

ABSTRACT

In the last few years, phenomenon of Korean Wave becomes very popular in Indonesia. The K-Pop music prominently has a big impact to the K-Pop lovers in Indonesia, K-Pop dance cover activity starts to become popular among the K-Pop lovers. The cross dressing performers particularly from the male dance cover performers are a big issue in this research. This research is conducted to examine how masculinity is performed by the male dance cover performers while impersonating the Korean girlband. This research applies qualitative research with a case study approach. Since this is a case study, the purposive sampling is conducted by interviewing two specific participants. The participants of this research are two male dance cover performers who are active in impersonating Korean girlbands by doing cross-dressing with Surabaya as a place to take the data within this research. Gender performativity by Judith Butler is used as the framework of this research. While, theory of hegemony masculinity by R.W Connell is also conducted to analyse the masculinity of the performers. Finally, this research discovers that regarding their professionalism as dance cover performers there is a negotiation of gender performativity between the two participants as male dancer cover performers while impersonating the member of Korean girlband. Both of the participants negotiate their masculine identity toward the feminine identity of the Korean girlband. Furthermore, during the negotiation process there is a different level from both of the participants. The first participant did not intend to totally lose the masculine identity, on the contrary the second participant intended to totally lose the masculine identity.

Keywords: dance cover, gender performativity, masculinity, negotiation.