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Dramaturgy of Ustadh Abi Azkakia's da'wah in the Mobile Legends game

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Abstract

Da'wah strategy innovation is needed in the midst of various challenges. This paper examines the phenomenon of preaching by Ustadh Abi Azkakia (preacher) in the perspective of Erving Goffman's dramaturgical theory. The Ustadh carried out da'wah through the Mobile Legends game in a unique way of preaching. This study uses a textual qualitative research analysis method with a case study type. The results of this study indicate that the preacher conveys his da'wah message through the Mobile Legends game interspersed with jokes and attracts many young fans called the Assembly of Nurul Legends gaming congregation. The average Mobile Legends gamer says harshly, with this preaching it makes these words good words. The preacher shows himself as an example from the way he interacts with his missionary partners, the way he talks, dresses politely, to a simple way of life. This research contributes to the development of da'wah dramaturgy studies, but this research has limited data which is only analyzed based on literature data.

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Abstrak

Inovasi strategi dalam berdakwah sangat diperlukan di tengah berbagai tantangan. Tulisan ini mengkaji tentang fenomena dakwah Ustadh Abi Azkakia (pendakwah) dalam perspektif teori dramaturgi Erving Goffman. Ustadh tersebut melakukan dakwah melalui permainan Mobile Legends dengan cara dakwah yang unik. Penelitian ini menggunakan metode analisis penelitian kualitatif tekstual dengan jenis studi kasus. Hasil studi ini menunjukkan bahwa pendakwah menyampaikan pesan dakwahnya melalui permainan Mobile Legends dengan diselingi candaan dan menarik banyak penggemar muda yang bernama jamaah gaming Majelis Nurul Legends. Rata-rata gamers Mobile Legends berkata kasar, dengan adanya dakwah ini membuat perkataan tersebut menjadi perkataan yang baik. Pendakwah menunjukkan dirinya sebagai teladan dari caranya berinteraksi dengan mitra dakwah, cara-cara berbicara, berpakaian yang sopan, hingga cara hidup yang sederhana. Penelitian ini berkontribusi dalam memberikan pengembangan kajian dramaturgi dakwah, namun penelitian ini memiliki keterbatasan data yang hanya dianalisis berdasarkan data literatur.

Kata kunci
Dramaturgi; dakwah; da'I; Mobile Legends.

INTRODUCTION

The owner of the TikTok account with more than 799,000 followers on the @abiazkakiaa account finds inspiration on YouTube and Facebook. Mobile Legends is the subject of many live streaming viewers. However, when it was broadcast live, Ustadh Abi claimed that it was toxic, dirty, rude and bad. Ustadh Abi stated, *"I did not mention the extent to which a small child could say rude things to his mother, basically, he fought when he was told to stop playing games."* Ustadh Abi preached while live streaming Mobile Legends on TikTok because of this act. This is because the harsh words of streamers become a small cause that will eventually grow and change the mentality of children. Ustazd Abi continued, *"games are usually dangerous, but one cannot just ban children. However, if children are prohibited from playing, they will find a way to continue to do so."*

Transformation of Ustadh Abi Azkakia into a preacher, who live streams the Mobile Legends game while delivering Islamic da'wah by turning swear words into remembrance *(dzikr)* (Jumrad & Sari, 2019). Alternative means of delivering da'wah messages include virtual-based social media platforms and other online media platforms. *Mad'us* (da'wah partners/recipients) of Ustadh Abi Azkakia first introduced him to Mobile Legends. He observed his students were so engrossed in playing Mobile Legends in his class that they cursed at him. Finally, he tried the game, Ustadh Abi Azkakia was curious how this game could cause children to speak harshly. When trying to play Mobile Legends, Lancelot, a character from the game, becomes his first hero. Ustadh Abi Azkakia

acknowledged da'wah through Mobile Legends as an effort to reach young people who rarely listen to religious lectures.

When preaching, Ustadh Abi Azkakia has his own style of preaching, which is adapted to the Mobile Legends game. Ustadh Abi often changes the names of a number of heroes with Islamic names. Aurora became Siti Arofah, Irithel became Siti Irifah, these are siblings. Then there's *Selena* became *Sakinah, Hilda* as a woman with the exhaust became *'Mawadah',* then *Wan-Wan* is *Warahmah* (Liandi, n.d.). He also calls this mob Jamaah Gaming and when they gather, they become the Nurul Legends Council. Da'wah is one way to carry out friendly improvements both independently and collectively (Nasution, 2020). The presence of Ustadh Abi Azkakia is proof that the Mobile Legends game does not necessarily have a detrimental effect. Da'wah through Mobile Legends can reduce the level of ugliness in the game.

In reality, preaching is an invitation to the path of goodness. Messages of kindness were sent to society, and both Muslims and non-Muslims experienced a spiritual transformation. Da'wah results as an act of conveying a good message when the daily behavior of individuals changes both significantly and as a whole. Da'wah activities are automatically influenced by changes in people's lives, all of which depend on online media-based technology (Azis, 2021). Da'wah practices that are generally carried out in real life are now presented with virtual entertainment or other web-based media stages that are considered very interesting to complete the da'wah practices.

Realizing this, da'wah has experienced a shift in this modern era. One of the preachers, Ustadh Abi Azkakia, did the same thing in the live streaming of the Mobile Legends game while live on his TikTok account. Da'wah through the Mobile Legends game is an unusual way of preaching. In general, a da'i preaches on a podium or through media that can only be seen and heard. However, Ustadh Abi Azkakia carried out his da'wah in a different way, namely through games. It is interesting to study how Ustadh Abi Azkakia can convey his message through games, while in general games are a place for fun (Alhidayatillah, 2018). This research can contribute to the understanding of how dramaturgy can be used in the context of da'wah in today's digital era (Budiantoro, 2017).

The researcher tries to review some of the discussions related to this theme, even though the thoughts in this study come from existing research and were carried out by several other studies. Research on the dramaturgy of da'wah was previously researched by Cholil. This research discussed how Hanan Attaki's da'wah innovation in Bandung was from a dramaturgical theory perspective. The novelty lies in the change in narrative focus that was carried out from Hanan Attaki in the motorcycle gang community in Bandung to Ustadh Abi Azkakia in the Mobile Legends game. In this case, there is a significant shift in

theme and context resulting in a new title that is different from the old title (Cholil et al., 2021).

The dramaturgy of da'wah communication was also studied by Sulaeman, his research on the pattern of impression management carried out by preachers on the front stage in improving the quality of messages conveyed to mad'u. The novelty lies in the change in narrative focus from a study on patterns of managing the impressions of preachers on the front stage in preaching in Ambon City, to a study of the dramaturgy of da'wah conducted by Ustadh Abi Azkakia in the Mobile Legends game. The Mobile Legends game as a new medium used by Ustadh Abi Azkakia in preaching is something that is interesting and different compared to the way of preaching that is commonly carried out by preachers. This shows the existence of innovation in preaching methods and the ability to adapt to technological developments and lifestyles of modern society. Therefore, the new title contains elements of novelty and innovation in da'wah studies. (Sulaeman et al., 2018).

Thadi also shows the dramaturgical study of migrant preachers' self-presentation that the front stage life and the back stage of a migrant preacher are very different. The novelty lies in the change in narrative focus from a study of the dramaturgy of the self-presentation of migrant preachers in Bengkulu City to a study of the dramaturgy of da'wah conducted by Ustadh Abi Azkakia in the Mobile Legends game. This shows a shift in the context and themes studied, where the previous study focused more on self-presentation of migrant preachers in preaching in Bengkulu City, while the latest study focused more on the use of new media such as the Mobile Legends game in preaching. That way, the new title contains elements of novelty and innovation in da'wah studies, especially in terms of the use of new media and ways of adapting to changes in the environment and lifestyle of modern society (Thadi, 2020).

Dramaturgy studies in self-presentation were also researched by Arianto with the research object of the Jamaah An-Nadzir group, Gowa Regency. The novelty lies in the change in narrative focus from dramaturgy studies in the self-presentation of the Jamaah An-Nadzir Gowa Regency group to a study of the dramaturgy of da'wah conducted by Ustadh Abi Azkakia in the Mobile Legends game. In this case, there is a significant shift in theme and context resulting in a new title that is different from the old title. This shows innovation in the way of preaching and the use of new media to reach a wider audience, especially young people who are more familiar with technology and games such as Mobile Legends. Thus, the new title has elements of novelty and innovation in da'wah studies (Arianto, 2019).

The purpose of this study is to explain how Ustadh Abi Azkakia uses new technology and media, such as the Mobile Legends game, as a means to spread da'wah

messages. The approach used in this study is the perspective of Erving Goffman's Dramaturgy theory. This study aims to explore how Ustadh Abi Azkakia plays a role in the Mobile Legends game and uses effective communication strategies to spread religious messages. By combining the concept of dramaturgy, which emphasizes roles, social interaction, and self-presentation, with the use of new technology and media, this study aims to identify how Ustadh Abi Azkakia builds his da'wah persona in the Mobile Legends game. A dramaturgical perspective will help analyze how religious messages are conveyed, how interactions with other actors take place, and how Ustadh Abi Azkakia's self-presentation affects the effectiveness of his da'wah.

This research also has the potential for novelty in the field of new media or technology studies, particularly in the use of new media to spread religious messages. By analyzing the application of dramaturgy in the context of the Mobile Legends game, 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 of how da'wah dramaturgy can be applied in Mobile Legends games can be generated, 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 new technology and media such as the Mobile Legends game is 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 research is expected to contribute to the understanding of how da'wah dramaturgy can be applied in Mobile Legends games and help increase the effectiveness of da'wah in the context of this new media.

METHODS

Case study research forms the basis of this research, which uses a textual qualitative research approach. This type of case study research aims to develop in-depth knowledge of a particular object (Huda, 2022) whereas this qualitative research method has the feature of describing phenomena, but the report is based on scientific interpretation (Moefad, 2021). As a general rule, in their composition, Denzin and Lincoln structure this as follows: research that examines things in their natural settings with the intention of understanding or uncovering phenomena in relation to the meanings assigned to them by humans (researchers) is known as qualitative research (Maryani, 2013). This research is a case study with the analytical method used is textual qualitative which examines some literature ranging from books, scientific journals, news, social media such as Instagram, Youtube, TikTok, Facebook and the internet related to the da'wah carried out by Ustaz Abi Azkakia in Mobile Games Legends or during live streaming.

The information gathering procedure used is a document archive. Documents are records of things that have happened in the past. It can be in the form of pictures, writing, or other works such as films, sculptures, or works of art. In this study, the document used is the da'wah video conducted by Ustadh Abi in the Mobile Legends game or during live streaming. The media studied in this study are social media, namely Instagram, Youtube, TikTok, Facebook and the internet which examines da'wah in Mobile Legends games. The media under study is also online media, or media that utilizes the internet. In this study, Islamic media is understood as media created by Indonesian people or by Indonesians, with Indonesian audiences as the target. The analysis was carried out using qualitative analysis which involved an in-depth analysis of the content of the Mobile Legends game which had been changed and customized to include elements of da'wah dramaturgy. Researchers will analyze stories, characters, dialogues, and other features in the game related to the da'wah messages to be conveyed (Saleh, 2017).

The theory used is the theory of dramaturgy Erving Goffman who is a sociologist of symbolic interactionism and dramaturgy who examines more deeply about dramaturgy and then refines it in the book *"The presentation of self in everyday life"*. Erving Goffman reveals that dramaturgy is a basic theory of how individuals present themselves in society (Macionis, 2006). Goffman focuses this study on direct face-to-face interactions. Each individual can put on a "show" in front of other people, but the impression received by each other is different. Maybe someone can believe in the show that is shown to him, but also does not rule out the opposite. Dramaturgical theory is a theoretical concept that reveals the activities of interaction with one another such as drama or theater performances. In the study of dramaturgy, humans as actors play the role of everything in order to achieve goals through the drama that is performed. A person's identity can change at any time according to who is being faced when interacting.

American literary theorist and philosopher Kenneth Duva Burke first proposed the idea of dramatism in 1945 as a way to understand the social function of language and drama as symbolic representations of words and social life. Dramatization seeks to provide a logical explanation for understanding human motivation, or the reasons behind behavior. Instead of presenting language as a model of knowledge, playwrights present it as a model of symbolic action. According to Burke, life is a drama in itself, not like a drama. Dramaturgy, a sociological theory, holds that theater and social interaction mean the same thing. Dramaturgical theory is a theory that explains how the characters in a play interact with each other. In this case, people are actors who make every effort in the drama they do to achieve certain goals. Interacting with actors allows people to change their identity.

Dramaturgy theory and Cooley's influence on self-reflection, which explains how one develops a sense of self-worth in the eyes of others, how others judge one's appearance, and how one looks like other people, are closely intertwined. Goffman said that to project a self-image that will be accepted by others, people interact, also known as message management (Paul, B Horton, 1984). Supardan's theory of dramaturgy assumes that Goffman focuses on face-to-face interaction or co-presence rather than social structure. Some people, as evidenced by limited face-to-face interactions, effect their interactions when they physically face each other (Goffman, 1959). This also happened to Ustadh Abi Azkakia's interactions while live streaming the Mobile Legends game on his TikTok account. There is a Front Stage and a Back Stage in dramaturgy. The part of the show called the "Front Stage" is where the audience is seated.

The front stage is divided into two parts. The first is the actual scenery, or setting, in which the actor plays the character. The actor's emotions are then conveyed through two personal fronts or various props. The "back stage" is the room where the "team", the secret organization that performs individual actors' performances, performs the scenario. According to Widodo (Syam, 2010), the basic assumptions in dramaturgy are show, impression, front region, back stage, setting, appearance and style. The front stage is all social interactions that occur on the front stage like a drama or theatre. In this case the actor is free to choose the appearance he will show to the public. The back stage is the place where the actors prepare their performances before playing their roles on stage. Backstage, actors can also play their true selves. Show is a show according to what the actor wants to get the impression from the audience according to what the actor wants (impression management).

Appearance and style shown in front of the audience is very influential on the impression of the audience. Meanwhile, in the context of Islamic da'wah studies, Nur Syam (2019; n.d.) revealed that dramaturgical theory can be used as a perspective in studying how a preacher can play many roles in his da'wah activities. The da'i who is considered a religious person who is considered close to perfection, actually the preacher is also like an ordinary human being who is not spared from mistakes and mistakes. As explained in the previous paragraph, *the da'i* has a performance time when in front of the stage, and it may change when he is already on the back stage, both through the media and direct da'wah (face to face). The first two basic assumptions of dramaturgy are that there is a front stage and a back stage, which are the same as theatrical performances.

Like a person who plays a role according to his role, the front stage, the relationship between religious performance and religious thinking among community members uses this theory (Fitri, 2015). This theory can also be used to investigate the thoughts of preachers who use various da'wah strategies, media, and messages. In this

study, preaching was carried out by Ustadh Abi Azkakia who preached through the media game Mobile Legends. When preaching through the media, of course Ustadh Abi Azkakia will show and deliver commendable messages, such as dhikr, invitations to pray on time and so on. This behavior will be carried out consistently when on the da'wah stage, in this study it is the Mobile Legends game that is used as a medium for preaching. The goal is that these da'wah messages can be accepted by other Mobile Legends players as mad'u.

A *da'i,* always tries to show people the best version in social life through communication. This communication activity aims to construct a preacher himself in the form of disclosure and self-actualization. Attempts to display self-identity so that it can be accepted by society in social life is commonly called self-presentation. Ritzer (Ritzer, 2014) interprets self-presentation as a dialectical product which is the result of a dramatic interaction between two people. In social life, self-presentation can be likened to a theatrical stage, meaning that it is a stage that can be used to present oneself in social life. Then the notion of dramaturgy is a form of basic approach regarding how an individual presents himself in social life (Santoso, 2012).

RESULTS AND DISCUSSION
Abi Azkakia and 'Nurul Legend' council

The first time Ustadh Abi Azkakia became known to the public was when he became a guest star on the Emptalk podcast on Jonathan Liandi's Youtube Channel on September 13 2022. Unlike most preachers in general, Usatdz Abi Azkakia is unique in conveying his da'wah, namely carrying out da'wah through the most popular online games. popular among children and youth today, namely Mobile Legends.

In the podcast, Ustadh Abi tells about how he first got to know the Mobile Legends game and finally was able to use the online game as a medium of propaganda. Ustadh Abi got to know the game Mobile Legends in 2017. At that time Ustadh Abi saw his students playing the game. The thing that became the center of his attention was when his students said dirty words when they lost the game. That is what prompted Ustadh Abi to provide education to them through preaching because he felt sad about this. Until finally Ustadh Abi thought that many young people became toxic when playing Mobile Legends. This toxic behavior can occur due to several factors such as the inability to control emotions and frustration in the game, lack of awareness about good playing ethics, and the desire to win at any cost. The term "toxic" in the game Mobile Legends refers to player behavior that is negative, abusive, and causes inconvenience to other players in the game.

From this incident, Ustadh Abi took the initiative to convey da'wah messages to the Mobile legends game lovers. Then Ustadh Abi chose the TikTok platform to spread da'wah to Mobile Legends players so they can get rid of their bad habit of saying dirty

words and become better individuals. This unique way of preaching, namely through the game Mobile Legends, is an interesting thing. Ustadh Abi said that when spreading da'wah messages in the usual way, of course, few would be interested in listening to his da'wah, therefore Ustadh Abi did da'wah that was unique and anti-mainstream. Ustadh Abi has three TikTok accounts that he created. The first TikTok contained da'wah content that was quite serious, in the end it was less attractive to the audience and was banned by TikTok. Then the second account contains about the Mobile Legends game in which there are da'wah messages that are conveyed more relaxed and inserted with jokes, so that this account is finally able to attract the interest of the audience. From there came young fans who were later called the Nurul Legends Assembly gaming congregation.

Meanwhile, on the third account, Ustadh Abi uploaded a lot of content inviting his audience to always do good. From this da'wah, now Ustadh Abi Azkakia is known as a successful streamer. It can be seen from his two TikTok accounts that already have 631 thousand followers on the second account and 123.7 thousand followers on the third account (Pertiwi, n.d.) Ustadh Abi has his own reasons why he chooses preaching through esports, especially through Mobile Legends games. In his view, today's youth spend more time playing games than being in the mosque or prayer room. "I'm preaching through esports, because when I preach at the mosque, not many people listen. At least one or two people do it, that's why we preach it through esports so that it will be more crowded. Especially so that it gets stuck in the hearts of the youth. Kids nowadays use social media a lot," explained Ustadh Abi regarding his reason for preaching through esports.

The da'wah methods and techniques carried out by Ustadh Abi are up-to-date, because no preachers have previously used the mobile legends game as a means of preaching. Moreover, Mobile Legends players are famous for their harsh swearing when they lose a game. Not a few harsh remarks were ejected via in-game chat when playing with the public. Therefore, Ustadh Abi had the desire to correct this bad habit with more polite speech. "Right now, I'm busy, yes, preaching through esports because the offers are indeed the most there. Then there were also many who asked me to return my manners to Mobile Legends," said Ustadh Abi giving a statement to the Emptalk podcast viewers.

Ustadh Abi's method of preaching shows that preaching can be done in any way. Hopefully, the advice in the da'wah messages spread through Mobile Legends can change the toxic behavior of the players (Laksono, n.d.) The influence of da'wah through mobile legends even attracted the attention of netizens because among the comments there were those who claimed to convert to Islam after listening to the broadcast directly to the Nurul Legend Council as seen in figure 1. Regarding this, Ustadh Abi only stated that everything happened by the will of Allah *Subhanahu wa ta'ala* (Belitung, n.d.).

Figure 1. Ustadh Abi and netizen accounts stating their conversion to Islam

Ustadh Abi Azkakia's front stage in preaching

Ustadh Abi Azkakia presents himself as if he were an "actor" trying to combine personal characteristics and develop actions that help play that role. In the social life of "theatrical" performances, actors must prepare the completeness of "self" performances, including costumes, use of words, and nonverbal gestures. Ustadh Abi Azkakia's self-presentation in front of the stage is a social and public space. Participate in managing impressions and messages and gain control over how positive images are expressed, as well as self-presentation through the use of complementary attributes such as robes and caps. This description can be seen from Ustadh Abi Azkakia's interaction patterns, starting from the polite way of using words when playing the Mobile Legends game, simple and moderate clothing styles, and a harmonious lifestyle. The portrait of Ustadh Abi Azkakia's front stage in da'wah activities has almost the same role, that is, he must be able to show someone who is an example to emulate and follow.

This is observed from the interaction patterns of Ustadh Abi Azkakia who acts as a preacher, enlightener, and advisor for gamers when he presents himself in front of the stage. During the game, Ustadh Abi is expected to act as a preacher and uphold the good name of the preacher as someone who is considered to know more about religion. Dramaturgical studies have identified two portraits on the front stage, namely the setting and the personal front. Goffman said that the physical scenery must be in place if the actor is to play the role, without the setting the actor cannot play the role. Ustadh Abi Azkakia carries out every da'wah activity, he is always in front of the screen and greets the players present at the Nurul Legends assembly (Ritzer, 2014). The informants believed that the spot setting for Ustadh Abi's preaching was simple in design. The da'i's stage setting is designed simply based on the place where the da'wah activities are carried out. Da'wah

activities carried out at home, the concept of the gamer room is different from what da'i do at the mosque.

Figure 2. Ustadh Abi's social setting

In a social setting (see figure 2), Ustadh Abi preaches at home, which is in the gamer room. The da'i's stage usually takes the front of the live streaming screen and is provided with a microphone and there are gamer chairs, then cellphones for recording, LED computers, and tables. Ustadh Abi rarely preaches on the podium which is usually referred to as a *"neutral area".*

Erving Goffman's theory of dramaturgy says that the personal front consists of various tools that help the preacher play a role and appear as well as possible in front of his *mad'u*. A preacher is expected to have this equipment because this equipment expresses feelings that introduce *mad'u* to the preacher. The audience hopes that this equipment will support the *da'i's* ability to preach, so that *the mad'u* can clearly identify the role of the *da'i* without having the *da'i* to speak to his *mad'u* to tell him who he really is. The personal front consists of various equipment that helps to present the role of the dai as best as possible in front of *mad'u.* There are two types of personal front portraits in dramaturgical research, namely style and appearance.

A portrait of Ustadh Abi Azkakia's appearance in preaching activities refers to the his attire, in this case Ustadh Abi Azkakia has various attributes to support his role in front of the Nurul Legends congregation (see figure 3). What is distinctive, namely lectures by streaming mobile legends Ustadh Abi Azkakia also has the following clothing style characteristics, starting from clothes, caps, and turbans, some of which are iconic characteristics that are familiar to game players to preach in Mobile games Legends. The researcher observes the manner of dress and appearance mentioned above, seen from Ustadh Abi Azkakia's Instagram account: @abiazkakia, he does not overdo his

appearance when invited to podcasts or preach during live streaming of mobile legends, he prefers simple appearances, he usually wears a robe when live streaming, wearing a jacket when invited to a podcast, t-shirts, caps, koko trousers, and turbans. and his signature is a beard (Instagram account @abiazkakia, Quoted on 6 December 2022, n.d.).
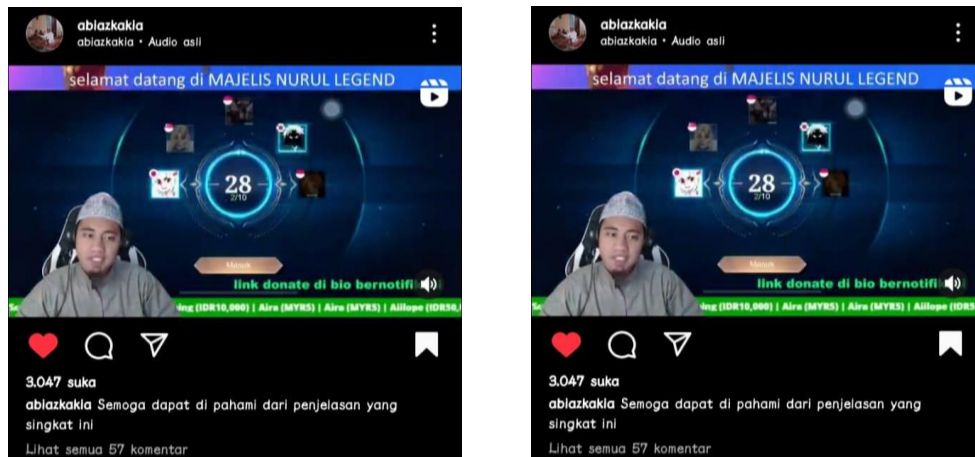

Figure 3. Front stage of Ustadh Abi's da'wah

According to the observations of researchers and information from informants, the appearance of Ustadh Abi Azkakia shows simple clothes when preaching in the Mobile Legends game. When preaching, *dai* and *mad'u* both wear the same clothes. They usually wear caps, trousers, koko shirts, and shirts. In essence, the attire is simple, appropriate, and not too formal. The statement above confirms that Ustadh Abi Azkakia's nonverbal communication during da'wah activities in the live streaming game Mobile Legends focuses on paying attention to gamers by smiling, then greeting gamers with greetings when Ustadh Abi is live, and dressed modestly. *Da'i* in principle wear the same attributes and clothes, emphasizing more on the goal of covering the genitals and appearing polite to become social role models for themselves and society. The second portrait on the personal front is style. The style of a *da'i* will give meaning to *mad'u* who the *da'i* is and what is the role of the da'i so that *mad'u* understands who the *da'i* is.

In this case, the *da'i* is expected to be able to fulfill his role, namely conveying da'wah messages in the form of religious advice as attractive as possible and supported by nonverbal gestures that are in line with the message conveyed. As a da'wah communicator, Ustadh Abi Azkakia uses both verbal and nonverbal communication when conveying da'wah messages. The term "nonverbal communication" refers to a communication method in which da'wah messages are conveyed through gestures, gestures, body language, appearance. Ustaadz Abi's communication style prioritizes body language in portraits of nonverbal communication as presented in television media with

the concept of da'wahtainment (Thadi, 2018). Ustadh Abi Azkakia emphasized the importance of nonverbal messages in preaching as seen in figure 4. It is because, this will affect the acceptance of da'wah messages by *mad'u* like what Ustadh Abi did, he always uses modern relaxed language to build a comfortable atmosphere and doesn't seem stiff, so that *mad'u* can easily accept *da'i's* invitation to always say good things and make lots of *dhikr.*

In addition, the form of a persuasive approach taken by Ustadh Abi to get used to good things through live streaming on his Instagram, he typed in the mobile legends chat column to ask permission first to take buffs (buffs are additional statuses that heroes must have in game mobile legends), Ustadh Abi permission first. Because if the owner doesn't have permission it is said to be stealing, so it would be better for Ustadh Abi to reflect good things on his team of players.

Apart from providing a good example of prior permission to take buffs and prioritizing morals when carrying out mobile legends game activities, there is also live streaming game mobile legends Ustadh Abi includes prayer times in the live with the aim that Muslim players are more concerned with prayer than games , the prayer time is in the lower right corner during live streaming. The interaction shown by Ustadh Abi was very good. And that non-verbal preaching is what Ustadh Abi does in the mobile legend game. The verbal da'wah is done by making da'wah more effective through games for young people and other groups, because games have their own charm, including adults, children and parents who still like games.
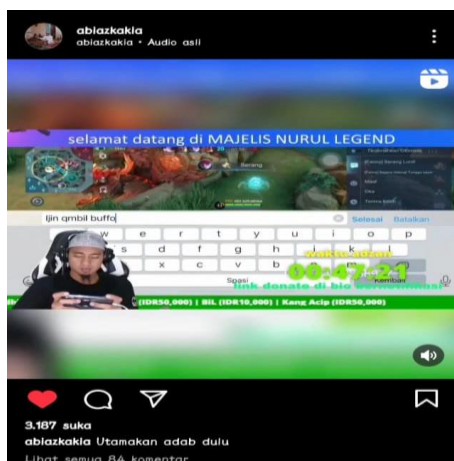

Figure 4. Nonverbal da'wah

The average person playing the MOBA (Mobile Legends) game has a psychomotor reaction in the form of negative speech. With this da'wah, the negative remarks are replaced with positive things that were previously spoken harshly, da'wah brings changes for the better.

Dakwah should not show bad character but show positive behavior. For example a hero who gets shot and then we say harshly we replace *Astagfirullah.* Ustadh Abi Azkakia's style of interacting with mad'u can be seen from the da'i's social pattern itself, starting from polite ways of speaking, polite ways of dressing, and simple lifestyles. Ustadh Abi's style in interacting with *mad'u* during da'wah activities shows him as a role model to be emulated and followed. As is the case with drama performances, this situation requires a *da'i* to prepare the completeness of the show. With the intention to give a good impression on *mad'u*. These completeness are considering setting, costume, use of words (dialogue), and other nonverbal actions, which have the aim of leaving a good message to *mad'u,* and smoothing the path of da'wah in order to achieve the desired goal. Impression management is used in the context of getting compliments on performances and seeking feedback.

According to the impression management perspective, individuals try to control impressions and manipulate communicants so that they influence behavior in response to circumstances. In this case the intention is to create a self-presentation that will be liked and accepted by others. One of the goals of the da'wah movement is to present oneself through managing the impression of Ustadh Abi Azkakia in front of the stage. Dakwah is a movement to improve social change from one condition to a better state. The da'wah method in the future will logically focus not only on *the bil-lisan da'wah* movement, but also on the pattern of the *bil-hal da'wah* movement as well. *Da'wah bil-hal* (nonverbal) is a da'wah movement with real deeds or da'wah activities carried out as real charitable acts (Arifin & Muadin, 2019). Dakwah is not just spreading religious ideas but also solving all human problems, such as economic, political and social problems. This is done by various methods, such as through symbols, attributes, and others.

Back stage of Ustadh Abi Azkakia's da'wah

Self-presentation of backstage is when Ustadh Abi feels comfortable with himself, and when he is with people he considers close and familiar, such as during live streaming or when this preacher meets other people. What is meant by "back stage" is a situation where a person is backstage without any audience, so that it can be determined whether the individual will behave freely regardless of the role in the next play. A preacher can escape from his duties as a preacher in the back stage. They can be themselves backstage without being limited by obligations, responsibilities, certain characteristics, or style

(Hare, 2015). *Dai* can fully express himself without worrying about anyone else backstage. They are themselves and are able to carry out their activities without being limited by other people, so that many of their habits cannot be seen on the front stage.

There will be many behaviors or things that they usually don't show on the front stage, such as the tendency of the preacher to laugh out loud, the way they eat, and how they really behave, to how they entertain themselves or fill their free time. This is because the back stage is a place where preachers can be themselves without any obligation or pressure from certain parties. In addition, Ustadh Abi teaches at one of the Islamic boarding schools. Ustadh Abi's backstage is a place to vent complaints and do other things that are part of the daily routine. According to the findings of the podcast on empetalk, Ustadh Abi said: *"I've seen preachers on Instagram or other social media quiet. So what attracts children or teenagers today? Yes, let's see in this life, how do you return something, if someone posts something the bad (gambling, immorality, etc.) we will overcome with good things. It is my desire to convey goodness in a different way. Let's try to be different. Therefore, sometimes people with different habits become crowded."*

Each preacher has his own reasons for choosing to be a preacher to do this profession. Preachers are also encouraged to carry out their duties to the best of their ability with the support they receive from loved ones. *Dai* uses the back stage area to shed all his complaints, relax, take off the "mask" that has been worn everywhere, and be completely himself. The experience of the preacher is generally also influenced by the basis of the real life of the preacher. Management of messages and impressions during interactions to present a different self-image when backstage with their families and communities to provide information and still be accepted as individuals who appear in context based on the social environment. Netizens' trust grew as a result of Ustadh Abi Akakia's honesty. Many social phenomena were revealed during Ustadh Abi Akakakia's self-presentation backstage.

Dramaturgy realizes that there is an "agreement" between humans in social interaction, which can lead to the ultimate goal of social interaction. One of the tools that can be used to reach this agreement is the actor who plays a role at each stage. The nonverbal self-presentation strategy used by Ustadh Abi Akakia seems to convey the impression or role played by other people. On the other hand, preachers behave differently in front of and behind the stage. Behind the stage, they carry out their daily routine as it is, in accordance with the character and personality of each without direction, like when they were carrying out their profession as preachers. However, they will naturally preach professionally when they are in front of the stage. There are things that must be shown or even exaggerated, and there are things that must be kept secret for a while, until the whole series of appearances by them is completed.

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The da'wah communication process carried out by Ustadh Abi Azkakia is a form of dramaturgical theory implementation. There are three key concepts in this theory, namely impression management, front stage and back stage. Ustadh Abi Azkakia as a preacher tries to control how other people perceive the communicator by displaying the desired self-image. Impression management involves strategies used to create and maintain a good self-image in the eyes of others. As was done by Ustadh Abi, he has arranged it in such a way as to wear good clothes like a preacher who can be used as a role model for *mad'u*. Besides that, he also prepares what will be shown and said when live streaming the Mobile Legends game to get a good impression from *mad'u*. So that when *mad'u* can receive da'wah messages conveyed by Ustadh Abi.

The front stage implemented by Ustadh Abi in this research is when he presents himself during live streaming. Ustadh Abi acts as a Mobile Legend game player as well as a role model for the audience and other players. The appearance and style of speech shown when he appears as a preacher is different from everyday life, like other people who receive messages. Ustadh Abi conveyed that his preaching was in accordance with his mad'u. Because the target of this da'wah process is young people, he tends to use relaxed and friendly language. Of course, by inserting his preaching message when playing the Mobile Legends game. This is consistent with Cholil, Syam, & Nizar's research (2021) that show that Ustadh Hanan Attaki as a preacher also looks according to the youth of Bandung City as Mad'u when holding a sharing night.

Back stage is a situation behind the scenes which is inversely proportional to what is shown during live streaming. This condition is a situation where Ustadh Abi takes off his "mask" that he usually uses when preaching. Like people in general, who also want to do activities they like or hobbies and sometimes vent their complaints on other people. Unlike his enthusiasm, which is always on when he preaches through live streaming. As in the research presentation by Cholil, Syam, & Nizar (2021), which explains that when outside of his da'wah activities, Ustadh Hanan Attaki also performs daily habits such as reading the Qur'an accompanied by a cup of coffee. The implementation of the da'wah dramaturgy carried out by Ustadh Abi is a form of effort so that young Mobile Legends players can still accept invitations to do good through the activities they like.

Discussion

Ustadh Abi Azkakia's self-presentation uses TikTok live streaming media and the Mobile Legends game to spread da'wah messages. It shows an individual who presents himself to other individuals. Ustadh Abi Azkakia uses the platform as a means to interact with his mad'u (people who listen to his sermons) and invites them to recite Allah's lafadz-lafadz in the game, both when they win or lose. The process of social interaction

that occurs through the media plays an important role in the formation of the individual self. Mead's theory states that a person's "self" is formed through a process of interaction with others. In the imitation stage, individuals imitate and learn from others (Mead, 2018). Then, in the playing stage, individuals take roles and practice them in more structured situations. Finally, in the gaming stage, individuals participate in activities that follow the rules and norms set by society. In the context of self-presentation, Ustadh Abi Azkakia uses the Mobile Legends game as his stage. In Goffman's perspective, the theater stage is divided into the front stage and the back stage. The front stage refers to a social situation in which the individual performs the desired role in front of the audience, while the back stage refers to the preparations made by the individual before appearing in the front area.

Ustadh Abi Azkakia's front stage is live streaming and interacting with his mad'u in the Mobile Legends game. Ustadh Abi uses verbal language and non-verbal behavior, as well as certain attributes in playing the role of a da'i delivering da'wah. Ustadh Abi Azkakia's personal front includes his physical appearance, speaking style, and how he interacts with his mad'u. The setting for the equipment needed refers to the arrangement and visual elements used in his presentation. In the social context, Ustadh Abi Azkakia is a scholar and preacher who not only has individual characteristics, but also carries out social roles and functions. He uses media platforms and games to convey da'wah to his audience. As the goal of da'wah is to provide a positive influence and influence mad'u's way of thinking and behavior to be better than before.

Meanwhile, Ustadh Abi Azkakia's back stage is when carrying out daily activities (not live streaming TikTok), both when preparing for live and after. Like humans in general, he also feels tired, and needs other people to complain, in contrast to when he is doing da'wah, he looks excited and shows that he is in good condition. In addition, when making preparations before preaching is a form of back stage activity. Such as choosing the message to be conveyed, developing the strategy to be used, setting the place, and preparing the devices needed for live streaming. These preparations were made in order to obtain optimal results in preaching. In general, individuals want to look good in the eyes of others, especially as a public figure who is a role model for the audience as their mad'u (Humbertus et al., 2022).

CONCLUSION

The results of this study show that Ustadh Abi Azkakia succeeded in conveying his da'wah message through the Mobile Legends game interspersed with jokes and succeeded in attracting many young fans called the Assembly of Nurul Legends gaming congregation. When preaching, Ustadh Abi Azkakia showed himself as an example to

follow. This can be seen from the way the preacher interacts, from the way he speaks, the polite way of dressing, to the simple way of life. Preachers have a performance time when they are on the front stage, and may change when they are already on the back stage, both through the media and direct da'wah (face to face). The first two basic assumptions of dramaturgy are that there is a front stage and a back stage, which are the same as theatrical performances.

In the front stage concept, Ustadh Abi in interacting with mad'u during da'wah activities shows him as a role model to be emulated and followed. As is the case with drama performances, this situation requires a preacher to prepare the completeness of the show. With the intention of giving a good impression on mad'u, which has the goal of leaving a good message to mad'u, and smoothing the path of da'wah in order to achieve the desired goal. Ustadh Abi uses the back stage area to shed all his complaints, relax, take off the "mask" that has been worn everywhere, and be completely yourself. The experience of the preacher is generally also influenced by the real life foundation of the preacher. Management of messages and impressions during interactions to present a different self-image when backstage with their families and communities to provide information and still be accepted as individuals who appear in context based on the social environment.

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