

ABSTRAK

Pencurian kendaraan bermotor (curanmor) merupakan salah satu kejahatan yang menonjol di wilayah hukum Polres Barito Utara, sehingga menuntut personel Satuan Reserse Kriminal (Reskrim) membangun citra profesional melalui presentasi diri dalam mengungkap jaringan pelakunya. Penelitian ini bertujuan menganalisis bentuk presentasi diri personel Reskrim pada aspek *front stage* serta dinamika yang berlangsung pada aspek *back stage* selama proses pengungkapan kasus. Kajian ini menggunakan teori Dramaturgi Erving Goffman, dengan fokus pada konsep *front stage*, *back stage*, dan personal front sebagai kerangka konseptual untuk memahami pengelolaan kesan (*impression management*) personel kepolisian. Penelitian menggunakan pendekatan kualitatif deskriptif, dengan informan dipilih melalui teknik *purposive sampling* dari personel Satreskrim Polres Barito Utara yang terlibat langsung dalam penanganan kasus curanmor. Data dikumpulkan melalui observasi, wawancara mendalam, dokumentasi, dan studi literatur. Hasil penelitian menunjukkan bahwa pada *front stage*, personel melakukan dekonstruksi identitas institusional secara verbal (penggunaan bahasa lokal, prinsip 3S) dan nonverbal (Penyamaran penampilan fisik dan busana sipil) untuk membaur dengan masyarakat. Pada *back stage*, ruang internal kepolisian berfungsi sebagai zona pemulihan psikologis dan konversi informasi lapangan menjadi dokumen yuridis formal. Polarisasi peran antara kedua panggung tersebut terbukti efektif menunjang keberhasilan pengungkapan jaringan curanmor di Polres Barito Utara.

Kata kunci: *back stage*, dramaturgi, *front stage*, pencurian kendaraan bermotor, presentasi diri

ABSTRACT

Motor vehicle theft is one of the most prevalent crimes in the jurisdiction of the North Barito Police, requiring Criminal Investigation Unit (Reskrim) personnel to project a professional image through their self-presentation as they uncover criminal networks. This study aims to analyze the forms of self-presentation by Reskrim personnel in the “front stage” as well as the dynamics occurring in the “back stage” during the case investigation process. This study employs Erving Goffman’s Dramaturgy theory, focusing on the concepts of the front stage, back stage, and personal front as a conceptual framework for understanding police personnel’s impression management. The research utilizes a descriptive qualitative approach, with informants selected through purposive sampling from Reskrim personnel at the Barito Utara Police Department who are directly involved in handling motor vehicle theft cases. Data were collected through observation, in-depth interviews, documentation, and a literature review. The results indicate that on the front stage, officers deconstruct their institutional identity through both verbal means (use of the local language, the 3S principle) and nonverbal means (disguising their physical appearance and wearing civilian clothing) to blend in with the community. Behind the scenes, the internal police office serves as a zone for psychological recovery and for converting field intelligence into formal legal documents. The division of roles between these two “stages” has proven effective in supporting the successful dismantling of a motor vehicle theft ring at the North Barito Police Station.

Keywords: back stage, dramaturgy, front stage, motor vehicle theft, self-presentation.