



Representation of Bali Women in Geguritan Basur and the Basur Novel



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Abstract

This study aims to determine the representation of Balinese women in Geguritan Basur and Basur novel. This research employs a qualitative design to gain a deep understanding of social phenomena and human behavior through non-numerical data collection. Data were collected through a literature study, with reading, note-taking, and interview techniques. Data analysis was conducted by comprehensively describing and analyzing the data, providing an adequate understanding and explanation. The results of this study show that the representation of Balinese women in Geguritan Basur and the novel Basur creates a complex and ambivalent image. In both works, Balinese women are portrayed as not only bound to patriarchal norms but also as individuals who struggle, are intelligent, and have agency capable of handling social pressures. The findings of this study are as follows. First, in Geguritan Basur and the novel Basur, Balinese women are represented in various social roles. This representation reflects a kind of dualism regarding the position and role of Balinese women. On the one hand, Balinese women are presented as the guardians of tradition and morality. On the other hand, they are also placed in a subordinate position or as the most disadvantaged party. Secondly, Geguritan Basur depicts Balinese women more as cultural objects and protectors of old values. At the same time, Novel Basur opens more space for critical discussions and narratives that reflect the subjectivity of Balinese women.

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1 Introduction

Throughout the history of human civilization, the problem of injustice has generally afflicted women. Women have always been positioned in domestic and reproductive roles, which can hinder their work in the public world and production. It can be said that this condition cannot be separated from the engineering of culture and traditions that are deeply rooted in society and give birth to various stereotypes against women. In addition, local traditions and beliefs also reinforce social constructions that lead to acts of violence against women (Suacana, 2016).

This phenomenon can also be found in the lives of women in Bali. The lives of Balinese women show paradoxical and quite contradictory dynamics. On the one hand, Balinese women are often victims of violence and injustice; on the other hand, the teachings of Hinduism, the foundation of Balinese values, uphold the dignity of women.

Bali, with its exotic women's lives, is a fertile ground for authors to articulate social reality and imagination in literary works. The representation of Balinese women in literature often reflects the struggle between traditional values and evolving modernity. Until now, the problems faced by Balinese women have remained a complicated and complex discourse (Dwipayana & Astawan, 2021), and they have also been a source of inspiration for authors. Through various works, writers record the social dynamics women face and open a space for reflection on cultural constructions, gender roles, and identities that continue to change.

In general, many views state that the position and function of Balinese female characters in traditional and modern literature tend to be unfavorable. This statement seems to be in line with Sancaya's opinion (in Karmini, 2013: 4), which states that in traditional and modern Balinese literature, women are often positioned as inferior, suffering, victims of violence, and sexual objects for men. However, women are also usually portrayed in contradictory ways: beautiful like angels, gentle, and powerful at the same time. These various representations can be found in one form of traditional Balinese literature, *Geguritan*.

As a creative art form, Parta (2016) even states that *Geguritan* not only presents noble values that can be used as guidelines for life but also presents female characters with complex and distinctive characteristics. Karmini (2013), in her book *Women in Balinese Geguritan*, even reveals that female characters in *Geguritan* become central characters who can overcome various life problems. This representation certainly shows a shift in the role of women from objects to active subjects in the narrative, which can be said to be in line with feminist thought as proposed by Endraswara (Karim & Hartati, 2022).

Unlike some *Geguritan* that position the female character as the story's center, *Geguritan Basur* has a male main character (Basur). Ki Dalang Tangsub's *Geguritan Basur* is very popular among the Balinese people. Of course, its popularity as a traditional literary work cannot be separated from its teachings. This statement aligns with (Hooykaas, 1978), who states that *Geguritan Basur* contains central teachings. In the context of magi, Suparta (1999), even states that *Geguritan Basur* is the second traditional literary work after *Calon Arang* that tells much about magi. This *Geguritan* was also often used as a play in area performances until it was transformed into a gong drama performance art (Sancaya, 1990).

Apart from the role of male characters as the main characters in this *Geguritan*, female characters are important as a source of conflict and drive the story with their various representations. The different depictions of female characters in *Geguritan Basur* certainly serve as a reference for the author of the novel *Basur* in representing female characters. In general, the characters of all the female characters in the novel *Basur* are very similar to the female characters in *Geguritan Basur*. However, one of the female characters that is quite interesting to examine from the aspect of representation is the character Ni Garu. Although the physical character of Ni Garu in the novel *Basur* is portrayed not much differently from that in *Geguritan Basur*, the development of her character and role in the novel *Basur* is quite complex.

The development of the character of Garu and other female characters in the *Basur* novel is undoubtedly a form of Putu Yudiantara's creativity as the author of the *Basur* novel in responding to the representation of Balinese women found in *Geguritan Basur*. The text used as a reference in adapting a text into another form is called the hypogram text, while the adapted text that refers to the hypogram is called the apogram text (Cika, 2021). Yudiantara's creativity in developing the representation of Balinese women from *Geguritan Basur* in the novel *Basur* certainly aims to shock readers. It can be said that the author is "forced" for the sake of his work as a result of art processing to practice deviate, both in the level of language use and the application of literary conventions. Such deviation is called defamiliarization or deautomatization (Teeuw, 1983).

Since *Geguritan Basur* and the novel *Basur* both reflect Balinese women with various kinds of problems facing them, it is essential to reveal how the representation of Balinese women in different literary genres is analyzed based

on the principle of intertextuality and the social context of society. Intertextuality emphasizes that a text cannot be understood without being intertwined with other texts (Triadnyani, 2024), because the presence of a text in another text certainly involves a process of understanding and meaning (Junus, 1985).

2 Materials and Methods

This research uses a qualitative approach with a constructionist foundation and Michel Foucault's discourse analysis model. The aim is to analyze the representation of Balinese women in Geguritan Basur and the novel Basur and reveal the construction of identity and ideology contained therein. This approach allows the relationship between text and context to be read in the frame of discursive formations that reflect power relations and knowledge production.

The data used is qualitative: in the form of quotations, narratives, and dialogue in the text of Geguritan Basur and the novel Basur. The data source comes from the manuscript of Geguritan Basur (adaptation of Made Sanggra and digital lontar from Simpar Abang Karangasem Village) and the novel Basur by Yudiantara (2016). In addition, data were obtained from interviews with key, main, and supporting informants using a purposive sampling technique. The method used in data collection is a literature study, with reading, note-taking, and interview techniques. This technique was chosen to explore in-depth information from literary texts and relevant sources. Data analysis is descriptive-qualitative, reciprocal between text and context, and uses an inductive approach to find meaning and in-depth understanding.

3 Results and Discussions

This study used a qualitative research design and valid and reliable research instruments. The results and the discussion of the survey can be presented below.

The Colonized

The concept of women as an oppressed or "colonized" group reflects the condition of Balinese women as objects of domination in various social, economic, and cultural structures. Women as entities that are "colonized" by the patriarchal system (colonial and indigenous) always work together, placing men as superior. In contrast, women's position is always constructed to be inferior (Loomba, 2003). Many figures developed this idea. One of them is Gayatri Spivak, who introduced the concept of "subaltern" or marginalized people. Women's voices are ignored and even erased by power (Kholifatu & Tjahjono, 2020). Overall, women are considered "colonized" because they live under the control of structures that perpetuate the oppression of women. In Geguritan Basur, the representation of Balinese women as colonized (oppressed) can be seen from various aspects. The analysis is done using quoted data, as presented below.

*Beli tuah nunas ica,
Pianak caine Sokoasti,
Beli ngidih pepatutan,
I Tigaron Anggen mantu,
Kangge cai ngawe wenang,
Eda matari,
Keneh caine kanggoang
(Ginada, bait 34)*

Translation:
I ask for your mercy,
only your daughter Ni Sokoasti,
I ask for nothing,
make Tigaron your son-in-law,
whatever you decide,
don't ask any more questions,
carry out all your wishes.

Through the quote above, it can be said that Balinese women are powerless in determining the direction of their lives. This is reflected through the expression “/Eda matari”, “/keneh caine kanggoang/” (“ask no more questions”), (“carry out all your wishes.”) The character Ni Sokoasti in the quote is considered to have no autonomy in decision-making, especially about marriage. Basur consciously tries to convince the character Nyoman Karang that all decisions regarding the future of girls, including marriage, are determined by parents as the most powerful party without considering the girls' wishes. The Rg Veda states that the woman must choose her own husband if she wants to be happy in her life (Somvir, 2001; Karmini, 2013).

Balinese women, through the quote above, are also positioned as objects in the context of marriage, as expressed in the phrase “/Beli tuah nunas ica, Pianak caine Sokoasti, Beli ngidih papatutan/” (“I ask for your mercy, only your daughter Ni Sokoasti, I ask for nothing.”) This quote shows that Balinese women are treated like objects that can be asked for or given, without any emotional consideration or desire on the part of the woman. Based on this quote, marriage appears more as a social transaction than a bond based on the consent and feelings of both parties (Erwinsyahbana, 2012).

The patriarchal system that suppresses the position of Balinese women is also evident in the expression “/I Tigaron Anggen mantu, kangge cai ngawe wenang/” (“make Tigaron your son-in-law, it's up to you who is in charge,”) which shows that essential decisions in women's lives are determined by men or more powerful parties, with no room for women to refuse or express their opinions. Men's opinions are considered the most correct (Sari & Haryono, 2019).

In contrast to *Geguritan Basur*, the forms of oppression or colonization of Balinese women in Basur's novel are quantitatively far more numerous. This indicates that the author pays serious attention to the violence/colonization experienced by Balinese women in reality, as expressed through Basur's novel. One of the quoted data that shows this is as follows.

Since Ni Sokoasti became suddenly ill, screaming in the middle of the night for no reason, then lost consciousness again, it was not only Nyoman Karang, Ni Sokoasti's father and sister Ni Rijasa who felt tormented by confusion, and the entire Banjar Sari community was also frantic and tightly embraced the tense atmosphere. (Yudiantara, 2016)

The quote above can be said to be a form of representation of Balinese women in a very vulnerable situation. The character Ni Sokoasti experienced a sudden attack that made her scream for no apparent reason, fall, and become unconscious. The incident reflects the helplessness of Balinese women in dealing with situations that befall them, both physically and mentally. Ni Sokoasti's inability to control herself shows that Balinese women are trapped. They do not have complete control over their bodies and minds and are influenced by the myths or beliefs in Balinese society. The reactions of the characters Nyoman Karang and Ni Rijasa show how family members, especially men, feel responsible for women's circumstances. In the patriarchal framework, it is men who determine the role and position of women. In that context, the role of men always appears more prominent than women (Karmini, 2013).

The entire Sari Banjar community also felt tremendous panic and tension, showing that women were not only the responsibility of the nuclear family but also the community as a whole. This reflects the strong communal culture in Bali but can also be a burden for women, as they are required to fulfill existing social expectations.

Monstrosity

Barbara Creed introduced the term monstrous feminine in her 1993 book *The Monstrous-Feminine: Film, Feminist, Psychoanalysis* 1993. Creed (through Suhendi et al., 2017) states that monstrosity describes how the maternal body and female feminine characters are seen as frightening entities and reflect the tension between femininity and prevailing social norms. Furthermore, the representation of "female monstrosity" in literature articulates women as "monsters" or individuals who deviate from social norms and society's idealized standards of beauty, behavior, and character.

*Awak selem sada cepag,
cangkem linggah jagut pangi,
gigi moong langah-langah,
isit biru bawong pulu,
kuping lembeng ebok barak,
geladar gelidir,
taluh kutu samberang ngenah.
(Ginada, bait 110)*

Translation:

Black skin and synthetic,
big mouth and long chin,
dirty and sparse teeth,
blue gums and a big neck,
wide ears and red hair,
many warts with nits scattered in the hair.

The quotation in *Geguritan Basur* above represents Balinese women as a figure that is considered creepy in terms of physicality and social context. The descriptions used tend to be grotesque and disgusting. It positions Balinese women as Lyan "the other" and undesirable. This reflects the stereotypes that exist in society towards Balinese women who do not conform to the established ideal norms.

The description in the quote above uses physical elements that have negative or unusual connotations, such as: *"/Awak selem sada cepag/"* ("Dark, synthetic skin") reflects a stereotypical view that associates appearance with a "wild" (primitive) character. *"/cangkem linggah jagut pangi/"* ("big mouth and long chin") is associated with the image of a fearsome creature. *"/gigi moong langah-langah/"* ("Dirty and sparse teeth"), and *"/isit biru bawong pulu/"* ("blue gums and a big neck"), a representation of filth and grime). Depiction of characteristics such as; *"/bawong pulu, kuping lembeng, ebok barak/"* ("big neck, wide ears, and red hair") is a pattern for depicting giants in mythology or antagonistic characters in folklore. The emergence of the description *"/geladar gelidir, taluh kutu samberang ngenah/"* ("lice and nits") emphasizes the disgusting element, reinforcing the association with something inhuman or inferior. By accentuating these negative aspects, the description can be understood as an attempt to dehumanize Balinese women while making them resemble beasts rather than humans. Dehumanization is a symbol that often appears in literature. It refers to groups or individuals that are viewed negatively (Az, 2019).

This is the description of the representation of the monstrosity of Balinese women in *Geguritan Basur*. In contrast to *Geguritan Basur*, Balinese women in the novel *Basur* are not represented as monstrosities. Indirectly, it indicates that the author makes a real effort to eliminate the representation of Balinese women's monstrosity in *Basur's* novel to contrast the old ideology contained in *Geguritan Basur* with a new ideology that is more relevant to the current situation. This is considered as an intertextual reasonableness. This description is by Pradopo (2012), who states that literary works continue existing conventions or deviate from them, although not entirely. The reading of the program text as a basis for producing new literary works full of surprises is the author's creativity in articulating the current reality by sticking to the ideology he believes in.

Resistance

There are many female characters in literary works as symbols of resistance to oppression. This resistance is usually a struggle to free their people from a specific period's social, cultural, and political structures that tend to oppress them (Amanda & Nugroho, 2024). In principle, the forms of resistance displayed by female characters in literary works include resistance to patriarchy and gender stereotypes. Female characters try to resist patriarchy that limits their role in society. They fight against gender stereotypes by choosing a life path that is different from social expectations by rejecting marriage. Women's resistance is also constructed as characters who value education and are not only busy with domestic affairs.

In addition, many female characters in literature must search for identity as a form of resistance to restrictive social norms. They often undergo an inner and physical journey to find freedom and purpose in life. One example is Nyai Ontosoroh in the novel *Bumi Manusia* (1980) by Pramoedya Ananta Toer, who struggles to maintain her honor as a woman in a discriminatory colonial society.

In the context of education, this form of resistance is portrayed as a medium for women to fight social injustice. Through the learning process, female characters prove their abilities and oppose the rules preventing them from accessing education. The character Bu Muslimah in the novel *Laskar Pelangi* (2005) by Andrea Hirata, is committed to educating children in remote areas. This shows the resilience and resistance of women through education.

Resistance in the domestic sphere is depicted through the role of female characters against oppression in a more subtle way in everyday life. This form of resistance may not be seen directly, such as expressing disagreement or fighting for personal rights within the family environment. The character Firdaus in the novel *Perempuan di Titik Nol* (1975) by Nawal El Saadawi refuses to be a victim of male violence and oppression, even willing to face death.

Through these various forms of resistance, female characters in literature reflect courage, strength, and intelligence that are considered a threat to patriarchy. They become a source of inspiration for readers to understand the role of women from a broader and more complex perspective (Parker, 2002).

These are some forms of female characters' resistance against injustice and oppression expressed in literary works. The representation of female characters' resistance can be known through action, dialogue, and narration. This is also reflected in *Geguritan Basur*. As a traditional Balinese literary work, *Geguritan Basur* also depicts the struggle of Balinese women in the context of local culture. In *Geguritan Basur*, Balinese female characters not only act as objects of suffering or symbols of loyalty but also appear as subjects with awareness, fighting spirit, and strategies to fight injustice. This can be seen through the following quote.

*Apang titiang bisa ngiwa,
musuh titiang apang mati,
I Gede Basur ia berengah,
titiang merika saking patut,
menelokin I Tigaron,
ipun pedih,
menundung tur mengandupang
(Ginada, bait 139)*

Translation:

So that I can ngiwa (a type of magic),
so that my enemy dies,
I Gede Basur he is arrogant,
I went there nicely,
to visit I Tigaron,
he was angry,
repel

The importance of mastering the science of magic (*pangiwa*) can be seen as a form of resistance carried out by the character Ni Garu through this quote. The statements “*Apang titiang bisa ngiwa* !”, “*/musuh titiang apang mati/*” (“So that I can do magic”), (“so that my enemy dies”) reflect Balinese women's efforts to gain power through *pangiwa* (a type of magic) as a means of resistance. In Balinese culture, magic (leak/black magic) is often associated with women in oppressed positions who seek power outside the boundaries of existing social norms.

There is a clear rejection of male authority, which is reflected in the expression “*I Gede Basur ia berengah*” (“I Gede Basur, he is arrogant”). Using the word “arrogant” shows that the female character views I Gede Basur as an arrogant and oppressive figure, which triggers a desire to fight him. This indicates an awareness of the injustice experienced and a drive to oppose male dominance. This movement began with the awareness that women often experience oppression and exploitation and are viewed as second-class beings. Therefore, feminism is an important step to ending this oppression (Tong, in Nugroho, 2019).

Next in the sentence “*titiang merika saking patut, menelokin I Tigaron, ipun pedih, menundung tur mengandupang*” (“I went there nicely, visited I Tigaron, he was angry, then kicked him out,”) through this quote, we can see the efforts of Balinese women to build a relationship. However, these efforts experienced rejection. The character Ni Garu was even expelled. It can be said that this situation reflects reality. Women in traditional societies often face rejection when trying to take on a more active role outside of their domestic roles (Rodiyah, 2018).

There is only one quote in *Geguritan Basur* that represents the resistance carried out by Balinese women regarding the injustice they face. This condition contrasts with the data representing Balinese women's resistance in Basur's novel. The following are some quotes in Basur's novel that represent Balinese women's resistance.

“How are you, Basur? I heard that two days ago, your application was rejected again?” Ni Garu quickly greeted him with a smile. Gede Basur's greeting felt a touch of insolence because, so far, no one had called him by name; everyone called him 'Jro' as a sign that they respected him.
(Yudiantara, 2016)

According to the quote above, the character Ni Garu openly launched a satire on Gede Basur regarding the rejection of his proposal to several women to marry I Tigaron. This shows her courage to speak directly with a bold and sharp tone. Ni Garu's statement is very contradictory to patriarchal culture, which conditions women always to be gentle and obedient, especially when interacting with men who have a higher social status. However, Ni Garu shows a firm and brave attitude.

The character Jro Gede Basur feels very insulted because Ni Garu does not use the greeting "Jro," which is a form of respect for his position in society. This reflects Ni Garu's rejection of the feudal system, which requires respect based on caste or social status. Referring to Gede Basur only by his name (without honorifics such as Jro) shows Ni Garu's character symbolically while also destroying the authority of the Basur character. Ni Garu's attitude reflects the character of Balinese women who dare to oppose existing norms. The character Ni Garu even verbally dares to convey her attitude and views towards men of higher status. This condition contradicts the stereotype of women who are usually considered passive in social interactions (Prihantoro & Retnoningsih, 2011).

"Seven times I have succeeded in thwarting your proposal, making you seem like a lowly human being who is rejected everywhere. So far from the way you have viewed yourself so far, so far from the way you have viewed me" (Yudiantara, 2016: 192)

"My eighth victory is the madness of your son I, Tigaron! And you will see his madness getting worse! It is not me who is crazy, but your son, and soon you will see your son's madness with disgust like you used to look at me," Ni Garu continued, now accusing.

(Yudiantara, 2016)

The statement "Seven times I managed to thwart your proposal, making you seem like a lowly human being who is rejected everywhere" reflects Ni Garu's firm attitude in rejecting male dominance, especially from the figure of Jro Gede Basur who has always been considered a superior figure and can do anything according to his will. The proposals submitted by Gede Basur to the women who will be married to I Tigaron are rejected. These rejections in the context of the story are the influence of Ni Garu's supernatural powers. She did this as a form of resistance and tried to destroy Gede Basur's superiority.

The statement made by Ni Garu "So far from the way you have seen yourself so far, far from the way you see me" shows Ni Garu's awareness that was previously constructed as inferior. Through this statement, the character Ni Garu confirms her ability to change the situation and reverse the existing power structure to become a woman who is truly capable of being superior. The phrase "My eighth victory is the madness of your son, I Tigaron!" illustrates that Ni Garu is not only fighting for herself but also trying to exact painful revenge on men (Basur). In this context, Balinese women are not depicted as passive figures but as individuals who have strategies and strength to fight back. The resistance shown by Balinese women shows that they do not simply give up on the situations they face in life (Dwipayana et al., 2024).

The statement "It's not me who's crazy, but your child" shows Ni Garu's rejection of the negative stigma previously directed at her. She managed to turn the accusation back on the party (Jro Gede Basur), who had been oppressing her. This proves that she is not a victim who surrenders to circumstances. This is in line with what Putra (2007) said, stating that although there is a view that Balinese women are left behind compared to men in various aspects of life, the assumption that they are passive and do not fight for their fate is wrong. Balinese women actively criticize and oppose the gender injustice they experience. They encourage other women to continue learning and increasing their knowledge so that they are not looked down upon in society.

Emancipation

Representing women's emancipation/equality in literary works has experienced significant progress. The representation of equality reflects changes in social views on women's roles, rights, and status. Emancipation demands the rights of human beings who are raped by men (Putra, 2007). This means that equality must be put forward in the concept of emancipation. This equality can be seen through various elements in literary works, such as the strength of women's characters, the ability to control their own lives, and their contributions to social and family dynamics.

Literature often features female characters who demonstrate independence and strength, both physically and emotionally. They are portrayed as individuals who can face challenges and overcome difficulties without relying on men. For example, the character of Elizabeth Bennet in Jane Austen's classic novel *Pride and Prejudice* (1813) reflects intelligence, assertiveness, and the ability to make independent decisions amidst social pressures.

In contemporary literature, female characters can be equal to men in relationships and society. For example, the female characters in Harper Lee's *To Kill a Mockingbird* (1960) and Alice Walker's *The Color Purple* (1982) show that women have a voice and the right to fight injustice, even in a patriarchal society.

Literary works that highlight gender equality usually give female characters the freedom to determine their path in life. The characters in Simone de Beauvoir's works, such as the novel *The Mandarins* (1954), not only fight for love but also fight for their right to determine the direction of their lives according to their choices.

The representation of equality of female characters in literature is one way for writers to transform perspectives and fight for women's rights. Through the depiction of brave and independent female characters, literary works provide inspiration and emphasize that women have the right to equality in every aspect of life. Dare to fight for their rights. Independently try to fulfill their life needs without relying on others (Haryati, 2020). In principle, this opinion can also be found in *Geguritan Basur*. Several quotes in this *Geguritan* reflect the representation of emancipation or gender equality. The following are quotes and their analysis that show the representation of Balinese women's liberation in *Geguritan Basur*.

*I Nyoman Karang angucap,
apa kewan titiang beli,
sampungang jua gegesohan,
apan sekuasan ipun,
titiang kari mapuilangan,
kento beli,
sadia tan sadia deruweang.
(Ginada, bait 36)*

Translation:
I Nyoman Karang said,
this is how it is, brother,
don't be hasty,
because she has power over himself,
I am still negotiating,
that is how it is, brother,
whether you are ready or not, accept it.

The expression *“/apan sekuasan ipun/”* (“because she has power over herself”) in the context of the above quote shows that Balinese women have the right to make their own decisions, including in essential aspects of their lives. This shows the recognition of women's freedom and autonomy, which aligns with the principle of emancipation as an effort to free oneself from power, be free to act, have the authority to determine attitudes, and not depend on others (Khamdyah, 2016).

Frasa *“/titiang kari mapuilangan/”* (“I am still negotiating”) shows that Balinese women in this context are given space for discussion in determining their fate, which indicates that women's voices are still recognized and highly valued. With the process of negotiation and acceptance of women's decisions *“/sadia tan sadia deruweang/”* (“ready or not, accept it”), it can be understood that Balinese women have an equal position in the context of social relations, especially about marriage. This is in fact contrary to the patriarchal view that seeks to place women in a position where they must always obey men's decisions, including regarding marriage. In addition, the patrilineal kinship system adopted by Balinese society also views marriage at least based on the aspect of caste equality (Windiyarti, 2015).

Similar to *Geguritan Basur*, equal treatment of female characters as a representation of Balinese women's emancipation is also found in Basur's novel. This can be seen through the following quotation data.

“Slowly, Bli Gede,” Nyoman Karang finally spoke up, “All decisions are up to Sokoasti; she will be the one to carry it out. I will talk to her first”.
(Yudiantara, 2016)

Through the quote above, the figure of Nyoman Karang explicitly emphasizes that Sokoasti, as a Balinese woman, has full rights to make a decision. She is given the authority to control her life without much interference from men. This is one of the essential points related to the concept of emancipation. Instead of imposing her will, the figure of Nyoman Karang shows her support for Sokoasti's right to determine her choice. This reflects the awareness that Balinese women have the right to freedom and independence in life decisions. This attitude also shows that women's emancipation is not only the result of the struggle of women themselves but is also supported by men to live side by side (Dewi & Arifin, 2019).

In Balinese culture, women have a reasonably complex position. This position's complexity includes Balinese women's role in the domestic and public spheres. Although customary norms contribute to regulating their roles, the

quote above actually shows a change in society's view of women. Society in the story's context begins recognizing women's rights in determining their future. In addition, the quote above also indicates that women's emancipation in Bali is starting to gain recognition in the social structure.

In Balinese culture, women are also often viewed as objects of ownership in the context of family and society. As the head of the family, the father reflects patriarchal power that sets strict norms regarding marriage and social interaction (Dwipayana et al., 2024). However, the figure of Nyoman Karang shows a different perspective by refusing to consider his daughter as a "thing" that can be owned and controlled, but rather as an individual who has authority, both in marriage and social interaction, through the following quote.

Unfortunately, Nyoman Karang is not that type of father; unlike other men who hold the title of "father" in Banjar Sari, he knows that he is Ni Sokoasti's father; he knows that it is a father-child relationship, not a relationship between an object and its owner. Of course, his treatment also follows his knowledge.
(Yudiantara, 2016)

The character Nyoman Karang's awareness of the non-ownership relationship between father and child reflects a deeper understanding of the values of gender equality. This shows a change in the mindset of Balinese people, who are beginning to recognize the importance of women's rights in community life. The narrative in the quote above, which states: "/her treatment also follows her knowledge/" shows that the character Nyoman Karang is depicted as not only understanding the concept of gender equality but also applying it in everyday actions. This reflects a form of women's emancipation that is fought for by women themselves and supported by men who are aware of the concept of gender equality (Dewi & Arifin, 2019).

4 Conclusion

The conclusion that can be drawn from this study is that the representation of Balinese women in *Geguritan Basur* is related to their status as a marginalized group due to patriarchy and the dominance of the bourgeois class. The oppression of Balinese women in *Geguritan Basur* includes physical and mental actions by men, as well as negative images that create frightening characters. However, they also show resistance to patriarchal hegemony and fight for emancipation. Meanwhile, Basur's novel presents a more open narrative about women's inner conflicts, struggles against injustice, and identity negotiations amidst social change, without any negative images of Balinese women. Unlike *Geguritan Basur*, this novel emphasizes aspects of colonization and resistance.

Conflict of interest statement

The authors declared that they have no competing interests.

Statement of authorship

The authors have a responsibility for the conception and design of the study. The authors have approved the final article.

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