Masculinity of Male Dance Cover Performers while Impersonating Korean Girlband

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Abstract

This paper examines how masculinity is performed by the male dance cover performers while impersonating the Korean girlband. The study used qualitative research with a case study approach. Since this is a case study, the purposive sampling was conducted by interviewing two specific participants. The participants of this research were two male dance cover performers active in impersonating Korean girlbands by doing cross-dressing in Surabaya. Using Butler’s gender performativity Connell’s hegemonic masculinity, this research discovers that regarding their professionalism as dance cover performers there was a negotiation of gender performativity between the two participants 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 was 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

Introduction

In a short time, Korean boyband and girlband have a lot of growing number of fanatic fans in Indonesia and mostly dominated by the adolescent. It showed clearly when the researcher attended on the event and gathering of K-Pop lovers, most of them are teen-aged who sit in the middle and high schools. Actually, it is explained by Ingeroll that adolescent is a phase which full of emotional feeling, conflict and facing a crisis identity (Ingeroll 1989). Adolescent period actually is a transition period from a child to be a mature person. It is a period when a person tries to find the identity of her/him. In order to construct the self identity, a person is usually going to find people who have the same interest and passion to a certain thing. In this research, it is experienced by the fans of the Korean idol group.

There are various kinds of event or gathering about K-Pop in Surabaya, the most popular event which always successful attracts K-Pop lovers until now is dance cover competition. Dance cover is one of expression from the K-Pop lovers. K-Pop dance cover is a term used to describe the imitation of K-Pop artist's dance choreography. The focus of dance cover is follow the dance movements and other gestures in order to create the feeling of watching a dance performance in a concert or music video. The point of perfection of dance cover is not about the creativity, but the resemblance with the idols start from the detail movements, costume, body posture, and the expression while performing on the stage (Korea Tourism organization, 2012). With the “realness” as the principal focus, dance cover emphasized the accuracy of the original movement from the idol.

Dance cover is very popular among K-Pop lovers. With their “realness” on the stage by the dance cover performers, there is an interesting issue to be examined. It is the cross dressing performers, particularly from the male dance cover performers who impersonate the girlband. When we see a boy wears skirt, maybe we will laugh or probably mock at them. In everyday life, people are performing through acts, dresses, the way of speak and attitude to show their gender identities. There are two performances in the nowadays society which represent two gender available: feminine and masculine. Woman should perform femininity and man should perform masculinity. This notion emerge is not far from the Indonesian society which tends to heteronormativity. In which, the gender performance is still show
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the very contrast differences between man and woman. It is different with the male dance cover performers who try to imitate the members of Korean girlband by wearing feminine stuffs, covering the dances and songs, and also using make-up like girls. Cross-dressing is the wearing of clothing and accessories commonly associated with a gender within a particular society that is different as the one usually presented by the dresser (Ekins 1996, p.9). Cross dressing has been used for disguise performance art and as a stage performance for example from the Japanese rock band in modern era, L’arc-en-ciel (Paramita 2012)

In Indonesia, when we see a boy wears skirt, maybe people will laugh or probably mock at them. Even, as a parent we may not allow our son to put on lipstick, but they will teach their daughter to put it on. In everyday life, people are performing through acts, dresses, the way of speak and attitude to show their gender identities. Women should perform feminity and men should perform masculinity (Stets & Burke 1999, p.1). This rule is constructed by the society through education, family, religion and other social factors. We live in the world which divided into two such as bad and good, black and white, good and evil; we also divide gender and sexuality into two. This is called the binary opposition which is a way of seeing the world in polar opposite where one is superior to another (Tyson 2006, p.100). The binary opposition then become the main rule of how man and woman should perform like what has been stated above. The gender performance in our society still shows the very contrast differences between man and woman since the Indonesian society is heteronormativity society (Davies 2010). Furthermore, the binary opposition also helps the society to construct heteronormativity norms.

The concept of heteronormativity refers to an interdependence of gender and sexuality (Ingraham 1996) which defines gender as a binary category and naturalizes sexual attraction as directed at the oppositional gender. Therefore, we can make a difference of category between man and woman from the gender performance. There are some differences representation of gender performance between man and woman according to Janet Saltzman Chafetz (Cited in Sihombing 2008). The areas of masculinity in society physically are athleticism, strong, does not care to appearance and age. On the other hand, in the feminine area physically comparing with men has smaller face than men, bigger size of breast, longer legs, shorter waist and longer and curly eyelash (cited 1974 in Sihombing 2008).

The focus of this study is masculinity. Talking about masculinity, the concept of masculinity in heterosexist society is a dominant masculinity. According to Easthope, dominant masculinity is the myth of heterosexual masculinity as something essential and self-evident which is tough, masterful, self-possessed, knowing and always in control (Easthope 1986 cited in Storey 2006, p.159). The explanation above is supported with similar notion about characteristics of masculinity from Deborah David and Robert Brannon point out that real men should avoid any behaviour or characteristics associated with women (1976 cited in Sihombing 2008, p.3).

The concept of masculinity above is different with the male dance cover performers who try to imitate the members of Korean girlbands by wearing feminine stuffs, covering the dances and songs, and also using make-up like girls. There are two male dance cover performers who totally impersonating the member of Korean girlband in Surabaya. In the circle of the K-Pop lovers they may become amazing people on the stage with their professionalism as dance cover performers, but outside of the circle for the non K-Pop lovers people may have the opposite opinion. Those people outside of the circle of K-Pop lovers may do not care about the professionalism issue as dance cover performers, in their mind those male dance cover performers may have the same gender identity in everyday life. On the contrary, the researcher assumes that from the gender performativity, there is a change of view about their professionalism in the dance cover performance when they are willing to negotiate their masculinity as a man toward the femininity of Korean girlbands. Those considerations stimulated the researcher to make a research in order to know how the masculinity of the male dance cover performer is performed while impersonating their idol performance in doing dance cover. Therefore, people outside of the circle of K-Pop Lovers do not underestimate their activity as male dance cover performers by revealing their masculine identity on the stage. Their activity of repeating, citing and imitating in dance cover while impersonating Korean girlbands is in order to become a particular gender on the stage (Butler 1993, p.2).
According to Butler, in heteronormative’s view, we tied in the discourse of masculine and feminine which has been formed before (Cited in Gauntlett 2008, p. 150). For instance, female must be feminine and male must be masculine. This theory is compatible in exploring the masculinity of the male dance cover performers. Based on the observation, from several dance cover groups there were only a few male that totally impersonates Korean girlbands while doing dance cover. Totally impersonates here means that they were doing cross-dressing. Otherwise, most the male dance cover performers who covers Korean girlbands only imitate the gestures and the movements of Korean girlbands without wearing female stuffs like the participants of this research. The participants of this research are Alanda Putra Pamungkas and Bayu Rizky, later they will be called as Alan and Yuki for their nickname. The researcher assumes those different standard in covering girlbands between male dance cover performers without cross-dressing and the participants in this research when impersonating Korean girlbands emerge since in our society a man totally performs his opposite gender is still uncommon for some people. The way we perform our gender mostly will affect people’s reaction to us. Sometimes, if we are women and wearing dress, make up and having a long hair people will praise us, even tell us that we look like an angel. On the contrary, if we are men wearing dress, make up and have a long hair people will mock, avoid and even abuse us. Therefore, it can be concluded that the society believes that the performance of our gender reflect our true identity. It perhaps become the main reason why most of people are very concerned about how they look (perform) must be suitable with their gender and only a few people are willing to negotiate their gender identity toward their opposite sex identity.

This study will focus on how masculinity is performed while doing dance cover by the male dancer while impersonating the member of Korean girlbands through gender performativity by using case study research strategy. Furthermore, it examines how the dancer put himself between his masculine identity as a man and feminine identity of her idol that is being performed.

Method

This research used a qualitative method with a case study approach. Furthermore, it is considered as case study research because there were only two male dance cover performers who impersonate Korean girlbands in Surabaya, as far as the researcher aware of. It is, as stated by Punch that case study is one case (or perhaps a small number of cases) that is studied in detail, using whatever methods seem appropriate (1998, p. 150). The purpose of the case study is to understand the case in depth, and its natural setting, recognizing its complexity and context. Therefore, this method is appropriate for the purpose of this study in order to find out the phenomenon of impersonating female activity among the male dance cover performers. The case study also focuses on an individual, a group, or an entire community and may utilize a number of data technologies such as life histories, documents, oral histories, in-depth interviews, and participant observation (Hagan1993 Yin 1994 cited in Berg 2001, p. 10). Hence, the interview and observation were done to know how the male dance cover performers performed their masculinity while impersonating the Korean girlbands.

There are two data in this study: primary and secondary data. The primary data of this study were gathered from the respondents of the research by transcribing the data of the interview. The respondents of this research were Alanda Putra Pamungkas as a male dance cover performer of Fresh dance cover group and Bayu Rizky as a male dance cover performers from SBC (Star Boys Crew) dance cover group. The secondary data sources of this research were from the library, online text journal and article. Population and sample are the important parts to decide the number of the subjects to be examined. The population of the research was male dance cover performers. Since the strategy of the research is using case study, then the most appropriate sampling technique in this study is the purposive sampling. In the purposive sample, the researchers used special knowledge or expertise about some group to select subjects who represent the population. In some instances, purposive samples are selected after field investigations on some group, in order to ensure that certain types of individuals or persons displaying certain attributes are included in the study. Despite some serious limitations (for instance, the lack of wide generalizability), purposive samples are occasionally used by researchers (Glassner et al 1983 cited in Berg 2001, p. 33).
In determining participants of the research, the researcher chose two male dance cover performers. The data were collected using two methods. The first method is the participant observation, according to Denzin it permits the careful recording of situations and selves, it does not offer direct data on the wider spheres of influence acting on those observed (1978 Cited in Berg 2001, p. 6). To conduct the participant observation, the researcher attended the event of dance cover competition without participating in the competition, held by several fandom communities in Surabaya. The second method of this thesis was interview. The researcher used depth interview as the process of data collection. It is the instrument to collect data. In this case, the interviewer involves an interviewee engage in face-to-face conversation, with the interviewer guiding the conversation by posing a question related to particular topics in order to gain a better understanding of the subject (Pickering, 2008, p. 70). The in-depth interview was done to find out how they perform their masculinity while impersonating Korean girlbands which could not be conducted through questionnaires.

The primary data from the first interview and observation were analyzed in order to identify about how long both of the respondents begin liking K-Pop and start to think about doing dance cover. There were two meetings of interview in this research. The researcher asked twenty eight questions in the first meeting and twenty nine questions in the second meeting. The answers are expected to give references on how the masculinity is performed by male dance cover performers while impersonating the Korean girlbands. They were also asked about their experiences in dance cover competition and doing cross-dressing. Then, they were also asked about masculine identity according their point of view. The last point is about their expectation as male dance cover performers in doing cross-dressing. Meanwhile, in the second meeting the researcher added some points with some intentions in order to know their dance cover group. Later, those answers of the questions become the primary data to analyze this research.

Afterward, the activity of impersonating the Korean girlbands such as dressing up like a girl and wearing make up was also analyzed as the gender performativity activity on the stage. Both analyses were done using a qualitative method by connecting the primary data and secondary data which is collected from the literature sources in order to strengthen the argument that has been made in this research.

**Discussion**

K-Pop dance cover is a term used to describe the imitation of K-Pop artist's dance choreography. The point of perfection of dance cover is not about the creativity, but the resemblance with the idols start from the detail movements, costume, body posture, and the expression while performing on the stage (Korea Tourism organization, 2012).

There are various group of K-Pop dance cover in Surabaya; they are Y2GO, Star Boys Crew, Star Girls Crew, Valkiriye, Fresh, USB, Hi5 and A Panda. From the entire dance cover group that has been stated above, there are only two male dance cover performers who doing impersonate female as member of Korean girlbands. Alan is member of Fresh dance cover group now, he moved out from Y2GO entertainment with a personal reason (Interview, 21 December, 2014). The changing of dance cover group is also experienced by Yuki, he moved from 5min1 boys dance cover group into SBC (Star Boys Crew) because 5min1 was dispersed. The group was dispersed because some female members of the group decided to wear hijab. Moreover, according to Yuki, wearing hijab in the dance cover is considered to less total in performing dance cover. Yuki’s perception is supported by a statement from the Korean Tourism Organization about dance cover, the point of perfection of dance cover is not about the creativity, but about the resemblance with the idols start from the detail movements, costume, body posture, and the expression while performing on the stage (Korea Tourism organization, 2012). Moreover, according to Alan in dance cover the similarity with the Korean idols whom being impersonated influences the judgement from the judges. Therefore, there are some boundaries in the dance cover which should be obeyed from the Korean idols and also some boundaries that should be broken from by the ones who intended to do K-Pop cover dance beside skill.

According to the observation, there is only one male dance cover performer in every dance cover girl group which covering girlbands. For example, from the event of New Evolution K-Pop Festival 2013 on May 26th, 2013 in Lenmarc, Surabaya (See figure 1)
Figure 1 Alan is impersonating female as member of Korean girlbands with Y2GO entertainment, facebook fan photo, November 2013.

Through the figure above, the researcher intended to show about the different formation of the dance cover performers when covering girlband between dance cover performers in Surabaya with dance cover performers in Thailand. Furthermore, this comparison later implies that our heteronormative society influenced the form of dance cover group with male impersonator Korean girlbands. The role of male cross-dressing performer in the dance cover group in Surabaya complements. From the figure 1 there are five female dance cover performers and there is only one male cross-dressing performer. This condition is different from the formation of male dance cover performers who cover Korean girlbands. All the performers are male with cross-dressing.

Figure 2. Boys’ Generation, a Thai cover group of young males who performs to the songs of Girls’ Generation, (in Kang, 2013)

Figure 2 shows that all of the performers who cover Korean girlband in Thailand are male. The entire males impersonate the member of girlband, SNSD. Based on those two figures which shows the formation group of dance cover performers who cover Korean girlbands, the researcher intended to clarify that our society is influential enough to our action in cross-dressing. It totally showed from the difference between two societies Indonesian society and Thailand society. The gender performance in our society still shows the very contrast differences between man and woman. Since the Indonesian society is heteronormative society. According to Butler, in heteronormative’s view, we tied in the discourse of masculine and feminine which has been formed before (Butler 1999).

The example of Butler’s idea about the heteronormative view in our society is depicted that a female must be feminine and male must be masculine. This is the answer from the researcher’s assumption that in our society a man performs his opposite gender is still uncommon for some people. That is why, only a few male dance cover performers who are willing to negotiate their masculinity toward the feminity of the K-Pop girlbands through doing the cross-dressing. The situation is so far different with the male cross-dressing performers who cover Korean girlband in Thailand. According to Kang, the sincere cross-gender
performances are more common in countries such as Thailand and the Philippines, where gender fluidity and the everyday social practice of gender transformation (e.g. kathoey, bakla) are prevalent (Kang 2013, p.5). That is why it is easy for the male cross-dressing performers to create a group of dance cover performer with full of males who impersonates Korean girlband.

**Gender Representation**

The term gender typically refers to the social process of dividing up the people and sexed identities. Gender usually refers to two different and separate categories of human being, men and women, and also the division of social practices into two fields (Beasley 2005, p. 11). In the sense of gender performance, the activity of impersonate female which doing by the two male dance cover performers on the stage still sticks on binary oppositions. Both of the two participants as a male in everyday life, also has a different identity of masculinity. Alan for instance, according to the interview, in everyday life he wears man outfits like t-shirt, trousers, boxer pants. His fashion in everyday life symbolized his masculine identity. It is particularly from the boxer pants. Boxer pants are being identified close to the professional boxing player which mostly played by muscularly men. Sean Nixon describes that in the 80s-90s era, visual characteristics of masculine men are a man with developed arm and chest muscle (Hall 2013, p. 296). Therefore, boxing is tending to be related to a masculine activity. In conclusion Alan’s masculine identity in the everyday life is represented through his outfits. It is different from Yuki’s masculinity in everyday life. He said in his word that as a man he has to look clean with whatever outfit. Clean here means that the appearance of the outfit is not dirty and from the face is not pallid and dirty. Therefore, with the clean appearance a man is considered as masculine. This is also considered as an interesting person to be looked and interacting with the others. Yuki’s statement depicted about the image of metrosexual men. This is type of masculinity in the 2000 era according to Beynon; the description about a metrosexual man is a man who totally cares to their body and also cares for the fashion (2002).

**The Act of Cross-Dressing**

Cross-dressing is a concept that is related to gender construction and the perception of sexual identity. Cross-dressing happens when a particular sex wears another opposite sex’ clothes; male wears female’s of female wears male’s. Therefore, people who do cross-dressing have their own reasons. So does the participants in this research. They have their own reason in doing cross-dressing.

Alan’s intention of covering Korean girlbands is proving that he is different from the other or special. According to him, covering Korean boyband is less challenging because a male dance cover performer should be able to do that and female can cover girlbands are a must. It is like the idea about function of gender leads to an understanding that gender can go beyond the duality sex. Butler stated that since gender is not bound by sex, so it is an action that can alter beyond the binary limits made by the binary of sex (Butler 1999). Alan’s statement about his intention in covering and impersonating Korean girlbands is similar to Yuki’s. He said that he wants to find something different. Both of the two participants consider that by doing a dance cover of Korean girlbands will present something different. Since the point of perfection of dance cover is not about the creativity, but about the resemblance with the idols start from the detail movements, costume, body posture, and the expression while performing on the stage. This point of perfection also becomes a challenge for the two of them that one body can produce different gender. It is stated by Butler that sex does not limit gender (Butler 1999, p. 143).

Gender, as Butler states in her book *Undoing Gender*, is the apparatus by which production and normalization of masculine and feminine take place along with the interstitial forms of hormonal, chromosomal, psychic and performative that gender assumes (Butler 2004, p.42). In this sense, it means that gender is merely a notion of being masculine and feminine. Therefore, anyone from any sex available may cross and perform any gender available. In the impersonating Korean girlbands the comprehension that gender is performativity somehow is strongly supported. Since the perfection of dance cover is not about the creativity, but about the resemblance with the idols start from the detail movements, costume, body posture, and the expression while performing on the stage. Alan and Yuki feel the need to impersonate the member of Korean girlbands because of the desire to be seen differently.
In this research, the changing of gender is done through cross-dressing and also impersonating the member of the Korean girlbands. The act of cross dressing here is not under pressure or an act of desperation (Phillips 2006 cited in Pradipta 2012). Both of them have to impersonate the member of girlbands by wearing feminine stuffs, and the feminine movements of the member of Korean girlbands need to be presented as well. Gender is indeed a performativity, therefore it requires repetition. As stated by Butler in *Gender Trouble* ‘...the action of gender requires a performances that is repeated’ (1999, p.178). This notion strengthened in her book, * Bodies that Matter,*

Performativity must be understood not as singular or intentional ‘act’ but, rather, as the repeated and citational practice by which discourse produces the effects that it names (Butler 1993, p.2).

In order to succeed, both of the performers must repeat their performance and excel the roles of gender that they perform. When impersonating member of Korean girlbands, they cite the femininity of the Korean girlbands. As the impersonator, both of them are wearing makeup, female’s outfits, wig and even fake breast. The main goal of their performance as member of Korean girlbands is to gain an appreciation from winning the dance cover competition. It is affirmed by both of the participants when the researcher asking about their expectation in doing cover dance and impersonating the Korean girlbands. Both of them are often become the winner in dance cover competition. Furthermore, to learn the movement of the dance, the dance cover performers are watching the artist’s official music videos and the dance tutorials that are available on YouTube. Both of the two participants practicing of dancing as the repetition in order to get a ‘true’ feminine gesture and character on the stage.

**Negotiation of Masculinities**

The result of the research indicates that both of the participants as the male dance cover performers while impersonating Korean girlbands have to negotiate their masculine identities as a male with the feminine identity of the Korean girlbands on the stage. Butler said nothing about the negotiation in gender identity. However, from the Butler’s statement about the definition of gender, the researcher concludes that from gender performativity there is a shift of view about their professionalism in the dance cover performance when they are willing to negotiate their masculinity as a man toward the femininity of Korean girlbands. They perform a particular gender identity which is opposite to their sex identity because doing dance cover is demanded to perform a “realness” from the covering the dance of K-Pop idol group. Therefore, under the name of professionalism they are negotiating the masculinity as male dance cover performer into the femininity of Korean girlbands because the focus of dance cover is not about the creativity, but the resemblance with the idols (original dance performance), from the detail movements, costume, body posture, and the expression while performing on the stage. Hence, based on that demand, the participants have to negotiate their masculinity.

However, the two participants have different level in negotiating their masculinity. Alan disagrees with completely changing his masculinity. His masculine identity still exists, because according to him as a guy though covering girlbands is surely impossible to lose 100 percent of my masculinity. There must be a few percent left. Maybe the feminine identity is prominent, but the masculine identity still exists (Alan, interview 29 December 2013). His masculine identity is represented by his refusal in wearing wig and fake breast. It shows that by wearing fake breast, Alan could lose his masculinity identity 100 percent since having breast is always indicated feminine symbol. Furthermore, it is supported with Chafetz’s statement that feminine area physically comparing with man has smaller face than men, bigger size of breast, longer legs, shorter waist and longer and curly eyelash (1974 cited in Sihombing 2008).

This is different from Yuki. There are various equipments that he usually wears while impersonating the member of Korean girlbands. The equipments are long coat, short pants, stocking, high heel and long hair wig. He started to wear fake breast and long dress when impersonated Lee Hi. It shows about his professionalism in impersonating Korean girlband, since having breast and long hair made him easy to have a look totally feminine like the member of Korean girlband. Yuki also states that in doing dance cover with impersonating Korean girlbands has to be professional. The professionalism according to him is regarded from the physical appereance. Moreover, by wearing fake breast and wig he totally erases the masculine identity in the name of professionalism. He said in his own words, that there is no masculine
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identity left because as dance cover performer he has to be more flexible and astute than the Korean girlbands. He eliminates his masculine identity in order to be more total when performing.

Moreover, different look from the two dance cover performers can be viewed in the figure 1 and 2. Alan performs on the stage without wig and fake breast while Yuki wearing long dress with wearing fake breast and wig. The result of the interview below supported Yuki’s intention of erasing the masculine identity while impersonating Korean girlbands. According to Yuki, he does not want to be look as a man while impersonating Korean girlbands. He tends to want to be seen as female while covering Korean girlbands, therefore he erased his masculine identity. A lot of audiences are cheering on him while watching him as a male who covering girlband. He is willing to be seen totally as the member of Korean girlbands that is why he is wearing wig. Yuki said that it is in order to make people who do not know K-Pop have thought that “this girl is good at dancing”.

The result of the interview about the image of their masculinity on the stage while doing dance cover is helpful in visualizing the different way from both of the participants perform and negotiate their masculinities. Alan’s refusal as an impersonator of Korean girlbands in wearing wig and fake breast is a proof that there is another shape of masculinities. Therefore, while Alan dressed up like girl without wearing wig and fake breast, it is a different form of masculinities according to his own point of view. It is coincidences with Connell’s statement that masculinity has a lot of different form which connected to each other (2005, p. 76-77).

On the other hand, the point of professionalism in doing dance cover which asserted by Yuki with totally losing his masculine identity while impersonating Korean girlbands depicted the gender identity concept from Butler. It is a proof that it is normal that one time a person has masculine identity and later this person has feminine identity. According Simon de Beauvoir ‘Woman’ does not mean a female body and ‘man’ does not understand as male (Cited in Butler 1990, p.142). The activity of the participants in impersonating appropriates with the meaning of Beauvoir’s notion above that one body can produce different gender.

Finally, according to the concept of hegemony masculinity by Connell, Alan’s refusal in totally erasing the masculine identity depicted that his masculinity as male dance cover performer while impersonating Korean girlband is hegemony masculinity. The concept of masculinities not only placed female as the subject who is being subordinated but also placed male who is losing their masculine identity. Therefore, Yuki’s performance as male dance cover performer who is totally losing his masculine identity while impersonating Korean girlbands placed him as a male with the type of subordination masculinity. In addition, the masculine representation which is brought by the male dance cover performers is represent from the different level of negotiation. Alan’s masculine identity represents through his hairstyle without wearing female wig and the body without wearing fake breast. Meanwhile, Yuki’s masculine identity is totally lost since he decided to be more professional as male dance cover performers by wearing wig and fake breast. After having negotiated, the masculine identity from both of the participants is less dominant than the feminine identity from the Korean girlbands. Even though both of them has different level of negotiation, but on the stage the feminine identity from the Korean girlbands still dominated their masculine identity.

**Conclusion**

The male dance cover performers who did female impersonation applied the Butler’s idea in order to get particular gender on the stage, which is the feminine identity of the Korean girlbands that was impersonated by them. They are doing imitating, citing and repeating to look alike member of korean girlbands. The different level of negotiation between the two subjects of this research is depicted by the comparison from the two of them. Alan as hegemony masculine man and Yuki as subordination type of masculinity according to Connell.

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