

ABSTRAK

Penelitian ini mengkaji fenomena akun kurasi visual berbasis kampus @undip.cantik di Instagram, sebuah akun yang mengunggah ulang foto mahasiswi Universitas Diponegoro dan dinilai memiliki daya tarik visual tertentu. Penelitian ini bertujuan untuk menjawab dua rumusan masalah, yaitu bagaimana representasi identitas mahasiswa dalam akun tersebut dapat memunculkan praktik transaksional di budaya digital, serta bagaimana konstruksi representasi identitas *front stage* dan *back stage* mahasiswa berlangsung berdasarkan perspektif dramaturgi Erving Goffman. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan metode netnografi yang didukung oleh etnografi, melalui observasi partisipatif terhadap aktivitas akun @undip.cantik serta wawancara mendalam bersama enam informan yang pernah ditampilkan dalam akun tersebut. Hasil penelitian menunjukkan bahwa pada wilayah *front stage*, informan melakukan kurasi visual, pengelolaan privasi akun, serta strategi personal *branding* yang pada akhirnya melahirkan label sosial "anak Undip Cantik" sebagai modal simbolik. Sementara itu, pada wilayah *back stage* ditemukan proses negosiasi persetujuan (*consent*) dengan admin akun yang memegang kuasa besar atas representasi visual, beragam motivasi personal informan, keterlibatan aktor lain seperti teman sebaya, serta kesenjangan antara kehidupan sehari-hari dan identitas digital yang ditampilkan. Penelitian ini menyimpulkan bahwa fenomena @undip.cantik merupakan panggung sosial yang kompleks, tempat identitas dikonstruksi dan diberi nilai ekonomi melalui interaksi antara informan, admin akun, lingkungan sosial, serta audiens digital yang lebih luas.

Kata Kunci: Dramaturgi, *Front stage*, *Back stage*, Representasi identitas, Praktik transaksional.

ABSTRACT

This study examines the phenomenon of @undip.cantik, a campus-based visual curation account on Instagram that reposts photos of Universitas Diponegoro female students deemed to possess certain visual appeal. This research aims to answer two research questions: how the representation of student identity on the account gives rise to transactional practices in digital culture, and how the construction of students' front stage and back stage identity representation occurs based on Erving Goffman's dramaturgical perspective. This study employs a descriptive qualitative approach using netnography supported by ethnography, through participatory observation of @undip.cantik's activities and in-depth interviews with six informants who had previously been featured on the account. The findings show that on the front stage, informants engaged in visual curation, account privacy management, and personal branding strategies that ultimately produced the social label "anak Undip Cantik" as a form of symbolic capital. Meanwhile, on the back stage, the study found a negotiation process of consent with the account admin, who held significant power over visual representation, along with informants' varied personal motivations, the involvement of other actors such as peers, and a gap between informants' everyday lives and the digital identities they presented. This study concludes that the @undip.cantik phenomenon constitutes a complex social stage, where identity is constructed and assigned economic value through interaction among informants, the account admin, the surrounding social environment, and the wider digital audience.

Keywords: *Dramaturgy, Front stage, Back stage, Identity representation, Transactional practices, Social media.*