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Political Communication of Hasan Basri Agus: Dramaturgical Analysis in Jambi Government Implementation

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Abstract

Hasan Basri Agus was the winner of the Jambi local election in 2010. Start his career from civil servant, and then became head of subdistrict before he was chosen as regent of Sarolangun and the last he was elected as Jambi governor in the period of 2010-2015. In the applied of his government, Hasan Basri Agus applied the principles of political communication as an important way to build interaction relationship with Jambi communities. The research uses a qualitative method by using a constructive paradigm. Based on constructive paradigm, the next approach the researcher use in a dramaturgical analysis. This research sought to give an objective analysis of the political communication of the Jambi Governor in the applied of his government. The result of the research show that Hasan Basri Agus successfully represented him self as people protector, religious, and charismatic leader.

Keywords: *political communication, local election, jambi governor*

Abstrak

Hasan Basri Agus adalah pemenang dalam “pesta politik” masyarakat provinsi jambi 2010 lalu. Mengawali karir sebagai seorang PNS, kemudian menjadi camat, terpilih menjadi Bupati sarolangun, hingga akhirnya tahun 2010 mengantarkan HBA menjadi orang nomor satu di Provinsi Jambi sebagai gubernur periode 2010-2015. Dalam menjalankan kepemimpinannya sebagai seorang Gubernur, Hasan Basri Agus (HBA) menerapkan prinsip-prinsip komunikasi politik sebagai hal yang di anggap penting untuk membangun hubungan dan interaksi dengan masyarakat Jambi. Penelitian ini menggunakan metode kualitatif dengan menggunakan paradigma konstruktivis. Berdasarkan paradigma tersebut, selanjutnya pendekatan yang penulis gunakan adalah pendekatan dramaturgi. Penelitian ini berusaha memberikan gambaran secara objektif tentang komunikasi politik Gubernur Jambi Hasan Basri Agus (HBA) dalam menjalankan kepemimpinan. Hasil dari penelitian ini mengindikasikan bahwa dalam wilayah *front stage* (panggung depan) Gubernur Jambi HBA berhasil memperlihatkan diri sebagai pemimpin yang mengayomi, agamis dan kharismatik di mata masyarakat Jambi.

Keywords: *komunikasi politik, pilkada, gubernur jambi*

INTRODUCTION

Hasan Basri Agus was the winner in the "political party" of the Jambi province community in 2010, starting his career as a civil servant and then sub-district head and became the Regent of Sorolangon for two periods until finally in 2010 the HBA became the number one person in Jambi Province as governor for the 2010-2015 periods. The leadership of the HBA is known to be so charismatic that he is able to win the hearts of the people of the province of Jambi with an absolute victory with received 607,030 votes or 40.60 percent.

Running the wheels of government in Jambi Province is certainly not a simple matter. As a governor, the HBA must be able to package messages and build self-image and maintain its image in the community. This is very interesting to study especially at the level of popularity and electability of a candidate certainly cannot be achieved cordially. Achievement is through the process and strategy carried out by Hasan Basri Agus (HBA) in this regard relating to political communication. In the context of communication, a regional head acts as a communicator, to convey a message to his citizens who in this case occupy a position as communicants. In an effort to convey the message optimally, a regional head manages the impression management to create a positive self image. One of the ways to manage impressions is by managing their impressions through verbal and non-verbal symbols in both the front and back stage domains.

In the book Lely Arianie Political Communication Politics and Imaging on the political stage, Friedrich Nietzsche states that politicians are only actors who create an ideal image for themselves, and the image is a subtle mental integration of the various traits projected by that person, perceived and interpreted by the people according to their beliefs, values and expectations. Nimmo (1989: 17) states that it seems that politicians have great difficulty getting to be known even to build an image. Then, they made various efforts to obtain a positive image. Like what was done by the Governor of Jambi in carrying out the wheels of this government to do imaging through managing the impression of the programs that he runs.

In line with this, according to Erving Goffman, political roles are like drama or theater performances. Therefore, Erving Goffman refers to dramaturgis, which uses theater language and theater (Polloma, 1987; 233).

Goffman's dramaturgic approach in particular was centered on the view that when humans interact with each other, he wants to manage the impression he hopes to grow in others towards him (Dedy Mulyana, 2001; 107). In these actions there is an action to maintain the image (value) of self and try as much as possible to avoid making the image is not ideal.

This research focuses on the efforts to develop political imagery carried out by the HBA in the context of the dramaturgic theory approach. Basically, political imaging has indeed been carried out by the HBA when it became sub-district head, regent until he was elected as governor. However, this image must be preserved and maintained on a political stage.

RESEARCH METHOD

This research uses a qualitative method with dramaturgy studies. Dramaturgy is a play of life presented by humans. Goffman said there are two roles in this theory, namely the “front” and the “back”. While the back is “self” that is all the hidden parts to complete the success of acting or the appearance of self that is on the “front”. Hasan Basri Agus is the key informant. Data collected through observation, interviews and literature studies, then performed Data Reduction, Data Collection, Data Presentation, Drawing Conclusions, and Evaluation so that this research can be easily understood and understood.

List of Research Informants

No	Name	Information
1	Hasan Basri Agus	Governor Of Jambi
2	Yusniana	Wife of the Governor Jambi
3	Arfah Hap	Old Friend
4	H. Mappangara	Public Figure

Dramaturgy Concept

The Dramaturgy Approach is a school of thought which developed by sociologist Erving Goffman. This understanding departs from the sociology, anthropology, and communication aspects of the study especially pioneered by Max Weber, Goerge Mead and Helbert Blumer. In the introduction of his book, *The Presentation of Self in Everyday Life*, Goffman in a cited from *the Qualitative Research Methodology* book by Deddy Mulyana, states: "The perspective used in this report is the perspective of theater performances which the principles are dramaturgical. I will discuss the way an individual presents himself and his activities to others on how he guides and controls the impressions that others make about him, and all the things he may or may not do to sustain his performances in front of others "(Mulyana, 2010: 107).

Self-development as a concept by Goffman is inseparable from the influence of Cooley's idea of “the looking glass self”, as quoted from the book *Qualitative Research Methodology* by Deddy Mulyana, that this self-concept consists of three concepts, namely Imagining how we appear to others, imagining how assessment them for our appearance and developing a kind of self-feeling, like pride or shame, as a result of imagining the judgment of others, (Mulyana, 2010: 108)

The dramaturgic approach as one of the variants of symbolic interactionism often uses social roles concept in analyzing social interactions, which are borrowed from theater. A role is a

socially defined expectation that someone plays in a situation to give a certain image to the audience.

According to Brisset and Edgley, in the book *Qualitative Research Methodology by Deddy Mulyana*, states: "The interactionists especially the dramaturgists, prefer to use the concept of self rather than the concept of personality to avoid implicit assumptions about the individual, namely as an entity containing conscious and unconscious elements, as an attitude structure, values, traits, and needs, and as a source of motivation and consistency in behavior ". (Mulyana, 2010: 109)

The focus of dramaturgy is not the self-concept that an actor brings from one situation to another or the total amount of individual experience but rather the socially situated in which self that develops and regulates specific interactions. In the other word, the self is more social than psychological.

According to Goffman in the book *Qualitative Research Methodology by Deddy Mulyana*, stated that "yourself" is a result of cooperation that must be produced new in every event of social interaction, (Mulyana, 2010: 109)

The *Self* from Mead was interpreted and developed by Goffman, in his most influential book, "The Presentation of Self in Everyday Life (1959)". If Mead considers *self* basically as social in nature but for Goffman the individual does not merely take on the role of another person but depends on others to complete that self-image.

Self presentation as shown by Goffman, is aimed at producing a situated definition and social identity for the actors and definition situation itself affects the range of interactions that are appropriate and not appropriate for the actors in the existing situation ", (Mulyana, 2010: 111)

Cited from the book *Qualitative Research Methodology by Deddy Mulyana*, Goffman assumes that: when people interact, they want to present a picture of themselves that will be accepted by others. He called it impression management, which are the techniques used by actors to foster certain impressions in certain situations as well as to achieve certain goals. Most human attributes, possessions or activities are used for self-presentation (Mulyana 2012: 112)

Goffman in the book *Qualitative Research Methodology by Deddy Mulyana*, mentioned the activity to influence others is called as performance. Dramaturgy is also likened to role play by humans. Of course, the role play which played by humans is adjusted to the goals to be achieved prior to it whether it's just to create an impression.

Dramatization which is often carried out and performed by politicians or as political actors often invites admiration and at the same time invites public comments and questions. The phenomenon of the dramaturgic perspective of Erving Goffman is actually one of the symbolic interaction approach models besides phenomenology, ethnomethodology.

To explain about human action, Goffman uses the analogy of drama and theater that is what makes him a dramaturgist. Through his work entitled "The Presentation of Self in Everyday Life (1959)" Goffman provides a theoretical basis for how individuals appear in the social world. This framework continues to be used by Goffman in many other works that he produces.

Dramaturgy is defined as a model for studying human behavior, about how humans determine the meaning of their lives and the environment in which they live in order to maintain wholeness.

According to Harymawan regarding dramaturgy in dramaturgy books:

"Dramaturgy is a teaching on legal issues, and conventions or drama approval. The word drama comes from the Greek *Dramoi* which means to do, apply, act and so on: and "drama" means: action."(Harymawan, 1986: 1).

In this case, Goffman proposed the conditions that need to be met if the individual wants to manage the impression properly, namely:

- a) **Front Stage**, namely certain behaviors that are specifically expressed so that other people know clearly the role of the actor. This front consists of complete equipment that we use to present ourselves.
- b) **Back Stage** is a term to describe Humans when in a private environment that is why it referred to as the back stage.

In Goffman's point of view in the book *Qualitative Research Methodology* by Deddy Mulyana said that:

"Social life is like theater which allows the actor to play various roles on several stages, and to project a certain self-image to the people present, as desired by the actor with the hope that the audience is willing to accept the actor's self-image and treat it accordingly with his self-image. Often the actor manages this impression unconsciously, sometimes half-consciously, but sometimes also with complete deliberation for certain personal, financial, social or political interests. But the deliberate impression management also sometimes creates risks, because the public is actively interpreting the behavior of the actor, (Mulyana 2010: 120)

Another opinion from Goffman, wrote that *Impression Management* has a strong connection with interaction. For this reason Goffman, in his book *Presentation of Self in Everyday Life* (1959) states that:

"Individuals who meet other people will find information about the people they meet or use information they already have, which aims to define the situation. In this process each party will try to control the behavior of others by giving statements that can produce the desired impression. For this reason, everyone performs for others. Efforts to influence the impressions of others are called impression management. (Goffman, 1959: 244).

Impression management is a dramaturgy concept, introduced by Erving Goffman, one of the most influential sociologists of the 20th century. In his book *The Presentation of Self in Everyday Life*, published in 1959. It highlights the way in which someone wants to be seen by other peoples and trying to present their self-image in certain ways.

Goffman sees the similarity between theater performances and the various types of roles that we play in our daily interactions and actions. Life is likened to theater, social interaction on the stage that displays the roles played by the actors. Often the actor manages impression management without realizing it, but sometimes it is intentional to improve his social status in the eyes of others. This is what is commonly called dramaturgy.

The researcher focused on three stage areas in dramaturgy as below:

Front Stage. Here the researcher will look for behaviors from the Governor of Jambi in managing the impression including the attributes used in his daily life, the Jambi Governor's public policies such as the vision and mission to realize the Jambi Golden 2015.

Back Stage. Researchers will examine the life behavior of the Governor of Jambi viewed from the backstage, and here the side of life will look different when he plays a role on the front stage. Like the life of the Governor of Jambi when he was in the coalition party environment, his friends, and family.

RESULTS AND DISCUSSION

1. Front Stage (HBA)

Goffman divides the front area into two parts, namely the stage set (Settings) and personal devices (Personal Front). In the context of HBA's Political Communication in the dramaturgy approach, setting attached to his are conditions that support its role as Governor, including the Provincial Office of the Governor of Jambi (Governor), the Official Office of the Governor of Jambi, and others locations that have been prepared for him such as seats when attending events. While the personal devices is a device that is considered by the audience to show the status of the HBA as Governor in the form of physical, behavior as well as attitude. The physical form of the HBA includes used clothing, official cars, official uniforms, bodyguards, protocol groups, while the attitude is to carry the HBA personally as Governor.

Jambi Governor Hasan Basri Agus is known as a charismatic, pious, and populist leader in almost every eye in Jambi Province. As someone born into a boarding school family can reinforce the above argument. Hasan Basri Agus understood his personal background and position as governor and was very careful in guarding him. For example, every time attending a formal or informal invitation, the HBA always greets "Assalamualaikum" to all audiences and greets the audience one by one. This shows that Hasan Basri Agus understood his situation when he appeared in public, and showed himself as a less bureaucratic leader and religious leader. Religious seen from every HBA attending the HBA event almost never releases its black skullcap, in Malay culture the black Jambi skullcap is a very strong Islamic identity and culture, this shows that the HBA understands the stage it faces because of its label as religious. The leader is very attached to the people in the province of Jambi.

Hasan Basri Agus is also extremely control of his private front because researchers see in the field that the governor's protocol does exist but tends to give the governor freedom to determine his personal arrangements and fronts. For formal occasions he uses protocol, but for other occasions he often comes and is even accompanied by one staff member. This shows that the HBA keeps in mind that it has no distance from the community.

In other cases too, researchers see the HBA is often not reluctant to say hello and stop if he see something that touches his heart. For example, when he sees an old grandmother on the road, he does not hesitate to go down and dialogue with his grandmother, showing that he is a leader who protect. This shows that Hasan Basri Agus really created his own stage and he was very careful with his personal settings and areas. Another example is also seen every time the HBA

gives a speech in his capacity as Governor, the content he conveys is always associated with the holy verses of the Koran and Hadith. This further strengthens his figure as a religious leader with a very strong Malay language and clothing symbol.

The style of leadership and communication methods of the Hasan Basri Agus (HBA) is often considered to have something in common with Indonesian President Susilo Bambang Yudhoyono. Besides coming from the same party, the HBA and SBY also did have physical movements similar to SBY, coupled with the phenomenon of abbreviating the name "SBY" also followed by "HBA".

The hallmark of President SBY's communication is that he always wants to keep and embrace all parties in harmony with the words about the target, but remain gentle. This style is very attached to the HBA as the Governor of Jambi, SBY's appeal during the 2009 presidential election had a positive impact on the HBA in the 2010 Governor Election, when the HBA campaign was always associated and considered a "miniature" of SBY in Jambi Province.

Susilo Bambang Yudhoyono (SBY) is a perfectionist. For example, he always appeared with neat clothes and makeup that showed his authority. On every occasion he appeared in the media, SBY looked planned when he appeared to give a speech or give a statement. As a perfectionist, SBY always speaks with caution. Every word that is spoken seems to be articulated carefully and is very polite. Based on observations by researchers, it seems that HBA's political communication style is very similar to Susilo Bambang Yudhoyono's (SBY).

2. Back Stage HBA

The backstage is a private area where the actor uses the informal and familiar atmosphere, and does all kinds of preparations for the show. The backstage is referring to places and events to prepare for the role on the front stage. The backstage can be likened to a dressing room for a bride before going up to the aisle. Based on the results of researchers, HBA backstage is any form or space where he prepares himself before interacting with the audience or the community. It is on this backstage that actors may act differently from the front stage.

To find out how the backstage of the HBA, the researchers conducted observations and interviews with the second main informant, namely the wife of Jambi Governor Hasan Basri Agus (HBA) Yusrilani in his residence. It was found that there was indeed almost a similar attitude between the front stage of the HBA when interacting with the community and the back stage of the HBA in the family.

Therefore, researchers found that the governor of Jambi Governor's wife "Yusrilani" was a person who was quite influential in regulating the back stage of the governor of Jambi Hasan Basri Agus (HBA) before entering the front stage area, on this back stage was the HBA prepared or assisted by his wife before entering the stage show or front stage.

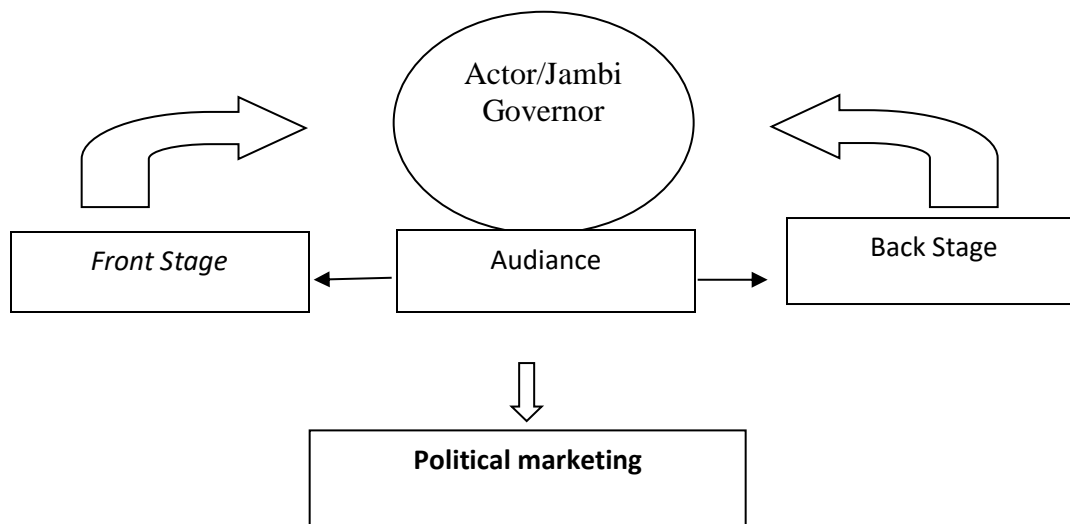
Researchers also saw his consistency in attitude, in the foreground he was known as a figure of a very religious leader, this researcher also got and looked at the back stage, when researchers joined with a group of March 28, 2014 to the area of Muaro Jambi. HBA always takes the time to stop by at the nearest mosque to pray. This happened on the back where there was no audience and only aide and protocol staff.

3. Obstacle Front and Rear Stage HBA (Random Stage)

During the research process, there was one very important location that was used as a back stage for the HBA, namely the Hasan Basri Agus Governor's Office. Researchers found that there was a blurring or disguised front and back stage HBA at the Jambi Governor's official residence, this was because journalists and the public could freely enter the room and tour around the governor's official residence without any accompanying from a significant protocol. Except for the bedroom and special room of the HBA family which is located in the west, this room is difficult to be entered or seen by the public or friends of reporters. Although formally guests are usually welcomed into a meeting room or living room, but after that guests can freely roam around the official residence of the governor of Jambi.

The behavior of the HBA on the back stage whether at home, office or in political parties indicates that the HBA behaves in the same way so that researchers find a disheveled stage. The back region refers to places and events that allow the HBA to prepare before entering the front area. Rear areas such as bridal dressing rooms, in the front or rear area do not have to be standard in a fixed physical place but in the process of managing the impression. The Governor's Office and Work Room are the front stage when there is an audience (community) visiting, but it is the back stage after they pass. However, in the research conducted by researchers, the HBA treats the stage in a blurred manner resulting in a random stage, where the HBA behaves the same when in front of or behind the stage. The HBA also performed this random stage with the intention of Impression Management to show that they were leaders who were not distant from the people.

The Stage Blur (Random Stage) model is described as follows:



The research result that finds by the researcher that HBA played front stage is very well, by portraying himself as a populist figure, religious and charismatic. Impression management by Jambi Governor Hasan Basri Agus (HBA) covers the settings and personal fronts which he uses

such as symbols, ways of dressing, language style, attitude and innate style when interacting in family and society and those closest to him. Besides that, HBA is also very well known in communication and politics politely. The governor acts like an actor in a stage drama. At the front stage there are spectators who are ready to witness the action of the Governor of Jambi Hasan Basri Agus (HBA) which interacts with the public. The HBA tries to play the role on the front stage as good as possible, so that the community understands the purpose and meaning of our behavior. If in a scenario, then the actors try to implement the scenario as much as possible so that the audience understands the storyline of the show and the message in a drama performance.

The figure of Hasan Basri Agus (HBA) on the front stage was also successful in realizing himself as ideal as possible in front of the audience, HBA was able to manage his impression very well. With the setting and personal front of the HBA, management of the HBA's impression managed to enter the subconscious mind of the people of Jambi Province. The popular language at this time is the HBA is able to "hypnotize" the Jambi community with the political communication that it does.

Backstage of HBA is played by his wife in which prepares all the needs of the HBA before entering the front stage. On this back many do not know, but there are also those who know the influence of the HBA's wife so much on the back stage. In the research, researchers looked at and obtained data that the Governor's wife sometimes entered and interfered in the HBA's affairs in running the government wheel as the Governor of Jambi.

CONCLUSION

Front Stage is a stage where the Governor of Jambi shows an ideal figure in front of the audience that is shown through the interaction carried out. Impression management is a picture of his ideal concept which finally can be accepted by society. In the front stage area, the HBA successfully manage the impression of being a charismatic, religious leader and protecting the people.

Back Stage is a private area or area where the actor uses an informal and familiar atmosphere, and does all kinds of preparations for the show. The backstage is referring to places and events to prepare for the role on the front stage. In the backstage area, of the HBA's wife is very much involved in preparing all the equipment before entering the front stage. There is a blurring of the stage (random stage) in the political communication process of Hasan Basri Agus (HBA) in the dramaturgy approach. This is due to the attitude and behavior of the HBA which is almost the same in the front stage and back stage areas.

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