
Communication Patterns in the Perspective of Dramaturgical Theory

*Nahdatunnisa Asry*¹, *Lisda Ariani Simabur*², *Wahyuni Bailussy*³

¹ Bone State Islamic Institute, nahdatunnisa.asry@gmail.com

² Open University, lisda.simabur@ecampus.ut.ac.id

³ Muhammadiyah University of North Maluku, wahyunikombis@gmail.com

Abstract

Dramaturgy is a view of social life as a series of drama performances in a stage. The term Dramaturgy is thick with the influence of drama or theater or fictional performances on stage where an actor plays other human characters so that the audience can get a picture of the life of the character and be able to follow the storyline of the drama being presented. Dramaturgy can be seen from the way a person communicates. Effective communication can affect other people's perceptions of us. We want other people to give good judgment, at least have the impression that we are consistent with the purpose of communicating to them. The purpose of this study is to describe communication patterns in the perspective of dramaturgical theory. The methodology used is a descriptive qualitative approach to the literature study method. The results of this study indicate that effective communication patterns can influence other people's perceptions of us. When humans interact with each other, they want to manage the impression that they hope to grow on other people towards them. For this reason, everyone performs for others, which is called the dramaturgical approach. This action is actually very natural, meaning that it is not always an attempt to pretend or deceive other people. Because even though some of our behavior may be pretend, we also know that we have different social roles for different people and situations, which will affect our behavior when communicating.

Keywords: *Communication Patterns; Perspective; Dramaturgical Theory.*

INTRODUCTION

Before elaborating on dramaturgical theory, we need to briefly describe the core of symbolic interaction theory. This is based on the fact that the perspective of symbolic interaction has inspired dramaturgical theory, in addition to other perspectives. Symbolic interactions are often grouped into two streams (schools). First, the Chicago School school, which is monitored by Herbert Blumer, continues the humanistic tradition started by George Herbert Mead. Blumer emphasized that the study of humans cannot be done in the same way as the study of objects. Blumer and his followers avoided quantitative and scientific approaches to studying human behavior. Furthermore, the Chicago tradition holds that people are creative, innovative, and free to define situations in unexpected ways.³ Second, the Iowa School takes a more scientific approach in studying interactions. Manford Kuhn and Carl Couch believed that interactionist concepts were interoperable. However, although

Kuhn acknowledged processes in the natural world of behavior, he argued that the objective structural approach was more effective than the "weak" method used by Blumer.

Symbolic interactionism contains the basic core of general thinking about communication and society. Jerome Manis and Bernard Meltzer separate seven theoretical and methodological fundamentals from symbolic interactionism, namely: (1) People can understand things by learning from experience. One's perception is always translated in symbols. (2) Various meanings are learned through interactions among people. Meaning arises from the exchange of symbols within social groups. (3) All social structures and institutions are created from the interactions between people. (4) A person's behavior is not absolutely determined by events in the past, but is also done intentionally. (5) Thought consists of internal conversation, which reflects the interactions that have taken place between a person and other people. (6) Behavior is formed or created in social groups during the interaction process. (7) We cannot understand the experience of an individual by simply observing his behavior. One's experience and understanding of various things must also be known with certainty.

Erving Goffman is the originator of dramaturgical theory. Goffman was born in Alberta, Canada on June 11, 1922. Received a bachelor's degree from Univ. Toronto received his doctorate from the Univ. Chicago. He died in 1982 when he was experiencing his glory as a sociology figure and had been a professor in the Department of Sociology at Univ. California Berkeley and the head of the Ivy Univ. Pennsylvania. Erving Goffman, considered the last major thinker of the original Chicago (Travers, 1922; Tselon, 1992); Fine and Manning (2000) consider him to be the most influential American sociologist of the 20th century. Between the 1950s and 1970s Goffman published a series of books and essays that gave rise to dramatic analysis as a branch of symbolic interactionism. Although Goffman turned his attention in the following years, he is still most famous for *his dramatic theory*.

Goffman's most famous statement about dramaturgical theory is in the book *Presentation of Self in Everyday Life*, published in 1959. In summary, dramaturgy is a view of social life as a series of dramatic performances on a stage. The term Dramaturgy is thick with the influence of drama or theater or fictional performances on stage where an actor plays other human characters so that the audience can get a picture of the life of the character and be able to follow the storyline of the drama being presented. (<http://pmiiabraham.wordpress.com>).

Based on the previous background, the formulation of the problem in this paper is "How are Communication Patterns in the Perspective of Dramaturgical Theory?"

RESEARCH METHODS

The type of research used is library research or literature study. Where researchers rely on various literature or obtain research data and use a qualitative approach because the data produced is in the form of words or descriptive. Library research or literature research is research where the place of study is literature or literature. This research was carried out by utilizing studies which were similar to or related to dramaturgical literature and described communication patterns from a dramaturgical perspective. (Purwanto: 2008). After collecting various literature related to the study under study. Library research or literature study has several characteristics, namely (Mestika Zed: 2008): researchers deal directly with data not directly from the field, library data is generally a secondary source and not original data from first hand, library data is not limited by space and time .

RESULTS AND DISCUSSION

Behavior Towards Others

According to Goffman, behavior in social interaction is always playing information games, so that other people have a better impression. So it is important to analyze the non-verbal behavior that is displayed, considering that the truth of the information lies more in non-verbal behavior. (Engkus Kuswarno: 2008)

Thus, effective communication can be produced so as to influence other people's perceptions of us. We want other people to give good judgment, at least have the impression that we are consistent with the purpose of communicating to them. We expect others to view us as friends, leaders, spouses and various other social roles.

The role as a leader (amir), husband or wife who must be responsible for this role can be seen in the following hadith:

Abdullah bin Maslama told us, on the authority of Malik, on the authority of Abdullah Dinar, on the authority of Abdullah bin Omar, that the Messenger of God, may God's bin prayers and peace be upon him, said: (Isn't each of you a shepherd and each of you is and he responsible for his subjects: the prince who is over the people is a shepherd over them is responsible for them, and the man She is a shepherd over his family and he is responsible for them, and the woman is a shepherd over her husband's house and his children and she is r's money and he is responsible for them, and the slave is a shepherd over his maste responsible for it, all of you are shepherds and all of you are responsible for his subjects

Abdullah bin Maslamah told me on the authority of Imam Malik, on the authority of Abdillah bin Dinar, on the authority of Abdullah bin Umar, that the Messenger of God, may God bless him and grant him peace, said, "Remember! You are all managers and you are all responsible for their management. The Amir who rules people is their manager and he is

responsible over them. A man is the manager of his family and he is responsible for them. A woman is the manager of her husband's house and her children and she is responsible for that. A slave is the manager of his master's property and he is responsible for that property. You are all managers and you are all responsible for its management.

Although we cannot force people to express ourselves, we can do something to direct their perceptions, namely behaving in certain ways that can lead to certain impressions about ourselves. So our obligation when communicating is to provide information to others, through our behavior, so that it can be used to perceive ourselves as we expect.

This action is actually very natural, meaning that it is not always an attempt to pretend or deceive other people. Because even though some of our behavior may be pretend, we also know that we have different social roles for different people and situations, which will affect our behavior when communicating. One concept that can explain this is *impression management*.

Erving Goffman, suggests how everyone in their daily lives is involved in "playing" himself to others. This action is not just an attempt to pretend/manipulative, but rather a natural part of social interaction which is called *impression management*. It was further stated that every time we behave towards other people, there is no other choice but to direct the person's impression towards us. We don't have a choice in the sense, we can't not behave. The issue is whether we are aware of our efforts to impress others, not whether we do or not.

Goffman in Mulyana said that the dramaturgical approach is the view that when humans interact with each other, he wants to manage the impression that he hopes to grow on other people towards him. For that, everyone performs for others.

In turn, Goffman assumed that when people interact, they want to present a picture of themselves that others will accept. This is what is called "impression management" or *impression management*, namely the techniques used by actors to cultivate certain impressions in certain situations to achieve certain goals. (Deddy Mulyana: 2010)

Impression management is a behavior that is more directed by others than ourselves. When we are aware of our behavior, and we allow our behavior as a response to the behavior of others. In *impression management*, actually our focus is not on manipulating other people but rather on how to behave responsively to other people's behavior. So by realizing that each of our behaviors is a response to the behavior of others, we have interacted naturally and are able to control people's impressions of us. (Sasa Djuarsa, et al: 1994)

Dramaturgical Perspective

Erving Goffman in his book entitled "The Presentational of Self in Everyday Life" introduces the concept of dramaturgy which is a theatrical appearance. Many experts say that Goffman's dramaturgy is between the traditions of symbolic interaction and phenomenology (Sukidin: 2002). Dramaturgy is a dramatic situation that seems to occur on stage as an illustration to describe individuals and their interactions in everyday life. Goffman describes the role of individuals who interact and their relationship with the social reality that exists and is being faced through theatrical stage and using predetermined storylines. As befits a staging stage, there are parts called the *frontstage* and *backstage*, both of which have different functions. How important the role and function of the *backstage* are to the success of the *frontstage appearance*, studies of things that are beyond calculation really rely on the resources that exist in both parts. In dramaturgy, there are *front stages* and *back* stages.

a. Front Stages and Backstages

Front Stage is the part of the show that functions to define the situation of the show witness.

- 1) *Setting is the physical scenery* that must exist if the actor is to play his role. Without a setting, the individual cannot perform (Ratifika, 2020)
- 2) *Front Personal*, namely various kinds of equipment as a discussion of the feelings of the actor.
 - a) *Appearance* consisting of various types of goods that introduce social actor status.
 - b) *Style* which means introducing what kind of role the actor plays in a particular situation.

While the Back stage is the space where the show scenario is carried out by a "team" (a secret society that regulates the performances of each actor). (<http://pmiiabraham.wordpress.com/>). The concepts of *frontstage* and *backstage* make it possible to distinguish activities that occur when people are 'at the event' in front of an audience and activities that occur 'behind the scenes' before or after a performance (Whittle, 2020)

Dramaturgy treats the *self* as a product that is determined by social situations. This is the same as the characters on the stage who are the product of a script that has previously been made to detail the various steps and activities. The character exists in a closed theatrical stage system, without considering the bigger world outside the theatre. During the performance, the actor's main task is to control the impression he presents during the performance. Goffman argues that differences of opinion among team members not only

paralyze unity of action, but also clumsy the reality they sponsor. During routine activities team members must be trustworthy and therefore they must be selected with care. An actor must successfully play one character. When there is a crisis or emergency situation, in order to save the show he must have certain attributes.

Goffman identifies three categories of attributes and practices that are used to protect the perpetrator from various adversities

1. Defensive steps taken by the actor to ensure the continuity of the performance
2. Precautions taken by the audience and other parties to help the actor ensure the continuation of the show
3. Steps to be taken by the perpetrator to enable bystanders and other parties to take preventive measures in the interests of the perpetrator himself.

Within the defensive measures are dramaturgical faithfulness such as the moral obligation to hush up their performance, dramaturgical discipline (including sticking to one's part and not being swayed by one's own performance), and dramaturgical vigilance (predetermined use of the appropriate method for presenting the performance). . According to Goffman, loyalty, discipline and vigilance are the three essential attributes for the success of the team carrying out the show.

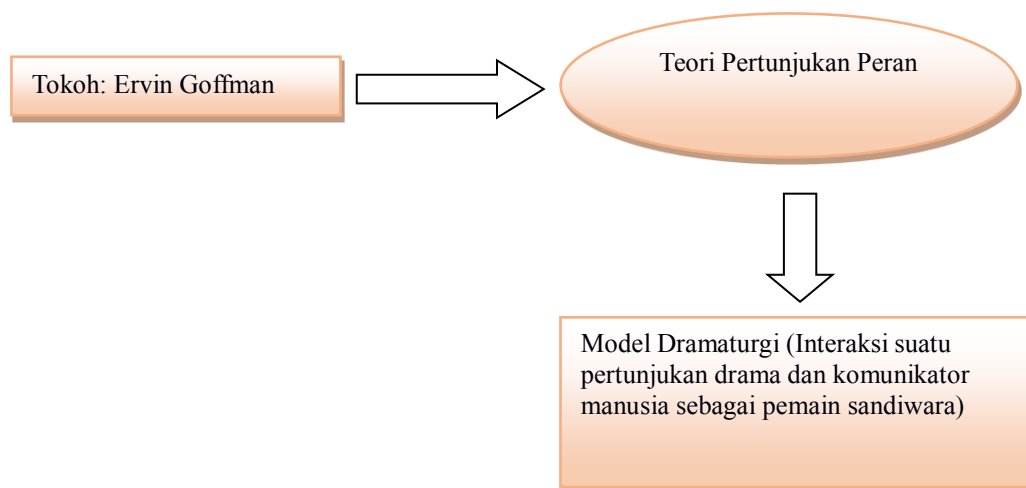
Goffman's dramaturgy is concerned with interactions that seem to be the product of a closed system which he calls a total institution. Total institutions are places of residence and work where a large number of individuals, who have for a long time been detached from society at large, are involved together and play a role in which life is formally regulated. Five categories of total institutions, namely:

1. Institutions established to care for people who are deemed incapable and harmless, for example the homeless, etc
2. Places built for people who are deemed unable to care for themselves and a danger to society even though they don't mean to be, for example a mental hospital
3. Third total institutions are organized to protect society from what are perceived as imminent dangers where the welfare of those who are exiled but not considered a problem such as prisoner of war camps or prisons
4. Institutions which are basically built to carry out some task similar to work and which legitimize themselves on an instrumental basis such as army barracks, boarding schools, etc.
5. Social institutions designed as a place of seclusion and sometimes often function as places of religious training such as monasteries, pavilions and other places of seclusion.

(<http://lukmansyahrais.blogspot.com/2012/05/erving-goffman-perspektif-teoritis.html>)

b. Goffman's Role Performance Theory

Erving Goffman as the originator of drama performance theory or the so-called dramaturgical model is most developed in "The Presentation of Self in Everyday Life", but its elements can be found in several other writings, especially in "Face Work" and "Role Distance". Goffman's treatment of the interaction of a drama show and human communicators as performers. Goffman is of the view that when humans interact they want to manage messages that they hope will grow in other people (Sri Suneki and Haryono, 2013).



In "face work: Goffman develops the concepts of faces (faces) and words (lines). It is said that interaction is driven by the efforts of an actor to maintain a socially recognized identity. Goffman advocated that all human actors have to do with maintaining the face. The face is an identity recognized by himself (self).

Lines (words) are patterns of verbal and nonverbal action in which an actor conveys his views on situations and evaluations of himself and others. According to Goffman, social interaction includes a careful coordination between faces and the words and methods used, known as "face work". To learn face work, you need to learn traffic rules about social interactions. Broadly speaking, there are 2 forms of *face work* to avoid feeling ashamed of society.

1. Avoidance processes, in which individuals avoid situations that potentially threaten *face* or play a role in ensuring that embarrassment occurs. Personally, the actor reads to avoid interactions that can lead to problems or if this is not possible, he can avoid activities that lead to inconsistent words regarding other people.

2. The process of correction, namely if a person is caught in a situation that does not suit his face, or because he forgets to do evasion, then he is forced to do evasion. Hence, he was forced to go through a corrective process.

The Presentation Of Self In Everyday Life

Symbolic interaction formulated by Erving Goffman in his book *The presentation of self in Everyday Life* (1959 (1956) is based on the principle of dramaturgical *metaphor*). Life is a drama performance that is packaged as well as possible as an effort to control the impressions that arise on other people and how control the right behavior for himself on this life stage. The subject actor (subject actor of the action) which for Parson is more responsive to " *inhabiting an internalized role* ", for Goffman "acts actively" (*performing a role*), or there is a *role distance* . The actor creates the meaning of the best situation for each party. He must present an acceptable performance of what is supposed to be done. In essence, there must be harmony between the visible actor's subject, the tools (*props*), and the appearance of the back. Thus, *self-confidence is needed* , careful calculation of all possibilities in an even the worst though. People try to be known by what they do perfectly so that they are increasingly skilled and master their role. The danger of social action that emphasizes the principle of this dramaturgical metaphor is that people wear masks to control others. It's as if people are outside the culture and manipulate it (masked or fake), instead of internalizing culture and becoming an internal force to act. (Sutrisno, et al: 2005).

Erving Goffman explores the roles (or identities) that individuals assume when engaging in social action. Goffman argues that individuals are "on stage" when "acting out" roles to meet societal expectations. Therefore, actors will act in such a way as to play more effectively in front of an audience. Then will try to act in accordance with role expectations that will make it appear positively to others (Urlick, 2014)

Dramatism

Dramatism's model is more analogical than theoretical. The dramatic model places individuals and social behavior in dramatic analogies that characterize social actors on the actual "stage" of life. Erving Goffman views expressive behavior as a self-presentation to the public's view in an attempt to highlight the "role" or "character" as a manipulated self. Non-public behavior is "behind the scenes" and is very different from what is presented to the public.

The main figure of dramatism, Kenneth Burke views social behavior as an interaction or ratio between the five dramatic elements (namely, action, scene, *agent* , *agency* , purpose) or the use of symbolic strategies in manipulating language. The emphasis on strategy and on

viewing the communicator as a social "actor" (actor) is very similar in the writings of Goffman and Burke, although one is a sociologist and the other a literary critic.

As a model or analogy of communication organization, dramatization is highly heuristic in nature, rich with potential ideas. Burke's writings have been used frequently, suitably and innovatively, as a source for critical methodology. However, as a conceptual and theoretical explanation of communicative behavior as a whole, the dramatic perspective is too limited. The model is interesting but does not provide much explanation. (Jalaluddin Rakhmat: 1990).

CONCLUSIONS AND RECOMMENDATIONS

Conclusion

Effective communication can affect other people's perceptions of us. When humans interact with each other, they want to manage the impression that they hope to grow on other people towards them. For this reason, everyone performs for others, which is called the dramaturgical approach. This action is actually very natural, meaning that it is not always an attempt to pretend or deceive other people. Because even though some of our behavior may be pretend, we also know that we have different social roles for different people and situations, which will affect our behavior when communicating. One concept that can explain this is *impression management*.

The communicator wants to present a self-image that will be accepted by others. This is what is called "impression management" or *impression management*, namely the techniques used by actors to cultivate certain impressions in certain situations to achieve certain goals.

Dramaturgy is the play of life presented by humans. Erving Goffman called it the front (*front*) and the back (*back*) . *Front* includes *setting* , *personal front* (self-appearance), *expressive equipment* (equipment for self-expression). While the back is *the self* , that is, all the hidden activities to complement the success of acting or self-appearance on *the front*.

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