

ABSTRAK

Fenomena *dating reality show* menjadi salah satu genre hiburan yang populer di era digital, mendorong berbagai platform untuk memproduksi program serupa. Di tengah popularitas genre ini, terdapat budaya digital yang semakin banyak ditemukan di media yaitu budaya *shipping*. Budaya tersebut merupakan praktik penggemar yang memasang dua tokoh atau peserta dalam tayangan berdasarkan afeksi dan interpretasi mereka. Budaya ini memunculkan bentuk partisipasi aktif audiens melalui media sosial, sebagaimana terlihat dalam komunitas penggemar *Single's Inferno Season 3* yang tayang di Netflix. Penelitian ini bertujuan untuk menganalisis karakteristik budaya partisipatoris dalam fenomena *shipping* yang dilakukan oleh penggemar *dating reality show Single's Inferno Season 3* di Netflix dengan pendekatan kualitatif dengan metode studi kasus, serta teori budaya partisipatoris dari Henry Jenkins sebagai landasan analisis. Data dikumpulkan melalui wawancara mendalam dengan lima informan dan analisis aktivitas di media sosial. Hasil penelitian menunjukkan bahwa aktivitas *shipping* mencerminkan keempat bentuk budaya partisipatoris menurut Jenkins, yaitu *affiliations*, *expressions*, *collaborative problem-solving*, dan *circulations*. Temuan juga menunjukkan bahwa karakteristik partisipasi bersifat cair, informal, dan dinamis, serta berlangsung dalam ruang digital yang memungkinkan interaksi spontan dan spekulatif. Partisipasi ini tidak selalu berlangsung dalam komunitas yang terstruktur, melainkan muncul melalui diskusi privat, komentar, atau produksi dan penyebaran konten kreatif yang terpengaruh oleh algoritma platform digital.

Kata Kunci: *Dating Reality Show*, Budaya *Shipping*, Budaya Partisipatoris, Penggemar, Media Digital

ABSTRACT

The phenomenon of dating reality shows has become one of the most popular entertainment genres in the digital era, prompting various platforms to produce similar programs. Amidst the growing popularity of this genre, a distinct form of digital fan culture—known as shipping—has increasingly emerged across media platforms. Shipping refers to fans practice of pairing two characters or participants in a show based on emotional investment and personal interpretation. This culture gives rise to active audience participation, particularly through social media, as seen in the fan community of Single's Inferno Season 3, which aired on Netflix. This study aims to analyze the characteristics of participatory culture within the shipping phenomenon among fans of the dating reality show Single's Inferno Season 3 on Netflix. The research adopts a qualitative approach using a case study method, with Henry Jenkins' theory of participatory culture as the analytical framework. Data were collected through in-depth interviews with five informants and an analysis of social media activity. The findings reveal that shipping practices reflect all four forms of participatory culture identified by Jenkins: affiliations, expressions, collaborative problem-solving, and circulations. The study also shows that the nature of participation is fluid, informal, and dynamic, taking place in digital spaces that allow spontaneous and speculative interaction. This participation does not always occur within structured communities but often arises through private discussions, comments, or the creation and distribution of creative content influenced by digital platform algorithms.

Keywords: Dating Reality Show, Shipping Culture, Participatory Culture, Fans, Digital Media