

H. A. Rahman's Political Communication Style in Winning the 2024 Bima Mayoral Election

Ashadir¹, Syarif Ahmad², Arief Hidayatullah³

Program Studi Ilmu Komunikasi, Universitas Mbojo Bima

Article Info

Article history:

Received: 20 Agustus 2025

Publish: 1 November 2025

Keywords:

Gaya Komunikasi Politik;

Dramaturgi;

Back Stage;

Front Stage;

Off Stage.

Abstract

This study aims to analyze the political communication style of H. A. Rahman (Aji Man) in winning the 2024 Bima Mayoral Election through the dramaturgical theory of Erving Goffman, which includes three dimensions: front stage, back stage, and off stage. This research employs a descriptive qualitative method with data collection techniques such as in-depth interviews, literature review, and participatory observation. The results of the study show that on the front stage, Aji Man presents himself as a firm, articulate, and well-groomed leader to build a positive image in the public eye. In the back stage, he demonstrates strong leadership, managerial skills, and well-prepared communication strategies together with his campaign team and political party. Meanwhile, in the off stage, he appears as a humble, humorous, and approachable individual who maintains close relationships with the community, his family, and political colleagues—creating an authentic and down-to-earth impression. These three communication dimensions synergistically shape a well-rounded political image and contribute to his success in winning the election. The findings confirm that effective political communication requires a comprehensive strategy that not only focuses on public image-building but also on internal management and strong interpersonal relationships.

This is an open access article under the [Lisensi Creative Commons Atribusi-BerbagiSerupa 4.0 Internasional](#)



Corresponding Author:

Ashadir

Program Studi Universitas Mbojo Bima

Email: hadiashadir98@gmail.com

1. INTRODUCTION

Political communication is a process of conveying messages that involves interactions between political actors and the wider public. The goal of this communication is not only to build relationships but also to influence public opinion and gain support, particularly in the context of power and decision-making. In a democratic system, political communication plays a crucial role because it can change public perception of various policies and actions taken by the government (Dinda Rizka Maulany et al., 2024).

Meanwhile, according to McNair (in Tampubolon et al., 2019), political communication is any form of communication intended to be political. Any form of communication that contains political elements will be considered political communication. This includes forms of communication carried out by politicians or political actors to achieve their political goals. If the form of communication used by political actors to achieve their political goals is to conduct campaigns within the community, then political communication is not always directed solely at politicians. Rather, political communication also includes forms of communication directed by political actors to non-political audiences such as the public and the media.

Communication is the process of conveying information, ideas, emotions, skills, and so on through the use of symbols such as words, pictures, numbers, and so on. According to

Harold Laswell (Tasrif & Mei, 2022), communication is the entire procedure through which one person's thoughts can influence another's.

In line with what Azis et al. (2020) stated about communication activities, communication activities have three objectives: to know something, to provide something, and to influence and direct others to do something. (Theocharis & Jungherr, 2021) argue that political communication is a form of communication directed at achieving influence, so that matters discussed regarding all activities within the scope of communication can bind everyone through sanctions that have been jointly determined by political institutions. (Street, 2020) explains that political communication is a form of conveying messages, whether depicted in the form of symbols or in writing, spoken or in the form of signs, so that it can influence a person's position within a particular power structure. Meanwhile, in a broad sense, political communication is a type of conveying messages containing political information from a source to the recipients of the message (Sánchez Medero, 2020).

Regional head elections (Pilkada) in Indonesia are conducted directly by residents of local administrative areas who meet the candidate requirements. The election of regional heads is carried out as a package together with the election of deputy regional heads. In the momentum of Pilkada, a politician who wants to nominate himself as a regional head will certainly prepare himself well in advance, both mentally, financially and many things, especially in managing personal branding as someone who will become a leader candidate. A prospective leader who is able to manage his public image, his electability as a political actor who will become a leader candidate will be proven by the level of public acceptance of him.

Since the enactment of Law No. 23 of 2014 concerning Regional Government, regional heads are elected directly by the people through the Election of Regional Heads and Deputy Regional Heads or can be abbreviated as Pilkada. The Pilkada was first held in Kutai Kartanegara Regency, East Kalimantan in June 2005. This Pilkada was first held in June 2005. Since the enactment of Law No. 22 of 2007 concerning the Implementation of General Elections, Pilkada has been included in the election regime, so that it is officially named the General Election of Regional Heads and Deputy Regional Heads or abbreviated as Pemilukada (Nike K. Rumokoy, 2016).

Simultaneous regional elections (Pilkada) are an effort to create local accountability, political equity, and local responsiveness. Therefore, democratization at the local level is closely linked to the level of participation and power relations built on the principle of popular sovereignty. Election results must also lead to improved social, political, and economic conditions for the community. Good elections will result in good governance. Elections conducted in a more professional and democratic manner will have a tangible impact on regional and national political change (Arifulloh, 2016).

The 2024 regional elections (Pilkada) will have a lasting impact on democracy in Indonesia. This simultaneous election will be held in all provinces and regencies/cities throughout Indonesia, especially in the city of Bima. This simultaneous election will not only impact large cities on the island of Java and elsewhere, providing opportunities for their citizens to compete, but will also significantly impact smaller cities across Indonesia, particularly Bima, which will provide opportunities and encourage local politicians to run for mayor and deputy mayor. This is evident in the number of candidate pairs registering for mayor and deputy mayor of Bima.

The implementation of simultaneous regional elections, in NTB Province there are 10 elections for Regent and Deputy Regent, Mayor and Deputy Mayor, one of which is in Bima City. Based on the decree issued by the Bima City KPU with Number: 301 of 2024 Concerning the Determination of Candidates for the 2024 Bima Mayor and Deputy Mayor Election, which was posted through its official social media, there are 3 candidate pairs

who are advancing as candidates for Mayor and Deputy Mayor of Bima, including the following:

Table 1:List of Names of Candidate Pairs for Mayor and Deputy Mayor of Bima

No.	Names of the Candidate Pairs for Mayor and Deputy Mayor	Proposing Political Party
1.	H. A. Rahman, S.E. and Feri Sofiyan, S.H.	1. Social Justice Party 2. National Mandate Party 3. Democratic Party
2.	Ir. H. Muhammad Rum, M.T. dan Hj. Mutmainnah, S.H.	1. Great Indonesia Movement Party 2. Indonesian Democratic Party of Struggle 3. Functional Group Party 4. National Democratic Party 5. People's Conscience Party 6. United Indonesia Party
3.	Syafriansah, S. Sos. And Syamsuddin, S. Sos.	1. National Awakening Party 2. Indonesian People's Wave Party 3. Crescent Star Party 4. United Development Party

Source: Bima City Election Commission

2024 could be called a political year for all regions holding regional elections in Indonesia. The political stage is starting to become lively again (after 2018) with diversity. From villages to cities, streets are lined with banners, billboards, and billboards of candidate pairs and political parties supporting candidates. Everything is adorned with the promises and good intentions of each regional head candidate. In the lead-up to the 2024 regional elections, all candidates, both mayoral and regent, are competing to display "perfection."

A public figure who can be said to be a skilled politician, namely H. A. Rahman H. Abidin, S.E. and usually called Aji Man, he is a political actor who was previously known for his elitist style which was described as an arrogant and arrogant figure, even the arrogant and arrogant elitist style was also one of the materials of accusations from his political opponents. Then in the 2024 regional elections, Aji Man returned to compete with a different political style, the change can be seen from Aji Man's friendly style.

The beginning of H. A. Rahman, S.E. began his political career 21 years ago, precisely in 2003, Aji Man was trusted to occupy the position of chairman of the National Democratic Unity Party (PPDK). From this party, Aji Man nominated himself as a member of the Legislative Member and was elected as a member of the Bima City DPRD for the 2004-2009 period, and then he returned to the position of chairman of the Bima City DPRD for the 2005-2010 period, at the same time he was also re-elected as a member of the DPRD until 2014. Furthermore, on October 19, 2010, H. A. Rahman H. Abidin was inaugurated as Deputy Mayor, he was elected on the proposal and support of members of the Bima City DPRD.

It didn't stop there, in the 2013 Bima City Pilkada contest, H. A. Rahman was again nominated as Deputy Mayor of Bima accompanying his brother H. Quraish who was then known as Quraish-Man (Qurma Manis). As a result, the Qurma Manis pair got the most votes, and finally Aji Man returned to serve as Deputy Mayor of Bima for his second term until 2018. While he was still serving as Deputy Mayor of Bima he also entered as a cadre of the Democratic Party. Then in the 2018 Bima City Pilkada, riding the Democratic Party,

H. A. Rahman also nominated himself again as a candidate for Mayor of Bima paired with Hj. Fera Amelia as his deputy. Unfortunately, the pair Aji Man and Hj. Fera known as (Man-Fer) had to lose to the pair H. M. Lutfi and Feri Sofyan. After experiencing defeat, Aji Man returned to become a member of the NTB Provincial DPRD for electoral district VII. Then, after his term of office as a member of the NTB Provincial DPRD for electoral district VII ended, Aji Man did not stop contesting, in the 2024 simultaneous regional elections, Aji Man again nominated himself as a candidate for Mayor and Deputy Mayor of Bima for the 2025-2030 period.

Learning from the experience of political defeat in the 2018 Bima Mayoral election, Aji Man, who was political with an exclusive and elitist communication style by hanging out in luxurious places, was very difficult to meet and when he met people, Aji Man only met with certain people, in contrast to his political opponent, H. Muhammad Lutfi, who had a simple style by going through simple places such as from terminal to terminal and from one place to another. From this, it was an important note that his communication and political style must be changed. So that in the 2024 Bima Mayoral election, Aji Man again appeared with a different style, namely appearing with a simpler style, easier to meet, easy to contact and easy to come to. When and when visiting his house, he would shift and he himself would serve drinks to his guests, with the aim of conveying the message to his guests that Aji Man was not an arrogant and arrogant person as perceived by the public in general.

Although previously Aji Man had served as a member of the NTB Provincial DPRD for the 2nd period, Aji Man no longer nominated himself as a member of the Provincial DPRD in the 2024 election but Aji Man nominated himself as Mayor of Bima in the 2024 Pilkada. So, rumors circulated that his brother H. M. Kurais did not provide support for Aji Man, because in the 2024 Bima Mayoral election contestation at the same time as Hj. Mutmainnah who is also a member of H. M. Kurais and Aji Man. However, with his communication style, Aji Man was able to get the blessing and full support of his brother so that H. M. Qurais went all out to provide support for Aji Man.

On November 27, 2024, the election of Governor and Deputy Governor, Regent and Deputy Regent, Mayor and Deputy Mayor throughout Indonesia for the 2025-2030 term of office was held simultaneously by all Provinces, Cities and Regencies throughout Indonesia, including Bima City. The Pilkada is a simultaneous democratic contestation event that is carried out, as well as an event for political parties to attract the attention of the Indonesian people. And based on the Decree of the Bima City KPU with Number: 1367 / PL.02.4-Pu / 5272/2024 Concerning the Determination of the Results of the Election of Mayor and Deputy Mayor of Bima in 2024. The pair H. A. Rahman S.E. and Feri Sofiyan, S.H. emerged as the winner in the contest of the regional head election of Bima City in 2024 with a very small vote difference with the pair Ir. H. M. Rum, M.T. M.T and Hj. Mutmainnah, S.H, the vote count is as follows:

Table 2: List of Ballots Obtained for the Election of Mayor and Deputy Mayor of Bima

No.	Names of Candidate Pairs and Serial Numbers for Mayor and Deputy Mayor of Bima	Vote Results
1.	Serial Number 01: H. A. Rahman, S.E. son of Feri Sofiyan, S.H.	49,032 Valid Votes
2.	Serial Number 02: Ir. H. Muhammad Rum, M.T. dan Hj. Mutmainnah, S.H.	46,078 Valid Votes
3.	Serial Number 03: Syafriansah, S. Sos. and Syamsuddin, S. Sos.	1,016 Valid Votes

Total Number of Valid Ballots	96,126 Valid Votes
--------------------------------------	---------------------------

Source: Bima City Election Commission

Based on the explanation above, the researcher is interested in conducting research on the Political Communication Style of H. A. Rahman, S.E. in winning the 2024 Bima Mayoral Election by using the main theory as analysis material, namely the dramaturgy theory from Erving Goffman (1956) regarding 1) *Front Stage* 2) *Back Stage* 3) *Off Stage*.

2. RESEARCH METHOD

The method used in this research is qualitative-descriptive which describes an incident, event or symptom, then described in the form of a description (Creswel, 2016), qualitative research aims to reveal and analyze how H. A. Rahman's Political Communication Style works in winning the 2024 Bima Mayoral Election. This study utilizes literature studies to analyze various secondary sources and previous studies. Data were collected through in-depth interview techniques with key informants consisting of H. A. Rahman, S.E., Mayor of Bima (as the winner), and additional informants consisting of the Chairperson and members of the Democratic Party of Bima City, Chairperson and Members of the PKS Party of Bima City. In addition, participatory observation was conducted on the political dynamics in Bima City during the Pilkada process. The data analysis technique used is the interactive analysis model from Miles and Huberman, which involves three main stages: data reduction, data presentation, and drawing conclusions or verification. Data reduction is carried out by sorting relevant information from the results of interviews and collected documents, then presenting them systematically to see the main patterns and phenomena. Furthermore, researchers draw conclusions based on the interpretation of the data that has been presented, in order to understand more deeply about H. A. Rahman's Political Communication Style in Winning the 2024 Bima Mayoral Election.

3. RESEARCH RESULTS AND DISCUSSION

Erving Goffman, in his book "The Presentation of Everyday Life" (Tampubolon et al., 2019), explains dramaturgy as a basic theory of how individuals perform in the social world. Individuals can present any "performance" to others, but the impressions obtained by many people of that performance can vary. Someone can be very confident in the performance shown to them, but can also have the opposite attitude, Santoso (2012) in (Tampubolon et al., 2019).

Erving Goffman, in his book "The Presentation of Everyday Life" (Tampubolon et al., 2019), explains dramaturgy as a basic theory of how individuals appear in the social world. Individuals can present any "performance" to others, but the impressions obtained by many people of that performance can vary. Someone can be very confident in the performance shown to them, but can also have the opposite attitude, Santoso (2012) in (Tampubolon et al., 2019).

Every individual strives to demonstrate their existence through communication activities by presenting themselves in groups, communities, and the wider social environment. Self-presentation is a communication ritual carried out by an individual to build an image of themselves to others (Seran, 2023). From the perspective of dramaturgical theory (Seran, 2023), self-presentation carried out by an individual or actor is analogous to a stage that can mediate individuals to build their image to others, with the hope that others will have the same perception of the actor. In Goffman's view, each individual will display what has been well-arranged and arranged so that it will foster a good image as well (Seran, 2023).

The understanding of Goffman's dramaturgical approach is based on Mead's conception of meaning, language, and thought, which Blumer then formulated into what he called

Griffin's symbolic interactionism in (Tampubolon et al., 2019). According to Mulyana in (Tampubolon et al., 2019), therefore, in addition to a person's actions being a product of how they interpret the behavior of others, this interpretation has an influence on the individual whose actions are interpreted.

According to Mulyana and Solatun (Wijaya & Kurniadi, 2022) in this theory humans are actors who are performing a show, each actor can present a show for others, but the impression obtained from the show can be different. Goffman analogized that life is like a stage play, so everyone will try to develop or play their role in the show, in a performance stage is divided into three areas, namely the front stage, the back stage and when the actor is in his own area and being himself (Off stage). In the front area the actors try to package their performance as best as possible to achieve the desired goal. In the front area, appearance, style (manner) and expressive equipment are very important. On the back stage, this is where the actors rest, practice and prepare techniques or acting before the show begins. While on this off stage the actor will truly be himself outside the reach of society and the spotlight of the camera.

Appear authoritative to attract sympathy on *Front Stage*

Front stage refers to social events that allow individuals to pose or display their formal roles as if they were playing one on stage. Front stage is a standard expressive device that individuals use consciously or unconsciously during a performance. It is the part of the scene that regularly defines the actor's appearance in the eyes of the audience. Goffman divided it into two parts: setting and personal front. The aspects that can be highlighted and not hidden by the actor are divided into two. Personal front refers to expressive devices that enable the audience to identify the actor, such as equipment and clothing. Personal front also refers to matters related to the actor's appearance, social obligations and achievements, and behavior or style, namely the behavior the actor conveys to the audience, such as degree of politeness, etiquette and the like. This part is divided into appearance, in the form of items that tell about the actor's social status, and attitude, referring to the type of role the actor plays in a situation. Then, secondly, setting includes the physical attributes or stage atmosphere that must be present for the actor to perform (Tampubolon et al., 2019).

On the front stage, people are aware of the presence of the audience and emphasize certain aspects of their actions while hiding aspects that could damage the desired impression (Picone, 2015). According to Ritzer in (Iqbal et al., 2024) the front stage is a part of the play that generally functions in fairly standard and general ways to define the situation for the people who observe the play or the audience.

Ritzer and Douglas J. Goodman in (Febriyanti Alya Janah et al., 2023) explain that the Front Stage is nothing more than a set of self-images intentionally or unintentionally created by an individual to display his role as an actor. In this Front Stage, Goffman distinguishes between setting and personal front. Setting is a physical device or place needed by the actor to play his role. Meanwhile, personal front refers to the actor's verbal language and body language, for example, speaking politely, pronouncing foreign terms, intonation, posture, facial expressions, clothing, appearance, physical characteristics and so on. Both aspects are certainly very necessary in the Front Stage, because generally actors try to present an idealistic figure about themselves, by hiding any weaknesses that exist in them.

Based on the results of interviews conducted by researchers, it can be found that front stage H. A. Rahman:

First front stage: Aji Man's front issue in terms of verbal communication, namely when delivering political messages loudly and politely, with such fluent and accurate pronunciation that it is rarely seen stiffness in stating the vision-mission and flagship

programs that will be implemented during his leadership period when elected Mayor of Bima. From the way he speaks, Aji Man displays the authority of a leader when delivering political messages. In addition, Aji Man often also directly invites the masses to choose his partner to become mayor and deputy mayor. Even when speaking, everyone can hold his words because Aji Man is a trustworthy leader.

Furthermore, in terms of nonverbal communication, his style can be seen in his neat and tidy attire, a neatness synonymous with black and white attire that enhances the aura of a leader that radiates from Aji Man's face. Furthermore, when he speaks, he always carries a charming, faint smile, which adds to the feeling of fondness and love people have for him.

Second front stage: Aji Man's dominant political message, prioritizing the interests of the people as fairly as possible, is a setting that can influence public sentiment and encourage them to support him and volunteer for his victory. Here, Aji Man plays his role as a political communicator who prioritizes the interests of the people.

Sometimes when in public, Aji Man has a communication character that sounds loud and firm. This sometimes causes many opinions from people who don't really know his character to think that Aji Man is arrogant. However, people who know his character will consider his assertiveness as one of Aji Man's characteristics in communicating. And before Aji Man is in public, he has prepared himself in advance in addition to what is suggested by his political consultant with the initials (SFA) and his success team, this was once said by Aji Man "everything that I do and show in public is indeed my character, besides there are also suggestions from my consultant with the initials SFA".

From the results above, Aji Man's communication style on the front stage shows that he markets himself as an experienced figure. From every political message he conveys is well-organized because apart from his experience, he has also previously served as Deputy Mayor, Bima City DPRD and NTB Provincial DPRD as well as from thorough preparation that was designed beforehand, even it has been arranged and conceptualized by him and his political consultant. Aji Man's communication style is closely related to his character, a loud and firm communication style but looks humble. with his nonverbal communication that can be seen from the way Aji Man arranges himself to dress, it will show how Aji Man tries to influence and play with the feelings of the public through his front stage to give their choice to Aji Man. Then in verbal communication he conveys a message about concern for the development of Bima City and all things that are in the interests of the people, so that now after he took office he is known as the Bima City program. This shows that some politicians really care about the front stage appearance as well as defending the interests of the people or they are the same as the people.

Based on the results above, it can be concluded that H. A. Rahman (Aji Man)'s front stage as a political figure is seen from his ability to create a convincing self-image before the public. Through his personal front, he displays a loud, polite, and fluent verbal communication style in conveying political messages, as well as reflecting the authority and trustworthiness of a leader. Nonverbal communication expressed by Aji Man such as neat clothes that are identical to the colors white and black and a faint smile further strengthens his positive impression and closeness to the community.

In terms of setting, Aji Man positions himself as a political communicator who sides with the people and emphasizes the public interest in every political message he delivers. While his assertive communication style is sometimes misinterpreted as arrogance by those unfamiliar with his character, those who do understand it are a hallmark of Aji Man's inherent assertiveness.

From all of the above, we can conclude that Aji Man's consistent communication style, extensive political experience, and thorough preparation carried out with his campaign team, political parties, and consultants demonstrate the importance of establishing his

image as an experienced, people-centered, and trustworthy leader. This confirms that in the world of politics, the appearance and impression presented by *front of stage* very decisive in building public support.

Good assertiveness and emotionality on *Back Stage*

The backstage is an area unknown to the audience. This is where actors openly present their impressions, or it can be described as a place for actors to practice or relax when they're not performing. According to Ritzer, the backstage is directly adjacent to the front stage, but it's enclosed or hidden from the audience's view to protect the secrets of the performance (Dzikri Aljasiri et al., 2023).

According to Ritzer (in Iqbal et al., 2024), the backstage is a space generally not accessible to the audience. Here, actors suppress behavior that could damage the desired self-image and become more relaxed and authentic. The backstage is an area that does not hide the impressions presented by the actors, but instead displays them openly. It is also a place where actors relax, prepare, or practice for their roles on the front stage. This stage borders the front stage.

Based on the results of this backstage research, Aji Man shows a different attitude and way of communicating compared to the frontstage, where Aji Man's communication style with the teams plays an important role for the actor when he is on the frontstage.

Aji Man's speaking style behind the scenes is not much different from his speaking style on stage. For example, during team meetings, he appears very firm and domineering, emphasizing the importance of his position. With his assertiveness, he is able to manage the team effectively and enjoys motivating them to stick to planned procedures.

Even after he experienced defeat in the 2018 Pilkada, he continued to maintain good communication and team management as well as relations with the party. So that when he lost in the 2018 Pilkada, he remained committed to continuing to appear in the 2024 Pilkada by making a statement in front of his team and supporting parties "When the leader of Bima City is in accordance with the people's expectations, I will not run again, but if the leader of Bima City does not meet the people's expectations, I will still run again even though I have to fight against the very high electability of the previous leader ". This became a spirit for Aji Man himself and motivation for the successful team to achieve victory.

Behind the scenes, Aji Man's communication with his campaign team, political parties, and consultants is well-maintained and well-established. Coordination between the campaign team and political parties, especially with the consultants, must remain intense. Therefore, when Aji Man goes down to conduct a campaign visit, the consultant and team will play a crucial role in preparing everything needed. Even when he goes down, the consultant will provide advice that Aji Man prepares to present in public. Because each region has different needs, this is an important note for the team and consultant, so that when Aji Man appears in public, he is confident in what he has conveyed. And if there are shortcomings, he will continue to remind the campaign team so that these shortcomings are taken into account and can be used as material for improvement in the future.

In addition, the emotional relationship between Aji Man and political parties is very close, it is proven when many people think that Aji Man does not have a party for his political vehicle, and even Aji Man once said what was conveyed by people related to him that he does not have a party, conveyed in Bima language "nggahi dou mada wati wara partai, pala wati badena partai PKS wa'ura mbei rekomendasi ru'u mada (which in English means people say I don't have a party, even though the PKS party has given me a recommendation first)". However, this has been denied by the PKS party which first gave a recommendation even though Aji Man himself is a cadre of the Democratic party. From

this, it shows that the relationship between Aji Man and political parties is very close, and has been established for years.

Based on the above results, it can be concluded that Aji Man's backstage communication demonstrates that while his communication style remains as assertive as on stage, he displays a more strategic and personal side in his interactions with his campaign team, political parties, and consultants. His assertiveness during meetings is a key strength in managing and motivating the campaign team, as well as maintaining coordination to ensure the campaign plan runs smoothly and according to procedure.

Following his defeat in the 2018 regional elections, Aji Man maintained relationships and communication with his campaign team and political parties, demonstrating his strong commitment and consistency in championing his political vision. His strategic statement to the team and party regarding his potential candidacy in the 2024 regional elections served as an internal boost and demonstrated his concern for the people's aspirations.

The emotional connection and intensive communication between Aji Man and his political consultants and supporting parties are key to developing campaign strategies. The consultants' role in providing input based on regional conditions also strengthens Aji Man's readiness for the front stage. In fact, the support from a party like the Prosperous Justice Party (PKS), despite his membership in the Democratic Party, reflects the strong political network and relationships he has built over time.

Based on the whole above, it can be concluded that Aji Man's back stage reflects the figure of a leader who not only appears to the public, but is also very organized, loyal, and strategic in fostering communication and internal relationships with the success team and the party in order to support its success on front of *stage* and in attracting public sympathy.

Humility and simplicity to attract sympathy *Off Stage*

Offstage is a place where someone truly becomes themselves. It's a private space that won't be displayed backstage or frontstage, as it could damage the established image. Offstage is the area outside the performance arena. This is where actors typically truly become themselves, without the pressure of character or appearance as they would onstage. Offstage also serves as an actor's private space, ensuring their image remains intact (Dzikri Aljasiri et al., 2023).

Based on the results of the researcher's interviews regarding off-stage, it shows that Aji Man maintains emotional relationships with his family, neighbors, party campaign teams, and even his political consultants. First, this can be seen from his good relationship with the PKS party in Bima City, not only that, but Aji Man even established a close relationship with the chairman of the PKS party in NTB. This made the PKS party quickly glance at Aji Man to be recommended as a candidate for Mayor of Bima. In fact, the PKS party has submitted a report to the central government during the 2024 election stage regarding its interest in Aji Man.

Secondly, his relationship with the Democratic Party can be seen from the party's level of favorability towards him, leading the Democratic Party to nominate Aji Man as the only candidate to be proposed as a candidate for Mayor of Bima in 2024. Furthermore, his close relationship with the Democratic Party is such that he always addresses them with familiar greetings. For example, when Democratic Party members visit his home, he greets them with the familiar greeting, "Hello, welcome, Democrat." This was one of the key points the Democratic Party considered when proposing Aji Man. Based on this, the central leadership even issued a decree appointing Aji Man as a candidate for Mayor of Bima in the 2024 regional elections.

Third, Aji Man's relationship with his family and neighbors is harmonious. Aji Man is humorous and deeply caring, always taking care of his family and building good relationships with his neighbors. He's often seen helping those in need.

Not only that, even when someone visited his house, and when his servants and maids were busy with other things and he was alone with his guests, he was often seen serving drinks and snacks to his guests. This treatment added a positive impression to the visitors of Aji Man. As a result, people considered Aji Man not only a figure who was authoritative but also a very humble figure. And automatically, people who saw him would tell others about Aji Man's good treatment towards them, and people would also influence others to give their support and choose Aji Man.

Aji Man's good treatment towards his guests happened spontaneously because he felt like a host who had to serve his guests well. It was also a suggestion and input from his political consultant with the initials (SFA) in order to give a good impression to others so that people would give a sense of sympathy, not only giving choices but also people would be encouraged to become volunteers for the victory of the Man-Feri pair, this is in accordance with Aji Man's statement "the problem of serving food and drinks is my own spontaneity, because I feel like a host, I have to serve guests well, besides that it was also suggested by my political consultant with the initials SFA".

Based on these results, it can be concluded that Aji Man's off-stage activities demonstrate his ability to maintain and forge strong and warm emotional relationships with various parties outside the formal political arena. This is evident in his close relationships with political parties, family, neighbors, and guests who visit his home.

First, Aji Man's relationship with the Prosperous Justice Party (PKS) and the Democratic Party (Democrats). His emotional closeness and communication skills made both parties confident in nominating him as a candidate for mayor of Bima in the 2024 regional elections. Second, his personal relationships with family and neighbors reflect a humble, humorous, and caring personality, which endears him to many in his social circle.

Third, Aji Man's spontaneous and reflexive approach to welcoming and serving guests directly, without relying on waiters, enhances his positive image as a political figure and as a potential leader who is approachable and maintains a distance from the people. This not only creates a positive impression but also builds public sympathy and loyalty, which can influence his political support for victory.

Overall, Aji Man's off-stage performance demonstrates that behind his assertive public figure lies a warm, sincere person who builds strong interpersonal relationships. This character trait indirectly strengthens his electability as a political actor by creating an impression of authenticity, community, and trustworthiness.

4. CONCLUSION

Political communication is all forms of communication that contain political elements and are carried out by political actors to achieve their political goals, whether communication is directed at other politicians or the wider public and the media. In the context of democracy, political communication plays a crucial role in gaining votes and legitimacy from the public through various media, including regional elections.

Regional elections in Indonesia, regulated by various laws, are a crucial mechanism for local democratization, providing the public with the opportunity to directly elect regional heads and deputy heads. Through simultaneous regional elections, local democracy is further upheld, guided by the principles of accountability, political equality, and regional responsiveness to the needs of its citizens. This is expected to result in high-quality governance capable of bringing about positive social, political, and economic change in the region.

Research on H. A. Rahman's political communication style in winning the 2024 Bima City Pilkada shows that his success cannot be separated from a mature and adaptive communication style based on Erving Goffman's dramaturgy theory which divides communication into three areas: front stage, back stage, and off stage.

First, on the front stage, Aji Man successfully established a self-image as a firm, polite, and caring leader. He delivered his political message with a fluent and clear yet polite verbal communication style, along with supporting nonverbal communication, such as a neat appearance, a friendly smile, and formal attire that reflected authority. His public appearance demonstrated the ideal leader, enabling him to build emotional closeness with the community and focus on the people's interests.

Secondly, in the backstage area, Aji Man demonstrated his decisiveness and managerial skills in strategically and organized managing his campaign team, political parties, and political consultants. He consistently maintained good communication and high loyalty with his network of supporting parties, even after his defeat in the previous regional election. His intensive coordination and constant motivation with his campaign team were key factors in effective campaign preparation and victory. Cross-party support also demonstrated the strength of the political relationships he had built over the years.

Third, off-stage, in his personal and private life, Aji Man maintains a humble and humorous demeanor, and maintains warm and close emotional relationships with his family, neighbors, political parties, and consultants. Demonstrating a sincere and humble attitude, such as serving guests at home, demonstrates his authenticity and down-to-earth values, which indirectly strengthen his political electability by building public sympathy and loyalty. This close communication influenced widespread public support for him, leading to his victory in the regional elections.

Aji Man's success in winning the 2024 Bima City Pilkada is the result of a combination of three aspects of political communication: expertise in maintaining a positive image in public (front stage), managerial skills and strategies behind the scenes (back stage), and authenticity and personal closeness in the private sphere (off stage). His consistent communication style, in-depth political experience, and the support of a solid political team make Aji Man a trusted and respected leader in the eyes of the public to lead Bima City.

Thus, effective political communication is not only about public appearances, but also internal strategies and building strong interpersonal relationships, which overall build public trust and support so that they can determine the desired political outcome. This study emphasizes the importance of understanding political communication comprehensively by using a dramaturgical approach to reveal the dynamics of image building and the interactions of political actors in local democratic contests. Goffman's dramaturgical theory

is also very relevant in explaining how a political actor can manage image and communication comprehensively to win political contests at the local level.

5. ACKNOWLEDGEMENT

I dedicate this writing to my parents, the late Mr. Bakri M. Saleh and Mrs. Jawiah. First, my infinite gratitude to my mother (Jawiah binti Safrudin), may Allah SWT continue to grant her health and long life, and send the Al-Fatihah surah to my late father (Bakri bin M. Saleh), may he always be placed in heaven by Allah, the wingless angel of my parents who wholeheartedly cared for and raised me until I am almost an adult without any fatigue. Then, my gratitude is also conveyed to my family, relatives, teachers, lecturers, friends and loved ones who have always been a support system since I began my undergraduate studies until I completed this final assignment to obtain a Bachelor's degree (S1) in the Communication Science Study Program, then I also would like to express my gratitude to the Journal of Social Sciences and Educational Sciences (JISIP) who has helped publish this writing. May what everyone has given me receive the best reward from Allah SWT. Amen. Motto **“BE CONFIDENT IN YOUR EFFORTS”**

6. BIBLIOGRAPHY

- Arifulloh, A. (2016). Pelaksanaan Pilkada Serentak Yang Demokratis, Damai dan Bermartabat. *Jurnal Pembaharuan Hukum*, 3(3), 301–311.
- Azis, H., Pawito, P., & Satyawan, A. (2020). Examining Communication Mediation Model on Youth Online Political Engagement. *Profetik: Jurnal Komunikasi*, 13(2), 340. <https://doi.org/10.14421/pjk.v13i2.1841>
- Dinda Rizka Maulany, Mohammad Rafatta Umar, MuhammadDinda Rizka Maulany, Mohammad Rafatta Umar, Muhammad Sulthan Fatih, Sabrina Shafa Qonita, Syahwa Fitiria Kurniawan, & Muhammad Prakoso Aji. (2024). Analisis Strategi Komunikasi Politik Public Figure dalam Mendapatkan Kursi di DPD Jawa Barat Pada Tah, 155–165. <https://doi.org/10.62383/amandemen.v1i4.554ad> Sulthan Fatih, Sabrina Shafa Qonita, Syahwa Fitiria Kurniawan, & Muhammad Prakoso Aji. (2024). Analisis Strategi Komunikasi Politik Public Figure dalam Mendapatkan Kursi di DPD Jawa Barat Pada Tahun 2024. *Amandemen: Jurnal Ilmu Pertahanan, Politik Dan Hukum Indonesia*, 1(4), 155–165. <https://doi.org/10.62383/amandemen.v1i4.554>
- Dzikri Aljasiri, A., Natanael, N., & Fikri Setiaji, A. (2023). Studi Dramaturgi Mahasiswa Santri Dalam Kehidupan Kampus. *ULIL ALBAB : Jurnal Ilmiah Multidisiplin*, 2(12), 5719–5727. <https://doi.org/10.56799/jim.v2i12.2474>
- Febriyanti Alya Janah, Nisrina Husna Alifia, & Silvia Lusiani. (2023). Dramaturgi: Sebuah Pertunjukkan Panggung Depan Kehidupan Sosial Para Pelaku Awe-Awe Jalur Gunitir, Kabupaten Jember. *Jurnal Insan Pendidikan Dan Sosial Humaniora*, 1(4), 230–243. <https://doi.org/10.59581/jipsoshum-widyakarya.v1i4.1730>.
- Hepp, A. (2020). Artificial companions, social bots and work bots: communicative robots as research objects of media and communication studies. *Media, Culture and Society*.
- Iqbal, M. F., Handoyo, P., & Harianto, S. (2024). Nongkrong dalam perspektif Dramaturgi Erving Goffman. *Dimensia: Jurnal Kajian Sosiologi*, 13(1), 1–12. <https://doi.org/10.21831/dimensia.v13i1.65282>
- Komunikasi, J., & Mei, V. N. (2022). *Strategi Komunikasi Bpjs Kesehatan Bimadalammenyosialisasikanprogramjaminan*. 1, 80–95.
- Le Galès, P. (2021). The Rise of Local Politics: A Global Review. In *Annual Review of Political Science*. <https://doi.org/10.1146/annurev-polisci-041719-102158>
- Leonard, J. S. (2019). Politics. In *Mark Twain in Context*. <https://doi.org/10.1017/9781108617208.017>

- Pada, D., Hukum, F., Sam, U., Manado, R., Pilkada, D., & Pemilukada, L. (2016). *Rumokoy N.K: Pelaksanaan Pemilihan Bupati.... Vol.22/No.6/Juli /2016 Jurnal Hukum Unsrat*. 22(6), 22–33.
- Picone, I. (2015). Impression Management in Social Media. *The International Encyclopedia of Digital Communication and Society*, February 2015, 1–7. <https://doi.org/10.1002/9781118767771.wbiedcs071>
- Ruppert, E., Isin, E., & Bigo, D. (2017). Data politics. *Big Data and Society*, 4(2), 1–7. <https://doi.org/10.1177/2053951717717749>.
- Street, J. (2020). Popular culture and political communication. *Comunicazione Politica*. <https://doi.org/10.3270/96428>.
- Tampubolon, T., Holik, I., Putri, K. Y. S., Irwansyah, & Putri, S. A. (2019). Dramaturgi Dalam Proses Legislasi: Analisis Komunikasi Politik Revisi Undang-Undang No. 32 Tahun 2002 Tentang Penyiaran. *WIDYA KOMUNIKA: Jurnal Komunikasi Dan Pendidikan*, 9(2), 1–21.
- Theocharis, Y., & Jungherr, A. (2021). Computational Social Science and the Study of Political Communication. *Political Communication*, 38(1–2), 1–22. <https://doi.org/10.1080/10584609.2020.1833121>
- Wijaya, A. I., & Kurniadi, H. (2022). Impression Management: Identitas dan Harga Diri dalam Motivasi Penggunaan Instagram di Kalangan Mahasiswa. *Komunikasiana: Journal of Communication Studies*, 4(1), 13. <https://doi.org/10.24014/kjcs.v4i1.19055>
- Arifulloh, A. (2016). Pelaksanaan Pilkada Serentak Yang Demokratis, Damai dan Bermartabat. *Jurnal Pembaharuan Hukum*, 3(3), 301–311.
- Azis, H., Pawito, P., & Satyawan, A. (2020). Examining Communication Mediation Model on Youth Online Political Engagement. *Profetik: Jurnal Komunikasi*, 13(2), 340. <https://doi.org/10.14421/pjk.v13i2.1841>
- Creswell, J. W. (2016). *Research Design, Pendekatan Metode Kualitatif, Kuantitatif, dan Campuran*. 4th ed. Yogyakarta: Pustaka Belajar.
- Dinda Rizka Maulany, Mohammad Rafatta Umar, Muhammad Sulthan Fatih, Sabrina Shafa Qonita, Syahwa Fitiria Kurniawan, & Muhammad Prakoso Aji. (2024). Analisis Strategi Komunikasi Politik Public Figure dalam Mendapatkan Kursi di DPD Jawa Barat Pada Tahun 2024. *Amandemen: Jurnal Ilmu Pertahanan, Politik Dan Hukum Indonesia*, 1(4), 155–165. <https://doi.org/10.62383/amandemen.v1i4.554>
- Dzikri Aljasiri, A., Natanael, N., & Fikri Setiaji, A. (2023). Studi Dramaturgi Mahasiswa Santri Dalam Kehidupan Kampus. *ULIL ALBAB : Jurnal Ilmiah Multidisiplin*, 2(12), 5719–5727. <https://doi.org/10.56799/jim.v2i12.2474>
- Febriyanti Alya Janah, Nisrina Husna Alifia, & Silvia Lusiani. (2023). Dramaturgi: Sebuah Pertunjukkan Panggung Depan Kehidupan Sosial Para Pelaku Awe-Awe Jalur Gumitir, Kabupaten Jember. *Jurnal Insan Pendidikan Dan Sosial Humaniora*, 1(4), 230–243. <https://doi.org/10.59581/jipsoshum-widyakarya.v1i4.1730>
- Hepp, A. (2020). Artificial companions, social bots and work bots: communicative robots as research objects of media and communication studies. *Media, Culture and Society*.
- Iqbal, M. F., Handoyo, P., & Harianto, S. (2024). Nongkrong dalam perspektif Dramaturgi Erving Goffman. *Dimensia: Jurnal Kajian Sosiologi*, 13(1), 1–12. <https://doi.org/10.21831/dimensia.v13i1.65282>
- Komunikasi, J., & Mei, V. N. (2022). *Strategi Komunikasi Bpjs Kesehatan Bimadalammenyosialisasikanprogramjaminan*. 1, 80–95.
- Le Galès, P. (2021). The Rise of Local Politics: A Global Review. In *Annual Review of Political Science*.

- Leonard, J. S. (2019). Politics. In Mark Twain in Context.
- Pada, D., Hukum, F., Sam, U., Manado, R., Pilkada, D., & Pemilukada, L. (2016). *Rumokoy N.K: Pelaksanaan Pemilihan Bupati.... Vol.22/No.6/Juli /2016 Jurnal Hukum Unsrat*. 22(6), 22–33.
- Picone, I. (2015). Impression Management in Social Media. *The International Encyclopedia of Digital Communication and Society*, February 2015, 1–7. <https://doi.org/10.1002/9781118767771.wbiedcs071>
- Ruppert, E., Isin, E., & Bigo, D. (2017). Data politics. *Big Data and Society*, 4(2), 1–7. <https://doi.org/10.1177/2053951717717749>
- Seran, H. E. (2023). Dramaturgi: Presentasi Diri Ganjar Pranowo pada Media Sosial Instagram. *Jurnal Communio : Jurnal Jurusan Ilmu Komunikasi*, 12(2), 188–201. <https://doi.org/10.35508/jikom.v12i2.9186>
- Street, J. (2020). Popular culture and political communication. *Comunicazione Politica*.
- Tampubolon, T., Holik, I., Putri, K. Y. S., Irwansyah, & Putri, S. A. (2019). Dramaturgi Dalam Proses Legislasi: Analisis Komunikasi Politik Revisi Undang-Undang No. 32 Tahun 2002 Tentang Penyiaran. *WIDYA KOMUNIKA: Jurnal Komunikasi Dan Pendidikan*, 9(2), 1–21.
- Theocharis, Y., & Jungherr, A. (2021). Computational Social Science and the Study of Political Communication. *Political Communication*, 38(1–2), 1–22. <https://doi.org/10.1080/10584609.2020.1833121>
- Wijaya, A. I., & Kurniadi, H. (2022). Impression Management: Identitas dan Harga Diri dalam Motivasi Penggunaan Instagram di Kalangan Mahasiswa. *Komunikasiana: Journal of Communication Studies*, 4(1), 13. <https://doi.org/10.24014/kjcs.v4i1.19055>
- Diakses pada:
KPU Kota Bima Media Sosia Instagram (27 Juli 2025): <https://www.instagram.com/p/DANiyrgTlCG/?igsh=MTA3aWtsZ3ZrbXJqNg>
- Diakses pada:
KPU Kota Bima Website Resmi (30 Juli 2025): https://drive.google.com/file/d/16ut_L9eK_WgruH6IyGEMFeypZfcBSkIP/view