

INTI SARI

Tari Beskalan pada ritual *sugu pundhen* di Dusun Kemulan, Desa Tulusbesar, Kecamatan Tumpang, Kabupaten Malang merupakan bagian dari praktik budaya masyarakat yang berkaitan dengan penghormatan kepada leluhur, permohonan keselamatan, kesuburan, dan keseimbangan kehidupan. Kehadiran penari laki-laki menjadi fenomena penting karena tari Beskalan dikenal sebagai tari putri yang lekat dengan karakter femininitas melalui gerak, tata rias, busana, dan pembawaan tubuh. Penelitian ini bertujuan untuk mengkaji bentuk Tari Beskalan pada ritual *sugu pundhen*, menjelaskan alasan kehadiran penari laki-laki, serta menganalisis perbedaan bentuk pertunjukan dan elemen-elemen tari yang muncul melalui kehadiran penari laki-laki. Penelitian ini menggunakan pendekatan etnokoreologi dengan perspektif etnologi tari Adrienne L. Kaeppler. Data diperoleh melalui observasi, wawancara, dan dokumentasi pada periode 2024–2026. Hasil penelitian menunjukkan bahwa Tari Beskalan dalam ritual *sugu pundhen* memiliki bentuk penyajian yang berbeda dari versi hiburan, terutama pada durasi yang lebih panjang, penggunaan *kidungan*, suasana sakral, dan kedudukannya dalam struktur ritual. Kehadiran penari laki-laki dilatarbelakangi oleh kebutuhan ritual, kesiapan penari, kemampuan *kidungan*, penguasaan gerak, dan proses pewarisan tari. Kehadiran penari laki-laki memberi perbedaan pada pengolahan tubuh, vokal, tata rias, busana, dan atribut tari. Pertemuan unsur maskulin dan feminin dalam tubuh penari membentuk netralitas gender yang dimaknai masyarakat sebagai simbol kesuburan, keseimbangan, dan hubungan spiritual dengan leluhur.

Kata kunci: Tari Beskalan, *sugu pundhen*, ritual, *crossdressing*, etnokoreologi.

ABSTRACT

The Beskalan dance performed during the suguh pundhen ritual in Kemulan, Tulusbesar Village, Tumpang Sub-district, Malang Regency, forms part of the community's cultural practices relating to honouring ancestors and praying for safety, fertility and balance in life. The presence of male dancers is a significant phenomenon because the Beskalan dance is known as a 'female dance' closely associated with femininity through its movements, make-up, costumes, and body language. This study aims to examine the form of the Beskalan dance in the suguh pundhen ritual, explain the reasons for the presence of male dancers, and analyse the differences in performance form and dance elements that emerge through the presence of male dancers. This study employs an ethnocoreological approach based on Adrienne L. Kaeppler's ethnological perspective on dance. Data were collected through observation, interviews, and documentation during the period 2024–2026. The research findings indicate that the Beskalan dance in the suguh pundhen ritual has a different form of presentation from its entertainment version, particularly in terms of its longer duration, the use of kidungan, its sacred atmosphere, and its position within the ritual structure. The presence of male dancers is underpinned by ritual necessity, the dancers' readiness, their proficiency in kidungan, their mastery of movement, and the process of dance transmission. The presence of male dancers introduces distinctions in physical expression, vocalisation, make-up, costume, and dance attributes. The convergence of masculine and feminine elements within the dancers' bodies creates a gender neutrality interpreted by the community as a symbol of fertility, balance, and a spiritual connection with ancestors.

Keywords: Beskalan dance, suguh pundhen, ritual, crossdressing, ethnocoreology