

Fragmented self of Gen Z in Instagram

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Fragmented self of Gen Z in Instagram: Digital dramaturgy on Bourdieu's logic of practice

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Abstract

This research aims to identify the Self formed by Self-Presentation through different social media channels. This presentation of the Self's process is known as Dramaturgy. This study also identifies the Dramaturgy carried out by this study's participants by considering the Doxa, Habitus, Arena, and Capital surrounding the participants. Frameworks of this research are Goffman's Presentation of Self and Dramaturgy; and Bourdieu's Logic of Practice. The research adopts a mix-method with the qualitative approach that relies primarily on personal interviews in the constructivism paradigm. Meanwhile, the quantitative data was collected by an online survey of 100 gen Z respondents in Jakarta. The finding of this research, Fragmented Self, occurred when participants presented Self on social media. Digital Dramaturgy takes place by considering the participant's Doxa, Habitus, Field, and Capital. The results convey how participants arrange the most likely symbolic Capital by showing their attitude to their impression management. In other fields, participants prefer showing their social Capital through friendship photos or community popularity as the front stage. Others keep their Capital and only stalk friends' social media accounts to be duplicated in other fields. To sum up, the presentation of the Self is fragmented, considering doxa, habitus, arena, and Capital to manage impressions needed in digital Dramaturgy—this Self, namely Fragmented-Self.

Keywords: Digital Dramaturgy, Self, Doxa, Habitus, Capital

Introduction

Research focusing on generation Z in digital media includes the 'tastes' of this generation conveyed to the public (Syder & Buflin, 2008). Research shows the peculiar identities displayed in their social media accounts (Kondrashikhina, Badalova, & Terentyeva, 2020). Another focuses on challenges and issues around the gen Z as digital natives preferred profession/field of work (Singh A., 2014; Singh & Dangmei, 2016). Also, the phenomenon of generation Z's response to influencers who have appeared on their social media accounts (Janusz, 2020). Another article mentions how Generation Z uses social media and reviews its repercussion on them as individuals, organizations, and society as a system (PrakashYadav & Rai, 2017). Thus, there is no research examining Gen Z's phenomenon in the digital world by relating it to the dramaturgy theory and the habitus-field-capital trilogy.

Gen Z is the first digital native to exist, namely those born and living under siege by technology (Berkup, 2014). Therefore, Gen Z has a digital behaviour that also shows distinctiveness compared to the previous generation. Who is Gen Z? Gen Z, born in 1996-2015, is the most Internet-dependent Generation and is firmly at the vanguard of technology use across all generations (BusinessWire, 2020). Gen Z is very application-based; everything is on cellphones, laptop and applications (Ramadhanny, 2020).

Gen Z's identity and digital are inextricably linked, blending the physical and digital worlds as never before. They are far more likely than other generations to believe in the positive impact of

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5 technology on the world; 64% think artificial intelligence will positively impact us, and 66% believe the internet will bring us closer together. When asked which value, quality, or attribute is most important to our generation, Gen Z rated tech-savviness (19%) almost as highly as freedom (22%). What are some characteristics of Gen Z? (Business Wire, 2020):

- Web or die. 58% of Gen Z cannot go more than 4 hours without Internet access before becoming uncomfortable.
- On the internet, we trust. In 5 years, 64% of Gen Z thinks the internet will determine what they will do daily.
- Byte-pal. 56% of Gen Z is friends with someone they ONLY know online.

A survey conducted by Google Consumer Barometer found that 80% of Generation Z in Indonesia admitted to using the internet for their personal needs every day. It is no wonder that 99% of Gen Z claim to be more involved in smartphone use (Websites For Edu, 2018; Liliani, 2018). Of Indonesia's 265.4 million population, 50% of them are internet users, and half of these internet users are digital natives. Based on a Nielsen survey in 11 major cities in Indonesia, 68% of adolescents aged 15-19 think embracing technology is the key to their future success. They were born with digital DNA and grew up using five types of screens, namely smartphones, desktops, laptops, tablets, and TVs, to communicate and digest information instantly. However, their attention is also easily divided simultaneously (Katherina, 2017). This generation is actively using social media and a group of Internet-based applications. These applications are built on the basic ideology of Web 2.0 that permits users to create and exchange user-generated content, such as Instagram, containing full of local discourse content to be spread (Utami & Angeliqa, 2020).

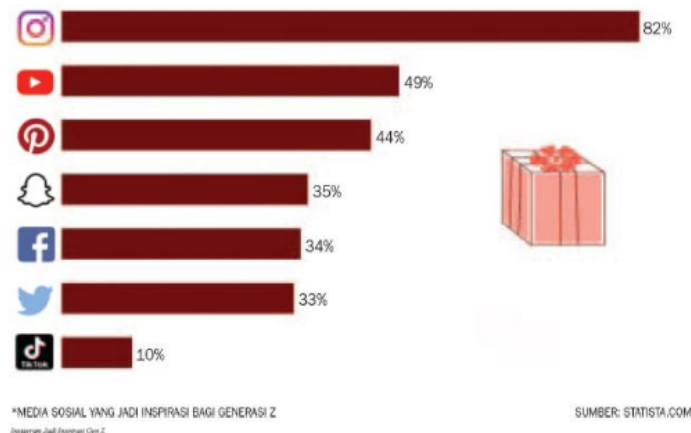


Figure 1. Indonesia Gen Z's Daily Social Media Platforms (source: koran.tempo.co, 2019)

The data shows that Instagram is the social media most frequently viewed by Gen Z (figure 1). The results of research by Supratman (2018) show that the reasons for Gen Z using social media are more for "daily" matters and enjoying easy access to meeting primary and tertiary needs through social media. Gen Z also has particularities in accessing the digital world, especially social media. There are three habits of Gen Z in social media (Doxadigital, 2018), namely: Good at keeping identity; Gen Z does not show himself openly and uses pseudonyms.

1. Easily bored; gen Z is only able to listen to advertisements, for example, for 8 seconds
2. Not easily affected by advertising; data shows that only 25% of Gen Z still receive advertising messages. The rest prefer it when messages are carried by endorsers, influencers, celebrities, etc.

Regarding Self, gen Z is good at keeping their identities. One reason is to avoid accounts that ask for friendship but need to know the owner. For Gen Z, refusing a request or cutting a "following" was considered rude (Business Insider, 2019). Therefore, Gen Z chooses to "hide" himself through the ownership of various accounts, namely work accounts, "regular" Instagram accounts, and Finsta (Fake Instagram). Apart from hiding himself, Gen Z also feels freer to present himself through Instagram multi accounts (Pohan and Hasyim Lbs, 2022). In 2016, Instagram officially launched "account switching" so users can switch 2-5 accounts without logging out (Bohang, 2016).

BBC coverage of some Gen Z (Sherwood, 2019) shows that Gen Z expresses himself more on Finsta accounts than on Rinsta or Regular Instagram accounts. The BBC website reveals that Gen Z considers Rinsta the first impression others see when opening an Instagram account. Therefore, Rinsta is designed with a solemn atmosphere, while Finsta is made so that account owners can appear more different from Rinsta and be themselves when interacting through social media. Most of them are friends with their parents on Rinsta's account but not on Finsta's account (Varma-White, 2019). This case shows Gen Z considering what he thinks should or should not show on social media.

In addition to this phenomenon, packaging social media is also related to career matters. In practice, social media is not only used in a personal context, but is also used for professional purposes (Sapoetri and Pannindriya, 2019). In the development of the Human Resource Department (HRD) field, various companies have considered the presence of social media workers in hiring employees. 93% of the recruitment process uses social media to see prospective employees. Data shows that the recruitment process through social media is 79% through LinkedIn, 26% through Facebook, and 14% through Twitter (Fa, 2018). This data shows that social media plays an essential role in the lives of its users. In recruiting employees, HRD finds less info than possible about prospective employee data to find out whether the qualifications they have to meet the qualifications required by the company. Not only does recruitment through social media, but HRD also checks social media accounts for job applicants. As the official state institution, The Indonesian Ministry of Communication and Information also reminded the public, especially adolescents, to regulate their social media content, and avoid negative matters. It will affect their track record later when they find work. Why are teenagers? Because according to the Ministry of Communication and Information, teenagers were allegedly found to use more social media for malicious activities than positive things (Suci, 2017).

In the end, the digital era has changed the form of the Presentation of Self in social interactions, as well as explaining the process of considering how Self is presented in social media. In the 1950-60 era, Goffman (1956) put forward what he calls the Presentation of Self, also known as Dramaturgy. In Dramaturgy, the Self performs impression management as a part of the Self. However, it turns out that Gen Z does not present Self in its entirety when it comes to presenting themselves but by dividing several self-presentations into multi accounts. So, the question of this research is, how does this Digital Dramaturgy present Self in the performance stages?

According to Cooley, the Self is not formed linearly; it does not mean that the Self is formed individually first; then, it becomes a social Self, but the Self grows dialectically through communication (Coser, 1977).

"There is no sense of 'I' ... without its correlative sense of you, or he, or they" Cooley's views inspired G.H. Mead on The Self. The Self is the central concept of Mead (Macionis, 2017). Self is part of the individual, which contains self-awareness and self-image. Self, according to Mead, is the result of a social product:

First, the Self develops only through social experience. The Self is not part of the body and is not born. For Mead, the Self is only formed from interactions with other people. Second, the social experience in question is the experience of exchanging symbols. Humans find the meaning of various actions by understanding the intentions of a behaviour. Third, understanding the intention of the behaviour requires imagining other people's views on the same problem. Mead calls this stage

taking the role of the other.

In *The Presentation of Self in Everyday Life* (1956), Goffman stated that individuals who meet other people would seek information about the people they meet or use the information they already have, among other things, intending to use the information to define the situation. According to Goffman, in an encounter, each party, intentionally or not, makes an expression so that the other party gets an impression. In this process, each party will try to influence the other through impression management.

Performance is a participant's activity to influence other participants in an encounter. The place where the appearance is presented is called the "front region,"; part of the individual's performance, which regularly functions in a general and fixed fashion to define the situation for those who observe the performance. The social front can be divided into traditional parts, such as setting, appearance, and manner. It is clear that accentuated facts appear in what we call a front region; it should be just as clear that there may be another region, a back region, or backstage, where the suppressed facts make an appearance. A backstage may be defined as a place relative to a given performance where the impression fostered by the performance contradicts the course. There are, of course, many characteristic functions of such places. It is here that the capacity of performance to express something beyond itself may be painstakingly fabricated; it is here that illusions and impressions are openly constructed.

By that argument, Goffman offers a dramaturgical approach to explain how an individual presents an idealized rather than authentic version of his/herself. Individuals thus engage in a theatrical performance created for a specific audience at a specific time, leading to front-stage and backstage personas. One core assumption of the dramaturgical approach is that activity occurs in specific bounded settings. Regarding the front stage persona, Goffman suggests that individuals are like actors and are conscious of being observed by an audience, so they perform to those watching by adhering to specific rules and social conventions. Individuals portray a positive and desirable character to the outside world, attempting to guide their impression on others by altering their setting, appearance and manner. The backstage persona is a hidden, private area where individuals can be themselves and drop their societal roles and identities. This continued presence allows individuals to adapt their behaviour accordingly, a process he termed impression management. Self-presentation is considered a process of social exchange whereby an ideal self is presented to and interpreted by others, then either accepted or, if rejected, adjusted (Kerrigan & Hart, 2016).

In addition to the impressions we give and give off, Goffman considers further analogies, for example, the mask, as a means for deception in face-to-face environments. A mask can be held in place from within an individual, bringing forth certain features while simultaneously marginalizing others. The individual is not changing their identity, but as Goffman argues, the mask is worn, and the hidden individual behind it are facet of the same person. Indeed, individuals contain multiple contemporaneous selves, whereby people act differently in different social settings.

Previous research on Goffman's thought shows that Krisnawati (2020) researched the Dramaturgical Analysis of Vlogger's Impression Management on SocialMedia. The result is that impression management on online social media vlogs is carried out on the front stage, and the offline appearance that the team makes in preparing for the performance is backstage. The front region and backstage differentiation are significant in the digital era because both are in cyberspace. For this reason, social interaction in the digital world requires regional identification, as intended by Goffman.

Another study with Goffman's perspective on situations was about online university student behaviours. Gilmore (2020) researched *A Dramaturgical Examination of Online University Student Practice in a Second-year Psychology Class*. The front stage in this study is defined as the space where an online student performs - the Learning Management System (LMS). Actions in the LMS front stage space can be "seen" by the university through the online discussion board or student activity logs. The backstage is the space where an online student prepares for a performance. This study examines what students do beyond the LMS and how social media spaces preferred by students afford social learning and enrich the student experience (Gilmore, 2020). The interesting

finding was no backstage online Facebook presence.

A research conducted in an interactional model of sport dramaturgy. The Social Dramaturgy of Sport: Towards an Integrative Goffmanian Model (Dumitriu, 2014). In this study, Dumitriu (2014) mentioned four regions in Goffman's Dramaturgy: the front stage, backstage, transition zone and residual region. She saw that there was a region that was a place where one made adjustments to enter the front stage. This area is called the transition zone. Dumitriu explained that in this transition zone, an individual seeks to overcome psychological obstacles Dumitriu called as high impression management pressure. One must go through the backstage and residual region to enter the transition zone. The residual region described by Dumitriu is a place where someone "throws away" things that are not needed when preparing to perform on the front stage. A sport actor prepares for the performance by choosing what to display on the front stage in the transition zone while he discards all the usual behaviour displayed in the residual region backstage because it is not needed in the context of its performance. It means impression management in the residual region and backstage does not show any performance. It's an actor's true Self.

Another recent study is about the Performance on Digital Dramaturgy Region in Simultaneous Video Conferences (Agustin, et. Al, 2021) and continued with Digital Dramaturgy: Performance on Simultaneous Video Conferences in Classroom Context During The COVID-19 Pandemic (Sepang, et. Al, 2022). The results showed that digital Dramaturgy consists of preparation made backstage and self-performance on the front stage is a digital and non-digital setting. An interesting finding is that in live online meetings, Self appears on the front stage in the on cam (video camera is on) and mic unmute-position. However, Self can be on backstage when the cam is off (the video camera is turned off) and the mic is muted. However, when the Self is in one of the situations, a third stage emerges, namely the in-between region, where the performance is performed partly on the front stage and partly backstage.

The state of the art in this research; no previous studies wrote about how the performance in the Instagram is based on stage performances.

The trilogy of habitus, arena, and Capital has become the most famous theory of Pierre Bourdieu to explain human activity, which he thinks cannot be generalized. Habitus becomes a knowledge system, motivational structure, and the ability to take appropriate action for every stimulus. Habitus is a disposition formed over a long period, a structured structure and tends to function structurally, is reflected in various unconscious actions, and imitates the 'disposition giver.' In various other occasions concerning stimuli, the habitus operates in a conscious and even calculating practice, which still refers to previous experiences in dealing with the same stimuli. Here the habitus then guides what to do or not to do or say in terms of similar contexts (Bourdieu, 1980, p. 53).

Habitus demands the existence of an arena/field context to enable it to operate. Every arena always has a "rule of the game" (doxa) imposed on everyone who enters it. Therefore, habitus needs the support of Capital following the arena's context so that individuals can "fight" in it. Negotiation and strategy are the keywords. Individuals— with or without awareness—can quickly justify habitus and display the right Capital to achieve goals in every arena.

It becomes a kind of praxis, a pre-understanding externalized in action with consciousness and automation. Bourdieu makes the logic of practice analogy of placing habitus-capital in the arena as a 'game' with doxa as 'the rule of the game.' In the game, the rules are made by an authorized institution. The players enter the arena knowing their status, position and respective roles. That is what is called the practical logic of habitus. Individuals at least place their habitus in two epistemological ways: logic of practice (practical consciousness), which operates based on individual sensitivity in 'recognizing' the arena they enter. Usually, practical logic forms patterned habits guided by persistent thought and driving action. The second is reflexive, namely the ability to 'place' oneself by studying various contexts in an arena. The phenomenon of practical logic becomes interesting because it occurs very quickly and without the individual realizing it. It becomes the

underlying automation of many things in an individual's life (Bourdieu in Webb, Schirato, & Danaher, 2002, p. 49).

Here is the framework that comes from the literature reviews:

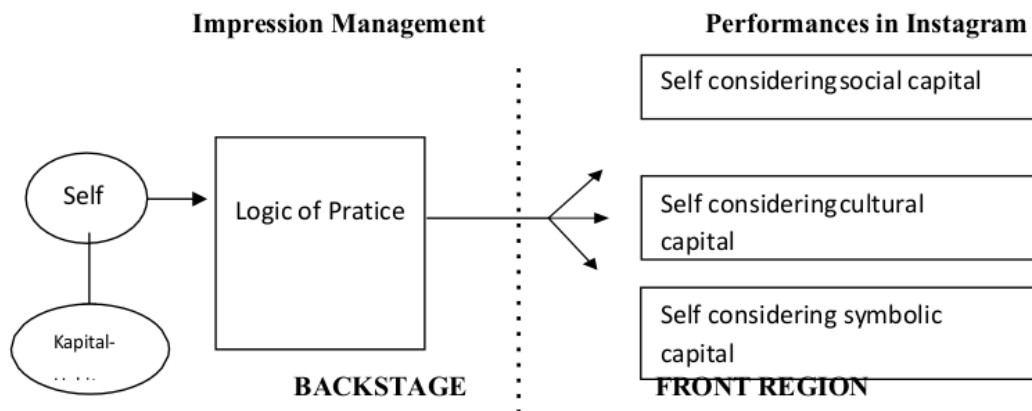


Figure 2. Digital Dramaturgy on Logic of Practice (Source: Researchers, 2021)

This figure describes how The Self and Capital ownness collide, presented on digital accounts as the logic of practice. Here is the moment when the subject could automize the identities that match that context of the arena. In the digital arena, where 'quantitative' wins, the logic of practice will be more complex. It is not about the field while the many sub-arenas operate together. The sub-arenas occur on a speed-up acceleration across time and space.

Method

The research adopts a mix-method with the qualitative approach that relies primarily on personal interviews in the constructivism paradigm. Interviews were conducted online with Gen Z informants with active Instagram multi-accounts. There are 2 two unique informants with categories: 1). Gen Z and 2). Actively own a minimum of 3 Instagram accounts. The informant, who has 3 Instagram accounts, strengthens the research's preposition of how identities are essential when they enter different arenas with different context. The researcher conducted a preliminary study to taste the wave by the quantitatively online survey to 100 Gen Z respondents. At the same time, the data convey the phenomenon of altering accounts in digital social media.

Result and Discussion

The informants in this research have different decisions about who their audience inFinsta is. If at Rinsta, they both choose formal audiences such as family and work/college friends, then at

Finsta, the audience is divided into two categories:

1. Close Friends (male informant)
2. Strangers (female informant)

The informant said she made a formal appearance on topics that matched her master status because her Instagram friends also did the same thing. She gets a response from the public if he does what is expected of her. According to informants, "On average, you share productive things, sis ... fill in a feed or story about learning tips or activity updates or something great like an achievement."

This statement made the informant think, "I have to do the same" because she would receive negative comments if not. The informant said this frustrated her because if she opened Rinsta, she saw that it contained many things that were full of images and made her insecure, and she eventually rarely opened Rinsta. While at Finsta, the informant felt welcome. One time, the informant posted a meme that was not "herself" at Rinsta but did not respond because it was not academic. Meanwhile, when posted on Finsta's account, many DMs asked how she was, so she organized the messages that would display on these accounts carefully according to how she wanted to be known and have social interactions.

Why do informants have multiple accounts? Rinsta's account presents the authentic Self with the actual name and original activities to fill curriculum vitae. In contrast, Finsta is used to discuss fandom, other people's stalking, and online shopping. It showed that Finsta is an arena where somebody can display Symbolic Capital and Social Capital.

First, we need to discuss how Gen Z sees multi-accounts as their channel for expressing themselves and selecting audiences. This digital native is fully aware that they must do impression management on social media. They are accustomed to dividing accounts into official accounts under their real names with the choice of a colleague, peer-group audience and "unofficial" accounts. They use official accounts are primary accounts for formal things such as applying for jobs or joining activities to fill out their curriculum vitae. Gen Z, the informant of this research, is very active on Instagram and has 3 Instagram accounts. They are more active on **Finsta (Fake Instagram)** accounts than **Rinsta (Regular Instagram)** accounts. They think Rinsta's account is dull, with formal encounters and excellent and polite language usage. Meanwhile, on the Finsta account, they can express themselves using pseudonyms and gender identities different from their actual gender.

The quantitative data gained from 100 respondents results in how the second or third, or many accounts, are a trend in generation Z. Half of them even use their real name, and the majority show their gender as their identities. Uniquely, generation Z is concerned about the different followers' characters in their many accounts, where Finsta tends to the community circle and Rinsta to the general one.

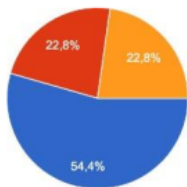


Chart 1. Displaying real name in the 2nd account followed

■ Yes ■ No ■ Sometime

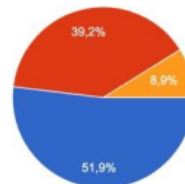


Chart 2. Concerning followers and followed

Second, it is also necessary to discuss whether the distinction between front and backstage is

rigorous in impression management at Rinsta and Finsta. Rinsta is the front stage where they perform, while Finsta is the backstage where their performances are not regulated like when performing on the front stage. *Third*, what is the basis for self-appearance decisions?

The quantitative data also shows how this generation Z is conscious of photos, topics, content narration, hobbies, and other text production because it reflects their logic of practice.

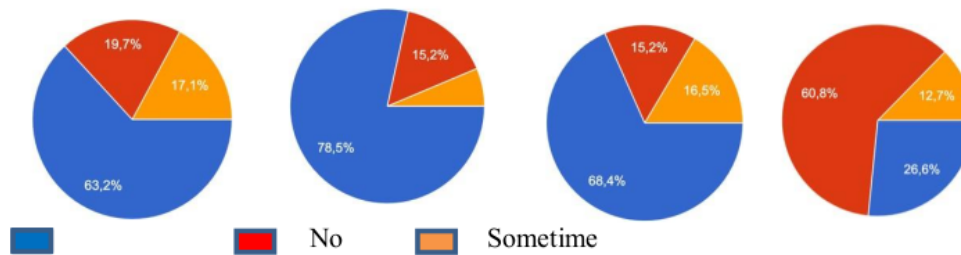


Chart 3. The differences on topic, content (photo profile & posting), hobby, community circle

These data show The Self, an expert in devoting themselves to the rule of the game. Instead of taking a risk, generation Z's strategy is on orthodoxy for their plans. Knowing that the digital arena has many intersections and connectedness, playing safe is an optimal strategy to stand out on this battlefield.

Based on the framework, the Self is part of an individual containing self-awareness and self-image. Self, according to Mead, is the result of a social product. When informants' audiences did not react if they did an activity unrelated to academics or achievement; the informants learned the symbol that the Self is valued if they send a message related to achievement. Informants understand that their original Self is only recognized and appreciated when it comes to cultural Capital.

Doxa, the habitus and Capital in the Rinsta, has made the informants manage their self-awareness and self-image. When they see that in different arenas, such as Finsta having different doxa and habitus, her Self uses different cultural, social, and economic Capital and symbolism. They then made their Self managed different habitus from Rinsta's habitus to use different Capital in a different arena. They put a different self-image at Finsta. It indicates that when the identity is clear, the informant chooses to apply orthodoxy -- presenting the habitus like the prevailing dominant habitus, considered part of the 'player' in the arena. While in another arena where the Self has been covered, somebody can change habitus briefly. In this section, practical logic and reflection are intertwined in habitus embodiment in each arena.

Goffman said the boundary between the backstage and front region is the audience. Both informants had different audiences: close friends and strangers. Male informants had close friends as audiences. He felt his Finsta backstage, but based on Goffman's thought, when he considered the doxa and habitus on how his close friends would react to his posts, it meant he already did the impression management. He used different capitals in different arenas in his performances. He used a fragmented Self that got along with the arena's doxa and habitus.

Same as the female informant who made her image as a 20-year-old male in her Finsta. Her audience was utterly strangers. It is in line with research on Generation Z also shows significant differences between generation Y and generation Z in using social media. Generation Z prefers humour, uses social media for fun things (Curtis, Ashford, Magnuson, & Ryan-Pettes, 2019) and brands, public authorities, and non-governmental organizations share on social media (Reinikainen, Kari, & Luoma-aho, 2020). These results are in line with prior studies that show that generation Z uses social media for personal branding, especially in preparing to enter the world of work as a new arena for them (Viřtelar, 2019).

Nevertheless, she manages her impression and performance, considering the doxa and

habitus that prevail in her friendship at Finsta. She even said she was more active in her Finsta than Rinsta because she was tired of all the image maintenance in Rinsta. She felt more comfortable in her Finsta to become another gender Self, but it did not mean Finsta was her backstage. So, based on informants' experiences and thoughts, both Rinsta and Finsta, are Front Region. This result is in line with how social media's covert and intimate use has enabled multiple versions of the Self through managing public and confidential relations locally and remotely (Waltorp, 2015). Informants recognized the field of scholars valued, but they also used what they had available to best operate within the arena. The findings point to a contradiction between the informant's practices and their education field yet also show how their practice with an alternative form of objectified Capital pushes the arena's boundaries (Czerniewicz & Brown, 2012).

It is also termed a post-reflexive form that must remain integral to any hybridization efforts of the displayed stages, especially concerning contemporary identity in social stratification (Adams, 2006). Bourdieu's thinking is also seen when defining arenas as networks or configurations of relationships between social positions in which positions and their relationships are determined by the distribution of economic, social, and cultural capital (Ignatow, 2017). In the digital arena, social capital - and even symbolic capital - can be the key to winning the battle on social media.

These facts prove how the digital arena is one of the social and cultural arenas. Bourdieu concludes that this cultural arena comprises two moments of existence: one as symbols objectified according to certain ritual practices or everyday objects and simultaneously internalized symbolic forms and mental structures (Druetta, 2015, p. 202). Hence doxa in the digital arena internalizes and objectifies dialectically in informants, and rules are embodied and automatically guide their thoughts and actions per se.

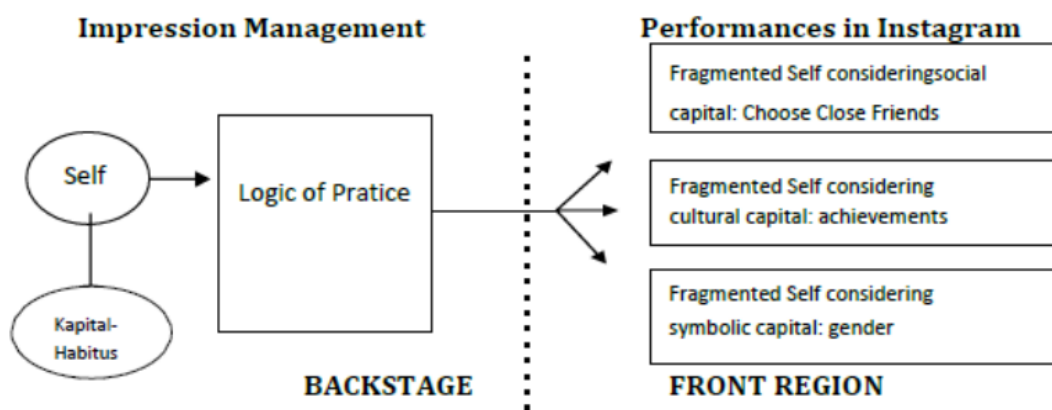


Figure 3. The Self that externalizes in the Logic of Practice by considering the proportions of capital to each digital account (Agustin & Angeliqa, 2020)

Generation Z is pragmatic. Living through a global recession has Generation Z focused on sensible, stable careers; security, safety, and privacy. After witnessing the "social media fails" of Millennials, the generation to document everything with social media, Generation Z-ers are more drawn to private social networks like Snapchat that focus on an impermanent Web. Rather than rewarding with perks and flexibility, consider that Generation Z-ers may be more driven by traditional opportunities for advancement and development, improved economic security, and better benefits (Lanier, 2017). As Bourdieu said, they have a good sense of playing a game. The process of 'thinking' is a physical condition with social and political implications (Melancon, 2014). They adapt wisely, and the social media arena is embodied in themselves Self. It is like their actual arena. Hence, they have bodily automation in the digital arena per se.

Further, the digital arena with 'one to many operations' is only sometimes what Bourdieu imagined before, and it compiles all the ideologies of connectedness and capitalism through data

monetization (Couldry & Mejias, 2019, p. 122). It is an aspect that is missed in generation Z somehow. Instead of disciplining The Self in thought and action in the digital arena, Generation Z tends to enrich others by engaging with junk content (Xu, 2022). For the worse, those misleading logic of practice will drag generation Z to digital symbolic violence because of that misrecognition of digital operation. In the long term, it will form digital banality—the condition by which new media appears every day, rote; under the digital banal, how new media estranges us from or brings us closer to ourselves, each other, and the nonhuman are elided. By reifying what is new and reiterating what is known, digital media's material and political conditions are effaced; the experience of novelty is effectively blocked, and the opportunity to address our shifting terms of how to be is suppressed (Dinnen, 2018, p. 75).

Conclusion

The social media arena is a very fluid space in which pseudo-events operate. Hence the stages they made are with the consciousness of a demanding doxa and a dominant habitus that must be obeyed. The Self is not Self anymore when it loses its humankind because it always points to the purpose of digital context. Being seen and digitally liked will replace dialectical intersubjectivity in the social arena. The obedience in digital or its netizen throws them to the world they know but do not know. The ability to 'record' and store digital operations forever has further confirmed that we are mortal, and digital is eternal. To answer the objective of this study, how does this Digital Dramaturgy present Self in the performance stages? Based on the discussion, it was found that in the digital world (Instagram), Self is no longer a complete Self but can be divided into several parts. How the Self is divided depends on Doxa and Habitus in a digital arena. Therefore, different arenas, different performances, and then different Self. This Self that is entirely different from the offline Self brought into the digital world dividedly is called the *Fragmented Self*.

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