

## Impression Management of DPRD Members in the Supervisory Function on Bengkulu City Government Policies

Eceh Trisna Ayuh<sup>1</sup>, Ishommudin<sup>2</sup>, Fauzik Lendriyono<sup>3</sup>, Ledyawati<sup>4</sup>

<sup>1</sup> Department Doctoral program in sociology, University of Malang

<sup>2</sup> Department Doctoral program in sociology, University of Malang

Corresponding Author: Eceh Trisna Ayuh

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**ABSTRACT:** DPRD is one of the institutions included in the state administration system. DPRD (Regional People's Representative Council) is a government institution domiciled in the region. As a legislative body, the DPRD has a legislative function, a budgetary function and a supervisory function. Law No. 23/2014 explains that the DPRD is tasked with supervising the implementation of regency/city regulations. Members of the Bengkulu City DPRD, in this case Commission II, have the authority to carry out the supervisory function of various Bengkulu City Government policies. Members of the Bengkulu City DPRD play an important role in the order of the government system, in addition to having duties and responsibilities as representatives of the people, on the other hand they are also political actors who have interests. The purpose of this study is to analyse the Impression Management of DPRD members in the supervisory function related to the policies of the Bengkulu City Government. This research is a descriptive qualitative research that will provide research results in the form of words not numbers. The theory used is dramaturgy theory where life is a theatre stage consisting of formal areas (front stage) and informal areas (back stage). The results of the study revealed that the impression management of DPRD members in the supervisory function related to Bengkulu City government policies through dramaturgy theory stated that in the formal area (front stage) members of Commission II DPRD gave the impression that they were good at their job.

**KEYWORDS:** Impression management, DPRD Bengkulu City, Draamaturgi.

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Date of Submission: 23-07-2024

Date of Acceptance: 05-08-2024

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### I. INTRODUCTION

The government has the authority to make policies. both at the central level and at the regional level, at the regional level is called the DPRD. According to Government Regulation of the Republic of Indonesia Number 1 of 2001 concerning Guidelines for the Preparation of Rules of Procedure of the Regional House of Representatives Article 3 explains that the DPRD is a People's Representative Institution in the region is an element of Regional Government as a vehicle for implementing democracy based on Pancasila. DPRD as a regional legislative body has a parallel position and is a partner of the Regional Government. One of the functions of DPRD based on Government Regulation No. 16/2010 is to form regional regulations together with the regional head. In addition, some of the duties and powers of the DPRD based on Government Regulation No. 1 of 2001, among others, are to make changes to the Draft Regional Regulations; propose Draft Regional Regulations; establish DPRD Rules of Procedure, all of which are functions of the People's Representative Council regulated in accordance with the law.

In Law No.12 of 2011 concerning the formation of laws and regulations, the definition of local regulations is legislation formed by the DPRD with the approval of the Regional Head, both provincial and regency / city. Local regulations are formed with the main purpose of empowering the community and realising regional independence, and the formation of local regulations must be based on the principles of the formation of legislation in general, including: favouring the interests of the people, upholding human rights, environmental and cultural insight (Abdullah, 2005: 131). One of the authorities of the DPRD is to make laws, in this case making local regulations. This authority is attributive, because it is granted by the 1945 Constitution for DPRD's and Law No. 23/2014 on Regional Government for DPRD's. Therefore, local regulations must be made based on the principles of accountability and transparency, so that they are in accordance with the underlying regulations. In relation to the formation of local regulations, it is an attributive authority owned by the DPRD together with the Regional Government as regional administrators in order to manage their own households or autonomous regions.

In addition to making policies, DPRD has three functions, namely the legislative function, the budget function and the supervisory function. The DPRD's supervisory function is contained in Article 153 of Law No.

23/2014. The law explains that the DPRD is tasked with supervising the implementation of regency/city regulations; supervising the provisions of other related laws and regulations. The Bengkulu city government has various policies contained in several regional regulations and regulations as of the 2019-2024 leadership period, including 1) Bengkulu City Regional Regulation Number 4 of 2019 concerning Corporate Social and Environmental Responsibility; 2) Bengkulu City Regional Regulation Number 5 of 2019 concerning the Implementation of Parking; 3) Bengkulu City Regional Regulation Number 6 of 2019 Concerning the Revocation of Regional Regulation Number 7 of 2002 Concerning Retribution for Animal Health Services and Livestock Seed Inspection; 4) Bengkulu City Regional Regulation No. 7 of 2019 Concerning the Revocation of Bengkulu City Regional Regulation No. 18 of 2013 Concerning Retribution for Health Services of the Bengkulu City Regional General Hospital as Amended by Bengkulu City Regional Regulation No. 07 of 2016 Concerning Amendments to Bengkulu City Regional Regulation No. 18 of 2013 Concerning Retribution for Health Services of the Bengkulu City Regional General Hospital; 5) Bengkulu City Regional Regulation Number 3 of 2020 Concerning the Accountability for the Implementation of the 2019 Bengkulu City Regional Budget; 6) Bengkulu City Regional Regulation Number 4 of 2022 Concerning Amendments to 7) Bengkulu City Regional Regulation Number 9 of 2020 Concerning the Addition of Capital Participation for Limited Liability Company (Pt) Fadhilah Syariah People's Financing Bank; 8) Bengkulu City Regional Regulation Number 1 of 2020 Concerning the Addition of Regional Capital Participation in the Bengkulu City Drinking Water Regional Company; 9) Bengkulu City Regional Regulation Number 2 of 2020 Concerning Retribution for Tera/Tera Ulang Services; 10) Bengkulu City Regional Regulation Number 6 of 2020 Concerning the Management of People's Markets; 11) Bengkulu City Regional Regulation Number 4 of 2020 Concerning the Addition of Capital Participation of the Government of Bengkulu City into the Share Capital of Pt. Bank Bengkulu; 12) Bengkulu City Regional Regulation Number 5 of 2020 concerning the Management of Regional Property; 13) Bengkulu City Regional Regulation Number 8 of 2021 concerning Regional Financial Management; 14) Bengkulu City Regional Regulation Number 11 of 2021 Concerning the Implementation of Child Friendly City; 15) Bengkulu City Regional Regulation Number 4 of 2021 Concerning the Bengkulu City Regional Spatial Plan 2021-2041; 16) Bengkulu City Regional Regulation No. 1 of 2021 Concerning the Adjustment of the Legal Entity Form of Regional Drinking Water Company into Regional Public Company Tirta Hidayah; 17) Bengkulu City Regional Regulation Number 2 of 2021 Concerning the Amendment of Bengkulu City Regional Regulation Number 03 of 2016 Concerning the Control and Supervision of Alcoholic Beverages; 18) Bengkulu City Regional Regulation Number 3 of 2021 Concerning the Establishment of the National Unity and Political Agency; 19) Bengkulu City Regional Regulation Number 7 of 2021 Concerning the Prohibition of "Tuak" and Other Traditional Alcoholic Beverages; 20) Bengkulu City Regional Regulation Number 9 of 2021 Concerning the Revocation of Regional Regulation Number 11 of 2013 Concerning the Establishment and Formation of the Organisational Structure of the Regional General Hospital of Bengkulu City; 21) Bengkulu City Regional Regulation Number 10 of 2021 Concerning the Amendment to Bengkulu City Regional Regulation Number 10 of 2016 Concerning the Formation and Formation of Regional Apparatus of Bengkulu City.; 22) Bengkulu City Regional Regulation Number 1 of 2022 on Retribution for Building Approval; 23) Bengkulu City Regional Regulation Number 4 of 2022 on Amendment to Regional Regulation Number 5 of 2019 on the Implementation of Parking; 24) Bengkulu City Regional Regulation Number 5 of 2022 on Traffic Impact Analysis. Various programmes related to the above policies are the Six in One programme, the Orphan Care Movement, Friday blessings, HD Maternity, and other programmes.

The Bengkulu City DPRD has a supervisory function over various policies of the Bengkulu City Government. In this case, the members of DPRD Commission II are specifically tasked with supervising the policies of the Bengkulu City Government. The supervisory function of the DPRD on Bengkulu City government policies, both those originating from the initiative of the local government and the DPRD itself, which serves to direct the Regional Regulation in accordance with the principles of the formation of laws and regulations and in accordance with the content of the Regional Regulation. The supervisory function carried out by the DPRD is different from the supervision carried out by the functional supervisory apparatus. DPRD supervision is in the political dimension, while supervision by the functional supervisory apparatus is in the administrative dimension. Thus, the DPRD's supervisory function emphasizes the relationship between the executive's exercise of power and the living conditions of the people in the region. In the supervision of regional regulations and applicable laws, for example, DPRD cannot cancel a regional head regulation when it is found to be inconsistent with regional regulations. At the same time, DPRD's are political actors. Political actors are individuals who, through institutional and organisational means, wish to influence the decision-making process (Brian, 2003).

Based on Colin Hay's concept in political actors, it presents a view and has a conceptualisation as individuals/groups who consciously with their position seek to realise their desires on the basis of their choices (Colin Hay, 2001). In this regard, the importance of impression management as a political actor is also needed. Message management or called Impression Management is a conscious or subconscious process by which people try to influence other people's perceptions of a person, object or event. In connection with Goffman's

statement with his theory of dramaturgy explaining that every life is a theatre stage especially for actors. Dramaturgy can only apply to total, total institutions, meaning institutions that have the character of being serviced by part of the life or the whole life of the individual associated with the institution, where this individual acts as a sub-ordinate who is very dependent on the organisation and the person in charge of it. The characteristics of total institutions include being controlled by power (hegemony) and having a clear hierarchy.

Political actors are in clear and structured organisations, and people depend on them. Like members of the DPRD, of course the community is very dependent on the policies that have become an agreement between the local government and the DPRD. These policies will determine the fate of the community. Even though the image of DPRD members is getting worse every day, it cannot change the fact that people will still depend on their policies. Whether we want it or not, we like it or not. Policy is a series of concepts and principles that serve as guidelines and basic plans in the implementation of a job, leadership, and ways of acting. In relation to dramaturgical studies, the public is called the audience. It is the audience who watches the political actor's performance. How the stage is made, and how the drama will be carried out by the actor, depends on the actor's goals. In dramaturgical theory, the goal of Goffman's Impression Management is audience acceptance of manipulation. If an actor is successful, the audience will see the actor according to the angle that the actor wants to show. The actor will be easier to bring the audience to achieve the purpose of the performance (Wibowo, 2005: 3).

The performance in question is defined as the formal area (front stage), while the preparation beforehand is called the informal area (back stage). The condition of acting on the front stage is that there is an audience watching the performance. At that time the actor tries to play the role as well as possible so that the audience understands the purpose of the actor's behaviour. The actor's behaviour is limited by the concepts of drama that aim to create a successful drama. While the back stage is a situation where the actor is backstage, with the condition that there is no audience. So that actors can behave freely without caring about the plot of how behaviour should be presented.

This raises the question of how Impression Management is formed by DPRD members as political actors. Therefore, researchers want to know the impression management of Bengkulu City DPRD members through Irving Goffman's dramaturgy theory. Through this theory, researchers can see how the Impression Management of Bengkulu City DPRD members in the formal area (front stage) and informal area (back stage). Therefore, this is an interesting thing to research and for this reason, the title taken is "Impression Management of DPRD Members in the Supervisory Function Related to Bengkulu City Government Policies".

## **II. METHODOLOGY**

The paradigm used in this research is the Interpretivism paradigm, which is a perspective that relies on the aim of understanding and explaining the social world from the perspective of the actors involved in it. The interpretive paradigm is also understood as social reality is consciously and actively constructed by individuals, each individual has the potential to give meaning to what is done. This paradigm is considered relevant to the research that will be conducted using dramaturgy theory. Based on the previous explanation that paradigms and theories have a relationship, as well as the interpretivism paradigm which relates to the interpretation of individuals/actors in the social reality of Goffman's dramaturgy has a definition that an actor has two stages, namely the front stage and the back stage as an interpretation or image addressed to the community. In this research, the term front stage will be called the formal area (front stage) while the back stage will be called the informal area (back stage). This mention is adjusted to the object of research which has a domain in both areas, and is considered more appropriate because the formal area includes areas where the actor is in front of the public (the public and the media) and non-formal areas where the actor is in internal meetings, or includes preparation before going to the formal area. So that later it can provide an overview of the front stage, and back stage of Bengkulu City DPRD members as actors to the audience, namely the public. This research is a descriptive qualitative research that will provide research results in the form of descriptions in the form of words not numbers.

## **III. DISCUSSION**

In this research, the actors are the members of Commission II of the Bengkulu City DPRD while the audience is the people of Bengkulu City. In the interviews that have been conducted and described previously, it is known that members of Commission II of the Bengkulu City DPRD form their own drama either consciously or unconsciously. Personally to the audience, members of Commission II of the Bengkulu City DPRD always show their best side, either directly or through the media. This is in accordance with the statement that actors will hide certain things in their performances through front stage, and back stage aspects.

Based on the analysis of informant interviews, there are differences in the speaking style, gesture, and appearance of political actors when in the formal area (front stage) and in the informal area (back stage). Political actors will look more formal, speak more straightforwardly, wisely, and give good gestures when they

are in front of the stage (front stage) while they will be more relaxed when looking and speaking, and show everyday gestures when interacting in the back stage. This is in accordance with the statement that in achieving this goal, according to the concept of Dramaturgy, humans will develop behaviours that support their role. Like a drama performance. Dramaturgy theory also explains that human identity is unstable and each identity is an independent part of psychology. Human identity can change depending on interactions with other people (John, 2006: 102).

Apart from directly, the actors, in this case members of Commission II of the Bengkulu City DPRD, also have a front stage on social media. Most of the social media used is Facebook where actors share each moment according to their goals. Previously, it was found that actors in the formal area (front stage) show the good side where they always post activities in the DPRD and also in the party of origin, meaning that the actors want the audience to think of them as people who are active in various activities and are carrying out their duties well, while in the informal area (back stage) from the results of interviews the actors revealed that they wanted to be active on social media, use technology and interact with the audience (community) and provide an overview of the life of a DPRD member. This can also be referred to as existence or branding efforts. Impression management is a way of how an individual can present himself in order to get the desired positive impression from his public for a certain purpose.

In the concept of dramaturgy, Goffman explains that individuals compete to present themselves as well as possible. Goffman assumes that when people interact, they want to present an image of themselves that will be accepted by others. This effort is referred to as impression management, which is a technique used by actors to cultivate certain impressions in certain situations to achieve certain goals (Deddy Mulyana & Rakhmat, 2010 in Girnanfa and Susilo, 2021). Other studies have revealed that social media users expect the public not to recognise the user's real side/trait backstage. In this backstage, informants will try hard to cover themselves up so that people still believe in the roles they play (Wanodya, 2019).

This means that every political actor can change their identity according to their own goals. The results of the analysis of informant interviews concluded that political actors want to show their best side to the audience (society), which is what causes a change in identity, although not completely. This means that there are several identities that are not shown or temporarily eliminated when the actor is in the formal area (front stage). A person's appearance is used to sharpen the shape of his personality, a representative of the totality of an individual's character. Goffman understands that the actor's character does not fully belong to the actor individually but as a product of dramatic interaction between the actor and the audience (Sulaiman, 2021).

Therefore, basically all attitudes and behaviours displayed by actors in formal areas are a symbolic interaction that has been arranged beforehand so that the public gives the response desired by the actor. In relation to DPRD, we know that DPRD is a representative government institution in the region that has various tasks and functions. One of them is the supervisory function. DPRD has the right and authority to oversee local government policies, including local regulations. The DPRD has the right and authority to oversee the policies of the local government, including local regulations, whether the policies are in accordance with the procedures or not, whether the current policies can be reapplied in the following year, whether the policies taken are effective and provide benefits to the community. These questions are the basic things that can be used as a benchmark for the achievement of the supervisory function by the DPRD.

From the results of the interviews, it is known that members of Commission II of the Bengkulu City DPRD stated that they had carried out their duties well by always conducting monitoring, evaluation and hearing meetings in carrying out their supervisory functions. However, researchers found that there are still some problems related to waste and parking. Regulations governing these matters include Perda No. 4 of 2022 concerning Parking, and Perwali Bengkulu City No. 37 of 2019 concerning Waste Management. Both of these are still problems that need more attention. Quoting from the antaranews.com article, the Governor of Bengkulu gave the Mayor of Bengkulu the task of focusing on the waste problem. It is known that waste in Bengkulu city currently reaches 400 tonnes per day. Meanwhile, the available landfill area of 6.8 hectares may not be able to accommodate waste for the next one or two years. In addition, the accumulation of garbage in several corners and tourist areas has also become a concern and disturbs the comfort and health of the environment. To deal with this, the Bengkulu city government temporarily provides a daily waste collection service from TPS to TPA. Regarding Local Regulation No. 4 of 2022 on Parking, it is clear that there are no parking fees at all tourist attractions under the control of the Bengkulu City government, but the fact is that there are still individuals who ask for parking fees.

This is in line with what the informant said in the previous interview that the Bengkulu City Council together with the Bengkulu City Government always seek the best solution to overcome various problems related to the Bengkulu City Government's policies. However, not all problems can be solved simultaneously. The Bengkulu city government continues to strive to provide the best for the people of Bengkulu city. This is in line with DPRD members who stated in interviews that there are various challenges and difficulties in realising local regulations and monitoring them. Therefore, DPRD members continue to endeavour to conduct monitoring, evaluation and hearings as a form of carrying out their duties and responsibilities.

Based on this, it can be concluded that the dramaturgy of the supervisory function of members of Commission II of the Bengkulu City DPRD towards Bengkulu City Government policies in the formal area (front stage) shows a good side where commission members provide support and assistance, and good responses, both directly and on social media. While in the informal area (back stage) provides the fact that members of commission II experienced various obstacles and difficulties. However, members of Commission II of the Bengkulu City DPRD continue to make every effort in carrying out the supervisory function by conducting monitoring, evaluation and hearing meetings (RDP).

Basically, human interaction uses symbols, the way humans use symbols, represents what they intend to communicate with each other. The dramaturgical concept and the role play performed by humans, create various atmosphere and interaction conditions which then give their own meaning. The role play supports the performance to give an impression to achieve the actor's wishes, while being on the front stage or back stage is part of the performing setting in the dramaturgical concept.

#### **IV. FINDINGS**

From the explanation above, we can conclude several things, namely: 1) Every political actor has their own formal area (front stage) and informal area (back stage). How the impression will be formed depends on what the goals of the political actor are and the response desired by the political actor; 2) What is displayed in the formal area (front stage) including directly or through the media is what has been arranged in such a way as to avoid misperceptions and maintain the image of the institution.

#### **The Impact of impression management**

The impact Impression Management in terms of using social media, political actors of Commission II of the Bengkulu City DPRD also have a formal area (front stage) that displays the good side where they always post activities in the DPRD and also in the party of origin, meaning that the actors want the audience to think of them as people who are active in various activities and are carrying out their duties well, while in the informal area (back stage) from the results of interviews the actors reveal that they want to be active on social media, use technology and interact with the audience (community) and provide an overview of the life of a DPRD member. The social media used by political actors is Facebook. The dramaturgy of the supervisory function of members of Commission II of the Bengkulu City DPRD regarding Bengkulu City Government policies includes the formal area (front stage) showing the good side where commission members provide support and assistance, and good responses, both directly and on social media. While in the informal area (back stage) provides the fact that members of commission II experienced various obstacles and difficulties. However, members of Commission II of the Bengkulu City DPRD continue to make every effort in carrying out the supervisory function by conducting monitoring, evaluation and hearing meetings (RDP).

#### **V. CONCLUSION**

Impression Management formed in the social life of Commission II of Bengkulu City DPRD members has its own area. The formal area (front stage) shows the difference in speaking style, gesture, and appearance of political actors when they are in the formal area (front stage) and in the informal area (back stage). Political actors will look more formal, speak more straightforwardly, sely, and give good gestures when in the formal area (front stage) while they will be more relaxed when looking and speaking, and show everyday gestures when interacting in the informal area (back stage).

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