



## Self-Presentation of Mistresses (Erving Goffman's Dramaturgy Study of Mistresses “Ani-Ani” in Bandung)

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### Abstract

Self-presentation is an effort made by an individual to build a certain impression according to their profession in front of others, including what is done by a mistress (Ani-ani). This study aims to determine the self-presentation of Ani-ani in Bandung according to Erving Goffman's dramaturgy study. This research focuses on the front stage and backstage of the Ani-ani. This research used a qualitative approach with dramaturgy studies. The object of the research is the Ani-ani in Bandung. The selection of informants used a purposive sampling technique where the informants were two Ani-ani in Bandung. The data collection techniques used were in-depth interviews, observations, documentation, and literature studies. The results show that the front stage appearance of the Ani-ani was filled by their behavior when they were with their loyal customers during their quality time. Like Mawar, she used good Indonesian with a gentle, mature, reserved demeanor on the front stage. Meanwhile, Melati used exaggerated Indonesian with a spoiled, seductive, and expressive demeanor. Meanwhile, in the backstage, they displayed their full figure in their daily life, which is completely different from what they showed when they were with their clients. Like Mawar, she often used Sundanese, is lively, religious, and responsible for her family. While Melati was quiet, she used good Indonesian and became a wife who obeyed her husband. This study concludes that every Ani-ani presents themselves in their performances in the front or backstage.

*Keywords:* Dramaturgy, self-presentation, mistress.

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### 1. Introduction

In this days, the existence of prostitute or mistress or so called as sex worker is a familiar phenomenon in Indonesian society. However, it is still being a problematical thing. There are so many different point of you about their life. Mistresses can be interpreted as a job that give in herself to a man to do sexual intercourse to fulfill their biological satisfaction so she can earn amount of money. Along with modernization, mistresses have developed. There are so many typology from the experts about mistresses. This research used Noolan Heyzer typology (Pettit, 1988) that classified three types of mistresses. The first is mistresses managed by an institution or organization such as a massage place; the second is mistresses that is managed by a pimp (Pimp); and the third is mistresses who work without intermediaries or boss.

The third type of mistresses is the highest class segment. This customer is the society with a high incomes. They used nightclub to dating a callgirl or used a special contact to keep in touch with her. Based on the observation, this type of women is usually a mistress of a placemen, businessmen, and another rich man. This type of mistress is usually given an apartment and other luxury facilities (Anggraini et al., 2022). The nominal required by Gadun in a month is in the range of 10 to 30 million rupiahs, not including other needs required in one month.

On the article written by Anita (2020) said that having or being a mistress of someone for any reason is an act of low morale regardless of gender or sexual orientation. Indonesian culture that uphold patriarchal values always places men above women. Therefore, morale burden for a woman who want to be a mistress is heavier then men who have a mistress. Having a mistress is as same as the sin as being “pelakor” (usurper for other people’s husband) and “pebinor” (usurper for other people’s wives). Both relationship resulted the same immoral values, and should not be justified by the reason of misbehavior. But, in reality mistresses deserved to be reviled, while men who have

mistresses had the privilege for forgiveness. However, with such argument, mistresses are still an interesting case to be studied more.

Based on the research context, researcher interested to study further in the phenomenon of mistresses by using the communication dramaturgy research approach from Erving Goffman. A mistress is defined as women who voluntarily or forced to have along sexual relationship with a man who is married. These men are usually called as “Gadun” or a middle-aged men who have lots of money and like to have sex with many women. The research informant said that Gadun is a masher who likes to make fun with women. This study used two mistresses with different backgrounds to be informant and research objects.

## **2. Literature Review**

### **2.1. Interpersonal Communication**

Budayatna & Ganiem (2014:14) stated that interpersonal communication is a form of communication which is primarily managed by relational norms. Interpersonal communication usually occur in a very small groups, but it does not mean that it cannot occur in a larger groups. However, relationship norms are developed and maintained only in close and intimate relationship. As the groups size increases, the communication becomes more formal and less personal. When this happens cultural or groups norms become the dominant source of communication control. Based on the statement above, interpersonal communication process occurs in two or more people but does not occur in a larger group. In this study, the communication process occurs when the mistress is meeting with her client and when she is interacting with her social environment.

### **2.2. Self Presentation**

Self presentation is an individual effort to built a certain impression in front of others by managing behavior as desired. In the process of forming an identity, there are considerations to support a whole representation of identity. Goffman in Müller (2008) explained that self presentation is an activity to create a definition of situation and a social identities of an actors. These definition of situation affect the variety of interactions that are appropriate and inappropriate for them in existing situation. Self presentation is an effort of mistresses to create a certain impression in front of their customer/client by managing behavior pattern so other people interpret their identity as desired. In the process of forming the identity, there are several consideration to support the identity represent properly. The mistress present herself on the front stage with the planning and managing of appearance, attitude and behavior to get the valid assesment from her customer. Playing a good role as a mistresses is a form of self presentation to attract the attention of their customer.

### **2.3. The Mistress**

Roza & Putra, et al (2019) stated that mistresses are women who have relationship with men without formal marriage under the law and religion, during the royal period known as the concubines; in the modern era popular as a lover or an affair. Stone (2023) in the Kompasiana article explained that mistress is someone who sell herself by doing sex for economic purposes. So we can conclude that the definition of mistress is very complicated depending on someone perspective, but what is unique is the fact that the mistress or “Ani-Ani” does not use pimp (Pimp) and does not sell herself openly. They usually get acquaint and connection from social media or friends who are close to the mistresses in Bandung.

### **2.4. Dramaturgy**

Dramaturgy is an approach developed by the Symbolic Interaction Theory. Dramaturgy created to fulfill the need for self-care and to become a model for studying human behavior, considering how human assign their lives meaning and the environment in which they live. According to Goffman in Müller (2008) Dramaturgy consist of a front stage and a back stage. The front stage is the part of the performance functioned to define the situation that witnesses a performance. The physical appearance that must be present if the actor plays his role is called setting, to show the personal front is by performing the goods and wardrobes to introduce the social status role and the style in roles played in a certain situation. As for the back stage is the room where the actors play their identity as an ordinary person or a secret personality outside the front stage. This theory is to carry away the audience to the role that played by the actor, if this situation happened then the actor successfully played the role. This can be perceived as another form of communication, because communication is the way to achieve the goal.

### **3. Methodes**

#### **3.1. Research Methode**

This study is used qualitative research method. Sugiyono (2017) stated that Qualitative research method often called as Naturalistic research method, because the research is done in the natural conditions (natural setting), also called as Ethnographic method because initially this method was more widely used for the cultural anthropology research. Qualitative method is aimed to explain a natural phenomenon that resulted a new data. In this case, the researcher tend to reveal self presentation done by a mistress on the front stage and the back stage.

#### **3.2. Research Approach**

This research uses a dramaturgical research design. Dramaturgy is the play of life presented by humans, there are two roles in this theory, namely as the front stage and as the back stage. The front stage includes the setting, the personal front (self-appearance) and the expressive equipment (self-expression equipment), while the back stage is the self, or all the hidden parts to complete the success of the self-appearance on the front stage (Mair and Hehenberger 2014; Barton, 2004). This means that the front stage of a hostess in Bandung is when she is serving her customers, and the back stage is when she interacts with her family, social friends, or during the preparation process for going to the front stage.

#### **3.3. Data Collection Technique**

This study use interview and observation techniques as primary data sources and use literature study as well as documentation as secondary data sources.

#### **3.4. Informant Determination Technique**

In this study the purposive sampling technique is used to determined the informants. According to Kriyantono, "this technique included people who are selected by a certain criteria based on research objectives" (2010). The informants real name has changed in order to avoid humiliation. However, this pseudonym does not diminish the truth of their story.

#### **3.5. Data Analysis Technique**

This study use Miles & Huberman Model (1984) in Sugiyono (2017). The first step is reduce the data by determined the trusted informants. There are two mistresses from Bandung who will be used as the main informant, and four people as supporting informant. Data reduction was done by summarizing the result of interviews and observations data. The answer of the observation is to know how the mistresses self presentation in Bandung conducted on the back stage based on dramaturgy study research design. The second step is data presentation stage. In this stage, the researcher describe each section contained in the dramaturgy study of mistress in Bandung, so the data result in accordance with every section in the dramaturgy theory. The data showed is the result of interviews and observations the mistress in Bandung, therefore it is valid and real. The third step is conclusion stage. In this stage the data summary is showed and the data presentation is re-processed and resulting a shorter data without eliminate an important information in it. It is intended to make the data result easier to understand. As the conclusion, this study is expected to answer the research question, and to produce a new finding in a form of the reasearch object description.

#### **3.6. Data Validity Test**

This study used the validation technique of triangulation source. "Triangulation analysis is analyzing the subject's answer by examining the truth with available empirical data (other data source). Using this technique, the subject's answer is re-checked with the existing data" (Kriyantono, 2010). This study used triangulation source. It was done by interviewing the mistresses in Bandung as the main informant, then the result were compared with the interview of the supoting informant and research observation.

### **4. Result And Discussion**

#### **4.1. Result**

Self presentation is an individual effort to built a certain impression in front of others by managing behavior as desired. In the process of forming an identity, there is a consideration about the symbol attribute to support the whole showed identity. A mistress is a woman who sell her sexuality for only one man. Mistresses usually come from middle-class women, both career women, college students, or student. These women get income from being

mistresses. This means that being a mistress is an option and also an opportunity to earn more income, both for those who have not worked or those who are already working but still get low income. However, they are aware that the relationship they are in is a risky relationship. A mistress is defined as a woman who voluntarily or is forced to have a relatively long sexual relationship with a man who is usually married. This study use two mistresses as the main informants, and chose Bram and Broto as supporting informants on the front stage, selecting Bram and Broto from the many loyal customers of Mawar and Melati based on recommendation of main informants in order to get easier information. Then other supporting informants are Mawar and Melati friends, and family who already have a close relationship.

The two mistresses chosen to be research object are Mawar and Melati who has different characteristics in presenting herself. From many mistresses that have observed, Mawar has a uniqueness, she wears a hijab. Mawar can get huge benefits from Bram such as BMW 3 Series with a custom license plate "Mawar" and her monthly income is more than 50 million compared to a mistress who has made changes to her face to be more beautiful. Meanwhile, Melati is interesting because of her marriage status, she has a husband but she becomes a mistress. This study used dramaturgy studies by examining the self-presentations shown by the two informants. On the front stage, the mistresses perform by presenting themselves as best as possible in order to maintain Bram and Broto's loyalty in their quality time, while on the back stage is the reality shown by Mawar and Melati when they are not in their quality time.

According to the results of the informants interviews, can be concluded that the statements of the informants are in line with the research done by Langdrige (2017) which explains the motives of being a mistress. The research uses phenomenological studies (because of motive findings) that explain women motives being mistresses are due to economic factors, curiosity, addiction, lack of affection, despair with careers, unhealthy environmental, and the comfort individual life style. On the in order to motive, it can be seen that the factors that make the informant become a mistress are prestige and life style, increasing life standard, protective figure need, and labeling society. The informants also have the same motive as the results of research done by Langdrige (2017) therefore the roles on the front stage and back stage can be played professionally.

## **4.2. Discussion**

### **4.2.1. Self Presentation of Mistress "Ani-Ani" on the Front Stage**

On the front stage, when the mistress is doing the setting, what Mawar and Melati do is prepare for the quality time. Quality time is where Mawar and Melati play their roles because mistresses do not refer to a particular room. During quality time, Mawar and Melati presented themselves as expected by Bram and Broto, such as creating a pleasant atmosphere. The manner shown by Mawar is a gentle woman who pays attention to her language, such as using informal Indonesian, showing joy under any circumstances or being professional with her job as a mistress, showing maturity, talking with a soft tone of voice. Physical appearance that Mawar shows during quality time is branded stuff to support her confidence, such as the bags that Mawar uses are Prada, Fossil, Coach, and Lacoste.

Clothes used such as Tiffany & Co. and additional accessories such as watches with the Fossil and Rolex brands. However, during quality time, Mawar dressed modestly, this was also accepted by Bram. What important for Bram is Mawar's other personality, such as the maturity that she had. The manner that Melati shows during quality time is her "lebay" language. "Lebay" can be defined as a slang word which means exaggerated, a woman who likes to joke, likes to tease, cheer up in every situation, with the characteristic of Melati who always roars like a lion, with her spoiled speaking style (Yulindrasari, 2017). Physical appearance that Melati uses during quality time such as wearing crop tops that can show her stomach, branded clothes that Melati usually buys such as Zara and H&M, branded bags such as Coach with one Coach Perfume package, jewelry such as rings, necklaces, earrings from Frank & Co, and an Apple Watch.

### **4.2.2. Self Presentation of Mistress "Ani-Ani" on the Backstage**

Based on the element of the self on the back stage, there is a question about Mawar dan Melati feeling or more specifically in what circumstances Mawar dan Melati feel comfortable. In terms of expressing herself, Mawar felt more comfortable on the backstage because Mawar found it difficult to harmonize Sundanese jokes with Bram, who was very serious. But in terms of finance, Mawar really likes doing quality time with Bram because he often gives cash when they meet. Then, Melati feels more comfortable when she is doing quality time with Broto, because he always gives what Melati wants, such as money, having sex, and a sense of comfort.

On the back stage, Mawar has a very different character from the front stage. On the back stage Mawar did not fully control her language, Mawar sometimes spoke "roughly" using Sundanese such as aing (me), maneh (you), and anying (swearing). On the front stage, Mawar shows a quiet figure, while in contrast to the back stage, Mawar is very "lincah" (agile), Mawar loves to participate in dangdut events so that Mawar claims to be "Queen of Sawyer". Because Mawar was very happy to distribute her money when she was at the event. Mawar also has another job other than being a mistress. She is a teacher at a high school in Bandung, a public relations officer for a well-known entertainment company in Bandung, and also has her own company concerned in the field of enrichment and event organizer. The reason Mawar doing a lot of jobs is to earn as much money as possible for Mawar and her family

future. Another activity that Mawar often do on the backstage is attending regular recitations every Thursday at Daarut Tauhid. The reason Mawar still participates in this activity is to balance her life.

On the back stage Melati is very quiet, she is not very cheerful like in the front stage. On a daily life, Melati always done any activity like a housewife, such as cleaning the house, laundrying, and serving her husband. The language used is not "lebay" like on the front stage, Lebay here can be defined as slang word which has an exaggerated meaning, on the back stage Melati uses relaxed Indonesian. The appearance that Melati wears when she is at home seems more relaxed even when hanging out with her husband unlike on the front stage with open clothes, usually Melati only wears a t-shirt, house dress and long jeans. Melati also presented herself as a trusted wife for her husband in a way that when she wanted to return to playing a role on the front stage, Melati made Rere (her friend) as a destination to relieve her fatigue, so that Melati's husband trusted her fully.

## 5. Conclusion

Based on the results of the research, the conclusion regarding self-presentation of mistresses on the front stage is when they have quality time. They have to do unusual things in everyday life, such as using good Indonesian, a smooth and elegant speaking style, an attitude and behavior that can attract Bram and Broto.

Meanwhile, on the backstage are the conditions where they don't have quality time, such as when they are with their friends or family. On the back stage the mistress will be being herself by showing her real identity which is not shown on the front stage, such as from the use of regional languages that are more widely used, frontal and harsh speech, attitudes and behavior that are more free, also the style of clothing that more comfortable without being affected by the front stage.

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