

Dramaturgical Analysis of Viral TikTok Phenomena: Case Study of Janice Kaori's "Yareu" Video

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ABSTRACT

This study aims to analyze how Janice Kaori, as a content creator, presents herself on the TikTok platform, particularly in the "Yareu" content, by using the dramaturgical perspective proposed by Erving Goffman and examining its relation to the process of personal branding formation. This research employs a qualitative approach with a case study method. Data were collected through in-depth interviews with audiences and observations of the TikTok content documentation uploaded by Janice Kaori. The findings indicate that Janice kaori consistently constructs a front stage through the use of the tagline "Yareu", the use of a school uniform as a costume attribute, an expressive and energetic delivery style, and the selection of public spaces as recording locations. Meanwhile, on the back stage, there are visible processes of emotional management, preparation before content production, and efforts to maintain privacy boundaries in her personal life. This form of self-presentation demonstrates the management of public space (front stage) and private space (back stage) through the regulation of performance, the development of distinctive characteristics, and the establishment of boundaries between personal identity and the identity presented to the audience. The findings of this research suggest that consistency in self-presentation contributes to the formation of a strong, recognizable, and sustainable personal branding for non-celebrity content creators on the TikTok platform.

INTRODUCTION

In the digital era, social media no longer functions merely as a communication tool but has evolved into an important space where individuals construct, develop, and display their identities to the public. The presence of digital space provides opportunities for users to build self-images according to how they wish to be perceived, both through visual representations and through various forms of symbolic interaction with audiences. (Yuliani et al., 2024) states that social media now functions as a new stage that enables individuals to present and manage their self-image through the arrangement of narratives, the selection of displayed content, and direct interaction with audiences. Therefore, social media not only serves as a medium for information exchange but also acts as a performative space where social identities are constructed, shaped, and continuously presented.

TikTok emerges as one of the platforms that plays a role in generating various social trends while simultaneously providing a space for users to construct their identities in the digital sphere. Owned by ByteDance, this Chinese platform, known as Douyin, allows users to create and upload short videos with visual effects, music, and various other creative features (Mutiah & Shinta, 2022). TikTok has become one of the platforms used to shape social trends and construct user identities. Owned by ByteDance, this Chinese platform, known as Douyin, allows users to create and upload short videos with visual effects, music, and various other creative features (Syakiroh et al., 2024). Based on Data Indonesia. In October 2025, the number of active TikTok users in Indonesia had reached 180 million users, making Indonesia the country with the largest number of TikTok users in the world. This figure shows how TikTok has played a significant role in shaping behavioral patterns, cultural trends, and communication practices in the digital community. TikTok plays an important role in shaping the behavior and social expression of users through viral content (Imam et al., 2024)

The phenomenon that represents this dynamic is the viral spread of the word "Yareu" in video content on TikTok. (Citra, 2025) Explaining that, in general, the word "Yareu" comes from Korean and has no specific meaning. Initially, "Yareu" was an expression used by South Korean mukbang creators to express satisfaction while enjoying food. Although the expression originated in Korea, the term went viral in Indonesia after being popularized by young creator Janice Kaori on her personal TikTok account @janice. kaori. With her expressive, energetic, unique, and spontaneous presentation style, she successfully attracted widespread attention and sparked a new trend that was followed by many creators, especially in food reviews.

The expression Yareu on TikTok shows that simple expressions and communication styles that are then packaged in an interesting way can create new social trends. The first Yareu video uploaded by Janice Kaori marked the beginning of the popularity of the Yareu expression in Indonesia, characterized by its distinctive presentation that successfully attracted widespread public attention. Although Yareu content videos appear spontaneous, the question arises as to whether Janice Kaori's self-presentation is a form of natural

spontaneity or part of a self-presentation strategy to build appeal in front of the audience. This issue shows that there are still things that have not been explained academically, namely how Janice Kaori's self-presentation on the front stage and back stage in the Yareu video content is constructed and how it shapes Janice Kaori's self-image.

The need for further study, given the viral phenomenon of Yareu content, shows that a short video on TikTok can quickly go viral with just a simple performance. The video content not only creates a new trend, but also illustrates self-presentation in building an impression in the eyes of the audience. To date, there has been no specific research examining the process of self-presentation by non-celebrity creators in viral TikTok videos from a dramaturgical perspective, nor how their self-image is formed. Therefore, this research is important to understand how the process of self-presentation and self-image formation occurs on the TikTok platform for non-celebrity creators.

Understanding of this process is achieved using the theory of Dramaturgy developed by Erving Goffman in his work *The Presentation of Self in Everyday Life* (Goffman, 1959) viewing social interaction as a theatrical performance, in which individuals act as actors who present a certain image before an audience through two areas, namely the Front Stage and Back Stage (Arofah & Tandyonomanu, 2020) saying that social life is viewed as a series of dramatic performances on stage, where there are actors and audience members. In the context of TikTok, this concept is relevant to explain how creators such as Janice Kaori arrange, act out, and manage their image to meet public expectations. This strategically organized process then shapes a creator's personal branding. Peter Montoya's Personal Branding Theory emphasizes the importance of personality, distinctiveness, and persistence in building a consistent and credible personal image in the digital space.

This study refers to previous research conducted by Soraya & Alifahmi (2021) with the title "Dramaturgy in Shaping the Personal Branding of Instagram Celebrities," which found that dramaturgy strategies play a significant role in shaping the personal branding of Instagram celebrities through the management of the front stage and back stage. In addition, research by (Adywibawa & Christin (2024) with the title "Influencer Jejouw's Self-Presentation on Instagram Social Media in an Effort to Build Personal Branding" shows that influencers' self-presentation on Instagram is a form of impression management to build digital credibility. Both studies focus on the self-presentation of celebrities on the Instagram platform.

The difference between this study and previous studies lies in the lack of studies that specifically examine how non-celebrity content creators present themselves on the TikTok platform using a dramaturgical approach. Therefore, this study is relevant in filling this gap.

The purpose of this study is to describe how Janice Kaori presents herself on the front stage and back stage in Yareu's video content, as well as to analyze how these two stages can produce impression management strategies used in shaping Janice Kaori's self-image. In addition, this study also aims to provide a deeper understanding of the practice of self-presentation by social media

content creators, particularly on the TikTok platform, as well as to contribute theoretically to the study of digital communication and enrich the study of the application of Erving Goffman's dramaturgy theory in contemporary communication.

LITERATURE REVIEW

Social media has become a space for self-representation where individuals have the freedom to design, display, and manage their image in public through self-presentation in visual content, narratives, and social interactions (Tamrin et al., 2023). Each individual displays their ideal or performative version of their identity, because social media is a digital stage that allows users to create the identity they want to present (Regita et al., 2024). One platform that serves as a medium for individuals to express themselves is TikTok.

TikTok is a short video-based social networking site originating from China that was launched in September 2016. It functions as an audio-visual medium to encourage creativity and uniqueness among its users (Ardiansyah et al., 2025). TikTok users can channel their creative ideas by making videos that combine various interesting elements (Az Zahra & Aesthetika, 2025). The use of TikTok social media has been widely used by various groups as a medium for fulfilling information needs and entertainment. The development of TikTok as a space for self-expression has given rise to the phenomenon of how users present their image to the public. With the increasing number of TikTok users displaying their creative expressions and ideas, popular expressions have also emerged that shape the unique communication style of each creator, one of which is the expression or tagline *Yareu*.

According to the International Language Institute of FIB UI, the word "*Yareu*" does not have an official standard meaning in Korean, but is only an interjection or spontaneous exclamation used to add excitement. In popular media studies, the word "*Yareu*" is categorized as a neologism, which is a new word formed from digital communication trends and new communication styles that spread rapidly through social media, but has not yet been officially recognized in the general vocabulary (Venda, 2025). The expression *Yareu* was originally used by South Korean mukbang YouTuber Kwon Hoe Hoon. In each of his videos, Kwon Hoe Hoon often says the word "*Yareu*" with a satisfied expression and a wink, which shows how much he enjoys his food (Nursyafira, 2025). This phenomenon later developed in Indonesia after being introduced by a young content creator, Janice Kaori, through short food review videos on her personal TikTok account @janice. kaori. Through this content, the term "*Yareu*" became widely recognized and eventually turned into a trend among local users. In the context, dramaturgy theory is considered a relevant approach for understanding how individuals construct and present themselves, as well as explaining the impression management strategies carried out in digital spaces.

Erving Goffman, in his book *The Presentation of Self in Everyday Life*, likens life to a theater stage, where individuals act as actors who present a certain image on the front stage for the audience, while preparatory activities

are carried out on the back stage. Dramaturgy emphasizes how self-image is constructed through symbols, narratives, and interactions, all of which are designed to influence public perception (Goffman, 1959). There are two main elements in the front stage area, namely setting and personal front. Setting refers to the physical context or atmosphere that forms the backdrop of a social performance, while personal front encompasses elements of individual appearance, including facial expressions, speaking style, and body movements used when playing a role in front of others (Soraya & Alifahmi, 2021). (Krisnawati, 2020) saying that the front stage and back stage show the difference between the image presented on social media and the reality of the individual.

This study also uses personal branding theory to explain how individuals manage the image they present. (Haroen, 2014) Defining personal branding as a strategic process to influence how others perceive individuals in order to achieve their personal goals. Personal branding relates to an individual's efforts to build a unique identity that is compatible with their target audience, so that public perception and response are shaped as desired (Firdaus & Asy'ari, 2025). Strong personal branding will create a positive image and uniqueness that allows a person to stand out from others. (Imawan, 2019) emphasizes that social media is an effective space for individuals to present a planned image of themselves. It can be concluded that personal branding is defined as a process of forming distinctive characteristics in a person that are attractive to the public, especially on social media. Strong character or distinctive characteristics create advantages and are easily recognized by the wider public.

The integration between dramaturgy theory and personal branding is also reflected in a number of previous studies that examine the process of self-image formation on social media. Research conducted by (Soraya & Alifahmi, 2021) entitled "Dramaturgy in Shaping the Personal Branding of Instagram Celebrities" analyzes how Instagram celebrities use dramaturgy strategies to shape their personal branding on Instagram. The results show that Instagram celebrities consciously divide their roles into front stage and back stage, where their public image is managed professionally while their private side is shown only to a limited extent. The similarity with this study lies in the use of dramaturgy theory, and the difference lies in the object of research that will be studied by the researcher, which is the TikTok platform.

Research conducted by (Adywibawa & Christin, 2024) Entitled "Influencer Jejouw's Self-Presentation on Instagram Social Media in an Effort to Build Personal Branding," this study also uses dramaturgy theory to examine how influencers present themselves on social media. Using qualitative methods, this study found that Jejouw presents a consistent public persona on the front stage to build credibility, while the back stage is used to present a more emotional personal side. The similarity in this study lies in the analysis of impression management strategies, while the difference lies in the research subject, namely influencers on Instagram, whereas the researcher will examine creators on the TikTok platform.

Research by (Sukmayadi et al., 2024) Entitled “Constructing Fame: A Phenomenological Study of Online Impression Management among Indonesian TikTok Celebrities,” this study uses a phenomenological approach to understand how Indonesian TikTok celebrities build fame through impression management. This study shares the same object, namely the platform (TikTok), and focuses on impression management. The difference lies in the theoretical approach and the research subject that will be examined by the researcher, which is the TikTok account @janice.kaori.

Another research conducted by (Putri & Azeharie, 2021) entitled “Communication Management Strategies in Shaping Personal Branding on TikTok Social Media.” The results of this study indicate that each creator manages communication through interaction and content consistency to shape their respective characteristics. This study has similarities in examining the TikTok phenomenon, and the differences in the research to be examined by the researcher highlight the aspects of dramaturgy and impression management strategies in viral TikTok content.

The last research conducted by (Az Zahra & Aesthetika, 2025) With the title “Dramaturgy in the Identity and Image of Influencer Musdalifah Basri on the TikTok Account @musdalifahbasrii,” this study examines the application of dramaturgy in the context of TikTok. The similarity with this study lies in the same theory and platform (dramaturgy and TikTok), while the difference lies in the research object: that study examines a famous influencer, while this study examines a non-celebrity creator who went viral organically through Yareu content.

Previous studies have concluded that research applying dramaturgical theory to social media has been extensively studied, particularly on Instagram and among influencers or digital celebrities. However, research specifically discussing self-presentation strategies and impression management that contribute to the formation of self-image in viral TikTok content by non-celebrity creators is still limited. Therefore, this study aims to fill this gap by examining how Janice Kaori presents herself in Yareu videos using a dramaturgical approach, namely front stage and back stage management, and how these two stages produce impression management strategies that contribute to the formation of Janice Kaori's self-image. This study also strengthens the analysis with Montoya's Personal Branding Theory to understand how consistency and credibility of self-image are built in a fast-paced and performative digital space such as TikTok.

METHODOLOGY

The research method used in this study is qualitative. According to (Sugiyono, 2013), Qualitative research is used to examine natural conditions, where researchers are key instruments and the results emphasize meaning rather than generalization. This approach is used because this study seeks to gain an in-depth understanding of how TikTok creator Janice Kaori presents herself and manages her image in the viral video Yareu from the perspective of dramaturgy theory and personal branding.

Data collection techniques were carried out through observation, interviews, and documentation. Observations were made on Janice Kaori's official TikTok account @janice.kaori to see her expressions, communication style, and form of interaction with her audience. The researcher interviewed Janice Kaori as an informant, if possible, as well as several other informants who met the following criteria: 1) Followers of the TikTok account @janicekaori who had met and seen Janice Kaori in person while she was creating content, 2) Had created Yareu content with Janice Kaori, 3) Were school friends or close acquaintances of Janice Kaori, 4) Aged 16-23 years old, and 5) Willing to provide in-depth information through interviews. These criteria were used to gain an understanding of the audience's perception of the creator's appearance and image. Screenshots were also taken to reinforce the observation results.

Data validity testing is conducted to examine and improve the accuracy, reliability, and validity of data by comparing information from various sources, methods, and perspectives. This study uses the triangulation method technique, which is to examine the suitability of data obtained from interviews, observation results, and supporting documentation. This triangulation approach helps ensure consistency in findings in understanding the process of self-presentation in the formation of Janice Kaori's image on TikTok.

The data obtained from the interviews were then analyzed, classified, and described using qualitative descriptive methods. The analysis process was conducted inductively, starting from data collection, data reduction, data presentation, to drawing conclusions that describe the front stage and back stage phenomena in Yareu Janice Kaori's content and its relationship with the formation of self-image on social media.

The use of dramaturgical theory in this study serves as the main analytical basis for examining how individuals manage their front stage and back stage in the digital space. Meanwhile, Peter Montoya's personal branding theory plays a role in deepening the understanding of the strategies used by individuals to shape their self-image. Through the combination of these two theories, this study aims to provide a comprehensive understanding of the process of self-presentation and image formation of content creators on the TikTok platform.

RESULT AND DISCUSSION

This study focuses on how Janice Kaori, as a content creator, presents herself through the TikTok platform. Based on observations, Janice Kaori's TikTok account @janice.kaori currently has over 1 million followers and more than 66 million likes. These figures show that the content she uploads reaches a wide audience and receives a high response from TikTok users. As a young creator who is active on social media, Janice Kaori utilizes her creativity in making short content that is recorded live at food vendors, while maintaining a consistent style over time.

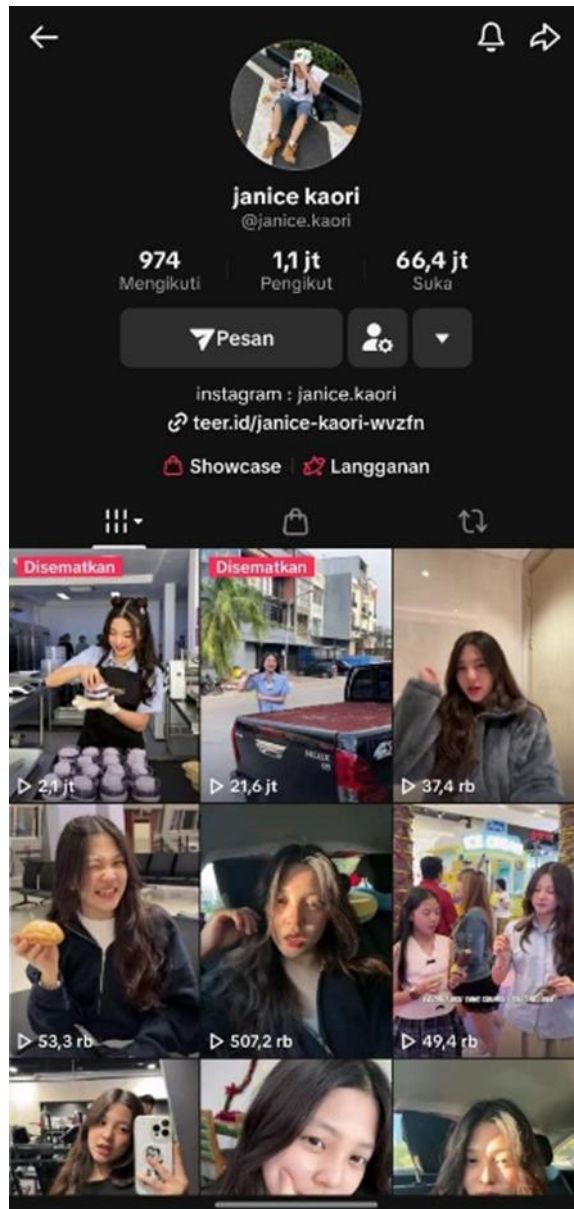


Figure 1. Janice Kaori's TikTok Account Profile
Source: Janice Kaori's TikTok account @janice.kaori

Yareu content is short content that reviews or samples food using a relatively simple format, without excessive visual effects or filters, emphasizing facial expressions, voice intonation, and certain body gestures that indicate that the creator is showing satisfaction with the food being served, so that the audience's attention is more focused on the creator's appearance and expressions.



Figure 2. Yareu Janice Kaori Review Gowan Content
Source: Janice Kaori's TikTok account @janice.kaori

One of the most prominent visual elements in the content is the use of a school uniform as the main costume when appearing in front of the camera, the selection of public spaces as filming locations, and the simple style of video recording that creates a natural impression.



Figure 3. Yareu Janice Kaori Content Review Podeng Ice
Source: Janice Kaori's TikTok account @janice.kaori

This pattern of presentation can be observed in one of Janice Kaori's "Yareu" content uploads published on August 19, 2025. In the video, she briefly shows the activity of tasting a drink, namely ice podeng, which is recorded directly at the vendor's location. Amid the lively atmosphere of a bazaar, Janice Kaori appears to enjoy the ice podeng while maintaining her distinctive appearance. The choice of filming location and the seemingly spontaneous delivery further strengthen the natural impression presented in the content.

This illustration becomes a starting point for understanding the process of constructing Janice Kaori's self-presentation on social media, particularly on the TikTok platform. By observing the characteristics of her personal TikTok account, the visual elements displayed, and the pattern of uploaded content, this research provides a sufficient basis for examining more deeply how the

form and process of Janice Kaori's self-presentation are constructed within digital spaces.

Janice Kaori's Self-Presentation on the Front Stage in Yareu Content

The front stage refers to the space where individuals present themselves before an audience in order to create certain impressions. The research findings show that the TikTok account functions as the main front stage for Janice Kaori in presenting herself to the public. Through short videos, Janice presents food tasting content with her signature tagline, "Yareu." In almost every post, Janice Kaori displays an expressive, energetic, and confident communication style. Janice Kaori consistently displays this character, thereby forming the same first impression in the eyes of her audience when they view her content posts.

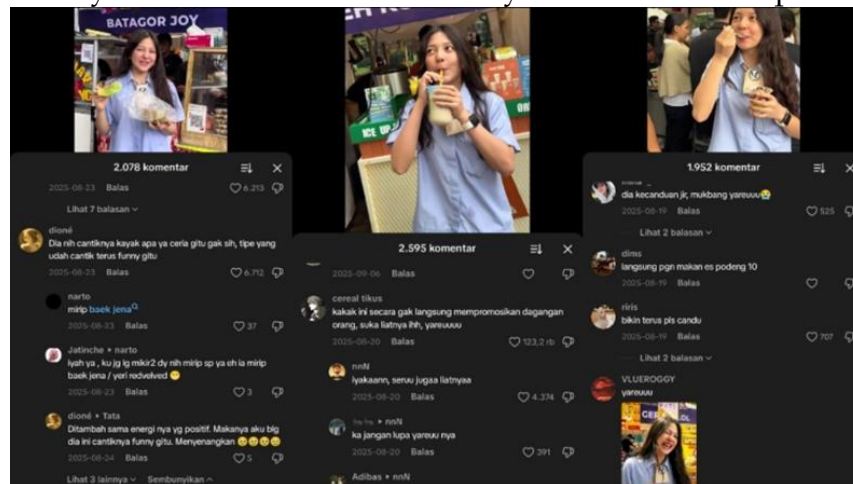


Figure 4. Public Response via TikTok Account @janice.kaori
Source: Janice Kaori's TikTok account @janice.kaori



Figure 5. Janice Kaori's Facial Expressions in Yareu Content
Source: Janice Kaori's TikTok account @janice.kaori

The use of the tagline Yareu is always used by Janice Kaori in each of her video content, which is the main verbal marker that characterizes Janice Kaori. Yareu is spoken with a firm and loud intonation, accompanied by facial expressions that describe her satisfaction with the food she is tasting. The repeated expressions and words are easily recognizable by the audience and make the tagline stick with Janice Kaori's persona. In addition, nonverbal aspects also play a significant role in Janice Kaori's presentation on stage. Her lively facial expressions, gestures pointing to the food, and cheerful and energetic demeanor are dominant features in every Yareu content she uploads.

This finding is reinforced by informants' statements that Janice Kaori's front stage is displayed through a very confident, expressive, and unique performance in front of the camera, and also has its own vibes. The audience also represents Janice as a creator who has lively facial expressions and a pleasant demeanor, making her content look interesting and not boring.

Table 1. Janice Kaori's Front Stage Analysis

Content @janicekaori	Front Page Aspects	Description of Public Appearance	Connection with Dramaturgical Theory
Review GOWAN while wearing school uniforms. Uploaded on August 22, 2025	Distinctive features clothing, school uniforms	In her content posts, Janice Kaori consistently wears her school uniform. The use of this uniform has become a distinctive visual feature that is easily recognizable by her audience.	From a dramaturgical perspective, clothing style is part of the personal front that functions as a symbol to shape audience perception. The school uniform worn by Janice reinforces her role as a teenage figure and is familiar to the audience.
Review of cilor-maklor with expressive delivery. Diunggah pada 14 Agustus 2025	Presentation (expression, gestures, and intonation)	In the content posted by Janice Kaori, she displays lively facial expressions, a firm and loud tone of voice, and very high energy. This presentation creates a cheerful,	The elements of expression and intonation in uploaded content are included in the manner that describes how the role is portrayed in front of the audience. Consistency in manner demonstrates the

		confident, and very entertaining impression, making her easily memorable to the audience.	actor's success in maintaining their performance on stage to manage public perception.
Review of lekker cakes at the street food center. Posted on August 21, 2025	Setting (school environment, food court, public space)	Content created in various locations such as school environments, food courts, and other public spaces.	The setting is part of the front stage that supports the entire performance. The selection of a simple and modest location reinforces the natural impression and helps the audience accept the performance as something natural and unique.

According to Erving Goffman's dramaturgical perspective, the findings regarding Janice Kaori's self-presentation on TikTok can be understood as a practice of front stage management. The TikTok account functions as a performance space to display certain roles to build an impression in front of the audience. Elements of appearance such as clothing, facial expressions, body gestures, and speaking style are included in the concept of personal front, which is the character used by actors to shape the audience's impression.

The consistent use of a school uniforms attribute, the repetition of the tagline "Yareu", and the energetic expressions displayed indicate the existence of intentional personal front management that is consistently maintained across various uploads. In addition, the choice of locations in the "Yareu" content also functions as an element supporting the formation of the front stage. Locations that tend to be simple and closely related to the audience's everyday environment help create a more spontaneous and realistic impression. Through this arrangement, the front stage constructed by Janice Kaori becomes a space to display the performative identity she intends to present to the public.

Presenting Yourself Backstage Janice Kaori

The backstage refers to the activities and preparation processes that take place behind the production of the content. The findings reveal that although the videos uploaded by Janice Kaori appear brief, spontaneous, and simple, there is actually a series of processes carried out before the content is published. In this process, Janice Kaori determines the recording location, selects the type of food to be tasted or reviewed, and considers several technical aspects such as

lighting and sound clarity to ensure that the produced video remains comfortable to watch.

In addition to technical aspects, this study also found differences between Janice's character in front of the camera and in her daily life. This finding is reinforced by informants who stated that behind the camera, Janice Kaori tends to appear calmer, more relaxed, and speak in a softer tone. This difference shows that the character Janice Kaori displays in her video content is not a direct reflection of her entire daily life.

This study also found that there were efforts to limit the personal information displayed on social media. This finding was reinforced by informants who stated that Janice Kaori did not openly share her activities or personal life with the public. Personal matters were not included as part of the content. Thus, not all aspects of Janice Kaori's life were displayed to the public.

Table 2. Janice Kaori's Backstage Analysis

Backstage Aspects	Interview Excerpts	Description	Connection with Dramaturgical Theory
Managing emotions behind the camera	"In my opinion, she's more all out when it comes to content than in everyday life. She's still cheerful and expressive, but within normal limits. Other than that, she's more calm and relaxed." (Vasni, 2025)	Behind the camera, Janice does not always display the energetic character seen in the TikTok content she uploads.	In Erving Goffman's theory of dramaturgy, the backstage is a space for actors to shed the roles they perform in front of an audience. This management of emotions marks a clear separation between private life, which is not displayed publicly, and public life, which is.
Content Preparation Process	"For non-endorsed content, I usually look at the situation first. Whether the place is crowded or	Before creating content, Janice makes simple preparations, which include determining the location, the position for	Preparation activities are part of the backstage process that allows actors to adjust their performance to

	quiet, I will still create content. I choose what food to feature, select the camera angle so there is no backlight, check the sound to make sure it's okay, and retake if necessary.” (Cristopher, 2025)	taking pictures, and repeating certain scenes if they are deemed unsuitable.	meet audience expectations when they appear on stage.
Maintenance of Privacy	“Perhaps by limiting what to share on social media. Because so far, what I've seen on social media is only the fun stuff, not everything he exposes on social media.” (Zaquea, 2025)	Janice's efforts to maintain boundaries between her personal life and her public digital life.	In line with the concept of the backstage, where personal aspects of life are kept separate from the image one wishes to project. This indicates the existence of an impression management strategy behind the scenes to maintain consistency in one's public image.

According to Erving Goffman's dramaturgical perspective, the backstage is an area where actors can shed the roles they perform in front of the audience. Findings regarding the process of managing emotions behind the camera, content preparation, and maintaining privacy are forms of practice in backstage management.

Behind the scenes, Janice Kaori does not have to maintain the energetic character she displays on stage. Her more relaxed emotional and character management shows the distinction between being in front of and behind the camera. In addition, content preparation activities carried out before making video content are also part of behind the scenes, which serves to ensure that the performance on stage is in line with the image she wants to portray.

Janice Kaori's restriction of personal information confirms her efforts to maintain a boundary between her digital life and her private life. In the context of dramaturgy, this shows that the backstage serves as a control room that allows actors to manage what they want to show and what they do not want to show.

Impression Management in the Formation of Janice Kaori's Self-Image

Impression management is an important part of Janice Kaori's self-presentation as a TikTok creator. Based on the research results, Janice's impression management focuses not only on how she appears on camera but also on how she consciously sets boundaries between what can and cannot be shown to the public. This can be seen through the consistency of her communication style, the use of certain expressions and intonations, and the restriction of personal information shared with her audience.

According to Erving Goffman's dramaturgy theory, impression management is an actor's attempt to control the audience's perception of the persona presented on stage. On the front stage, Janice presents a cheerful, energetic, and expressive character in line with the character that is already ingrained in the audience's memory. Meanwhile, backstage, which includes the preparation process, emotional control, and living her personal life without always having to maintain that performance. These boundaries indicate that the identity presented by a content creator on social media does not fully represent every aspect of their personal life to the public.

These impression management efforts can be observed through Janice Kaori's consistency in using the tagline "Yareu", specific facial expressions, distinctive voice intonation, and visual styles that continue to be repeated across various video contents she uploads. The repetition of linguistic elements, delivery style, and content concepts allows audiences to easily recognize and remember the distinctive character she presents. From a dramaturgical perspective, this practice reflects the success of an actor in maintaining a consistent self-image presented to the audience.

The implications of this impression management process significantly influence the formation of Janice Kaori's personal branding. The consistency of the performance she presents makes her identity as a content creator easily recognizable while also possessing a distinctive character. The development of personal branding is not solely determined by the popularity of the content but also by the creator's ability to maintain a similar impression over time. Thus, impression management can be understood as an important strategy that connects dramaturgical practice with the process of personal branding formation on social media.

The findings of this study are consistent with the concept of Dramaturgy proposed by Erving Goffman and the Personal Branding Theory by Peter Montoya. The self-presentation practices carried out by Janice Kaori demonstrate the management of front stage and back stage, manifested through performance regulation, the development of distinctive characteristics, and the establishment of boundaries between the life presented to the public and the personal sphere. This reflects the dramaturgical view that positions individuals

as social actors who actively manage impressions before audiences. At the same time, consistency in presenting character, communication style, and distinctive identity also strengthens the principles of personal branding, particularly those related to personality, uniqueness, and consistency as described by Montoya. Therefore, this research confirms that the formation of personal branding on social media does not occur spontaneously but is the result of a self-presentation strategy that is deliberately constructed, consistently maintained, and continuously sustained.

CONCLUSION AND RECOMMENDATION

Based on the results of the research and discussion presented above, it can be concluded that Janice Kaori's self-presentation in the "Yareu" content on TikTok reflects a continuous dramaturgical practice. Janice Kaori constructs the front stage through several distinctive elements that form her identity, such as the use of the tagline "Yareu", characteristic facial expressions, specific voice intonation, and the selection of public settings that support the character she portrays in her content. These aspects function as symbols that shape her performative identity in front of the audience. In addition, this study found that there is a difference or boundary between the front stage and the backstage. Behind the uploaded content, Janice Kaori manages her emotions, prepares content, and maintains her privacy.

This finding is in line with Erving Goffman's Dramaturgy theory, which views individuals as social actors who manage roles and create certain impressions in front of an audience. Furthermore, Janice Kaori's consistency in presenting herself and controlling her self-image also supports Peter Montoya's personal branding theory, particularly in relation to personality, uniqueness, and consistency. Thus, the formation of personal branding on social media cannot be separated from planned, consistent, and sustainable dramaturgical practices.

FURTHER RESEARCH

Further research is recommended to develop this study through a broader approach and scope, in order to gain a more comprehensive understanding of self-presentation practices on social media. The use of quantitative approaches can be considered in greater depth to measure more systematically the relationship between impression management strategies and audience responses, such as engagement levels, perceptions of credibility, and follower loyalty. In addition, comparative studies involving several non-celebrity creators on the same or different platforms can provide a broader view of the variety of dramaturgical strategies in building and maintaining self-image in the digital space.

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