

ABSTRAK

Fenomena penari *Cross Gender Dance Cover K-pop* semakin bermunculan baik di kota-kota besar seperti Jakarta, Bandung, dan Surabaya maupun kota kecil seperti Purwokerto. Penari *Cross Gender Dance Cover K-Pop* dalam penelitian ini adalah kelompok yang beranggotakan laki-laki meniru idol *girl group (male to female)*. Kemunculan penari *Cross Gender Dance Cover* menimbulkan persepsi yang cenderung negatif dari masyarakat dan lingkungan sekitar. Contohnya penari *Cross Gender Dance Cover* dianggap sebagai “waria”. Tujuan penelitian ini untuk menganalisis dan memahami lebih dalam mengenai penari *Cross Gender Dance Cover* dilihat dari panggung depan dan panggung belakang. Penelitian menggunakan teori Dramaturgi Erving Goffman untuk menganalisis panggung depan (*front stage*) dan panggung belakang (*back stage*). Teknik penelitian dilakukan dengan cara wawancara dengan informan penelitian, observasi, dan dokumentasi langsung maupun mengambil referensi dari artikel-artikel yang terbit di jurnal. Hasil penelitian menunjukkan bahwa identitas diri para penari *Cross Gender Dance Cover* yang ditampilkan pada panggung depan meliputi penggunaan atribut, seperti kostum, make up, pendalaman karakter, sikap dan perilaku yang mencerminkan idol yang ditiru (*idol girl group*). Pada panggung belakang para penari menunjukkan identitas asli sebagai laki-laki dengan aktivitas sehari hari sebagaimana peran dan tanggung jawabnya.

Kata kunci: penari, *cross gender*, *dance cover*, dramaturgi, identitas diri

ABSTRACT

The phenomenon of Cross Gender Dance Cover K-pop dancers is increasingly emerging both in big cities such as Jakarta, Bandung, and Surabaya and small cities such as Purwokerto. K-Pop Cross Gender Dance Cover dancers in this study are groups whose male members imitate idol girl groups (male to female). The rise of Cross Gender Dance Cover dancers has led to perceptions that tend to be negative from the community and the surrounding environment. For example, Cross Gender Dance Cover dancers are considered as "waria". The purpose of this study is to analyze and understand more about Cross Gender Dance Cover dancers seen from the front stage and back stage. The research uses Erving Goffman's Dramaturgy theory to analyze the front stage and back stage. The research technique was carried out by interviewing research informants, observation, and direct documentation as well as taking references from articles published in journals. The results showed that the self-identity of Cross Gender Dance Cover dancers displayed on the front stage includes the use of attributes, such as costumes, makeup, character deepening, attitudes and behaviors that reflect the idol being imitated (idol girl group). On the backstage the dancers show their original identity as men with daily activities as their roles and responsibilities.

Keywords: dancer, cross gender, dance cover, dramaturgy, self-identity