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## Student Social Conflict Dramaturgy at Universitas Muhammadiyah Makassar

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### ABSTRACT

This research aims to analyze and describe the occurrence of student conflict dramaturgy at Muhammadiyah University Makassar, to analyze and synthesize the mechanism of the student conflict dramaturgy process at Muhammadiyah University Makassar, and to design solutions for student conflict dramaturgy Unismuh Makassar. This type of research is qualitative research with a case study approach. The informants for this research were 22 informants. Data was found through field observations, in-depth interviews, and documentation. These data are developed by giving meaning to the data, interpreting, or transforming the data into narrative forms which then lead to findings that nuanced scientific propositions that ultimately reach conclusions. Based on the results of the analysis, it was found that student conflict dramaturgy was developed by the interests of alumni actors, self-actualization, regional symbols, individual differences, and even clashes of interests. The dramaturgical process of student conflict was based on the front stage, then the middle stage continues to the backstage, then normal activities (of Stage) and forms of conflict dramaturgy including, inter-individual conflict, inter-group conflict, political conflict, and the last one is the dramaturgical solution to student conflict at the Muhammadiyah University of Makassar through an emotional approach, mediation, and providing space for actor actualization.

### INTRODUCTION

Muhammadiyah University of Makassar is one of the best private universities in eastern Indonesia which is currently able to compete with other private universities and state universities in Indonesia. This can be seen from the achievements achieved by the Muhammadiyah University of Makassar, which has recently received appreciation as the best private university in South Sulawesi. Apart from being labeled as the best private university, the increasing number of interested people who want to continue their education at Muhammadiyah University Makassar is also one of the benchmarks that Muhammadiyah University Makassar is sought after by many educated people when they want to continue their education to a higher level.

When based on the achievements that have been achieved by Makassar Muhammadiyah University, Makassar Muhammadiyah University

should be able to become a university that can solve internal and external problems that often occur among students.

However, in reality, the widespread problems that often occur internally at the University of Muhammadiyah Makassar often disrupt the activities of the academic community, such as conflicts between faculties, conflicts between regional organizations, and conflicts between faculties and regional organizations. Incidents like this should require more attention from University leadership in resolving problems involving Makassar Muhammadiyah University students.

Based on initial observations, the researcher saw that the conflict that occurred at the Muhammadiyah University of Makassar did not just happen, but rather there were actors who played a role in setting or designing the conflict involving actors who had interests in it, such as economic

interests, regional symbols, and even self-actualization to get the dominant class. In this case, it can be said that there is the involvement of Alumni Actors, Regional Organization Actors (Organda), Activist Actors, and Senior Actors, each of whom has an interest in it, so conflicts often occur at Makassar Muhammadiyah University.

The social conflict that occurred at the Muhammadiyah University of Makassar was a conflict full of dramaturgy. Dramaturgy by Erving Goffman can be said to be a theatrical stage, where individuals have different characters when they are on the front stage and the back stage. Erving Goffman in his book *The Presentation of Everyday Life* (1959) said that dramaturgy is a basic theory of how individuals appear in the social world. Goffman focused his attention on face-to-face interaction or co-presence. Individuals can present any performance to other people, but the impression that many people get of the performance can be different. Someone can be very confident about the performance shown to them, but can also be the opposite (Santoso, 2012).

Likewise, in the conflict that occurred at the Muhammadiyah University of Makassar, there were conflict actors who were behind the scenes (back stage), and mobilized the individuals who acted as perpetrators of the conflict (front stage).

Examples of cases of clashes that occur every year at the momentum of new student admissions (PMB) such as what happened in June 2016 were again marked by conflicts between faculties carried out by two faculties on campus, namely the Faculty of Social and Political Affairs and the Faculty of Engineering. The initial trigger for the conflict occurred when the Engineering Inauguration Gate was lost and found in the Sospol secretariat area, precisely at HMJ Government Science, because the Engineering Inauguration Gate which had been prepared for the reception/Technical Inauguration activity for the class of 2015 disappeared at night and was found in Sospol secretariat area. Engineering students came to the Sospol secretariat to clarify with Sospol students regarding the Engineering gate located in the area of the HMJ Government Science secretariat. The Sospol students were clarified that they were not the ones who took the gate, but the Engineering students who came to that location had not received the clarification. conveyed by social and political

students, resulting in clashes on the spot, on Wednesday, December 11 2019 evening. As a result of this problem, dozens of students from two student groups at Makassar Muhammadiyah University were involved in attacking each other using bows. The clash lasted 15 minutes starting at 20.30 WITA which occurred in front of the Iqra' Tower at Muhammadiyah University, Makassar.

This clash is still reaping controversy, apart from the issue of the missing gate, this clash has also reaped the issue of a conflict of interest in the election for the Chair of HMJ Taxation, Faculty of Economics and Business, Muhammadiyah University of Makassar.

Another case example is another student conflict that occurred in 2019, precisely on Thursday, January 16 2020 evening. Again there was a conflict involving around 10 unknown people wearing face coverings and carrying arrows who entered the Makassar Muhammadiyah University campus and joined forces. with the masses on campus. They entered by threatening security using bows (arrows) and asking security to open the campus gate. Dozens of people then attacked the Faculty of Engineering, Muhammadiyah University of Makassar until students on campus were provoked and responded to the attack. The action of throwing stones, firecrackers, and arrows continued outside the campus. Another incident was the conflict between Regional Organizations (Organda) where the Organda most often involved in conflict were Organda Bulukumba, Palopo, Bone, and Laskar Jentago. These various conflicts are driven by conflict actors who are behind the scenes (backstage), which mobilizes individuals who act as conflict actors (front stage).

Various efforts have been made by Makassar Muhammadiyah University to create solutions related to conflict dramas (by design), including opening a space for dialogue between groups that are often involved in conflict, apart from that, the university also reinforces the curfew rule that there are no student activities at night after 20:00 WIT. However, this is considered not optimal for overcoming student conflicts.

Research on student conflicts has been studied by several researchers, such as research (Dodi et al., 2020) which uses a positivistic paradigm to study student conflicts in Parang Tambung, Makassar City. Research (Parella et al., 2018) uses a

positivistic paradigm through structural conflict theory in studying the conflict between eastern students in Malang City. Research (Naibaho & Sawitri, 2017) uses a post-positivistic paradigm in studying the conflict over student organizational roles at FKM and FISIP, Diponegoro University. Research (Nuqul et al., 2018) uses a positivistic paradigm in studying student conflicts using constructive and descriptive conflict management. Research (Fajrina, Siti & Hasan, 2018) uses a positivistic paradigm through elite theory and organizational theory in studying elite conflicts at Syiah Kuala University which have an impact on the disintegration of students and lecturers. Research (Wulandari, 2021) uses a positivistic paradigm in studying social conflict through Lewis A. Coser's theory. This is different from the research that will be carried out by researchers in studying student conflicts using a post-positivistic paradigm through Erving Goffman's theory related to Dramaturgy, so this research is important to research because it has a research novelty aspect.

## **METHODS**

This type of research is qualitative using a Case Study approach which comes from the English translation of a case study or case studies. The research location is at Makassar Muhammadiyah University, Makassar City, South Sulawesi Province. Furthermore, in determining informants, researchers used purposive sampling, namely a technique for determining data sources based on certain considerations. The consideration that is usually used is the person who is thought to best understand the data or information needed by the researcher (Wekke Suardi, 1967).

The next data collection technique carried out by researchers is interview, observation, and documentation. Miles-Huberman states that flowing data consists of three activities, namely data reduction, data display, and concluding/verification (Samsu, 2017). In determining the validity of the data, researchers use data triangulation, which is done by collecting data from various data sources (Wekke Suardi, 1967).

## **RESULTS AND DISCUSSION**

### **Factors Causing Conflict Dramaturgy**

#### **1. Interests of Alumni Actors**

Actors' interests are one of the factors causing the dramaturgy of conflict at the Muhammadiyah University of Makassar, which consists of the interests of alumni actors in material and mass networks following three factors uncovered in the qualitative data analysis.

*Material* (Economics). Conflict can be interpreted as a clash of power and interests between one group and another group in the process of fighting over social resources such as relatively limited economic resources (Siswanto, 2017). Conflicts that occur in society can be based on material as the main source of conflict among students. It is in the interests of alumni actors to obtain material from any conflicts that occur between students. Alumni actors are trying to reap profits from the conflicts they design, such as conflicts between organizations, conflicts between faculties, and even conflicts that were initially small in scale, just individual conflicts, are turned into group conflicts, then alumni actors are present to provide solutions. The solutions provided will have an economic impact on alumni actors.

Material interests by meeting cases that occur, such as levies, or as a form of gratitude to alumni who solve conflict problems that have been previously designed. Another example of material interests is that alumni actors build communication with policy-making parties so that they are facilitated in terms of consumption, accommodation, and so on. The power and authority of alumni actors who have had power over students have long been preserved. There is a relationship between authority and power and social and economic factors such as capitalism which can be institutionalized through discourse (Dell, 2016), including in the Makassar Muhammadiyah University student body. According to Gouldner Goffman's dramaturgy from the start reflected the bourgeois ideology of post-war corporate middle managers and represented 'the transition from the old economy centered on production to the new economy centered on marketing and mass promotion, including marketing oneself. Therefore, student conflict dramaturgy cannot be separated from the interests of actors from the economic (material) aspect. Meanwhile, in conflict

transformation theory, one of the causes of conflict is economic factors (Taufik, 2018).

Conflict problems cannot be separated from internal factors of individual and group interests in aspects of economy and power (Sulaeman, 2010). According to research results (Fuadi, 2020), one of the factors causing conflict is economic factors, the same as (Gani, 2019) and (Sulaeman, 2010) also found economic factors to be one of the factors causing conflict. Furthermore (Gajah et al., 2022) explained that conflict is one of the essences of human life and development which has diverse characteristics, humans have economic differences in addition to other differences, and the history of mankind, these differences have always led to conflict. These economic differences are not only in heterogeneous communities but also in communities that tend to be homogeneous, such as village communities (Ismail & Razak, 2020).

*Social Networks* (Mass). Apart from the economic (material) interests of alumni actors in student conflict dramaturgy, they are the interests of mass networks. Each alumni actor makes student conflict contestation a suggestion to gain more mass, by winning the battle that occurs, so that victory in a conflict will have an impact on the number of masses obtained by the alumni actor. This happens because students tend to be closer to student and alumni actors who have power, students who have a mass base are more present than alumni actors who do not have a mass base.

The struggle for the existence of alumni actors is carried out to support the social networks they have on campus, even to support their careers in the world of politics, including campus politics (Dzulkifli & Harianto, 2017). The existence of alumni actors who have a mass base on campus helps alumni actors to get to know or build social networks within the University structure. The existence of alumni actors is very useful for building relationships with the University's bureaucratic structure (Syafitri & Warsono, 2021). This can happen because alumni actors as organizers have public speaking skills, conflict management, and lobbying techniques in increasing social networks (masses), both adding friends and expanding networks with new students (Putra & Awaru, 2018).

## 2. Self and Group Popularity

The dramaturgy of student conflict occurs because of the self-actualization factor of student actors to gain popularity among students as students who have power and influence over other students. Self-actualization is demonstrated through student conflict designs which are created to show their competence. Through this conflict, actors can gain individual popularity or the popularity of groups in conflict, especially if the actor or group wins the fight or conflict that occurs. Conflict dramaturgical actors will be known as great, superior, and dominant compared to other students. The victory of an actor or group is not only a result of popularity but also the embryo of a new conflict that will be designed in the future. So conflict dramaturgy depends on the aims and objectives of the actor designing the conflict, whether the aim is to increase the popularity of the regional organization's name and the actor's personal popularity. Popularity is an important part of the conflict mechanism in society (Wance & Ibrahim, 2019), popularity is one way to convince other people (Made Yudhi Setiani, Siti Aisyah, 2019), including convincing students to become cadres of conflict actors who have popularity or groups who has popularity.

The event of self-actualization in the form of popularity is a factor causing conflict because individuals and organizational groups on the Makassar Muhammadiyah University campus compete with each other to become famous. Unscrupulous individuals design a conflict so that students are known as great and superior compared to others. The research results (Ikram et al., 2019) found the importance of self-actualization which includes the sub-indicators of popularity, organizational name, disagreements, and the needs of freshmen cadres as an important part of the conflict, while the research results (Nuqul et al., 2018) show that each individual or existing groups feel happy if they achieve popularity, especially at the same time facing various interpersonal conflicts around them, then actors will tend to have power in designing a conflict that occurs in the campus environment because the actors feel popular in their group.

## 3. Regional Symbol

One of the causes of conflict drama at Makassar Muhammadiyah University was also

caused by the attitude of students who raised the names of their respective organizations as regional symbols. In this process, new students and students whose status is already in the current semester, are taught to become part or cadres of the Organda, so that each student is imprinted within themselves, both as a group and individually, in their minds to maintain the good name of the Organda as a regional symbol that has social value.

Individuals who join regional organizations unite to always gather the masses so they can defend and protect their respective regional symbols. In realizing this, they often hold activities that attract students' interest, such as leadership training so that the movements they carry out can be known and become one of the centers of student attention, especially if they carry their respective regional slogans firmly so that students Then they are indoctrinated and become part of the Organda, so that if there is a conflict in the name of the Organda, students who are Organda cadres must be involved in the conflict that has been designed by the actors in the Organda. As research results (Nuqul et al., 2018) show, regional symbols will give rise to the intention of a series of dogmas or series of doctrines built up in these regional organizations to elevate the name of their respective organizations. The results of research (Prasetyo, 2017) show that symmetrical conflicts occur because students are relatively the same because they are both members of organizations such as UKM and Organda (Prasetyo, 2017). Just like the conflict between the Bone student organization and the Luwu student organization which occurred in 2019, then it happened again in 2021 despite efforts to be mediated by the Mayor of Makassar inviting the South Sulawesi Forkopimda, the Chancellor of state and private universities throughout Makassar City, the Deputy Regent of Bone, student representatives from universities throughout Makassar City, and the Head of North Luwu Youth and Sports Department to carry out *Tudang Sipulung* to find solutions and peaceful efforts (Hutagaol et al., 2022).

#### 4. Individual Differences (Opinion)

Individual differences are also one of the factors causing conflict at Makassar Muhammadiyah University, such as differences of opinion (Fuadi, 2020; Gani, 2019; Haya, 2020). In the objective dramaturgical reality, conflict occurs

also as a result of individual differences in aspects of differences of opinion from individual differences which give rise to group disputes. Conflicts that were initially small misunderstandings or differences of opinion between student actors became conflicts between student groups. These differences trigger friction in the social order (Dzulkifli & Harianto, 2017) such as the educational order in a campus environment or within an organization (Siswanto, 2017). So conflict in this perspective is a manifestation of differences in perception or opinion (Susanto, 2019).

According to (Nur, 2018), at a micro level, differences of opinion or understanding can cause tension and ultimately give rise to conflict, whereas according to (Kristan et al., 2020) differences of opinion include interpersonal differences. Although differences of opinion are not the only factor causing conflict, such as differences in economics, politics, education, religion (Ismail & Razak, 2020), or differences in gender, social strata, legal system, nation, ethnicity, belief, political sect, as well as culture and life goals (Gajah et al., 2022), which include differences in interests in social relations (Kristan et al., 2020).

#### 5. Conflict of Interest of Seniors

Differences in interests such as the interests of seniors are one of the factors causing the dramaturgy of student conflict (Widayanti et al., 2019). The interest of senior actors in aspects of the cadre needs of new students. Politically, conflicts of interest occur not only in government institutions but also in actors in campus institutions such as senior actors (Taufik, 2018). So it becomes a routine that when new students enter the campus or in Islamic boarding school activities, there are conflicts between students, whether they are using the name of their group or organization because there is a struggle for new student cadres from student groups or organizations that have relatively balanced power.

Student Islamic boarding schools are a drama field from senior actors recruiting cadres through conflict channels, senior actors create problems (conflicts) then senior actors appear as saviors through student organizations, faculties/study programs by carrying out doctrinization, this becomes a pull factor, so that New students naturally have push factors within themselves to get

protection from senior actors through groups, organizations or organizations.

### **The Process of Conflict Dramaturgy**

#### **1. Front Stage**

Student conflict dramaturgy occurs through several stages, including the front stage or front stage dramaturgy. The front stage is the performance place that is visible to the audience (Steele, 2021). The front stage is where the performance is presented to the audience or other people present (Whiteside & Kelly, 2016). The front stage consists of student conflict performances, student conflict audiences, role distribution in student conflicts, and the concept of student conflict.

*Student Conflict Show.* The student conflict at the Muhammadiyah University of Makassar was part of a performance deliberately created by conflict actors. The performances shown were performances of conflicts between groups and conflicts between student organizations. The performances shown are not only in the form of words but also in the form of behavior or actions. Goffman's performances (Schimmelfennig, 2002) can be in the form of verbal behavior or non-verbal behavior. The actors try to create an impression on the audience that will help the actors achieve the goals of conflict dramaturgy. The situation or setting in conflict reality can be likened to a stage of a performance and humans are actors who use drama to give an impression to the audience (Estriana & Wahid, 2020), each actor in a performance has a different appearance from the other actors.

In the perspective of Conflict Dramaturgy, Goffman introduces dramaturgy to explain behavior in public as a stage performance (McDonald et al., 2008), such as student conflicts that occur between students, both carrying the names of groups and regional organizations, which are likened to theater in which there is interaction. similar to performances on stage (Estriana & Wahid, 2020), through performances social reality, including the self and the social world, is created (Shalin, 2014).

Through conflict, the actors try to influence new and old students, and even further influence the structure of Muhammadiyah University of Makassar. Conflict performances, it influence student perceptions (Shalin, 2014) to match the goals of the conflict actors. Goffman calls the

activity of influencing other people a "performance" just like on stage (Estriana & Wahid, 2020).

*Student Conflict Spectator.* The audience is the main thing and substance in conflict dramaturgy on campus because conflict actors psychologically feel a loss in conflict design if there are no spectators or people who witness the student conflict because the message that the conflict actor wants to convey cannot be conveyed to the audience. The audience in the reality of the conflict at the Muhammadiyah University of Makassar, in general, are new students and old students, although lecturers and leadership structures are also included in the audience category.

The importance of the audience in student conflict dramaturgy is because there is a message of power that the conflict design actor wants to convey, so the existence of the audience is very important in making the actors want to perform well (Neale et al., 2011). The players or conflict actors try to impress the audience throughout the student conflict performance because they want to make an impression on the audience (Kien, 2018). For Goffman, humans include student conflict actors as 'impression managers', who continually put on performances to meet and exceed the expectations of various 'audiences' (Pettit, 2011) both to students, lecturers, and leaders of Makassar Muhammadiyah University. Power is one of the messages that conflict actors want to convey so that each conflict actor will bring the audience to achieve their goals (Estriana & Wahid, 2020).

In Goffman's dramaturgical perspective, players and audiences are inseparable (Neale et al., 2011), although student conflicts are designed by student, senior, and alumni actors, in a performance the conflict must be presented as a performance that is not fake (Steele, 2021). In fact, not only the players, but the audience will also try to save the conflict performance if the conflict fails by encouraging the conflict players (McDonald et al., 2008). Therefore, Goffman believes that the audience has its advantages over the players (Dell, 2016).

The performances performed by student conflict actors depend on the audience (McDonald et al., 2008). If the audience for the conflict is sufficient in quantity, the quality of the student conflict performance will also be better. Even conflict players or actors try to play specific roles in

student conflicts according to the setting and audience (Dell, 2016). On the spectator's side, the student conflict becomes entertainment for a conflict show.

*Role.* Almost every individual involved in a student conflict has a role in designing the conflict or when a conflict occurs they have a role, for example, there is a role to monitor one individual. This is needed so that each individual does not carry sharp objects or weapons and also in conflict roles there are also job divisions such as there are those whose job is to be at the front, there are those who are in the middle or support, who usually use bows and pitches, who serve as support or who rescue or pull injured people away from the war site.

The role of students within the Unismuh campus is often associated with forms of dispute because many people think that within the role there is a dramaturgy of conflict (Misdar, 2019), a role that is the result of social phenomena in the form of social conflict which culminates in acts of violence not only communally and separatists, but it also occurs frequently in the scientific community, for example conflicts between students in Makassar universities including the Makassar Muhammadiyah University. In conflicts that occur, the division of roles is important because in Erving Goffman's theory, to achieve goals, humans will develop behaviors that support their roles. Human identity is unstable and identity is part of independent psychology. Identity can change depending on interactions with other people.

*Conflict Concept.* The conflict in question then is a conflict mapping flow which is designed in such a way by the actors, both alumni, and students, so that the conflict will be a little more patterned, such as a pattern system that starts communication after it is deemed that there is no resolution, then it can continue into a conflict that bigger things, such as destroying secrets or attacking each other between groups inside and outside the campus, is something that is conceptualized, because in general the series of conflicts at Unismuh Makassar are almost the same from year to year, and this is what the conflict actors do to obtain things. -rare things such as value, status, power, authority, and so on.

The concept of conflict is a deepening of the concept in designing a conflict problem. Therefore, in dramaturgy, there is a comprehensive concept of how we live the role so that we can provide

feedback according to what we want. Dramaturgy studies the context of behavior, not its results. (Suneki & Haryono, 2017). Performances in society give a good impression of achieving goals by communicating, which ultimately results in other people following our wishes (Subuatningsih, 2018).

## 2. Middle Stage

The middle stage is one of the dramaturgical stages of student conflict. The middle stage is another stage outside the front stage when actors communicate or convey information as roleplayers (Aulia, 2019). At this middle stage, actors communicate with people from the front stage and backstage as a preparation space before the performance (Darul Muttaqin & Nurdin, 2019). This middle stage consists of conflict preparation and preconditions.

*Conflict Preparation.* Conflict preparation is an important thing that actors do before starting student conflict dramaturgy. Conflict preparations are always carried out by students who join or are involved in direct conflict, such as looking for people or adding personnel and tools for conflict. Actors prepare for conflict because this is a step taken to improve attack strategies and minimize technical errors that often occur in the field (Wahyudin, 2016). Goffman's dramaturgical theory provides an illustration that an actor prepares a conflict design according to their respective positions, both in front and behind (Akbar, 2019). It's the same as student conflicts that occur in the backstage campus environment as preparation for the front stage (Suneki & Haryono, 2017). Actors spend a long time in the campus environment preparing or designing organizational activities, including conflict design (Akbar, 2019). unexpected things, such as the identity of the perpetrator being known. This is done to maintain one's image, especially for actors who are still students. Actors involved in the conflict hide their identities as much as possible so that the actors in the role will continue to build their self-image in front of the public (Aulia, 2019).

*Preconditions.* Preconditions are the basis for actors before starting conflict dramaturgy. Preconditions are conditions that are used as a basis or prerequisite for a policy implementation process (Supriadi, 2011). The preconditions for a conflict vary greatly depending on the ability of the actors to apply these preconditions so that every action taken

is by what was previously planned. These preconditions are run by the actors' vision and mission. These preconditions are created to be able to organize strategies, starting with communication first so that it can be right on target and run according to the conflict design that has been created. Because before conflict occurs there are other factors, namely preconditions (Diryo, 2011).

### 3. Back Stage

*Privacy Space.* A private room is a closed space that is deliberately created during a conflict so that it cannot be disturbed by opposing groups within the Unismuh Makassar campus and as a place to return to after a conflict occurs. Privacy space is a person's desire or tendency not to be disturbed by their solitude (Dewintia Effendi, Judy O. Waani, 2008). Private space is used by actors to avoid being seen and as a space to protect themselves, but these actors are also still involved in the ongoing conflict. This privacy space is used to search for information and hide identity.

Private space is a place or space for strategy development because actors use certain places that are more private, more closed and only internal actors know the location to discuss attack strategies which are unreachable by the opponent to design the attack path before starting a conflict. Especially if the nature of the information is a secret containing a map of strengths and strategies that will be designed to face competition with competing products, even more so if the secret is related to the organization (Yuwinanto, 2015).

*Conflict Design Preparation.* Conflict design preparation is a plan or picture made about how to prepare for conflict well and by what is expected by the actors. Conflict design preparation also often discusses how to determine issues and so on. This conflict preparation is carried out to minimize mistakes that occur during the conflict (Ristala, 2019).

In designing a conflict, it is necessary to prepare in advance by taking into account the possibilities that will occur when the conflict occurs. Several things need to be prepared in designing a conflict so that it fits the attack path designed together with group members. Preparation for conflict has a design so that it can be controlled and resolved well and the conflict is not misdirected and so on (Sri Anggraini, 2019).

*The Division of Roles.* A role can be carried out optimally if the roles carried out with the abilities possessed can be related to each other. Regarding the abilities of each actor, some act as executors, backups, and provocateurs. The division of roles is part of the student conflict design. Then there are the roles of each individual in the student conflict design, such as the explanation in the division of roles, for example carrying sharp weapons and there are also individual roles, such as one-on-one combat specialists.

The division of roles is the part that individuals play in each situation and the way they behave to align themselves with the situation (Wicaksana & Rachman, 2018). Introduce what kind of role actors play in certain situations. The backstage is the space where the performance scenario by the "team" (the secret society that organizes the performance for each actor) takes place. (Ikram et al., 2019). Humans will develop behaviors that support their role. Like a drama performance, a life drama actor must also prepare the completeness of the performance. This equipment includes taking into account the setting, costumes, use of words (dialogue), and other non-verbal actions, this of course aims to leave a good impression on the person interacting and pave the way to achieve the goal (Pertiwi et al., 2020).

*Symbol.* The presence of symbols is very important. The use of symbols does not only apply to one or two students, but from the smallest unit within a student body to a large scale, nothing escapes the use of symbolic forms. Thus, the presence of a symbol in a conflict must be interpreted clearly and definitely by its user. Goffman's dramaturgy is a deepening of the concept of social interaction, which was born as an application of new individual ideas from social evaluation events into contemporary society. Symbolic interactions contain the basic core of general thinking about communication and society.

The essence of symbolic interaction is an activity that is characteristic of humans, namely communication or the exchange of symbols that are given meaning. Human interaction uses symbols, the way to present what they mean to communicate (Musta'in, 2010). Humans are actors who are playing a role. In drama, action is seen as performance, the use of symbols to present a story (Subuatningsih, 2018). A performance of meaning



and action is produced in a sociocultural context scene. In drama, action is seen as performance, the use of symbols to present a story. A performance of meaning and action is produced in a sociocultural context scene (Nuqul et al., 2018).

*Body Language.* Based on the results of the interview, it is known that only those who understand each other understand and know each other's body language, for example, clenching your fists while raising them means you are done, patting your cheeks means you are moving, and so on. This body language then becomes a code so that students involved in the conflict will know the meaning of the body language, apart from that, body language is also used by someone as a form of communication with members of the group involved in the conflict, even just with their body movements without speaking at all.

Many actors or parties are involved and play a role in conflict activities by using body language. These parties act according to their respective roles (Aziz SR, 2019). Who are the parties who will be involved in resolving the problem of lack of integration between all actors which can cause the conflict to become uncontrollable so that conflict exists to provide access and also improve good relations between one group and another (Hermawan et al., 2017).

*Massage.* Messages are part of student conflict design, such as writing messages in writing on the walls of the secretariat area building which is related to areas of power. Researchers also saw that other messages were also in line with the informant's statements, such as beating one of the members of the opposing group who was the target of the attack, destroying the secretariat, sending anonymous letters, secret piloxes and even putting up banners inviting open war.

Research (Sutarjo, 2023) entitled *Dramaturgical Perspective on Indonesian-Australian Intercultural Communication*. In the quote which states the message, which of course requires preliminary pleasantries, or through signals first to other people, before starting a conflict that will be carried out so that the message can be conveyed directly or to the point to the actors interested in the conflict, delivery The message also involves each individual and group component so that conflict goals can be resolved well (Musta'in,

2010; Sutarjo et al., 2023; Wicaksana & Rachman, 2018).

*Language Style.* Language style is part of student conflict design which tends to be used by regional organizational actors or organizations because language style is a characteristic used in regional areas to communicate so that it is considered to facilitate the goals to be achieved, language style can also be a trigger for disputes between regional organizations.

Research (Aziz SR, 2019) entitled *Conflict Transformation and the Role of Government in the excerpt* which lists the actualization activities of many actors or parties involved and playing a role in actualization activities. These parties act according to their respective roles (Wicaksana & Rachman, 2018). Who are the parties who will be involved in resolving the problem of lack of integration between all actors which can cause the conflict to become uncontrollable so that conflict exists to provide access and also improve good relations between one group and another group (Sukreatningsih, 2018).

#### 4. Off Stage (Normal Activities)

Activities are activities that have nothing to do with conflict design like students in general, for example participating in the teaching and learning process, carrying out lecturer assignments, group work, participating in Ministry Program competitions, and so on. The normal activities of the students in question have absolutely nothing to do with the conflict. Students' normal activities only focus on the lecture process and do not want to be involved in any conflict for various reasons. Learning activities are all student activities in the learning process (Nuryatin & Mulyati, 2021).

#### **Forms of Student Conflict Dramaturgy**

##### 1. Interindividual Conflict

Interindividual conflict is the conflict that often occurs due to various reasons, such as differences of opinion, to obtain values or interests between individuals and other individuals, and so on. Conflict will occur if there are differences of opinion between two or more people regarding various disputes, and tensions, between parties who do not share the same opinion (Wahyudi, 2015). Each individual certainly has a different view about how the conflict occurs, such as poor communication or misunderstandings can be a source of problems and lead to a personal conflict,

for example, there are students at Muhammadiyah University of Makassar who feel offended because they are stared at by others students so that the students do not accept it this and ultimately triggers conflict.

Conflicts that then arise because they feel offended by other people's attitudes or gazes that make students uncomfortable are a form of violence or verbal conflict. Verbal violence is violence without physical contact but makes the victim feel uncomfortable (Anggreany Haryani Putri & Dwi Seno Wijanarko, 2021). Verbal conflict is included in manifest conflict because this type of conflict is open and clearly visible or expressed.

In manifest conflict, tensions, differences of opinion, or clashes between the parties involved in the conflict can be easily recognized (Sepang, 2020). Manifest conflict is a conflict that usually occurs on the surface, without any effort to hide or cover it up so that the parties involved can know that there is a problem and immediately carry out a peace process, looking for a solution in the form of mediation to resolve the ongoing conflict. However, it is important to manage manifest conflicts in a tactful and non-violent manner to avoid negative consequences.

Other factors cause conflict between individuals besides being offended, namely envy, jealousy, anger, and unfulfilled expectations, for example, a student who nominates for chairman of a student organization but is not elected, this is what can then also trigger conflict.

## 2. Conflict Between Student Groups

A group is an association of individuals who have the same goals in one bond but with different backgrounds. A group or organization is defined as an association that has the same responsibilities with different cultural backgrounds (A. Khairuddin, 2019). Conflict between student groups can occur in the form of conflict between faculties or regional organizations. Conflicts between student groups can also occur because they feel proud of their own culture and region, thereby denigrating the culture and region of other students. Student organizations as a social system play an important role in demonstrating the social identity of the host community. Social identity is related to involvement, a sense of care, and also a sense of pride from membership in a particular group (Sulistiani, 2021). This then triggered brawls

between students both at the faculty level and in regional organizations.

There are examples of conflict between student groups at Muhammadiyah University of Makassar, namely attacks between one group and another, destroying the student secretariat, and even putting up banners inviting open war. The conflict between groups that then occurred, such as destroying the secretariat and putting up banners inviting open war, was a form of conflict or physical violence. Physical violence is an action or behavior that is carried out intentionally and can cause injury or pain to body parts (Utami et al., 2014). The conflict between groups attacking each other, leading to the installation of banners inviting open war, is included in manifest conflict because the perpetrators of this conflict openly open or show the conflict that they had previously planned.

This conflict is also said to be a manifest conflict because it can be recognized by people around because two or more groups are involved in a clear confrontation or tension. These manifest conflicts between groups can disrupt social order and require serious attention to resolve. Therefore, it is important to look for constructive ways to resolve these conflicts, such as dialogue, mediation, or negotiation, to prevent escalation and achieve adequate problem resolution.

## 3. Political Conflict in Student Organizations

The political conflict referred to in this case is the sharpening of differences and the severity of the clash of interests of alumni actors facing each other. Conflicts that occur due to sharpening differences and the severity of existing conflicts of interest are caused by various factors including the presence of different political, economic, and socio-cultural factors, and have a very strong influence on the emergence of conflict (Kurniawan, 2022). Student political conflict at Muhammadiyah University of Makassar can occur due to several factors, first, the existence of ideas that create inequality between one student group and another; secondly, there is an unsympathetic attitude towards one party, the systems and mechanisms that exist in student organizations; third, there is a feeling of dissatisfaction with the organizational environment and a feeling of dissatisfaction between student organizations (Rahayuningsih, 2018); fourthly, there is an encouragement of excessive self-esteem and results in the desire for power from other

student institutions. There are examples of conflicts between students and the interests of alumni actors regarding material needs and the mass of students.

The student political conflict that occurred at the Muhammadiyah University of Makassar, such as the design of conflict in the interests of the student masses, was seen during the new student admissions period, where the conflict actors designed strategies to be able to get a large crowd. This conflict is included in conflict or physical violence because the conflict is tension or physical clashes that occur between students caused by the interests of actors, or certain political issues. This kind of conflict can occur within the campus environment or in the context of student activism.

Physical conflict between students due to politics is a serious problem and can disrupt order on campus. So it is necessary to encourage mediation or even peaceful dialogue, tolerance, and respect for differences of opinion in a political context. The campus and security forces must play a role in preventing physical conflict and protecting the safety of all students. Additionally, the promotion of values such as safety, respect for the right to speech, and non-violent conflict resolution are important to creating a safe and inclusive campus environment.

### **Conflict Dramaturgical Solutions**

#### **1. Actor Actualization Space**

*Providing Space For Actualization.* Conflict resolution using compromise used by Unismuh Makassar students, as explained by the informant, is mediation and compromise which can be an option if a middle-ground method or style of resolution is difficult to achieve. Compromise is almost used as a means by all disputing groups to provide something to find a way out or a solution.

Unismuh Makassar in conflict management and supported by the Unismuh Makassar Disciplinary Commission (Komdis) which often holds socialization, is expected to provide a conducive, calm, and comfortable campus atmosphere in the learning process.

Research (Aziz SR, 2019) entitled Conflict Transformation and the Role of Government in the excerpt which lists the actualization activities of many actors or parties involved and playing a role in actualization activities. These parties act according to their respective roles. Who are the parties who will be involved in resolving the

problem of lack of integration between all actors which can cause the conflict to become uncontrollable so that conflict exists to provide access and also improve good relations between one group and another group.

The actualization space for actors is the provision of mandates and responsibilities or positions so that they can learn to be responsible and not continue the conflict for the reason of maintaining the good name of the institution or agency, while the role assignment found is placing the person in an urgent position at an activity event (Dean & Markus, 2021; Piedrahita, 2020; Seetoo, 2021).

*Division of Actualization Roles.* Giving the role of actualization is being given a mandate as a leader of a student organization, whether as general chairman, general secretary, or member, even though this is very influential for the actualization of students at Muhammadiyah University of Makassar. The core role of a student organization is able to provide positive activities for actors. Giving actualization roles is not solely oriented towards fulfilling one's interests but is a form of self-actualization looking for a forum for socialization and also showing one's power.

Humans are actors who try to combine personal characteristics and goals with other people, through their own drama performances (Suneki & Haryono, 2017). the best solution, in most cases, is to ignore the conflict by acting out—using stage tools (Ulug'ova, 2022).

#### **2. Emotional Approach**

A well-developed emotional approach can be a weapon in fighting the series of conflicts that often occur in the campus environment. A good emotional approach can influence conflict actors in taking actions and decisions when faced with conflict situations.

An emotional approach is carried out face to face or meetings between conflict perpetrators and victims, meetings between students as conflict perpetrators and university or student body leaders (Hasan, 2018). This emotional approach is very effective as a dramaturgical solution to conflict because it can touch the perpetrators of the conflict emotionally with the aim of making them aware that student conflicts which are often carried out are a mistake and a mistake (Pertwi et al., 2020). During the meeting, the handling parties, victims, and

perpetrators of the conflict held discussions with the aim of resolving the problem.

### 3. Mediation

*Direct.* Direct mediation is an effort to resolve conflict by bringing together the two parties in conflict directly. The way this mediation works is through a negotiation process to obtain an agreement between the parties assisted by the mediator. According to (Korah, 2013) mediation is important for parties in conflict so that they can trust each other and that all parties will implement the results of the mediation decision well so that feelings of hostility and resentment can be avoided.

Direct mediation is a solution in resolving conflicts by bringing both parties together and providing space to talk to each other about problems and solutions as a form of conflict resolution that both parties want to pursue together. This was also conveyed (Talib, 2013) that mediation is a form of dispute resolution through negotiations between the parties in order to reach a joint agreement. By holding direct mediation, the actual problem that occurs on both sides can be known, and the wishes of each of the two parties involved. not yet known. The direct mediation process is carried out by bringing together the perpetrators of the conflict with campus leaders so that the aspirations of the perpetrators of the conflict are conveyed and a common ground is produced.

The mediation process not only brings together the two disputing parties but also proposes the basis for negotiations and actively participates in the negotiations. Mediators can use their influence so that disputing countries can provide reciprocal concessions to reach a settlement agreement (Korah, 2013). This direct mediation brings together problematic students or students involved in conflict with campus leaders. The direct mediation process is more effective and focused in resolving students' problem points so that the direct mediation process can become a bright spot for the conflict that occurs (Nurrohim, 2020).

*Indirect.* Indirect mediation is a conflict resolution process that provides opportunities for conflict actors to find a resolution to the conflict that occurs and fulfill a sense of justice (Andrianto et al., 2022). From several aspects, conflict resolution using an indirect mediation process also provides many benefits for the parties, especially for the perpetrators and only requires a short time so

it will reduce costs to a minimum, while from an emotional perspective, resolution using a win-win solution approach will provide comfort for both parties because all agreements are made by both parties themselves according to their wishes (Amarini, 2016). Indirect mediation also has an impact on the conflict resolution process in the form of communication between the two parties and the mediator.

Some actors prefer indirect mediation by establishing communication to find a resolution point for the conflict because the indirect mediation process discusses providing solutions, suggestions, and so on so that the conflict actors feel cared for and touched and the conflict actors appreciate things. the. This mediation also includes a negotiation process to solve problems through an impartial and neutral external party who will work with the disputing parties to help find a solution to resolve the dispute satisfactorily for both parties (Lestari, 2013).

### CONCLUSION

Based on the research results, the conclusions of this study are as follows:

1. Factors causing the dramaturgy of student conflict at the Muhammadiyah University of Makassar, namely the existence of (a) Alumni actors' interests in material and mass networks, (b) Self and group popularity, (c) Regional symbols, (d) Individual differences (Opinions), and (e) Conflict of senior interests.
2. The process of student conflict dramaturgy at Makassar Muhammadiyah University, namely (a) Front stage which consists of student conflict performances, student conflict audiences, role distribution in student conflict, and the concept of student conflict.
3. The dramaturgical forms of student conflict at Muhammadiyah University of Makassar are (a) conflict between individuals, (b) conflict between student groups, (c) political conflict between student organizations.
4. The dramaturgical solution to student conflict at the Muhammadiyah University of Makassar, namely by providing (a) space for the actualization of actors, (b) an emotional approach carried out face to face or meetings between conflict perpetrators and victims, meetings between students as perpetrators of

conflict and university or institutional leaders. student affairs, (c) Mediation is carried out directly and Mediation is carried out indirectly.

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