Social Interaction of PUBG Mobile Gamers in the "Eden Esports" Community from A Dramaturgic Perspective

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ABSTRACT

Traditional games are becoming outmoded and rarely used. Technology has transformed conventional games, making online games more engaging. PUBG Mobile is a popular internet game among teens. Social interaction concerns can arise in gaming, especially when one team or opponents is verbally attacked with criticism, insults, and humiliations. Players often criticise, criticise, and degrade teams and opponents in community participation and gaming. Dramaturgical analysis is used to evaluate Pubg Mobile Gamers' social interactions in the "Eden Esports" group. This study uses a qualitative descriptive research strategy. This study included interviews, observation, and documentation with ten informants. This study found that gamers use disparaging language and slurs. This contrasts with their domestic or non-community behaviour, when they speak less and do less. Completed. Goffman believes that direct interpersonal exchanges involve dramatic components. Individuals choose a character and expose it to appropriate situations and discussion partners.

1. Introduction

Traditional games serve as a means of amusement that offers amusement and imparts social skills to young individuals. Traditional games are a category of children's games that offer advantageous outcomes for their physical well-being and overall growth and development. In addition to their affordability, traditional games are beneficial for both physical and mental conditioning. Creativity will indirectly foster the development of solidarity, agility, a sense of unity, and mutual respect among young individuals. The advancement of highly advanced technology has led to the displacement of conventional games, potentially resulting in their obsolescence and reduced popularity (Apriati, 2021).

The exponential advancement of technology has precipitated several transformations throughout society, particularly in internet technology. The public can utilize the internet to obtain information and entertainment, facilitating convenient access to many resources within a brief timeframe. Technological advancements in Indonesia have led to the transformation of traditional games into more captivating online games. Indonesia ranks third globally in terms of the quantity of video game enthusiasts. According to a study by Databooks in 2022, 94.5% of Indonesian internet users between the ages of 16 and 64 engaged in video game playing as of January 2022. Playing online games can have both positive and negative consequences. Gamers can enhance their leadership abilities by assuming a leadership role and devising plans to achieve victory in the game. In addition, playing games can enhance hand and eye coordination, as players will develop their hand-speed reflexes. The adverse consequences encompass a diminished capacity for direct social engagement, resulting in a decline in the quality of interpersonal interactions. Excessive engagement in gaming activities can lead to a loss of temporal awareness, impeding the pursuit of more significant endeavors. Additionally, excessive gaming may contribute to the development of myopia. (Safitri, 2020). Player Unknown's Battle Ground Mobile (Pubg Mobile) is a popular internet game among adolescents.

Pubg Smartphone, a Battle Royale game, was internationally released in March 2018. Pubg Mobile has garnered over 500 million downloads on the Play Store. This game caters to players of all ages, ranging from 12 years old to adults. It is meticulously crafted with a focus on high-quality visuals, maps, and other components to provide players with an authentic Battle Royale experience. Commencing with a cohort of 100 individuals engaged in a struggle for survival, they will actively seek out weapons, eliminate adversaries, and evade confinement beyond the diminishing safe zone until they reach the final individual and emerge as the victor. Players can play individually, in pairs, or as a team of four individuals (pubgmobile.com). The game facilitates global user engagement by utilizing voice chat as the primary mode of interaction. This functionality will facilitate player acquaintance by unveiling the authentic identity of a specific account proprietor within the game. The prevalence of Pubg Mobile, a widely used platform, can lead to social interaction issues during gameplay. Specifically, the gaming environment frequently fosters verbal aggression towards one team or its adversaries, manifesting as criticism, insults, and humiliating remarks (Almajid, 2019).

According to Sarwono (Safitri, 2020), social interaction is an inherent aspect of human existence, encompassing reciprocal ties among individuals and between individuals and groups. In social contact, individuals assume the dual roles of subject and object. Every individual engages in social interactions, both with individuals and within collectives. Communities serve as a setting where social interaction takes place.

The "Eden Esports" group is a gathering place for teens fond of playing Pubg Mobile. Established in 2021, this community comprises a cohort of ITB Stikom Bali Jimbaran campus students, totaling 155 members. The gaming community comprises three distinct categories, specifically Pubg Mobile, Mobile Legend, and Valorant, alongside one division dedicated to casting. There are 24 members in the Pubg Mobile division, 45 members in Mobile Legend, and around 6 people in the Caster division, and the rest of the members are either inactive or affiliated with other divisions. Every member of the community possesses their personality and approach to playing. While playing games, individuals tend to exhibit greater openness and express their thoughts directly, in contrast to their limited verbal communication and engagement in other activities during non-gaming activities at home or outside.

Based on the given description, the researcher aims to identify the primary and secondary aspects of the community members who engage in Pubg Mobile. In the context of gaming, it is observed that players frequently employ derogatory language towards a particular team or adversary, encompassing acts of criticism, insult, and degradation. This study will examine the front and back stages through the lens of Erving Goffman's dramaturgy. According to Goffman, actors are assigned specific roles, such as engineers, police officers, or wives, based on cultural norms, values, and information. These roles are determined by the specific circumstances in which the actor must perform them. Nevertheless, when an individual or specific group is singled out as a "target" by employing a set of self-presentation symbols, the other individual or community may be "deceived" and solely focus on superficial aspects (Annisa, 2016).

Within the domain of gaming, the act of self-presentation assumes a vital role in the formation and development of players' identities. Based on Goffman's dramaturgical approach, it is possible to conceptualize gamers as performers on a theatrical platform, wherein they assume diverse roles and identities to convey their messages to the gaming community (ówil & Howe, 2020). Self-presentation entails employing symbols through spoken and non-spoken communication to highlight specific facets of the player's personality (ðSKENDER, 2023). Gamer identity is complex, involving personal gaming patterns, inclinations, and collective identities arising from tangible and digital realms (Cn et al., 2021). Furthermore, the level of engagement in games might heighten the prominence of a gamer's identity, making the distinction between their actual and virtual selves less transparent (ISKENDER, 2023).

In this instance, the subject matter that captures the author's interest pertains to developing an individual's character, shaped by the interplay between games and their surrounding environment. One of the active communities at the university with a substantial number of participants is the selection of communities and games to be researched. Hence, the researcher intends to conduct a study titled "Social Interaction of Pubg Mobile Gamers within the "Eden Esports" Community from a Dramaturgical Stance."

2. Method

The author employed a qualitative research methodology in this study. A qualitative research method is a postpositivist approach that investigates the state of natural phenomena through the utilization of triangulation, a combination of data collection techniques, inductive/qualitative data analysis, and qualitative research findings that prioritize the interpretation of meaning rather than generalization (Sugiyono, 2021). Data was collected using a combination of interviews, observations, and documentation studies with a sample of 10 informants. Information is gathered, assessed, and resolved to conclude.

3. Results and Discussion

The present study examines the social interactions of PUBG Mobile gamers within the Eden Esports community, utilizing a combination of observations, interviews, and documentation. In the context of gaming, it is observed that players frequently employ derogatory language towards a particular team or adversary, encompassing acts of criticism, insult, and degradation. This study will examine the front and back stages through the lens of Erving Goffman's dramaturgy. Similarly, within self-presentation, a gamer can adopt many significant roles and identities to highlight specific aspects of their persona. Verbal and nonverbal self-presentation involves using specific symbols to enhance the character's identity. Dramaturgy, a theoretical framework established by Goffman, centers on examining the socially positioned self as it shapes and structures specific experiences. The significance lies in the fact that individuals endeavor to regulate the perception that is anticipated to be constructed of them when they interact with one another.

This theoretical framework elucidates the dramaturgical paradigm, explicitly investigating the interplay between theatrical performances and human communicators who assume the role of performers inside the play. According to Goffman, social life can be likened to a theatrical performance, wherein a performer assumes many roles on one or more stages and presents a specific self-image to the audience, expecting the audience to embrace and respond to this self-image suitably.

Social interaction

Social contact within gaming communities significantly influences prosocial behaviors and relationships, facilitating collaboration and communication among gamers—granic and colleagues (2014). According to Bányai et al. (2018), individuals participating in gaming activities participate in interactive, cooperative, and competitive interactions, enabling them to communicate and work with others within virtual worlds effectively. Social contacts inside the gaming experience play a crucial role in influencing players' perceptions and interactions with the virtual environment (Trabelsi-Zoghlami et al., 2022).

Social interaction is the primary determinant of social existence, establishing a mutually beneficial relationship between individuals and organizations. This phenomenon occurs among players within a community. Cooperation manifests individuals' inclination and attentiveness to collaborate by the consensus that emerges via social interaction. This is the platform where gamers engage in community interactions and collaborate, bringing together each member's ideas while playing games and participating in community events. The primary objective of community communication is to facilitate the transmission and reception of information, ideas, concepts, knowledge, and activities among individuals within a given society. The primary objective of communication is to establish a shared comprehension to influence someone's perspectives or behaviors (Sun, 2019).

Front Stage (Front Stage) of a Gamer

The researchers will analyze studies on gamer dramaturgy, drawing from the research findings above. Their respective positions, namely front stage and backstage, show this. Based on interviews with eleven sources, nearly all the players performed admirably in the public eye. In a communal setting, gamers don masks during social interactions to acclimate to their surroundings. Indeed, the everyday routine of gamers who engage in gaming on a daily basis and their use of derogatory language during interactions merely reflects their personality while in the company of fellow gamers.

As cited by Haes and Pratiwi (2019), Ritzer's work says the front stage is a theatrical production that is presented formally, resembling real actors. A drama is divided into two distinct components: the personal front and the setting. The personal front concept encompasses the actor's verbal and nonverbal communication. In contrast, the backdrop pertains to the specific place or scenario required to be present during the performance. Human identity is delicate and subject to alteration through interpersonal interactions, such as engaging in verbal and non-verbal role-playing activities.

Face-to-face interaction primarily entails the transmission of compelling material to one's interlocutor. An individual chooses a particular character and presents them in an appropriate setting and with appropriate conversational companions. On the Front Stage, a player actively interacts with the esports community, a sphere frequently linked to abusive, insulting, and belittling language. The actor's portrayal is prominently displayed on the main stage.

Like Muhammad Yusuf Meidy Weldenny Putra, the population of immigrants from Bandung, particularly new students, exhibits a higher proportion of senior individuals. After just four months of becoming a member of the Eden Esports community, he has already established a sense of familiarity with his fellow community members through his active engagement with the prevailing language and cultural norms within the community.

Revaldi Yordani, a student at ITB Stikom Renon, experienced a similar phenomenon. He had a greater sense of courage and openness within the Eden Esports community. This was due to the more vocal nature of the community members, which led to instances where someone made incorrect statements. The experience of being overwhelmed by emotions is a prevalent phenomenon that leads individuals within a group to experience heightened levels of relaxation and liberation.

Ida Bagus Kelvin Juniarta Sendana acknowledged that during his time in the Eden Esports community, he adhered to the community's culture without intentionally offending others. He followed the established norms of engagement within the community. Gamers exhibit behavior akin to that of a participant in a theatrical production, wherein a gamer positioned at the forefront enacts a scenario based on the linguistic conventions employed by fellow gamers within the community. The front stage encompasses the actor's nonverbal cues, such as vocal intonation, facial gestures, and bodily gestures.

Back Stage (Back Stage) of a Gamer

Based on a comprehensive analysis of interviews, observations, and documentation studies, it has been observed that a player inside the Eden esports community, situated in the backstage role, presents an alternative perspective on the daily experiences of those on the front stage. If a gamer assumes the role of an actor on the front stage, they will, after that, embody their genuine self-image by their own personality on the backstage. Among the ten interviewees, a significant majority employed colloquial language to communicate inside the Eden Esports community, adhering exclusively to the prevailing linguistic norms prevalent within the group. However, specific individuals employ this language daily beyond the confines of the community.

Riko Aditya consistently uses derogatory language when engaging with the community on stage, yet his true personality is revealed in real-life situations backstage. Toxic individuals consistently employ a harsh and candid manner of speech. Despite being at home, he continues to engage in impolite conversation due to his regular practice of playing games and socializing with his pals in the Eden Esports community.

This phenomenon also occurs when, according to Gede Darma, individuals not only employ derogatory language within their group but also exhibit their authentic selves outside of it, as seen by their behavior within the community. Kadek Agus Anugrah Wicaksana Wijaya Kusuma, commonly called dekdon, experienced a similar sentiment. Dekdon is a highly engaged individual who frequently engages in verbal communication, often resorting to impolite and offensive language as customary behavior. This pattern persists even in his domestic interactions, except in conversations with his family. However, even during recreational activities at home, he uses harsh language.

Abu Zaahid Ahmad enjoys engaging in confrontational conversations within and beyond the community. However, he mainly expresses his opinions to his close friends outside the community. In reality, he speaks frequently. Furthermore, Engelbertus Alessandro Gunalaing exhibits no

disparity between his backstage and front-stage behavior. He possesses a reserved demeanor and is mainly impacted by the ambiance of his surroundings, unaffected by external influences.

Revaldi Yordani is an introverted individual who never engages in conversation with others. However, he tends to speak angrily within the community, even when a friend initiates the conversation. Even during games, he remains mute when he is irritated. In real-life encounters, avoiding harsh words and instead utilizing conventional language is advisable. Meidy, Muhammad Yusuf Weldenny Putra, is a reserved and energetic child who refrains from using derogatory language. He only dares to talk aggressively in order to engage with the community.

Ida Bagus Kelvin Juniarta Sendana exhibits a composed demeanor in her personal life, characterized by a lack of activity and a tendency to remain quiet, even in the presence of acquaintances. The individual's personality or behavior may undergo changes when engaging in chats with their romantic partners, as contrasted to when conversing with their parents or other family members residing in their household. This is due to a substantial disparity between the two categories of conversations. This is attributed to the evaluation of the previously offered rationale. Within the realm of dramaturgy, the backstage area exposes concealed information that the actors are reluctant to divulge to the public during their performances. The production aims to achieve this objective.

4. Conclusion

The study's findings and analysis in the preceding chapter lead to the conclusion that social interactions within teams or among members of the Eden Esports community serve as a means for individuals to acquaint themselves with one another and enhance their familiarity. The front stage is commonly perceived as a platform primarily utilized to showcase one's prowess as a gamer. Interpersonal behaviors characterized by the use of offensive language, reciprocal insults, and acts of humiliation serve as a means of concealing one's true nature inside the everyday experiences of a gamer. The backstage can be seen as the authentic identity of a gamer. On this stage, the gamer expresses their true self; on the front stage, they engage in extensive and confrontational speech. On backstage, gamers adopt a more reserved and composed demeanor, minimizing their interactions with others.

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