

ABSTRAK

Penelitian ini dilatarbelakangi oleh stigma masyarakat yang cenderung memaknai sensualitas biduan dangdut sebatas pada aspek penampilan fisik, sehingga proses interaksi sosial yang membentuk identitas diri biduan sebagai pelaku seni pertunjukan belum banyak mendapat perhatian. Penelitian ini bertujuan untuk menganalisis proses pembentukan identitas diri sensualitas biduan dangdut di Giyo *Music Entertainment* Cilacap berdasarkan perspektif interaksi simbolik George Herbert Mead yang meliputi konsep *mind*, *self*, dan *society*. Penelitian ini menggunakan pendekatan kualitatif dengan jenis penelitian lapangan. Informan penelitian terdiri atas dua biduan dangdut sebagai informan utama dan satu manajer Giyo *Music Entertainment* sebagai informan pendukung. Data diperoleh melalui wawancara mendalam, observasi partisipatif, dan dokumentasi, kemudian dianalisis menggunakan model analisis interaktif Miles, Huberman, dan Saldaña melalui tahapan kondensasi data, penyajian data, serta penarikan dan verifikasi kesimpulan. Hasil penelitian menunjukkan bahwa pembentukan identitas diri sensualitas berlangsung melalui tiga proses yang saling berkaitan. Pada tahap *mind*, biduan memaknai sensualitas sebagai strategi profesional yang mencakup cara berpakaian, gerak tubuh, ekspresi, dan interaksi dengan penonton. Pada tahap *self*, identitas sensual dibentuk melalui proses negosiasi antara keinginan pribadi dengan tuntutan norma sosial dan profesional. Pada tahap *society*, identitas tersebut terus dinegosiasikan melalui interaksi dengan penonton, manajemen, sesama biduan, serta respons masyarakat, baik dalam pertunjukan maupun melalui media sosial. Kebaruan penelitian ini terletak pada analisis pembentukan identitas diri sensualitas biduan melalui perspektif interaksi simbolik George Herbert Mead (*mind*, *self*, dan *society*) dalam konteks lokal Giyo *Music Entertainment* Cilacap, sehingga sensualitas dipahami sebagai identitas profesional yang dikonstruksi melalui proses interaksi simbolik secara berkelanjutan, bukan semata-mata sebagai representasi penampilan fisik.

Kata kunci: Identitas Diri, Sensualitas, Biduan Dangdut, Interaksi Simbolik, George Herbert Mead.

ABSTRACT

This study is motivated by the public stigma that tends to perceive the sensuality of female dangdut singers merely as a matter of physical appearance, thereby overlooking the social interaction processes through which their identities as performing artists are constructed. This study aims to analyze the process of constructing the sensual identity of female dangdut singers at Giyo Music Entertainment Cilacap based on George Herbert Mead's Symbolic Interactionism, particularly the concepts of mind, self, and society. This study employed a qualitative approach with a field research design. The research informants consisted of two female dangdut singers as the primary informants and one manager of Giyo Music Entertainment as the supporting informant. Data were collected through in-depth interviews, participant observation, and documentation, and were analyzed using the interactive analysis model of Miles, Huberman, and Saldaña, which includes data condensation, data display, and conclusion drawing and verification. The findings reveal that the construction of sensual identity occurs through three interrelated processes. At the mind stage, the singers interpret sensuality as a professional strategy encompassing clothing style, body movements, facial expressions, and interaction with the audience. At the self stage, sensual identity is constructed through a process of negotiation between personal desires and prevailing social and professional norms. At the society stage, this identity is continuously negotiated through interactions with audiences, management, fellow singers, and public responses, both during live performances and on social media. The novelty of this study lies in its analysis of the construction of the sensual identity of female dangdut singers through George Herbert Mead's Symbolic Interactionism (mind, self, and society) within the local context of Giyo Music Entertainment Cilacap. The findings demonstrate that sensuality should be understood as a professional identity continuously constructed through symbolic interaction rather than merely as a representation of physical appearance.

Keywords: Self-Identity, Sensuality, Dangdut Singer, Symbolic Interactionism, George Herbert Mead.