

ABSTRAK

RELASI GENDER DAN MASKULINITAS PENGIBING DALAM PERTUNJUKAN TARI JOGED BUMBUNG DI TABANAN BALI

Antonius Ria Deni Sulistya

Judul tesis, *Relasi Gender dan Maskulinitas Pengibing Dalam Pertunjukan Tari Joged Bumbung Di Tabanan Bali*. Tesis ini bertujuan untuk mengetahui relasi gender dan maskulinitas pengibing yang terbangun dalam pertunjukan tari Joged Bumbung. Rumusan masalah utama dalam penelitian ini yaitu, “Bagaimana kompleksitas relasi gender dan maskulinitas pengibing yang terjadi pada pertunjukan Joged Bumbung?”. Analisis yang digunakan dalam penelitian ini meminjam dari gagasan Connel tentang relasi gender (maskulinitas), serta gagasan tentang *gender project* dan *gender vertigo*. Selain itu dalam penelitian ini juga menggunakan gagasan Kimmel tentang maskulinitas dan gagasan pertunjukan oleh Schechner. Metode dalam penelitian ini menggunakan *lived experience*. Temuan yang diperoleh dalam penelitian ini yaitu, pertama, gaya iringan musik dengan irama dangdut koplo memengaruhi gaya goyang para pengibing. Kedua, imaji maskulinitas pada diri pengibing di arena pertunjukan Joged Bumbung di antaranya, ingin terlihat agresif, kuat, jantan, kompetitif. Imaji tersebut diaktualisasikan dengan menunjukkan ketertarikan mereka terhadap perempuan penari Joged Bumbung, keberanian mereka ngibing bersama penari, dan tidak jarang dilakukan dengan gerak berlebihan yang membuat penari merasa tidak nyaman. Ketiga, relasi gender yang terbangun antara pengibing dan penari dapat terbentuk karena terjadinya hubungan timbal balik di antara keduanya. Pengibing berhasrat ngibing karena penari juga memberi peluang pengibing untuk ngibing dengan koreografi yang lebih bebas. Sementara itu, bagi para penarinya sendiri, mereka melakukan gerakan sensual karena tuntutan dari pengupah dan penonton. Jika tidak melakukan gerakan-gerakan tersebut, mereka beresiko kehilangan penonton dan pengupah yang mengundang mereka untuk pentas. Keempat, tuntutan ekonomi melahirkan *gender project*, yaitu perempuan penari memilih Joged Bumbung sebagai profesi mereka. Kelima, perlakuan pengibing terhadap penari Joged Bumbung yang berlebihan, mengakibatkan *gender vertigo* pada para penari. Penari Joged Bumbung merasa direndahkan martabatnya sebagai perempuan. Belajar dari pengalaman hidup yang pernah dihadapi, para penari Joged Bumbung melahirkan *gender project* baru, yaitu, memantapkan hati menjadi penari Joged Bumbung yang profesional di tengah kerasnya arena pertunjukan tari Joged Bumbung di Tabanan Bali.

Kata kunci: *pertunjukan Joged Bumbung, relasi gender, maskulinitas pengibing, gender vertigo, gender project*

ABSTRACT

GENDER RELATIONS AND MASCULINITY OF PEOPLE IN THE JOGED BUMBUNG DANCE PERFORMANCE IN TABANAN BALI

Antonius Ria Deni Sulistya

This thesis title, Gender Relations and Masculinity of Pengibing in Joged Bumbung Dance Performance in Tabanan Bali. This thesis aims to determine the gender relations and masculinity of pengibing that are built in Joged Bumbung dance performances. The formulation of the main problem in this study is, "How is the complexity of gender relations and masculinity of pengibing that occurs in Joged Bumbung performances?". The analysis used in this study borrows from Connell's idea of gender relations (masculinity), as well as the idea of gender project and gender vertigo. In addition, this study also uses Kimmel's idea of masculinity and the idea of performance by Schechner. The method in this study uses lived experience. The findings obtained in this study are, first, the style of musical accompaniment with dangdut koplo rhythm influences the pengibing's dancing style. Second, the image of masculinity in the pengibing in the Joged Bumbung performance arena, among others, wants to look aggressive, strong, manly, competitive. The image is actualized by showing their interest in the female dancers of Joged Bumbung, their courage to ngibing with the dancers, and often done with excessive movements that make the dancers feel uncomfortable. Third, the gender relations that are built between the guides and the dancers can be formed because of the reciprocal relationship between the two. The guides desire to ngibing because the dancers also give the guides the opportunity to ngibing with freer choreography. Meanwhile, for the dancers themselves, they perform sensual movements because of the demands of the employers and the audience. If they do not do these movements, they risk losing the audience and the employers who invite them to perform. Fourth, economic demands give rise to a gender project, namely female dancers choosing Joged Bumbung as their profession. Fifth, the excessive treatment of the guides towards the Joged Bumbung dancers results in gender vertigo in the dancers. The Joged Bumbung dancers feel that their dignity as women is being degraded. Learning from the life experiences they have faced, the Joged Bumbung dancers have given birth to a new gender project, namely, strengthening their hearts to become professional Joged Bumbung dancers amidst the harshness of the Joged Bumbung dance performance arena in Tabanan, Bali.

Keywords: *Joged Bumbung performance, gender relations, pengibing masculinity, gender vertigo, gender project*