



**DRAMATURGY OF LORA ABBAS KATANDUR'S DA'WAH AMONG  
THE BIKERS IN PAMEKASAN**

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**Abstract**

*This article analyzes the Dakwah (teach others about the beliefs and practices in Islam) by Lora Abbas Katandur using Erving Goffman Dramaturgy theory. The audience in his dakwah (Mad'u) is the community of bikers in Pamekasan. The data is collected through a case study, and then it is analyzed using textual qualitative method. The result shows that Lora Abbas successfully deliver his Dakwah to the bikers by pointing up the humanistic ideas. His Dakwah is well known as "Sholawatan dan Sarasehan Jalanan" which refers to dakwah conducted on the road. By using this approach, the Da'i (the one who teach Mad'u) also successfully in changing the image of Bikers who tend to be associated with bawl and illegal racing. Moreover, the Da'i introduce himself as a role model involving how to speak, how to dress politely, and how to live the life in modesty. This study adds positive contribution to the existing literature about the development of dramaturgy theory in Dakwah. The result of this study is limited to*

**Keywords: Dramaturgi, Dakwah, Da'i, Bikers**

**Introduction**

Jawa Timur is the province which has the highest cases of illegal racing accident. <sup>1</sup> Pamekasan City is one of cities in Jawa Timur where the phenomenon of illegal racings is easily found in many areas. For example, in Kabupaten Street, Jelmak Street, Asem Manis Street, and Jokotole Street located in front of SMAN 5 Pamekasan. Besides, the illegal racing also occurs in Tambung Street, Pademawu District. Sectoral Police Force in Pamekasan (POLRES) has made initial patrols as a precautionary measure to prevent the illegal racing activities. They also cooperate with polices from smaller units such as SATLANTAS (Traffic Units), SABRAHA (Patrol Units), and SATRESKRIM (Criminal

<sup>1</sup> Bernadus Wijayaka, "Jatim Wilayah Paling Banyak Korban Tewas Akibat Balap Liar," 31 Desember, 2015.

Investigation Units). The patrol was conducted on Sunday, November 29<sup>th</sup>, 2015 started at 2 a.m. until 5 a.m. During the patrol, 71 motorcycles are forfeit. <sup>2</sup> In 2021, 150 motorcycles are also confiscated by Pamekasan Traffic Corps to right before the illegal racing started. Similarly, during the corps had confiscated around 134 motorcycles which is meant to be roden for illegal racing during New Years' Eve. According to Deddy as AKP (Police Chief Inspector), his unit had secured for about 400 motorcycles belongs to Pamekasan youths who joined in illegal racing <sup>3</sup>.

Initially, the community of bikers was formed as the expression of solidarity among the biker enthusiasts. However, as the time goes by, the negative stigma ruined their image caused by the negative activities they often did such as illegal racing, reckless driving, and frequently violating riding safety. This situation becomes worse as the solidarity, the main goal of their community, was not any longer emphasized and implemented by these youths. The aims of engaging in bikers' community has shifted from expressing solidarity into achieving such prestige perceived as a 'cool' image. Joining bikers' community is also believed as a way to have their relatives respect them. This highlights the existence of bikers' community in Pamekasan. <sup>4</sup>

In contrast to the phenomen of bikers' community that has the negative stigma from society, there is a man namely Lora Abbas Muhammad Katandur who invent a new phenomenon in his livinghood especially among the youths in Pamekasan District. He actively shares the Islamic values emphasizing peace through persuasive approach among the bikers' community in Pamekasan. He attempts to associate between the young bikers' hobby and interest with the developments of spiritual and religious values. This new phenomenon has proven to be a great success in improving the young bikers' understanding about Islam and about how to implement the knowledge in the daily life as well as in their bikers' community. Moreover, they can set up a newly fresh goal in their bikers' community which is to make their bikers' community in line with the goals in Islam.

That bikers' community hyping up the positive trends has added a new phenomenon in Dakwah activities in Pamekasan, especially among the youths. The Dakwah among youth bikers initiated by Lora Abbas Katandur was usually

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<sup>2</sup> Syaiful Islam, "Terlibat Balapan Liar, 71 Motor Diamankan," 2015.

<sup>3</sup> Kuswanto Ferdian, "Berikan Efek Jera, Satlantas Polres Pamekasan Amankan 400 Motor Milik Pebalap Liar Artikel Ini Telah Tayang Di TribunMadura.Com Dengan Judul Berikan Efek Jera, Satlantas Polres Pamekasan Amankan 400 Motor Milik Pebalap Liar, <https://Madura.Tribunnews.Com/>," 26 Maret 2022, 2022.

<sup>4</sup> Cholil, Nur Syam, and Yasyva Agfa Nizar, "Dramaturgi Dakwah Hanan Attaki Pada Komunitas Geng Motor Di Bandung," *Jurnal Komunikasi Islam* 11, no. 2 (2021): 392–407, <https://doi.org/10.15642/jki.2021.11.2.392-407>.

conducted in front of Pamellengan Pamekasan Stadium. These young bikers showing interest to many different types of motorcycles involving *CB, Fz R, Vespa, PCX, N-max, RX-King*. They are also involved other communities such as Kacong Mania, a football fanclub of Madura football team namely from Madura United. In his personal podcast, Lora Abbas Katandur stated, *“The happiness in this world is just a bonus. The real happiness is in afterlife (akhirat) and in the heaven, so we need to set our goal for the happiness in heaven. It’s possibly the motorcycle we usually ride can be a witness for us in afterlife that in life, we altogether ride our motorcylces to mosque. Who knows if in the afterlight, our motorcylces can even bring us to the heaven. ”*

Lora Abbas Katandur futher explains *“everyone has their own way to spread the positive and regigious message. Thus, we need to comple each other, and not vice versa. Because Islam will grow bigger and wider if we respect each other.”*<sup>5</sup>

Lora Abbas Katandur believed that the young generations in Pamekasan have many potentials to invent a bunch of positive phenomena. To engage young generation in this positive activities, Lora Abbas Katandur choose a persuasive method which is directly interacting with them in their community they have already been. His very distinct method compared to other Da’i in Madura especially in Pamekasan which is mostly do the dakwah in mosqs, make his dakwah is very unique and fresh. Therefore, this study is supposed to explore more about how Lora Abbas do his dakwah among youth in bikers’ community by using Dramaturgy Theory.

### **Literature Review**

Dramatury in communicating Dakwah has also been analyzed by Sulaeman in his study discussing the pattern of impression management carried out by the da’i on the front stage in an effort to improve the quality of message transformation to mad’u. This study underlines the changes of the narrative focus from the previous study analyzing about the pattern of impression management carried out by the da’i on the front stage in Ambon city into dramaturgy dakwah implemented by Lora Abbas Katandur da’i among the bikers in Pamekasan. The bikers’ community as targeted audience for Lora Abbas Katandur’s dakwah becomes an interesting and unique phenomenon compared to the common method implemented by others dai in general. This shows that there is an innovation in the dakwah methods and the ability to adapt in the social development and life style

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<sup>5</sup> Lora Abbas Katandur, “Para Pembes4r Club Motor Pam3kasan Bakar Bakar, Ad4 Apa ? || SAJAK || Lora Abbas Muhammad Rofii,” n.d.

changes in the modern society. Thus, this study tries to highlights inventions in Dakwah methods. <sup>6</sup>

Thadi further reported in his study that dramaturgy also shows the the shifts and changes experienced by the da'i he is on the stage and offstage. This shows the changes of narrative focus in this study, from the study of dramaturgy in the differences of da'i's self-presentation during onstage and offstage dakwah in Bengkulu City, becomes the analysis of dramaturgy in Lora Abbas Katandur's dakwah among bikers in Pamekasan. Moreover, this also shows the shifts of context and topic of this study. As the prior study focuses more on da'i self presentation in his dakwah in Bengkulu City, the present study emphasizes on the persuasive method used in dakwah. In short, the new title of this present study shows the novelty concepts and innovation in dakwah, mainly in the use of new media by adapting to the changes of the demands and lifestyle among modern society. <sup>7</sup>

In line with this present study, Arianto also conducted a study about dramaturgy in self-presentation by involving An-nazir mad'u in Gowa Distrcits as the participants in his study. This highlights the difference of his study with the present study since in this present study the bikers' community are the participant of this study. This also explain the different title between Arianto's study and this present study which also shows there is an innovation regarding the methods to do the dakwah in order to reach more audiences, especially the young generations who loves motorcyclces. Thus, the new title of the present study implies the novelty and innovation in dakwah analysis. <sup>8</sup>

The aim of this research is to explore about how bikers' community in Pamekasan make use of their hobbies, such as touring and regular gathering, as a means to spread da'wah messages. The approach used in this study is the Erving Goffman's Dramaturgy theory. This research aims to explore how Lora Abbas Katandur in the Pamekasan do his dakwah and play his roles as the da'i among bikers' community, and how what are the effective communication strategies he used to spread religious messages. By combining the concept of dramaturgy emphasizing roles, social interaction and self-presentation, with hobbies as new media in dakwah, this research aims to identify how the da'i do his dakwah among the bikers' community. A dramaturgical perspective be useful to analyze

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<sup>6</sup> Anton Sulaiman, "Performance Komunikasi Politik Mahasiswa Di Kota Cirebon," *Communicative : Jurnal Komunikasi Dan Dakwah* (scholar.archive.org, 2021), <https://doi.org/10.47453/communicative.v2i2.447>.

<sup>7</sup> Robeet Thadi, "Studi Dramaturgi Presentasi Diri Da'i Migran Di Kota Bengkulu," *Lentera 4*, no. 1 (2020), <https://doi.org/10.21093/lentera.v4i1.2067>.

<sup>8</sup> Arianto Arianto, "Studi Dramaturgi Dalam Presentasi Diri Kelompok Jamaah An-Nadzir Kabupaten Gowa," *Jurnal ASPIKOM 4*, no. 1 (2019): 96, <https://doi.org/10.24329/aspikom.v4i1.425>.

how religious messages are conveyed, how interactions among bikers in the community occur, and how self-presentation in the bikers' community influences the effectiveness of the dakwah.

This research also has the potential for novelty in the field of social studies, especially in making it a hobby to spread religious messages. By analyzing the application of dramaturgy in the context of the motorcycle gang community, this research can provide new insights into innovative ways to spread religious messages in today's digital era. Through this research, it is hoped that a better understanding can be generated about how the dramaturgy of da'wah can be applied in motorcycle gang communities, as well as helping to increase the effectiveness of da'wah through the use of new media. The urgency of this research arises because the use of technology and new media such as Tiktok is becoming increasingly popular among the public, especially among young people. Therefore, utilizing this medium as a means to spread religious messages, or dawah, can be an interesting innovation and alternative. This research is expected to contribute to the understanding of how da'wah dramaturgy can be applied in da'wah communication and help increase the effectiveness of da'wah in the new media context.

This research also has the potential for novelty in the field of social studies, especially in terms of utilizing of hobby in order to spread religious messages. By analyzing the implemetation of dramaturgy in the context of the bikers' community, this this present study provides new insights about the innovative methods to spread religious messages in today's digital era. This research is also expected to highlight a better understanding about how the dramaturgy of da'wah can be applied among the bikers' community as well as increasing the effectiveness of da'wah through the use of new media. The urgency of this study arises because the use of technology and new media such as Tiktok are increasingly popular among the public, especially among young people. Therefore, using this media as a means to spread religious messages or da'wah can be an interesting innovation and alternative. This study is expected to add contribution to the understanding of how dramaturgy can be applied in dakwah and how it increases the effectiveness of da'wah in the context of new media.

The theory used in this study is Dramaturgy theory by Erving Goffman, a sociologist emphasizing interaction process. Dramaturgy is presented in detailed in his book entitled "The Presentation of Self in Everyday Life". Erving Goffman argues that dramaturgy is the theoretical foundation of how individuals show themselves in society. Goffman focused his research on direct face-to-face interaction. Each individual can perform a "performance" in front of other people, but the perception and respons received and performed by the audiences may vary. A person may believe that the performance is presented to him, but other

audiences may also respond to it in a different way. Dramaturgical theory is a theoretical concept that explains human interactions such as in drama or theater performances. In the study of dramaturgy, humans act as actors who play certain roles to achieve goals through dramatization. A person's identity can change according to the people they interact with.

The idea of dramatization was first proposed by Kenneth Duva Burke, an American theorist and literary philosopher in 1945, as an approach to understand the social role of language and drama as a symbolic representation of words and social life. Dramatization aims to provide a logical explanation in understanding motivation or the reasons of human behavior. As an alternative to viewing language as a model of knowledge, Burke sees it as a model of symbolic action. In Burke's view, life itself is a drama, not merely resembles a drama. Dramaturgy theory which has a sociological background, discover that there is a similarity between theater and social interaction in real life. Dramaturgical theory explains how the characters in a performance interact with each other. In accordance with this, in real life humans act as actors who make various efforts in the drama they play in order to achieve certain goals. Through interaction with other actors, individuals can change their identity

Dramaturgical theory and the the self-concept or self-image influenced by Cooley explain how a person develops a sense of self-esteem in the eyes of others, how other people judge their appearance, and how one looks like other people, are all closely related. Goffman states that in order to transmit a self-image that will be accepted by others, individuals interact in a way that is also known as impression management. Supardan's dramaturgy theory argues that Goffman focuses on face-to-face interaction or co-presence rather than social structure. Some people, as seen in limited face-to-face interactions, influence their interactions when they are physically confronted. This also applies to Lora Abbas Katandur's interactions with exhibition bikers. In dramaturgy, there are the concepts of "Front Stage" and "Back Stage". The part of the performance called the "Front Stage" is the place where the audience is physically located.

The front stage is divided into two parts. The first is the actual scenery or background used by the actor to portray his character. The actor's emotional expression is then conveyed through a personal front or various performance devices. The "back stage" is the space where the "team" or secret organization arranges each actor's performance and runs the scenes,<sup>9</sup>. According to Widodo, the basic assumptions in dramaturgy include performance, impression, front area, back area, arrangement, appearance, and style. The front area includes all the social interactions that occur on the front stage, similar to a drama or theatrical

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<sup>9</sup> Nur Syam, *Menara Kembar Arah Baru Pengembangan Studi Islam Multidisiplin* (Surabaya: SAP, 2010).

performance. Here, actors have the freedom to choose the look they want to present to the audience. The back area is where the actors prepare their performances before going on stage. Behind the stage, actors can also show their true selves. Performance refers to the performance desired by actors to create the impression they want from the audience (impression management).

Appearance and style shown to the audience have a significant influence on the impression that is formed on them. In the context of the study of Islamic dawah, <sup>10</sup> states that dramaturgical theory can be used as a perspective to study how a preacher can play various roles in his da'wah activities. Even though a preacher is considered a religious figure who is close to perfection, they are also ordinary people who are bound to make mistakes and oversights. As previously explained, a preacher has moments of appearance on the front stage but may change when he is on the back stage, either through the media or in direct da'wah (face-to-face). Two basic assumptions in dramaturgy are the existence of a front stage and a back stage, which are similar to theatrical performances..

Like an actor who plays a role according to the stage, the relationship between religious practice and religious thinking in society can be analyzed using this theory <sup>11</sup>. This theory can also be used to examine the thoughts of preachers who use various da'wah strategies, media, and messages. In this research, the da'wah conducted by Lora Abbas Katandur through Bikers Pamekasan is the focus. When preaching through the community, Lora Abbas Katandur will show and deliver commendable messages, such as dhikr, timely prayer calls, and so on. This behavior will be consistently maintained while on the da'wah stage, in this case by the motorcycle gangs that are members of the Pameaksasn Bikers, which are used as media for their da'wah. The aim is for the messages of da'wah to be accepted by other young people as mad'u.

A preacher always tries to present the best version of himself to many people through communication in social life. This communication activity aims to form the construction of a preacher's self-identity through expression and self-actualization. Attempts to display self-identity in order to be accepted by society in everyday social life are known as self-presentation. <sup>12</sup> defines self-presentation as the result of a dramatic interaction between two individuals who are dialectical. In the context of social life, self-presentation can be likened to a theatrical stage, namely a stage that is used to present oneself in community life. Furthermore,

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<sup>10</sup> Nur Syam, "Formulating Theories of Dakwah Studies," *Epistemé: Jurnal Pengembangan Ilmu Keislaman* 14, no. 2 (2019): 327–45, <https://doi.org/10.21274/epis.2019.14.2.327-345>.

<sup>11</sup> Ainal Fitri, "Ainal Fitri, Dramaturgi: Pencitraan Prabowo Subianto Di Media Sosial101DRAMATURGI: PENCITRAAN PRABOWO SUBIANTO DI MEDIA SOSIAL TWITTERMENJELANG PEMILIHAN PRESIDEN 2014," *JURNAL INTERAKSI* 4, no. 1 (2015).

<sup>12</sup> G. Ritzer, *Teori Sosiologi Modern, Ed. Oleh Triwibowo S B, 7 Ed* (Jakarta: Prenadamedia Group., 2014).

dramaturgy is a basic approach that explains how an individual presents himself in social life.<sup>13</sup>

### **Research Method**

The basis of this research is a case study using a textual qualitative research approach. The aim of this type of case study research is to gain an in-depth understanding of a specific object. This qualitative research method has the property of describing phenomena with scientific interpretations as the basis for the report,<sup>14</sup>. This qualitative research method has the property of describing phenomena with scientific interpretations as the basis for the report,<sup>15</sup>. Mudjia Rahardjo,<sup>16</sup> argues that a case study is a series of research activities that are carried out carefully, in detail, and in depth on a program, event, or activity, whether at the individual, group, institutional, or organizational level, with the aim of gaining an in-depth understanding of the event. This research is a case study that uses the text qualitative analysis method, involving literature such as books, scientific journals, news, and social media such as Instagram, Youtube, TikTok, Facebook, and the internet, which is related to the preaching done by Lora Abbas Katandur on bikers in Pamekasan.

The method of collecting information used in this study is through document archival searches. Documents are records of events that occurred in the past, which can be in the form of pictures, writings, or other works such as films, sculptures, or works of art. In this study, the document that is the focus is the da'wah video carried out by Lora Abbas Katandur in an activity with Bikers Pamekasan. Social media such as Instagram, Youtube, TikTok, Facebook, and the internet are the objects of research that study da'wah with Pamekasan Bikers. The medium studied is also an online medium that uses the internet as a means of distribution. In this study, Islamic media is defined as media produced by Indonesian people or Indonesian individuals, with the intended audience being Indonesian people. The analytical approach used is qualitative analysis, which involves in-depth exploration of content on social media that has been modified and adapted to include dramaturgical elements in da'wah. Researchers will analyze stories, characters, dialogues, and other features in the game related to the da'wah messages to be conveyed.<sup>17</sup>

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<sup>13</sup> E. Santoso, *Teori Komunikasi*. (Yogyakarta: Graha Ilmu, 2012).

<sup>14</sup> Sokhi Huda, "Gender Equality in Islamic Organizations: A Study On PBNU," *Muharrrik Jurnal Dakwah Dan Sosial* 5, no. 2 (2022).

<sup>15</sup> Agoes Moh Moefad, "Hegemoni Media Dalam Pemberitaan Pembubaran Ormas Islam.," *Al-Hikmah Media Dakwah, Komunikasi, Sosial Dan Kebudayaan* 12, no. 2 (2021).

<sup>16</sup> Yahya Taufiq Hidayat Rifda Faticha Alfa Aziza, "ANALISA USABILITYDESAINUSER INTERFACEPADA WEBSITE TOKOPEDIA MENGGUNAKAN METODE HEURISTICS EVALUATION," *Jurnal TEKNOKOMPAK* 13 (2019).

<sup>17</sup> Sirajuddin Sira Saleh, *Analisis Data Kualitatif* (Bandung: Pustaka Ramadhan, n.d.).



## Result and Discussion

Lora Abbas Katandur is known for having a different style of appearance from the Maduranese lora in general. This includes different ways of dressing, the choice of language and rhetoric not to judge, as well as the target objects of his da'wah, most of whom are young people. Lora Abbas Katandur is famous among the Pamekasan millennial generation because of their communication style, which uses simple language that is easy to understand. He is also known for being plain in dress, such as wearing a long shirt and a skullcap attached to his head. Her appearance when giving lectures is not like most Madurese Loras in general. The content of his lectures raised a lot of light and sometimes trivial topics that are often felt by many people, such as sustenance, intention, prayer, patience, and love. There are many interesting themes that are conveyed in a language that is easily understood by the younger generation.<sup>18</sup>

Apart from that, Lora Abbas Katandur is also recognized as a person who has a deep understanding of religious knowledge as well as a young soul who can understand the phenomenon of the Pamekasan motorbike gang. The communication that is conveyed must have the awareness that it is not only us and our group of people who are there. Differences in backgrounds have the potential for friction and failure to understand communication. This is one of the obstacles to communication that needs to be maintained.<sup>19</sup> Lora Abbas Katandur's good and humanist communication provides a sense of comfort because there are no social gaps, as well as an emotional approach. In this way, young people, or madu feel and understand that Islam is a religion that truly brings peace and is full of values of compassion. There is no coercion or justification for adherents who still can't act well. *"They also have hearts of diamonds. But some of them may be hit by mud. When diamonds are covered in mud, don't throw away the diamonds; clean the mud."*<sup>20</sup> Lora Abbas instills confidence in them. Not only that, in every activity, whether religious or non-religious, the youth of the Pamekasan motorcycle gang remain as usual in appearance.

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<sup>18</sup> Elmira Apriliani and Nur Hidayah, "Hubungan Remunerasi Dan Motivasi Kerja Dengan Kepuasan Kerja Perawat Di RS PKU Muhammadiyah Gamping," *Jurnal Ilmiah Universitas Batanghari* 20 (2020).

<sup>19</sup> Reiza Praselanova, "POLA KOMUNIKASI DAKWAHMENGELOLA KELAS KAJIAN ONLINE," *Jurnal Komunikasi Dan Penyiaran Islam* 2, no. 2 (2019).

<sup>20</sup> Lora Abbas Katandur, "Wawancara," n.d.



**Picture 1: Moment of Lora Abbas Katandur Kopdar with the Motorcycle Club on the Pamekasan Sidewalk**

According to Lora Abbas Katandur, regarding the development of da'wah in Madura, specifically in Pamekasan, it is considered that it has not reached a progressive level, especially among young people. Therefore, when returning from Yemen Hadromaut, Habib Umar Bin Hafidz's boarding school, Lora Abbas Katandur, takes the initiative to accommodate young people with positive activities, such as touring, paying sidewalks, and eating Kopdar on the roadside. Lora Abbas Katandur himself is the son of Kyai Kharismatic, who cares for the Al-Hamidy Banyuanyar Pamekasan Islamic Boarding School. Apart from carrying out missionary activities, Lora Abbas Katandur also has a social media account on YouTube, which contains motivational videos, travel vlogs, and his daily moments, which are embedded with Islamic values. SAJAK is one such initiative. Lora Abbas Katandur with friends from *BIKERS*, which aims to invite young people to be more interested in Islam. One of the uniquenesses of the congregation, according to Lora Abbas Katandur, is that they come from the football supporter community and motorcycle groups.<sup>21</sup> Sholawat dan Sarasehan Jalanan (SAJAK) founded by Lora Abbas Katandur, has various activities. These activities cover both religious and non-religious fields. Some of them are Ngaji Trotoar, Healing to Pangeran (Touring), and KOPDAR. Lora Abbas's lecture has a *tagline*, namely, "Heaven is a place for sinners who confess their sins. Hell is a place for worshipers who are arrogant in their worship."

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<sup>21</sup> Syafriandi Pariska, I.S., Elniati, S., "Pengembangan Lembar Kerja Siswa Matematika Berbasis Masalah," *Jurnal Pendidikan Matematika*, 1 (2012): 75–80.



**Picture 2: Lora Abbas and the Pamekasan motorbike gang finish reading the Qur'an on the sidewalk**

Lora Abbas Katandur when he appeared and dressed according to the audience, consisting of young people in Pamekasan City. An example is the sidewalk prayer held every Tuesday night by Shalawat dan srasehan jalanan (SAJAK), which are usually held in front of the Gelora Madura Ratu Pameliingan Stadium and Arek Lancor Pamekasan Square. One of the various non-religious activities introduced by Lora Abbas Katandur and his SAJAK colleagues, consisting of youth motorcycle gangs, is KOPDAR, which is held every month. The term KOPDAR stands for "Kopi Darat", which is an activity carried out by a community or group that has the same interest or hobby. Lora Abbas Katandur attended the event by riding a motorcycle with friends from the motorcycle gangs CB, PCX, N-Max, Vario, Vespa, and RX-king, which started from the traveling pamekasan pavilion to the Pamekasan IAIN campus and finished at Arek Lancor Pamekasa Square and was filled with Asroful Anam and relaxed chatting discussing various matters up to religion. Before the KOPDAR meeting, together with all the motorcycle gangs led by Lora Abbas Katandur. This phenomenon occurred when several members of each motorcycle gang were with Lora Abbas Katandur.



**Figure 3. Lora Abbas and the Motorcycle Gang while carrying out KOPDAR**

## Front Stage: Lora Abbas katandur in Da'wa

Lora Abbas Katandur shows herself as if she were an actor, trying to combine personal characteristics and develop actions that help in playing her role. In the context of social life as a "theatrical" performance, an actor must prepare important elements of "self-performance", including costumes, use of words, and nonverbal gestures. Lora Abbas Katandur's self-presentation in front of the stage is a social and public space. Through his participation in managing impressions and messages and controlling how positive images are expressed, he also uses complementary attributes such as jackets and caps. This image is reflected in Lora Abbas Katandur's pattern of interaction, starting with using polite words when with a motorcycle gang, choosing simple and moderate clothing, and living a harmonious lifestyle. The front-stage portrait of Lora Abbas Katandur in da'wah activities has almost the same role, namely being a role model that must be imitated and followed. appear on stage. During the sidewalk prayer, Lora Abbas Katandur is expected to play the role of preacher and maintain the good name of the preacher as someone who is considered to have more religious knowledge. Dramaturgical studies identify two main aspects of the front stage, namely the setting and the personal front. Goffman stated that the physical setting must exist as a backdrop for the actor to play his role; without an appropriate setting, the actor cannot carry out the role. In every da'wah activity that is carried out by Lora Abbas Katandur, he is always in front of the motorcycle gang that is present at the sidewalk recital<sup>22</sup>. Informants in this study argue that the arrangement used in the preaching of Lora Abbas Katandur is simple. The dai's stage setting is designed simply based on the place where the da'wah activities are carried out. For example, if da'wah activities are carried out on sidewalks, the concept of a chat room is different from what preachers do in mosques.



**Picture 4.** Lora abbas with several motorcycle gangs with Arek Lancor Pamekasan

In a social context, Lora Abbas Katandur preached on the sidewalk, which is located in Pamekasan City Square. The dai stage usually has preparations made by the youth of Shalawat dan srasehan jalanan (SAJAK) to prepare everything. Starting from setting up the venue to preparing for broadcasts that will be

<sup>22</sup> Ritzer, *Teori Sosiologi Modern*, Ed. Oleh Triwibowo S B, 7 Ed.

broadcast live on YouTube. Of course, this process is invisible to the audience, and Lora Abbas Katandur herself looks relaxed and enjoys every step of the preparation. Sometimes, Lora Abbas Katandur also helps the youths of Shalawat dan srasehan jalanan (SAJAK) in preparing everything for the smooth running of the study. Lora Abbas Katandur rarely preaches on the podium, which is often referred to as the "neutral area".

According to Erving Goffman's theory of dramaturgy, the personal front includes various tools that help a preacher play his role and appear as well as possible in front of mad'u. A dai is expected to have this equipment because it can express feelings and introduce him to mad'u. The audience hopes that this equipment can support the ability of a dai to preach so that mad'u can clearly identify the role of a dai without the dai directly telling who he really is. The personal front consists of various tools that help in playing the role of a dai as well as possible in front of Mad'u. There are two types of portraits on the personal front in dramaturgical research: style and appearance.

Lora Abbas Katandur displays her distinctive appearance in da'wah activities, which involve wearing preachers' attire. Lora Abbas Katandur uses various attributes to support her role in front of the congregation of the Kortoar Qur'an. In addition to the typical preaching method, namely delivering lectures via YouTube, Lora Abbas Katandur also has a distinctive style of dress. This includes choices of clothes, caps, and long shirts, which are iconic features that are familiar to young people when preaching at the sidewalk Ngaji assembly. Researchers observed the ways of dressing and appearance mentioned above through Lora Abbas Katandur's Instagram account, @abbas\_katandur. In his appearances, when invited to podcasts or preaching through his social media, he does not overdo his appearance and prefers simple appearances. Usually he wears a t-shirt and jacket when invited to the podcast and uses a t-shirt, cap, koko shirt with sarong, and turban. Another distinctive feature is the presence of a beard (Instagram account @abbas\_katandur, quoted on July 7, 2023, n.d.).



**Picture 5.** The atmosphere when Lora Abbas preached at Pamekasan Square

Based on the observations of researchers and information from informants, the appearance of Lora Abbas Katandur when preaching in "Ngaji Trotoar" shows the use of simple clothes. When preaching, both preachers and mad'u wear similar clothes. They generally wear caps, sacks, and t-shirts. The clothes used are simple, appropriate, and not too formal. This confirms that in nonverbal communication during da'wah activities, Lora Abbas Katandur's performance focuses on paying attention to young people by smiling, greeting them with greetings when performing, and dressing modestly. Basically, a preacher uses the same attributes and clothes, with an emphasis on the goal of covering his genitals and appearing politely as an example to be followed by himself and society. The second portrait on the personal front is style. The style of a dai will give meaning to mad'u about the identity and role of a dai so that mad'u can understand who the dai really is.

As a preacher, it is hoped that Lora Abbas Katandur will be able to fulfill his role by conveying da'wah messages in an interesting way and supported by creativity interspersed with Madurese songs that are in accordance with the messages conveyed. As a da'wah communicator, Lora Abbas Katandur uses both verbal and nonverbal communication when delivering da'wah messages. Nonverbal communication refers to communication methods in which da'wah messages are conveyed through gestures, body movements, body language, and appearance. Lora Abbas Katandur's communication style emphasizes the use of body language in nonverbal communication, as seen in television media with the concept of da'wahtainment (Thadi, 2018). Lora Abbas Katandur underlined the importance of nonverbal messages in preaching because they can affect the acceptance of da'wah messages by mad'u. As did Lora Abbas Katandur, she always uses relaxed and contemporary language to create a comfortable and relaxed atmosphere so that mad'u can easily accept invitations from the preacher to speak well and increase dhikr. In addition, Lora Abbas Katandur also uses a persuasive approach to promoting good things through posts on Instagram.

In preaching, it is important to show positive behavior rather than bad traits. For example, during KOPDAR, Lora Abbas never used words that could offend motorcycle gangs. Lora Abbas' style of interaction with mad'u can be seen from the dai's socialization pattern itself, starting from polite ways of speaking, polite ways of dressing, and simple lifestyles. Through interactions with Mad'u during da'wah activities, Lora Abbas showed herself as an example to emulate and follow. As in a drama performance, this requires a preacher to prepare various aspects of the performance with the aim of making a good impression on the mad'u. These aspects include consideration of settings, costumes, use of words (dialogue), and other nonverbal actions that aim to leave a good message to mad'u and facilitate the success of da'wah in achieving the desired goals. Impression management is used in this context to get compliments on performance and seek feedback from Mad'u.





Picture 6. Lora Abbas with the motorcycle gang on the sidewalk

From the perspective of impression management, individuals try to control impressions and manipulate communicants with the aim of influencing their behavior in responding to situations. In this context, the goal is to create a self-presentation that is liked and accepted by others. One of the goals of the da'wah movement is to present oneself through impression management, carried out by Ustadz Abi Azkaria in front of the stage. The missionary movement aims to improve society's conditions. The future da'wah methods will logically focus not only on verbal da'wah movements but also on nonverbal da'wah movements or concrete actions. Nonverbal da'wah involves concrete actions or real activities in da'wah as a real form of charity<sup>23</sup>. Da'wa serves not only to spread religious ideas but also to solve various human problems, including economic, political, and social problems. This is done through various methods, including symbols, attributes, and others.

### **Back Stage: Lora Abbas katandur in Da'wa**

When Lora Abbas Katandur is backstage, that is, in a situation where she is comfortable with herself or meeting other people, she is able to show a freer self-presentation. The term "backstage" refers to a situation where a person is backstage without an audience, which allows the individual to behave without considering the role that will be played in the next performance. Backstage, they can escape their duties as preachers. They can be themselves without being bound by certain obligations, responsibilities, characteristics, or styles that may be at the forefront. Dai can fully express himself without worrying about other people backstage. They are themselves and can carry out their activities without being constrained by the demands of others, so many aspects of their personalities are not visible on the stage.

Behind the scenes, preachers will show a lot of behavior or things that they usually don't show on stage, such as the tendency to laugh freely, the way they

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<sup>23</sup> Akhmad Muadin Muhamad Arifin, "Strategi Komunikasi Kiai Pesantren Darul Falah Dalam Perubahan Budaya Merariq Nyongkolan," *Lentera* 3, no. 1 (2019).

eat, their true attitude, and even how they fill their free time and entertain themselves. Backstage is a place where preachers can be themselves without pressure or obligation from other parties. Apart from preaching, Lora Abbas Katandur also acts as a young caretaker at the Islamic boarding school, and backstage, this preacher can vent his grievances and go about his daily routine. According to findings in a podcast on Media Panyeppeen, Lora Abbas Katandur said, "The Messenger of Allah preached not only from mosque to mosque but also from market to market. From alley to alley. Likewise, when Islam reached the archipelago, they also had hearts of diamonds. But some of them may get muddy. When a diamond gets muddy, then don't throw away the diamond, but clean the mud. We are all humans, and we both commit sins. But let's also try to be better together without feeling better than other people. " explained Lora Abbas Katandur.

Each da'i has a different motivation for choosing to become a preacher and take up this profession. They are encouraged to carry out their duties to the best of their ability and have the support of those closest to them. The backstage area is used by the preacher to vent his grievances, relax, let go of the "mask" they usually wear in front of other people, and be who they really are. The experience of a preacher is also influenced by their real-life experiences. The management of messages and impressions during interactions aims to create a self-image that is appropriate to the backstage social environment, where dai can interact with their families and communities. The trust of the youth grew because of Lora Abbas Katandur's sincerity and honesty. There are many social phenomena that were revealed when Lora Abbas Katandur presented herself backstage, both in the context of individual and group preaching. This context aims to achieve the goal of social interaction.

Dramaturgical theory recognizes the existence of social agreements between individuals in social interaction that aim to achieve the ultimate goal of the interaction. One of the tools used to reach agreement is the role played by actors in each stage of interaction. Lora Abbas Katandur uses a nonverbal self-presentation strategy that conveys the impression or role he plays to others. In contrast, a preacher will behave differently in front of and behind the stage. Backstage, they go through their daily routine according to their character and personality without direction, like when they worked as preachers. However, naturally, they will preach professionally when in front of the stage. There are things that must be displayed or even exaggerated, and there are things that must be kept secret for a while until the series of Dai's appearances is completed.

Da'wah communication conducted by Lora Abbas Katandur is an application of dramaturgical theory. There are three main concepts in this theory: impression management, front stage, and back stage. As a preacher, Lora Abbas Katandur tries to control how others see him by presenting the desired self-image. Impression management involves the strategies used to create and maintain a



positive self-image in the eyes of others. Like Lora Abbas did, he deliberately arranged his appearance, including choosing clothes that fit the image of a preacher who is a role model for Mad'u. Apart from that, he also prepared what he would show and convey when he appeared on the "Ngaji Sidewalk" program with Bikers Pamekasan to give a good impression to Mad'u. This is so that the da'wah message conveyed by Lora Abbas Katandur can be well received by mad'u.

In this study, Lora Abbas applies the front stage when she appears in "Ngaji Trotoar". He acts as a motorcycle gang leader as well as a role model for youth who are members of the Pamekasan Bikers. The appearance and style of speech he showed when playing the role of preacher were different from everyday life, like other people receiving messages. Lora Abbas conveyed her da'wah according to her target mad'u, who are young people. He tends to use relaxed and friendly language while inserting his da'wah messages during KOPDAR. This finding is in line with the research of Cholil, Nur Syam, and Yasyva Agfa Nizar (2021), entitled "Dramaturgy of Hanan Attaki's Dakwah in the Motorcycle Gang Community in Bandung". The results of this study also show that Ustadz Hanan Attaki, as a preacher, adjusts his appearance to the youth in the city of Bandung as mad'u when holding a sharing night event.

Behind the scenes, in the backstage area, Ustadz Lora Abbas removed the "mask" that he usually uses when preaching in front of the motorcycle gang. Like most people, he also wants to enjoy the activities he likes and sometimes shares his grievances with others. However, his burning spirit remains when he preaches. This is in line with the findings in the research of Cholil, Nur Syam, and Yasyva Agfa Nizar (2021), which explain that apart from his preaching activities, Ustadz Hanan Attaki also carries out daily habits such as reading the Qur'an while enjoying a cup of coffee. The implementation of the da'wah dramaturgy carried out by Ustadz Abi is an effort to ensure that young Mobile Legends players can still accept invitations to do good through the activities they enjoy doing.

### **Confirmation of Findings and Theory**

Lora Abbas Katandur's self-presentation involves the use of YouTube, Instagram, and TikTok as a means to spread da'wah messages. Through this platform, Lora Abbas Katandur interacts with mad'u (people who listen to his sermons) and invites them to always draw closer to Allah through their hobbies. Social interactions that occur through the media play an important role in the formation of individual identity. Mead's theory reveals that a person's "self" is formed through a process of interaction with others. In the imitation stage, individuals imitate and learn from others. Furthermore, in the performance stage, the individual takes on a role and practices it in a more structured situation. Finally, in the KOPDAR stage, individuals participate in activities that follow the rules and norms set by society. Lora Abbas Katandur with the media bike as the

stage in the context of self-presentation In Goffman's perspective, the theater stage is divided into the front stage and the back stage. The front stage refers to the social situation in which the individual performs the desired role in front of the public, while the back stage refers to the preparations made by the individual before appearing in the front area.

Lora Abbas Katandur's front stage occurs when he performs "Ngaji Trotoar" and interacts with Lora Abbas Katandur's front stage occurs when he performs "Sorrow Prayer" and interacts with Mad'u. In the role of a preacher delivering da'wah, Lora Abbas Katandur uses verbal language, non-verbal behavior, and special attributes. Lora Abbas Katandur's personal front includes her physical appearance, speaking style, and the way she interacts with Lora Abbas Katandur's personal front includes her physical appearance, speaking style, and the way she interacts with Mad'u. The settings and visual elements used in his presentation are also part of the required settings. In the social context, Lora Abbas Katandur is a scholar and preacher who not only has individual characteristics but also carries out social roles and functions. He uses hobbies and media platforms as a means to convey da'wah to his audience with the aim of having a positive influence and influencing mad'u's thinking and behavior to be better..

Meanwhile, Lora Abbas Katandur's backstage appearance occurred when he was not doing activities with Bikers Pamekasan and was in his daily activities. Backstage, like humans in general, he felt exhausted and needed a place to share his grievances with others. This is different from when he preaches, where he looks excited and shows himself in good condition. In addition, preparation before preaching is also part of the backstage activity. This includes choosing the message to be conveyed, formulating the strategy, setting the place, and preparing the equipment to appear with the Pamekasan Bikers. This preparation was carried out to achieve optimal results in conveying da'wah. As a public figure and role model for Mad'u, Lora Abbas Katandur has a desire to look good in the eyes of others. <sup>24</sup>.

## **Conclusion**

The results of this study reveal that Lora Abbas Katandur succeeded in communicating his da'wah message through Pamekasan Bikers with a humanist touch and succeeded in attracting many young people from the Ngaji Trotoar congregation. When preaching, Lora Abbas Katandur showed himself as an example to follow. This can be seen in the way the da'i interacts, both in speaking,

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<sup>24</sup> P. C. M. P Humbertus, P., Jayanti, L. G. L. E., Cuo, F. O., Laumanto, F., & D, "Ecenderungan Pembentukan Inauthentic Self- Presentation Pengguna Instagram," *Jurnal Pendidikan Dan Konseling* 4, no. 5 (2022).

dressing modestly, and living a simple lifestyle. Preachers have time to perform in front of the stage and may play a different role when they are backstage, both through the media and in face-to-face preaching.

In the front stage concept, Lora Abbas Katandur, in interacting with Mad'u during da'wah activities, shows himself as an example to be followed. As in a drama performance, this situation requires a preacher to prepare all aspects of the performance. The goal is to give a good impression on mad'u and facilitate the course of da'wah in order to achieve the desired goal. Lora Abbas Katandur uses the backstage to express her grievances, relax, take off the "mask" that has been used in various situations, and become her true self. The preacher's experience in general is also influenced by his real-life background. The management of messages and impressions during interactions aims to form a different self-image when backstage with their families and communities, so that they are still accepted as individuals who appear in a social context based on their surroundings.

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