

Analysis of Female Host Self-Presentation in Bigo Live Streaming Application

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ABSTRACT

The Bigo Live application makes the female hosts communicate with their viewers and there is an exchange of symbols that occurs between the two, so that there is a self-presentation that can be done. This study aims to determine the Presentation of the Female Host Self in the Live Streaming of the Bigo Live Application. The theory used by researchers is Symbolic Interaction, Self-Presentation, Erving Goffman's Dramaturgy, Front Stage, Middle Stage and Back Stage. This study used a qualitative approach with case studies, with the object of research being the female host of the Bigo Live application and the subject of self-presentation research. The key informants of the study were three female hosts of the Bigo Live Application. This research data processing comes from in-depth interviews, observation, documentation, and also literature study. Data analysis techniques by reducing data, collecting data, presenting data, drawing conclusions. Test the validity of the data by means of triangulation techniques, discussions with peers. The results showed that the female front stage host of the Bigo Live application used a mask and played it on the show stage in the live streaming of the Bigo Live application. The backstage female host of the Bigo Live application displays a complete figure who is not like being on the front stage. The conclusion of this research is that every Bigo Live application female host manages the impression and self-presentation on the front stage and the back stage. There seems to be a difference in each stage.

Keywords: *Self Presentation, Dramaturgy, Front Stage, Back Stage, Bigo Live*

1. INTRODUCTION

Innovations offered by new media are growing rapidly not only in the form of text and images. There is live streaming as one of the latest innovations in the communication process. Live streaming is a technology that is presented in the form of audio and visual recordings directly through the web server. Ryan Ari Setyawan and Yumarlin Marzuki [3] argue that the live video streaming feature is very helpful to communicate because it allows and makes it easier for users to chat, and interact with each other even with the host in real-time.

Bigo Live was first introduced to the public in March 2016. Bigo Live is a broadcast app in the form of live streaming video that can be accessed via mobile phone. Bigo Live allows users to live-stream their users' moments, and make friends from around the world and allows their users to show talent, discover, and stay connected in a positive, healthy and creative way. It has been downloaded by over 300 million users worldwide. Users also come from various circles. Artists, Influencers or celebrities, Art workers to students or students. Bigo Live is a new way to experience life [5]. The people of Jakarta have been attached to the Bigo Live application, as evidenced by the results of a survey reported through the pressrelease.id

Ministry of Communication and Informatics of the Republic of Indonesia said that there are 10 million active users of the Bigo Live application in Indonesia [6]. Active users consist of both viewers and hosts. The host showed his talent and creativity. This application gives its users to develop their talents or talents or build the level of popularity of their users. Like dancing, singing or playing musical instruments. The average broadcaster of bigo live app is female. The statement is in line with research conducted by Eko Dharma Saputra [9] stated that 58% of Bigo Live application broadcasters are female gendered.

The various ways each female host of Bigo Live wants to make an impression for her viewers to be accepted through a stage. This research becomes interesting because it is very rare specifically a host who becomes the main object in the research. The presentation of a Female Host in entering the stage of the play that is being shown. Michael Jibrael said we must present ourselves as best we can before they are consumed by the public [4]. With this, researchers wanted to analyze "Analysis of Women's Self Presentation through Bigo Live Streaming Application with Dramaturgical Approach".

1.1. Related Research

Research related to Bigo Live is very often discussed, being one of the applications that shakes the public because of the huge involvement of female hosts with porn behavior, The gift/rewards are given in Rela and Syahfruddin journal "Representation of Women in Bigo Live app" [10] explains by rupiah offer made by the hosts as a job for the broadcasters women can do anything, starting from the desired (request) by viewers until airing a broadcast that the hosts deliberately negative content and pornography, even if it turns out that self-beauty and the beauty of her body exploited for the sole material benefit of Women in Bigo Live is considered often used as a sex symbol that is commodified as an entertaining spectacle by users of this live streaming app.

Studied the research conducted by Stella Kesuma, Lusya Savitri Setyo Utami [16] with the research title "The Meaning of Content In Social Media Study On Bigo Live Application Users Among Students Department of Communication Sciences" explained about Analyzing Bigo Live social media users because they want to know meaning on negative content on Bigo Live social media, especially among communication science students, this research uses qualitative method.

What Bigo Live users receive about positive content fall into the category of denotative meaning because it provides an informative thing for them. While the meaning they receive about negative content belongs to the category of connotative meaning because it involves feelings and emotions after the user sees the negative content that results in the act of reporting and following up on the content on Bigo Live. Analysis of the reception of the meaning of content on social media Bigo Live in this study found that bigo Live users are in a negotiated position because there is a compromise attitude, namely receiving content contained in Bigo Live, but protest if there is a lack of appropriate.

Another research conducted by Friska Riama Wulandari T [17] with the title "Bigo Live Host Communication Process during Live Streaming" explained that How Non-Verbal and Verbal Communications Host Bigo Live while Streaming? This research uses qualitative method. Host Bigo Live showcases roles with different personal life in his family. The changes that Bigo Live hosts make are the way they dress and how they talk, which seems to be made to be like a child or spoiled by the way they talk. In addition, the hosts of Bigo Live there are also those who turn themselves women sholeh into women do not sholeh to attract viewers to feel at home in watching it. Another difference made by host Bigo Live is about communication and behavior. Differences in behavior by the hosts by familiarizing themselves with the audience. However, there are some Bigo Live hosts who admit sometimes that they have to behave a little sultry or spoiled to the audience. The bigo live hosts explained the reason for the difference in appearance and behavior is to meet the targets achieved each month.

The last journal that became a reference in the making of

this research was the Presentation of Commercial Sex Workers Emporium Jakarta (Dramaturgical Study on The Self Presentation of Commercial Sex Workers at Emporium Jakarta) written by Dhita Sekar Annisa [15] conveying about the reality of the front stage, backstage and center stage of commercial sex workers at Emporium Jakarta. In this study, a commercial sex worker did camouflage while in place they spoke politely softly which was slightly different from his habit.

1.2. Our Contribution

This research is expected to contribute academically because it provides insight and academic knowledge about women's self-presentation in live streaming on the Bigo Live app. Hope this research becomes a source of reference for future researchers.

1.3. Paper Structure

The rest of the paper is organized as follows. Section 2 introduces the theory used in this paper, which include Symbolic Interaction, Self-Presentation, dramaturgy by Erving Goffman, Front Stage, Middle Stage, Backstage, Bigo Live, Host Women in Bigo Live. Section 3 presents a method used in research, subjects and objects in research and triangulation used in research. Section 4 was the findings and discussion about this research. Finally, Section 5 concludes the paper.

2. BACKGROUND

2.1 Symbolic Interaction

In social life individuals convey their intentions by symbols, and vice versa. Mulyana [2] describes the definition of The Theory of Symbolic Interaction is a theory that looks at all activities individuals as a typical activity in the form of communication with using symbols. According to Ralph Larossa and Donald C. Reitzes, 1993 in journal of The Study of Symbolic Interactionism by Niana Siregar [19] interaction symbolically at its core explains the frame of reference in understanding the individuals, along with others, create a symbolic world and how the way the world shapes individual behavior. But according to Deddy Mulyana [2] the meaning given to an emblem may change on the way time. The relationship of this factor with the research written is the interaction of symbolically became the basis in the research of how a female host presenting itself in the Bigo Live Application, in self-presentation will be there is a symbol that is shown and has been approved together with viewers Bigo Live.

2.2 Self-Presentation

Boyer et al, 2006 in Ike, 2014 basically, every individual

has special steps in presenting themselves to others. Self-presentation or impression management is an act of self-display performed by each individual to achieve an expected self-image. According to Goffman in Deddy Mulyana [1] assumes that when an individual interacts then individually presents a self-image. He called the effort "impression management", which is the techniques that actors use to cultivate impressions in situations conditioned with a specific purpose. According to Goffman most attributes, belongings or human activities are used for self-presentation, including the clothes worn, the place to live, the house we live in, the way we equip the house, how to walk and talk, the work done, and how to spend our free time. Indeed, everything that is open about one's own self can be used to tell others what a picture of one's self and the individual tends to do from situation to situation. The relationship of self-presentation with written research is the self-presentation is the subject you want to research.

2.3 Dramaturgy Erving Goffman

Sri Suneki and Haryono said in their research of dramaturgy as an approach to the theory of Symbolic Interaction initiated by Goffman is a deepening of the concept of social communication present as an application for new individual ideas from social evaluation events to contemporary society [8]. Dramaturgical Theory is "a theory that explains that social interaction is defined as having similarities with theatrical performances or plays on stage. Man is actors who seek to combine personal characteristics and objectives to others, through a play he made him. In line with Deddy Mulyana [2] who quoted the book "The Presentation of self in Everyday Life, Goffman" states:

"The perspectives used in this report are perspective of theatrical performances; its principles are dramaturgical. I'll reply the individual way... present itself and activities to others, the way he guides and guides the impression that others have made on it, and everything that is possible or it is impossible for him to support his performances in the presence of someone else." -Deddy Mulyana.

Dramaturgical relationship with written research is a method of dramaturgy becomes a theory of approach in researching how a Host Women form an image of themselves in the Bigo Live App.

2.4 Front Stage

Citing the journal Paradigm of Dramaturgical Theory Towards Social Life Sri Suneki and Haryono [14] Goffman acknowledges that the front stage is structurally institutionalized or represents the interests of a group or organization. Although Goffman's style structure lies in interaction. The front-stage aspect is that actors often try to convey the impression that they have a special relationship or social distance closer to the audience than

the actual social distance. In reality people are reluctant to play the role when they are happy. But if such a thing does not mean freeing yourself from social roles, but some that benefit them (social identity and feelings). Michael Jibrael in his research said Individuals only play the necessary roles and get carried away with the very official impression [4]. The relationship of the front stage with the research written is the front stage be an aspect in conducting research on how a female host presented itself in the Bigo Live App.

2.5 Middle Stage

The center stage is a bridge from the front stage to backstage as an example of a doctor before accepting his patient there is a discussion with the nurse or her co-workers.

"It was another stage outside the official stage when actors communicate self-presentation, i.e. the front stage (front stage) as they perform in front of an audience but also offstage backstage as they prepare their messages" - Deddy Mulyana, 2008.

Middle stage relationship with research written is middle stage be an aspect in conducting research on how a female host presenting himself in the Bigo Live App.

2.6 Backstage

Dhita Sekar [15] who describes as backstage becomes the space where the performance scenario is run by the "team" (the secret society that organizes the staging of each actor). Support statement above Deddy Mulyana [1] said Goffman emphasized that a team's performances are determined by loyalty each member, each member holds a secret unknown to the to maintain the authority of an actor. The backstage relationship with the research written is backstage be an aspect in conducting research on how a female host presented itself in the Bigo Live App.

2.7 Bigo Live

On Bigo Live itself, there is a communication process conducted by its users, involved in the formation of media and used for various purposes, such as collecting lots of beans or gifts as well as media interaction and communication for broadcasters with fans. According to Fatma Pratiwi [11] in her journal a form of communication can be included in the CMC category is when two or several people in it can only communicate with each other or exchange information through computers included in the new communication technology. Yesi Puspita [18] quotes (Wright & Webb, 2011:126-129) cmc forms including public discussion board, chat rooms, instant messaging, and virtual world. Bigo Live's relationship with the research written is where the hosts women present themselves.

2.8 Host Women in Bigo Live

The average broadcaster of bigo live app is female. The statement is in line with research conducted by Eko Dharma Saputra [9] stated that 58% of Bigo Live application broadcasters are female gendered. According to the book Communication Science An Introduction Deddy Mulyna [2] explains that women use more questions than men and they use them as conversational maintenance strategies. Then the female Host is more in the Bigo Live application. But not in line with Pambudi

[20] in her journal entitled Representation of Women in The Media cites the statement that in the society of spectacle, women function predominantly as image shapers and sign of various commodities (e.g. salesgirl, covergirl and model girl). According to Guy Debord, the spectacle society is a society that in each side of him is a life that becomes a commodity. Every commodity becomes a spectacle. In a society of spectacle, the female body as an object of spectacle to sell commodities and has a very central role..Female Host Relationships Live Streaming with research written is a Female Host being the main object in presenting herself in the Bigo Live Application.

3. METHODS

The type of research that researchers use qualitative research is research that aims to solve a problem or phenomenon that occurs in the social environment with a natural context. Then the descriptive qualitative approach is data in which it has instruments of words, images and not numbers that become reference in research. The descriptive qualitative approach is in accordance with this research because it is in line with the problem formulation that is wanting to know the reality of the front stage, the back stage formed through Live Streaming by the Host of Bigo Live Application and to analyze the Formation of Self-Image through Live Streaming by The Host of Bigo Live Application. The research method used is case study. Researchers used case study methods because they wanted to explore and analyze the self-presentation of female hosts live streaming in the Bigo Live app.

In this study the subject of research was a female host in the live streaming application Bigo Live and the object of the research was self-presentation. The Data Collection Method in this study used in-depth interview questions. In-depth interviews are unstructured interviews and do so many times and take a long time to be with informants at research sites by Rahmadi [12]. So interviews with key informants, supporting informants, and expert informants are conducted in a structured way. The criteria in the key informants in this study were women with the activity of a host in the live streaming app Bigo Live.

While the criteria for supporting informants are friends who know intensely with a host who becomes a key informant. While the criteria of experts in this study is a clinical psychologist and has knowledge and knowledge

in the field of image formation. Observe passive participation through observations made by the author on the self-presentation of a female host in the live streaming of the Bigo Live application. Conduct documentation studies using photos of female host activities during live streaming in the Bigo Live application. Using Literature Studies, authors utilize reading books to find out information relevant to research problems. The books were obtained from scientific journals and books used to support this research. In this study, researchers conducted data processing and analysis by conducting interviews and observations and then the author processed and analyzed the data to get conclusions. The authors triangulated techniques in this study in order to compare research data and information in this study is valid.

4. FINDINGS AND DISCUSSION

4.1 Bigo Live App Overview

Bigo Live was first introduced to the public in March 2016. Bigo Live is a broadcast application in the form of live streaming video that can be accessed via mobile phone. Bigo Live allows users to live stream user moments, and make friends from all over world and allow its users to show talent, discover, and stay connected in a positive, healthy, and creative way. Downloaded more than 300 million users worldwide. The users also come from various circles. artists, influencers or celebrities, Art workers up to student or student. Bigo Live is a new way to experience life (Google Play Store, 2020). The people of Jakarta have been attached to the Bigo Live application, proven by the results of the survey reported through pressrelease.id (Ministry of Communication and Informatics of the Republic of Indonesia, 2017) that there are 10 million active users of Bigo Live application in Indonesia. and in observations made by researchers, in buying 38 diamond for IDR.16,000-and the highest purchase of 5179 diamonds at the price IDR.2.099.000-,. Can be concluded more or less to buy a single sticker ranging from IDR.50,000-, to IDR.1,000,000-Reporting from the stands in Yogyakarta (Mona Kriesdinar, 2017) explained that the exchange of diamonds into money can be done after the number reaches 60 pieces. This amount can be exchanged for money USD 0.99. Includes 424 diamonds exchanged for cash USD 6.99, and if 5454 diamonds can be exchanged for USD 89.99 or equivalent to IDR. 1.1 million with a dollar exchange rate of IDR. 13,330.

4.2 Symbolic Interactions that exist on Bigo Live Female Hosts in Running Live Streaming

Mulyana [2] describes the definition of Symbolic Interaction Theory is a theory that views all individual activities as a typical activity in the form of communication using symbols. Researchers saw the

existence of Symbolic Interactions contained in the live streaming of the Bigo Live application is very much. There are so many initials or sentences that may only apply in the live streaming of Bigo Live application. Usually, this initial is used by the hosts to interact with viewers, or vice versa.

From the observations that the researchers did, researchers found the sentence Gomawo or gumacrot, this sentence is used by the hosts to say thank you when given gifts, stickers or beans by viewers. Not a few hosts add scorn or additional sentences after revealing gomawo and gumacrot. Based on the results of the interview with host A revealed the addition of the sentence "do not forget ngecrot".

"yes most of it wrote ka Gomawo gumacrot do not forget ngecrot it aja anyway, well that's like most reply movement myself I elbow challenge while sighing 5 seconds safely so ka" -Ms.A.

The sentence that researchers found within the scope of Bigo Live is beauty. The word beauty is used to distinguish each content displayed by the hosts. In running live streaming in bigo live application, each host has a variety of content that they want to show and as a characteristic in their Bigo Live room. This word beauty tends to represent the state of the host content that is scantily clad, joget or dance that smells of sex, discussions with the topic of sex. The beauty in question is like representing the form of "beauty" of the female host body in the Bigo Live application.

4.3 Front Stage Reality contained in Bigo Live Female Host in Running Live Streaming

Citing the journal Paradigm of Dramaturgical Theory of Social Life by Sri Suneki and Haryono [14] Goffman stated that the front stage aspect is that actors often try to convey the impression that they have a special relationship or social distance closer to the audience than the actual social distance. To perform in the front stage does not cover everything owned by the Belle Mafia. The content chosen by Mafia Belle is also non-beauty content, or content that does not show the appearance of its body. This is because there is a fear if the family sees if the content chosen is beauty content. But in presenting himself as a host on Bigo Live Mafia Belle admitted that it is very rare to make up and also tidy her hair or arrange her room to live stream in the Bigo Live application.

The reality that takes place in the front stage of the second host with the initials or front stage name Zie is a dance with vulgar clothes displayed in front of the viewers. Dance done more is an evocative dance for men, almost all viewers who do typing in chat room host Zie issued responses such as inviting sex and talking about typing sex. Often dance performed by Zie is a movement used to perform sex activities. Dance is done in bed or on a chair. Chairs are often an attribute in Zie doing dance. This is also found in addition to the observation of the author, from the interview with host Zie.

In addition, such sighing habits performed inside the host room is the front stage shown by Host Zie. In appearance, the hair and makeup worn is also the front view shown. The skimpy outfits that are often buttoned up to the bottom are also the front stage on display by Host Zie.

The reality that takes place in the front stage of the third host with the initials or front stage name Ms.A is a dance with vulgar clothes displayed in front of the viewers, Dance performed is also a dance using a very minimal dress and showing the shape of the upper body. With some of the hallmarks of a sigh performed by Ms.A. Accompanied by songs that add a passion to perform movements. Tends to do dance Ms.A. just sits and that gestures only the upper body, as well as in a squat position.

4.4 Middle Stage Reality contained in Bigo Live Female Host in Running Live Streaming

It is another stage off the official stage when actors communicate self-presentation, namely the front stage when they perform in front of an audience but also offstage back as they prepare their messages by Dedy Mulyana [2]. The center stage performed by the Belle Mafia is arguably none. Because in performing the front stage is a character that is almost entirely the same as the back stage. The center stage performed by Zie is to prepare clothes, and also prepare a place to do dance, such as the property of chairs and mattresses are part of the prepared by Zie. In addition, the things prepared by Zie are the installation of songs, and the selection of songs to accompany the dance during the live streaming in the Bigo Live application. Preparations such as changing more feminine clothes are also carried out by Zie. The enter stage performed by Ms.A is to prepare clothes, and also prepare a place to do dance. In performing the dance prepared Ms.A is a song and also a speaker to make the sound of the song more loud. Don't forget to use makeup or dress up and wear clothes to enter the front stage. Before entering the front stage Ms.A prepared a number of tissues as well as drinking water.

4.5 BackStage Reality contained in Bigo Live Female Host in Running Live Streaming

Citing the journal Paradigm of Dramaturgical Theory of Social Life by Sri Suneki and Haryono [14] describes the back region referencing possible places and events preparing for its role in the future. Featured by host Bigo Zie is that who knows Zie's reliability in doing dance and also scantily clad are just viewers who are on the Bigo Live app, even she also closes the information about other social media in the room Bigo Live. But in displaying her content Zie feels in her real life never showed her around, people closest to her such as family and also parents that Zie can do dance. All he knew was his close friends. Even in the interview Zie stated that if Zie's parents find out that her son is doing the dance as

shown on his Bigo Live then it will get a reprimand.

In the interview, Zie admitted that her parents hoped that Zie could be able to explore her education as high as possible. With the hope for Zie to be in the world of accounting, because according to her parents the accounting world is very used and also Zie has a family background working in the world of banking. In presenting the beauty content that Zie chooses, feel that the audience or viewers who are in the room when doing live streaming tend to be aggressive, such as frequently asking for sex, and also often ask for requests to undress. In addition, Zie admitted that in wearing clothes in her real life is very tomboyish, or very masculine often wear quarter pants and also T-shirts that are half-sleeved.

The reality that is not known by the front stage or can be called the backstage displayed by the host Bigo Ms.A is that who knows the reliability of Ms.A in doing dance and also scantily clad are only viewers who are on the Bigo Live application, In the results of the interview with Ms.A said that apart from what is done in the live streaming Bigo Live Ms.A uses the hijab for her daily life. Of course, dressing is very different when compared to everyday life behind the scenes with bigo live in front of the screen.

4.6 Dramaturgy performed By Female Host of Bigo Live Application

Dramaturgy as an approach to the theory of Symbolic Interaction initiated by Goffman is a deepening of the concept of social communication that is present as an application of new individual ideas from social evaluation events into contemporary society by Sri Suneki and Haryono [8]. From the results of the description of the research results that have been described, researchers saw the dramaturgical process that took place from the female host Bigo Live in presenting live streaming. They are dramatized in the process of life, life by the speakers is likened to a role play. This is proven by the role that the female host of Bigo Live plays, namely the front stage and the back stage. And they played the front stage role well. They also limit attitudes when on the front stage this aims to cover themselves both from the way they dress and some of the sentences they use and the scorn they murmur. But of the 3 speakers that the researchers did there was one resource person who had the same front and backstages.

4.7 Self-Presentation of Female Host of Bigo Live Application

According to Goffman in Deddy Mulyana [1] assumes that when people interact, they present a self-image. He referred to the effort as "impression management", which is the techniques that actors use to cultivate impressions in situations conditioned to a specific purpose. The self-presentation made by the speakers of Bigo Live hosts seemed to want to build two impressions from backstage /

real life, and the impression built when in front of the stage / when live streaming in the Bigo Live application. In forming the impression that Zie wanted to show in the observations the researchers saw that what was shown in Bigo Live was wanting to show the impression of sexy, naughty women with scorn performed on Bigo Live. But if not in Bigo Live room, Zie displays the impression of a good woman who is humble and care with her friends. This is in line with the results of an interview with Zie's close friend who is initially M. But interestingly in presenting herself Ms.A said what was shown in Bigo was a performance that was no problem, such as scantily clad and also dance that raised lustful desires.

5. CONCLUSION

On the front stage of the female host in the Bigo Live application two of the three speakers did camouflage and played the front stage, which was done by the female hosts were with minimal use of clothes on the front stage, make-up and hairdressing performed by two speakers. In addition, there is also a dance performed by two speakers only performed on the front stage. Manipulating with symbols to build sexual desire performed by two sources in presenting the front stage. And one source did what it looks like in the front stage, only there was a kink in doing the front stage.

On center stage is the transition area performed by female hosts in the Bigo Live application, namely the existence of hairdressing such as the time to claw and also the preparation of clothes to enter the front stage, two hosts said that no preparations were made for the arrangement of the venue, but one host said chose the white wall background. The hosts usually prepare songs to accompany the dance to be performed. One of the hosts of 3 host speakers prepares for a chair to dance on the chair. Another host said preparing water as well as tissue, because during dance it consumes a lot of energy. On the backstage performed by female hosts in the Bigo Live app is an original performance performed by the hosts outside of the performances shown in the Bigo Live application. The dramaturgical process performed by Bigo Live's female hosts is different from the look done inside the Bigo Live room when they display the clothes they wear such as wearing a hijab, long sleeves, quarter pants, and not showing their dance skills as shown in bigo live room.

In this study, the self-presentation displayed by female hosts in Bigo Live application was to do camouflage while hosting bigo live room and while living her real life outside of Bigo Live. Like the symbols displayed give the impression of uploading the passion of the bigo live audience, but in their original life the female hosts displayed a different impression of not showing minimal clothes and not performing the dance presented in the Bigo Live too.

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