

ABSTRACT

Cross dress is still being uncommon in the society. The cross dresser as the doer is also still being refused for some reasons. It is not becoming the problem for them to perform their gender. As part of cross dresser, cross dresser dancers are exist. Most of them are performing their gender on stage when they are on dance performance. Some of Danzer or Danzbase Player in Danzbase Surabaya Community is also doing cross dressing. Being different as other cross dresser dancers, they are not only cross dressing on stage but also off stage. The aim of the study is revealing how the male cross dresser of Danzer in performing his gender on stage and off stage. The method used is ethnography qualitative approach with a case study. The purposive sampling of the study was conducted by observing and interviewing three specific informants since it is a case study. Technique of data analysis is using four steps for analyzing toward the male cross dresser of Danzer in Danzbase Surabaya Community. Judith Butler theory of gender performativity is used in this study for discovering how the male cross dresser of Danzer are performing their gender on stage and off stage. The three informants are performing their femininity more whenever they go in order to perform their gender identity through cross dress. Hegemony masculinity makes they are being different to others in society but their family and parents are accepting their gender identity.

Keywords: *Crossdresser, Danzbase, Hegemony Masculinity, Community, Identity*