2019). The higher the level of curiosity and thirst to see, the higher the level of consumption of the content of media/internet messages which leads to reproduction in the Marxian context. Exploitation can take place in an affective context on an unconscious basis. According to Fenichel, this is ongoing and growing (Johanssen 2019). People will continue to try to peek as part of the scopophilia drive, which is a subconscious behavioral process.

Body, Nudity, and Labor. The human body is not only an entity attached to itself and its identity but also labor. The body is a means of production for capitalist logic. According to Marx, the body undergoes a breakdown, mechanization, and animalization (Frank, 1995; Frank & Synnott, 1995). The body is labor, possessing the material property of generating use values by which the body reproduces its metabolic needs. Moreover, the body's metabolism is needed to enter the chain of production exploitation (Karl 1993). So that what the body does generates its use value. It describes the body as a labor mechanim, an organic social body. Then, individuals reproduce as social individuals (Marx, 1973).

Human or human bodies exchange as animal bodies (Frank & Synnott, 1995). In this case, Marx compares human labor and animal labor in Capital vol. 1. He said that humans, as animals, could make tools. Furthermore, how animals exchange for human labor is interchangeable in the same variables. The use and construction of labor instruments are present at the starting point among several animal species in the human labor category (Marx, 2010).

The human body function as a means of production and part of labor. Moreover, this applies in general, including not only the body but in terms of affection. Affection labor is the exploitation of human emotional factors as commodities and transformed into use-values by the human body. In the context of consumerism above, the body itself exists in two labor frameworks.

First voyeurism. The effort to produce or build affection in scopophilia continues continuously in the peering process. It produces a digital use value for social media capitalists or application owners, converted into capital gains in excess advertising and others. The body as an object is placed in a context resulting in the behavior of scopophilia or voyeurism itself. It is a consumption pattern so that the body is not directly an object on this side. However, the connoisseur of the body who sees it without paying or being responsible for the body becomes his commodity. Unlike the prostitute, for example, she gets money from the body. No one enjoys it other than the personal audience, who touches it directly.

Meanwhile, in this live streaming application, the voyeurism players safely without paying and are not known to consume the body by fulfilling the desire for scopophilia in the human body fetish. Then, when aggregated, they produce viewership or audience, and the body awakens the audience itself. The laborer is not only the body owner who is alienated from his body by the peeper or the capital – so that the body is objectified and reified by the peek and the capitalist simultaneously, but also the voyeurist himself is labor. Sight as part of the body is a labor that is the primary pro-ducer in the chain of commodities and exploitation.

Second, from the exhibitionist side, here, the pure exhibitionist becomes pure body labor where he vulgarly and with nudity provides his body to be peeked at, seen, and enjoyed by the audience. It means he is the actual content, so the content's commodification occurs here. Labor is in the logic of materializing the human body as a form of content.

Furthermore, worse, it is different from prostitutes who are naked for money. At the same time, content creators in live chat or who are also more accurately called "free" users, present nudity as unpaid labor because there is a reification on purpose. The initial goal was to interact with friends, but there was reification. The body becomes a visual commodity object to be traded and converted into an exchange value or the logic of production itself. The schematic below illustrates how the logic of labor that uses psychological devices as its production engine in live-streaming applications relates to nudity in live-streaming content.

From this scheme, media capitalism exploits neurotic tendencies. People will turn into desire machines. The mechanism of the body as a machine is the general principle of labor, as seen in the above scheme. Voyeurists are also exhibitionists by nature. The male-dominated voyeur is an individual who despises what he sees. He saw someone in a naked state, not enjoying it continuously.

Nevertheless, exhibitionists assumed he dealt with a weaker, exploitable, no-penis figure. Because an exhibitionist tries to show his genitals and compensates, he tries to be dominant, and voyeurism does so. He peeks because he feels that peeking is safe, and on the one hand, he can show his power to make people objects and lower than himself.

An exhibitionist is also a voyeur in this regard by displaying nudity. In Bigo, for example, a woman is not only trying to show the expression of her penis substitution in the form of her body and beauty. He tries to see satisfaction or peek at visualizations by constantly watching and enjoying from afar. The person who sees him expresses an expression of defeat in terms of lust and pleasure, so he must witness it and thirst for the sight. In the end, he showed his body because the person on the screen he was peeking at kept feeling lustful. He not only likes to make people dependent on his beautiful body but also enjoys and enjoys people who continue to express themselves to want him. He is looking for missing something, namely, attention to himself from people. Capitalism itself has reified the body of the exhibitionist and the body of the voyeur. It contains much labor in social media work. On the one hand, the body gets alienated from the exhibitionist self. Scopophilia transformed into a consumption machine as

a form of production from the audience's reification and commodification of consumerism in nudity.

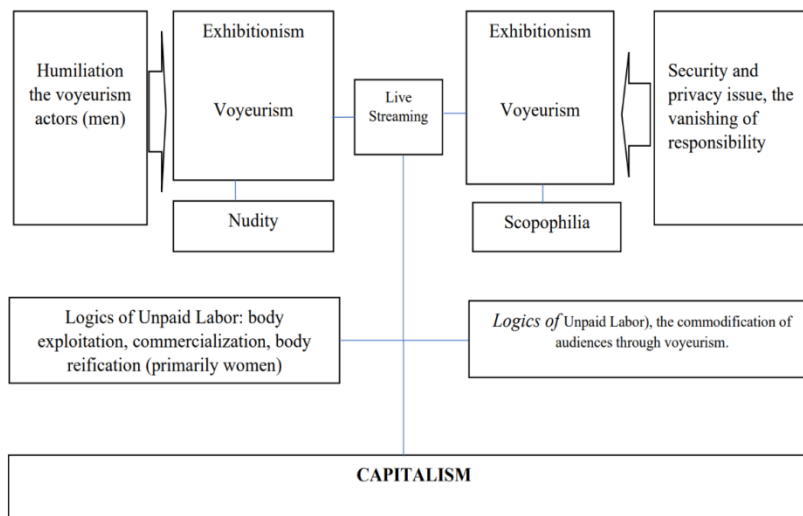


Figure 1. Logic of capitalism through scopophilia in digital media

2. Method

This study utilizes critical discourse analysis to examine the ontological perspective of the representation of messages in digital media applications, such as NonoLive and Bigo Live. The research suggests that these applications serve as vehicles for the economic interests of media owners, who commodify the bodies of live broadcast media users. In other words, this study takes a critical look at how messages are represented in digital media applications and argues that media owners use these applications to make a profit by commodifying the bodies of users who engage in live broadcasts. By utilizing critical discourse analysis, this study offers insights into the ways in which digital media can be used as a tool for economic gain, and sheds light on the potential consequences of such practices. Data is collected through the Live streaming application. The applications used in this research are *Bigo*, *Gogo-live*, *Tik Tok*. The reason for choosing these three applications is because they are a means to show nudity or activities that show sexuality (neurotic activity), both in exhibitionism and voyeurism roles. The analysis object is a screenshot/snapshot of images from several *Bigo* accounts. The author, based on ethical considerations, did not display the images.

3. Results and Discussion

Live streaming apps (*Bigo*, *Gogo-live*, *Tik Tok*) are becoming a means of showing nudity related to neurotic activity. These activities are exhibitionism and voyeurism. The following is an analysis of three images downloaded in snapshots from several *Bigo* accounts that have the potential to remediate via YouTube broadcasts. This material or content on YouTube differs from live streaming in that the exhibitionist is no longer visible. The behavior that emerges is voyeurism.

The author examines the image on one of the YouTube accounts. This image illustrates a live streaming game in one of the apps where the losing user will receive orders from the user of the winning app, including an order to appear naked. A man orders his co-star (the woman

who lost the game) to take off all her clothes and reveal her posture in her underwear (G-string). The male user looks dominant, and his eyes stare at the woman.

Meanwhile, he issued harsh words and tended to be pushy. In terms of voyeurism, he is an actor of voyeurism. The evidence is by his behavior that seeks to see continuously. The female user has already passed one pose. However, male users force women to re-pose. As an exhibitionist, this male user wants to show his genital construction by compensating his dominating male female to show the same thing. Dominant behavior is an expression of the "penis" of the man to expect the woman to show her 'penis'. The exhibitionist theory expressed by Fenichel (Fenichel, 2005). Explains that women do not show their penis or that their penis is castrated. The woman shows her body as compensation for showing the back of the penis, for which the exhibitionist user asks.

On the other hand, naked women as a form of expressionism exhibitionism. He is also a *voyeurist* who tries to capture the audience's expression and feels happy when the audience can be happy, lustful, and dependent on him or obsessed with the beauty of his body. In some cases, the audience masturbates, and women become happy. In the second case, male users ask female users to show their genitals, and the user (female) fulfills his orders. Meanwhile, men, as voyeurism actor, took peeking action. One of these peeping actions is the man wearing a mask, and it is a symbol of peeping effort. The essence of peeking is escaping from moral responsibility and not wanting others to know so that he gets a sense of 'safety.'

Meanwhile, the women show exhibitionist symptoms. she shows her genitals and contorts her body with a little bit of a short erotic dance. It is rarely found in female exhibitionist symptoms, especially when she shows her genitals vulgarly. The erotic dance accompanying this performance also demonstrates compensatory penile castration as a significant feature of exhibitionism. Meanwhile, the men wear masks and use harsh words like some other looks. However, in verbal analysis, the man seemed enthusiastic to "continue" to enjoy his peeking effort by seeing the woman naked and dancing through the live streaming application (*Bigo*) screen frame. This application serves as a gap or hole to peek.

There are two exciting things. First, live streaming is a form of interaction, and reification or labor exploitation exists on both sides. Hence, capitalists exploit all psychoanalytic and neurotic activities, a form of consumerism and commodification of content and users.

Meanwhile, the content of nudity itself becomes a commodity. YouTube remediation shows the commodification process from one capitalist to another. The commodification of nudity content and users (labor) positions the practice of sexual libido-based affection labor. Consumption of nudity content has the potential to create an addictive effect.

According to Sabbadin, there are two forms of voyeurism. The first is related to people hiding in the dark and peeking, and it is the oldest form of voyeurism. The second is collusive voyeurism. The peeped person knows and is satisfied with being the target of his stalking and voyeurism. As in the second case of voyeurism, the first form shows people peeking by hiding their identities (without their real names). All users use fake names. It is a form of peeking effort. The attempt to cover one's face with a mask reflects a unique surveillance practice (Bonovitz, 2006; Gediman, 1985; Hartman, 2006; Slochower, 2006; Twersky, 2020).

The second form of nudity is almost in live broadcasts, where nudity is intentional and conscious. People who are peeked at (exhibitionists) know that he is an object, and he aims to fulfill his exhibitionist desires.

In picture one, the woman is not very comfortable with her nakedness. Voyeurism, in some research on the Internet, is related to motivation. Even the use of social media within the framework of voyeurism becomes a tendency to become a particular social need and motivation (Baruh, 2010; Huhtamo, 2012; Nurbaiti & Anshari, 2020; Wang, 2015). In this logic, the exploitation of voyeurism as a digital worker and affection labor becomes increasingly significant. Consumerism, as part of consumption, entered the logic of the means of production into a tool or money machine for capitalists. Nudity, exhibitionism, and voyeurism become a model of image exploitation, a working model of a social media economy. It is also related to women's employment, where the webcam tool for this live-streaming application meets the female and male gaze. The Internet enforces a mechanism in which empowerment/employment/labor represents women any setting or behavior must enter the capitalization parameter of the body in the politics of the media economy (Internet, cyber media) (Pérez Serrano Flores, 2015; White, 2019).

Voyeurism turned into a pattern of consumerism and was associated with nudity. So, the pornography business mechanism is possible. Pornography itself has moved from its old form. Pornography does not only revolve around sexual styles. However, it leads to the spectacle genre (Yousman, 2005). This is interesting because specific genres have developed into communication, such as webcams or live streaming, which have become means of pornography. So, he will live in a specific genre of pornography. The pornography capitalization scheme on the Internet adheres to the principle that pornography consumers or the public can be consumers and producers of pornography simultaneously (Mosko, 2015). It operates on a live-streaming application protocol and has become a habit. It has implications for a form of reification and commercialization as well as inevitable economic exploitation. Users, as producers and consumers, are all labor. In psychoanalytic logic, exhibitionism and voyeurism are two things attached to affection labor in the interactive application of this conversation. This deviant behavior is mechanized, and the creation of protocol. The production and consumption logic has changed. New pornography business logic was born from this live-streaming application. Pornography on the Internet intersects with nudity that internet users do, months by artists in the pornography industry. There is capitalism that takes advantage of this practice.

4. Conclusion

Voyeurism in live-chat stream applications such as *Bigo*, *Nono Live*, and others is a form of consumerism. The labor that drives the logic of capitalization and capitalism on the Internet and network industry is how voyeurs and exhibitionists produce various "consumptions," which will eventually produce a commodity through the commodification of content or audiences (users). That nudity performed by users is a form of labor in which they become objects of scopophilia, equivalent to pornography. It is just that they do not pay for pornography, and the voyeurs support the production by continuously peeking and sharing their desires through live conversation applications as affection workers. All lead to the existence of the wheel of capitalism that uses machines or digital internet applications to exploit abnormal and mental disorders. Neurotic is an engine of continuous desire and continues to roll to generate capital gains for them through the logic of consumerism as affection and digital workers.

References

- Angelini, A. (2021). Otto Fenichel: Ideas between two continents. In *Psicoterapia e Scienze Umane* (Vol. 1). <https://doi.org/10.3280/PU2021-001009>
- Barcan, R. (2004). Nudity, A Cultural Anatomy. In *Nuncius* (Issue 2). Oxford New York.
- Baruh, L. (2010). Mediated voyeurism and the guilty pleasure of consuming reality television. *Media Psychology*, 13(3). <https://doi.org/10.1080/15213269.2010.502871>
- Bonovitz, C. (2006). The illusion of certainty in self-disclosure: Commentary on paper by Helen K. Gediman. In *Psychoanalytic Dialogues* (Vol. 16, Issue 3).
- Brian, L. O., & Robert, L. M. (2014). *Critical media studies: An Introduction* (1st ed.).
- Cardin, P. T., & Teixeira, M. A. (2017). Fenichel theory for multiple time scale singular perturbation problems. *SIAM Journal on Applied Dynamical Systems*, 16(3). <https://doi.org/10.1137/16M1067202>
- Diagnostic and Statistical Manual of Mental Disorders, 4th Edition. (2020). In *Definitions*. <https://doi.org/10.32388/6ypoe8>
- Dodds, J. (2019). Otto Fenichel and Ecopsychoanalysis in the Anthropocene. *Psychoanalytic Perspectives*, 16(2). <https://doi.org/10.1080/1551806X.2019.1601921>
- Fenichel, O. (2005). *The Psycho Analytic Theory of Neurosis*. Routledge.
- Frank, A. W. (1995). The Body Social: Symbolism, Self and Society (see IRPS No. 80/95c02174). In *Canadian Journal of Sociology/Cahiers canadiens de sociologie* (Vol. 20, Issue 4).
- Frank, A. W., & Synnott, A. (1995). The Body Social: Symbolism, Self and Society. *Canadian Journal of Sociology*, 20(4). <https://doi.org/10.2307/3341866>
- Gediman, H. K. (1985). Imposture, inauthenticity, and feeling fraudulent. *Journal of the American Psychoanalytic Association*, 33(4). <https://doi.org/10.1177/000306518503300408>
- Gossop, M. (1981). Psycho-analytic Theories of Neurosis. In *Theories of Neurosis*. https://doi.org/10.1007/978-3-642-88473-3_7
- Hartman, S. (2006). Disclosure, dis-closure, diss/clothes/sure: Commentary on paper by Helen K. Gediman. In *Psychoanalytic Dialogues* (Vol. 16, Issue 3).
- Huhtamo, E. (2012). Toward a History of Peep Practice. In *A Companion to Early Cinema*. <https://doi.org/10.1002/9781118274453.ch2>
- Marx, Karl. (1973). *Grundrisse-Foundations of the Critique of Political Economy* (M. Nicolaus, Ed.). Penguin Books.
- Marx, Karl. (2010). *Capital-A critique of political economy*. pacps.
- Metzl, J. M. (2004a). From scopophilia to Survivor: A brief history of voyeurism. *Textual Practice*, 18(3). <https://doi.org/10.1080/09502360410001732935>

- Metzl, J. M. (2004b). Voyeur Nation? Changing Definitions of Voyeurism, 1950-2004. In *Harvard Review of Psychiatry* (Vol. 12, Issue 2).
<https://doi.org/10.1080/10673220490447245>
- Mosko, M. (2015). Margaret Grebowicz, *Why Internet Porn Matters*. Stanford: Stanford University Press, 2013, ISBN 978-0-8047-8662-1. *Hypatia Reviews Online*, 2015.
<https://doi.org/10.1017/s2753906700001522>
- Nurbaiti, A., & Anshari, I. N. (2020). Privacy Management in Social Network Sites: A Case Study on the Use of Finstagram for Mediated Voyeurism. *Jurnal Media Dan Komunikasi Indonesia*, 1(2). <https://doi.org/10.22146/jmki.55012>
- Pérez Serrano Flores, V. (2015). The body and the screen: theories of Internet spectatorship. *Comunicación y Sociedad*, 14. <https://doi.org/10.32870/cys.v0i14.1289>
- Slochower, J. (2006). The psychoanalytic other: Commentary on paper by Helen K. Gediman. In *Psychoanalytic Dialogues* (Vol. 16, Issue 3).
- Twersky, R. (2020). Review of *Stalker, Hacker, Voyeur, Spy: A Psychoanalytic Study of Erotomania, Voyeurism, Surveillance, and Invasions of Privacy* by Helen K. Gediman. London, UK: Routledge. 2018. 244 pp. *Contemporary Psychoanalysis*, 56(1).
<https://doi.org/10.1080/00107530.2019.1643621>
- van Dijk, J. A. G. M. (2006). *The Network Society : Social Aspects of New Media* (2nd ed.). Sage Publications, Inc.
- Wang, S. S. (2015). To unfriend or not: exploring factors affecting users in keeping friends on Facebook and the implications on mediated voyeurism. *Asian Journal of Communication*, 25(5). <https://doi.org/10.1080/01292986.2014.990469>
- White, M. (2019). The Body and the Screen. In *The Body and the Screen*.
<https://doi.org/10.7551/mitpress/1639.001.0001>
- Yousman, B. (2005). Review of *Gender, Race, and Class in Media: A Text-Reader* (2nd ed.). *Journal of Communication*, 55(2).