DRAMATURGY OF GENDER ROLES IN PERSONAL OUTREACH ON SOCIAL MEDIA THROUGH RELIGIOUS TEXTS

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Abstract. Social media, as a platform that allows individuals to share personal stories with a wide audience, has become an important vehicle for personal stories. Religious texts, on the other hand, are often used as a tool to articulate individual feelings and experiences, as well as provide moral and spiritual guidance. This study aims to explain how gender role dramaturgy occurs in personal accounts on social media through religious texts. Is there a difference in influence between men and women in sharing Islamic words through social media and how does dramaturgy theory answer this. This research is a type of field research. Data collection was carried out by interviewing, observing, and tracing written sources such as journals and articles related to the object of research. Meanwhile, data analysis was carried out using qualitative data analysis techniques. The results of this study found several points. First, what is the theory of dramaturgy. Second, the difference between men and women. Third, social media is a medium of da'wah. This research reveals that gender dramaturgy influences the way individuals compose and present their personal stories through religious texts on social media. This underscores the importance of understanding gender roles and social norms in social media content analysis, and the implications for how we understand individual identities and experiences in today's digital context.

Keywords: Dramaturgy, Gender, Religious Texts, Social Media

Abstrak. Media sosial, sebagai platform yang memungkinkan individu untuk berbagi kisah pribadi dengan khalayak luas, telah menjadi kendaraan penting untuk cerita-cerita personal. Di sisi lain, teks keagamaan sering digunakan sebagai alat untuk menyatakan perasaan dan pengalaman individu, serta memberikan panduan moral dan spiritual. Penelitian ini bertujuan untuk menjelaskan bagaimana dramaturgi peran gender terjadi dalam akun personal di media sosial melalui teks keagamaan. Apakah ada perbedaan pengaruh antara pria dan wanita dalam berbagi kata-kata Islami melalui media sosial, dan bagaimana teori dramaturgi menjawab hal ini. Penelitian ini merupakan jenis penelitian lapangan. Pengumpulan data dilakukan dengan wawancara, observasi, dan penelusuran sumber tertulis seperti jurnal dan artikel terkait objek penelitian. Sementara itu, analisis data dilakukan dengan menggunakan teknik analisis data kualitatif. Hasil penelitian ini menemukan beberapa poin. Pertama, apa itu teori dramaturgi. Kedua, perbedaan antara pria dan wanita. Ketiga, media sosial sebagai medium dakwah. Penelitian ini mengungkapkan bahwa dramaturgi gender memengaruhi cara individu menyusun dan menyajikan cerita pribadi mereka melalui teks keagamaan di media sosial. Hal ini menegaskan pentingnya memahami peran gender dan norma-norma sosial dalam analisis konten media sosial, dan implikasinya terhadap pemahaman identitas dan pengalaman individu dalam konteks digital saat ini.

Kata kunci: Dramaturgi, Gender, Teks Keagamaan, Media Sosial

Introduction

Humans as actors and social interactions in life. In this case, each human gender seeks to combine personal characteristics and goals with others through interaction and drama performances (Widodo, 2010). Humans develop behaviors that he thinks can support his role. That way it will trigger the formation of the impression displayed by the play. Talking about impressions, is a form of impression or a deep influence on thoughts or feelings. Usually this is often associated with social media and the internet. Because, both play an important role as a means of self-expression or self-actualization for its users. In terms of Indonesian Internet Service Providers (APJII), internet users reached 143.26 million out of a total population of 262 million in 2017 (Ayuwuragil, 2018). Meanwhile, based on a recent survey conducted by Hootsuite and We Are Social, there were 202.6 million internet users in Indonesia as of January. This figure has increased compared to January 2020, namely 15.5% or as many as 27 million people. Hootsuite and We Are Social also revealed that Indonesia's current total population is 274.9 million. It can be interpreted that as many as 73.7% of Indonesian citizens use the internet as a tool to obtain information in cyberspace. The average Indonesian internet user spends eight hours and fifty-two minutes (We Are Social & Hootsuite, 2021).

Talking about the use of social media as a means of venting or a place to share religious contexts is an interesting thing to talk about, we can see that this is mostly done on social media by all groups, both men and women. However, what we focus on here is that there is still little research that discusses whether what they express by sharing religious texts on social media is in accordance with the condition of their heart or are there other factors, as well as whether gender background influences this. Issues regarding gender are also likely to remain a hot topic that is always interesting to be discussed by the public, nationally and even globally.

The most preferred activity of Indonesian internet users is social media activity. There are 170 million people who are active users of social media and spend an average of three to four hours playing their social media. Looking at the results of the latest survey conducted by Hootsuite and We Are Social, the internet has become a daily need for Indonesians to find information. Social media, which is a product of new media and the internet, cannot be separated. (Amarilia, 2022) So it can be concluded that social media and the internet are becoming increasingly significant in life.

Social media platforms are often used as a place to express moods, ranging from things that make you happy, feel sad or worried, to other life experiences. The mood is expressed in the form of photos, stories or videos. How users interact and treat their accounts differently in real life is an interesting event that needs to be studied. (Retasari Dewi & Preciosa Alnashava, 2018). That is, this platform is used to present oneself or "image" in displaying the existence of the account owner. So that what is depicted on social media can be an assumption that a person does have the same identity, both on social media and in real life. However, it can be recalled to bring up another perspective, in which the identity or image on social media is in fact different from real life. This is in line with dramaturgy theory. Dramaturgy theory is a process model in which social

actors use impression management behavior to create and maintain an identity as someone who has a good image (William L. Gardner and Bruce J. Avolio. 1998). This means that by using a perspective through dramaturgical and social interactive theory, we examine using the roles played by human gender with several indicators, namely the environment, actors, and followers in defining situations and together building Gender Role Dramaturgy in Personal Expressions on Social Media Through Text Religion. This is because both men and women must access social media to express themselves. One of the objects is religious texts. Why? Dramaturgy in this context refers to the study of gender roles as part of the "social drama" played by individuals in their interactions with others on social media. In social drama, individuals actively play roles and present themselves according to social norms and gender expectations that exist in society. This research focuses on gender interactions in the context of personal stories on social media, with religious texts as one of the dominant elements in this communication. This research attempts to understand how gender roles affect the way individuals use religious texts in their personal stories on social media platforms. In 1959 the author of a book entitled The Presentation of Self in Everyday Life, Erving Goffman stated that this theory created a front stage and a back stage related to social media. Interactions that are shown as front stage identities, while interactions that are not real identities and are hidden as back stages (Nasrullah, 2016). So when they become actors and interact they need to adjust which role to play.

Advanced and developing science and technology have created a forum for discussing solving gender issues and their relation to social and cultural developments in Indonesia which have given rise to quite a number of fundamental religious understandings. This is because in religious discourse and understanding there are many explorations around gender and solving problems that cause gender-biased understanding of religion. The behavior and traits that arise as a result of the actions taken can answer this problem. The construction of women in religion is currently a gender and religious problem. Women are considered more feminist than men and criticism and challenges to religious phenomena arise based on three things, namely issues of patriarchy, anthropocentrism, and sexism (Siti Zubaedah, 2010). One of these things is androcentrism being a factor in that religious traditions are constructed and developed by men through a male perspective. Patriarchy also shows that in religious discourse and history, men become superior and dominate in religious matters.

So that the third factor is sexism, a high and dominant understanding of religion or religious knowledge is given to men through their experience and accidentally women have a lower position and do not dominate. That is, in the research discussed about religion, women have no place in history and religious discourse through the experiences of women and the contributions of religion they have. Because, it can be seen that every community group that discusses religious issues is certain that the male gender is more dominant and is able to have a strong influence on the audience, both on social media and in the real world. Besides gender, men become leaders and it seems they are strong in understanding religion. Even though it is not certain, it is possible that the female gender has the same understanding of religion and can also be superior. Young

people are at the forefront of technology that is changing social interactions in ways we don't yet fully understand (Boyd, 2007). In this research, we are interested in how virtual self-presentation rather than the physical and real world can express personal identity and from this research we want to find out whether there is a gender influence that causes differences in attitudes between men and women in presenting themselves virtually, especially here what the author focuses on is in sharing religious texts.

Theory of Dramaturgy Erfin Goffman

Dramaturgical theory is the most famous theory of Erving Goffman. This theory equates social interaction with a drama stage. In this theory, individuals act as characters who unite their personal characteristics and goals, which are conveyed through the spectacle of their own drama (Widodo, 2010: 167). The book The Presentation Of Everyday Life (1959) is one of his writings that introduces dramaturgy. Dramaturgical theory was heavily influenced by Cooley's concept of "the looking glass self", which describes three components. First, we act as if we were another individual. Second, we are able to describe when other people judge our appearance. Third, we get emotions such as shame, sadness, or pride based on the views of others (Widodo, 2010:167).

From the explanation it can be concluded that dramaturgical theory is a concept that explains that social relations are seen as drama arts (Kendall, 2010). Individuals who play plays are considered as actors who try to convey their characters and goals through the spectacle of dramatizing themselves for others. In this theory, social life is likened to a theater stage that displays individual roles using verbal or spoken language, non-verbal behavior, and special attributes.

The basis of Goffman's theory is the conflict that arises between "I and Me" (Mead's idea). There is an interpersonal relationship between us and ourselves that exists. The concept of "I" applies to anything and the concept of "me" applies to the person next to us. Tension comes from the difference between other people's expectations and what we expect. According to Goffman, when engaging in social interactions, individuals must maintain their own goals. as the main focus of the drama of social interaction. The focus of dramaturgy is how people interpret events rather than what they say or do. Goffman realized that the lower stage is a structural artifact that describes or reflects the needs of a group or organization. Nonetheless, Goffman's structural style is still evident in the interactions. Another aspect of the front stage is actors constantly trying to convey the idea that they have a professional or social network. from social roles, further away from audiences than clear social discourse. If he is angry, the fact is people are reluctant to assume the role. However, even if such a situation does not effectively remove a person's social standing from them, there are still things that can be done (their identity and social standing). Goffman does not only concentrate on individuals, he also pays attention to groups, or teams, which he calls "Performance Teams" (team performances) (Widodo, 2010:176)

Dramaturgical terms include "performance", "impression", "front area", "backstage", "setting", "performance", and "style". As stated below, according to Widodo (2010):

a. There is a front area that has a relationship with the theater stage in every social interaction. Both actors in front of the camera and those living their daily lives get attention because of the costumes and props used.

b. In addition, there is also a rear, both in everyday life and in a formal setting. This set served as a place where the actors could gather to prepare themselves for the next act. Actors are able to overcome obstacles and be themselves behind or outside of others.

c. When discussing a subject, one may give a presentation (view) to another, although the advice given by the speaker may vary from person to person.

d. There are two main stages, which are referred to as the front stage and the back stage respectively. Front Stage is the location where people carry out formal performance activities in accordance with existing norms.

According to dramaturgical theory, life can be likened to a theatrical spectacle. The social interactions that occur become part of the drama, where each individual has a role to play. When acting out their roles, people use verbal or non-verbal language and special attributes. Social life, according to Goffman, can be divided into two, namely the front and back stages (Glazkov, 2016).

Front Stage (front region)

The front stage (front region) has the meaning of being a place where actors or players play a role in acting with the aim of manipulating their identity. When they are on stage, they will play according to their respective roles to the best of their ability to create the impression they want to show. This front stage is an area that will be seen by many people, and the front stage referred to here is the social media platform. The front stage is divided into two by Goffman (Mulyana, 2008:115), namely the personal front and the setting.

Personal front can be interpreted as equipment or attributes that will be brought by actors into the setting. For example, a doctor will bring a stethoscope when he is about to start his work. So in essence, the front stage is the place where the actors arrange their appearance and use certain attributes to support their roles. This front stage can also be seen as social media where we present ourselves to the public selectively according to the image we want to display.

Personal front also includes the use of spoken language or verbal communication and body language or non-verbal by the actor. For example speaking politely. Physical characteristics and race are often hard to hide, but actors can manipulate this by using heavy makeup to disguise the wrinkles on their faces. Meanwhile, setting refers to the physical condition required when the actor performs. for example, a cook needs a kitchen to do his job (Mulyana, 2008:115). The success of the spectacle or show depends a lot on the dedication of every member of his team. Each member has a secret hidden from the audience.

On the other hand, the audience or audience is also a part of this spectacle. Success can only be achieved if the audience participates so that all performances run smoothly. So the point is that the personal front includes verbal and non-verbal language as well as attributes such as clothing in the actor's role. While the setting is the physical condition required when performing the spectacle. And don't forget that the success of a show is not only determined by the players but also the participation of the audience

Backstage

The back stage is the area where preparations and arrangements are made before the show begins. This includes applying makeup and setting up scenarios to present a spectacle to the audience. The back stage is also referred to as a place where actors live their real lives, without anyone knowing their true nature or personality (Mulyana, 2008:116).

This area may not be accessed by the audience or the general public because in it there are secrets and impression plans that will be conveyed to the audience. It is in this backstage that all preparations are made carefully so that the spectacle can run successfully. So, the back stage is a specially prepared place to arrange everything before the show begins, as well as being a private space for the actors to live their own lives. Important secrets regarding the show are hidden behind this screen

In this backstage area, teamwork also takes shape. The team is tasked with creating and helping to design individual performances in order to manipulate their identity on stage or in their social media. The concept of dramaturgy in the context of sociology developed by Goffman is also applied here. In this concept, Goffman examines our everyday social interactions that involve our appearance. Actors do the same thing when they show other people's characters in drama.

This method has something in common with the spectacle or show that is about to be held. Goffman uses the term "show sociology" to describe spectacles that occur in society that must achieve a favorable impression in order to be considered successful at achieving a particular goal. The purpose of this self-disclosure is to manipulate the people watching. If an actor or player is successful, the audience will see the actor or player according to the point of view desired by the actor. Communication has an important role in bringing the audience to receive the impression or goal to be achieved in the spectacle, because communication is a tool used to achieve that goal.

Dramaturgical theory on gender roles in personal stories on social media through religious texts is one way to understand individuals as religious people in cyberspace, especially women. In this case, gender can affect the type of complaints made by each individual. For example, women tend to share stories about family or personal feelings, while men tend to talk about daily activities that are more related to masculinity identity. This theory assumes that the front stage is social media, where each individual tries to create a self-image that is in line with expectations as

well as religious norms. Each individual also has a back stage where they can express their true selves

Social media can be interpreted as internet-based media, which allows each user to present himself both online and offline (Hayes, 2015). Religious outbursts on social media are a form of moderation to call for moderation (Wibowo, 2019). This delivery is a form of feeling or experience that explores the strengthening of religion. In the context of this theory, individuals who vent on social media can be said to be actors who build positive self-impressions in the eyes of others and the urgency of religious moderation content on social media. This can be interpreted that the individual is acting as a person who understands religion on the front stage. The actor uses props such as photos, videos, etc., with the aim that his appearance will meet expectations and get appreciation and recognition from the audience.

However, the appearance of the individual also does not always reflect the true identity. On the back stage, individuals can show a side of themselves that is not in accordance with the image they built on the front stage, which is not known by their audience. This backstage can be in the form of family, work, or social relationships that are not always harmonious. Thus, dramaturgical theory in the context of gender roles in religious outreach on social media can provide an understanding that one's appearance as a religious person on social media does not always reflect one's true reality.

Method

This study employs a qualitative research design, utilizing a case study approach to comprehensively explore the dramaturgy of gender roles in personal outreach on social media through religious texts. The selection of qualitative methods is grounded in the need to elucidate societal phenomena with clarity and detail (Creswell, 2003). Our focus lies in understanding the meanings of social and humanitarian problems within this context, allowing a nuanced examination of key aspects (Neuman, 2003). To achieve depth and richness in our exploration, we employ interviews and in-depth observations as primary data collection methods. This approach aligns with the research objective of uncovering the intricacies of the phenomenon, particularly when the boundaries between the phenomenon and its context are not clearly defined (Yin, 2017). The study population consists of social media users who actively engage in content creation or story-sharing, emphasizing Islamic values. Informants are selected purposefully to gain insights into the dramaturgical aspects of their online interactions. Interviews follow a semi-structured format, incorporating predefined guidelines alongside spontaneous questions to elicit diverse responses from each informant. This methodological framework is designed to enhance the comprehensiveness, transparency, and validity of our study, acknowledging the complex nature of gender roles within the digital sphere influenced by religious narratives.

Result and Discussion

In a world that is increasingly connected through social media, interaction and communication between people is experiencing significant growth. The focus of this study is to examine how gender issues are presented in personal writings published on social media, especially writings containing religious texts, using dramaturgical devices. This study covers the complexities of how people maintain their gender identity in all aspects of their social media interactions. In dramaturgical analysis, gender is seen as an interpretive key that explains how people communicate and display their personal thoughts. Individuals can access diverse perspectives to respond to gender norms that have been accepted by the general public through social media. This study also establishes that the type and level of protection of personal information can be affected by gender itself. Men may become more vocal in providing solutions and suggestions

This study examines how personal stories related to religious texts can influence people's perceptions of individuals and gender roles. Often, the reactions of others to these comments can form a collective view of how gender roles should be played out in certain contexts. The use of quotes and uploads with religious texts has different purposes and meanings. As stated by informant 1

Sebenernya untuk reminder, tetapi juga pengen supaya orang lihat dan bisa jadi pengingat (AJL, Informan 1)

Actually it's for a reminder, but I also want people to see it and it can be a reminder (AJL, Informant 1)

Meanwhile, informant 2 admitted that he did this to express his feelings and serve as a reminder. This was reinforced by the information from the informant who said that he posted this to describe his feelings that were not okay, and to remind himself and his friends to always remember god in any condition.

Other information obtained from informant 3

Saya melakukan hal tersebut dilakukan untuk menyampaikan keresahan hati dan juga supaya orang lain yang mungkin mempunyai masalah yang sama dengan setelah melihat quotes yang ia posting akan terbantu secara mental itu juga akan menjadi keberkahan tersendiri untuk saya (F, Informan 3)

I did this to convey my heartache and also so that other people who might have the same problem as after seeing the quotes he posted would be mentally helped, it would also be a blessing in itself for me (F, Informant 3)

Informant 4 gave a different answer. Informant 4 he said that what was posted was his anxiety or fear in his heart regarding an unclear future. The informant also hopes that his friends can feel what he is feeling. From the answers of the four informants it can be seen if each

individual has a different motive in their desire to upload information about aphorisms with shades of Islamic quotes on social media but the main goal is reminder, feelings and information.

Dramaturgy in Social Media

With the emergence of social media as a new space to interact, it is easier for them and increases their curiosity of the wider world (Dowdell, 2011) in this case, gender roles are also a focus of research, because they aim to analyze whether there are differences or characteristics in the way men and women cite religious texts in their personal stories. The intricate examination of gender roles has emerged as a compelling sphere of research, driven by a profound aspiration to unravel the nuanced dynamics that shape our societal fabric. At the heart of this inquiry lies a keen interest in dissecting whether discernible disparities or distinctive traits manifest in the manner by which men and women incorporate religious texts into the narratives of their social media personal experiences. Do men and women tend to choose different quotes, and how do these quotes reflect prevailing gender views in society. Digital technologies provide an opportunity to emphasize the current direction of gender equality. In digital media, media providers and audiences are in equal positions of power, creating an interactive space (McPherson, 2008) Based on the answers of informant 1, it is known that basically the things that are displayed are sometimes just to share information, not always showing heartache.

"Iya itu diunggah di momen tertentu, kalo lagi inget, atau butuh banget nih" (Informan 1)

"Yes, it was uploaded at a certain moment, when I remembered, or really needed it" (Informant 1)

Meanwhile, according to informant 2 who is female, the things she displays always match what she is currently experiencing, triggering conditions such as anxiety, or fear of the future. But he doesn't always do this, sometimes he just posts if the words are good and he has never met before.

"Buat ngegambarin situasi hati aja si, kadang juga kalo nemu kata-kata yang bagus tapi belum pernah di posting kan sayang jadinya dipost deh" (Informan 2)

"Just to describe the situation of the heart, sometimes if you find good words but haven't posted them yet, it's a shame to post them" (Informant 2)

Informant 3 was not much different from the previous one, he was male. When posting quotes he is very careful and tends to be very selective in choosing quotes. What he posts is often based on his heart's complaints, but sometimes he posts only with the intention of sharing quotes so that other people know these religious quotes.

"Lebih sering sesuai sama keluh kesah hati sih, tapi terkadang ada waktunya emang hanya ingin berbagi quotes agama aja." (Informan 3)

"Most of the time it is in accordance with the heart's complaints, but sometimes there are times when you just want to share religious quotes." (Informant 3)

Informant 4 is a man who said that he posted things that described his anxiety about the future and aimed to invite other people to feel what he felt.

"Lebih ke image atau citra yang dibangun sih biar ada manfaat dan ibadahnya juga bagi orang lain. Soalnya kalau itu menggambarkan diri saya yang sebenarnya pun juga yang dibilang Islam banget nggak, masih perlu menimba ilmu dan belajar lagi. Kita paham agama, paham ayat Al-Qur'an, dan paham dalil. Terpenting tetap di jalur yang benar dan hidup sesuai syariat Islam" *(Informan 4)*

"More to the image or image that is built so that there are benefits and worship for others too. The problem is that if it describes the real me, even those who are said to be really Muslim or not, I still need to gain knowledge and learn more. We understand religion, understand the verses of the Qur'an, and understand the proposition. The most important thing is to stay on the right track and live according to Islamic law" (Informant 4)

Of the four informants, we can examine and observe that on average they post religious quotes or outpourings that are not always in accordance with the state of their hearts, sometimes they also post with good intentions, namely sharing through these religious quotes. Nevertheless, amid this complex interplay, there are instances that illuminate the pure intentions that underlie their digital interactions. Notably, the act of sharing these religious quotes occasionally emerges as a manifestation of genuine benevolence—a sincere endeavor to connect with and uplift their virtual audience. This altruistic dimension introduces yet another layer of complexity to our assessment, prompting us to acknowledge the potential for authenticity and goodwill coexisting within the realm of online communication. Wood and Smith state that the identities that prevail on the internet are is a complex construction of the self, and is socially related to how we perceive oneself and how one expects oneself to be perceived. Views of the stigmatization of others and how those others perceive them. perceive it (Stephen, 2009). In the dramatury theory the front stage that used with informant for creating good image. Meanwhile, the back stage that shape for informant don't show the real life condition. That we can coclude that will play drama.

Gender Differences in Response

In an increasingly complex stage of life, gender roles play a central role in shaping the way individuals interact, communicate and articulate their personal experiences. In this context, the research "Dramaturgy of Gender Roles in Personal Expressions on Social Media Through Religious Texts" seeks to reveal how gender roles are reflected in the way individuals express their personal stories through social media, especially by integrating religious texts. As stated by informant 1

"Mungkin yang komen itu yang hatinya juga sama, bisa jadi relate sama dirinya dia. Nah tapi kalo yang komen perempuan tuh saya biasa aja lebih ke arah wah sama. Tetapi kalo yang komen cowok kayak ihh apaan dah. Takudnya dia niat ngegreat doang." (Informan 1)

Meanwhile, the second informant also had his own answer

"Sejauh ini sih komen nya positif semua, dan mereka mendukung aja. Banyak di antara mereka yang merasa di reminder sama postingan saya dan menyuruh saya untuk terus berbagi motivasi atau sekadar mengingatkan dalam hal kebaikan. Untuk cowo beberapa komen positif dan ada juga yang ikut share." (Informan 2)

"So far, all the comments have been positive, and they just support it. Many of them felt reminded of my posts and told me to continue to share motivation or just remind them in terms of kindness. For guys, some positive comments and some are also sharing." (Informant 2)

On the other hand, informant 3 was worried but in the end the response was quite good

"Awalnya saya ada rasa takut dikomentar negatif ya tapi rasa cuek saya jauh lebih besar, jadi yaudah posting aja deh. Eh ternyata setelah saya memberanikan mencoba untuk memposting ternyata banyak yang berterimakasih kepada saya karena postingan saya kata mereka sangat bermanfaat" (Informan 3)

"At first I was afraid of negative comments, but my ignorance was much bigger, so I just posted it. Eh, it turns out that after I got up the courage to try to post, it turned out that many thanked me because my post said they were very useful" (Informant 3)

Meanwhile, informant 4 felt that there was not too much consideration on social media

"Biasanya perempuan kalau mau posting sesuatu di media sosial atau membagikan cerita pasti mikir dulu, tanya sana-sini dulu, worth it untuk diposting atau nggak, reaksi nanti jika posting atau membagikan cerita itu gimana ke audien, dan sebagainya. Namun, hal ini berbeda jika dari sudut pandang laki-laki, sebab mereka lebih mengutamakan logika dan gak mau ribet jadi berkaitan dengan posting atau membagikan cerita di media sosial tidak terlalu banyak pertimbangan," (Informan 4)

"Usually women, if they want to post something on social media or share a story, they must think first, ask here and there first, is it worth it to post or not, how will the reaction be when posting or sharing the story with the audience, and so on. However, this is different from a men's point of view, because they prioritize logic and don't want to be complicated, so when it comes to posting or sharing stories on social media, there isn't too much consideration," (Informant 4)

Based on the interview we can say that woman will takes time to decided to share the quotes. Meanwhile the man tent to don't think long and directly upload stories on social media.Gender differences are not biological differences and also not differences in the nature of God, the words gender and sex (sex) have different meanings. If sex has meaning as gender between men and women which is the nature of God, and gender is behavior (Helen, 2001). From the information

the researchers got, the gender roles between men and women in this concept are not always inversely proportional. Sometimes men tend to be more ignorant about expressing their feelings or vent on social media, in contrast to women who are more sensitive, especially about feelings. Men are usually more masculine and post their daily lives on social media, while women tend to use social media as a place to tell stories. That is, women disclose more than men, and both men and women disclose more to other women than other men (Dindia & Allen, 1992).

If we look at the types of public and private communication, women's face-to-face communication style prioritizes private conversations because of the convenience factor and it is easier to touch the emotional side of the interlocutor. While the male communication style prioritizes the type of public communication in conveying information. The internet in social media is a place for communication, socialization, and audience interaction. This is because the account owner or user will have the opportunity to present themselves, either immediately or for a long time, with the audience as content creators and the direct acceptance stage (Caleb T. Carr & Rebecca A. Hayes, 2015). Forms of expression on social media are also seen based on what gender roles and the internet are like and how. Men and women have significant behavioral differences in the ability of the technology used, such as technological stuttering (Thanuskodi, 2013). However, from another point of view, Verma and Daahiya (2016) state that there is no effect between gender roles and technology. As we know, the increasing access to the internet goes hand in hand with the development of the way of thinking used by women in society. That is, women are more sensitive to their feelings than men, so they need a place to exchange ideas to feel relieved and usually women just want to be heard. Because, when viewed from a woman's perspective, social media is able to provide this in pouring out her heart more comfortably. The emotional sensitivity hypothesis says that women are more sensitive to subtle cues, which implies that they perceive the emotion in question as more intense, but only at subtle cues or low intensity (Hoffmann H, 2010). This hypothesis has support from previous research that also examines emotion, they examine gender differences in emotion recognition, and show that in terms of recognizing overt prototypical emotions, males and females may not differ, but females are more sensitive to emotional refinement and thus only has the advantage of less intense perception or less prototypical expression of emotion (Montagne B, 2005). Regarding this, there must be an effect or impact in the future in sharing stories on social media, for example, some people make good comments as reminders and some make bad comments as self-righteous. Pahadal, when viewed from sharing stories on social media through Islamic words, there is an impact for oneself, namely giving a more open heart and being useful to the audience, both familiar and unfamiliar.

Gender behavior through expectations of gender stereotypes and actor identities from perceptions of negotiation and management of impressions created through social interaction (Deaux & Major, 1987). Interpersonal interactions can be experienced differently by women and men as gender schemes influence and reflect different identities and problems of self-presentation. For example, men are more systematically oriented towards individual goals, power and status

strategies (Carli & Bukatko, 2000). Meanwhile, women are very empathetic who are oriented towards affiliative communication strategies (behavior related to social and emotional renewal (Adriana & et al, 2008). Basically, a social media user describes his profile as a way to express himself, how he feels, and how we see life (Flores, 2006). So that the number of ways that are almost unlimited such as spreading faster, more open, and inclusive will provide wider opportunities for other users who are aware of aspects of self that are limited in real life. Plus adding new information and knowledge .

From here, both men and women when playing social media to simply share information in spreading the goodness of Islamic values, it turns out that they can also get support and feelings that are felt to be more enthusiastic and happy because it turns out that they are only sharing stories or making Islamic words. can have a big impact on other people. The essence of the existence of religious social media is for the audience to use it with the aim of forming or increasing their religious knowledge. In recognition of this, religious leaders and groups created various social media accounts and pages to reach audiences with relevant religious information that would help audiences increase their religious knowledge (Okechukwu Chukwuma, 2018). In a sense, it could be that one of our social media audiences or followers needs enlightenment or assurance about the anxiety or mood that is being felt. That way, we become intermediaries to convey this to the audience. Because indirectly, we invite someone to stay on the road in accordance with the teachings of Islam and spread messages that are beneficial to others. Social media has an internet connection that is easy to access and cannot be avoided because it has become a new civilization in the current era. In addition, there is no space and time limit quickly without having to spend a lot of money and effort. With this development, the audience can easily get religious readings via the internet according to their needs wherever they want, because based on different environment and situation, they used different tools and techniques for Da'wah, which is social media such as Instagram have become easily useable and quick connection (Md T Islam, 2019).

Content about the Islamic religion or Islamic words on social media is related to communication. Because, communication is carried out as a form of non-verbal communication, without us having to talk to other people. When other people know we share stories on social media, it means they know we are communicating with them. However, again, there still needs to be restrictions on what needs and doesn't need to be shared on social media. Through the features and appeal of social media that are currently viral, they become cultural products that are in demand and liked by audiences as the main source of information (Zeisler, 2008; Storey, 2015). That teenagers who are categorized as digital natives, namely the generation that was born and grew up in the digital or internet era, will prefer social media to be a reference for life in finding all available information or news circulating (Restasari Dewi, Preciosa, & Alnashava Janitra, 2018). Palfrey and Gasser strengthen the argument, "The Internet age, in which Digital Natives are growing up, is prompting, another large shift in what it means to build and manage one's identity" (Palfrey & Gasser, 2010). Not only that, as a form of seeking identity by needing

validation or forming personal branding. Regarding the differences between men and women are not too dominant. In some conditions, women are more sensitive, making it easier for them to decide to post on social media.

Conclusion

In understanding how people present themselves on social media, we find that individuals blend their personal characteristics and goals to shape behaviors that support their roles online. This process, akin to a theatrical performance, influences the impressions others have of them. Social media serves as a stage where individuals express themselves, similar to actors in a play. However, it's essential to recognize that what is portrayed online may not always reflect a person's true identity in real life, aligning with the principles of dramaturgy theory proposed by Erving Goffman.

Dramaturgy theory compares social interaction to a dramatic stage, where individuals act as characters unifying their personal characteristics and goals. This study reveals that life can be seen as a theatrical spectacle, with social interactions forming part of the drama. People utilize various languages, codes, and symbols to enhance their roles, with social life divided into two stages: the front stage, where individuals manipulate their identity during interactions, and the back stage, where preparations are made before the "show" begins.

Examining the research findings, it's evident that most participants share a common goal: expressing their feelings through religious texts on social media. However, motivations vary, ranging from sharing personal struggles to posting at opportune moments or simply aiming to build an online image. Notably, the study emphasizes that using social media as a platform for spreading da'wah (religious outreach) can be effective in eliciting positive responses, provided the content is packaged thoughtfully, uniquely, and stays true to the message of tolerance. This insight underscores the potential impact of well-crafted online content in fostering understanding and acceptance of diverse perspectives.

To strengthen future research in this area, it is recommended to delve deeper into the diverse motivations behind social media usage and explore potential contradictions or challenges that individuals face in maintaining their online and offline identities. This will contribute to a more comprehensive understanding of the dramaturgy of gender roles in personal outreach on social media through religious texts.

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